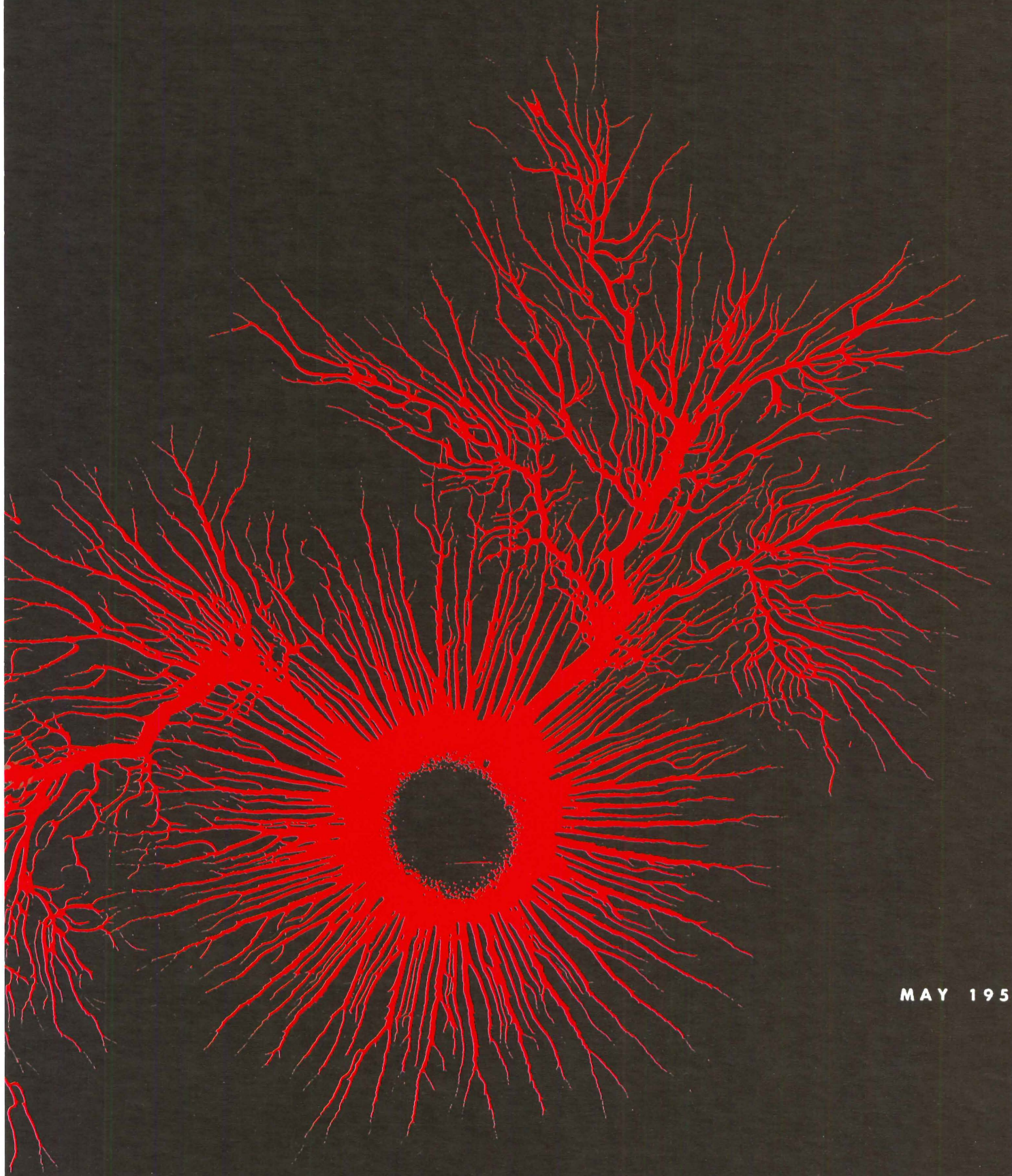


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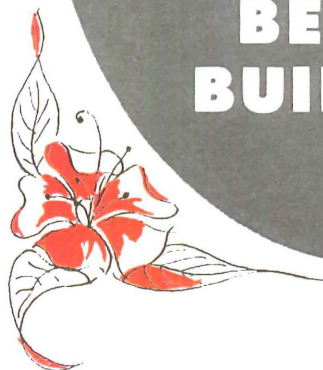
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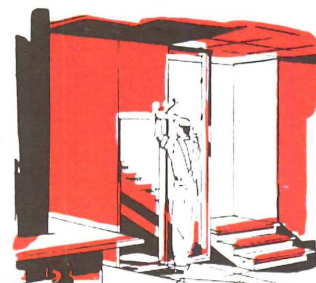
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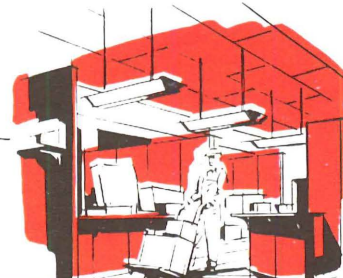
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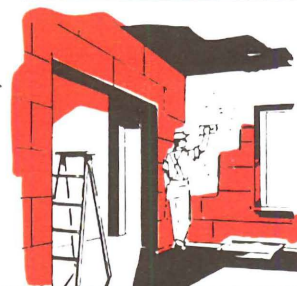
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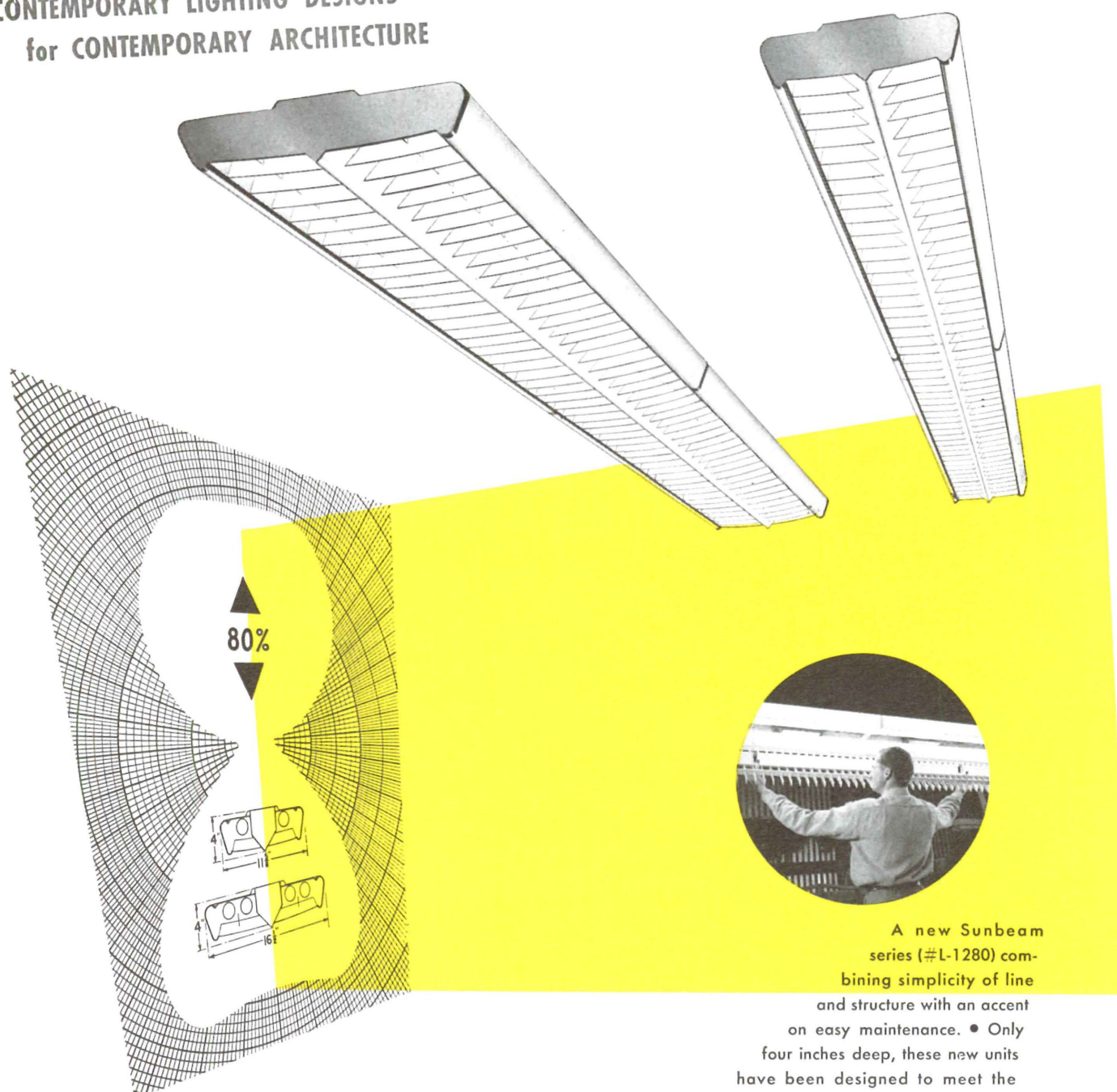
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CONTENTS FOR MAY 1951

ARTICLES

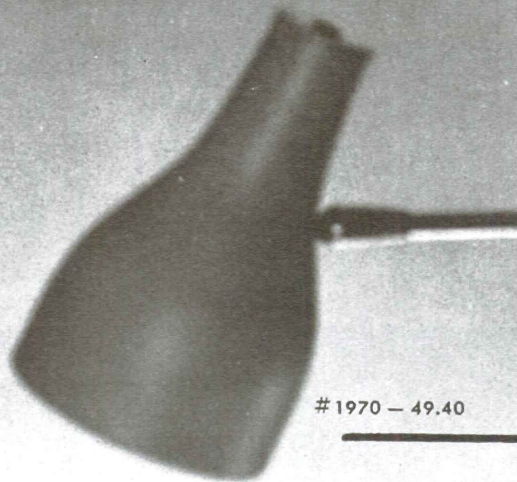
More About the School of New York by Jules Langsner 20

ARCHITECTURE

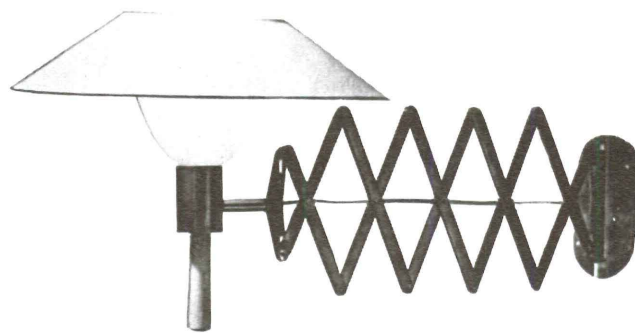
Apartment House by Olgyay and Olgyay, Architects 24
House by Sumner Spaulding-John Rex, Architects 26
Apartment House by Worley Wong, Architect; John Carden Campbell 32
Hill Camp by Worley K. Wong, Architect; John Carden Campbell 34
Hotel by Williams, Williams & Williams, Architects 35

SPECIAL FEATURES

Art 10
Books 11
Cinema 13
Music 14
The New Landscape, Gyorgy Kepes 21
Ceramics and Textiles, Larsen and Riegger 25
Lamp Competition, Museum of Modern Art 28
Fabrics, Angelo Testa 29
Exhibition in Japan, Furniture 30
Garage Door Competition, Tavart Company 36
Currently Available Product Literature and Information 37



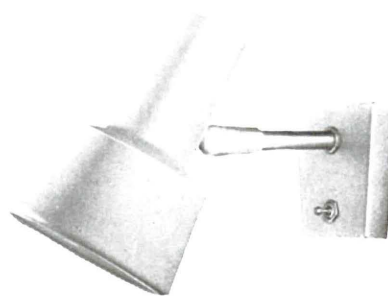
#1970 — 49.40



#1950 — 24.80



#4003 — 25.20



#1721 — 16.20

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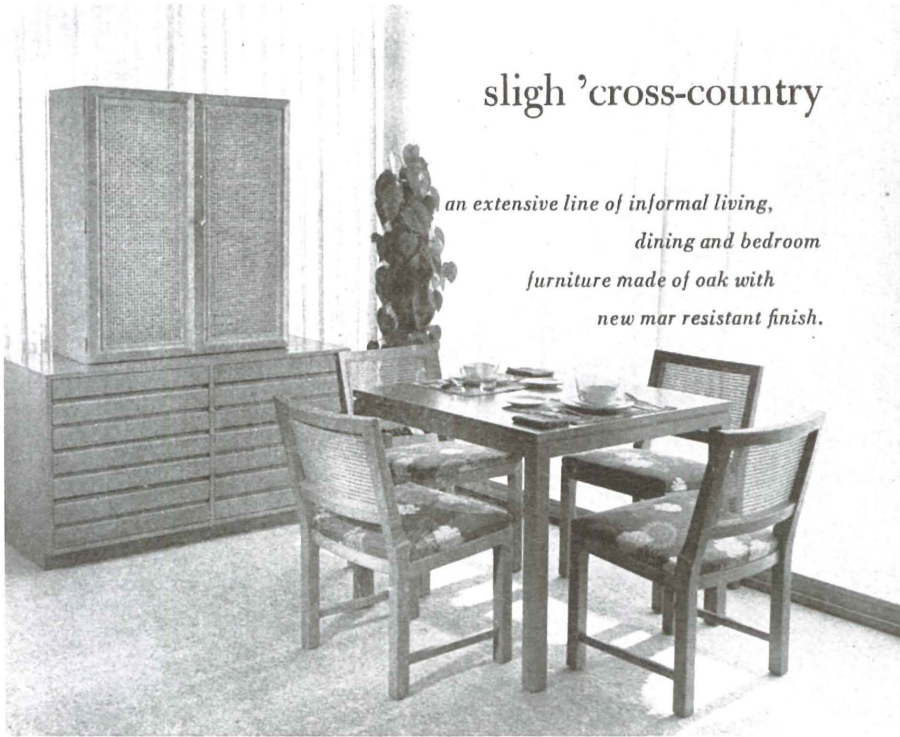
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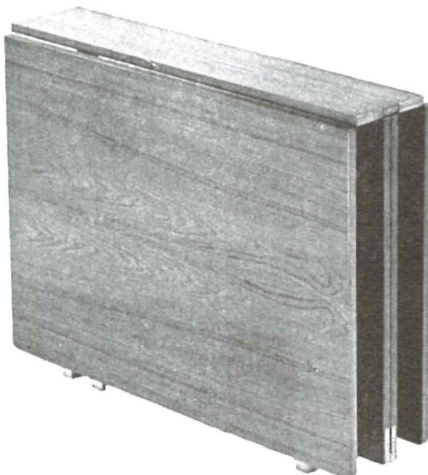
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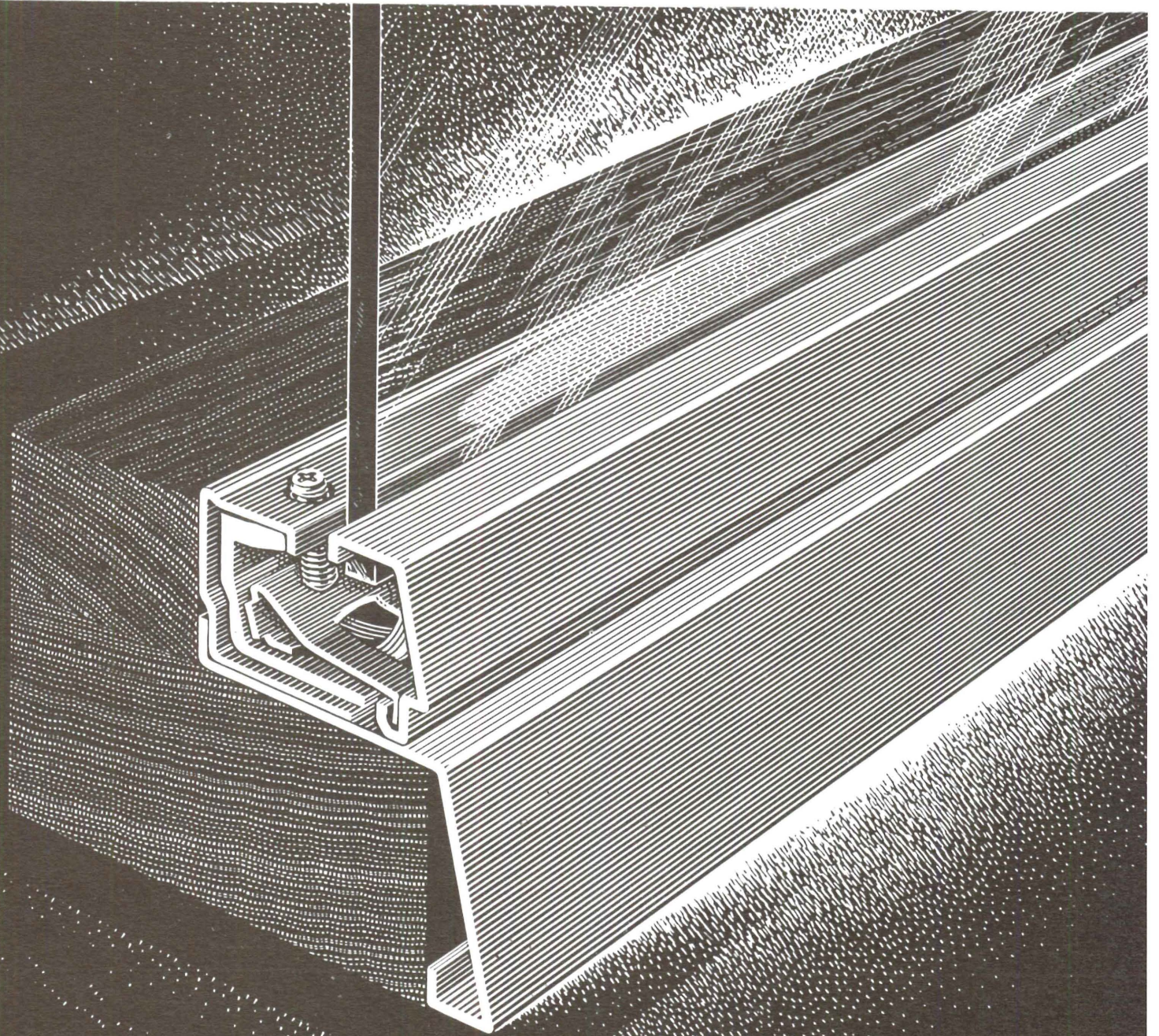
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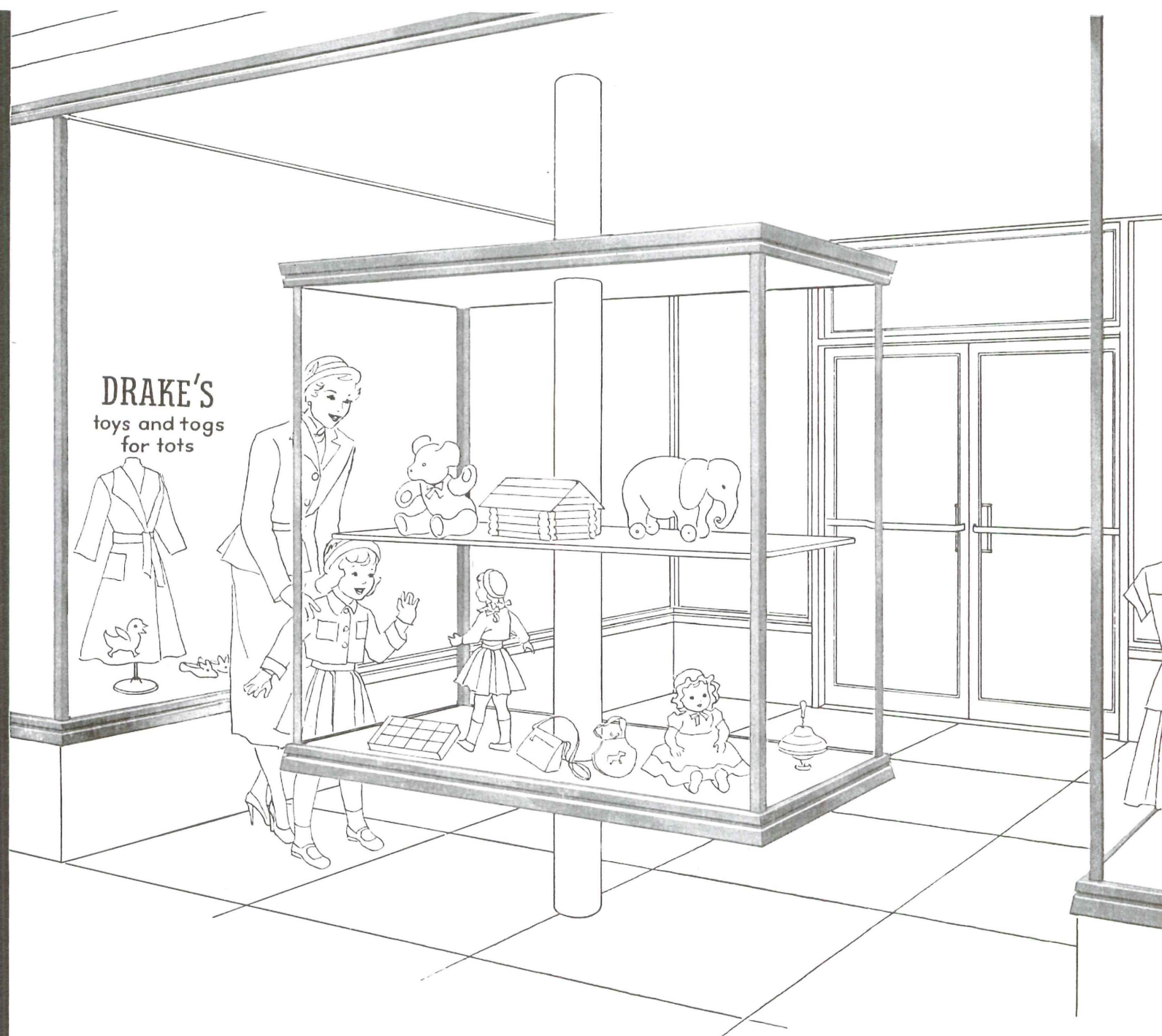


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ART

LOUISE BALLARD

The West Coast is fortunate in seeing a truly mature expression of abstract art in the Arshile Gorky Memorial Exhibition (San Francisco Museum of Art, May 9 to July 9). The show, which is retrospective with works from 1922 to 1948, is fascinating in that one may watch the development of a personal form, the examination of effects by a sensitivity as delicate as a butterfly's antenna, and finally the shaping into forms more organic than geometric.

