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ART

IS ART CRITICISM VALID?

In the highly specialized art world of today the critic (those who write for the newspapers and art periodicals) is both the most sought after and the most disliked of individuals. He is sought after in the hopes of gaining favor and a complimentary "review." And he is derided when these are not forthcoming. But few artists are to be found who do not entertain a deep distrust of the art critic. Holding as he now does a considerable power to either make or break the artist, he is tolerated as a necessary evil rather than respected for any perspicacity of opinions. This state of affairs contains a double condemnation, for neither the artist nor the critic is functioning as he should be. In so far as fear of criticism deflects the artist from his proper course or causes him to lose sight of his own purpose based on inner conviction, he is that much less a responsible and free man. And in so far as the critic engages in such things as "promoting" an artist, serving as middle-man between producer and "consumer" of art for purposes other than a furtherance of knowledge, he is making a farce of his profession.

However adroitly phrased in the terminology of aesthetics, most art criticism today is a farce. It has become meaningfully verbiage of praise (or its antithesis). And at least to those who take their chances on winning praise, this is what they really want from the critic. For the artist whose purpose is to "arrive," as the saying goes, there is no other way. He cannot count on the public to "discover" him, because by now the public is also a victim of this tyranny of critics. At least to a large extent. And thus the problem becomes three-fold, with the artist and the layman each shifting what is essentially his own responsibility into the hands of the critics. The public, or that section of it which is art conscious, is almost totally without the necessary standards by which to arrive at judgments, and the "I-know-what-I-like" group not withstanding, most people who buy art, or who attempt to discuss it as art appreciators, look upon the critic's word as infallible and authoritative. And here is where the critic fails in his responsibility: when, in the guise of criticism, he gives voice to predilections and prejudices—his personal likes and dislikes—rather than reasoned judgments based on objective standards. Value-judgments have become reduced to "good" and "bad," or "successful" and "unsuccessful," on the basis of the critics *I like*, or *I don't like*.

This raises the question of what is criticism. The fact that the critical function has been so widely abused in modern times is no reason to assume that it is an evil *per se*. Art criticism, no less than any other form of evaluation, belongs properly to the philosophical realm of man's activity. It presupposes the existence of systematic thought as well as a set of standards to which things or ideas under consideration may be related. Criticism, like art, is a form of communication, and for either to be meaningful it is essential that they exist on a more comprehensive (or universal) plane than that occupied by the subjective ego—that which is confined to *self-expression*. Throughout this age of rugged individualism, the roots of which may be traced to the Renaissance, there has been very little genuine communication in art, and a great deal of self-expression. It is scarcely to be wondered at that during this period criticism has been largely on the same level. It has amounted to the artist saying, "I paint as *I feel*," and the critic responding with, "I react to what you paint according to how *I feel*." Such philosophic *laissez faire*, like the economic structure itself, scarcely leads to mutual understanding or the possibility of reaching a common goal. There is not even a conception of a common goal. "You do as you please and I'll do as I please—only don't step on my toes." The trouble with such irresponsible individualism (as we are beginning to learn in the economic sphere) is that *somebody's* toes inevitably get stepped on.

It should be apparent that when art is created on a basis of purely personal *feeling*, what may be called the communicable content is reduced to its extreme minimum, and understanding of such art confined to those who are similarly disposed emotionally. To what may the objective critic relate such art? Surely art by its very

(Continued on page 45)

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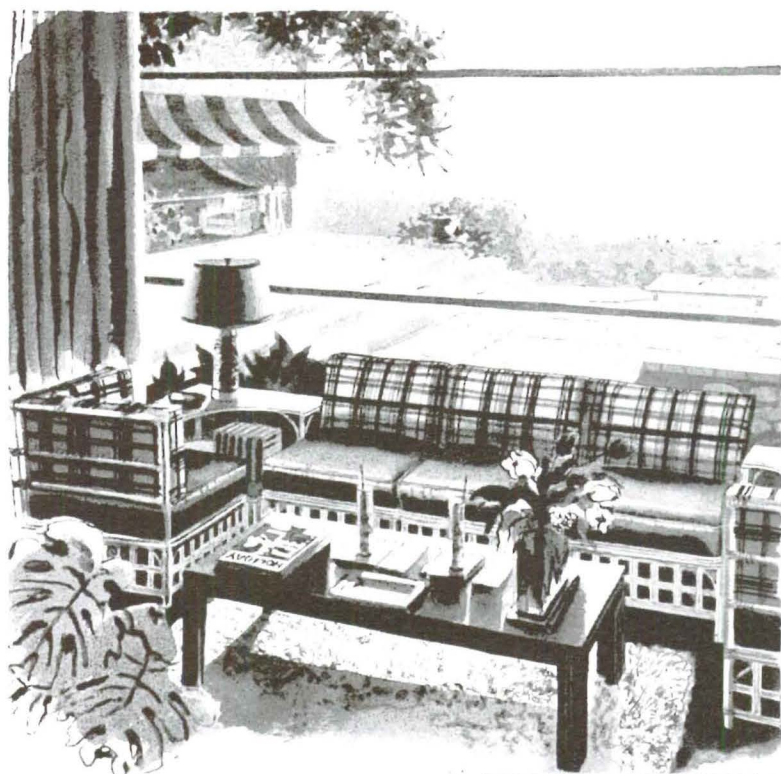
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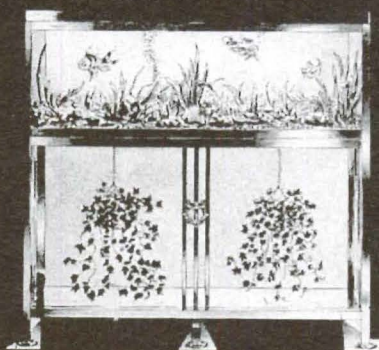


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BOOKS

THE FUTURE OF HOUSING, by Charles Abrams. 428 pages. New York: Harper & Brothers. (\$5.00)

Understanding the nature of a problem is necessary before attempting any solution. Housing is a current, complex, pressing problem. Few men have studied and know the problem as well as Charles Abrams. He has been for many years a writer, teacher, and acknowledged expert in the housing field. In this book, he skillfully articulates the elements of the problem and diverse measures for its solution. The past and present of housing are depicted and the proper aims of a housing program are outlined.

The present structure of home ownership as part of the housing problem is analyzed. Its faults and fallacies, many of which are not well known, are exposed to view. The abuses of the mortgage system, oppressive taxes, aggressive real estate tactics, shoddy building practices, questionable ethics of lending institutions, even the maladministration of labor unions are shown to be some of the adverse forces undermining any constructive movement.

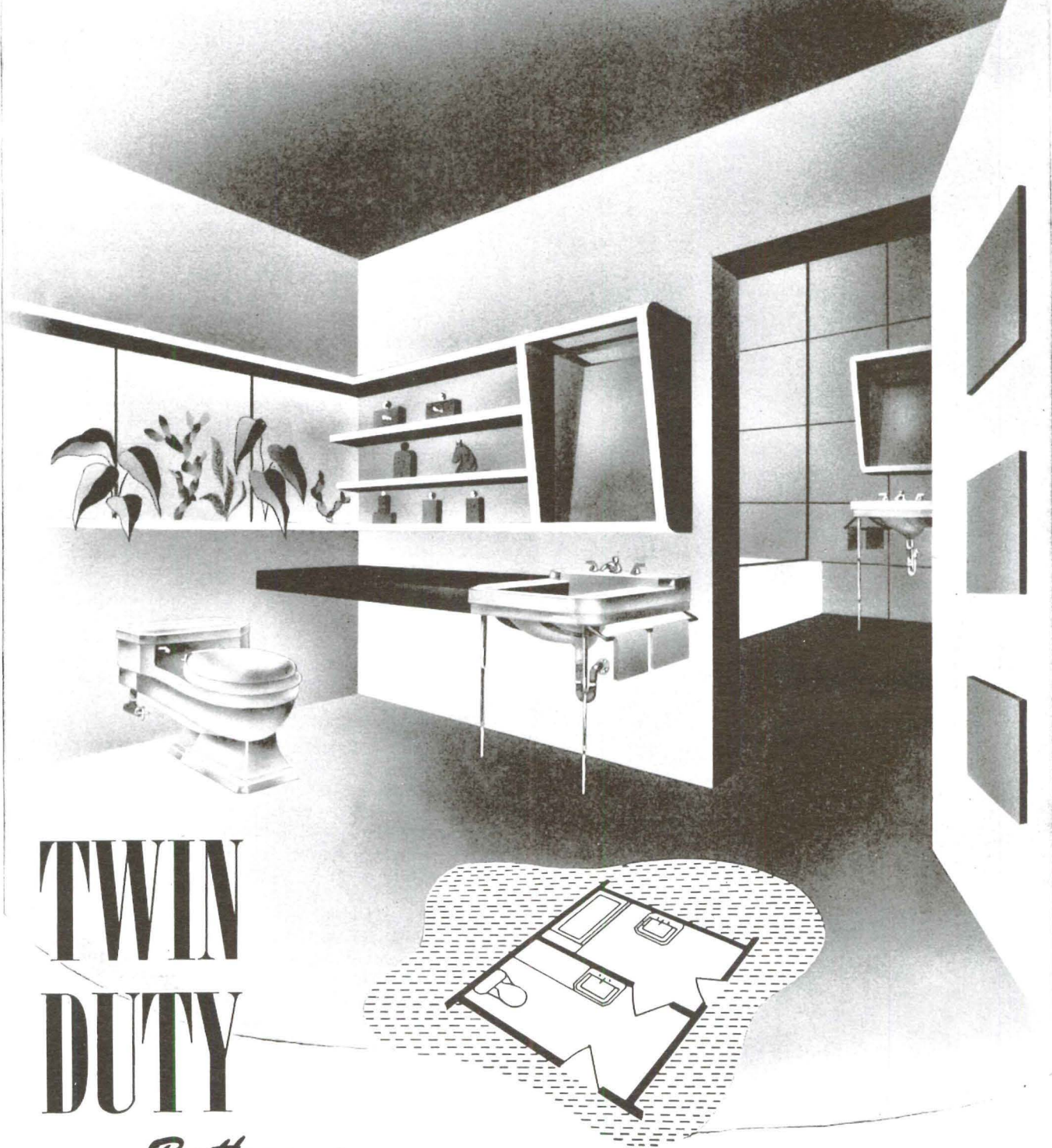
The contributions of the housing agencies and local housing groups are assayed, their failures and their accomplishments are held up for study. A suitable plan for their future activities is suggested. The author's housing program would provide urban and rural redevelopment and slum clearance to attain adequate rental housing for all classes, including low-income groups. His plans are hopefully premised on a revitalized building industry, stabilization of the real estate patterns, and a sound mortgage system. "Good housing and better cities are the frontier of the new generation just as the western land provided the frontier of the old. We can build for a healthier people, build cities equal to our wealth and culture, have sustained employment while doing it, establish a sound home ownership structure, have homes not alone worth fighting for but worth living in. This can be accomplished within the framework of our political and economic patterns. It can afford a great stimulus to private enterprise as well." Mr. Abrams has supreme confidence that when the American people understand the issue they will not falter but will face it squarely. When they act, adequate housing will result.

CITIES ARE ABNORMAL. Edited by Elmer T. Peterson. 236 pages. Norman, Oklahoma: University of Oklahoma Press, 1946. (\$3.00)

The theme common to the fourteen essays of this book is that country living is the norm of existence. As a consequence urban living is abnormal. The authors appear innocent of knowledge that cities are rooted in man's nature, that his basic instinct for communal living has produced them. It is true cities have glaring, vicious faults. But the country has its share. Of this fact likewise the various contributors do not seem fully aware. Their claims would be more impressive if so many of them were not gratuitously assumed to be true and self-evident.

The economical, ecological, social, political, moral, cultural, industrial, biological, agricultural, and of course the atomic aspects of existence are turned over for whatever help they can yield to bolster and foster the advocated return to the farm and the smaller community. The possibility of urban rehabilitation is hardly considered except for a chapter on city planning by an architect. He considers the subject generally, outlines several city planning theories, among them those of LeCorbusier, Frank Lloyd Wright, Hilberseimer, and Saarinen and finally talks about architectural styles. Editor Peterson's writing is diffuse, patronizing, commonplace. Among half-remembered incidents allegedly causing uneasiness about metropolitan life he writes of "bread lines running three times around Times Square in 1931". This reviewer could not have been ignorant at that time of such a practically impossible phenomenon. The editor refers in awed manner to the weight and standing of his contributors. Many of them have published books in their own fields but the general reader will not have heard of any of them, except possibly Louis Bromfield. Mr. Bromfield will be known as a novelist, playwright, Pulitzer Prize winner, an advertised member of a popular After-Shave Club. In a widely published article during the early part of the war he boldly prophesied that the people of this country faced starvation within a year if the federal administration adopted its proposed plan of sending

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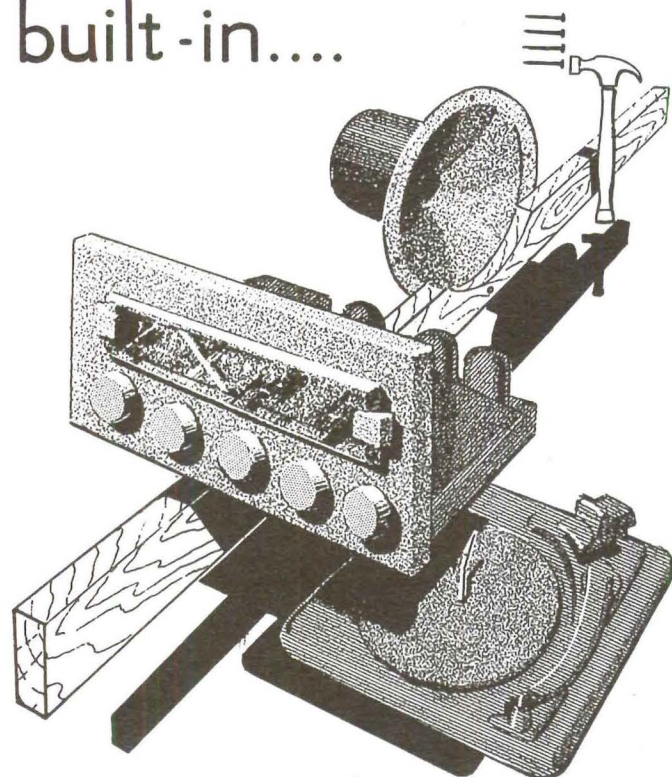
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food to the starving peoples of the world. In this book he repeats the familiar shibboleths: "Either we drift on and on into the depressing condition of a corporate state, or we act to establish a redistribution of economic values and continue as a democracy in which the rewards are free enterprise, independence, human dignity and freedom."

The narrow viewpoint and well-defined shortcomings dilute the value of this symposium—LAWRENCE E. MAWN, A.I.A.

MUSIC

A FIFTIETH ANNIVERSARY OF JOHANNES BRAHMS

The fiftieth anniversary of the death of Johannes Brahms forcibly reminds us that, although many who are still living saw and knew him, his name has already entered the enduring remoteness in which it is confounded with, and spoken of, as the summary of his art. Byrd, Bach, Beethoven, Brahms, and I should be confident to add Bartok are the five characters of that initial formerly and usually confined to the middle three; but whether or not one know well enough to admit the first and last, Brahms stands among them with assurance; the vulgar equivalence of the "three B's" was first uttered in his praise.

During the earlier part of this century there was among the sophisticated a tendency to deprecate the authority of Beethoven, whose downright structural dominant and tonic seemed to deny the looser taste for coloration of the impressionists. Recently the itch to level Beethoven has given place to a disparagement of Brahms. The objection, like most sophisticated arguments, grows out of a presumption of too great familiarity. The principal charges may be reduced to the two words, "tinycraft" and "strain". The accusation runs that Brahms, being a North German bourgeois, was devoid of humor; that he was by nature a lyricist who took too seriously his assumed classical responsibilities as the would-be inheritor of Beethoven and strained to bring forth symphonies; that he is often coarse, derivative, unrefined and pads out his music to satisfy predetermined formal needs; that his work, far from being heroic, piles up heaviness upon slight technical devices. He is granted a genuine mastery in the writing of songs and chamber music compositions. Before some of his last works even his detractors, following the spontaneous gesture of Nikisch when he first heard the *Clarinet Quintet*, kneel in admiration. Brahms was a master of technical devices and of the elaboration of such devices into the larger forms. Like Bach, Beethoven, and Schoenberg he stoked the fires of his creative energy with vast knowledge of the music which preceded him. Like Mozart he is usually impersonal in speech. It is not so much that he has nothing personal to say, but his personal expression is a fact of the relationship of forms. He was romantic only in the force which he often exerted to make his music large, to make himself worthy of his predecessors or, to judge by certain rather Freudian hints from his conversation, to justify himself and the choice of his vocation in the eyes of his dead father. Unlike Mahler, whose art tries with power of the mind to capture and return the complex of his soul and its experience, Brahms is content to let the ethic of musical structure reflect and thus contain the evolution of his mind. The furthest reaches of the spirit through music, statements of divine comprehension like the *Kyries* of Bach, transcendent dramas of struggle and serenity in Beethoven, the sense of death in Schubert, Mahler's tragedy of religious experience unreconciled to faith, extend beyond the periphery of Brahms' creative imagination. The compulsion to creativity was nonetheless so great in him that he flooded the world with memorable music. The lack of assurance in his early days, which he covered with rude barbs, became towards the end a more penetrating worldliness, knowing lack of faith but able to reach spiritual ecstasy through its negative of doubt. Where the heaven-aspiring *G Minor Quintet* of Mozart breaks down at the end in bitterness, the *Clarinet Quintet* of Brahms, growing out of worldly disillusion, stands at the threshold of revelation. Throughout his life this revelation was denied him, perhaps because he wished to come too soon to worldly terms with genius. The *Piano Sonata in C. Opus 1*, roars after Beethoven's *Hammerklavier* like an absurd parody, but it is not absurd, and it is not a parody. Liszt, whose playing of the *Hammerklavier* stirred Wagner to praise, read with



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admiration the sonata of Brahms. And this was the occasion of a revealing incident, for after Liszt had played at sight the *Sonata in C* and its companion, *Opus 2*, and had warmly congratulated Brahms, he added with his naturally generous humility his own *Sonata in B Minor*, newly written; and Brahms fell asleep. This self-centered inability either to return the compliment by a lesser courtesy or to be aware of the significance of Liszt's historically far greater structural innovation and achievement defines as well as much more comment the imaginative limitations of Brahms.

Brahms concluded an epoch which had begun with Mozart. The creations of Mozart rise by revolutionary leaps almost without dependence on past art, until the mature composer joins technical hands with Sebastian Bach. Brahms, however, must climb and bitterly bruise himself with comparisons, until he is able to produce his first work of full confidence and hear von Bülow set it beside the long-aspired-to masterpieces of Beethoven as "the Tenth". And as the lonely eminence of Mozart is transfigured by bitter wrestling with the angel of God, so the rewarded confidence of Brahms is spiritualized by visitations of great doubt.

If hearing Brahms' music one will have these thoughts in mind, one will be less inclined to condemn the occasional failings, the often ponderous uncertainty. Then one will see Brahms at his proper stature, in comparison with Mahler as Handel is to Bach. His art is quicker to grasp yet harder to comprehend, less final and more relative, on the surface firmly shaped yet emptier beneath, granting the listener melody but not catharsis. In the same way one will recognize in these two figures that Brahms ends an era, whereas Mahler will not let that era end. So the disciples of Brahms erect thick structures without purpose, while the disciples of Mahler have opened in our lifetime a new era of the art of sound. Yet it is right that Schoenberg, who began his work in adoration of Mahler, should end in reverence of Brahms.

For Brahms like Handel was consistently large, reverent, technically masterful, and concentrated, with a gift of melody that unwearyingly rewards. He is not always perfect in the smaller forms, where perfectness is the most necessary justification; he is not always well balanced in the larger forms, where balance of structure is more important than detailed perfectness. His art does not invariably reveal itself through the confusion of a bad performance, but a great performance can make it larger than life. The *Handel Variations* come down heavily to an harmonic fugue; the *First Piano Concerto*, begun as an elegy of Schumann, ends in meaningless cheerfulness; the quartets emulate mannerisms of late Beethoven and fail of sublimity; the *Violin Concerto* leans too heavily in the first movement on figurative devices, is too easily melodious in the second movement, and uses a picturesque finale to bring down the house. Yet the *F Minor Piano Sonata*, filled with Schumannesque mannerisms, easily leaves behind the best of Schumann. The *G minor Piano Quartet* springs from excitement to excitement. The *C minor Piano Quartet*, the *Horn Trio*, the *Quintet in G major*, the *First Clarinet Sonata*, the *Clarinet Quintet* are among the glories of chamber music. The *Haydn* and the *Paganini Variations*, like strings of matched pearls; the symphonies, whose human exaltation is less often marred by exaggeration than made firm and triumphant by restraint; the oceanic *Piano Concerto in B flat*; these are the largeness of Brahms, to be taken for what they are and cherished for that largeness. They are not impaired by saying of them what they are not. And there is one further category in which the art of Brahms surpasses criticism, his works of love and the music written for his friends, the *Schumann Variations* for piano solo and piano duet, the waltzes, the beloved volumes of the songs, the choral works, the ponderous *Requiem* with its carefully chosen non-liturgic texts, which stands with Handel's *Messiah*. These reach through his uncompromising gruff reserve like a grasp of hands; and their conclusion is in the two *Lullabies*, particularly that for alto with viola, and in the final acceptance of the thought of death, the *Four Serious Songs*, when the ponderousness of the *Requiem* yields at last to faith. These idealize that other warmer life where Brahms was always guest, the devoted homely intimacy of the Schumann's, a life of children and folk naturalness outside the coffeehouse acquaintanceships and weekly visits to the other side of town by which Brahms was excluded from the full surrender of the heart. When one has finished being angry at the faults of Brahms one can only return love to his love. The final worth of such a creator is not in his life or largeness or in affirma-

(Continued on page 45)

CINEMA

THE FARMER'S DAUGHTER, RKO

Satire, one of the more robust forms of humor, has not been tried too often on the screen, and when tried has not succeeded too well. The names of such films as *The Million Dollar Legs* and *Beggar on Horseback* come to mind as classic examples of American film satire, as well as limited portions of *Modern Times* and *Mr. Deeds Goes to Town*. The reason that satire has been shunned by film makers seems to stem from the same reason that makes producers assume that film audiences have twelve year old minds, a myth exploded time and time again by all sorts of polls and box office checks, but one which still seems to persist.

The Farmer's Daughter is the most recent example of film satire and is strongly reminiscent of some parts of Frank Capra at his best, and *Mr. Deeds Goes to Town* notably. The story of the young Minnesotan who goes to the big city with lots of stamina and a Swedish accent (Loretta Young) and becomes a downstairs maid for a political shot and his mother (Joseph Cotten and Ethel Barrymore) is one jammed with good satirical possibilities. Some of these possibilities are realized, notably scenes dealing with political rallies, both those of the 'ins' (the good party) and the 'outs' (the bad party). Aside from these wonderful fun-poking sequences where political hacks make impassioned political speeches, and the sound that comes out is a rare blend of Washington gobbledy-dook and a harangue in ancient Aramaic recorded backwards, there is little else that is genuinely satirical. But the reviewer has learned to be grateful for small favors, and this is well enough.

The Farmer's Daughter for all its slickness and expert handling in the thin veneer departments is good, wholesome comedy. And until something better comes along we'll stick to this one and say it's a fine comedy and its makers deserve thanks.

ODD MAN OUT, Arthur J. Rank, U-I Release

Any reference to the fact that London studios are now outclassing Hollywood film factories is, of course, a repetition of what a score

of other reviewers have said, and also a distortion of fact. The fact of the matter is that we still don't see the bad ones, and English reviews in England's "Kinematographer's Weekly" and other trade publications are seeing and lambasting them all the time. But Arthur J. Rank's latest offering, *Odd Man Out*, with James Mason and Leslie Banks, is definitely one of the finest pictures yet to come out of England, and one of the finest films of this or any year.

Comparison with Liam O'Flaherty's *The Informer* will be immediate and widespread. The stories are basically the same: a man commits a crime and spends the next eight or ten hours eluding the police, his friends, his enemies and learns a lot about how base and how wonderful mankind can be. In the case of the picture which John Ford produced and directed, Victor MacLaglen was an informer who turned his friend in, and who was hunted down by members of the Black and Tan as well as other revolutionaries. In *Odd Man Out* James Mason and three other companions rob a factory accounting department, escape and kill a man during the escape. Three of the men make good their getaway, and Mason, the wounded killer, spends the next eight hours eluding the Glasgow police.

What makes this picture, and *Great Expectations* such thoroughly enjoyable entertainment and such a fine film are the minor characters, enacted in part by members of the Irish Gate Theater. A Hollywood producer made the point in conversation that *Great Expectations* was as good as it was because England had such fine character actors, forgetting (we'll be generous,) of course, that the characters were created in the first place by writers, and acted out by actors. *Odd Man Out* has a similar army of small players—a vicar, a toady, a drunken artist, a dissolute medical student, a whorehouse madame, a cabby, a police captain, an old crone, two middle-aged biddies and a rabbit-hearted husband among many others—and these parts are played to perfection.

Odd Man Out is more than a motion picture; it is a visual and emotional experience, and the audience lives every minute of those eight hours of hunted freedom which James Mason endures. Much of the vitality of the picture must be credited to the screen writers and to Carol Reed, the director.—ROBERT JOSEPH.

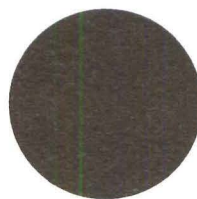
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PRODUCTS & PRACTICES

Intended for independent zone heating of any sized house, a midget furnace called "South Wind" is now in production by Stewart-Warner Corporation.

The self-contained blower type unit has a heat output of 25,000 BTUs per hour, usually sufficient for two and a half rooms. Weight is 70 pounds including cabinet, and overall dimensions are 11 x 14 x 32 inches. It may be installed in a wall, ceiling or floor and requires a gas and electric connection plus fresh air intake and exhaust vent to an outside wall.

The new heater burns natural, manufactured, mixed or bottled gas. Thermostatically controlled, it does not turn on and off, but runs at higher or lower capacity in accordance with the heat requirements of the room. There is no pilot flame—ignition is electrical. Heating element is stainless steel. Vent pipe of two-inch diameter is sufficient. No draft is needed because a motor blows air into and through the fire box or combustion chamber. Tests have shown the small exhaust pipe can be run horizontally for a distance of 25 feet without impairing operation.

Spring steel venetian blinds that may be flexed apart as much as eight inches for window cleaning are being manufactured by The Kirsch Company under the trade name "Sunaire." The thin slats are S shaped, overlapping when closed for light control. They are finished with baked enamel in a choice of colors. Other features are worm gear tilting device, automatic cord stop which holds the blind in any position and durable interwoven tapes.

New mill of the Simpson Logging Company at Shelton, Washington, went into operation April 1 to manufacture insulating board products of Douglas fir. First runs were insulating building board and roof insulation. The new plant of the 52-year-old firm will manufacture a line including building board, plank, lath, sheathing,

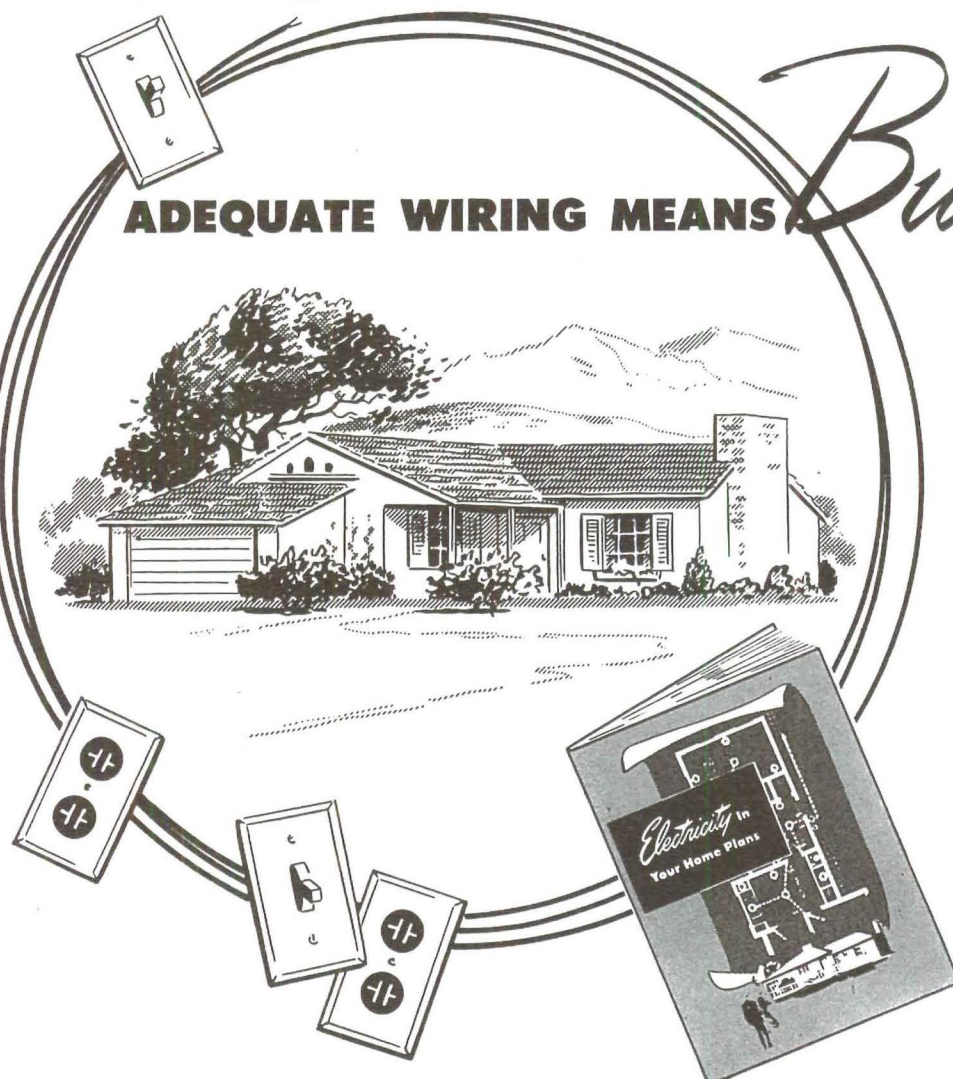
decorative tileboard and roof insulation, to be marketed under the brand name "Simpson Insulating Board Products." Full production is allocated to lumber dealers in the 11 Western states for Western building. Thirteen distributors covering the West have been appointed and have received first shipments. Simpson also will manufacture a perforated tile known as Simpson Acoustical Tile. Eleven distributor-applicator firms have been named.

The new products were developed by the Simpson research laboratory which discovered that Douglas fir, grown on the 240,000-acre Simpson tree farm and other timber holdings in the rain belt of the Olympic mountains, produce an exceedingly long and stout fiber. When properly processed in manufacture this long fiber results in an insulating board of unusual strength and high thermal value. Douglas fir wood is carefully sorted and all bark or rot is removed before chipping. Simpson is the only company using all Douglas fir in the manufacture of insulating board and acoustical tile.

The acoustical tile has high sound-absorption value due to the Douglas fir fibers and clean drilled perforations: 484 to the 12x12 inch unit. Tile and bevel are finished in oyster white. The tile is made in two sizes, 12 x 12 inch and 12 x 24 inch, and in thicknesses of $\frac{1}{2}$, $\frac{5}{8}$ and $\frac{7}{8}$ of an inch. Insulating board products are made in standard sizes and thicknesses. Building board, decorative tileboard and plank are finished one side in oyster white.

The new Simpson products will be distributed by the following firms: Arizona Sash, Door & Glass Company, Phoenix and Tucson; California Builders' Supply Company, Oakland, Sacramento and Fresno; California Panel & Veneer Company, Los Angeles; continental Lumber Company, Boise; Elliott Bay Lumber Company, Seattle and Everett; Exchange Lumber and Manufacturing Company, Spokane; Frost Hardwood Lumber Company, San Diego; Lumber Dealers, Incorporated, Denver, Pueblo and Billings; Charles E. Sand Plywood Company, Portland; Simpson Industries, Incorporated, Los Angeles and Shelton; Utah Lumber Company, Salt

(Continued on page 39)



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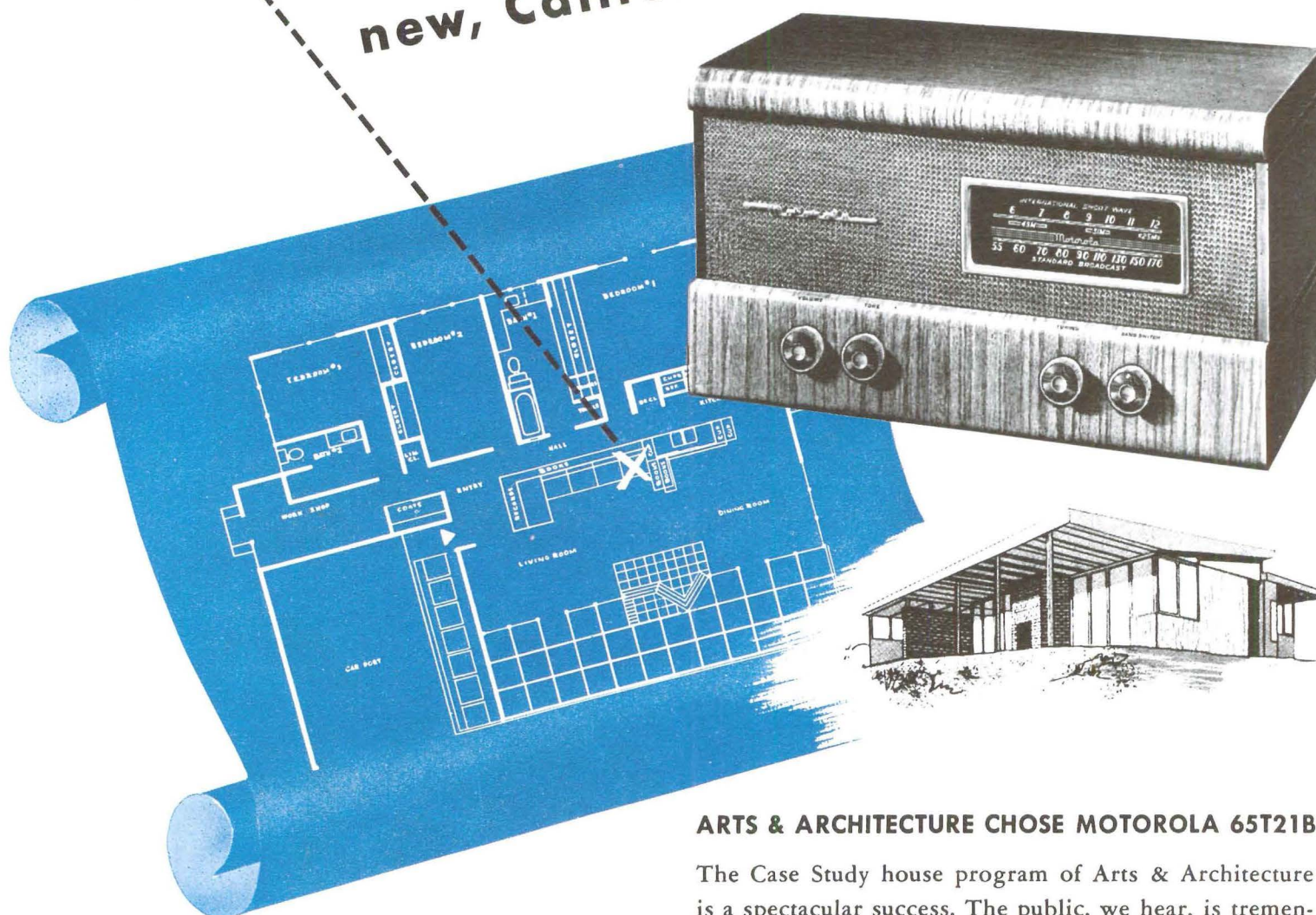
When a home is properly wired, full accommodation is provided for all the comforts and conveniences of *electrical living*. Plenty of wire, outlets and switches are ready and waiting for every electrical appliance or service the owner desires now or in future. *Modern living calls for adequate home wiring!*

Edison customers—and architects and contractors planning new homes for them—are invited to call on Edison's Better Homes Department for assistance in preparing wiring layouts. There is no charge or obligation.

Edison's booklet "Electricity in Your Home Plans" has more than 100 useful electrical home ideas. For a free copy, write to Southern California Edison Company, P. O. Box 315, Los Angeles 53.



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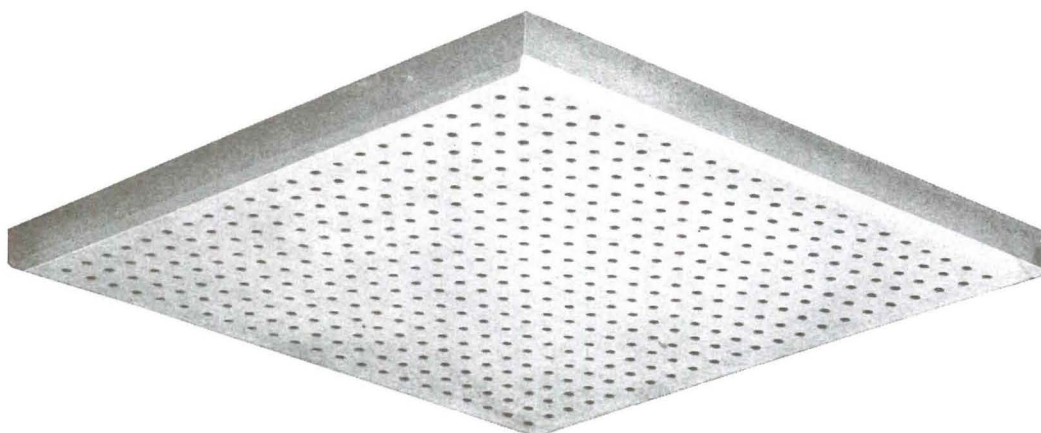
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— *ANNOUNCES the creation and manufacture of a superior, sound-absorbing acoustical tile—manufactured in the West and allocated for Western building.*

ACOUSTICAL TILE



Extensive tests have proven that under special processing the long, tough fibers of Douglas fir produce material which possesses extremely high sound-absorbing qualities. For this reason, Simpson technicians have selected these fibers in creating the new Simpson Acoustical Tile.

1. **Perforations clean-drilled.** Into each square tile are drilled 484 holes, each hole having clean edge and a smooth, round wall. Perforations will withstand repeated painting without clogging or filling or impairing the acoustical value.

2. **Bevels painted.** The entire exposed surface of the tile . . . including bevelled edges . . . is finished in attractive oyster-white.

3. **Greater sound-absorbing coefficient.** Tests prove a remarkably high degree of acoustical efficiency and high thermal insulating qualities.

*Made from the
long, strong fibers
of Douglas Fir*



DISCUSS THIS NEW ACOUSTICAL TILE WITH YOUR NEAREST SIMPSON DISTRIBUTOR-APPLICATOR

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WOOD FIBER DIVISION • SIMPSON LOGGING COMPANY

Plant at Shelton, Washington • Sales Division 1010 White Building, Seattle 1, Washington



—an old established name in western logging and lumbering announces the completion of a new, modern plant at Shelton, Washington, for the manufacture of a better line of INSULATING BOARD PRODUCTS

- **INSULATING BUILDING BOARD**
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IN the rain belt of the Olympic Mountains, nature produces the incomparable Douglas fir whose wood fibers are long, strong and tough. Extensive experiments and tests by the Simpson Research Laboratory have proven these long, tough fibers will produce a stronger, stouter insulating board. As a result of these tests, skilled Simpson technicians have created a complete line of insulating board products of superior strength and thermal values . . . for home, office and industry.

A new modern plant at Shelton, Washington, home of many other Simpson industries since 1895, now produces these newly-developed Simpson insulating products.

*Made from the
long, strong fibers
of Douglas Fir*



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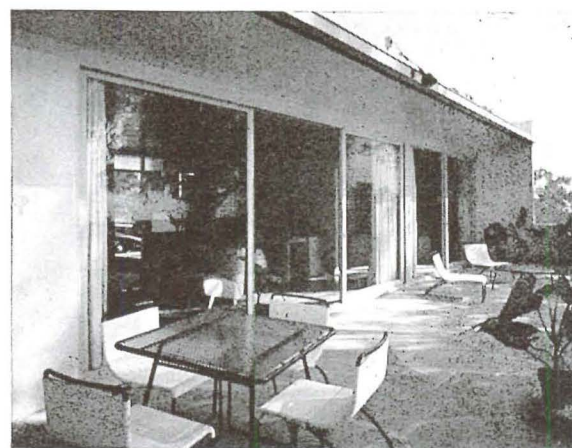
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Plant at Shelton, Washington • Sales Division 1010 White Building, Seattle 1, Washington



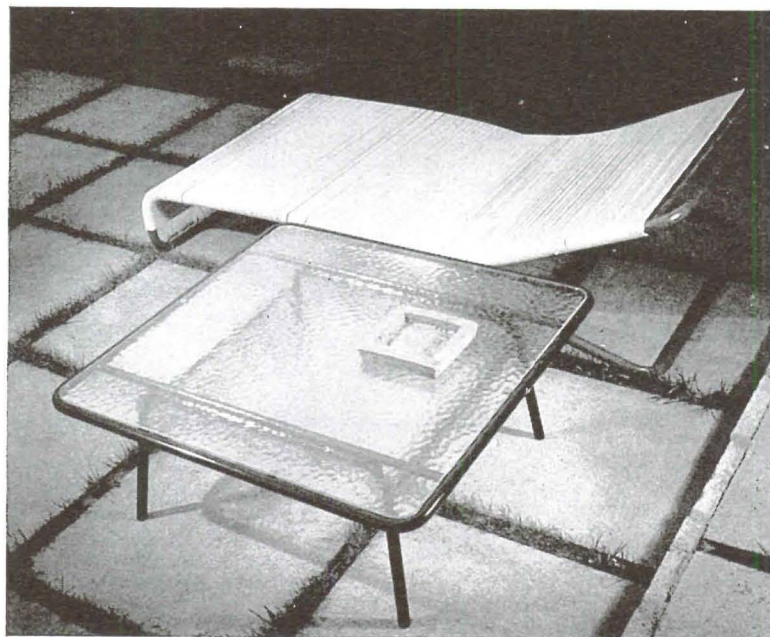
Van Keppel-Green Incorporated



*MODERN IN METAL

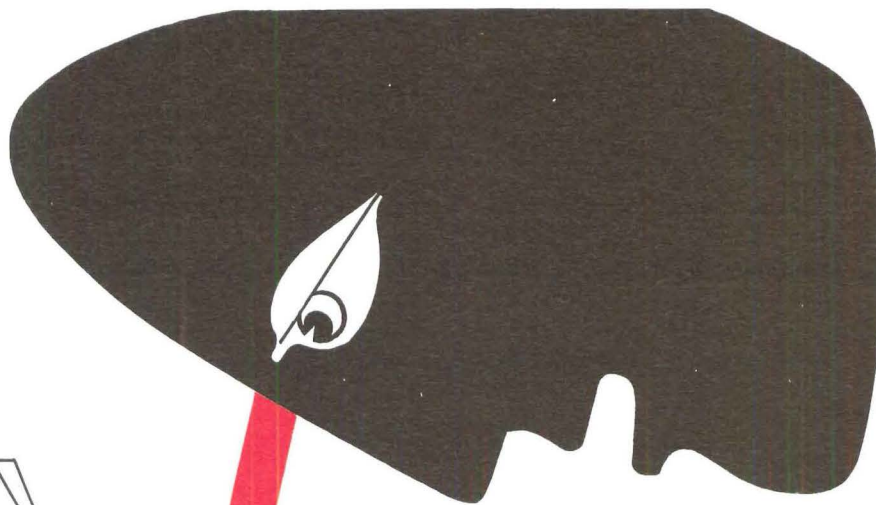
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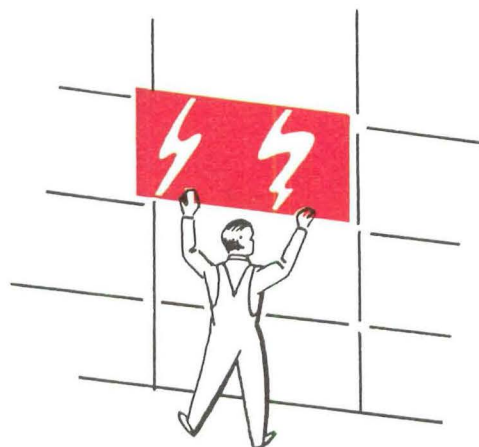
21



KEEP YOUR EYE ON

NEOTRON has been *merit specified* by Richard J. Neutra for use in *Arts & Architecture's* Case Study House No. 21 — one of the most important houses this great architect has designed. Thus NEOTRON, long-heralded and much-discussed among architects, is now to be presented in a model installation. ¶ NEOTRON, the new laminated

self-surfacing plastic panel, is a handsome and practical decoration and surfacing material of many uses. Wherever color, cleanliness and enduring beauty are required, NEOTRON is ideal. Born of wartime research and proved for five years, NEOTRON fulfills every promise of a richer, better life in a postwar world. Here are brief facts:



NEOTRON's many solid colors—muted and matched for beauty . . . gay patterns . . . faithful reproductions of rare woods . . . gorgeous marbles . . . variety of finishes . . . not only enlarge the scope of the designer and stimulate the creative ability of the architect, but open many possibilities to the builder and bring warm pleasure to the user.

Installation is simple. NEOTRON panels may be applied over existing walls or tables, or designed into new homes or buildings. NEOTRON is easily bonded to any surface with super-strength adhesives developed and proved during the war. Architectural ef-

fects are unlimited . . . joints are minimized . . . installation costs are reduced . . . as full use can be made of NEOTRON panel sizes up to 4' x 8'. Moulded corners, joints, caps and bases of the same design—or in contrasting colors—are also available.

NEOTRON is unusually resistant to water, chemicals, heat and stains—and impervious to grease. Boiling water, sour milk, food acids and alkaline cleaners do not affect it. NEOTRON is not just a coated surface, but is resin-impregnated throughout and "poly-treated" for permanence . . . your assurance of enduring beauty and maintenance-free service for years and years.

NEOTRON was made for *you*. Plan to use NEOTRON panels in your bathrooms, kitchens, offices, hospitals, corridors, restaurants, dens—*any place* where beauty, warmth and permanence are essential. For detailed information, installation specifications, or questions about special orders, write MACROLYN, INC., 410 Holmes Road, P. O. Box 6524, Houston 5, Texas.

NEOTRON

THE SELF-SURFACING PANEL

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THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE
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FROM CONSTITUTION OF THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

THE GOVERNMENTS OF THE STATES PARTIES TO THIS CONSTITUTION ON BEHALF OF THEIR PEOPLES DECLARE that since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed;

that ignorance of each other's ways and lives has been a common cause, throughout the history of mankind, of that suspicion and mistrust between the peoples of the world through which their differences have all too often broken into war;

that the great and terrible war which has now ended was a war made possible by the denial of the democratic principles of the dignity, equality and mutual respect of men, and by the propagation, in their place, through ignorance and prejudice, of the doctrine of the inequality of men and races;

that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfill in a spirit of mutual assistance and concern;

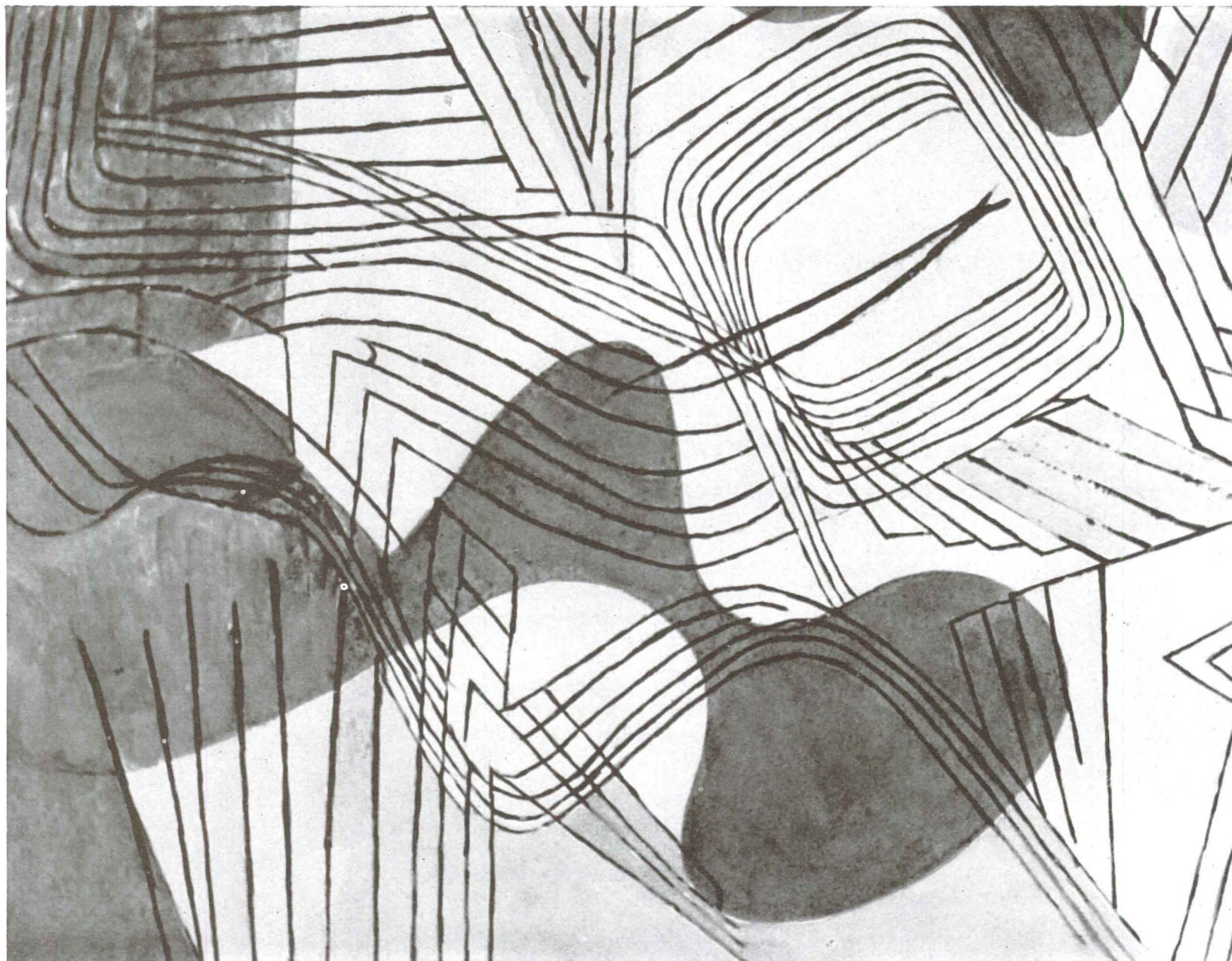
that a peace based exclusively upon the political and economic arrangements of governments would not be a peace which could secure the unanimous, lasting and sincere support of the peoples of the world, and that the peace must therefore be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind.

FOR THESE REASONS, the States parties to this Constitution, believing in full and equal opportunities for education for all, in the unrestricted pursuit of objective truth, and in the free exchange of ideas and knowledge, are agreed and determined to develop and increase the means of communication between their peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives;

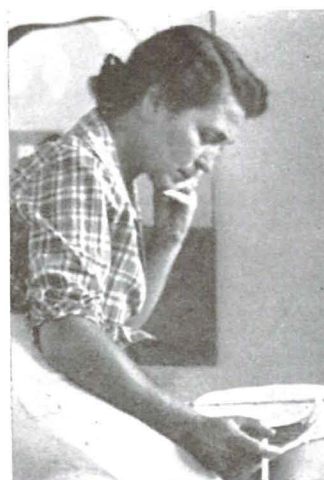
IN CONSEQUENCE WHEREOF they do hereby create the United Nations Educational, Scientific and Cultural Organization for the purpose of advancing, through the educational and scientific and cultural relations of the peoples of the world, the objectives of international peace and of the common welfare of mankind for which the United Nations Organization was established and which its Charter proclaims.