Elaine DeKooning, writing of Gorky, says, "Paradoxically, the most obvious influences on his work—Picasso, Braque, Leger, Miro, Kandinsky—were not the most important; Gorky spent more time in the Metropolitan and the Frick than he did at the Museum of Modern Art.*"

Still, the influence of the modern artists is so obvious that it strikes one immediately. The period from 1929 to 1939 is unmistakably Picasso-like, with occasional deference to Braque. However, Gorky would have been the first to admit this; and his paintings are far from superficial imitations of a style, but instead show the same spirit of inquiry and strength of emotion as do Picasso's own. These canvases are problems of form, pattern, texture solved boldly and harshly. Though sometimes dark, for most the keynote is in the large areas of heavy lead white, most opaque of colors. The impasto is raised to incredible thickness in places and the canvases are literally loaded with paint.†

During the forties, the source material is no longer Cubism, but is drawn from Gorky's studies of nature (details of flower forms, etc.) and from memories of deep emotional experiences.

The Garden in Sochi, both in the 1940 and 1941 versions, shows the playful gaiety of Miro's shapes but with a different technique. The shapes seem not to have been planned from the start but are

*Gorky: Painter of His Own Legend, *Art News*, Jan. 1951, p. 39f.

†Stuart Davis in his amusing and affectionate recollections of Gorky (*Magazine of Art*, Feb. 1951), recalls that a standing joke was for Gorky to urge an unsuspecting person to lift one of these canvases.

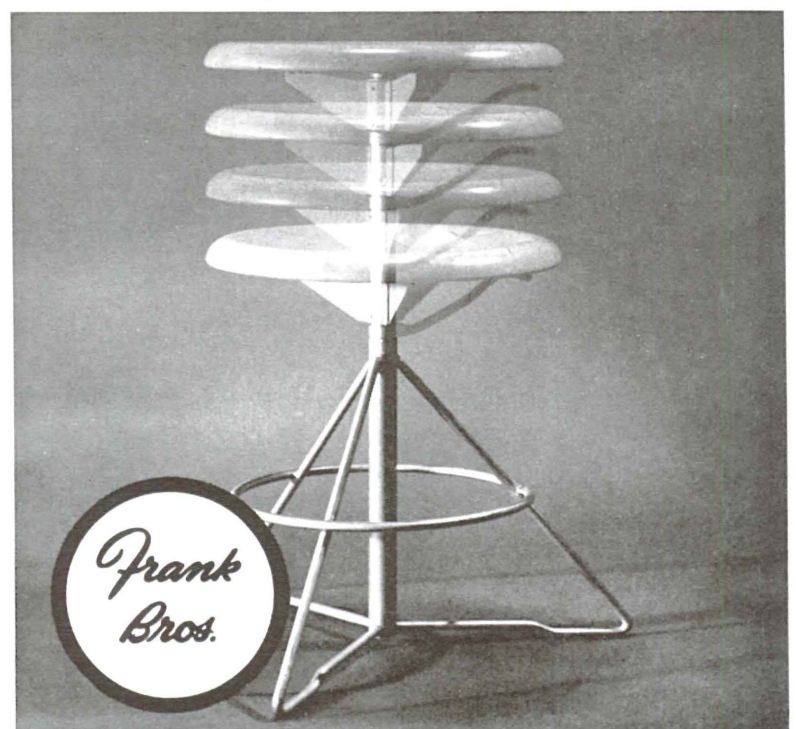
given their final definition by pulling an opaque last color around them, so they are seen as through an aperture. This increases the spacial feeling and intrigues one with the knowledge that, as in the case of the 1941 version, there is a riotous harmony of brightness under the sombre heavy green that covers it. There is another interesting point in connection with this picture. This is the time when Gorky's interest in surrealism begins, his interest in finding avenues to express the hidden emotional life. According to the perceptive and excellent commentary by Ethel Schwabacher in the catalogue, Gorky associated this painting with a garden known in his childhood, which he described most poetically:

" . . . There was a blue rock half buried in the black earth. . . . This garden was identified as the Garden of Wish Fulfillment and often I had seen my mother and other village women opening their bosoms and taking their soft breasts in their hands to rub them on the rock. . . . "

This must have seemed a mysterious and significant act to a small child but it is a highly individual experience and the few visual clues in the picture could never lead to the full literary description. It may be that communication of the quality of the emotion is aided by the very method of painting. We know that very young children tend to express their emotions in paint; and the studies of Alschuler and Hattwick in **Painting and Personality** show that tense, distressed children often paint with vigorous brilliance, symbols of the things they must repress—and then they cover the whole painting with dark colors. At least, the comparison suggests a certain basic behavior.

By 1944 the personal idiom of Gorky's mature period was formed. From the lush impasto of earlier times he reduced his pigment to liquid brushing and rubbings. In some canvases, thin, vital lines make a labyrinth that holds in precarious balance the amorphous forms. The forms are like nothing else on earth (except the paintings of Kandinsky, Matta and Tanguy), reminiscent of plant forms, of bone forms, sea-animal forms, microscopic forms. They float or dart through space, and the uncertainty of the equilibrium of the whole adds to the tension. It all seems as unstudied as patterns of oil film on water but is as much the result of a balance of forces.

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Gorky's color sense was magnificent and unerring. Whether he was adjusting the warring intensities of primaries or orchestrating the full Byzantine splendor of which his Armenian temperament was capable, he never made a mistake. He was equally skilled in the distribution of tone as is shown in the *Diary of a Seducer*. However, it is color that creates the variety of emotional effects, as in *Agony*, *The Limit*, and the three last untitled paintings.

In short, this is an exhibition which will repay much study on the part of artists, but the average museum visitor who looks for representational meaning will find himself a stranger in a strange land.

It is almost unbearable to turn from this to the recent work of one of Gorky's former heroes, Giorgio de Chirico. Unfortunately, the phrase "former hero" describes only too accurately Chirico's present position in contemporary art. His return to representational art has been well publicized and it is not in itself a thing to be condemned. What one is not prepared for and what makes one so excruciatingly uncomfortable on seeing the new work is the atrocious **quality** of the paintings. The exhibition just ended at the De Young Museum revealed Chirico still wandering in an unreal world, but instead of the exciting one of his constructive imagination, it is the hackneyed one of minor Romantics, peopled with knights of old, Greek gods and heroes, or just heroes, not to mention goddesses. This, however, is not the cause for embarrassment—it is the utter loss of artistic feeling. The color is meaningless, the drawing trite, the brushwork insensitive. The nudes are painted in three unvarying shades of pink or else are done in a studio tone that is inconsistent with everything else in the picture. Almost always there is a break in manner between two parts of a picture. The best painting is in the fruit whose background is always a landscape, always painted differently. All very sad to see! The beautiful early portrait of himself and mother, like an Italian primitive, makes the contrast more poignant.

Among the smaller exhibitions at the museums are: an excellent display at the San Francisco Museum of color photographs of **A Studio Residence by Hillmer**, a most original house in Sausalito for a commercial artist; the beautiful **Pottery of Bernard Leach**, inspired by Oriental ceramics; and the **Photographs by Imogene Cunningham**, whose quality is uniformly high. At the De Young, the **13 Watercolorists** again prove the competence of their technical skill in a charming show; and the **California College of Arts and Crafts** exhibits works by faculty, graduates and students in fine arts, commercial design, and crafts. With such multifarious material in such a small space the exhibition does not show to its best advantage but there is sound and excellent work in all fields and the standards are of professional quality.

BOOKS

JULES LANGSNER

A unique and refreshingly un-academic service to painting has been performed by the Art Department of the University of Illinois with the publication of its catalog to their 1951 Exhibition of Contemporary American Painting. Aside from the 103 plates, the catalog documents "What the Painter Thinks" (the title of an excellent prefatory essay by faculty member Allen S. Weller). Systematized here for the first time are excerpts from credos, attitudes and methods gathered from statements written by the artists, and put into a meaningful order by Mr. Weller. Additionally the catalog contains the full reports submitted by the artists on their paintings, along with their biographies, providing an eminently useable source on the live, working painter.

Aside from the astute observations made by Mr. Weller, several

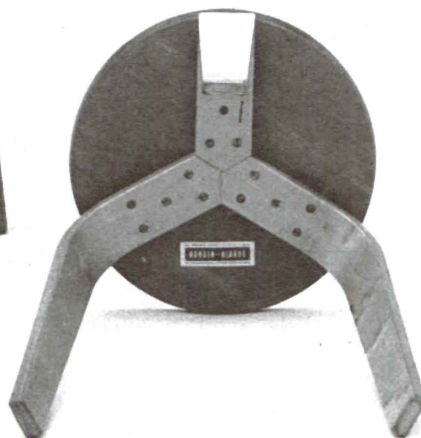
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important possibilities for inquiry have opened up, perhaps the most significant of which is the documentation of what goes into making a picture, how it is done, what sort of thinking is involved, in effect . . . what the elusive creative process is like. Very little is known about this process in the visual arts, although there has been much shrewd conjecture. But here the gathering of data has a good start, one which, if expanded, could do for painting what Buffalo is doing for poetry.

Perhaps the most complete documentation on the creative process in the arts can be found in the contemporary poetry collection at the Lockwood Memorial Library of the University of Buffalo. In addition to some 10,000 volumes and extensive files of literary magazines, this library provides a growing repository of original manuscripts, variant drafts, and worksheets that in all likelihood would otherwise have been thrown away. Thus the mysterious unfolding of a poem—its genesis, transmutation and ultimate completion—is less mysterious than it was before.

Similarly the Illinois catalog gives us concrete evidence on how diverse are the original impulses to paint a picture. What the painting means to the spectator, its connotative power, often travels an enormous distance from the initiating idea or impulse. For example, Alton Pickens writes about his painting, *Boating Party*.

"I simply wanted to paint some female nudes academically since I had never done it before. In arranging the nudes all of the history of nude poses came to mind, so I tried in the case of the reclining nude to give her as elegant an air as possible (thinking of Giorgione). The dark nude had to be arranged so as to make sense with the other. Since I did not want the whole picture filled with females, I added the men, but I was bored with the idea of putting them on a couch, so I put them in a boat. In the back of my mind were several ideas that might be called precedents of this picture. First I had been working up to the idea . . . that I wanted to do a modern pastorate. I didn't realize until the end that it had become a barcarole. The dark figure is so because so much meat in one boat looked monotonous, hence the dark figure (I am not facetious about these things; they are truly what I was thinking about)."

In this instance it is apparent that sometimes a "representational" picture stems from a concept (an intellectual abstraction, if you will) rather than from a specific visual experience.

Lee Gatch, on the other hand, moved in the opposite direction: from something that he saw to an "abstraction" in his painting, *The Flame*. Gatch tell us, "The inspiration for this picture was the sharply triangulated facade of a stone quarry in New Jersey. Its dramatic height and plunge, as I saw it at twilight from the Pennsylvania side of the Delaware River, suggested to me a Calvary. I put down some notes and a sketch of the quarry and later developed the theme of the Crucifixion in my studio.

"I tried to treat the subject as abstractly as possible and to integrate the still life and the three crosses, using the central shaft of the quarry face as a pole or axle. . . . I chose the title, *The Flame*, in almost the same semi-abstract mood that I conceived the crosses, as a spiritual indirection to suggest Christ as a symbol, not by name or word, because I wanted to avoid too great a reality in so unreal an hour."

On the evidence submitted by Gatch and Pickens, among many others, what we have here is just enough to whet our appetite. One would like to see the sketches, the day-to-day changes, even day-to-day written notations by the artists on the vicissitudes of work in progress. This is more than idle curiosity; it seems reasonable to hope that the artists' powers could be extended beyond their present magnitude with the increased awareness and insight that might then become available. Of course this is a long range

project requiring planning, initiative and resources. But the University of Illinois has already made such a promising start in this direction that we cannot but hope to see them carry on.

CINEMA

ROBERT JOSEPH

Mr. Walter Klinger, former Military Government Film Officer in Germany and European representative for several motion picture companies, speaking before a gathering at the University of Southern California on Hollywood's Public Relations Problems, made the telling remark that Hollywood is not completely aware of the effect of its publicity on foreign minds. There was, Mr. Klinger stated, little relationship between the excellent efforts of the Voice of America and its truth campaign and the efforts of film companies to sell foreign audiences its film output. What was needed, the speaker stated, was a coordinated effort to correlate the essence of the Voice program and the publicity aims of the motion picture studios.

It is a fact that aside from perfunctory publicity services on the part of understaffed foreign departments in Hollywood, there is no well-planned program to sell both the attractiveness of a Betty Grable or a Jane Russell and the more important attractiveness of some of the simple facets of American daily life. "This presents," said Mr. Klinger speaking of the potentialities of doing good for America, "a God-given opportunity to tell our American story to a most receptive audience. American films and American publicity have served to alienate foreign audiences and foreign peoples because of inept handling, because of contradictions, distortions, wrong emphasis and badly phrased ideas."

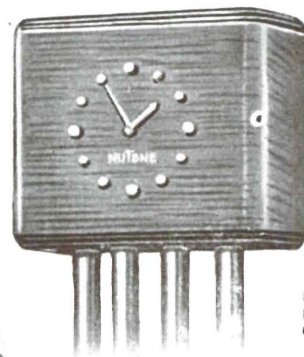
Hollywood has, of course, come a far way from the time when all Latin Americans were cut-throats and all Slavic peoples on the screen were knaves and murderers. Through the efforts of the Motion Picture Production Code there has been a marked improvement in the portrayals of nationals on the screen, and the prototype casting has fortunately diminished. Aside from stimulating latent prejudices in the audience-mind in this country, this earlier kind of casting did much to alienate foreign audiences from America.

But in these days of stress, when foreign relations are as sensitive as a seismograph there should be added care and attention paid to what Hollywood says in publicity and on the screen from Rangoon to Raratonga. This, as Mr. Klinger very aptly pointed out, is a severe public relations problem, and definitely one with which the motion picture industry ought to concern itself. He made the added point that the purpose of domestic publicity and promotion is to create what the public-pulse takers call 'want-to-see,' a phrase coined by Audience Research Institute. There is more at stake than the fairly simple aim of creating 'want-to-see' among foreigners. There is ticket-buying consciousness, of course. There is also the task of seeing to it that publicity not only does good for our foreign relations, but most certainly does our national polity no harm. American readers will accept with an almost apathetic amusement the stories of the fanciful lives Hollywood stars lead midst their pleasure domes and gilded halls; in other lands where poverty is a national problem, and, in particular behind the Iron Curtain, the tid-bit gossip, the semi-lurid tale, the anecdote of opulence and ease can and does do us irreparable harm.

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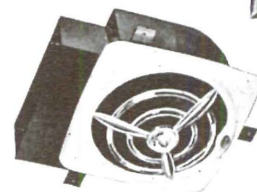


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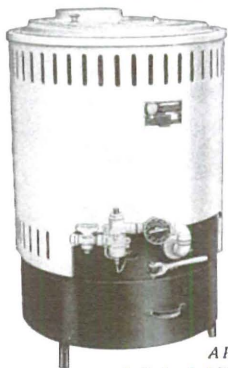
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A Few Short Reviews

"Fabiola," an Italian-made picture which deals with Rome and early Christianity at the time of Constantine the Great is visually interesting, and cinematically dull. This Italian classic was cut to half its original length and then 'dubbed' into the English language, which means that screen-writers tailored English commentary to match as nearly as possible the lip movements of the Italian-speaking actors. The final outcome was very bad. This, in fact, is the first 'lip-synch' picture, as they are called, from a foreign tongue into English that I have ever seen. I understand that a great degree of care was exercised in the synchronization of this film, and yet the final result is preposterously bad. To see an Italian performer gesticulating with true Latin animation, his face contorted with emotion, and then to have palid Anglo-Saxon monosyllables trip out is somewhat ludicrous.

I go this far to explain the synchronization process to make the point that many of our American films are similarly lip-synched into foreign tongues with, what I am sure, are equally disastrous results. Sub-titles is the easiest and least expensive way to handle the foreign showing of American-made pictures, and to do anything else destroys the picture and cuts down its enjoyment value.

"Fabiola" is, however, visually arresting and definitely worth seeing to enjoy some of the best photography in years and some spectacular sequences depicting the daily life of Roman citizens at this point in Rome's history. Visually, it gives the forthcoming super-extravaganza, "Quo Vadis," quite a mark to shoot at.

MUSIC

PETER YATES

THE CLAVICHORD

Wesley Kuhnle, who has spent some twenty years learning for his own satisfaction how to play in its own manner of speech the XVI, XVII, and XVIII century keyboard music, has more recently extended his skill to include the building of instruments. He has designed and put together two clavichords and is working on his first harpsichord. His plans look forward to several other instruments, tromba marina, viols, portative organ, and hydraulus or water organ. A true disciple of the late Canon Galpin, he builds knowledge and instrument together by carrying out the fundamental experiments to determine correct string lengths and every detail of design, according to the particular requirements of the instrument on which he is working.

His first clavichord, simply framed in plywood, has a keyboard from B to C but lacking the B flat and C sharp for Scarlatti and Handel. The second clavichord, in handsomer though still very simple case, has several more tones at each end, enough that is to take care of all music by Couperin and C P E Bach. How many keyboard players who have not particularly stopped and thought upon it, are aware that nearly the whole of Bach's great masterpieces for clavier are written for a shorter keyboard than that used by almost any other major composer!

But who was Canon Galpin? I have before me the first issue of *The Galpin Society Journal*, published by the society founded to carry on his interests; the first article tells about him. Canon Galpin was one of the glorious company of musical amateurs, among them Gesualdo, Baron von Swieten, Charles Wesley, Cor-netto di Bassetto (GBS), Borodin, and Ives, who preserve the art of music from pedants and musicologists. I like to think of myself

as a sort of creased cherub, with slight halo, in the choir behind these durable saints. And that is why my belaboring of the piano and twanging of the clavichord are to me sacred music, all lit up within, whatever anyone listening from outside may think about it.

Canon Galpin (1858-1945) devoted his long life to his parish and to the construction of every sort of musical instrument. He could play efficiently any instrument, wind, keyed, or string. He took special pleasure in roaring with ophicleide or serpent at Handel festivals. His devoted wife became, we are told, "an accomplished lutenist." The Vicar of Hatfield Regis, and of Witham, Rector of Faulkbourne, Canon of Chelmsford Cathedral, "was tireless in fostering village music-making wherever he went." "The canon had an eminently practical side. He not only kept his instruments in repair himself, but had exact and playable facsimiles made of the rarer instruments, rackets, shawms, and cromornes. . . . Some he would make himself, the hydraulus, for instance, and a portative organ, and in later years a chekker made from the instructions given in the fifteenth century manuscript of Arnaut de Zwolle." He was invited to arrange exhibitions and museum collections of musical instruments. His own collection supplied illustrations for the third edition of Grove. He wrote **Old English Instruments of Music**, rewrote Stainer's **The Music of the Bible**, gathered enough information to produce **Music of the Sumerians** and a **Textbook of European Musical Instruments**, as well as studies in botany and the Church plate of Essex. When his domestic assemblage had grown to something between 500 and 600 instruments, he disposed of it to the Museum of Fine Arts in Boston and began at once another collection, including "a bible regal, cornetts, clavichord, some of the Stanesby woodwind, the Neuschel sackbut." Let us dwell upon his memory for a moment of reverent silence. I doubt whether his Society, which is devoted to the same purpose, can do so much as he did. But they are a worthy fellowship, the followers of Canon Galpin and of Arnold Dolmetsch.

We have in San Francisco, by the way, another worthy group, **The Champion Society**, "an organization devoted to stimulating interest in the lesser-known phases of song-literature, particularly but not exclusively that of the English-speaking world." They have established in the Music Division of the San Francisco Public Library a collection "devoted to all types of music for solo voice, accompanied and unaccompanied, folk and 'composed.' It will eventually include music as early as that of the Troubadours and Meistersingers, the solo motets of John Dunstable and his contemporaries, the *airs de cour*, the Elizabethan ayres of John Dowland and his followers, the arias and solo madrigals of Caccini and Monteverdi, the songs of Henry Purcell and John Blow, the solo cantatas of G. F. Handel and J. S. Bach and the arias of Leo and Carissimi, and those of Gluck and Mozart, the *Lieder* from Schubert to Hindemith, the songs of Moussorgsky and the *Melodie* from Mompou to Poulenc. Above all, the contemporary song in America and Britain, published and in manuscript."

But the return to the clavichord, to what is for the month of September my clavichord. Wesley Kuhnle has loaned me his first instrument, and some part of every day I play on it.

The clavichord is, except for primitive versions of the organ, the oldest of keyboard instruments. It is usually an oblong box, its length crosswise to the player and strung in that direction. The strings are damped at one end, so that they do not sound unless struck or touched by the tangent, a light strip of metal projecting upwards from the far end of the key, the near end of which lies under the fingers. When the key is depressed, with a good clavichord between a sixteenth and an eighth of an inch, the tangent strikes the string, which will continue sounding for some time, so long as the tangent touches it. The sound ceases with the removal of the tangent. For this reason the tone can be sustained exactly

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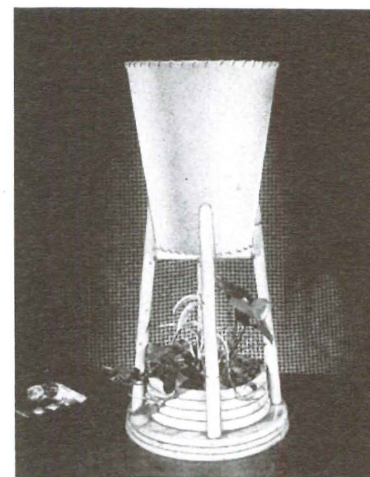
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as long as one desires it. The tone can be varied by rotating the finger on the key to produce a vibrato, like that of a violin string. No other keyboard instrument will allow this. The tone can also be raised, as much as a half-tone, by depressing the key more firmly and thus increasing the tension of the vibrating string. The sound is small, metallic, as one might say the same of a brass instrument, and can be infinitely varied in quality. It is purely and utterly a solo instrument, with the edged clarity of a boy's singing voice, and better adapted than any other to the continuous minute gradations of polyphony.

Though there are now many opportunities of hearing harpsichord, as well as many famous recordings which have been made with it, few listeners have been able to hear clavichord, and the only recording of it that I know was made by Arnold Dolmetsch many years ago for the **Columbia History of Music**, two preludes and fugues from the first book of Bach's **Well-Tempered Clavier** (which I suppose I may as well add was never called by Bach the "Well-Tempered Clavichord"). One may disagree with aspects of these performances, but they are nearer what Bach-playing should be than 99% of what passes for such among the gentry. Clavichord will never be a concert instrument. One plays it for oneself or for a small, quiet roomful of friends. To amplify the tone is to destroy it. But there is no reason why, used with discretion, it should not be recorded.

The clavichord is a revealing instrument. Piano-players, when they sit down to it, stumble first in trying to press down the keys, which require only a light stroke of the fingers for full sound. Then they delight in showing off their execution by playing very rapidly and having no pedal bring forth inarticulate buzzing. The clavichord legato is made by holding together several tones under the hand, as in arpeggios or slurs of three or four tones, or merging together successive tones so evenly that each tone ceases exactly as the next begins. With experience one learns to play the clavichord more and more slowly, to dwell upon the sound, to combine, interlace and rhythmically vary the tones so that each playing of the same piece emerges as a fresh discovery. Thus one reverses the history of keyboard playing. Philip Emanuel Bach writes that the adagios are usually played too fast, the allegros too slowly. There can be no doubt that adagios were intended to be taken slowly and colored with embellishment, but the speed of an allegro was not that preferred by Gieseking, Horowitz, or Casadesu. Such speed for its own sake eliminates the flexibility and cross-rhythms which give this earlier music its internal melody. The exceptional speed attained at will by Sebastian Bach or Scarlatti was a phenomenon. Fast playing is as exceptional for the clavichord as it should be for the unaccompanied cello or violin. The purpose of the instrument is to dwell upon the music, not to get through it as rapidly as possible. After all, one plays to hear sound, not to end it. In the last movement of Bach's **C major Sonata**, now recorded by Szigeti, the speed is not absolute but the effect of continuous cross-rhythm.

Now a pianist has many right and reasonable excuses for what happens when he tries to perform the older keyboard music. One could forgive him, if he would only confess, with tears in his eyes, that it is too fine for his great clumsy instrument. Yet if you but hint this to him, he will jump up rapidly, exclaiming with relief. But of course I can't play it on piano! and hurry back cheerfully to the instrument and the literature, what little he usually knows of it, that he believes he understands. That is why the XVI, XVII, and early-XVIII century keyboard music, except a few isolated pieces performed out of context, as if they had been written by an antiquarian some time after Mozart, is the least known of any music that could be in the repertoire.

When you offer to play the clavichord for anyone who has not

heard it, you must first apologize for its small tone, persuade the listener that he should actually try to hear it. Then having imposed silence, with apologies, you may begin. If you play the clavichord as Wesley Kuhnle plays it, each tone will hang more audibly in the silence than if it had been pounded in default of silence on a grand pianoforte. You can measure the maturity of a composer, or a pianist, by his way with silence. If he is mature, and wise, his playing communicates with silence, hovers upon it, begins and ends with it, as the line in an old Chinese landscape hangs upon space, does not outline space but is outlined by it. So the clavichord communicates and is interpenetrated, as Chopin's piano-playing must have been, with silence. Begins and ends with silence? Have you ever watched the self-assertive, presumptuous prestidigitator begin with a bow and end with applause? When old Rachmaninoff slunk out like a lion to the stool, nodded at the house and sat down to the keyboard; or Schnabel looked up to the conductor, as if to say, Let us have a little music; when Hofmann drew delicate gold and silver threads through the adagio of a Chopin concerto; or Buhlig struck the first tones of a Beethoven or Schubert sonata; silence fell from the beginning of the sound with a resonance like night; and you came up out of silence to learn that now you could applaud. And there are the concentric silences of Bartok, Stravinsky, Schoenberg, the polyphonic silences of Bach.

Let me invite you, friend pianist, to awaken the silences of the clavichord. Listen as you play and discern, where there is no noise, the intercourse of tone with silence. Now you may understand, if you persist with it, how even the piano can be made to talk like Bach. What we attempt with difficulty at the piano, rhythmic alteration, is the natural rhythm of the clavichord. The tone will not sound unless you play like that. This displacement of the individual tones over a flowing beat is the expressive rhythm or rubato of the earlier music. Even the beat may open to unfold an embellishment or to release a single tone from its surroundings. This is quite different from the elastic broadening of the entire melody used in the later XIX century or the displacement of actual against implied beat used by Beethoven.

Solid chords will have no tone. You will learn how, almost imperceptibly or very broadly, you may break them. You will feel the rapid, crisp roll of the chord in a gavotte, the slow, elaborate arpeggiation of a fantasy. Ornaments, so clumsy to master against the inclination of the deep piano action, come freely under the fingers with this quick keyboard. You will feel the need of the acciaccatura and appoggiatura, the sense of the shake and turn, to brighten and define, to set tones apart. The harpsichord can be played badly like the piano, colored by changes of registration, in defiance of speaking rhythm and definitive embellishment, but not the clavichord. Philip Emanuel Bach has written: "A good clavichordist makes an accomplished harpsichordist, but not the reverse. The clavichord is needed for the study of good performance, and the harpsichord to develop proper finger strength."

Is it possible, in spite of so many difficulties, to play XVII and XVIII century music on piano without loss? No. Should it then be played at all on the piano? Yes. I believe that, when one has learned to hear this music in its native idiom with its own sound, one can bring back much of this idiom and quality of sound to the piano. I believe that, just as one must use the flexibility of touch and rhythm of the clavichord to play well on harpsichord, as Philip Emanuel tells us, so one must use the quality of sound and rhythmic definition of the clavichord, its manner of attacking and shaping ornaments, of brightening and controlling sound by acciaccatura, appoggiatura, shake, and turn, if one is to play this older music on piano. To do this well is not less but more difficult than on clavichord, but it can be done. And the discipline of finger, mind, and musicianship required to do it will make a better pianist.

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Scientific and cultural progress has always been made along the road of freedom of thought. Similarly, the path leading to real democracy based on mutual understanding among men and peoples depends in its essence on the availability of information and the freedom of the press.

It was in this spirit that the United Nations Commission on Freedom of Information met at Lake Success this year. Representatives of fifteen countries drew up a convention which will be submitted to member states of the United Nations and forwarded to the Economic and Social Council for adoption at its session in July.

In the light of present world conditions and particularly because of the recent suppression of a great liberal newspaper in the Americas, we must be constantly reminded and constantly alerted to the danger of losing or having impaired the freedom of the world press. For however well we succeed in keeping this freedom for ourselves, it must be realized that wherever in the world such a darkness is permitted to descend there, out of the ensuing bleakness, the slow dying of universal freedom can begin. It sometimes becomes very difficult to maintain an objective lucidity in defense of full freedom for everyone who cares to claim it in the name of the press, and we are likely to react with thoughtless impatience against those who might disagree with us. We are too often tempted to create restrictions believing, of course, that they could never conceivably apply to ourselves. We have only to remember that it is the first objective of any totalitarianism that it impose its controls on all means of public communications and in particular it must of necessity first stifle and then destroy the free press of any people it hopes to dominate.

An early and most uncompromisingly vocal protagonist in this never ending battle was a nineteenth century Frenchman. Benjamin Constant was not a revolutionary. All attacks on freedom, no matter what the principle motivating them, horrified him. And if he denied other political parties the right to oppress anyone, he also denied such rights to his own with the same vigor. "We struggle against all censorship," he declared at the tribune on July 7, 1821; "not like greedy pretenders who destroy what they cannot seize, but as men who will not tolerate nor employ means of oppression; as men who desire for others, as for themselves, freedom, security, justice . . ."

In these words, he defined, not so much a political attitude, as a moral position. Circumstances may change, society may take on another appearance, economies, frontiers, modes of life, civilizations may alter, but the words of Benjamin Constant will never be denied. The defenders of liberty will always be those who wish "neither to tolerate nor employ means of oppression," who refuse to become either executioners or victims.

MORE ABOUT THE SCHOOL OF NEW YORK

BY JULES LANGSNER

A good deal of critical and public attention has been lavished of late on the pictures and the articulate opinions expressed by artist-members of *The School of New York*, a group also known as the Abstract Expressionists. Both artworks and their makers are stimulating, challenging and provocative. In fact, by its very presence The School of New York performs a valuable service: it poses fundamental questions about contemporary painting.

Many West Coast Cities are seeing this year, for the first time, an exhibition of paintings by these artists. In a credo prepared for this touring show, Robert Motherwell, acting as spokesman, writes, "The process of painting (these pictures) is conceived of as an adventure, without preconceived ideas, on the part of persons of intelligence, sensibility and passion." A grand statement which confirms the sense of conviction and sprightly vivacity emanating from their paintings. Nevertheless closer examination suggests that we take Mr. Motherwell's declaration rhetorically instead of literally.

For one thing, the group does not form an homogeneous body. Specifically, such artists as Lee Gatch, Morris Graves and Hedda Sterne maintain an allegiance to a concrete point of departure, a frame of reference that remains discernible no matter how far the process of abstraction has proceeded. In effect their method is closer to many painters outside The School of New York, painters who are committed, as they are, to reordering a particularized visual perception. Matta clearly does not "belong." He is an avowed Surrealist who pictorializes an inner vision—a vision, however, that conforms to an almost classic structure. Another prominent participant, Adolph Gottlieb, concerns himself with highly organized, compartmentalized, totemic symbols rich in connotative overtones. The Pacific Northwest artist, Mark Tobey, translates *specific visual* impressions into an evocative personal calligraphy. (These artists are but some whose conformity might be questioned.) If the above painters proceed without preconception, dozens of non-representational artists ought to be affiliated with The School of New York. Lack of preconception as an attitude definitely does not apply to the whole group and tends to confuse the public.

One also suspects that they have banded together to implement a strategy of recognition since they do not in fact share a common approach to painting. A more obvious link between these artists is that all of them seem to know,

what their pictures are *not* going to be.

Mr. Motherwell's statement speaks of the paintings as an "adventure without preconceived ideas" for the artist. One might speculate on "adventure for its own sake" in contrast to an attitude that accepts (and delights in) adventure as a by-product of exploration. In the long run, the exploring artist returns with more loot because he sees more; he sees more because his sense of purpose alerts him to what he himself can find rather than what will turn up by accident.

Pictures by Pollack (or DeKooning or Tomlin) fail to guide the eye through a sequential pattern. Not that their paintings are inaccessible. They not only can be read but they possess an unusual amount of inaugurating charm. It is the discontinuity of experience, either in a given instance or in successive perceptions, that leads one to conclude that the accidental factor, by taking command, has weakened the result. Apparently this is precisely what these artists intend. The validity of the intention, therefore, rather than the result, needs to be scrutinized. It would seem to me that the spectator has a deeply imbedded psychological need to consolidate his visual perceptions, a need he satisfies by turning toward painting, a need that cannot be met fully by any other visual art. This insecure bridge between the picture and its perception, the enforced random wandering, produces an impression that whatever it is we have seen, it is not painting but something else.

Perhaps this vague prehension stems from the diffusion of one's responses, which in turn arises from an absence of specificity in the images. We expect a painting to produce an eidetic carry-over so that we can visualize it when it's not there. When we think of Rothko or Still we evoke all kinds of muffled after-sensations, but not individuated images in the mind's eye. It is as if vision had been converted to gastro-intestinal equivalents so that when the doctor asks you just where you feel the pain, the best you can say is that, "it's down here somewhere." But the eye is a sharp, precisely tooled piece of equipment, delicately sensitive to outline, to shape, to position, to sequence, to balance, to finely shaded differentiations of color, of texture, of transparency or opacity. The absence of these qualities interferes with eidetic recollection, leaving us without that filtered residue, the recalled patterned image, that makes paintings an activating force when the picture itself is no longer present.

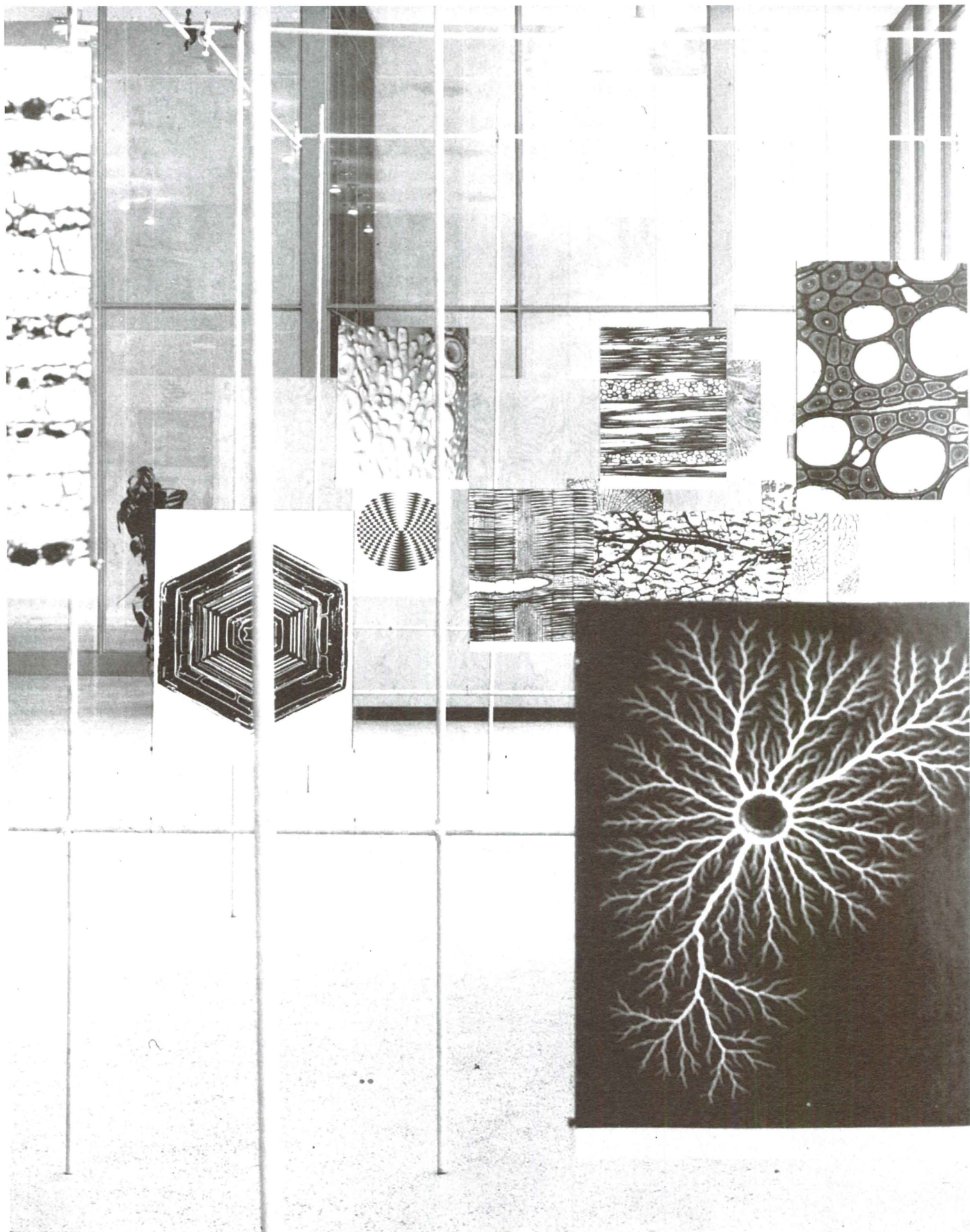
The concept of painting "without preconceived ideas" needs clarification. Ac-

tually, the paintings by The School of New York artists give evidence of definite controls. More exactly, one might refer to their "controlled" spontaneity, a kind of improvisation within defined limits. As a matter of fact, their "spontaneity" benefits from a professional competence accounting, at least in part, for the authority of the paintings. Untrained individuals could not pull off such knowledgeable pictures. Where the work is weakest, it seems to me, is where an excess of uncontrolled, or to coin an irritating phrase, spontaneous spontaneity, dominates. Even in the paintings of Jackson Pollock, who has pushed improvisation as far as any member of the group, matted surfaces are pulled together in key areas, into points of attraction like minute iron fragments rushing pell-mell toward magnetized centers. These foci distinguish Pollock's work from that of his young imitators who do not draw upon a backlog of painting experience.

The feverish charm characteristic of The School of New York results from the facility with which volatile color is used. Here is sensation in its most direct visual state. Color, moving through the gamut of possibilities, takes over in her siren fashion, and the spectator who is not shocked by her state of undress is happy to behold her charms. The color, and the spontaneity with which it is discharged, arouse a kind of Dionysian excitement. Thus The School of New York, by opposing schematic controls, sets in motion the old Dionysian versus Appolonian controversy, though why we can't have both I shall never know.

This kind of painting, with all its Dionysian delirium, belongs, oddly enough, on the pristine walls of modern architecture. Here is ornamentation, conceived in an idiom of our times, to clothe these often dispirited surfaces. The pure, almost mechanically impersonal modern building and the highly personalized, spontaneously executed painting require each other in spite of, or perhaps because of, their position at opposite poles of visualization. The complementarity is there, and I for one, hope it is effectuated.

The school of New York brings into the open an underlying tendency, widely prevalent today, to extoll instinctualism as a desirable end-in-itself. Looked at in this way, the objectives of these painters turn out to be retrogressive, the tail-end of a kite set aloft in the nineteenth century—the apostlization of primitive impulses uncorrupted by intellect. This imposed conflict between instinct and reason in the creative act suggests that (continued on page 46)

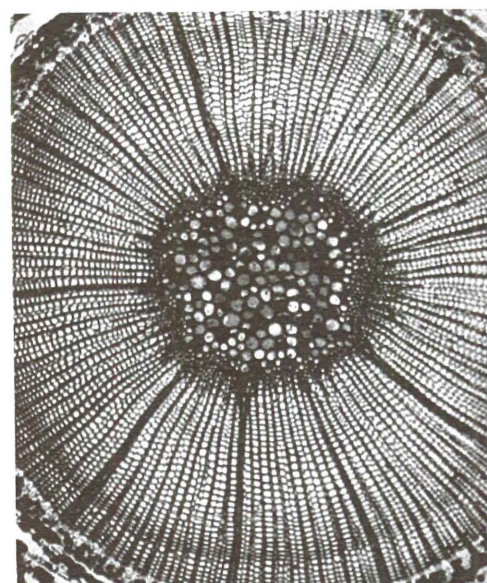
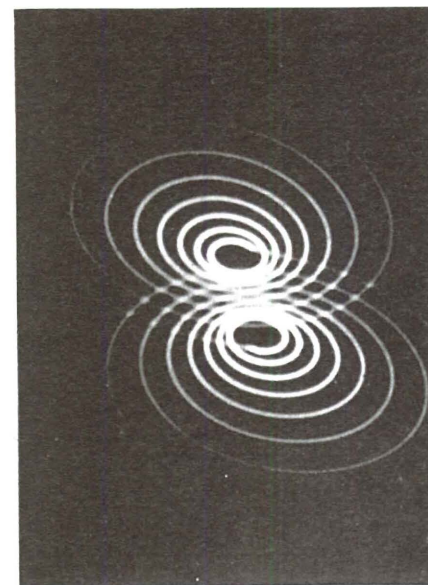
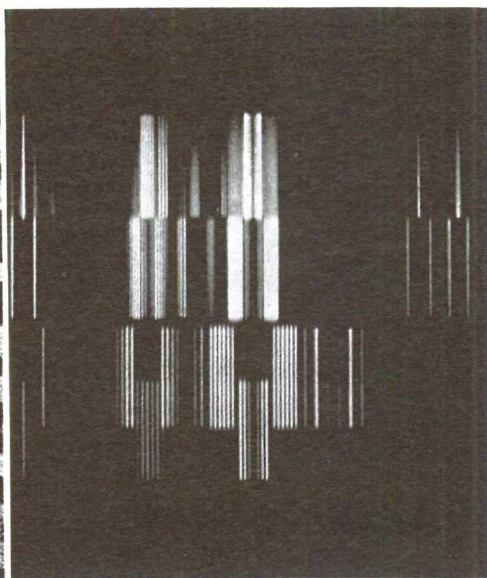
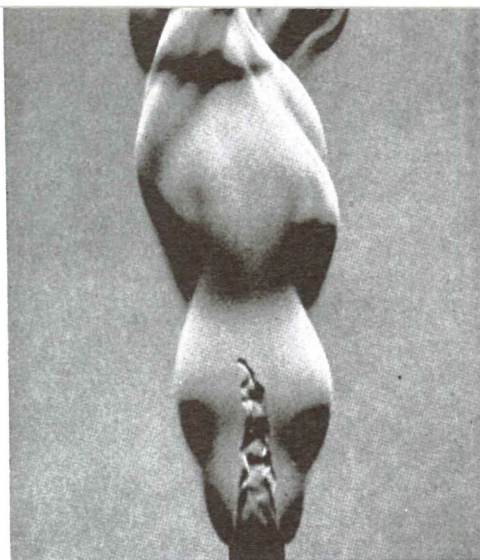


THE NEW LANDSCAPE

By Gyorgy Kepes

The purpose of this exhibition is to present new frontiers of the visible world . . . the new landscape . . . until now hidden from the unaided human eye. The visible traces of nature's process and structures are shown not as visual documentation of scientific facts but as rich stimulating experiences involving the whole being of the beholder.