UNESCO

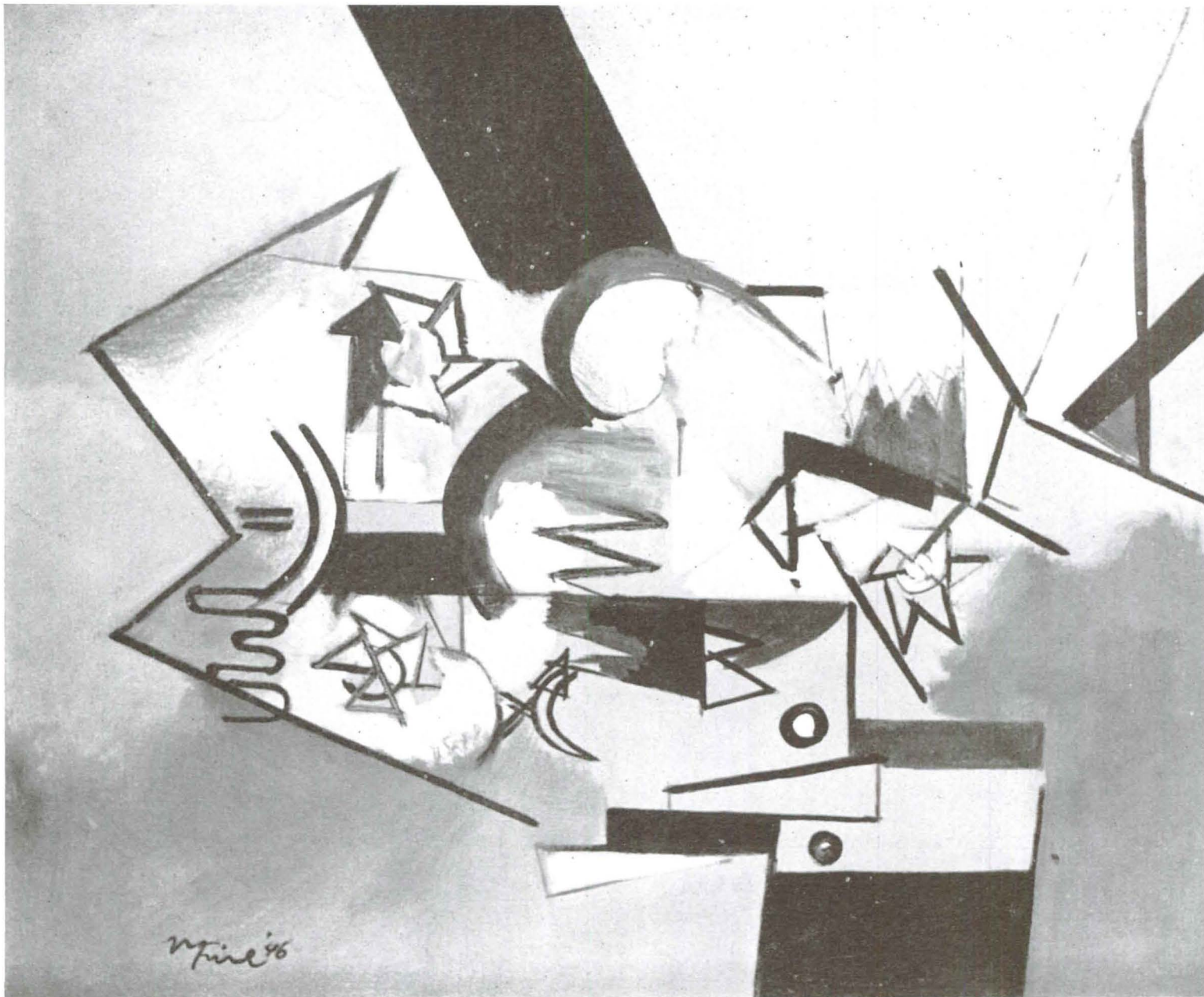
TRANSCIENCE (Gouache)



PERLE FINE

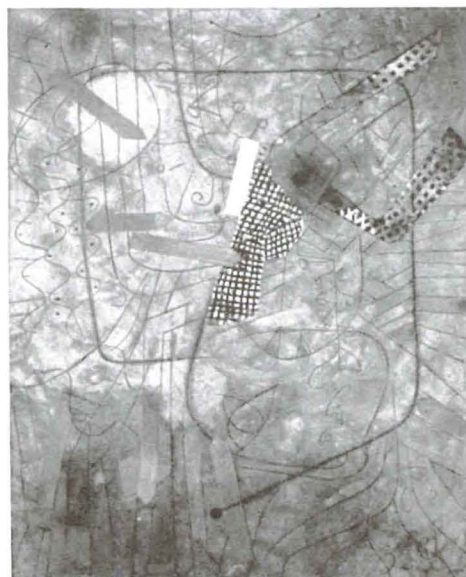
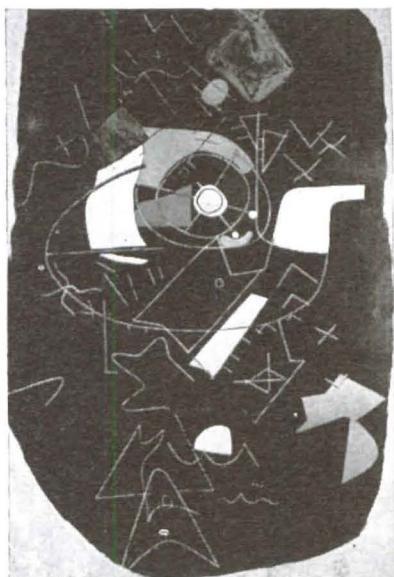


MYTHICAL BEING MASK (Oil on Canvas)



courtesy Nierendorf Gallery

INTERCHROMATIC PENETRATION (Oil on Paper)



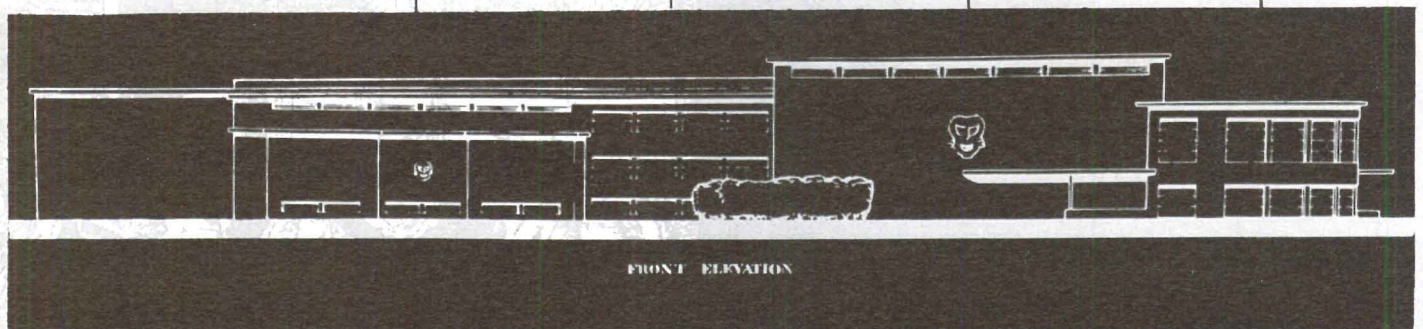
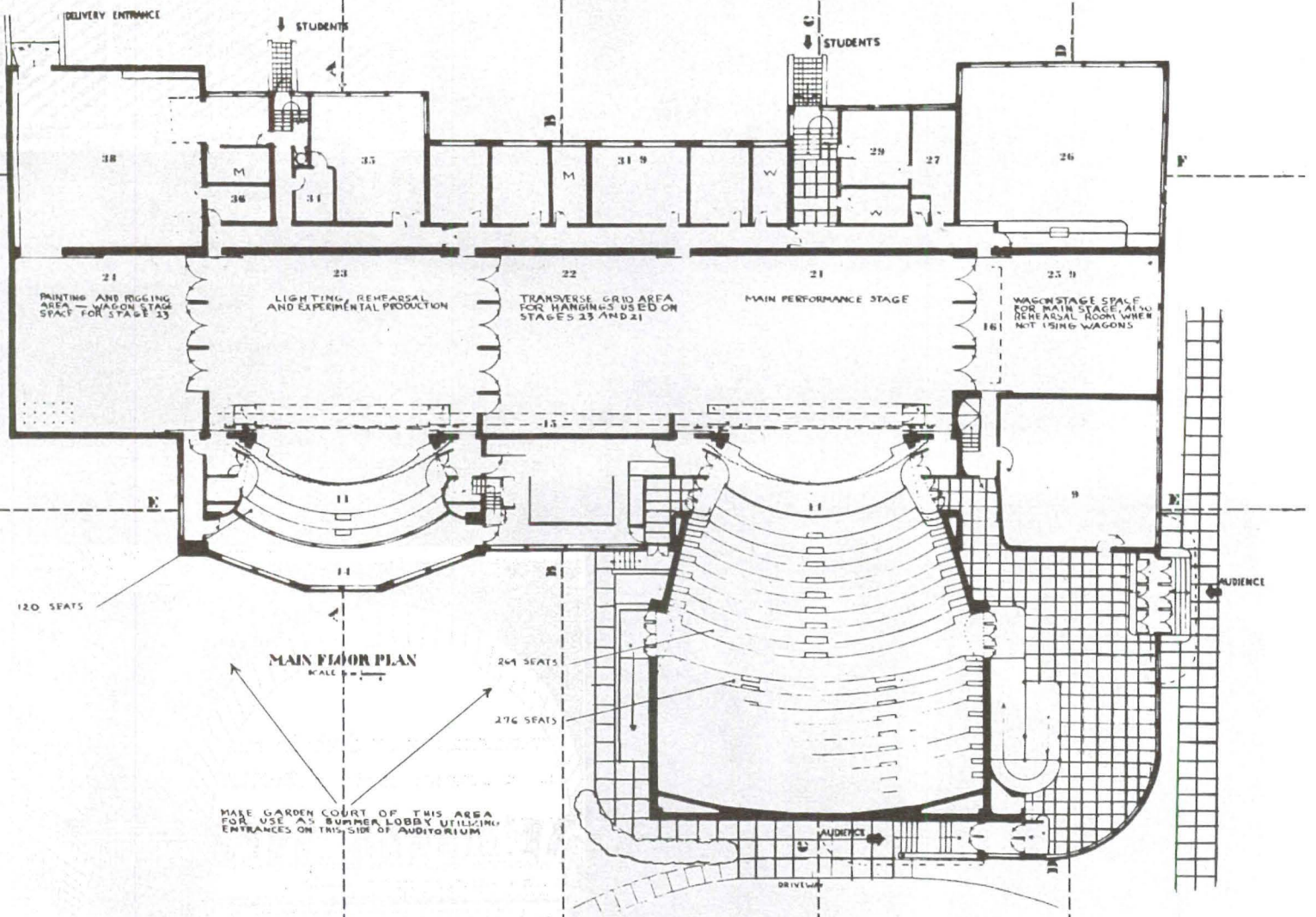
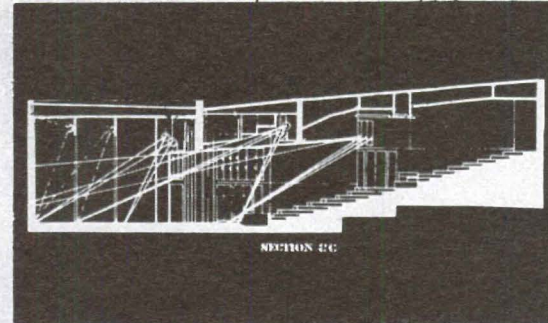
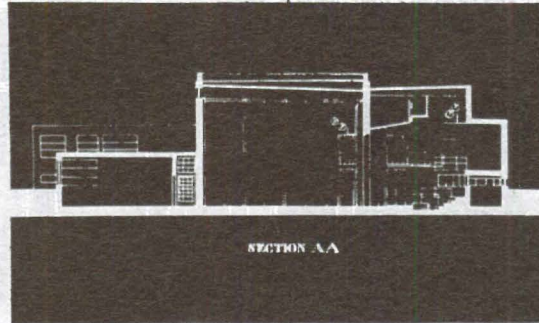
TYRANNY OF SPACE (Gouache)

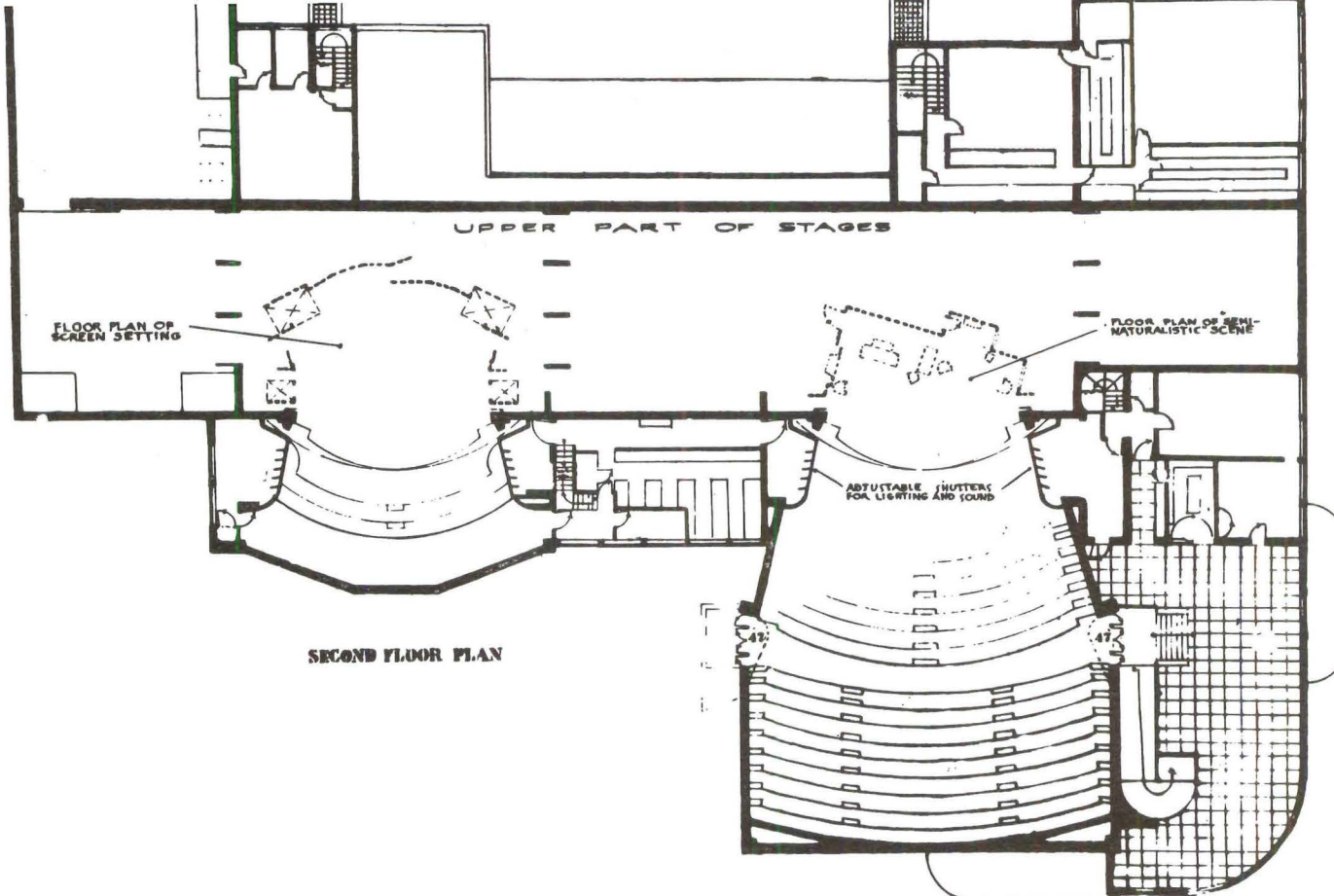
The paintings of Perle Fine have an intuitive three-dimensional quality although her basic approach is two-dimensional. This concept stems from the idea taught by the Cubists that static and unequal balance must take place in the same picture. Her painting may start with a form idea or a color idea but it is the qualifying of these forms, the playing back and forth between form and space which brings about the final expression the picture takes. This struggle to attain greater expansion and perception involves a destruction of the static and a search to establish it again to achieve a sense of tremendous space and enormous form. Her canvasses which of necessity are concentric at the same time evoke a feeling of eccentricity and expansion of form and depth. The sensation that this is attained through the stability or constancy of the right-angle is there or all would be chaos.

To Perle Fine, modern art is a conscious art and a very complicated phenomenon. It demands that the artist have erudition and at the same time ease of execution. This can come about only with a thorough knowledge and constant practise of the laws of painting, enriched by experiencing the beauty and drama in nature, the poetry and pure magic of color. Here she finds her springboard, but from the moment the painting is begun, the artist becomes its slave. The canvas dictates what is wanted here, needed there. From then on the artist explores, builds, destroys and builds anew. Finally the image—strange, mysterious—emerges, offering us new and delightful passage into another world.—BENJAMIN BALDWIN.

NUMBER KEY

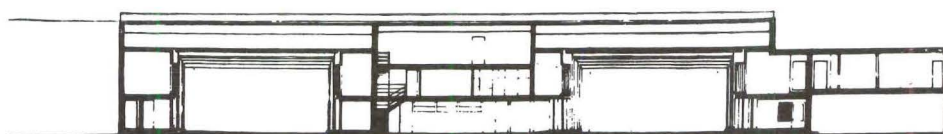
- 9. Rehearsal room
- 11. Auditorium
- 14. Control Rooms
- 15. Wagon Stage storage (on edge)
- 21. Main Performance Stage
- 22. Grid area for shifting hanging scenery
- 23. Rehearsal and experimental production stage
- 24. Painting and rigging area
- 25. Wagon stage area
- 26. Dance rehearsal
- 29. Costume studio and office
- 34. Kitchen
- 35. Green room
- 37. Carpenter shop
- 38. Scene workshop



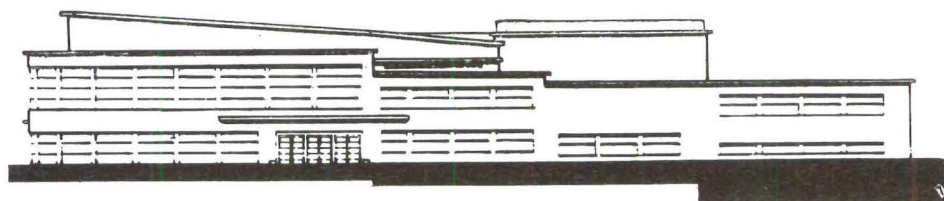


New Theater Forms for Art and Education

By ARCH LAUTERER



SECTION KK



The conventional scenery hoisting mechanism with its lofty gridiron (90 feet is the ideal height usually recommended for the average size stage) has resulted in that all too well known arrangements of all the other working parts of the theatre. With perpendicular grid mechanism requiring elaborate and expensive counter weighing devices, fly galleries and loading racks it becomes the pattern to arrange all other areas around the lower needed for housing this machinery. This results in the stage—supposedly the chief property of the actor and director—becoming the cross roads of all the attendant activities of production. And due to limiting the final point of all production work to this single stage space the actor is usually forced off the stage at the crucial period just before dress rehearsals so that the designer, electrician, stage carpenter, stage manager and crew can discover what they have done and what they can do about it. Meanwhile the play is actually still in the hands of the evicted actors in spite of all the artists and craftsmen now occupying the stage.

This theatre plan with its unconventional scene shifting mechanism corrects some of those faults that pertain to the problem of acting and rehearsal. The entire plan is prompted by a recognition of the problems of training the plastic actor rather than devoting all attention to revolving auditoriums and stages. The transverse gridiron about which this theatre is planned gives working floor space rather than the old aerial storage space.

This transverse gridiron extends over four stage areas; 21, the main performance stage; 22, the area into which all hanging scenery is shifted from stage 21 and 23; 23, a rehearsal stage equipped with all production facilities so that lighting, music and setting can be gradually added to the acting without expelling the actor from the stage; 24, a stage space where scenery is installed for shifting without interfering with rehearsals. This area is also used for painting. This is done on the boomerangs (moving platforms) which are also used in rigging the hanging scenery to the transverse grid.

This combination of four stages and one combined wagon stage space—rehearsal area affords several advantages over the single floor space of one stage.

First: The speed and ease with which a production can be moved from one stage to another means that all public performances can be given on the main stage—this in turn results in but a single auditorium, lobby, lounge, men and women rooms and box office being required—financially, in both initial cost and upkeep, this results in considerable savings.

Second: The rehearsal and experimental production stage with their identical production facilities give a valid test to all experimentals. Graduate students producing their own projects would not be forced to approximate a "real" production, in either acting, staging or lighting. Educationally, this provides a sound laboratory for projects and experiments.

Third: Here with sufficient rehearsal space and two stages, one occupied by play in performance and the other by acting and production rehearsals, one play need not be favored at the expense of the other. This theatre plan allows a greater development toward that sound idea of repertory.

Fourth: It allows the acting, that most important element of theatre to go on undisturbed and further more it permits the other artists in the theatre to perfect their work in relation to the acting, through gradual addition of the various production elements to the rehearsals. This is a most essential point in the development toward creative theatre.

On the plan of the second floor there is shown by dotted lines a typical floor plan for a semi-naturalistic scene and another for a screen or architectural setting. It is easy to see how either style of staging may be designed so as to relate to auditorium at the same time that the actors are actually playing in the auditorium. This playing area is made valuable because of the truly plastic lighting available from the side louvres in the auditorium combined with the drop lighting from the house bridge. The quality of light on this forestage can be identical to that of the area behind the proscenium.

Not only may this stage serve the realistic drama by making it appear less a picture suspended in space but through the use of the proscenium units it can be transformed into a plastic stage space. With the addition of a curtain operated on a traveler behind the proscenium units we have a stage with five (5) entrances for the actor; with a simple screen formation as shown on plan, a stage 36' deep with nine (9) entrances is provided.

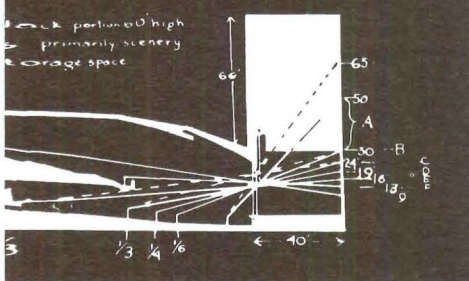
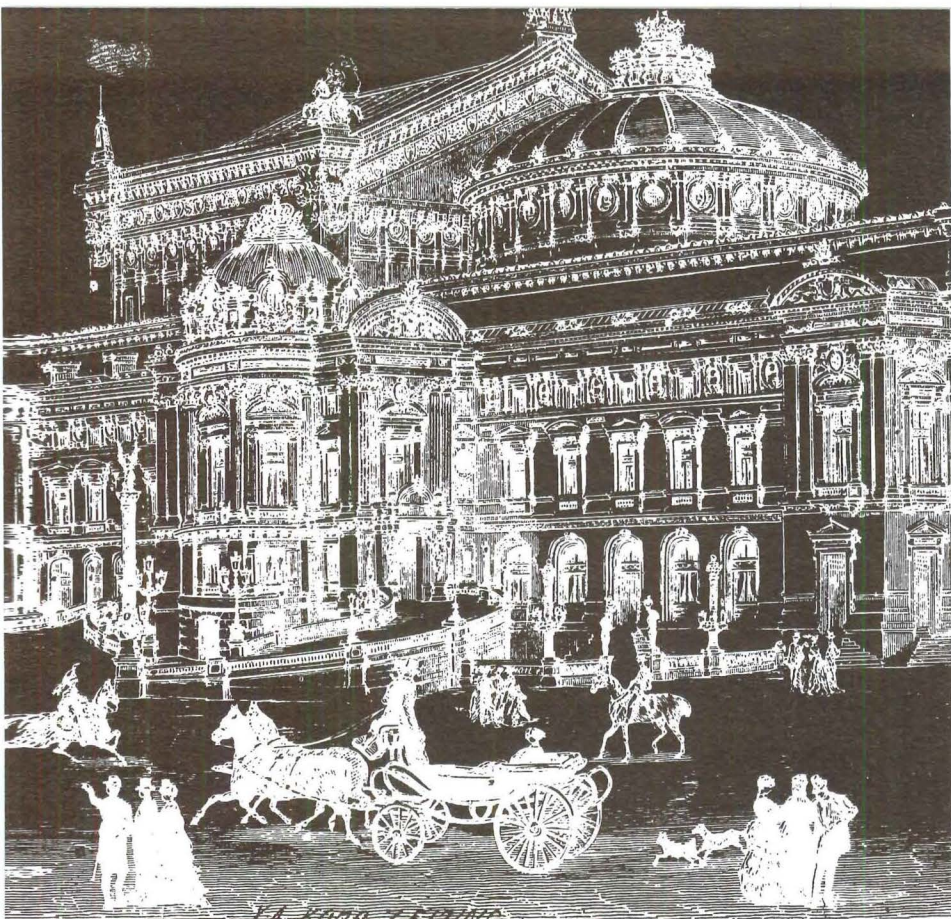


Fig. 1
Sight lines for balcony type theatre: With front curtain set at 15' high and back wall set 40' from stage front:

A-B. 5/6 of the audience can not see over 30' high.
C. 3/4 of the audience can not see over 24' high.
D. 2/3 of the audience can not see over 19' high.
E. 1/3 of the audience can not see over 16' high.
F. 1/6 of the audience can not see over 11' high.
Even with front curtain set at 18' high (dotted line) and back wall set 40' from stage front: Only 1/3 of the audience can see over 30' high.

1

Fig. 2
Sight lines in stadium type theatre: With front curtain set at 15' high and back wall set 40' from stage front:

A-B. 8/9 of the audience can not see over 30' high.
C. 3/4 of the audience can not see over 24' high.
D. 1/3 of the audience can not see over 18' high.
E. All of the audience can see up to 15' high. Even with curtain set at 18' high (dotted line) and back wall set 40' from stage front: Only 1/4 of the audience can see over 30' high.

Fig. 3

In generally prescribed stagehouse an area of 60' high, 90' wide and 45' deep is devoted almost entirely to storage and means of shifting scenes—(A) One-quarter of that cube, 30' high, 45' wide and 45' deep is sufficient to serve this purpose with transverse grid—(B).

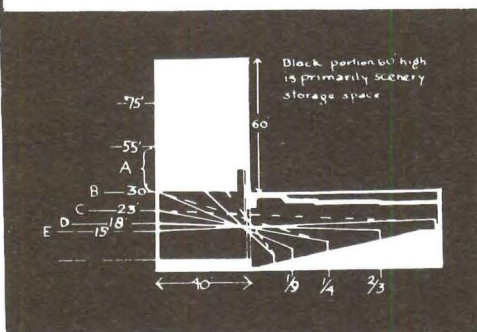
Fig. 4

In the conventional stagehouse with dimension usually recommended, we have 4050 sq. ft. of floor space for acting, working on production and stacking. If the cube was sliced in three, giving a maximum height of 30' to the stage, the cubage would produce a form 270' long by 45' wide. Total cubage of block—364,500! Total sq. ft. of construction, walls, floor and ceiling—approximately 32,000.

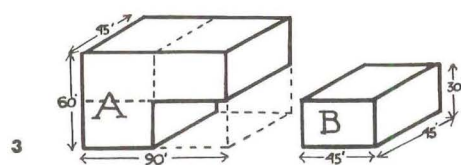
Fig. 5

New arrangement of this space—9675 sq. ft. of floor space for acting, production and stacking. Total cubage of block—292,000! Total sq. ft. of construction, walls, floor, and ceiling—approximately 34,000!

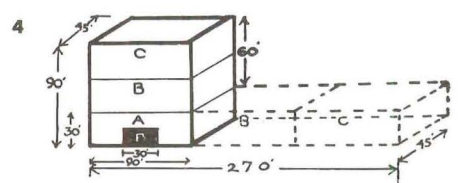
A. Space for wagon stages, stacking of scenery and furniture from Performance Stage B. B. Performance Stage. B'. Loft for act curtain and fire curtain (asbestos). C. Hanging space for drops, curtains, scenery and lights for Stages B and D. D. Production Rehearsal Stage. E. Space for wagon stages, stacking of scenery and furniture from Rehearsal Stage D. F. Proscenium opening 20' x 30'.



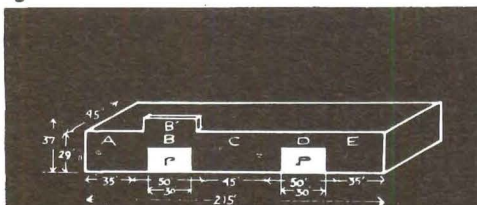
2



3



4



5



The designing of a theatre as a *work of art* in architecture, and a working place for the *creation of art* in theatre must be accepted as a double responsibility. This must be accepted and *shared* by theatre artists and architects. The knowledge, skills, imaginations and resources of theatre and architecture must be pooled if we would arrive at a creative solution. The history of theatre architecture in America in the repeated story of the architect relying on a seventeenth century theatre plan as found on Broadway, as the prototype for his designing, and of the theatre artists' acceptance of this unserviceable building.

Many well grounded and spirited criticisms have been leveled against the theatre architecture of this century. Hiram Moderwell in his "The Theatre of Today", published in 1914, said, following a careful analysis of our theatre buildings, "The modern theatre building is an archaism." Edith J. R. Isaacs, in her firmly written introduction to "Architecture for the New Theatre", published in 1935 by Theatre Arts Magazine, said, "... new methods of play-writing demanding from ten to twenty quick changes of scene instead of an ordered form of three or four acts, and such scientific developments as air conditioning, sound projection, acoustical assurance, and indirect lighting have united with the transfer of architectural emphasis from exterior design to inner function to stress the fact that the *theatre as we know it is not good and is neither true nor beautiful.*" Despite these and many more strong criticisms, design of theatre, especially of the stage—the *raison d'être* of theatre—has not altered one jot fundamentally since that first stinging criticism by Moderwell. There have been slight changes and alterations within the old plan, in the interests of stage machinery used for moving scenery, but nothing that came direct from a concern about the drama and the actor.