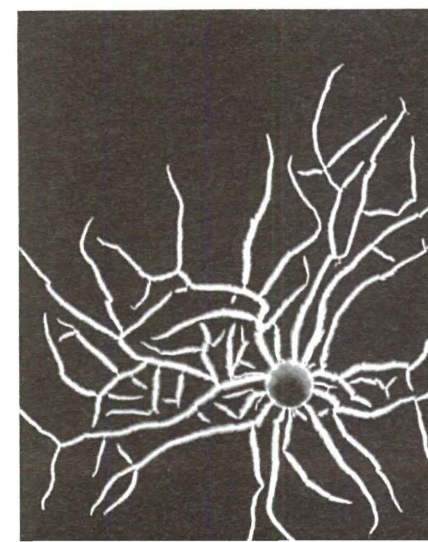
THE NEW LANDSCAPE

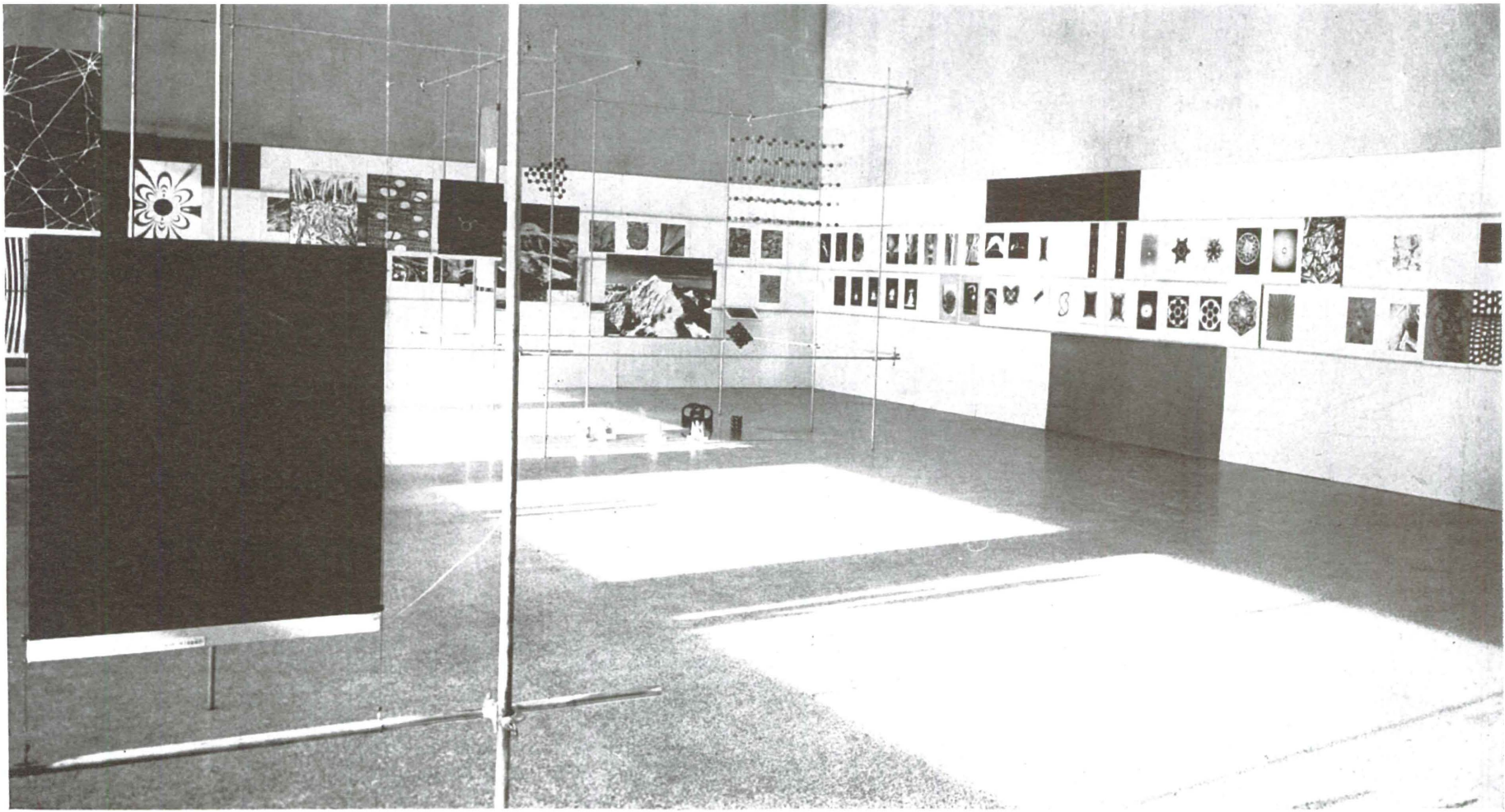


The value of these images is not only in their precise optical correspondence with the phenomena which they reveal, but in their power to evoke intense experiences of order, rhythm and structural clarity. As the sky with its stars, the sunset with its rich color metamorphoses or a flower with its delicate architecture was for man more than a textbook of information, so now the new vistas of our landscape revealed by science can be inspiring poetry suggesting pervading oneness of nature.

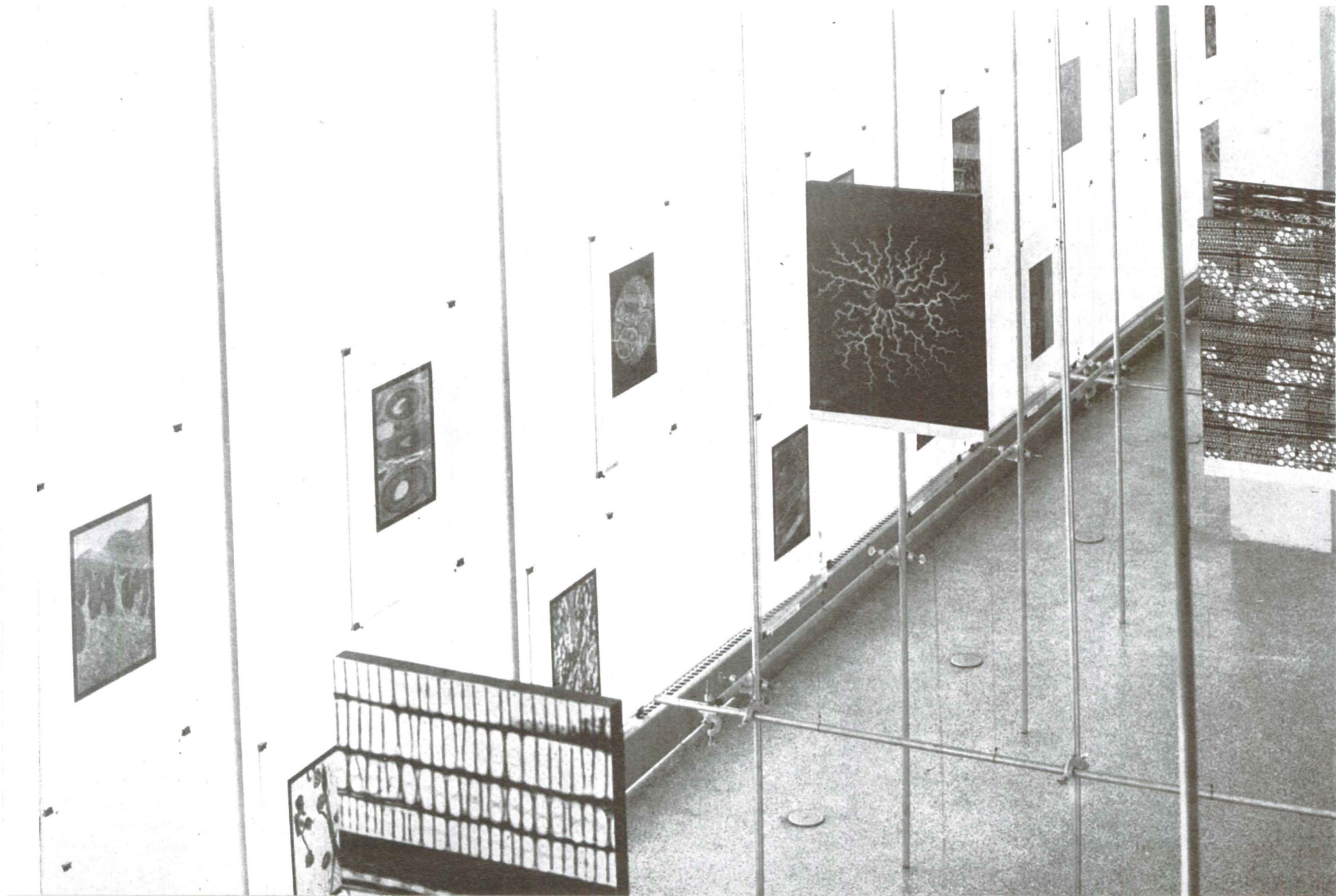
This rich new material of the world is often buried in the research laboratories of the different specialists and seen only with the specialist's eye. Here brought into common focus visual features which were formerly too fast or too slow, too large or too small, too dense, too scattered, otherwise concealed from our eyes, could evoke an awareness of the values inherent in this expanding world of knowledge and vision.

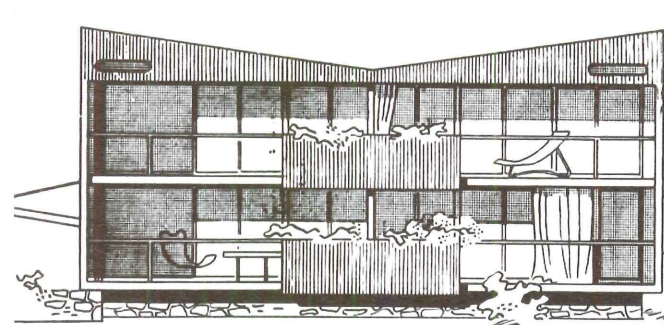
Installation of Exhibition by Gyorgy Kepes
with the assistance of
T. McNulty, B. Rothzeit and V. M. Milone



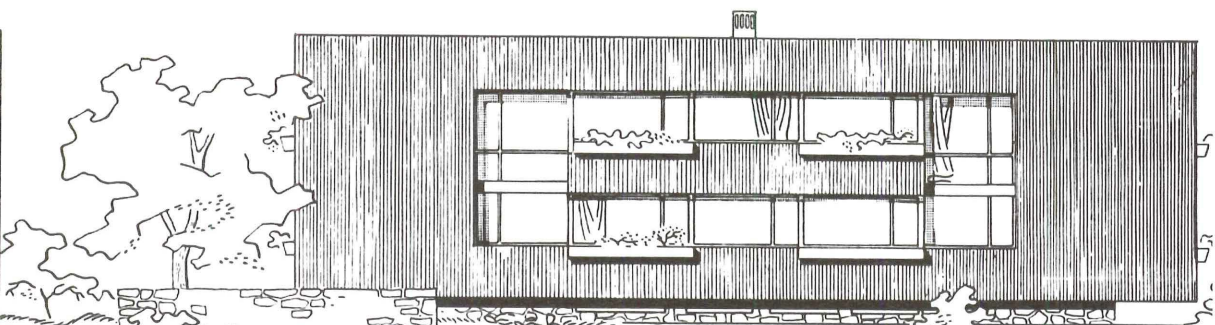


The photographs in this exhibition are part of the material collected by Professor Gyorgy Kepes for illustrations in his book "The New Landscape" which will be published by the Technology Press, Cambridge.





ELEVATION OF TERRACE SIDE

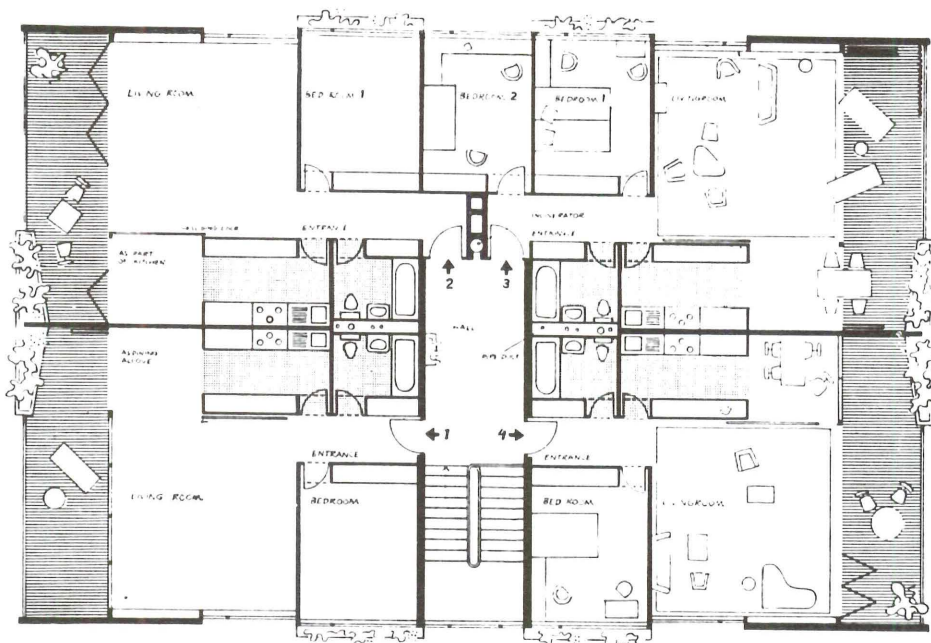


ELEVATION OF BED-ROOM SIDE

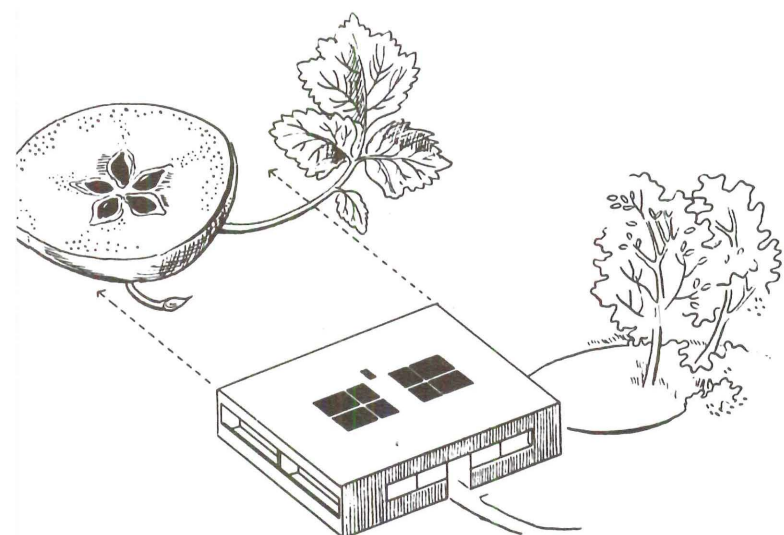
PROJECT: APARTMENT HOUSE

OLGYAY & OLGAY, ARCHITECTS

The first objective of this undertaking for a two-story apartment house with eight flats was to concentrate all mechanical equipment around two shafts throughout the building. These shafts, containing all ducts and pipes, start from the basement and end at the roof where the shaft is ventilated. The rain pipe is located here also. General specifications called for wood frame construction on a stone-faced concrete base, walls with interior plywood paneling, double-thick Kimsul insulation, diagonal boarding and T & G siding.



A statement of principles: as in nature, the utilities are concentrated inside, the living parts around the edge. The most functional form is a compact one. In this plan the surface of the outside walls is only 65% of the floor areas, and means economy in heating, maintenance and materials.



CERAMICS AND TEXTILES

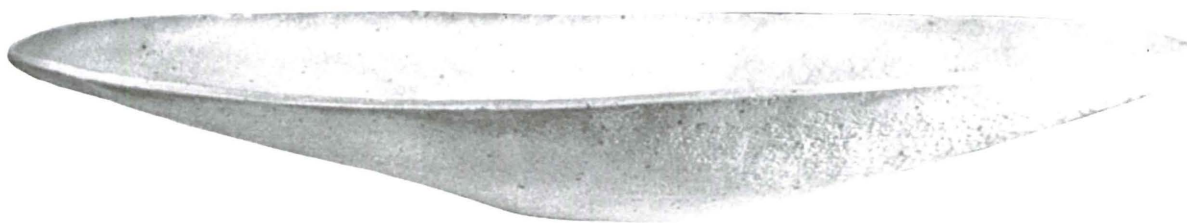
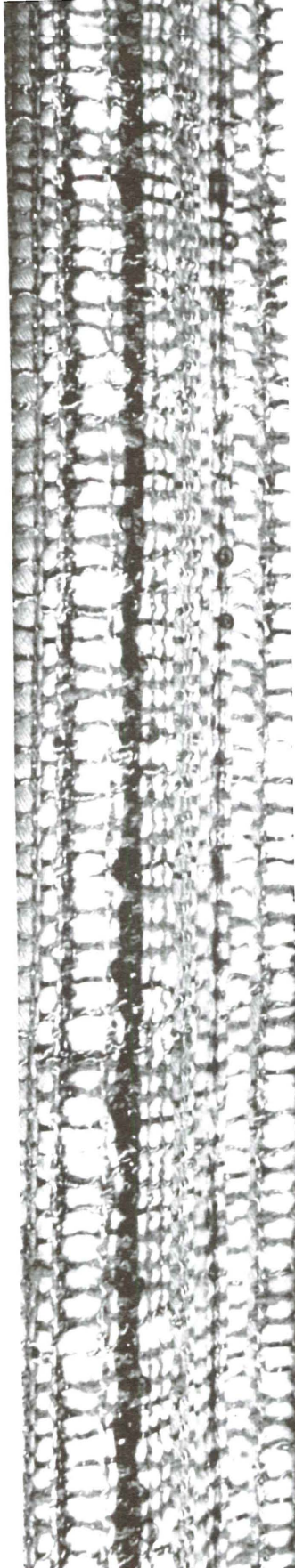
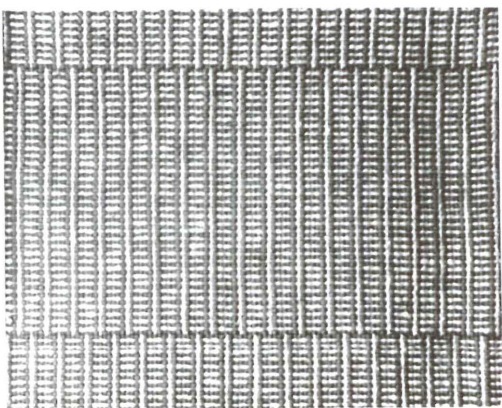