What is 20th century about our present-day theatre architecture? Consider that theatre. Let it be a university or civic theatre, for these are our great concern today. In these buildings, not only is theatre produced, but more importantly, it is here that the people are being educated and trained as the artists, craftsmen and audience of our future theatre, *even to that of the 21st century!* What do we see, almost without exception, as we look at the interior of this theatre? A large symmetrically designed building, sometimes Romanesque, sometimes Classical or even Gothic in style, dominated by an enormous blind monolith called the *stagehouse*. Sentimental critics of modern architecture call this tower the declaration of the function of the building. Nonsense! The stagehouse is primarily and almost exclusively a storage place for scenery. Perhaps—and no more than perhaps—justified in the crowded, expensive land areas of a metropolis. That outstanding sign of a present-day theatre is truly an expression of the 17th century thought and function—not the 20th.

The eight story stagehouse, towering above the landscape of many a campus, is a monument to the *lack of thought* by our theatre artists and architects. They have failed to concern themselves with the fundamental reasoning concerning

(Continued on Page 40)

GYORGY KEPES

The dynamic basis of human beings is to form whatever situation they face into an integrated whole. Without ordering his reactions man cannot proceed to a new situation. Without ordering his physical environment he cannot survive. His creative capacity to construct his environment in terms of his needs, that is, to work out a relative equilibrium, is the very foundation of his existence.

Vision is a key example of this creative act of integration. The eye faces a turmoil of light stimulations; light rays impinging on the retina have no intrinsic order as such; it is the dynamic need and tendency of the mind to find an order which transforms the sensuous basic into meaningful unities.

Vision, the orderer, receives its scope and scale from that which it orders. Visual experience is made up from the elements of the visible world around us. The strength, richness and order of our visual forms depend on the nature of our visual surroundings.

If man sees a world around him in which the organic rhythm of nature's growth is revealed; where colors, forms and movements are expressions of organic events, then his vision becomes true vision of reality based on a healthy foundation which Walt Whitman called the "primal sanities of nature". If the primal sanities of nature manifested by the variety of natural forms and events are absorbed through his vision, he is led to see, to look and demand for them in the reshaping of his own man-made world.

Today we have lost this natural guidance, because we are embedded in a "second nature", in a man-shaped environment which could not grow naturally because it was intercepted and twisted by one-sided economic considerations. The appearance of things no longer reveals their nature—images take forms—forms cheat functions—functions are robbed of their natural sources—human needs. Urban landscapes, buildings with counterfeit insides and fake outsides, offices and factories, objects for use, the packaging of goods, the posters, the advertising in our newspapers, our clothes, our gestures, our physiognomy are without visual integrity. The world man has constructed is without sincerity, without scale, without cleanliness—twisted in space, without light and cowardly in color. It combines a mechanically precise pattern of the details within a formless whole. It is oppressive in its fake monumentality, it is degrading in

its petty fawning manner of decorative face lifting. Man living in this false environment and injured emotionally and intellectually by the terrific odds of a chaotic society, cannot avoid having his sensibilities, the foundation of his creative faculty, impaired.

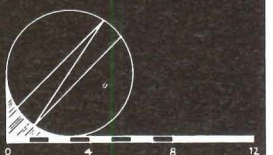
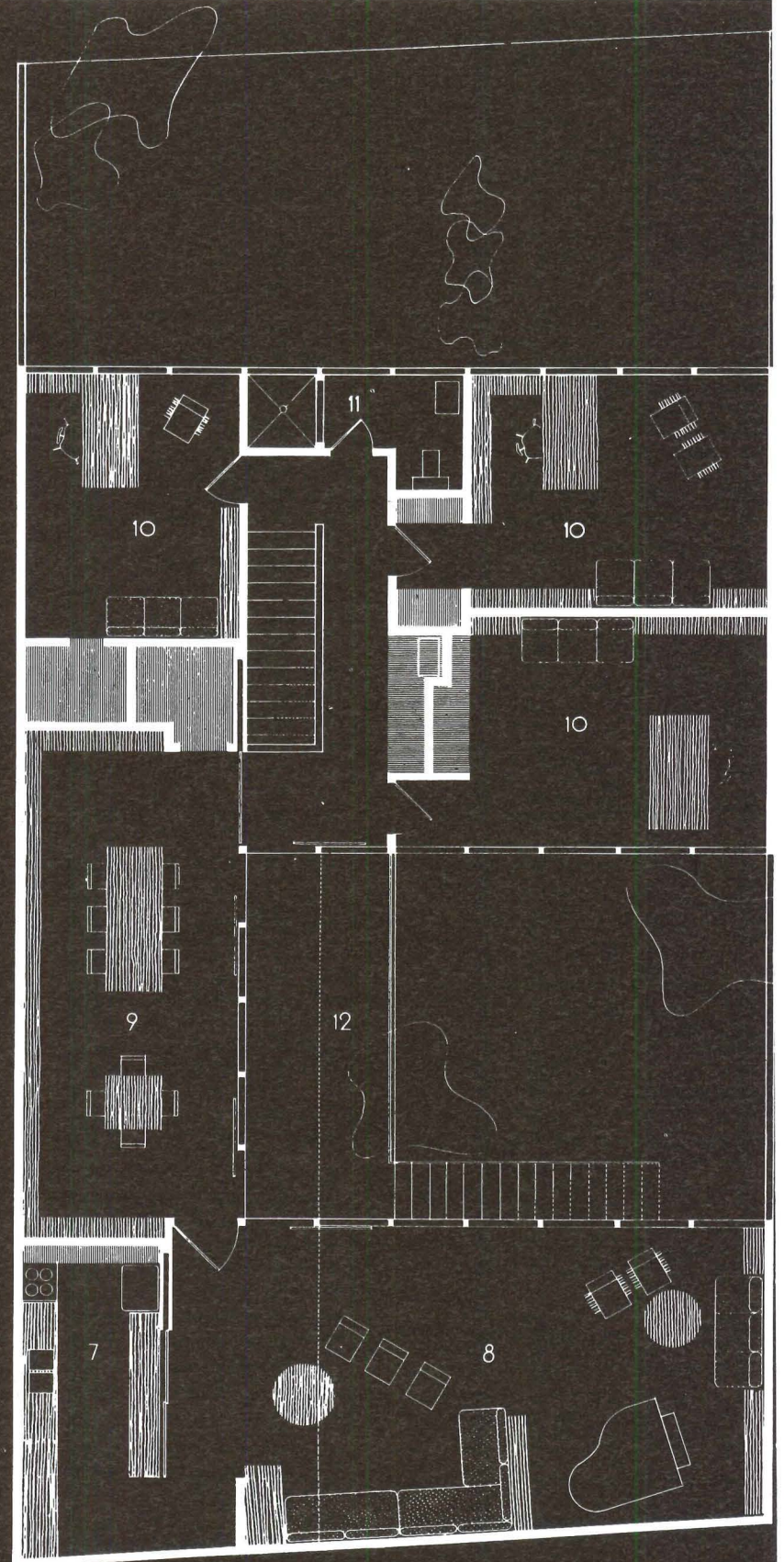
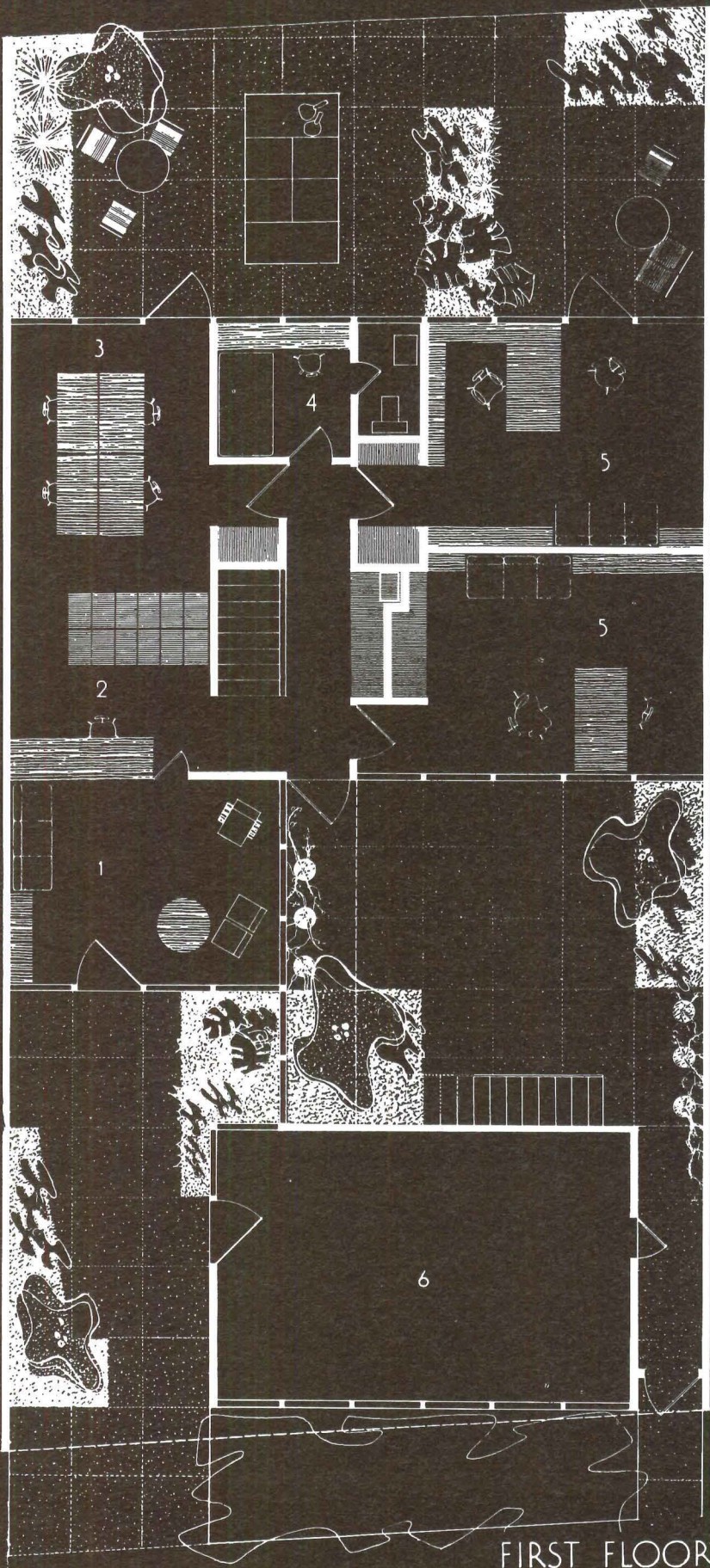
A man whose faculties are impaired narrows his world. He achieves a relative equilibrium in his environment only by artificially shrinking it in proportion to his difficulties. This impaired capacity is further characterized by lack of ability to make experience coherent. Today because this failing expresses itself as an inability to bring sensuous, emotional and intellectual levels of experience to a single focus, a diffused image without cohesion prevents man's movements from one situation to another.

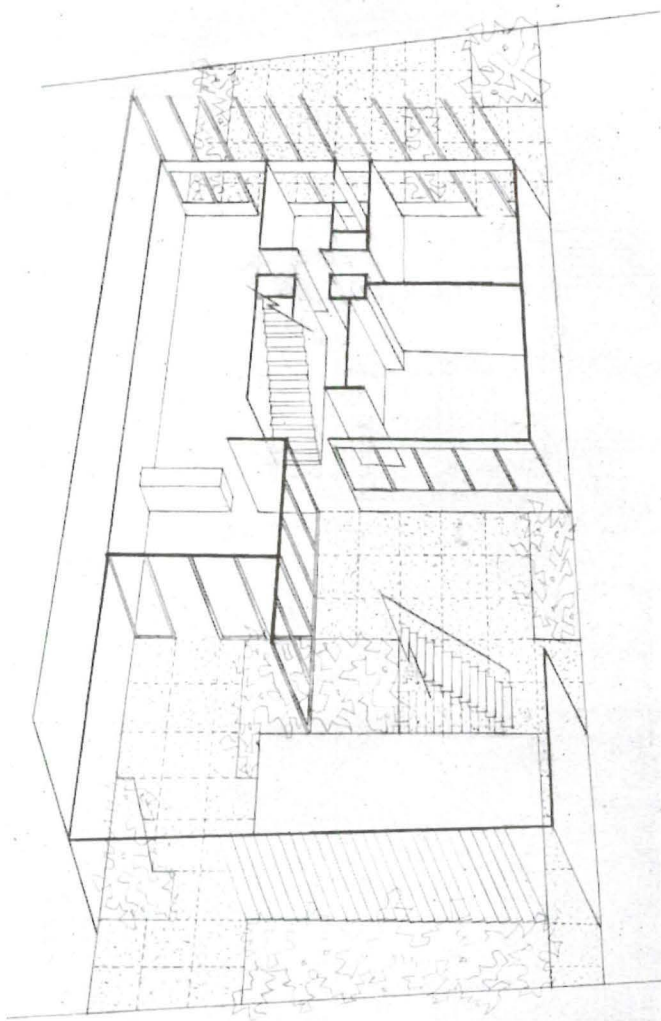
To bring direction and order to this formlessness we need to regain the health of our creative faculties, and not the least, of our visual sensibilities. As the nourishment of our vision is adulterated its only chance to regain health is to fast until the poison is digested, and until it restores its integrity. This was exactly what twentieth century visual art aimed at and partially achieved. Losing confidence in the adulterated visual surroundings, artists restrained themselves from using the visible world as their material. They returned to the only genuine visual source, which still kept the sanities of nature, to the creative tendency of the eye, to see visual "wholes". Painters and sculptors, because of their distrust of their familiar surroundings, cleaned their respective media of everything which in the least resembled these surroundings. In their consistent search they reached a truth which they called the "plastic truth", an integrated vision, realized in terms of the material in which they worked. This vision, becoming nature again because of its organic quality, must now re-enter our physical environment. Order, structural unity, must guide the shaping of our surroundings since, by shaping it can restore them to true nature again—a higher nature because they are impregnated with human understanding. A visual control of the environment guided by healthy vision, would give man not only a sounder physical setting but also what is as important, it would reinstate his creative continuity, and thus increase his stature. Instead of giving a sheer palpability of usefulness through its genuine visual forms, this new environment could generate a new imagery, a new symbolic form of basic human values.

- 1 RECEPTION SPACE
- 2 RECEPTIONIST & FILES
- 3 STENOGRAPHERS
- 4 WOMEN
- 5 OFFICES
- 6 RENTAL SPACE
- 7 KITCHEN
- 8 LOUNGE
- 9 LIBRARY
- 10 OFFICES
- 11 MEN
- 12 BALCONY

PROJECT FOR A SMALL OFFICE BUILDING

By Gregory Ain, A. I. A., Joseph Johnson and Alfred Day, Collaborating



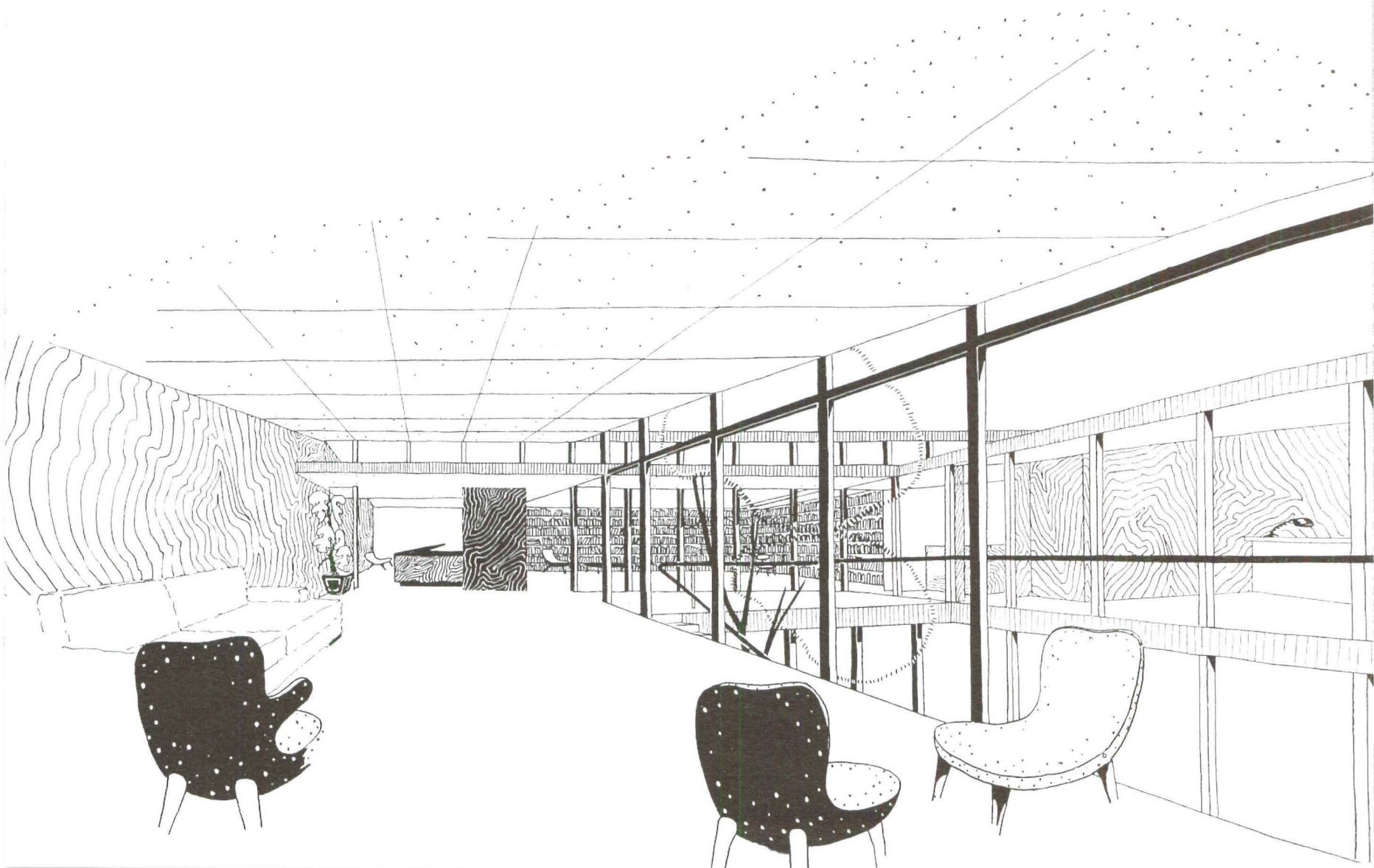


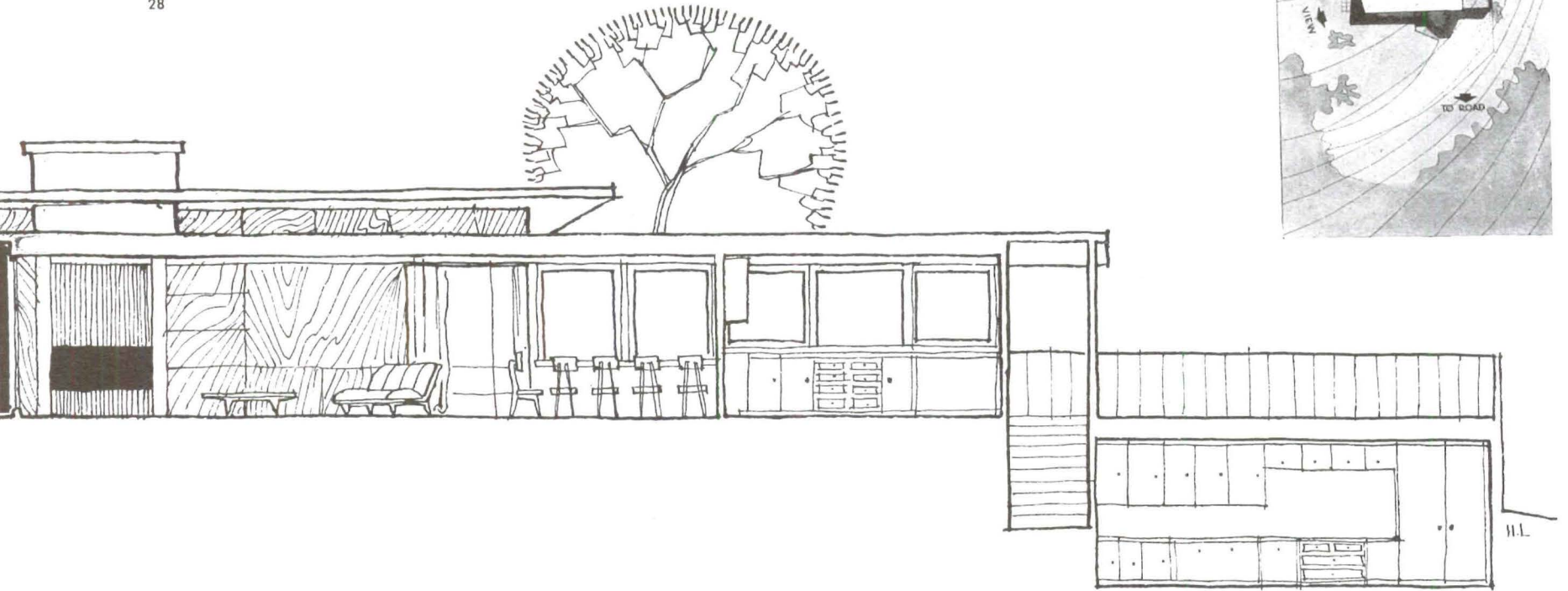
This office building for a group of lawyers was to be built on a forty foot wide lot in downtown Los Angeles. A rental space uses most of the front footage. All of the areas devoted to the use of the attorneys and their staff open onto patios. On the extreme right is a door to a passage into the enclosed patio. On the left, a space twelve feet wide and twenty-six feet deep forms an entry court under the second floor. Ultra violet light from concealed ceiling fixtures keeps the unsunned plants alive and healthy. The front glass wall of the reception room faces onto the covered entry court, and the side glass wall continues beyond the corner and frames in the opening into the enclosed patio. This is filled with obscure glass and becomes a source of light for the tunneled entry. There is planting at the base of the screen on each side.

The outside stair is made of thin steel plates welded into narrow runner channels with a single pipe handrail which turns into a balcony rail. The repeat pattern of the blade-like treads add interest to the blank stucco wall. The open construction of the steps allows plenty of light to reach the plants and screen to the entry court.

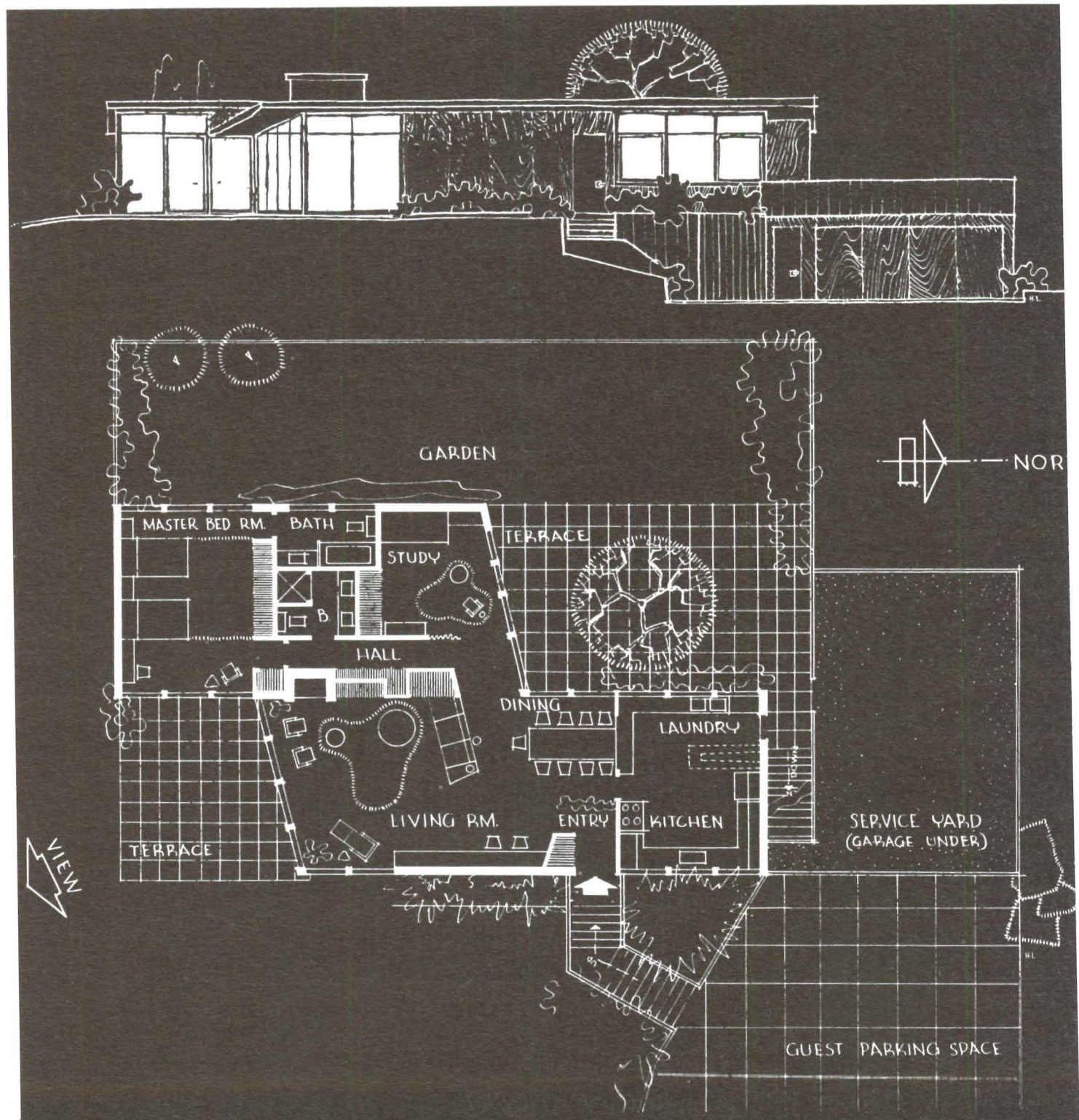
The enclosed patio becomes a light and air well from which all adjacent rooms borrow spaciousness and around which office activities revolve. The facing walls are mostly glass interrupted with a minimum number of structural members. The balcony off the library has a door at one end into a large lounge room and at the other into a circulation hall that houses the inside stair. The lounge room was designed for general entertaining and the kitchen at one end is separated by a bar-cabinet and a drop in ceiling height. Since the kitchen area is windowless a series of skylights are introduced. An outside overhang at the width of the doors on the balcony is an extension of the lowered ceiling of the kitchen area. The space between the library ceiling and the ferred balcony roof line is filled with fixed glass and becomes a clearstory.

Two of the offices open onto the enclosed patio and the other three offices onto the rear patio. Planting divides the rear patio into recreational space adjoining the stenographer's room and a small private area for the downstairs office. All of the outside paving is laid in four foot squares which is the module for the entire structure.