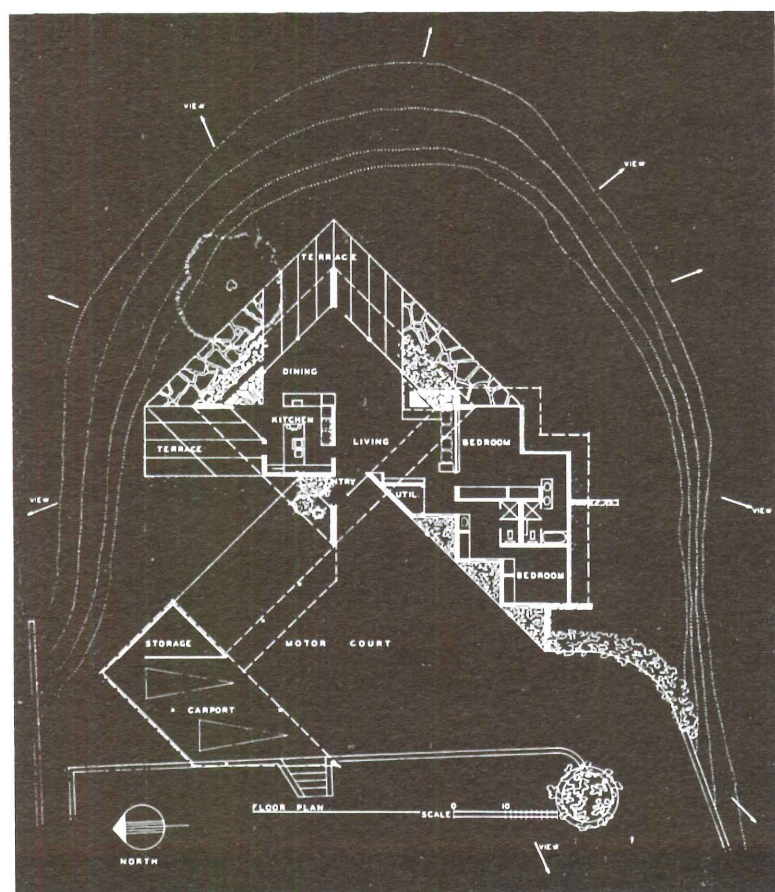
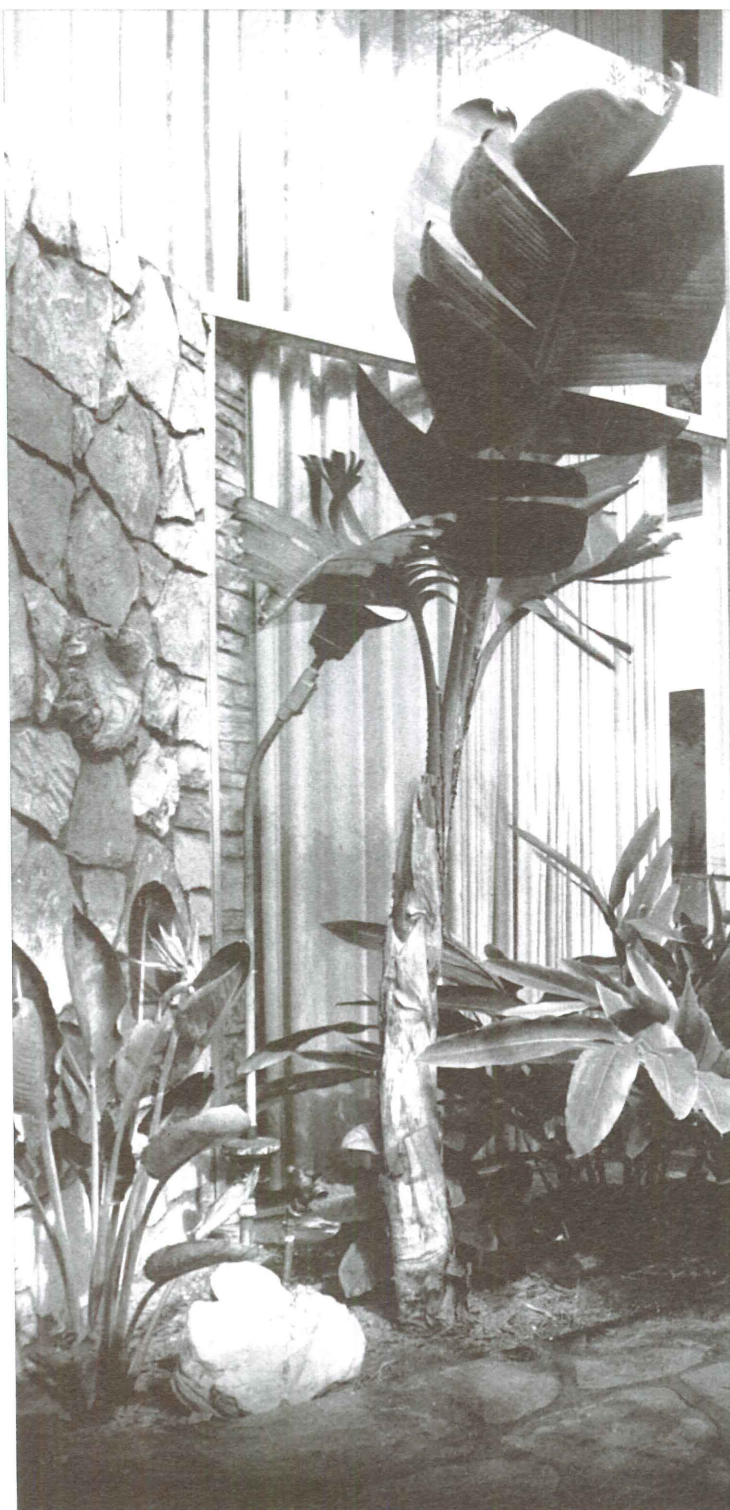
TEXTILES, JACK LARSEN
POTTERY, HAL RIEGGER

The weaving and pottery shown is recent work done by Hal Riegger and Jack Larsen for an exhibition at the Philadelphia Art Alliance.

They act closely on the theory that the work of each, as related to the other, if planned together from inception is more likely to successfully fulfill the functions for which they design. They feel that the implications arising from such cooperation could be developed to include a working group of craftsmen collaborating with the architect in the planning of dwellings.

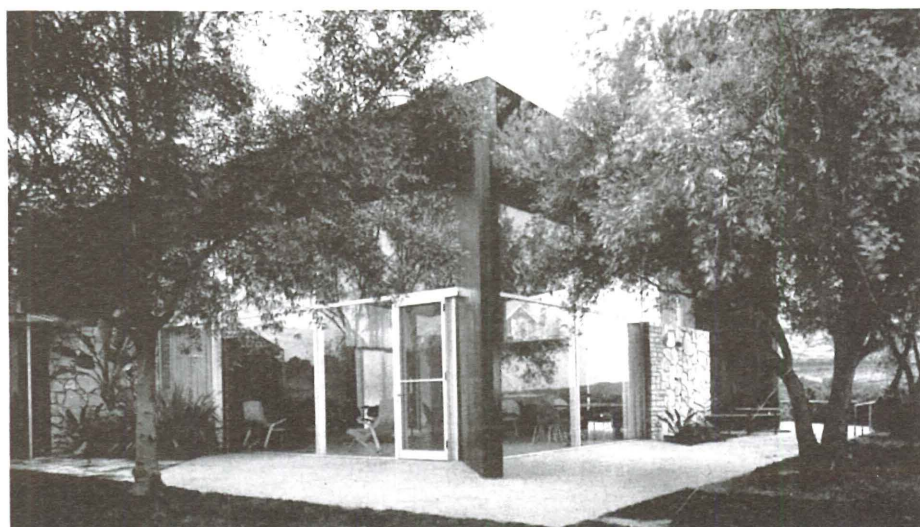
We show a small part of the material designed and fabricated for the exhibition.

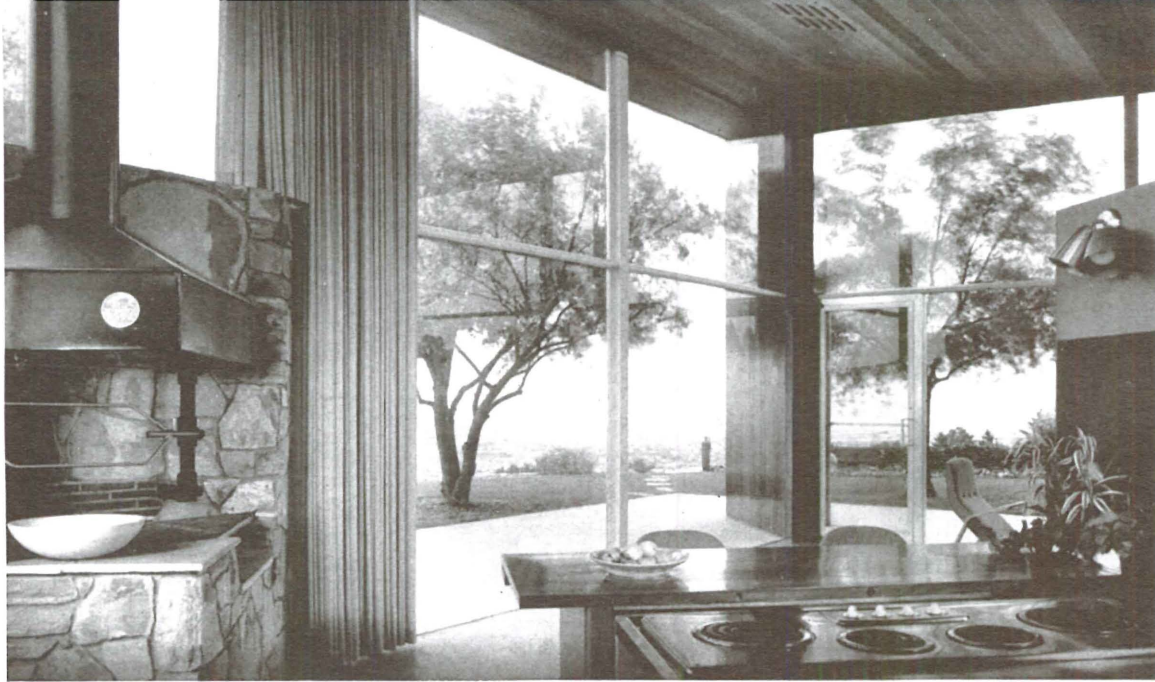
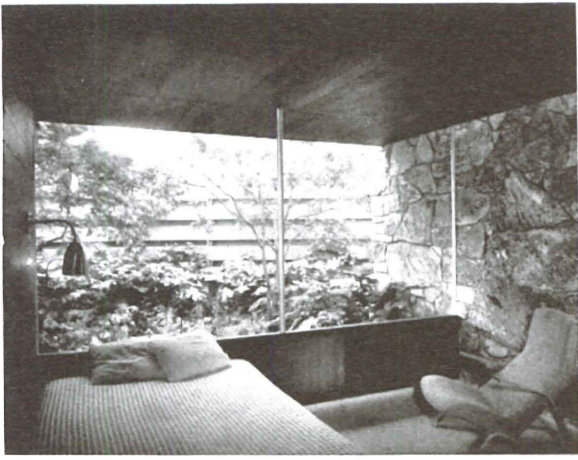




HOUSE BY THE OCEAN

SUMNER SPAULDING JOHN REX, ARCHITECTS
C. G. DESWARTE, STRUCTURAL ENGINEER



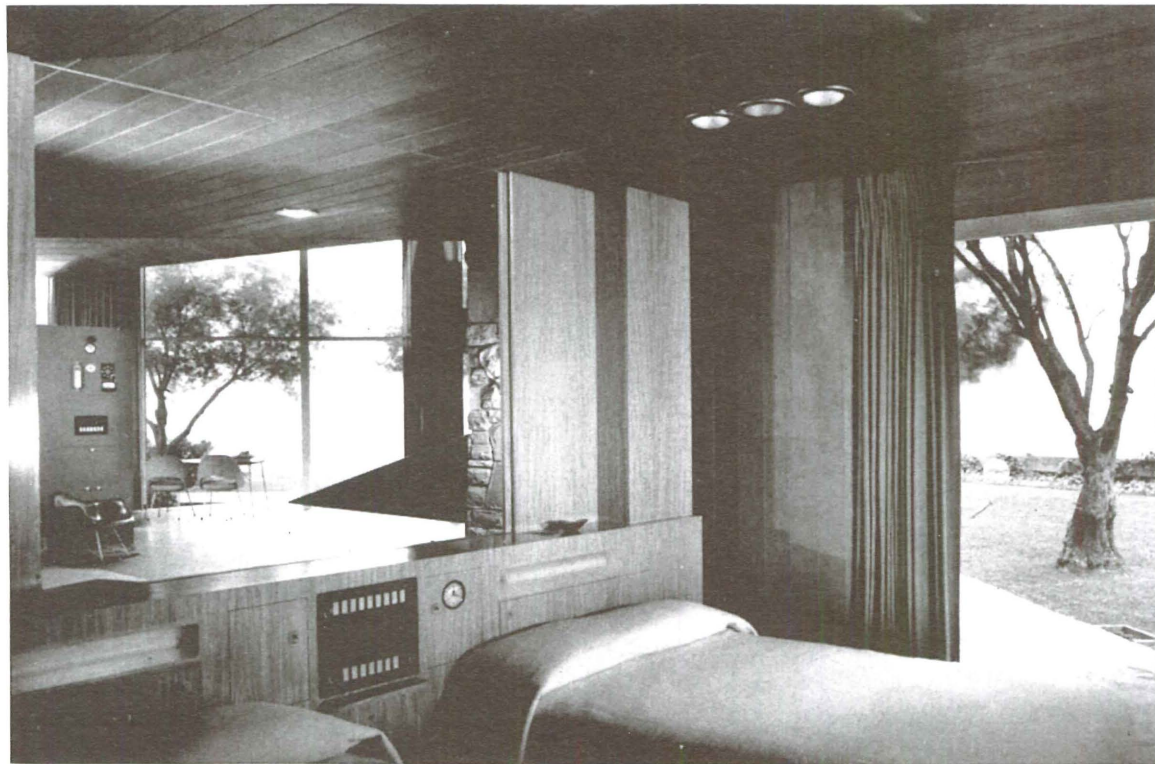


The house is on a flat site of an extending piece of land and part of some ten surrounding acres. The bank slopes away quite rapidly except on the approach side. The house itself was oriented to take full advantage of the magnificent views which extend to the mountains and to the entire south coast of the ocean.

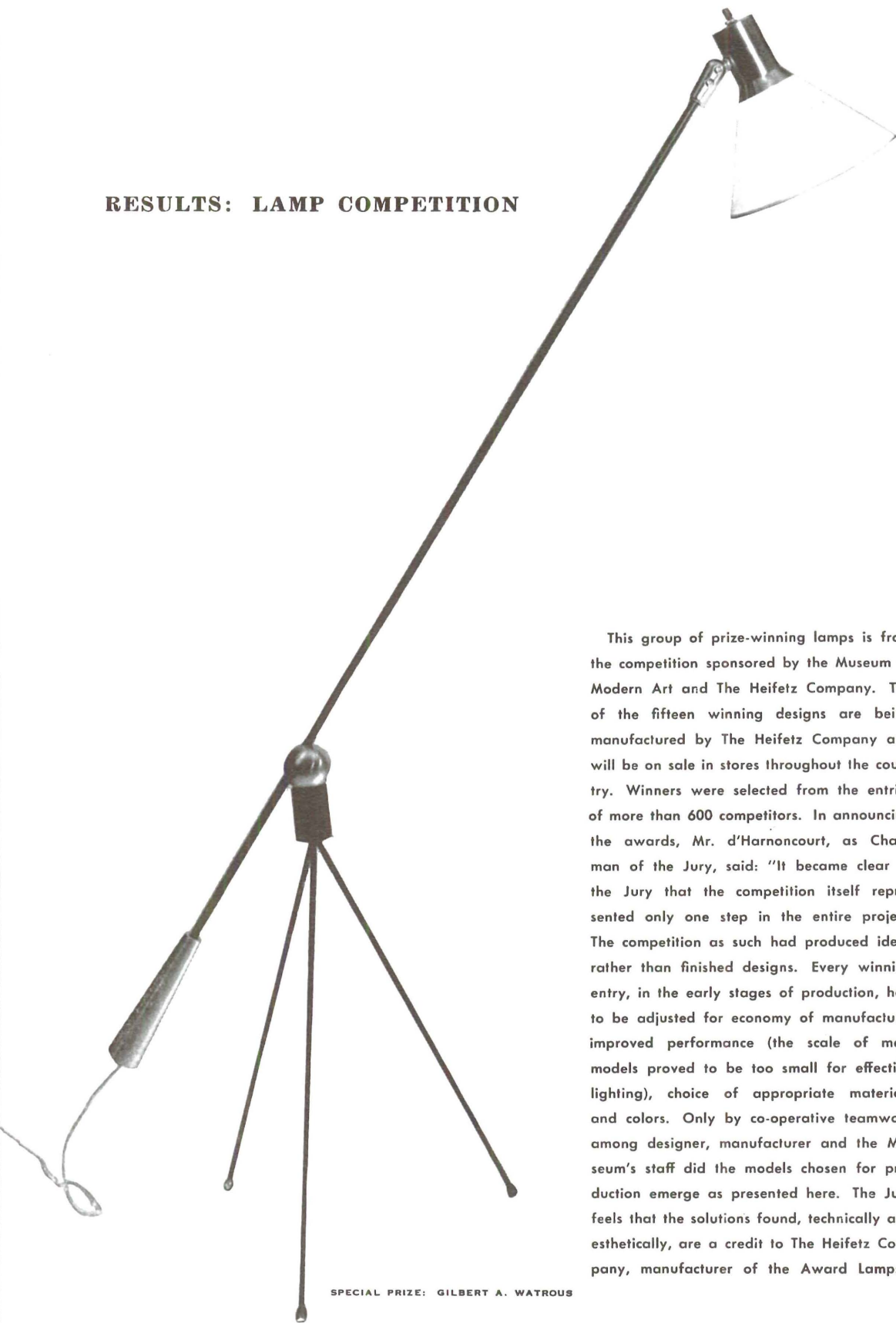
The living areas, cooking, dining, lounging, are informally located within the large square enclosure. This is framed to the four corners with inverted trusses with the low point in the exact center of the area and a continuous slope in each direction from this point to the outer edge of the eave. The wall around the kitchen area is a screen only extending up 7'0". The bedrooms are located in the set back fashion for view and cross ventilation. A sliding partition separates the master bedrooms from the lounge—living-room area, and the entire space, with the exception of the guest-room and dressing-room, may be opened. The kitchen is equipped with charcoal grille, soda fountain and bar.

The main supporting trusses over the living area are steel; the remaining construction is frame. The floors are concrete covered with asphalt tile and terrazzo. The bathroom floors are terrazzo with certain walls of terrazzo also. Terraces are terrazzo and concrete. The finish material is redwood and field stone with some hardwood cabinet work. The house was constructed by shipwrights and all finish material is screwed and doweled together.

The heating is accomplished by forced air furnace using oil burners. Lighting is by recess fixtures. Sun control is obtained by curtains and overhangs. Ventilation is natural with some windows being fixed with ventilators below the sill.

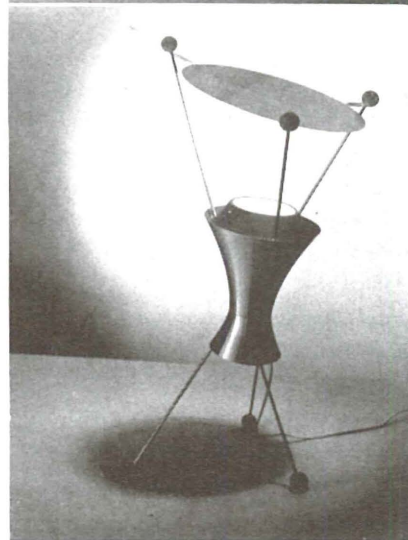


RESULTS: LAMP COMPETITION

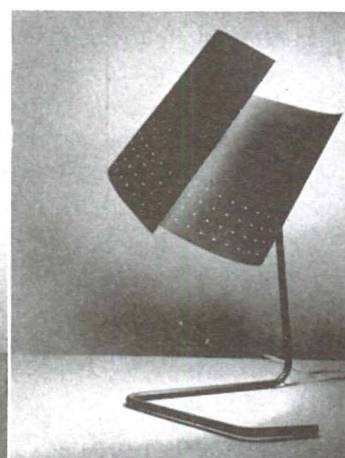
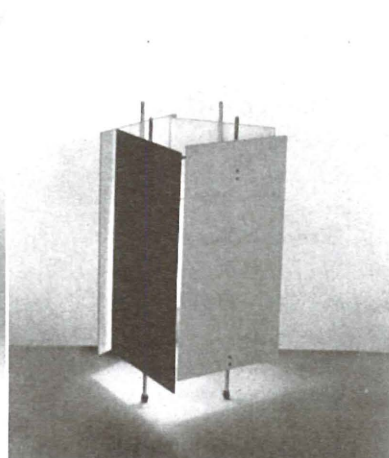


SPECIAL PRIZE: GILBERT A. WATROUS

This group of prize-winning lamps is from the competition sponsored by the Museum of Modern Art and The Heifetz Company. Ten of the fifteen winning designs are being manufactured by The Heifetz Company and will be on sale in stores throughout the country. Winners were selected from the entries of more than 600 competitors. In announcing the awards, Mr. d'Harnoncourt, as Chairman of the Jury, said: "It became clear to the Jury that the competition itself represented only one step in the entire project. The competition as such had produced ideas rather than finished designs. Every winning entry, in the early stages of production, had to be adjusted for economy of manufacture, improved performance (the scale of most models proved to be too small for effective lighting), choice of appropriate materials and colors. Only by co-operative teamwork among designer, manufacturer and the Museum's staff did the models chosen for production emerge as presented here. The Jury feels that the solutions found, technically and esthetically, are a credit to The Heifetz Company, manufacturer of the Award Lamps."



FIRST PRIZE: JOSEPH BURNETT
SECOND PRIZE: ANTHONY INCOLIA
THIRD PRIZE: JAMES H. CRATE



HONORABLE MENTIONS: FROM LEFT TO RIGHT,
ALEXEY BRODOVITCH
ZAHARA SCHATZ
A. W. AND MARION GELLER
ROBERT GAGE
LESTER GEIS

ANGELO TESTA

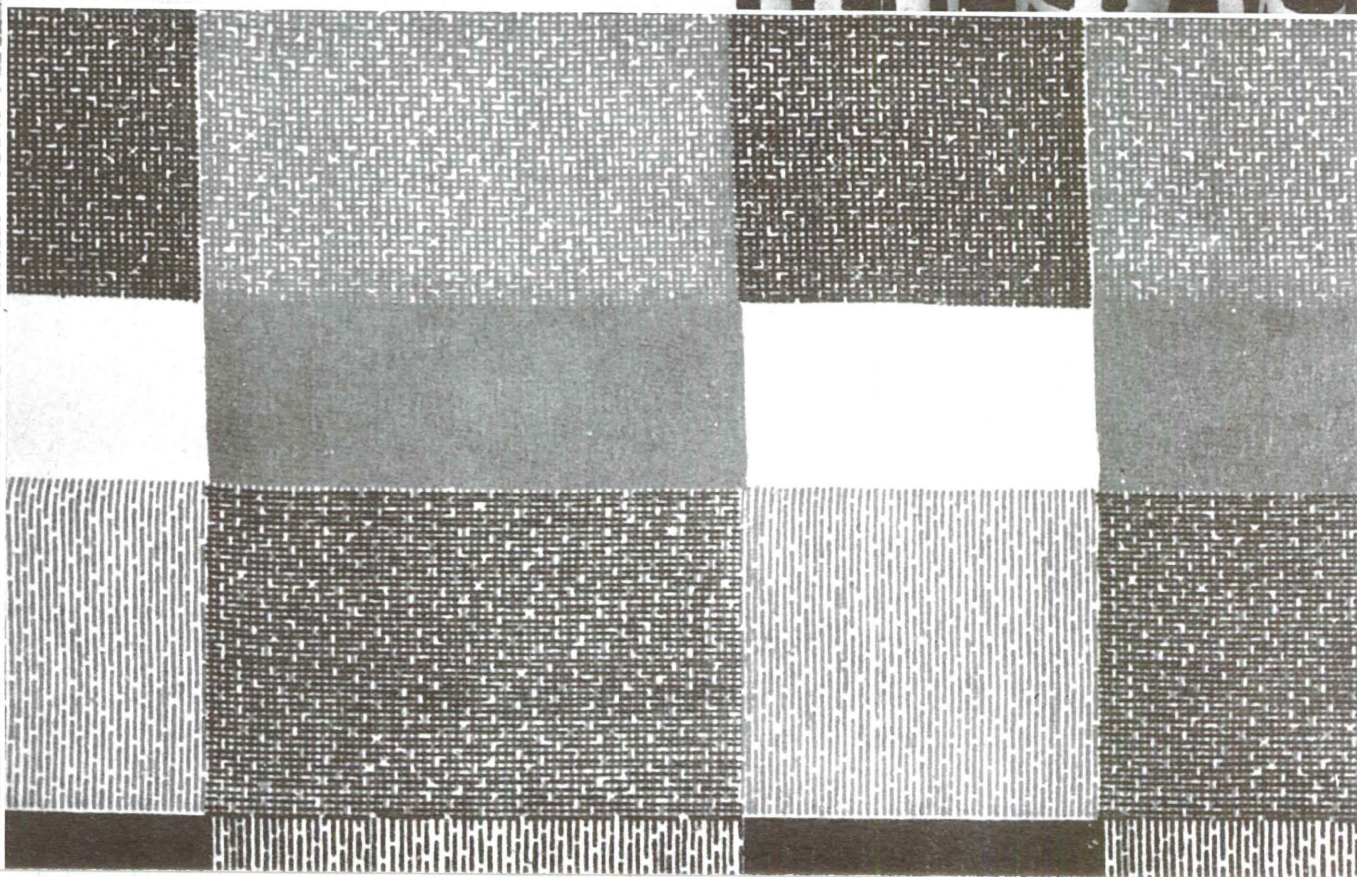
New Designs in Fabrics

These and other new Testa designs, being mass produced, are now available within a reasonable price range.

To the left "The Big Catch," for Greeff Fabrics, available in a wide color range, is composed of a multitude of small uneven rectangles printed in solid color except for outline rectangles of a different shape.

To the right one of several designs for Forster Textile Mills. These jacquard fabrics of vat-dyed yarns are fifty inches wide. In this group there are four patterns, each having six color combinations, and also a solid fabric in eight colors using the same weave as the jacquards.

Below "Texture Plaid" for Greeff Fabrics. The bold pattern is composed of small line segments running vertically and horizontally. It is a two-color print although the intersection of lines creates the effect of multicolor.



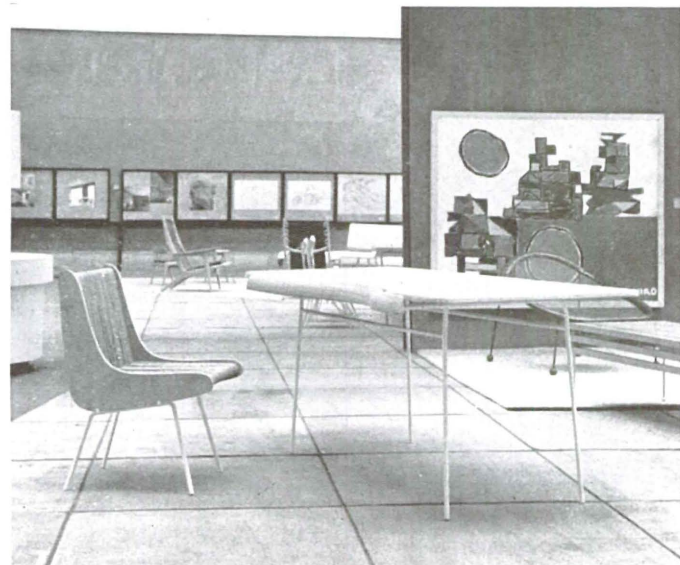
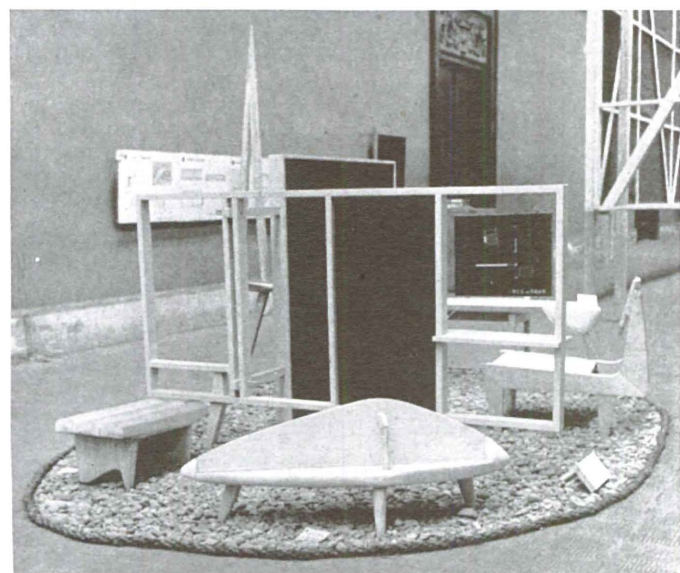


EXHIBITION IN JAPAN

Shinseisakuha Association is the only art organization in Japan which includes architecture and furniture and has been playing a very important part in both fields. The photographs presented are part of the representative works shown at the Annual Art Exhibition, October 1950.



PHOTOGRAPHS BY MASAO USUI



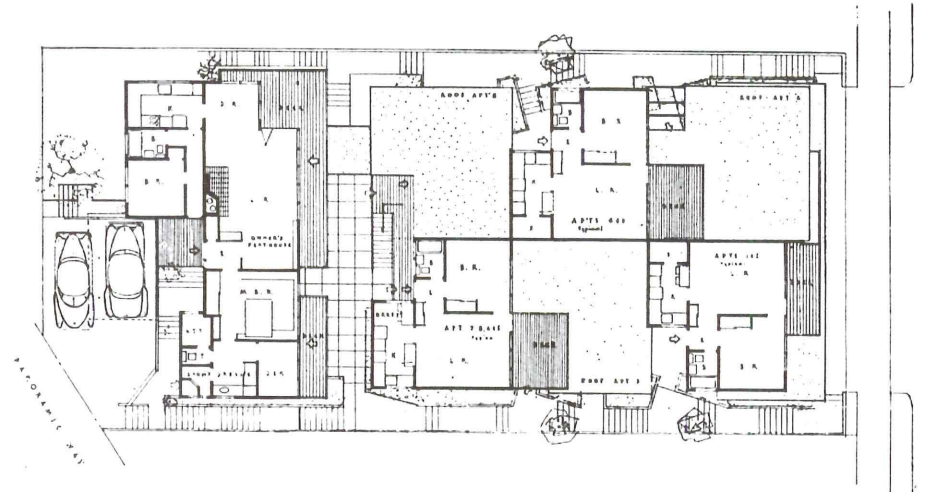
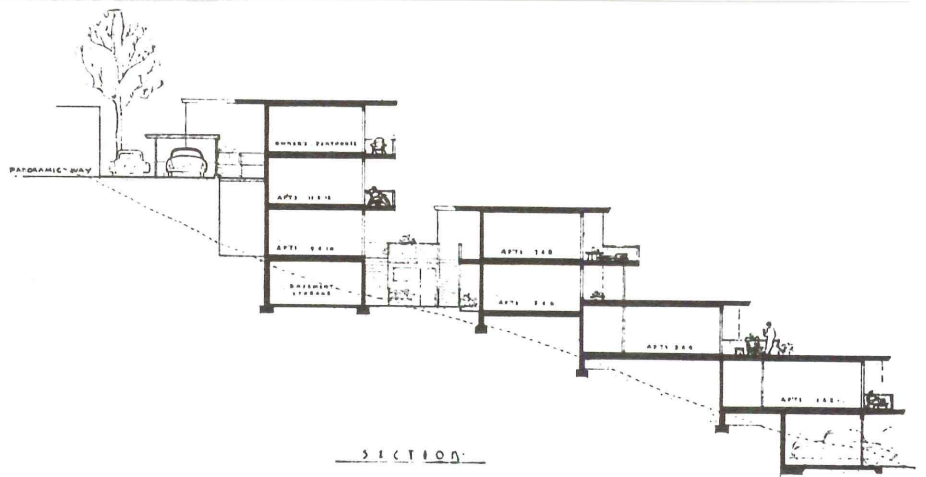
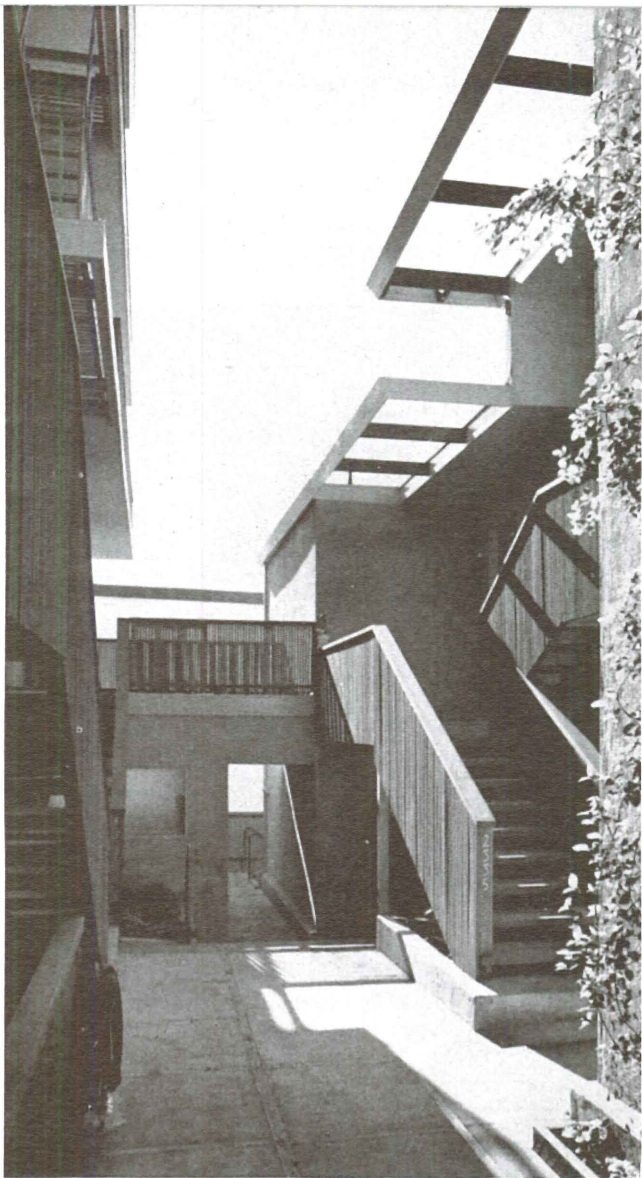
Opposite page: Part of "Architecture and Furniture Section," display by Yoo Ikebe, Architect.

Above left: Bamboo chair and tea table by Isamu Kemmochi, Industrial Designer. Metal chair frame by mass-production. Table top and chair seat are woven bamboo. Right: Dining table and chair made of plywood and metal tube. Flower receptacle is built into the table center and turns into flat top when not in use. Designer: Bunsho Yamaguchi, Architect.

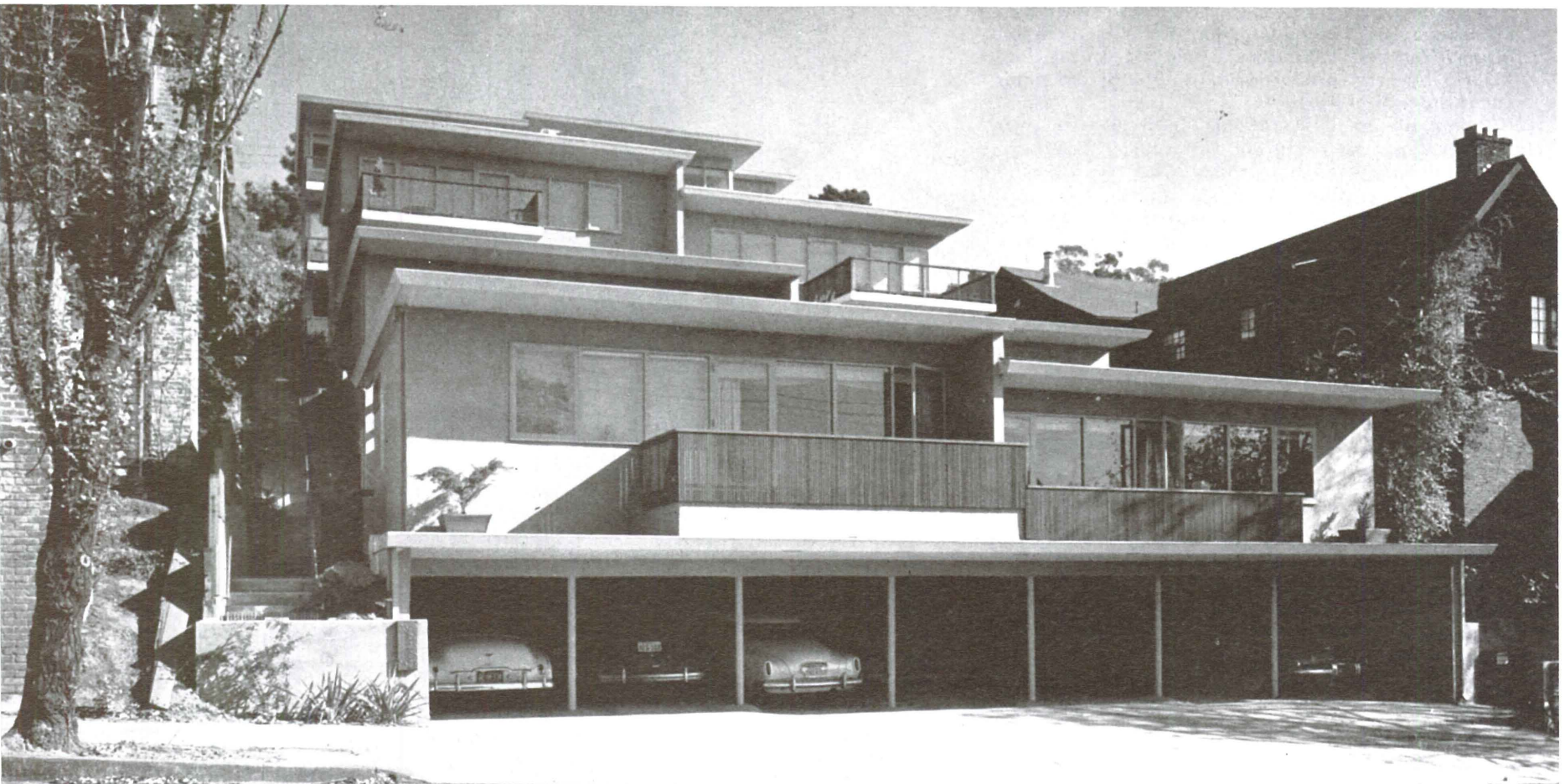
Right above: table, chair and stool. Designer: Masahiro Miwa, Industrial Designer. Below: Desk and chair (rope seat) made of plywood with metal legs. Designer: Kunio Maekawa, Architect.

Below: Easy chair designed by Genichiro Inokuma, Painter. Mr. Inokuma is a famous painter in Japan and his chair is based on the originality of an artist. Chair frame is steel with a metal net seat.





HILLSIDE APARTMENTS



WORLEY K. WONG, ARCHITECT
JOHN CARDEN CAMPBELL

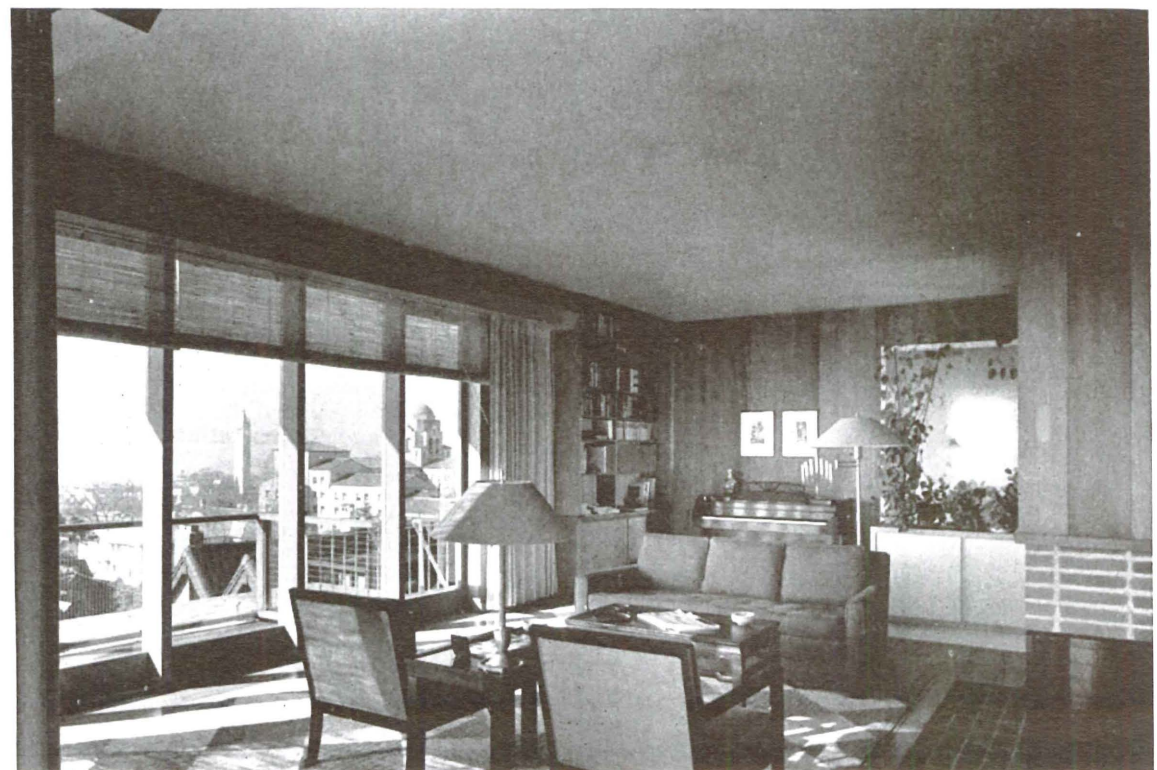


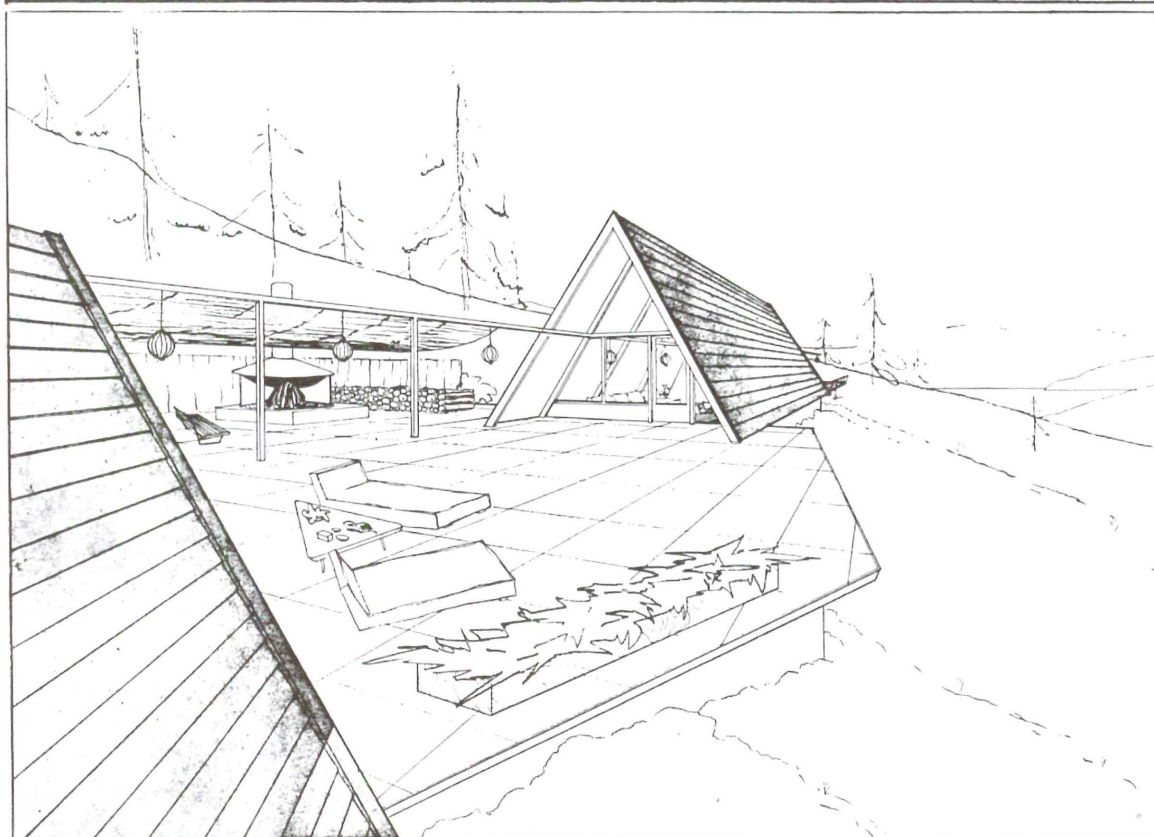
The two-way slope of the site posed a definite problem of economy, and the requirements of the panoramic view of the Bay was also an important factor. It was decided to keep the structure close to the ground by staggering the units uphill. The narrow distance from the building to the side lot lines determined that the actual grade had to be maintained in order to save the cost of concrete retaining walls. The final scheme resolved itself into two sections: the lower consisting of one and two-story combinations, each of identical plan; the upper section consisting of 4 units plus an owner's apartment in a three-story structure. The two structures were separated by a courtyard paved in concrete with redwood dividers.