EAST ELEVATION



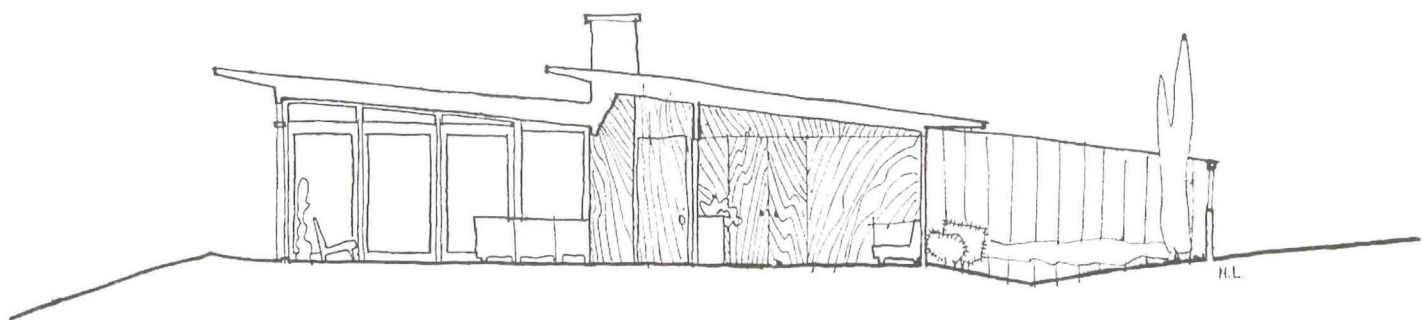
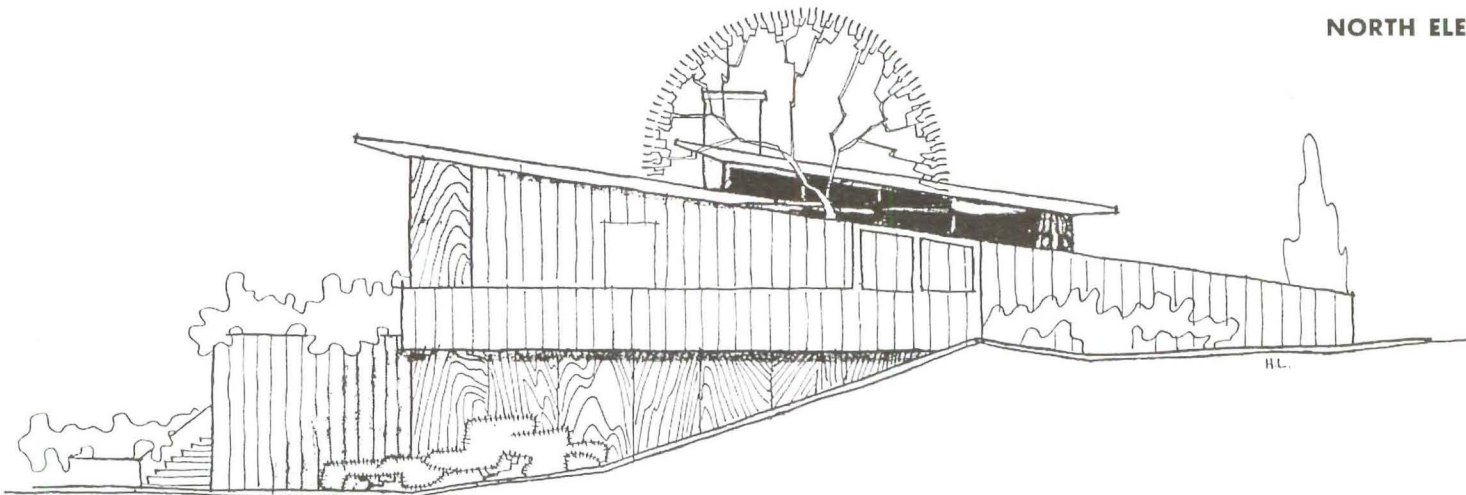
SMALL HOUSE By WAYNE PIPPIN and HENRY LEGORIO, DESIGNERS

The plan was developed for a hilltop lot with the major slope away from the house in a north easterly direction. The economical dry wall construction has all the framing on a four foot module which accommodates sheet materials with a minimum wastage. The resin bonded Douglas fir plywood used on the exterior wall will be painted and rubbed down to expose the grain, then sealed with clear varnish.

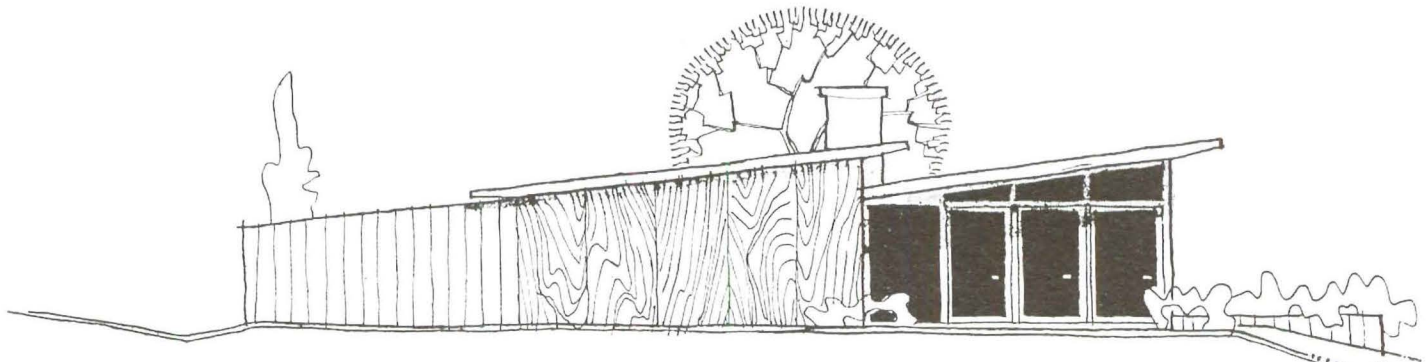
The guest parking and two car garage are on a level below the house. A wood wall which is a continuation of the line of the house encloses the flat roof of the garage which becomes a service yard with direct access to the utility area. Next to the garage door a service door leads to a covered passage and stair. Other than the flat garage roof there are two single slope roofs, one over the bedroom wing and one over the living dining and utility area. Both roofs shed toward the back. There is fixed glass in the angle between the top of the doors and the roof line of the study and hall on the north side and the living room on the south.

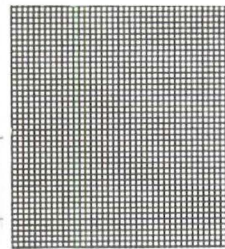
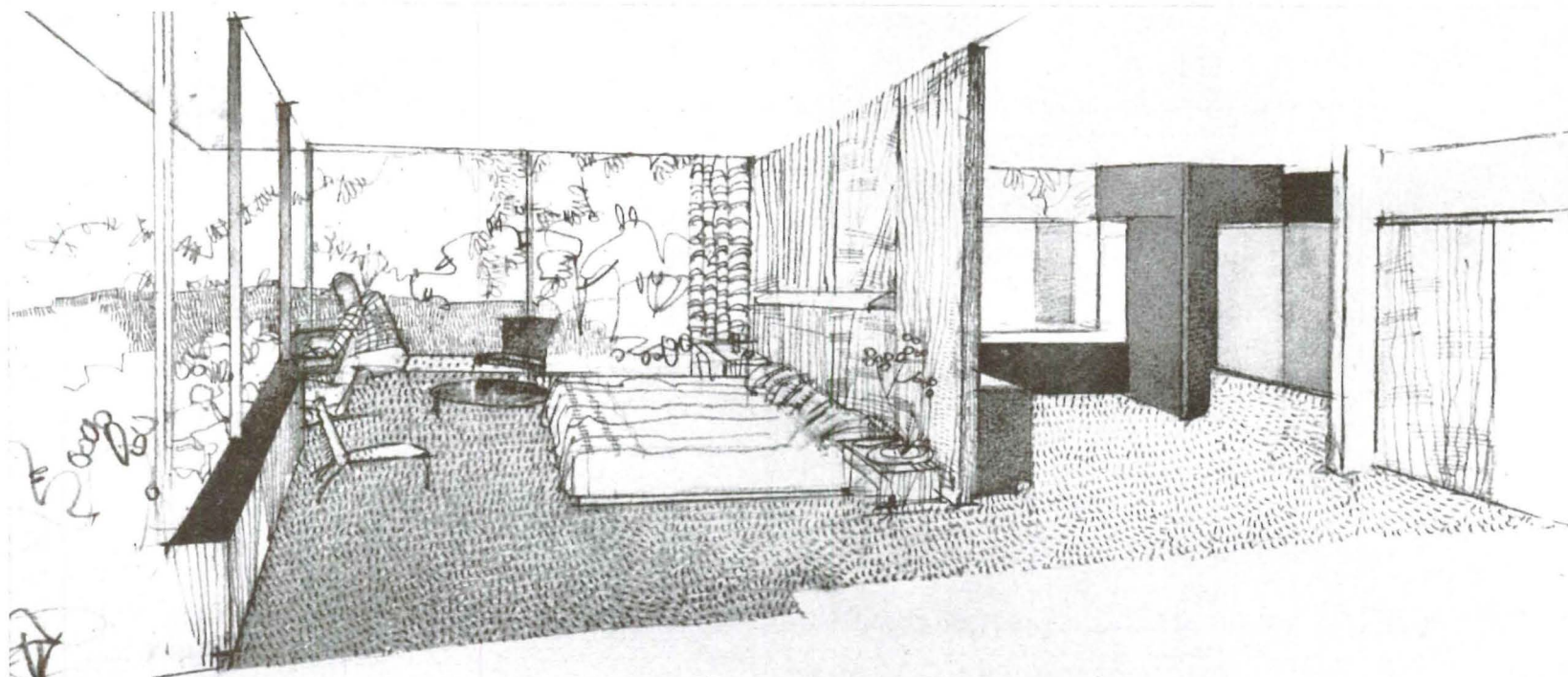
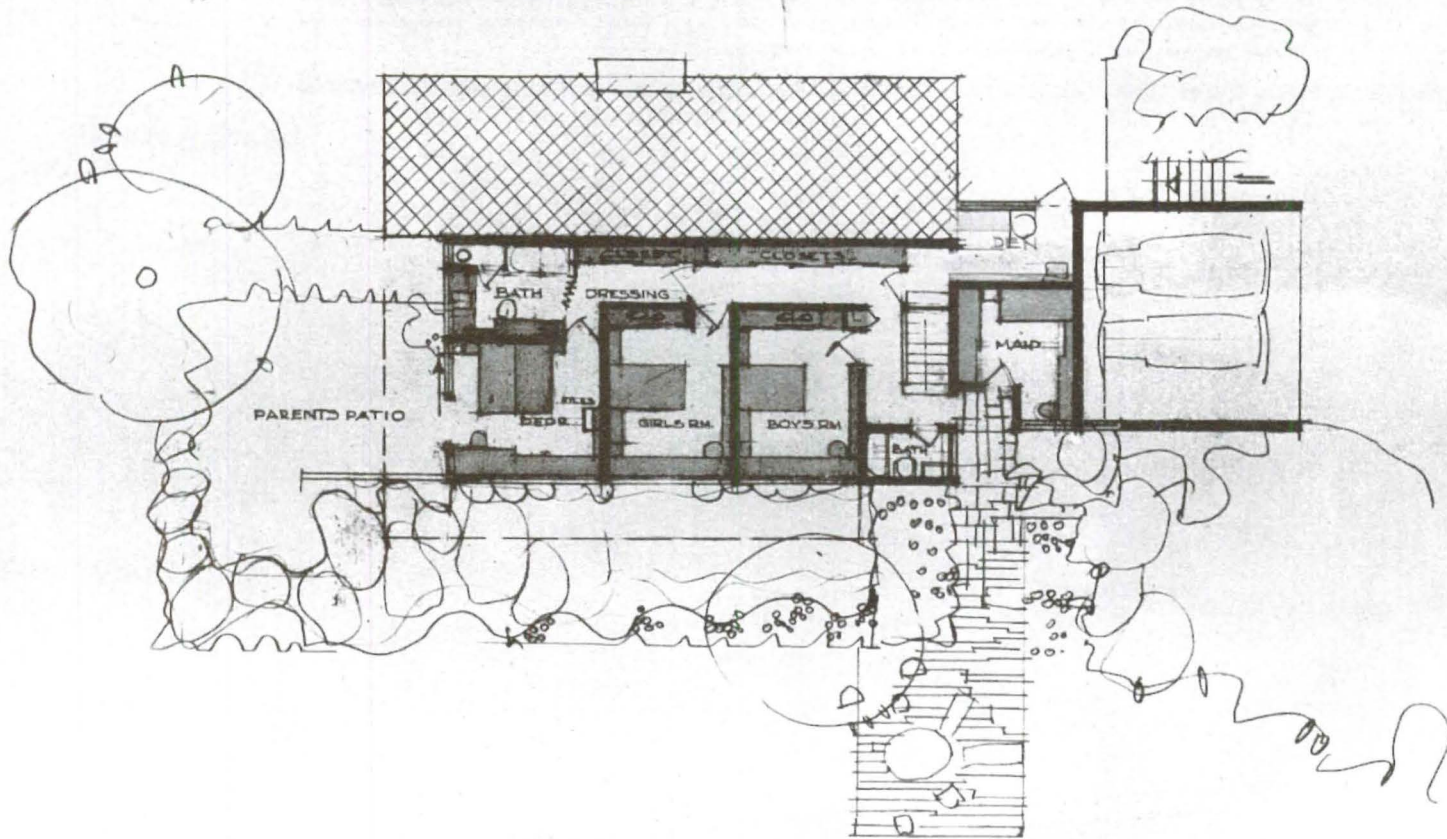
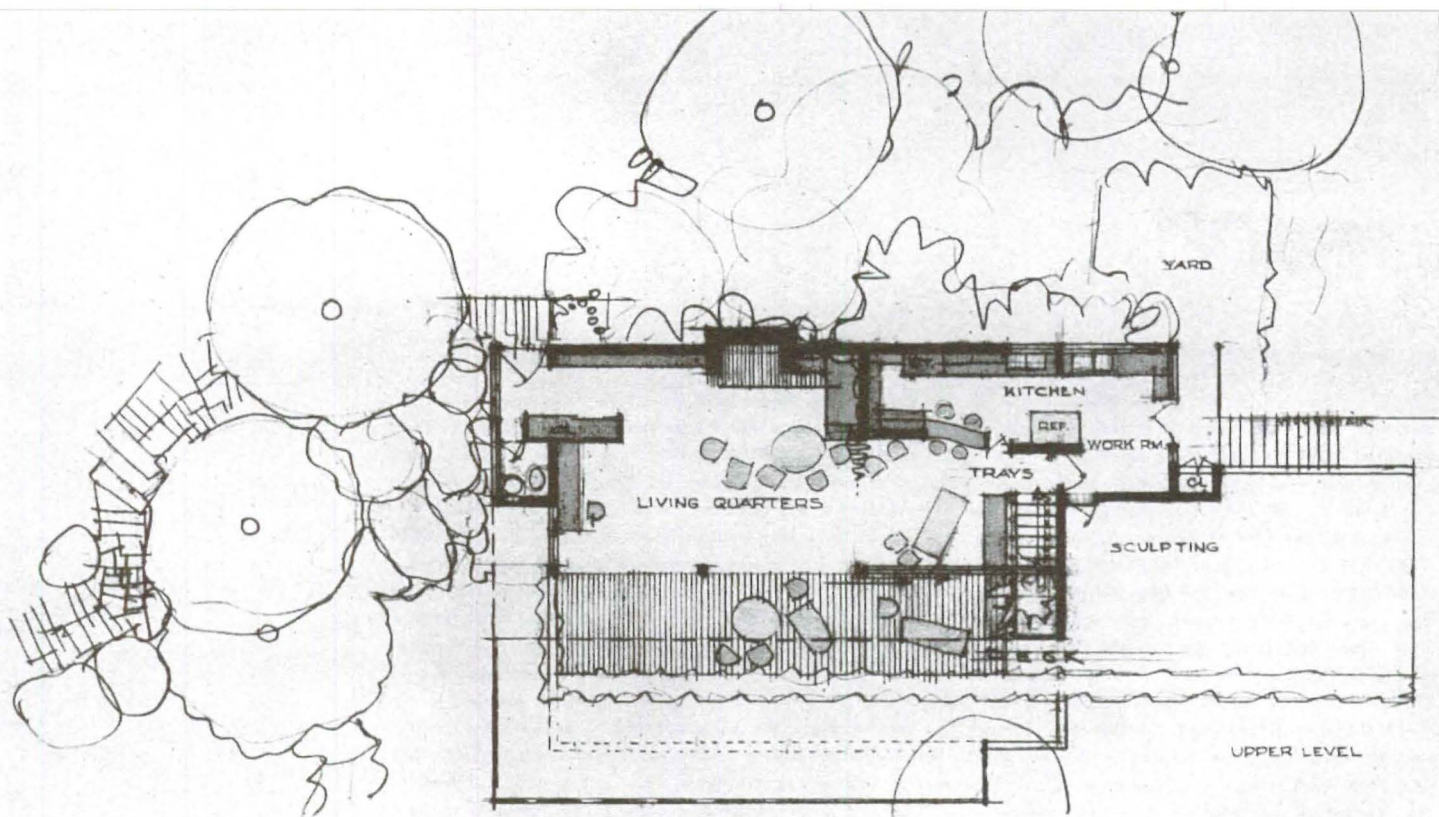
Copper pipes laid in the concrete slab furnish radiant heating. The interior walls, like the exterior, are to be Douglas fir plywood rubbed and sealed. The living room and master bedroom have all glass walls opening onto the view terrace which is paved with redwood logs cut in sections and sunk in sand at floor level. The terrace is high enough above the street to have an uninterrupted view and complete privacy. The study may be used as a second bedroom. A planting box sits at the base of the obscure glass screen separating the entry hall from the dining area. All of the rooms have cross ventilation. There is ample storage with a great many built-in cabinets throughout the house.

NORTH ELEVATION



SOUTH ELEVATION





The Family Number 21 is still young—father, mother, a little boy, a little girl. Each person has an expanding future before him. Naturally, the children will grow up to acquire and develop their own sociability. Mrs. 21, like other war-restricted housewives, has not been able to fully indulge her avocation—that of sculptoring. Mr. 21, a gifted writer, has himself perhaps been the best off, as his work of mind and imagination needs a minimum of physical space. However, integrated concentration may absorb less nervous energy and make it flow easier into the work in hand, if external interferences are controlled or kept out. This entire household, its economics, and its social meaning, the potential support to be given to the development of the children, must depend on the development of good environmental conditions for Mr. 21's creative work. He has active interest in social problems at large and in those of his profession in particular. He takes part in large informal discussion groups, and works with motion picture rushes on a screen for study and comment.

A writer who is the head of a family may feel modestly about his own personal needs, but they automatically must become of pivotal significance in the design of his home.

The architect, absorbing these imponderable but so vital necessities, believes that this family may, with profit, live on two levels, and that even Mr. 21 himself has two strata of self expression: the withdrawn, individual writing, and the lively social intercourse of ideas.

RICHARD J. NEUTRA

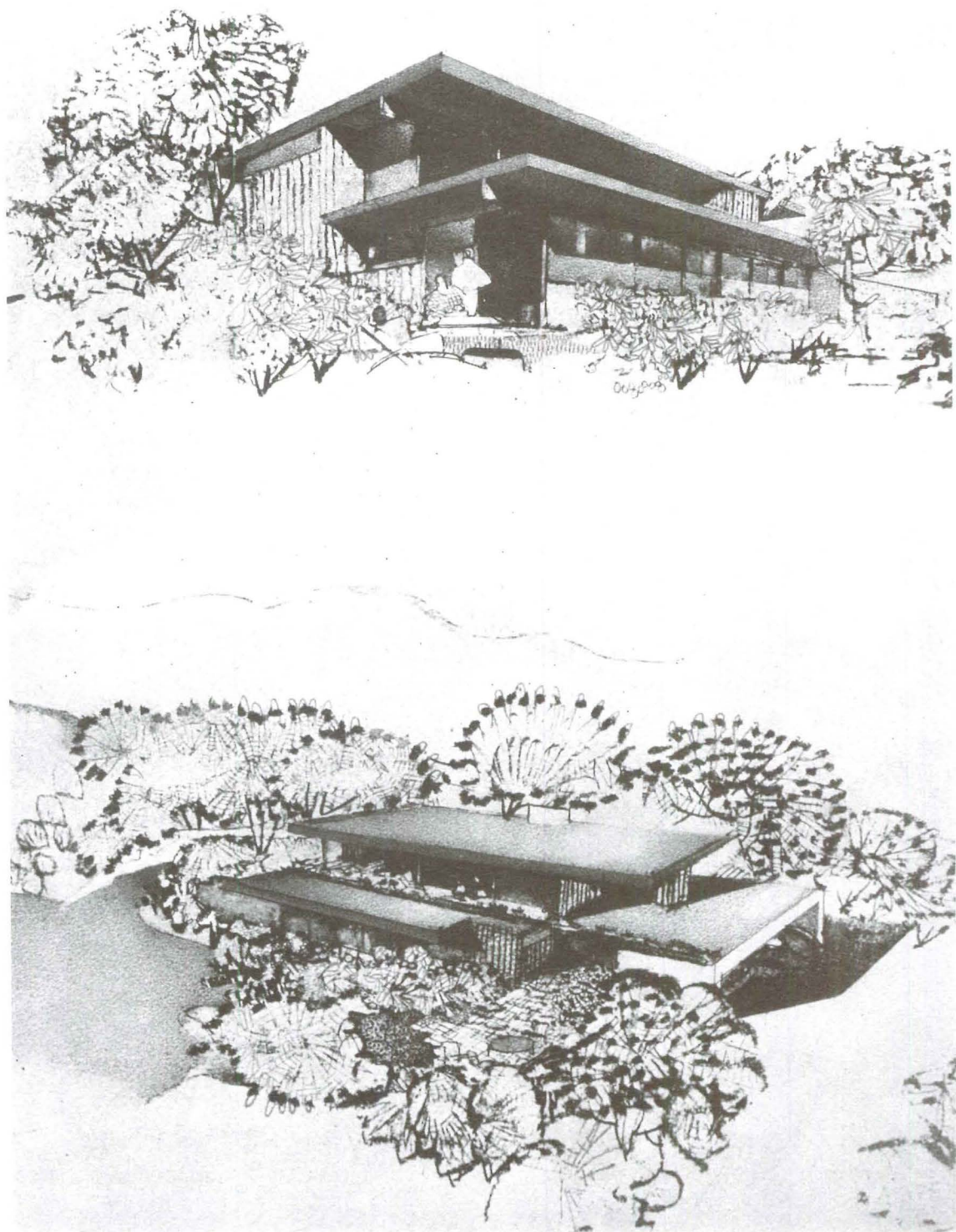
(TOP RIGHT) The west patio in front of large doored master suite is an open air place to write or one to receive an intimate visitor at work.

(BOTTOM RIGHT) Birdseye view from the east with drive entrance in foreground. The street circling the property permits the guest entrance, fully segregated under the trees of the upper level.

(OPPOSITE PAGE TOP) The upper and the lower floor plan, with social and familial interiors upstairs and private quarters downstairs.

(BOTTOM) The parents' quarters and day writing place. An inter-communication loudspeaker permits Mr. & Mrs. to talk to each other from here up to kitchen and "sculpturing porch".

CASE STUDY HOUSE # 21



The architect resolved to segregate activities, place living quarters on the upper level where things can be overlooked,—including the ocean to the west—and put the private life lower, where children can easily get out onto the level ground during the California days, and so disburden the interior of their space-taking activities.

Naturally, a major communication was needed up and down. It is a straight stairway from the living quarters, at its service end, down to out-sitting space at the south east of the building, with most of the level ground of the property in the westerly foreground. A bathroom at the foot of this stairway was placed to serve this planted patio, and especially to keep the children and their young friends from tramping dirty-shoed to washrooms in the "far interior".

But Mr. 21's own space, as he wished it, was found to become really three little spaces in this understory: One in the master suite, for work commencing late in the morning after Mrs. 21 has begun her housework; one in a private writing patio, under trees, just outside of the wide opening of a sliding door in the west wall of the master suite, far from the stair traffic to the south east; and finally, a real, secluded, but airy den near the utility room, for night pounding of a portable typewriter. A comfortable bath and dressing room in the master suite with detached water closet and adjacent closet hall with an especially illuminated "graphics gallery," completes the plan of the lower story, except that a little comfortable room between stair and garage has been provided for possible household help or children's nurse.

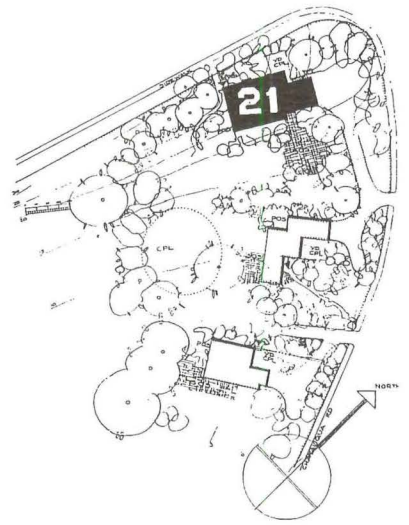
The upstairs broadly expands on a plant-adorned view-terrace, opposite the fireplace and the bar counter of the kitchen, in which Mrs. 21 will not be separated from the social life of the living quarters. The powder room has been developed into a sound-proof projection booth from where pictures are focused onto the stairwall which serves as "screen."

The kitchen extends into an oversized utility room which, with its water supply, shelving, etc., becomes a miniature atelier when Mrs. 21 turns from housewife to sculptress. Her art activities are not limited, however, to this space, but a door opens to a sheltered roof terrace where, with a step or two, she can reach her current work or exhibit to her friends.

A service yard is on the upper level, easily reached from the utility room and kitchen; children can play here also near the mother. An exterior stair leads down to the reversal space at the end of the drive which approaches the two car garage from the lower leg of the U-shaped public street, semi-circling the property. The main entrance is from the upper leg of this street and a guest steps into living quarters with a panoramic view downward in front of him.

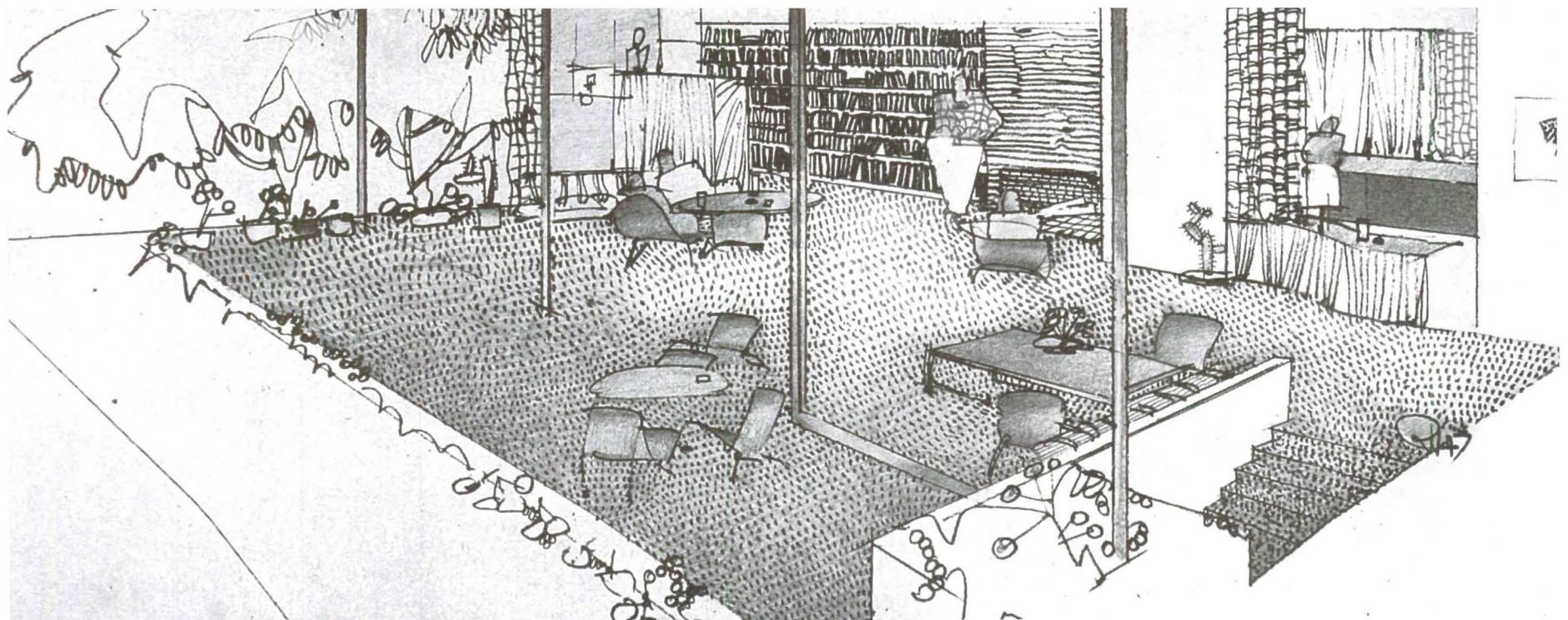
The house has been composed in relationship to that of friends, who become neighbors. Their house is adjacent, to the south and, with another home under the huge old Eucalyptus trees, forms a harmonious group which can have a functional meaning too, as there are small children in the two other families.

It is clear that children create much more of a problem if kept caged on separate lots. By nature gregarious, custom has been for thousands of years to let them be so in rural and urban neighborhoods. Some movable play equipment, some kind of constructive supervision given them in common, may make their daily lives much more fun and help them grow into social beings. However specific the needs of this or that family's home may be, the typical requirement for results that outlast merely current problems of the day is the foresight of a carefully penetrating case study, as sketched here for Fam'ly 21.



(ABOVE) A threesome of houses plotted for harmonious combination grouping and a minimum of interference.

(BELOW) The living quarters extended onto a plant-adorned view-terrace; c right kitchen bar counter and straight stair down to south-east patio.



By **BERNARD ROSENTHAL**

● It was in the poorly lit basement of the Leicester galleries in London that I first saw a group showing of Henry Moore's sculpture. I had come to London for a few days leave and had hurried to the Gallery, first, to see what "Flower Paintings" by Jacob Epstein would look like and secondly, to seek shelter from another V2 bomb that I thought would be forthcoming. As I entered the Gallery, Mr. Phillips, the director, took my arm and quickly suggested that we go to the basement for protection since this was no time to dally gazing at conventional gouache flowers by an unconventional Sculptor. When my eyes became accustomed to the semi-darkness, I began to see the shapes that had first impressed me in the few examples of Moore's work I had seen at the Modern Museum and the Bucholz Gallery in New York; but here were shelves filled with small stone carvings, lead casts and wood carvings to more than whet the appetite. To see one or two works by this Artist is, of course, interesting enough; but to be confronted, unexpectedly, by the results of a lifetime of continual experimentation, searching, probing—culminating in a style that, in its maturity, had freed itself of all Academic and traditional heritages expected by the art, gave me a terrific desire not only to see more but also to speak directly to the Artist himself. Mr. Phillips enjoyed my interest and suggested that I go out to see Moore and his larger works now in progress.

I was frankly embarrassed. After all, you don't just walk into someone's studio without an invitation and announce that you're there to look. However, it was impossible to phone, so with Mr. Phillip's persuasion and the protection of my uniform, I took an hour's ride on the train to the typically English country town of Much Haddum. From there, I took the bus to Perry Green after missing it twice by standing on the wrong corner.

This was as far as my directions carried me. I had thought that it would be easy to find England's most famous Sculptor, especially in such a small village and so I asked directions of the first person I met. The answer "I never heard of him" took me completely by surprise. I asked another with the same result and finally found the Post Office where I was told that the closest way was to walk directly to the "top of the hill", it was shorter than taking the road.

Possibly shorter but not easier. I found myself walking through cow pastures, jumping fences, wading streams and getting lost in small orchards. I was completely out of breath when I arrived at the small group of houses near a rural road crossing. The bartender in the Pub on the corner told me that if it was Henry Moore I was looking for, I'd find him working as always in his studio next to the yellow house across the street.

I was a little nervous walking to the door and was about to knock when I looked through a nearby window to see Moore and his wife on a back terrace. They motioned me to come around the side; my welcome was more like meeting an old friend.

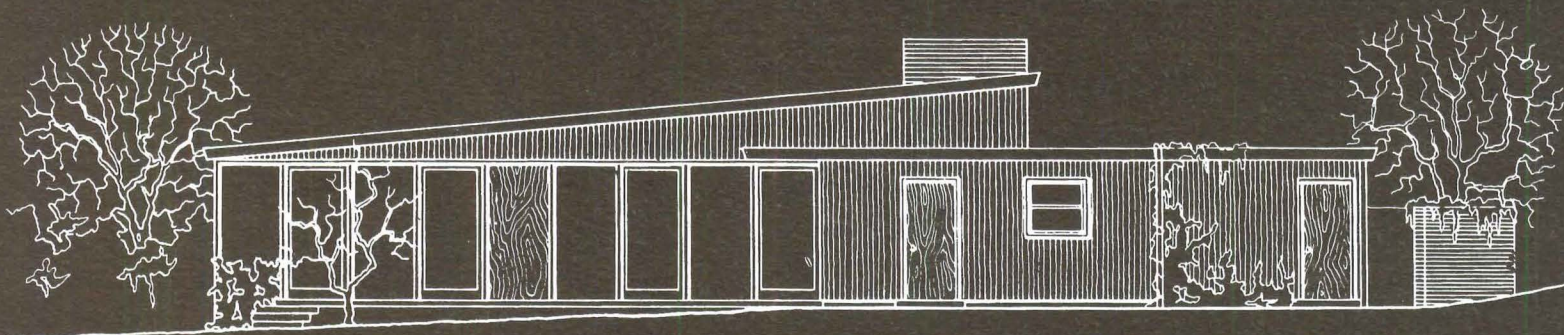
"Do sit and have tea—it was so good of you to come."

I was waiting for a chance to explain who I was and why I had come but it wasn't necessary. While his wife poured tea, Moore asked me dozens of questions concerning the present status of Artists and Art in the United States. He took it for granted that I was probably an artist and possibly a sculptor, otherwise, why would I have come? I admitted this and the next hour was taken up with shop talk of materials, tools and the availability of these in our respective countries.

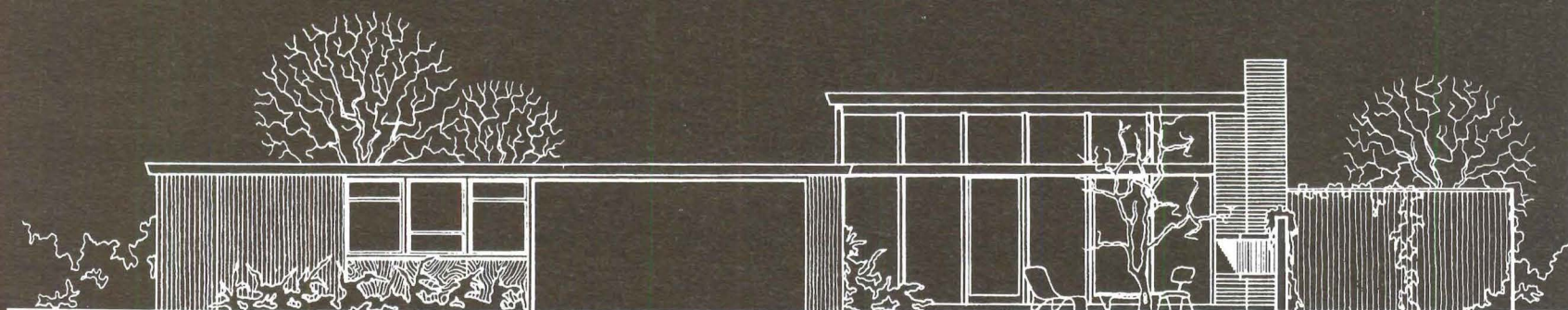
He spoke of the difficulties of obtaining materials during the war and the impossibility of getting priorities to transport them. For this reason he had turned to drawing, at first only as a means for generating ideas for Sculpture and, of course, as a method of study of forms in rocks, bones and the things of nature that were to be discovered at every turn. In the beginning, these drawings were made to give the illusion of real sculpture but later he realized that a drawing could never be a true substitute and he began to draw (Continued on page 40)

HENRY MOORE

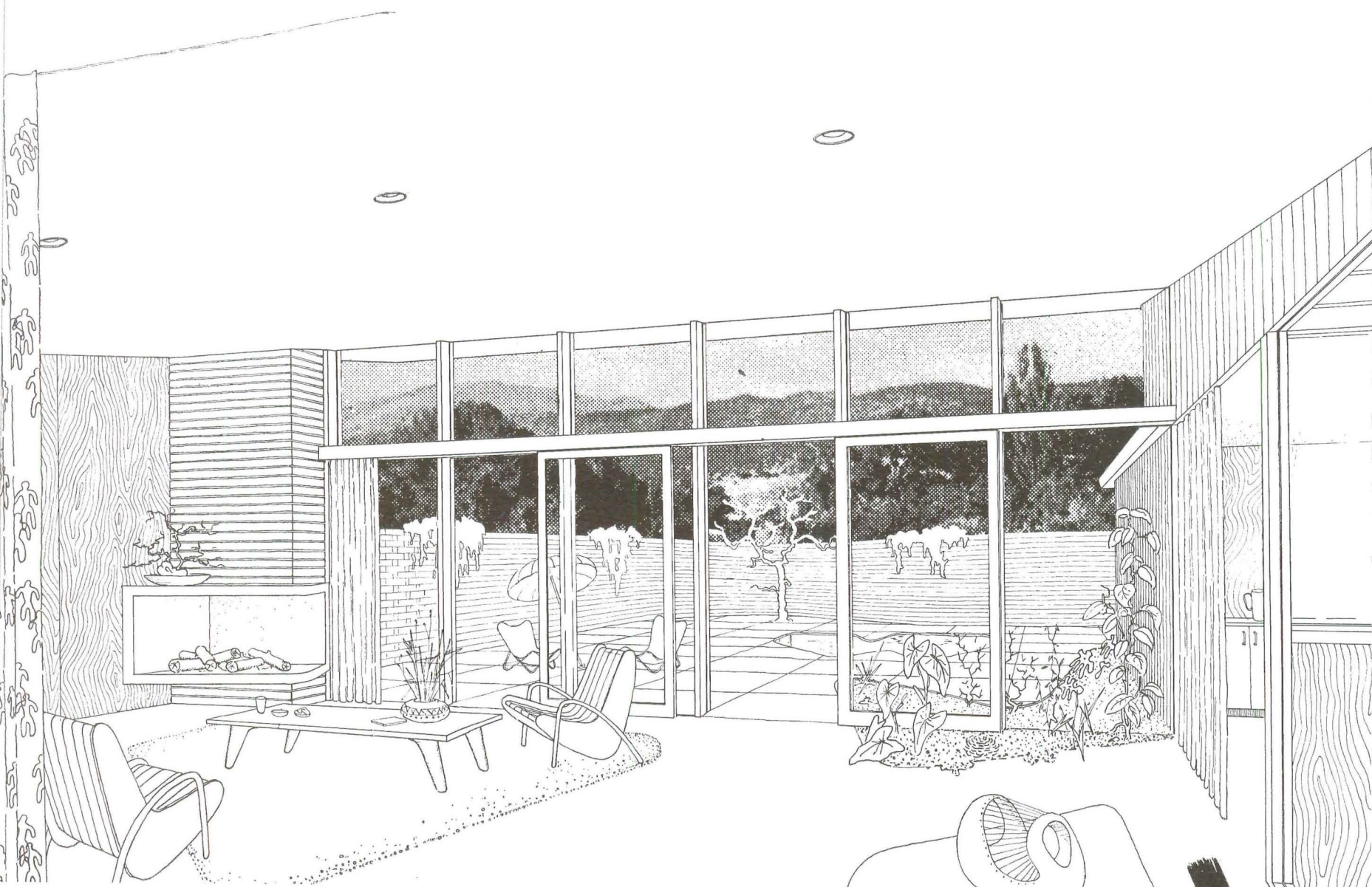




EAST



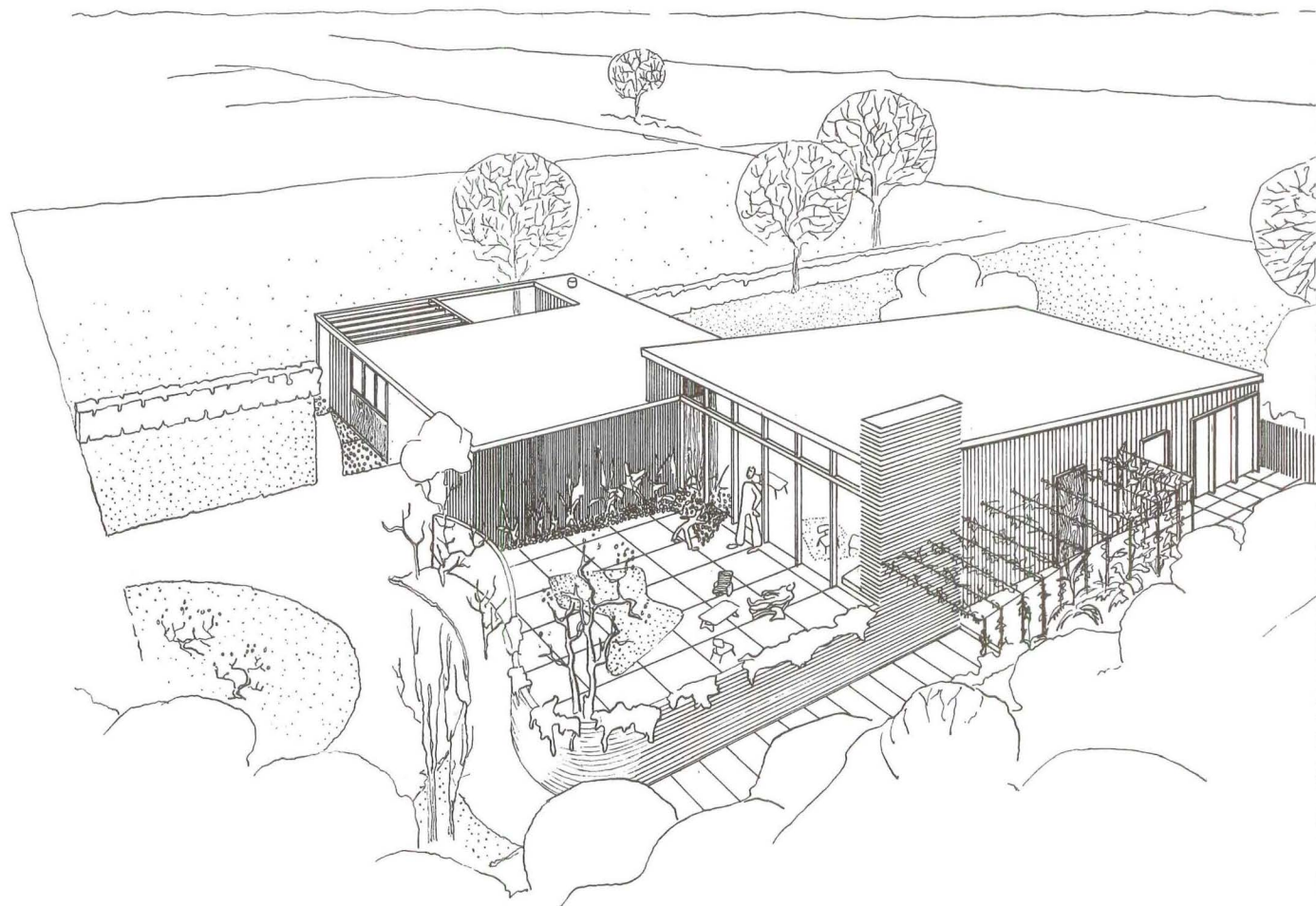
NORTH



RESIDENCE FOR DR. PHILLIP NEFF

OFFICE OF SUMNER SPAULDING, JOHN REX • ARCHITECTS
C. GORDON DESWARTE • STRUCTURAL ENGINEER

35



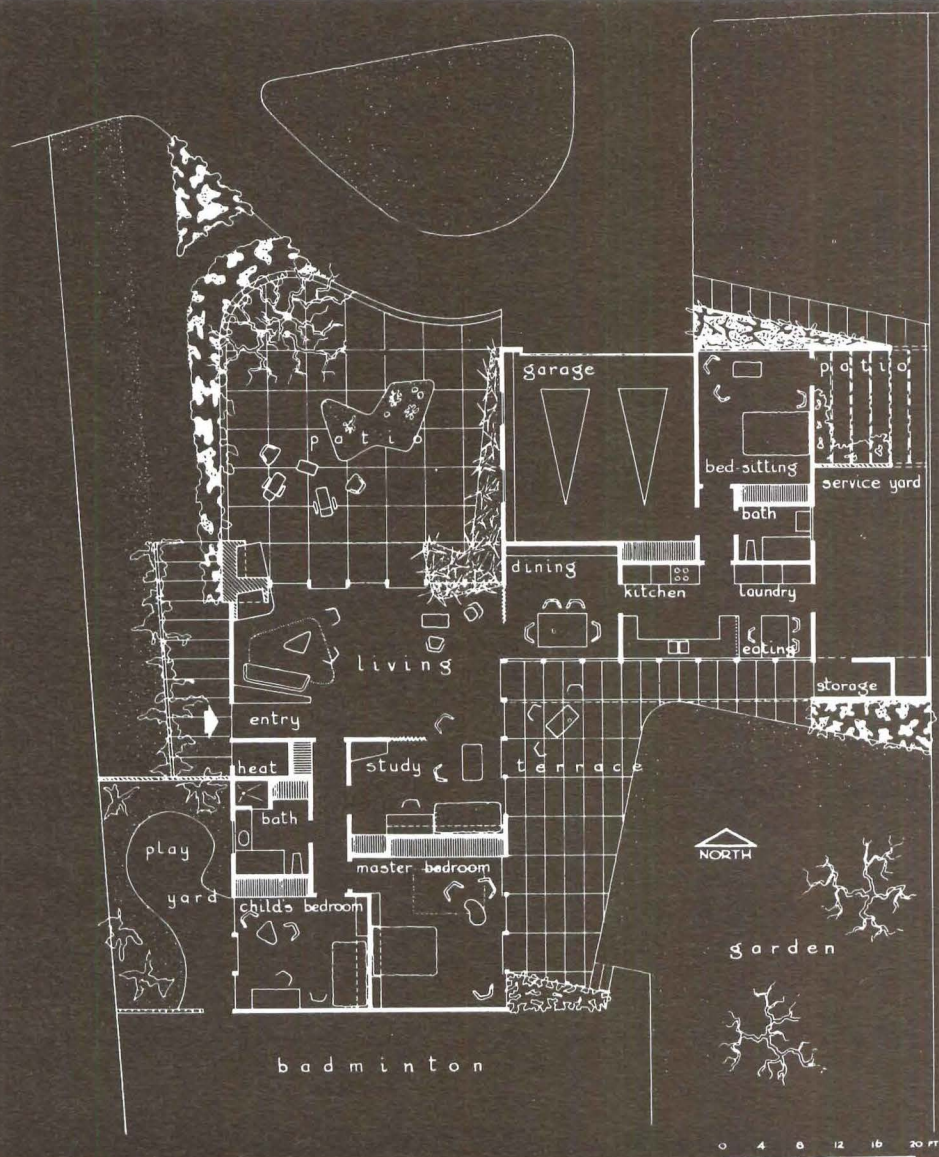
More than a development of a house, this is a design of a piece of property. The lot is approximately 85' by 168' and slopes slightly towards the rear. The house is located rather far back on the property so that the view of Mt. Wilson would not be obstructed by the large grove of oak trees across the street. The mountains are further absorbed by shedding the roof up toward them and by using glass in the entire front of the living room. Since the property faces north there was no sun control problem.

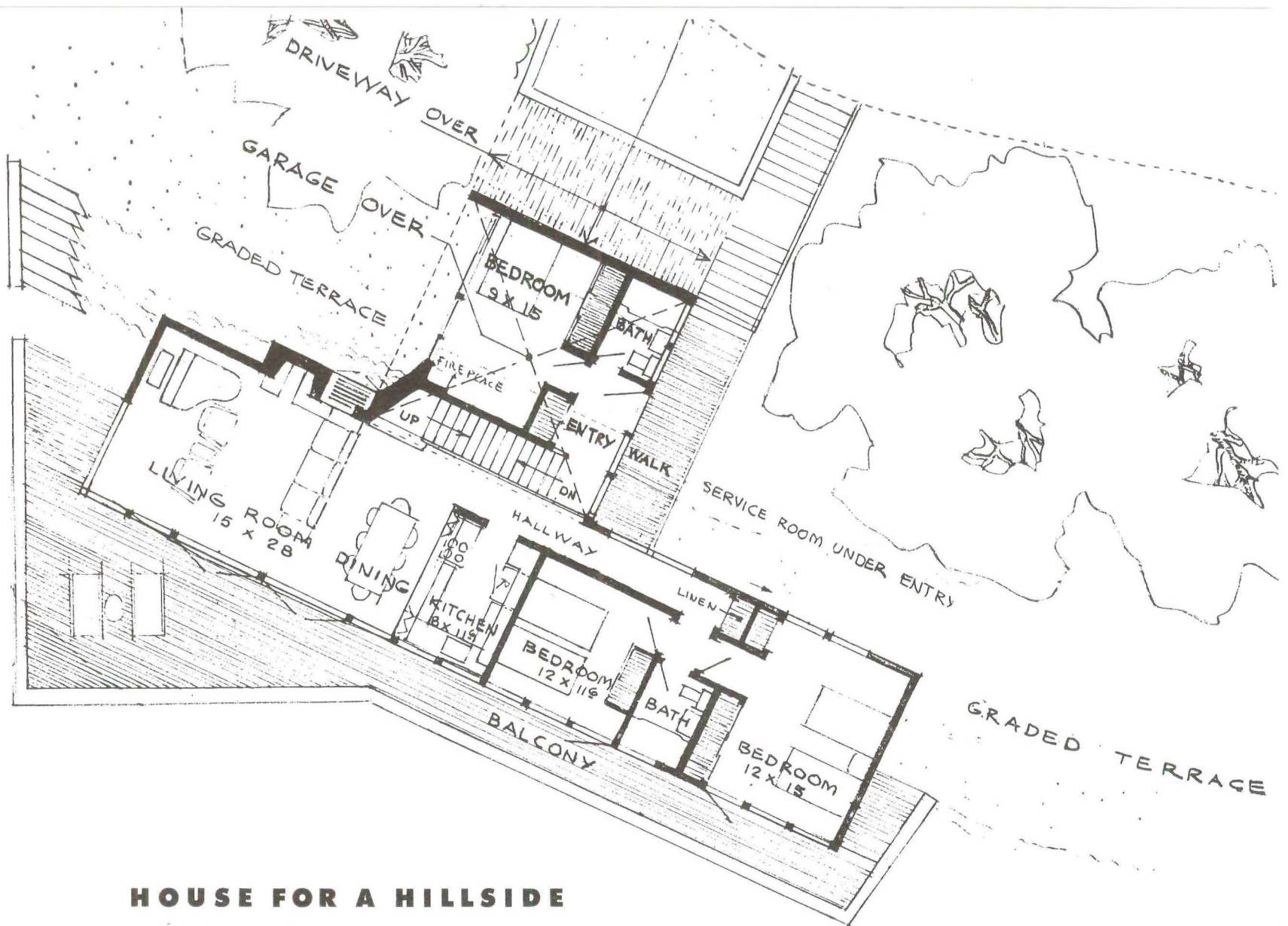
The brick wall enclosing the front patio follows the shape of the curved driveway and entrance walk and terminates in the mass of the double fireplace. The structure is based on a four foot module. The living area is framed so that the joists rest directly on 4' by 4' posts which are four feet on center with fixed glass of the view windows set directly into them. The roof loads are carried by the posts eliminating the need for beams. The exterior of the house is redwood and the roof is composition.

The house is developed in two units which are separately roofed but joined on the line where the dining area meets the living area. There is a flat roof over the garage, kitchen, dining room and extra bedroom which projects into a wide overhang above the south terrace. The roof line of the front carries over the small sheltered patio adjacent to the service yard.

The interior of the house is plywood and plaster. The continuous glass wall of the dining, living and study areas unite the three rooms into one. However, when privacy is desired a curtain hung from a ceiling track may be pulled.

The entry hall looks thru the house and is partially screened from the living room with a cabinet. Space in the back yard has been saved for a future swimming pool and badminton court.