All units other than the owner's apartment consist of a living room, bedroom, bath, kitchen and an outdoor deck. Two of these have fireplaces sharing a common foundation. The living-bedroom and kitchen are integrated into one complete space by clear openings and pass doors. The living room and bedroom face the view, pass doors provide a view from the kitchen through the living room and beyond the deck. Privacy is achieved through sound-proof walls, fin walls which divide the outdoor spaces, and recessed entrances.

Each apartment has in the basement a separate storage room and parking facilities.

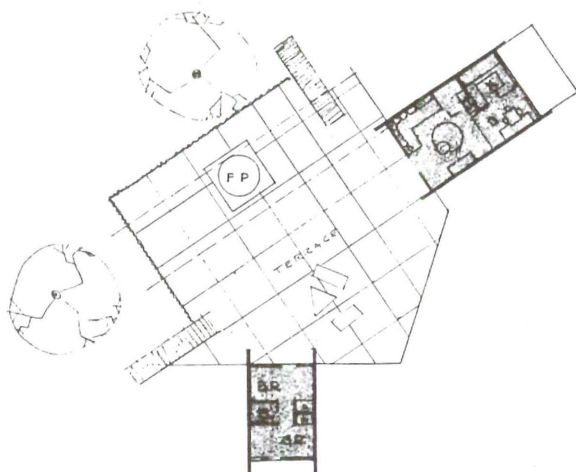
The exterior is stucco, a one-hour fire resistant material—painted gray-green with light yellow-green in the recessed entries and eaves. Redwood was used in courts, walks, concrete division strips, stair railings and trellis. The entrance doors of the units alternate in brilliant yellow, turquoise and coral. All living rooms have one wall of redwood vertical boards, applied over the fire-resistant plaster. The other walls and ceilings throughout are of celadon green stucco, which provides a neutral background. All kitchen floors are of blue-green plastic; the cabinets, celadon green; the tile, yellow.





A Small Hill Camp

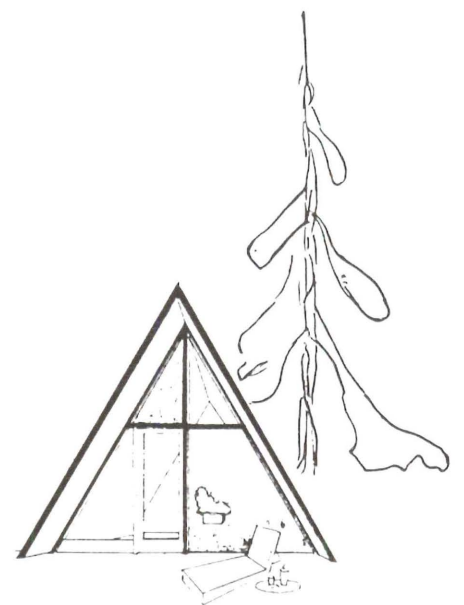
WORLEY K. WONG, ARCHITECT JOHN CARDEN CAMPBELL

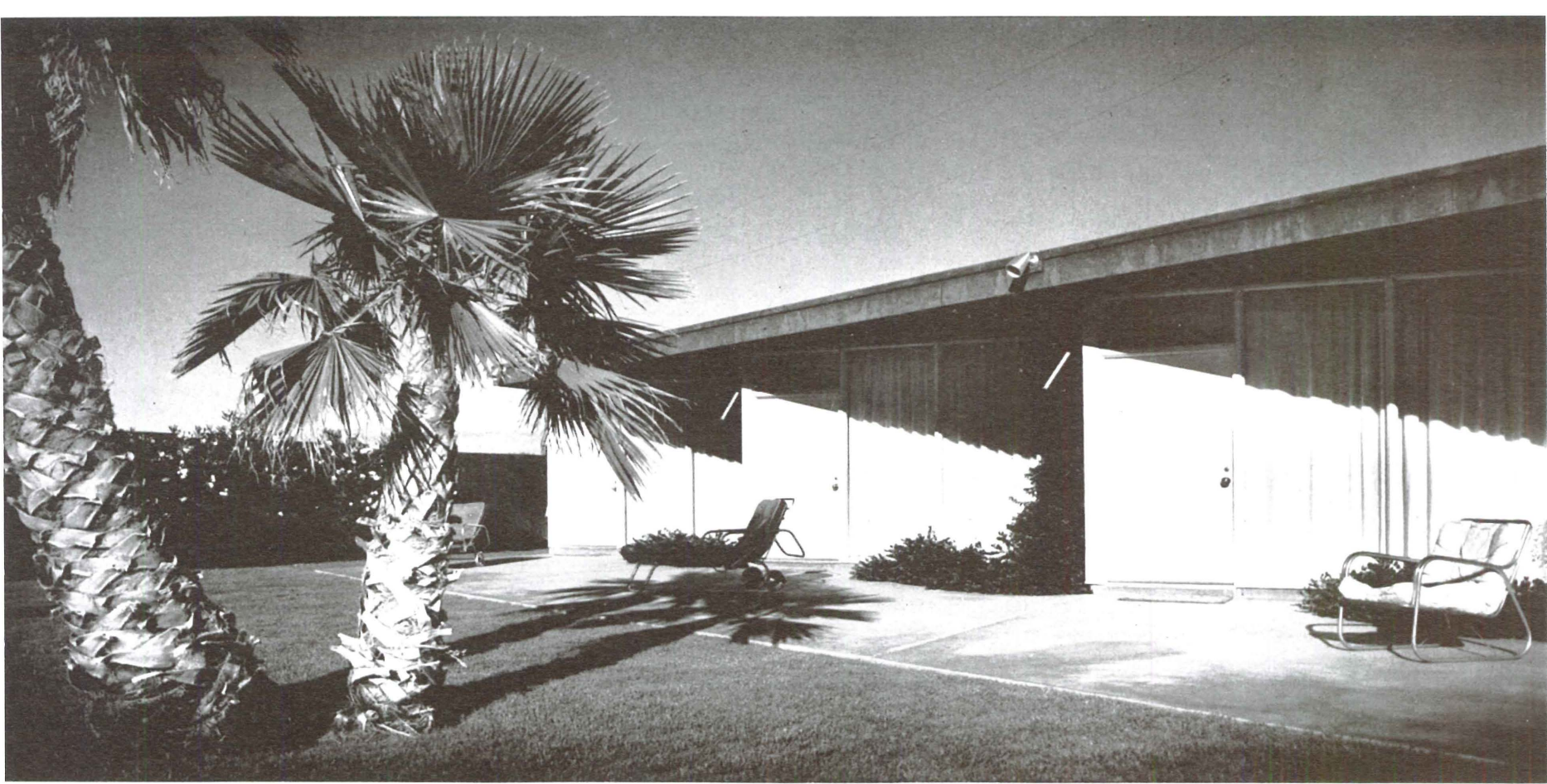


This is a week end retreat designed for informality and completely relaxed living. The basic scheme makes it possible to equip for more elaborate vacationing and to be reasonably happy and comfortable with the most simple accoutrements.

Situated on a hillside platform, there is the advantage of view, wind shelter, and a firm, dry floor.

The basic structure is an equilateral triangular house with lap siding. This covering susceptible of several variations will be brought to the site pre-cut. Trusses are bolted together, siding nailed on, flooring laid, and the ends glazed or screened.





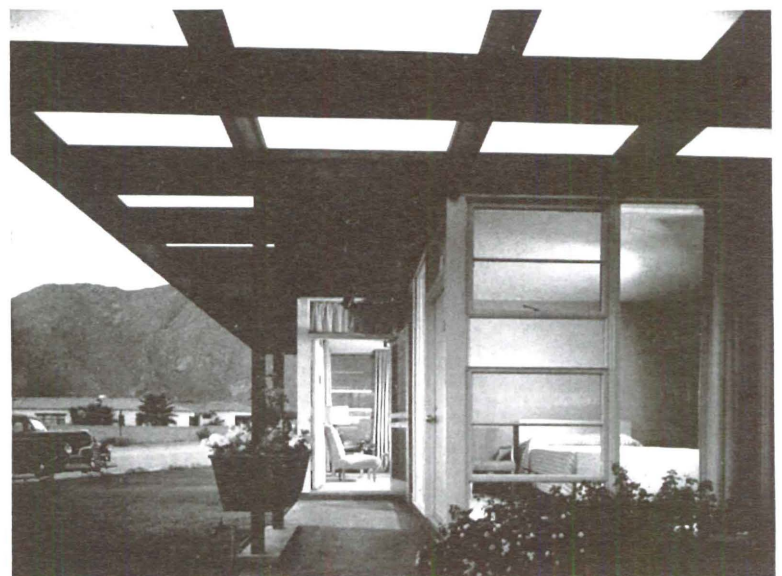
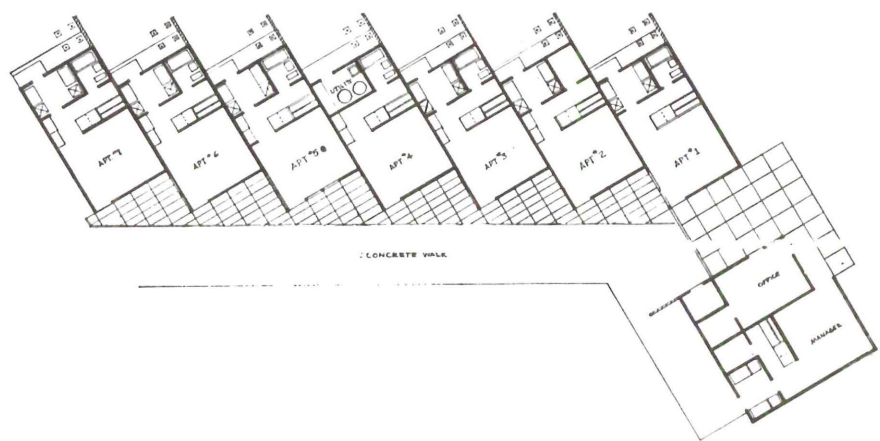
HOTEL FOR PALM SPRINGS

WILLIAMS, WILLIAMS & WILLIAMS, ARCHITECTS

To meet the demands of visiting vacationists in Palm Springs the architects designed a row of single living-bedroom units and a group of bungalows arranged around a small patio and pool.

The individual unit was set at an angle in order to get a maximum view of the mountains of the west and southwest. A large louvered overhang minimizes the effects of the afternoon sun which unfortunately lies in the same quadrant as the best view to the mountains.

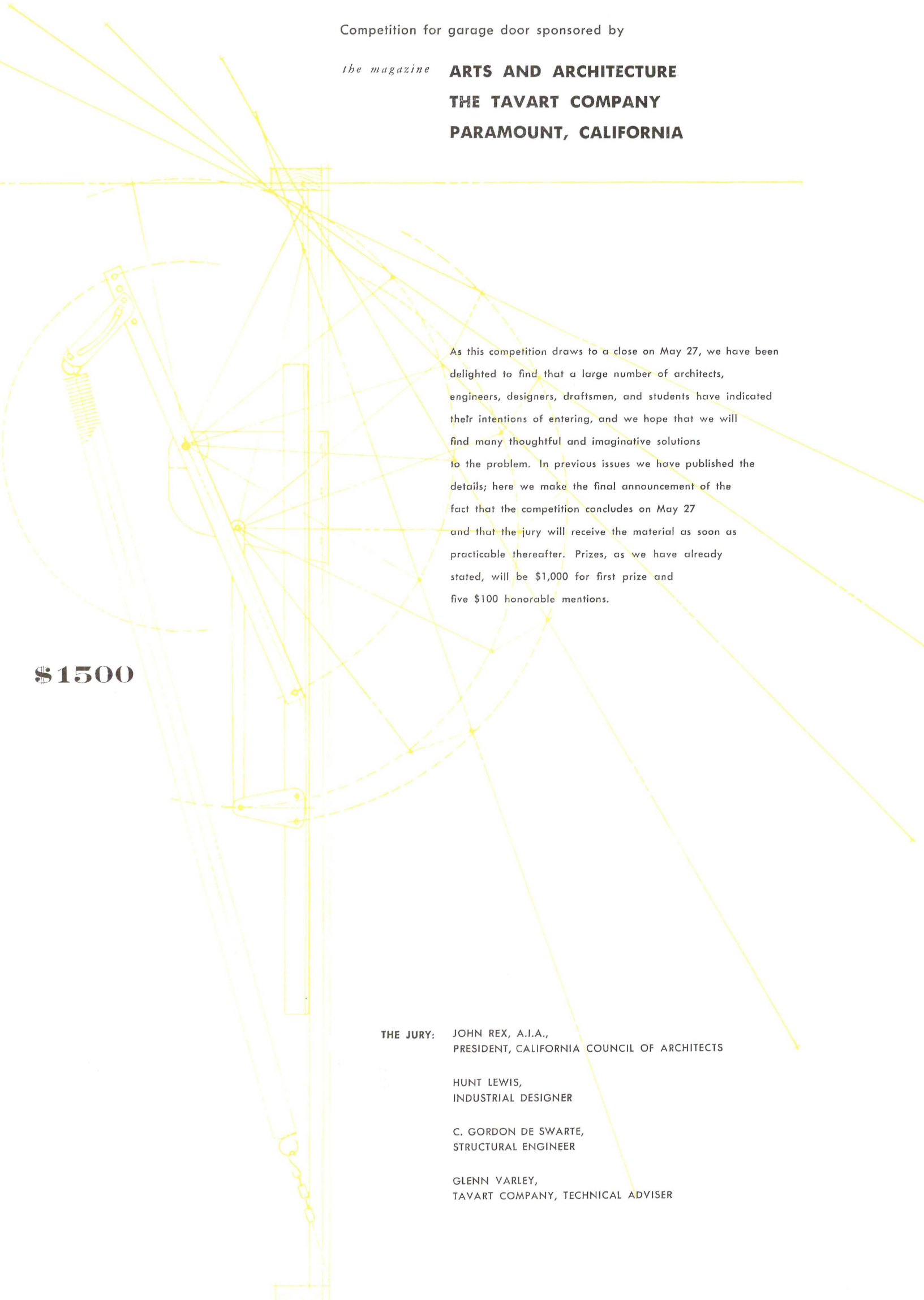
The building, on a concrete slab, is of frame construction with plastered walls and ceilings. All units are electrically heated and cooled. The overhanging redwood trellis serves both as a sun shield and an architectural motif tying the units together.



PHOTOGRAPHS BY DONALD J. HIGGINS

Competition for garage door sponsored by

the magazine **ARTS AND ARCHITECTURE**
THE TAVART COMPANY
PARAMOUNT, CALIFORNIA



As this competition draws to a close on May 27, we have been delighted to find that a large number of architects, engineers, designers, draftsmen, and students have indicated their intentions of entering, and we hope that we will find many thoughtful and imaginative solutions to the problem. In previous issues we have published the details; here we make the final announcement of the fact that the competition concludes on May 27 and that the jury will receive the material as soon as practicable thereafter. Prizes, as we have already stated, will be \$1,000 for first prize and five \$100 honorable mentions.

\$1500

THE JURY: JOHN REX, A.I.A.,
PRESIDENT, CALIFORNIA COUNCIL OF ARCHITECTS

HUNT LEWIS,
INDUSTRIAL DESIGNER

C. GORDON DE SWARTE,
STRUCTURAL ENGINEER

GLENN VARLEY,
TAVART COMPANY, TECHNICAL ADVISER

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich.

(105a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinerator Division, Bowser, Inc., Cairo, Ill.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal, new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

BARBECUE EQUIPMENT

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models avail-

able; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

DECORATIVE ACCESSORIES

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

ELECTRICAL EQUIPMENT

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

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

FABRICS

(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(988) Silks: Information Scalmandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalmandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tack-

less carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(112a) Contemporary Floor Coverings: Information contemporary floor coverings; custom made, all originals; any color, texture; inquire about our sample plan.—Joseph Blumfield, 5420 Sierra Vista Avenue, Hollywood 38, California.

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

• (961) Rug Cushion: Leaflet on Sponges sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

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

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in

country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

• (316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. Depree, Herman Miller Furniture Company, Zeeland, Mich.

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

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges: Parkered to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners: full specifications: detailed.

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No.	No.	No.	No.	No.

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NOTE: Literature cannot be forwarded unless occupation is shown.

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thermo-glaze



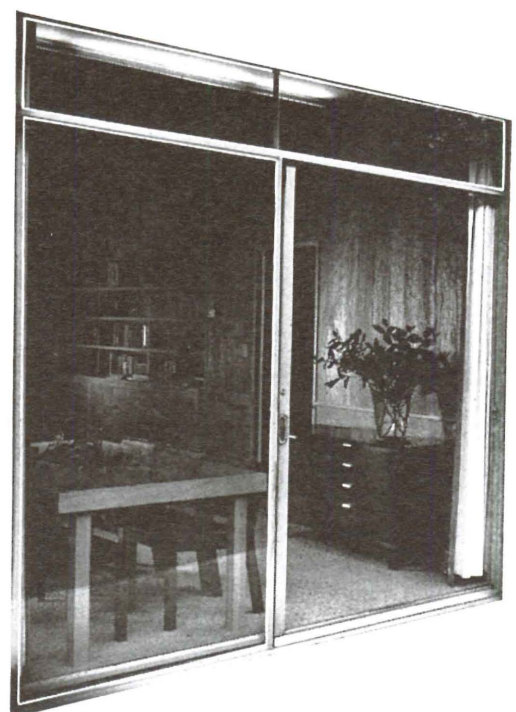
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doors and windows**

dual glazed on the job with an exclusive
metal-to-rubber-to-glass pressure seal
Dehydrator* maintains dry insulating air

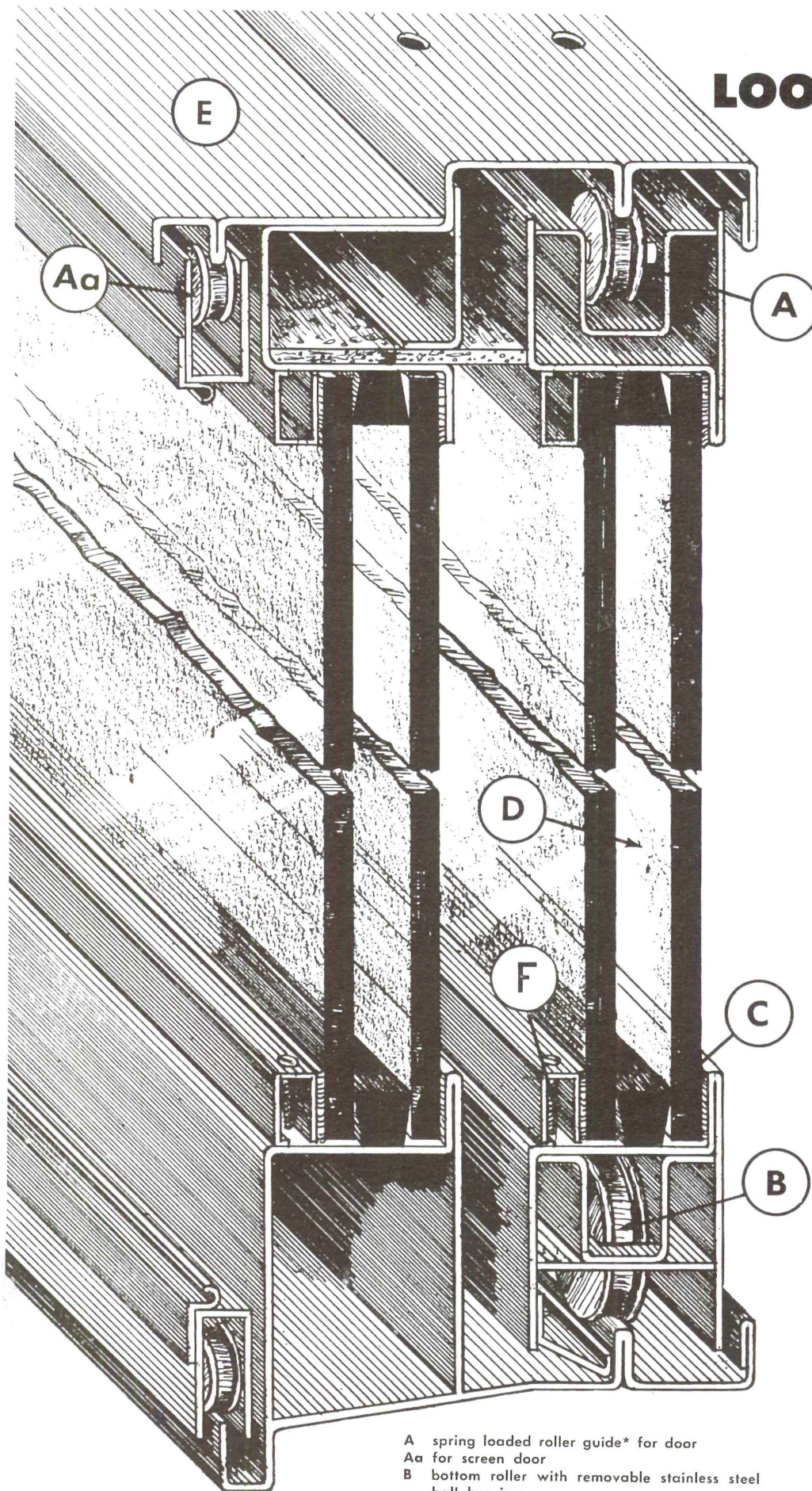
electrically welded, streamlined, rolled steel
frames for maximum glass area • solid bronze
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mullions give painting access without
removing glass or doors • perfect alignment
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available in 12 styles • made to specifications