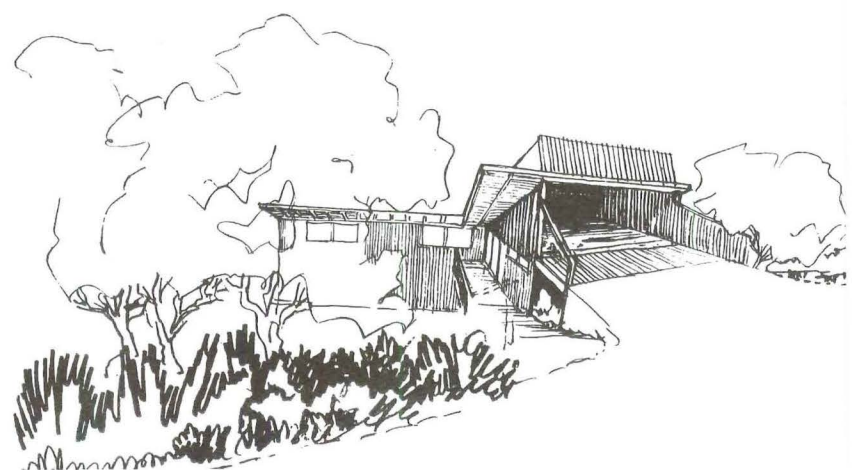
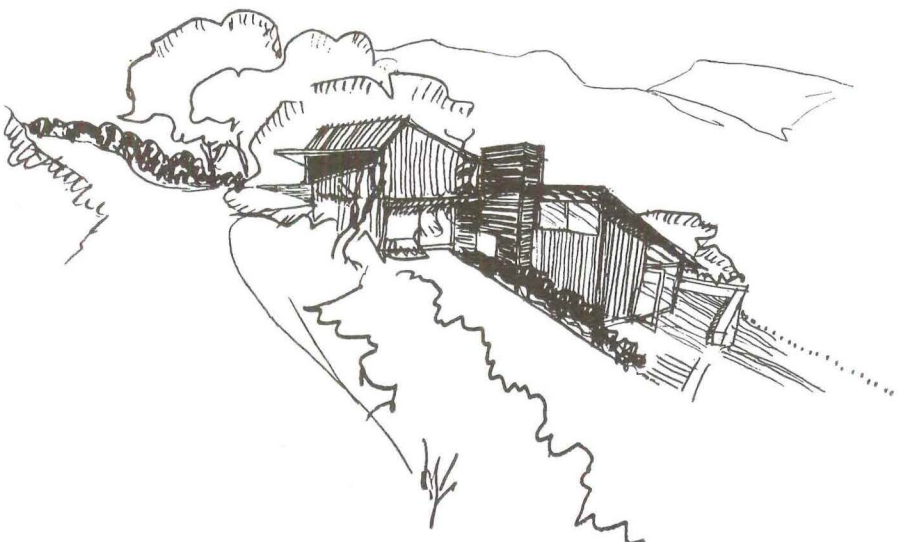
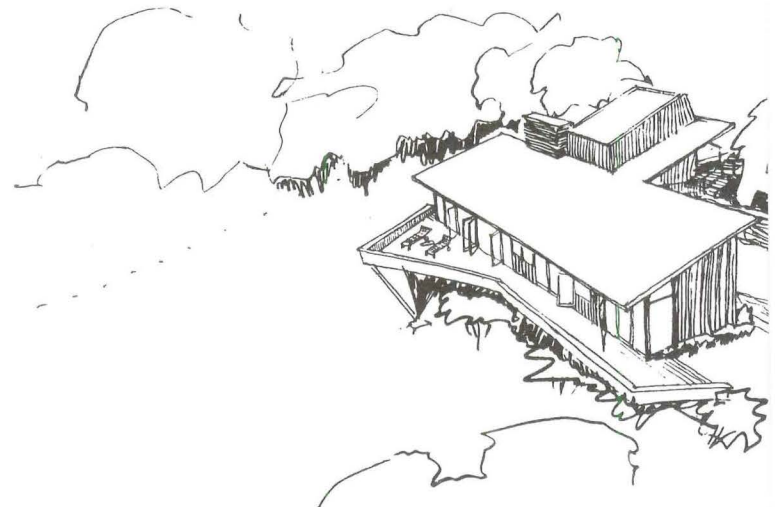
HOUSE FOR A HILLSIDE

You'd think by now that everyone would be shy of building houses on hillsides since the difficulties of steep construction only add to the dilemma of steep prices—and this in the face of more restricted use of the outdoors. But, no—a clear sunny day—a view, and the first of those notorious "Extras" in the building budget gets written off as "space for dreaming" and is charged up to Preventive Psychiatry. If hope is to spring eternal in the human breast—some special grandeur needs to help that hope to spring! And, with the flat lands of our cities rapidly vanishing before the prolific multiplication of match boxes, many who would like to remain sane not only have to take to the hills, but want to!

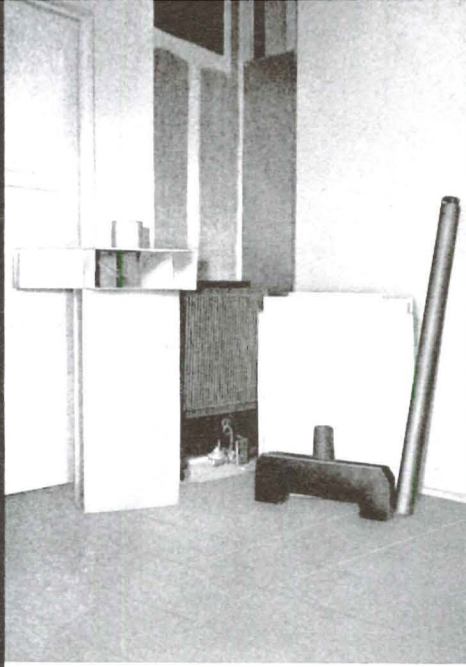
This house is typical of many on our steeper California hillsides. Walk out to the edge of the deck and, on a clear day, you can see the ground. But still, one wants some place to walk! And so the Deck. The descent through the levels from garage to entry level below with a study bedroom and bath (plus a teensy-weensy level garden to the south), on down to the living level with its vista out across the Deck will produce a sense of privacy and remoteness from intrusion that should bring pleasure and restfulness.

The Kitchen opens "Bar fashion" to the Living-Dining Area and Service is just across the hall connecting to a Service yard (again narrow, but level!) on the northwest side of the house.

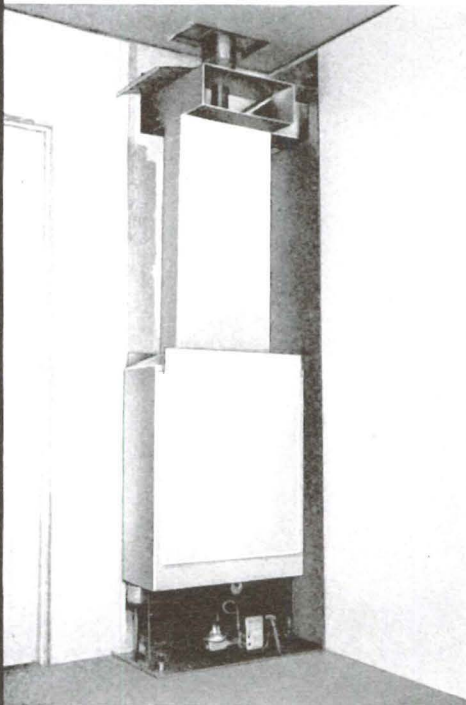
By FRED LANGHORST A.I.A.



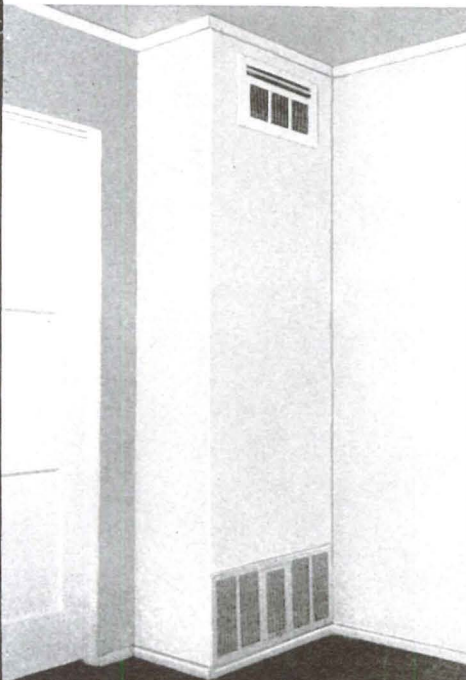
ROYAL JET-FLOW out-performs other heating units costing three times as much



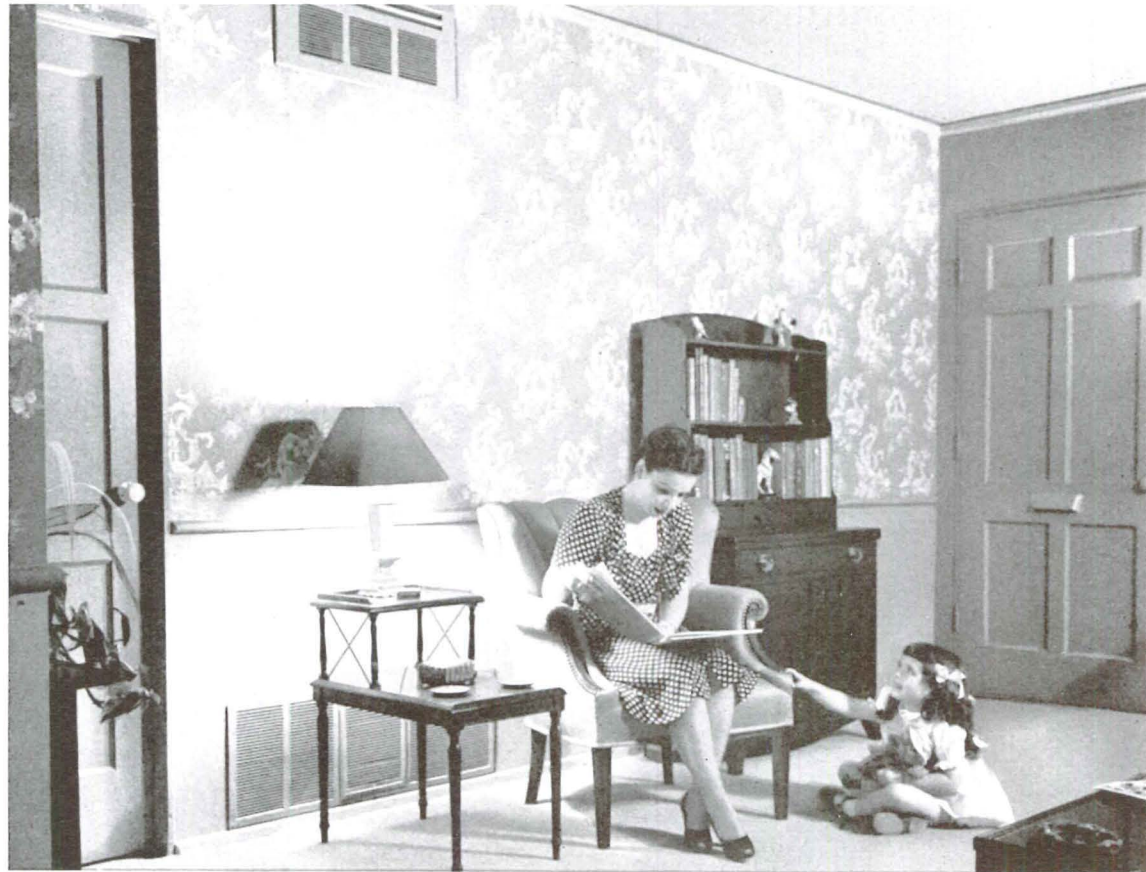
The burner and fire-box are in position and connected to gas lines. Prefabricated parts including registers are ready for quick assembly.



The outer-casing and radiation shield are lifted into place. The riser, register head, vent pipe and condensation box are placed in position.



The pre-cut covering that conceals heating unit is assembled by carpenter. Cold air intake is at bottom and hot air register 6" below ceiling.



Typical view of an installation in Kaiser Community Homes Project.

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SPECIAL FEATURES: 1. Easy to adapt into floor plans—allows architect freedom in his design. 2. Simple inexpensive installation—in any type home. 3. High velocity output of 250 feet per minute achieved through use of venturi principle—in effect forced air without blower or fan. 4. Installed above floor—simplifies heating problems in concrete slab construction. 5. Heats entire house of average size with a minimum of temperature differential from room-to-room and ceiling-to-floor. 6. Fire-box constructed of low alloy high tensile steel for greater resistance to deterioration. 7. Corrugated fire-box of even thickness—designed to eliminate noise caused by expansion and contraction. 8. Engineered for safe operation—scientifically vented, both burner and pilot valve equipped with safety lock. 9. Hot air outlet out of reach of children. 10. Attractive registers fit inconspicuously into any style of decoration. 11. Carries American Gas Association Seal of Approval—guaranteed. 12. Thoroughly tested—over 3000 installed and in use.

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Lathing Foreman
Walnut Creek, Calif.

PRODUCTS & PRACTICES

(Continued from page 12)

Lake City; Van Arsdale-Harris Company, San Francisco; and Western Door & Sash Company, Oakland.

Retail price cuts, averaging 10 percent, on all grades of lumber was announced recently by J. B. Wood, vice-president of E. K. Wood Lumber Company. In announcing the reduction Mr. Wood said: "This voluntary price reduction is our company's effort to help curb living costs in line with President Truman's recent appeal to American industry—in spite of the fact that our costs remain the same. Today veterans are desperately in need of new homes, and we hope that our reduction of lumber prices will help solve that problem." The company operates 15 lumber yards in California and two saw mills in Oregon. Annual sales volume is approximately 100 million board feet.

A moderate priced home air conditioning system is being marketed by State Steel Products, Incorporated: the State Heating & Cooling Unit Number 85. The system filters and humidifies air, bringing 2300 cubic feet per minute of washed air into the home. Tests for heating show hourly input of 85,000 B.T.U.s and hourly output of 68,000 B.T.U.s. It is controlled by a thermostat. Heating unit burns gas approximately three minutes out of every 10 with continuous distribution of hot air from stored heat. There are no pockets to accumulate fumes. Safety device shuts off system if pilot flame is extinguished.

A convincing demonstration of Nafco, which fireproofs any material capable of absorbing liquid, was held recently in Los Angeles at the main offices of the manufacturer, National Flameproofing Company. The flame of a blow torch was held against a treated wood shingle. The heat of approximately 2900 degrees finally disintegrated the shingle but at no time did the wood support flame.

Basically Nafco is a clear liquid which impregnates wood, fabric or other absorbent materials, sealing oxygen pores and making the material incapable of supporting flame. It may be applied with a spray gun. It comes in five mixes with the following uses and properties:

Wood Mix—for wood framing, studding and exterior and interior paneling and siding. In addition to fireproofing, it repels boring insects and dry rot, preserves and weatherproofs wood. It is used on untreated surfaces. After Nafco application any stain, paint or other finish may be used without destroying resistance to fire. In one test timbers treated 10 years before did not burn when a blow torch flame was applied.

Wood Mix, Non-toxic—same properties as regular wood mix, but animals can gnaw and even eat impregnated wood without harm. For use in barns, stables, kennels and animal shelters.

Shingle Coat—comes either clear or colored for use on shingles instead of paint. Company claims it outlasts any paint. Color is plastic resin. May be used on treated as well as untreated wood.

Fabric Mix, Interior—for curtains, drapes, spreads, upholstery material and rugs. Any fabric that can be soaked with water without damage may be flameproofed safely. Does not alter appearance or texture of material and adds to its tensile strength. It is good indefinitely and will stand up under dry cleaning. Tub washing necessitates new application. May be applied by spray or dipping. It is in full compliance with California's fire laws, the most exacting in the nation.

Fabric Mix, Exterior—weatherproof in addition to properties of interior mix. For use on canvas and cotton duck.

It was estimated that a 1500 square foot all wood house could be completely flameproofed for about \$200.

Deeper blue and increased legibility of blueprints result from application of a new chemical coating developed by Monsanto Chemical Company. It is a silica aquasol known as Merton WB-2 and is applicable to all types of blueprint formulae. It is used as a pre-coat on paper which is subsequently coated with light-sensitive blueprint solutions. Mertone causes more uniform coverage by

blueprint solutions, provides greater brilliance and color depth, increases legibility and minimizes the graying effect caused by over-exposure.

A new type heating unit known as the "Heat-Wrap Calrod" is used in General Electric Company's 1947 line of electric water heaters. One, two or three ribbons of Calrod encircle the tank and are held tight against the surface by stainless steel channels. The tank itself is used to conduct heat to the water. The unit may be placed closer to the bottom of the tank than conventional heating elements. The new line, ranging in size from 15 to 82 gallons, may be ordered with either galvanized or monel tanks. To reduce corrosion of galvanized tanks in soft-water areas, the heaters may be equipped with a magnesium alloy tube which sets up the same kind of electrolytic action that occurs in an ordinary wet cell battery. The tube serves as the cathode and the galvanized tank as the anode. Over a period of time the magnesium is dissipated and deposited on the tank, thus giving it additional protection against corrosive water. Insulation of all heaters is a three-inch blanket of glass wool. A cold water baffle across the inlet minimizes mixing of incoming cold water with hot water and a heat trap in the outlet prevents circulation of hot water through the house pipes when faucets are turned off.

Century Lighting, Incorporated, recently announced opening of a Western showroom and warehouse in Los Angeles, with Louis Erhardt in charge. The complete Century line is carried as well as catalogs, blueprints and specifications. The firm manufactures fixtures of contemporary design including recessed ceiling fixtures, bullet spots, "eye ball" type adjustable spots and a pendant type sphere. The Western office is set up to give engineering assistance in modern lighting for architectural, theatrical, display and commercial applications.

A new building development called Hoess Aluminum Clapboard Siding has been introduced by Metal Building Products, Incorporated. The siding is a section of rolled aluminum sheet, beveled like wood siding and formed to interlock with other sections. Each section is formed with a U shaped channel at the bottom. The top edge is rolled over and interlocks with the U channel of the section above it, forming a weathertight seal. The material is applied with clips which hook under the rolled top edge of each strip and are nailed to the studs. It may be applied over ordinary sheathing, or sheathing may be eliminated. Cutting may be done with a power saw, shears or hacksaw. Reflecting 95 percent of radiant heat on both sides, the siding acts as an insulator and may be supplemented by two inches of blanket insulation. It need not be painted but will take paint if desired.

A new straight grain plywood panel is being produced by United States Plywood Corporation from specially cut vertical grain cedar. It is described as "extremely versatile because of its light color which lends itself to a variety of finishes." It can be made to look like combed grain oak. Quarter-inch, 4 x 8 foot panels are available through United States Plywood and U.S.-Mengel Plywoods, Incorporated, warehouses throughout the country.

Five electric water heater models manufactured by Norge division of Borg-Warner Corporation were on the market this month, introducing Norge into a new business. The expansion was done because of large sales potential (only one out of 10 American homes has any kind of automatic water heater) and to fill out Norge's household appliance line. The new automatic water heaters have gallonage capacities of 80, 66, 52, 40 and 30. They are the round, upright type, are finished in high-gloss baked white enamel and are insulated with five inches of glass wool. A single or double heating element of "nichrome" is available, dependent on local utility practices. One feature is a diffusion baffle which prevents mixing of inflowing cold water with that already heated.



HIDDEN CHARM

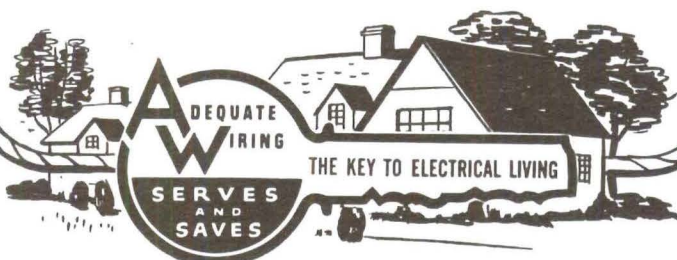
Electrical wiring, buried in the walls and ceilings, largely determines the degree to which living in a house can be convenient, comfortable, efficient . . . and charming.

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In the new homes you design, check the electrical wiring specifications with special care. Be sure that provision is made for wiring that will be adequate for present electrical needs and for all those anticipated in the years ahead.

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Henry Moore

(Continued from page 33)

for the enjoyment of the medium itself, keeping, however, the feeling of sculptural objects somewhere in the composition. This new interest resulted in his Government sponsored studies of the Air Raid shelters—studies now as well known as his sculpture. As a substitute for his favored materials of wood and stone, he turned to concrete. This, he molded directly then carved down to the desired shape. The difficulty of the material and the setting of irons for strength at just the right time, however, was “worry-making” and he became too involved with the material rather than being able to concentrate on the idea.

He seemed so willing to talk that I finally gathered the courage to ask what I felt was a very naive question. As a sculptor who had gone through the usual growing pains of constant research and study, I wanted very much to know how he had arrived at such an unusual style.

His answer took in a resume of his life. He was the son of a miner and, after being gassed in World War I, had received a veteran's grant to the Leeds School of Art and later to the Royal College of Art. He hated the academic instruction of the two schools but the scholarships enabled him to remain in London and spend his free hours studying the primitives (a word he disliked) at the Albert Museum. We were in his library by this time looking at a book of early Aztec carvings which, as he said, seemed to him true and right because of the similarities to some 11th Century carvings he had seen on Yorkshire Churches as a boy. The “truth to material”, the tremendous power and the astonishing variety and fertility of form invention had greatly influenced his early works. The idea of returning to the academic principles of the Academy after seeing such original and inventive works seemed inconceivable.

Moore readily admitted his influences and showed me examples in which he had carved his versions of the Aztec. He went farther, however, in this inventiveness by his personal discovery of the exciting forms to be found in the pebbles on the beach—“some with holes worn right through”. This was nature's way of working stone; he realized now that a hole could be made if it came naturally and still kept the “stoniness” of the material. He immediately cut a hole through a piece of marble in the form of an arch and found that not only did the work have an additional dimension but that the hole itself became an important form, a designed space, a sort of sculpture in air. This and later studies of shells and bones, combined with an intense desire to be true to the materials he used, have gradually shaped a conception that we now realize is potentially one of the great influences in the history of Sculpture. This discussion carried us to practically every room in his house, the studio and the terrace, wherever there were examples illustrating the point. The house was extremely simple, decorated only by a few drawings, pebbles found on the beach, a small Aztec carving and many books. The studio, however, was filled with miniature clay models which he modeled large and carved down being fundamentally a carver, not a modeler. There were also a few carvings in concrete which he considered less successful than his other works, many metal casts, stone and wood carvings.

It was hours later when we walked together to the village. He insisted on seeing that I arrived there safely and in time to catch the last bus. On the way he mentioned that he hoped to come to the United States after the war—there was the possibility of a one man show at the Modern Museum in New York. He said he would be most grateful if I would give him my address for he knew so few people there.

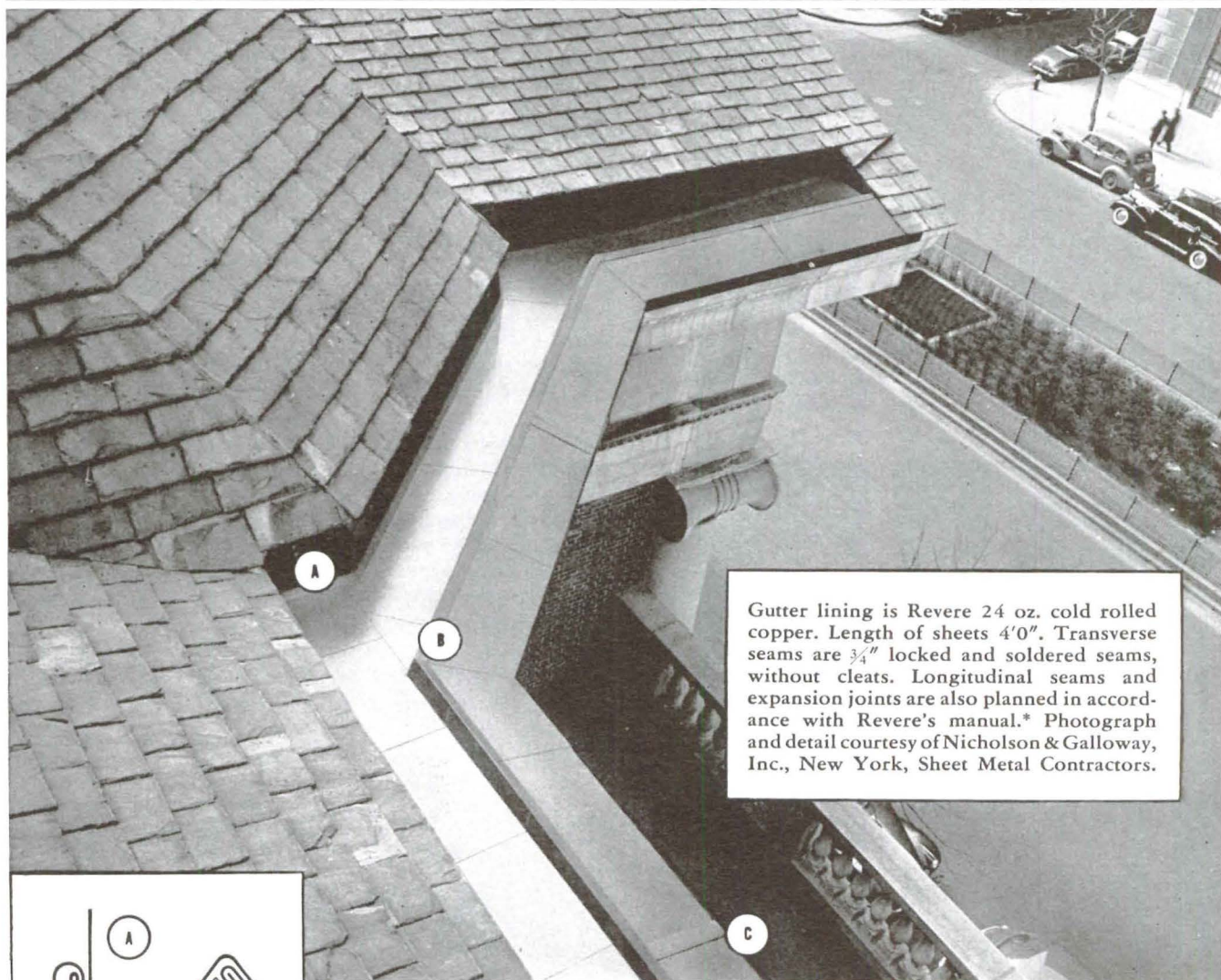
Certainly, these were the words of a humble person; one who still didn't realize the importance of his work or the fame that went with it.

Theatre

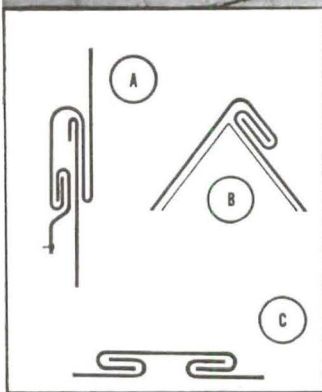
(Continued from page 24)

a stage. The purpose and function of the stage is to be that place where the actors, performing the actions which are the content and form of drama, can be seen and heard by many people in a way that will make these actions believable. Our theatre designers seem to have neglected this primary point and have concentrated on scenery and its manipulation instead. Their assumption appears to be, not only that

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This book has been widely distributed to architects and sheet metal contractors, and in all probability is in your office files. Be sure to refer to it. If you do not have a copy, write for one now on your office letterhead. If you wish further information, the Revere Technical Advisory Service, Architectural will be glad to help you.

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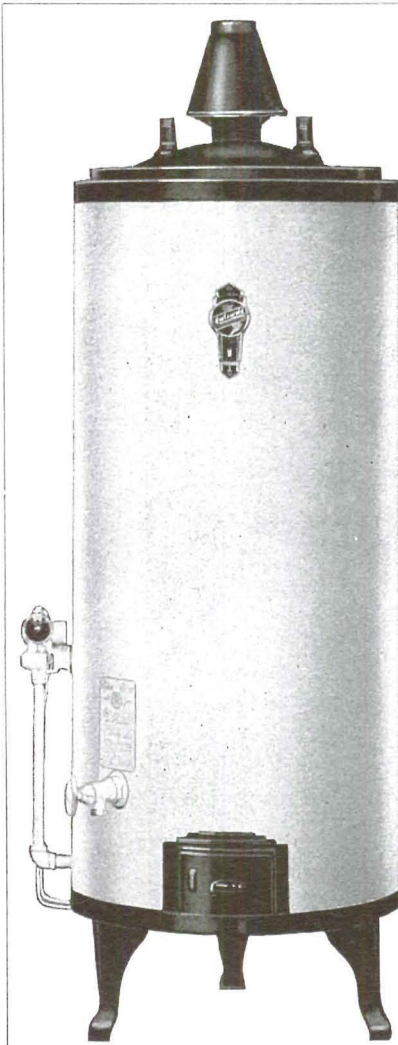
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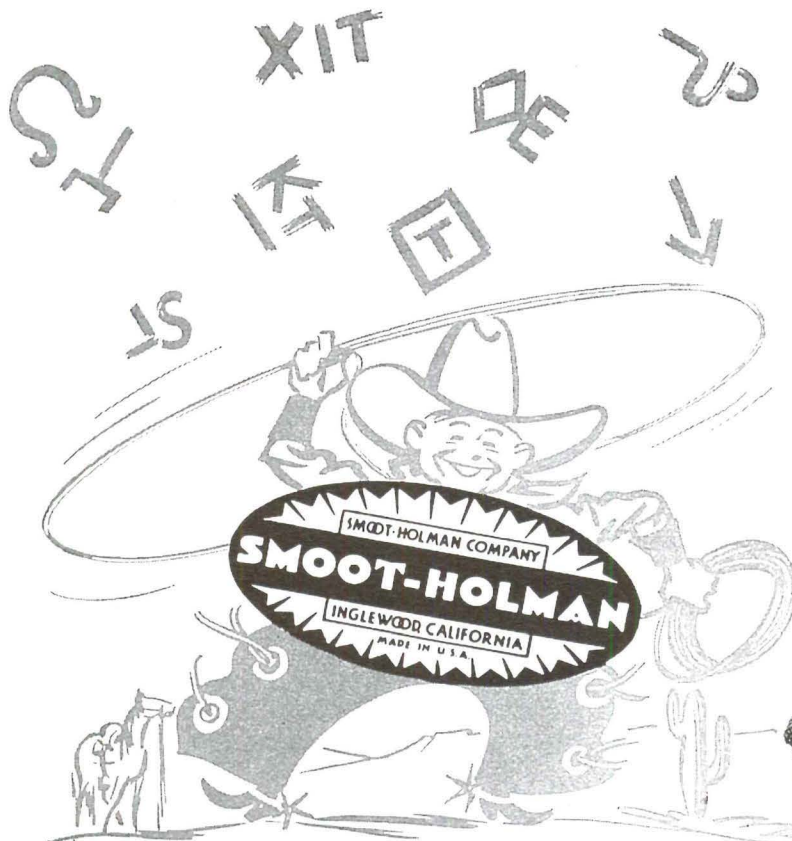


scenery is essential to the stage but moreover that it is *akin* to the mode of *seventeenth century theatre*, for the stagehouse they copy so religiously was designed to accommodate that scenery. Now, all theatre artists know from their work in theatre, and architects from their attending theatre, that only a small part of the stage setting used today is similar to the setting of the seventeenth century! And the architect with his new material—steel—can most easily find several means of moving this bit of scenery without just translating the wooden machinery of that period into the metal of our's, and constructing that stagehouse which served that crude machinery.

Every reader knows generally of the appearance of the Italian Court theatre which we have imitated endlessly for the past three hundred years. The reason for this copying and acceptance of the copy seems to lie in the lack of thinking specifically on the origins and functions of that theatre in terms of *audience, drama content and production methods* on one hand, and of the architects *materials and resources* on the other. If we considered carefully we would have to recognize that *that* form of theatre was two hundred years in the *making*. Most of that time the main concern in the stage area was the producing of spectacle, fostered by the introduction and development of painted perspective as a theatrical device. These perspectives were illuminated in an almost static way. (They did have means for some slight change in the lighting.) But the real importance of the light was placed on illuminating the painted drops, not the actor.

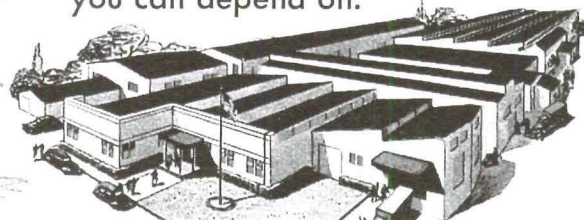
The architects' materials of that period were chiefly stone and wood, and any machinery planned for the handling of weight was necessarily enormous because of wood construction. The taste of the period was most happily shown through the enlargement of a decorative unit until it assumed the proportions of a structure itself. (The dominating stagehouse ironically enough is a good example of this, for scenery was but a decorating note in theatre inflated to the point where *it* became the theatre.)

This brief examination of three points: dominant theatre medium,



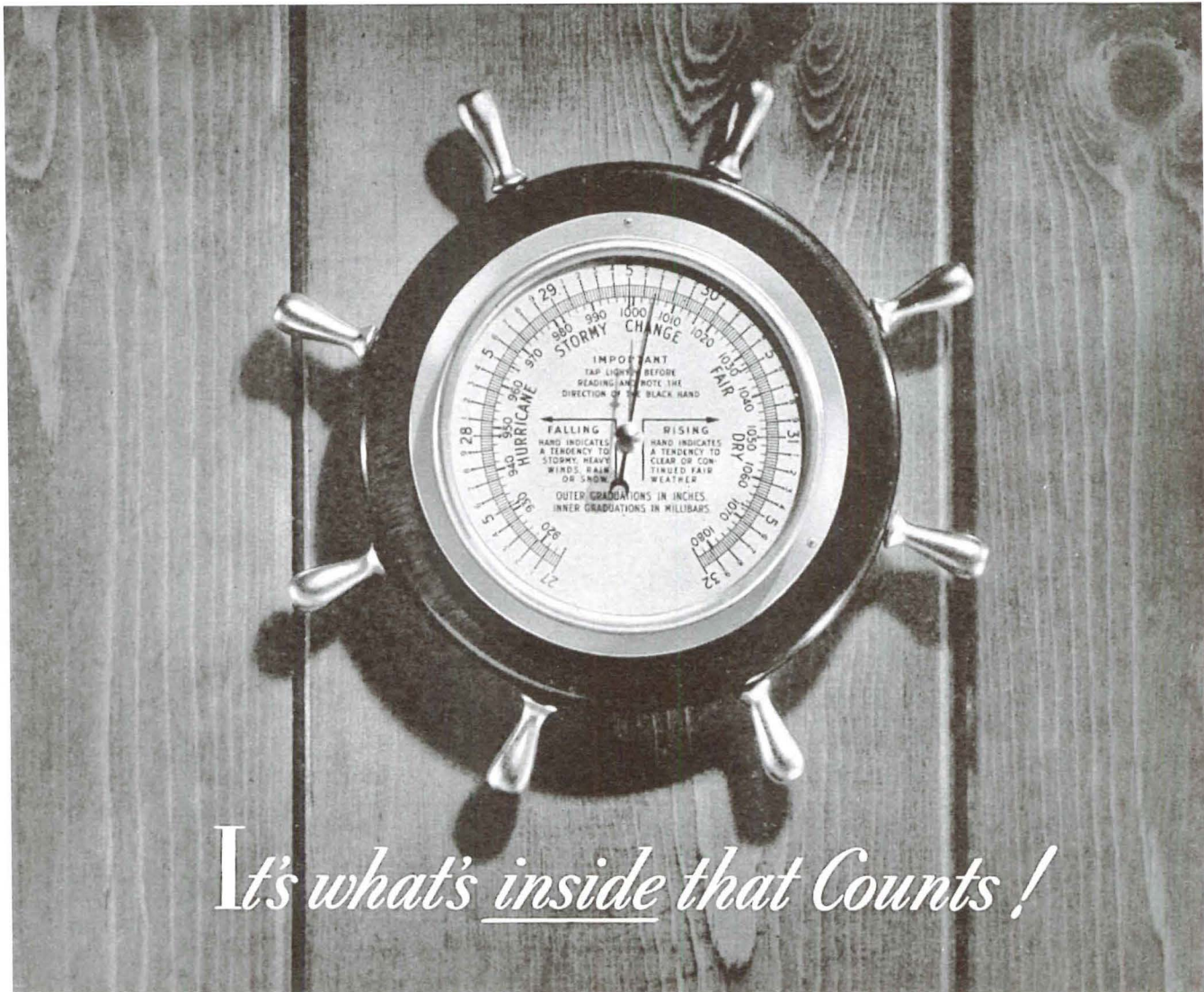
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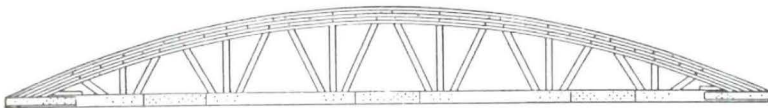
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kind and quality of drama, and architects' materials and consequences of use, should be enough to prove the folly of persisting in imitating that decorative form of theatre. Today we have light in relation to the actor as a possible new forceful theatre medium, where they had paint for scenery's sake. We have an interest in people and their actions, where they had the desire to see themselves glorified in a romantic classical world of fancy. We have steel, where they had wood for construction. We can use glass where they used stone. We have literally an age of light where they had dark. What is the possible excuse for our acceptance of their form of theatre architecture?

The remaining point to be considered, in thinking of the origin and purpose of that theatre prototype we employ, is the audience and auditorium. The audience of the Seventeenth Century Court Theatre came to see one another almost more than the stage spectacle. A theatrical event was a dramatic celebration of the social-economic system. Our system is in no way akin to their's and since here the "medium" in terms of the theatre is the *audience*, they let it be *known* that they are *not* of the seventeenth century and consequently the auditoriums of our present-day theatres are more clearly celebrations of a democratic belief than anything else. In our best theatre auditoriums every one can see and hear the play. Architects have accomplished wonders with their utilization of scientific and mechanical resources in the serving of the main *purpose* of theatre in this half of the building. But one error, in many auditoriums for university theatres today, lies in their size. This fault can no doubt be traced to the demands of the client. It is a mistake to make these auditoriums so large that they hold the *entire* audience for a play in one or two evenings, when what the students need is playing experience of at least a week. The large auditorium also imposes a daily cost of cleaning and maintenance that a producing theatre budget can scarce afford. Unless the large auditorium is most skillfully designed for reduction in size, the heating expense becomes a major factor—especially as concerns rehearsal periods where to heat the entire auditorium night after night is well nigh impossible.

It is in the other half—the stage half, where the art-mechanical considerations and resources have failed to serve the *purpose*—that our theatres fail to join with this period. What are the factors that need be more thoughtfully and imaginatively considered by the architects and theatre artists as they design? If we would make our theatres truly of our time as art in architecture and theatre, then I believe the following six points make up a general plan for "combined operations". (These are to be *shared* by theatre artists and architects, not *divided* between them.)

1. Give the problem of drama and its actors first place in all considerations.
2. Design the stage with the audience in mind in relation to the actor—not the scenery.
3. Recognize the contradiction between commercial theatre and non-commercial theatre, and make the necessary distinctions.
4. Be realistic about the variety of uses of the stage in the producing theatre, both from hour to hour within a given day and from day to day as productions near completion, as well as the complete change of demands from production to production.
5. Recognize light as the most potent force in stagecraft today.
6. Re-examine the purpose and functions of the "experimental stage."

The six points all have had to do with the stage of the producing theatre of the university and community. For architecture to serve these needs, a considerable addition of sheer physical space is demanded first and then this space must be organized to serve the artistic demands. To achieve the physical space, which means construction and in turn money, everything points to the demand that we examine that extravagant storage space in the stagehouse. We should test its artistic worth, choice of mechanical principle and architectural economy. It is very probable that it is no longer justifiable as the major expanse and expense of the theatre. Economy in theatre architecture must be based on initial cost and upkeep in dollars and cents, and significance of use in time and space. Do we in our present-day producing of world drama, design scenery that could only be handled in this spatially and financially

expensive way? Must this antiquated mechanical feature of the stage continue to dominate the architecture of a theatre? Many theatres will be built as soon as war-time restrictions are lifted. Drama and theatre arts departments are increasing in colleges and universities, and communities through their civic planning are discovering the need of theatre. It is imperative that we take thought on these fundamental points of theatre before we begin construction on this great building program. As the theatre construction of pre-war was suspended, it appears now that the theme was "bigger and bigger". We have an obligation to society that this time the theme be "better and better"—if we are to make theatres a living force in our country.

Music

(Continued from page 10)

tion or success or personal triumph, and Brahms has been too much misunderstood and wrongly valued for these things, but that he has made of his existence an enduring presence; and Brahms superlatively has done this.—PETER YATES.

Art

(Continued from page 4)

nature is something more than an autobiographical record of individual perceptions. To be informed about any individual's idiosyncrasies is of as little genuine significance as gossip or eavesdropping, although there is no denying it may be amusing to peek into another's private world. The concern of art however, is the universal, not the particular, and the role of the artist, the critic, the philosopher, the teacher, is to reveal knowledge, not about himself, but about that which is vital in man's experience, the real realities of life and of the nature of things. Profound art, the art which has endured from other cultures, is based on such a concept. And in the form of philosophy, the "art criticism" of other times measured art in such a light.

Modern philosophy (how little we are aware of it!) has pretty largely excluded art from its considerations, leaving it to the lesser branch of aesthetics, which appears, for the present at least, to be more engrossed with scientific method than an investigation of the relationships between art and philosophy. This may, in part, account for the current deterioration of art criticism. On the other hand, the fact that philosophy has become disinterested in the purpose of art, even in its existence, is in itself a sign of graver ills. True, men like Dewey and Santayana have concerned themselves with art, but the separation of art and philosophy is more tellingly reflected in our universities and art institutes, where those who specialize in art have lost all touch with a philosophic understanding of the purpose of art. The situation of the art critic is no different; without philosophic awareness he is without a valid basis for his criticism. Like the artist, he is left alone in the jungle of his moods and feelings, his likes and dislikes, his magnified ego and his thwarted soul.

But what if, for instance, the artist rejects the "arrival" complex and the desire for that form of recognition which is now in the hands of the critics; is there a valid place for art criticism? Before an answer could be made in the affirmative it would be necessary for both the artist and the critic to re-examine their respective functions and purpose in the light of a life concept which does not violate man's greater Self. In possession of such a concept, the artist would create as in the physical realm a man might explore an unscaled mountain peak, or the "pure" scientist might search for hidden laws of nature. His art would thus be a means of enlightenment for himself, and for others. The critic on the other hand would be himself creative in a dual capacity: he would, on the basis of philosophic inquiry into the nature of the Real, be in possession of a criteria of evaluation which would serve him, and others, when searching for these values in specific works of art. But he would at all times keep an eye on values beyond and greater than those of art alone. He would thus not only be in a position to guide those who have not yet found "the way to enlightenment," he would also serve as an "inspiration"—as one who because of greater wisdom keeps a grasp on the purposefulness of man's existence. When these larger values become obscured and distorted, man loses sight of any purpose beyond earning a livelihood or escape therefrom: he plunges into a materialist and mechanistic morass. It is precisely in such times as these that the phil-

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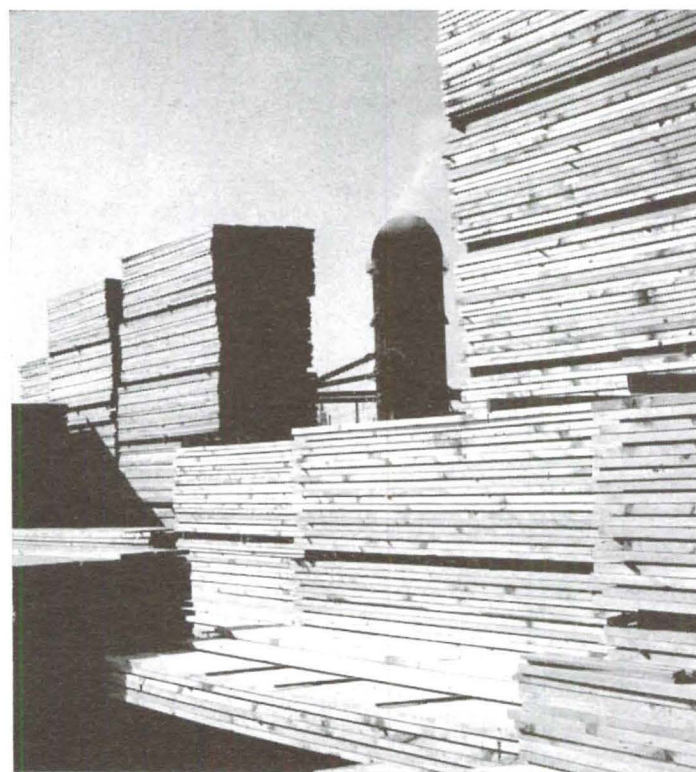
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osopher critic may perform his most creative role, for it is a far more difficult task to get the train back on the track than to keep it from running off.—GRACE CLEMENTS.

SAN FRANCISCO ART NOTES

The California Palace of the Legion of Honor has just regretfully taken down a magnificent show of 19th Century French Drawings; about a hundred and fifty things by twenty three great names of the period beginning with Ingres and ending with Seurat.

It was interesting, as John Rewald points out in his fine scholarly introduction to the catalog (now, unfortunately, sold out, so don't send for it) to see the orderly transition from Ingres' pre-occupation with line to the impressionists' concern with color and air.

It is of course easy to admire an Ingres drawing for sheer perfection of detail, the incredible skill of eye and hand as a recording instrument; but, for the faces especially, it is difficult to feel any other emotion. They are too perfectly done and too limited to outward appearance to enlist our sympathies. The flaw that is inseparable from life is not there. They are finished perfections, these elegant people, set in the apparently, only right arrangement; it is impossible that they should move; to move would be to disarrange everything. The exquisite line drawings which define the bodies and clothes produce a more esthetic reaction; they are less fully stated, and perhaps for that very reason, more convincing and more sympathetic.

The Romantics such as Delacroix and Gericault do great violence to Ingres ideal of the perfect line, to be worshipped for its own sake. In fact, they demolish it. *A Frightened Horse*, for instance, by Gericault, is done in furious pen strokes and blots; *Charioteer and Rider* is the essence of suggested movement. Line breaks more and more, to allow the light and air of impressionism to circulate freely in and out of form, until form becomes very porous indeed, and light and air are the real heroes of the picture; as in the series of dots and dashes which magically create Van Gogh's *Harvest Time* and his *Bridge of Langlois*; or Seurat's luminous mist, in which forms mysteriously take shape from the surrounding atmosphere.

A nice feature of this exhibition was the inclusion of less well known examples, such as Cezanne's small self-portrait sketch, Corot's lovely nude and his portrait of a child, some of Van Gogh's earlier drawings, and several Degas portraits, one an oil on paper of the child Julie Bellelli.

Millet was represented by some fine, free drawngs, of peasant women gleaning, sheepshearers, and so on, composed with a most solid space relationship, and a certain unsentimental strength one would not suspect from his paintings. They are little worlds of sun and shadow, form, and quiet, convincing activity. Somewhat akin were the gouaches and chalk drawings of Pissarro, with their utterly unforced human appeal.

The Daumiers, Lautrecs and Gauguins were very characteristic of these artists. Renoirs included a sketch for *The Bathers*, and one for *The Judgment of Paris*, a large crayon drawing of the Lerolle sisters, and a pen drawing, or rather, a careful pen painting in the impressionist manner, *L'Assommoir*.

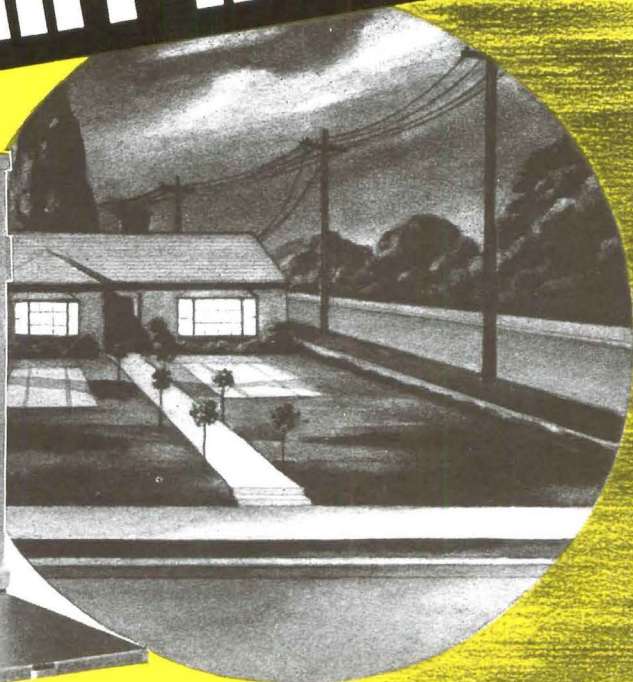
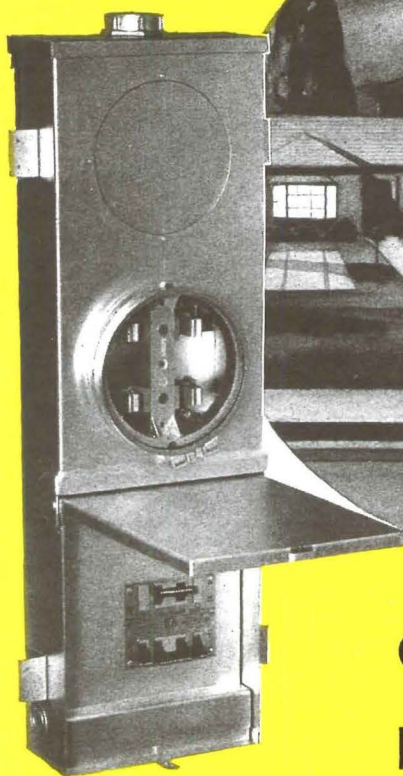
A majority of the drawings in this show were complete in themselves rather than studies. Also, aside from six drawings loaned by the Louvre, most of the exhibits came from American museums and collectors, indicating, let us hope, a rising trend of interest in this most personal form of expression.

There is a story that years ago, before the luminous, restrained magic of Seurat's drawings had enchanted their special discerning public, a Seurat drawing included in the present exhibition was offered as a gift to one of the great French museums, which hastily turned it down. How surprised Seurat would be at the acclaim accorded him now, and at the great prices fetched on the present market by his drawings. It is such a different situation from the one he knew.

Ingres, too, who once turned out his miracles of precisely descriptive line and modeling for a few francs each, is now beyond the covetous grasp of all but a few extremely well upholstered collections.

If one has a gambler's nature, it would seem that one of the finer thrills would be to back one's judgment about what will happen to the status of contemporary artists and their drawings in the future. One good guess might very well keep one's descendants in jet propelled helicopters.—DOROTHY PUCCINELLI CRAVATH.

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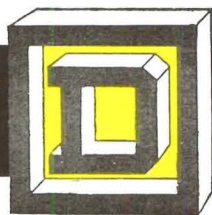
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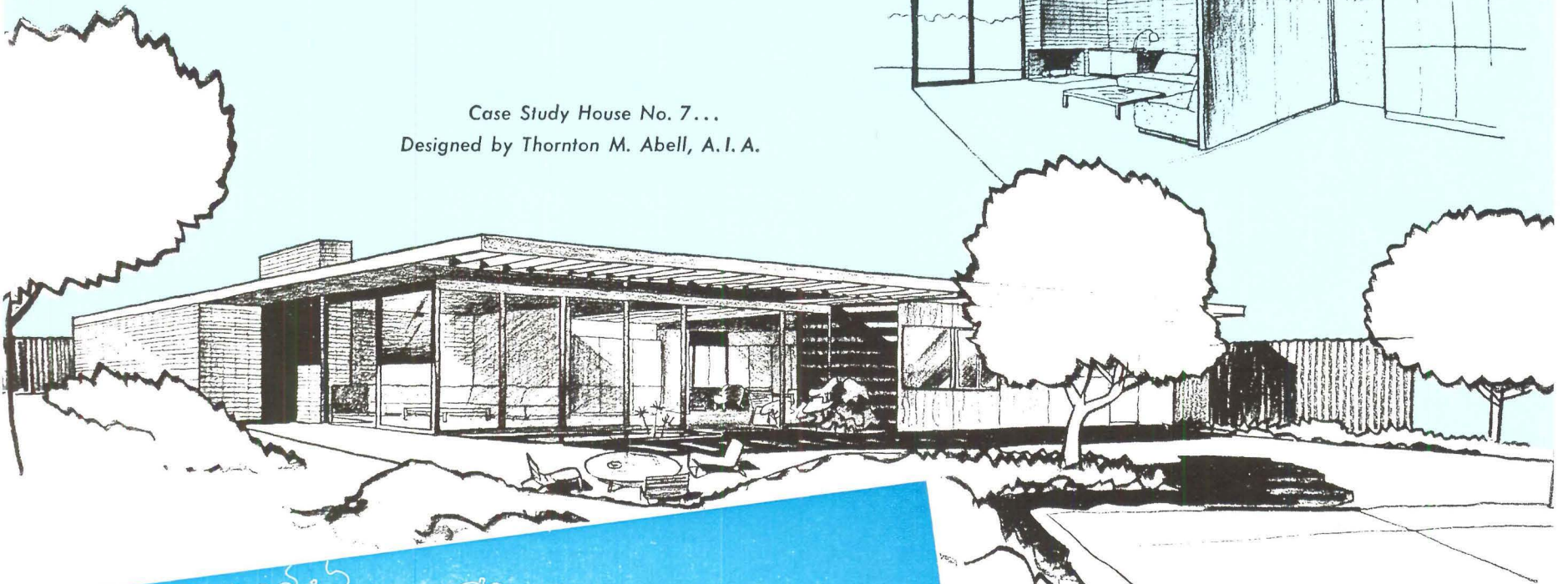
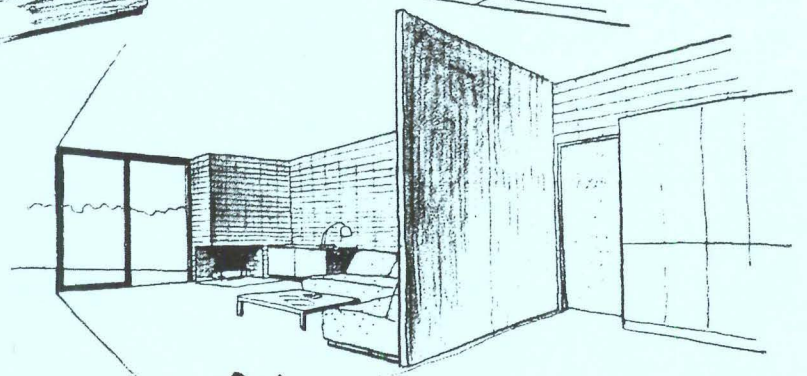
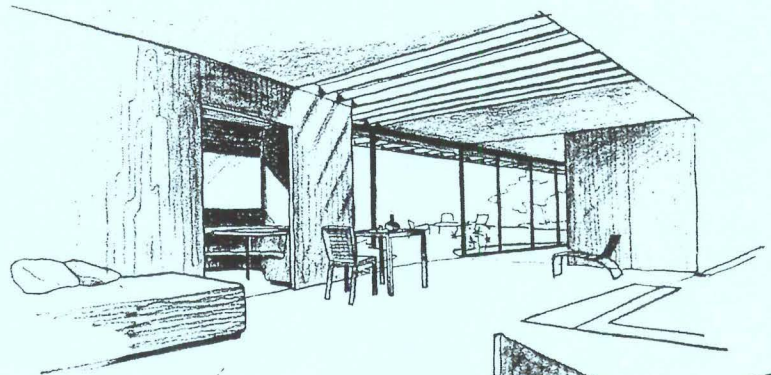
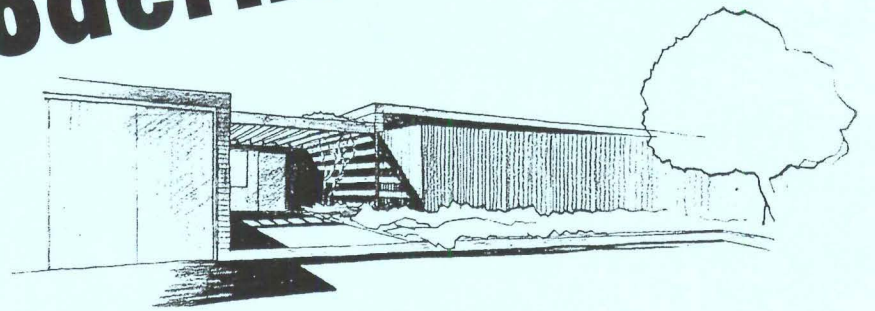
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