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*patents pending



- A spring loaded roller guide* for door
- Aa for screen door
- B bottom roller with removable stainless steel ball bearing
- C compressible sealing spacer
- D insulating dry air space
- E watershed
- F rocker type glazing bead* for pressure seal

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well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

(109a) Circular Design Forced Convection Gas-Fired Overhead Heater: Illustrated folder, full data on new Norman Three-sixty featuring new principle of overhead space heating comfort for commercial and industrial installations; circular design distributes heat horizontally in full 360 degree radius.—Norman Products Company, Department G, 1156 Chesapeake Avenue, Columbus 12, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ "x9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5. The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17 $\frac{1}{2}$ " above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

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

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to

architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

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

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection re-

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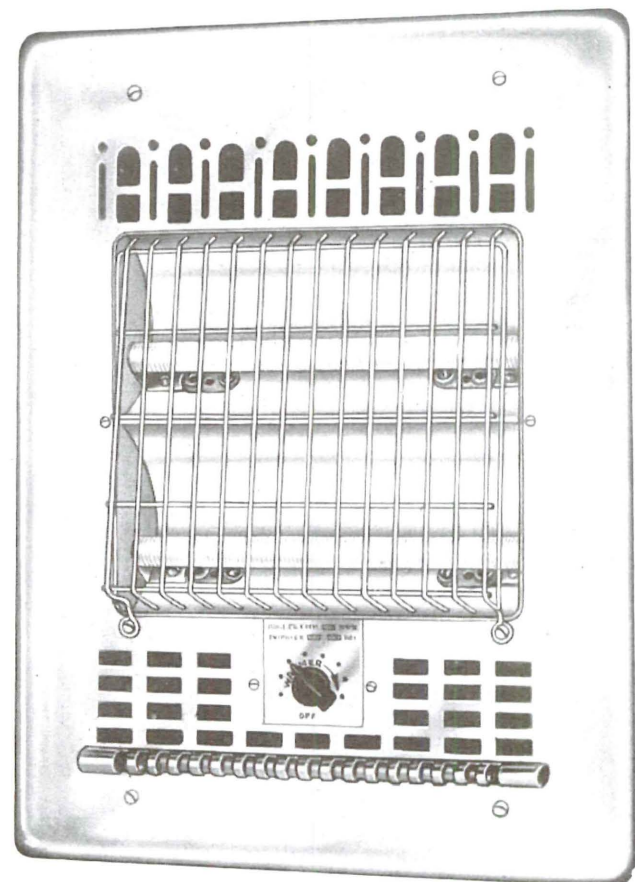
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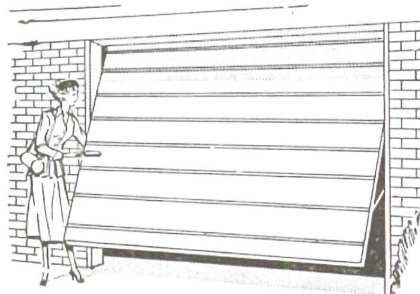


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cessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(911) Contemporary Lamps: Each designed specifically for reading, general illumination, or conversation. Direct and reflected glare minimized by large source areas. Most designs utilize the structural possibilities of newly developed durable seamless molded resin impregnated fiberglass.—The Lam Workshop, 316 Washington St., Brookline, Mass.

• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate

Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(113a) Garden Idea Booklet: Dozens of fresh ideas on garden design and structures, from the famous California Spring Garden Show. Exciting new planting boxes, sun shades, walks, arbors, fences. California Redwood Association, 405 Montgomery Street, San Francisco 4, California.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

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(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers,

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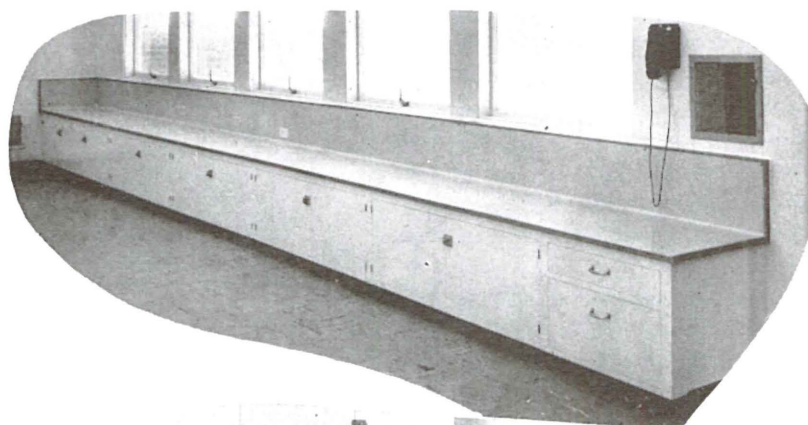
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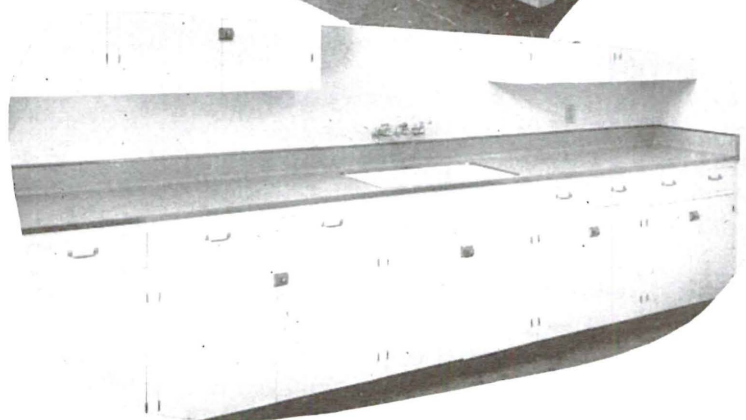
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contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio.

PAINTS, SURFACE TREATMENTS

• (938) Paint Book: New 47-page paint book featuring General Paints: full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces. including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950: for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics: won't check, crack withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entire new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massillon, Ohio.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

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

RADIO AND TELEVISION

(114a) Contemporary Radio-Phonograph Combinations: Brochure new Voice & Vision professional series high fidelity FM-AM radio-phonograph combinations with custom-designed cabinetry, finishes; one of very few lines meeting requirements of contemporary architects, designers, draftsmen; technically excellent, remarkably well engineered; intended for music lovers who want best in tone, quality, design; data should be in all files.—Voice & Vision, Inc., 314 North Michigan Avenue, Chicago 1, Illinois.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optional; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

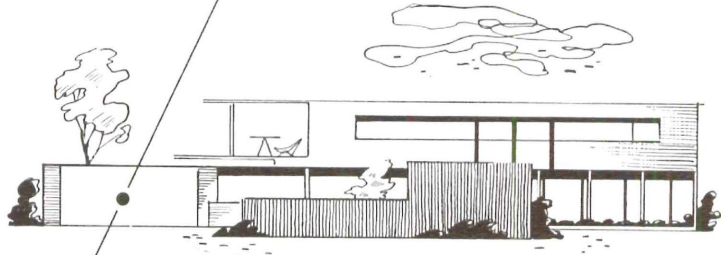
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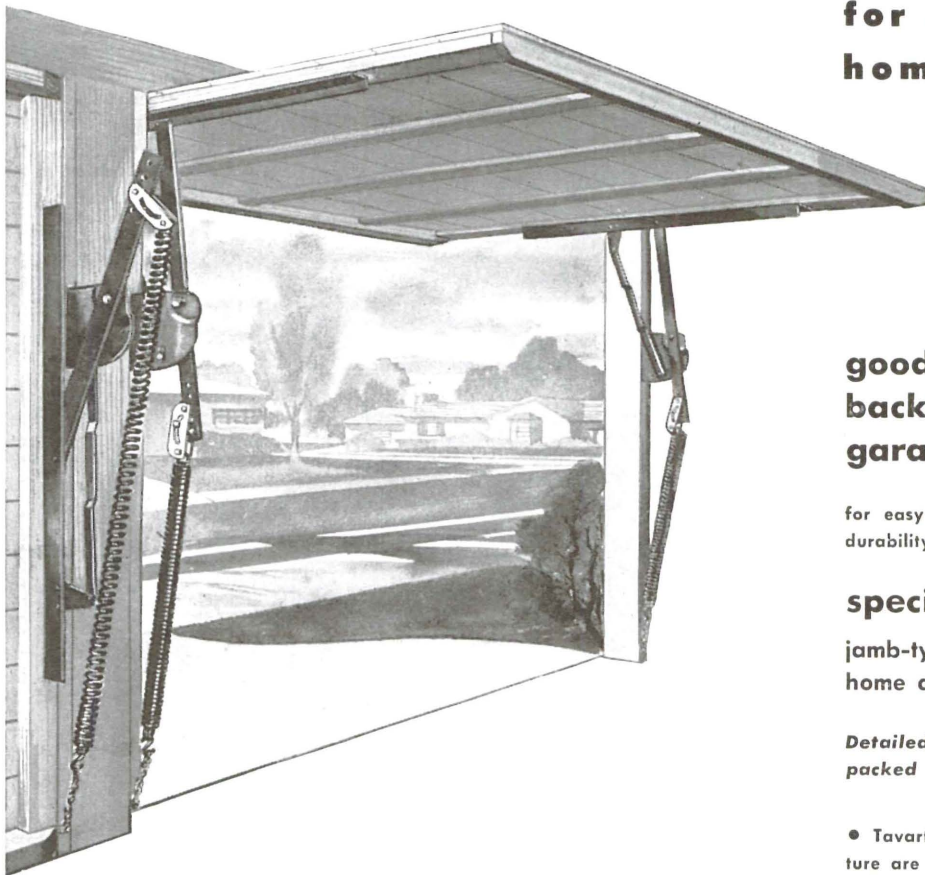
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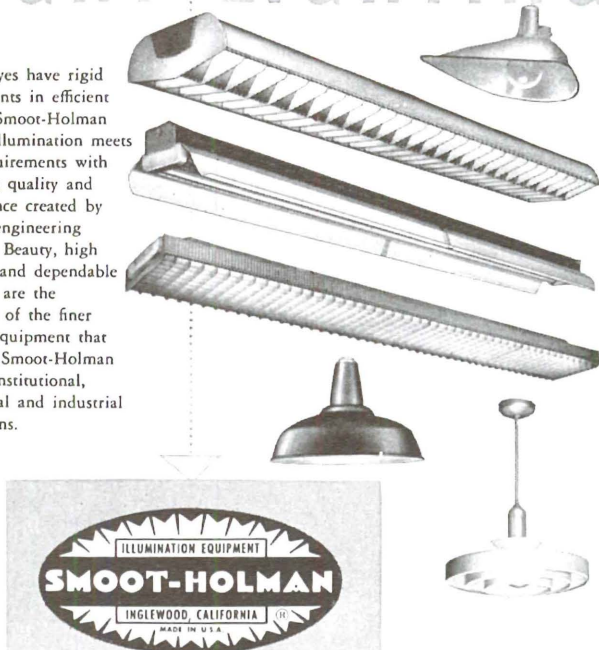


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(115a) TV Master Antenna Systems: Information Jerrold Mul-TV systems; can operate 400 television sets or more from single antenna; excellent picture, sound quality; no interference between sets; designed for use in apartment houses, hotels; separate directional antennas, one for each station; all usually mounted on same mast; cut to correct length for each channel, connected by separate lead-ins to master control amplifier unit; warrants attention.—Jerrold Electronics Corporation, 121 North Broad Street, Philadelphia 7, Pa.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

● (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

● (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

(110a) Venetian Blinds, Tapeless and Cordless: Full information Visualite tapeless, cordless Venetian Blinds; simple push button adjustment operates top and bottom halves independently; all metal construction, Flexalum slates; nothing to wear out or get out of order; choice of 14 decorators' colors; 80% less cleaning time; provide well controlled lighting, ventilation; well de-

signed and fabricated.—Acker & Acker, 2174 Hyde Park Boulevard, Los Angeles 47, Calif.

SPECIALTIES

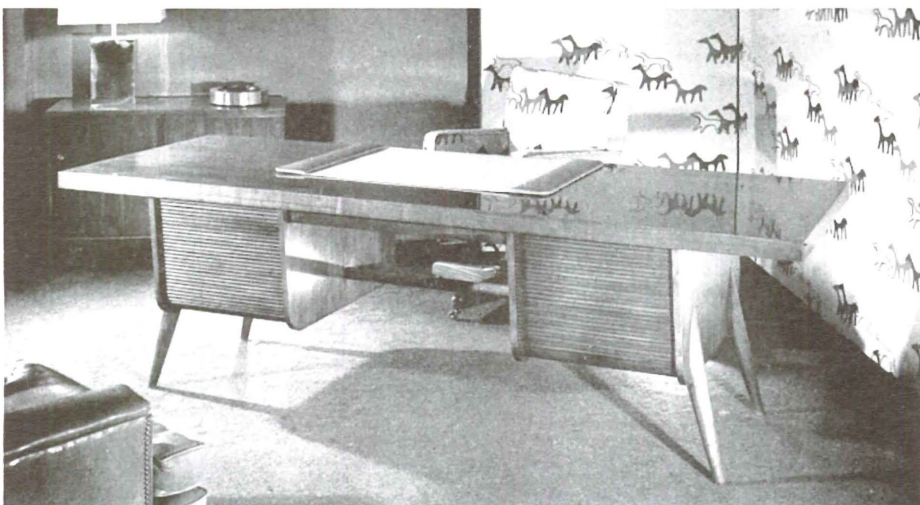
(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. RIchmond 7-5338.



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(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silicone water repellent; invisible after application; does not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperature; product merits investigation.—Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises

now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

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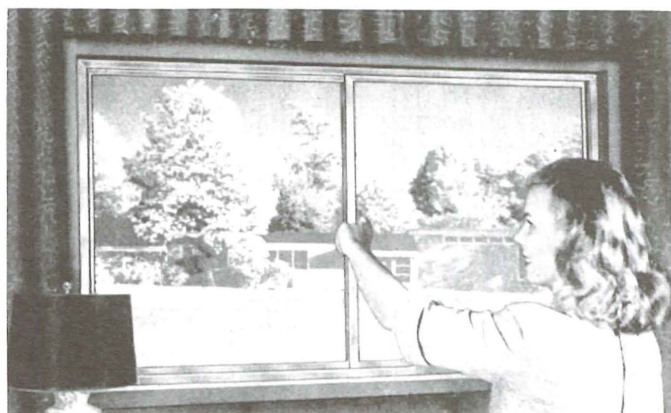
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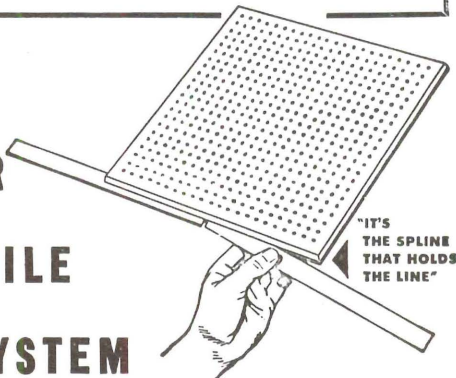
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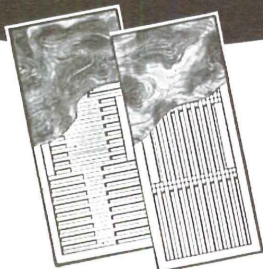
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MORE ABOUT THE SCHOOL OF NEW YORK

continued from page 20

what is idiosyncratic *and* most personal to the individual somehow produces a communicable *mystique*. Unfortunately, in actual practice, such direct primitivism is not possible, either for the artist or the spectator, for the simple reason that none of us are primitives. (Indeed neither are so-called primitive peoples, all of whom are members of rigorously structured cultures).

Creativity certainly draws upon unconscious sources and it also does so for the most disciplined scientist as well as for the painter. It is in the sorting, the modifying, the rejecting, the additions and the subtractions that The School of New York allows intelligence to function. Where they cut off their noses to spite their faces is in deliberately dismissing intelligence as a conceptualizing instrument. I am reminded of the old saying that only an intellectual can be an anti-intellectual because nobody else knows what an intellectual is.

A final word about the *mystique* sometimes attributed to the pictures of the Abstract Expressionists. It's a subject outside the bounds of verbalization, an either you get it or you don't business. One of the flaws in any assertion about states of exaltation attributable to painting is that exaltation for the creator of an object is entirely different from exaltation for the spectator. Making a picture can become a ritual, and through ritual one can induce exaltation. In this day and age, however, pictures are severed from those ritual acts in which they once performed an important role. Today, anyone who can be sparked off into a state of mystic exaltation by a picture must be equally susceptible to all kinds of visual stimuli having nothing to do with painting. If you're predisposed that way, have collapsible wings and jet-propelled associations, I suppose it takes very little fuel to take off into the wild blue empyrean.

As an earthbound mortal, the highest I hope to get is to some mountain top engineered by the artist who accepts necessary and laborious disciplines. I am willing to go along with the limitations of the finite, knowing that the number of combinations of the finite is infinite.

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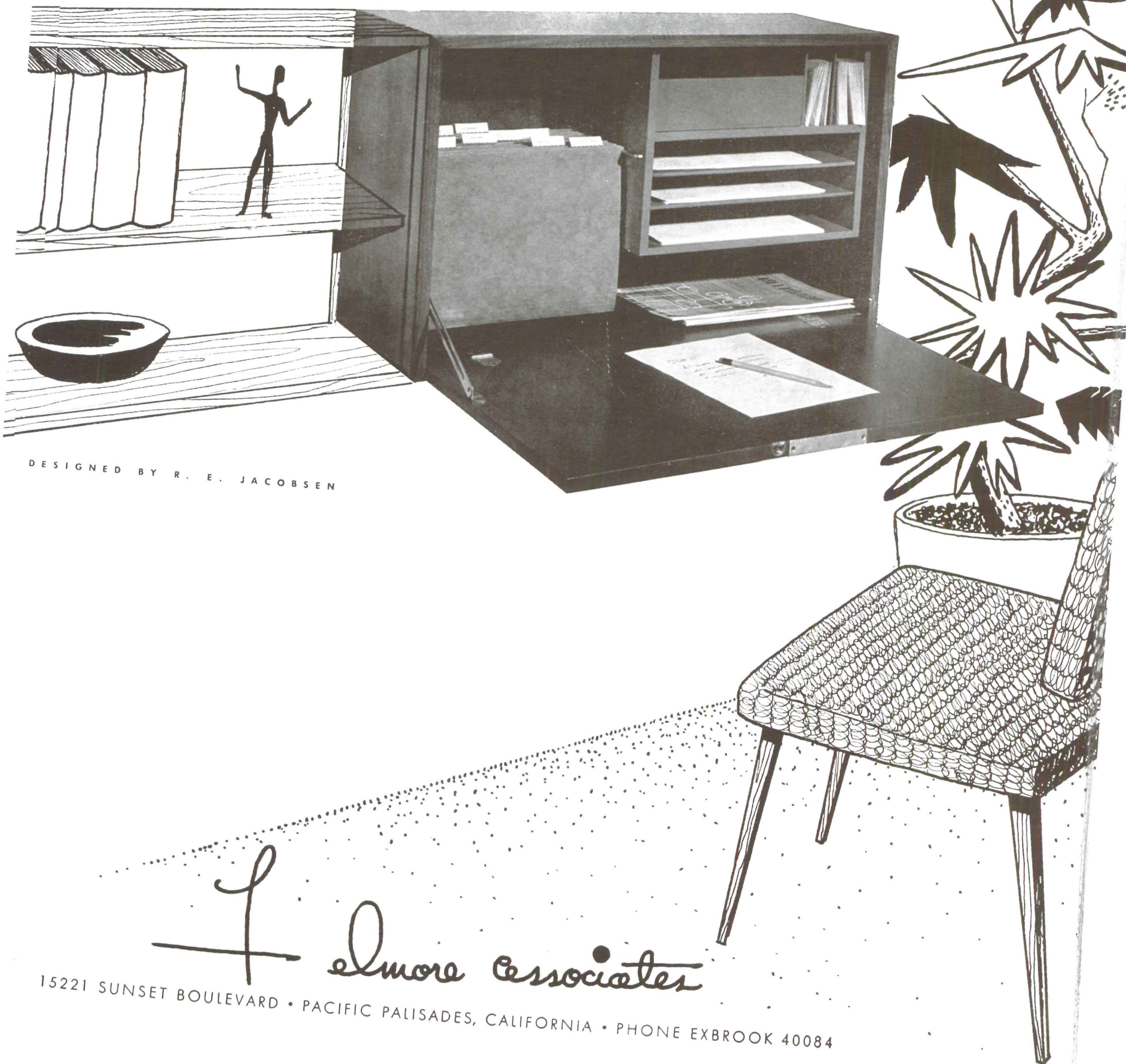
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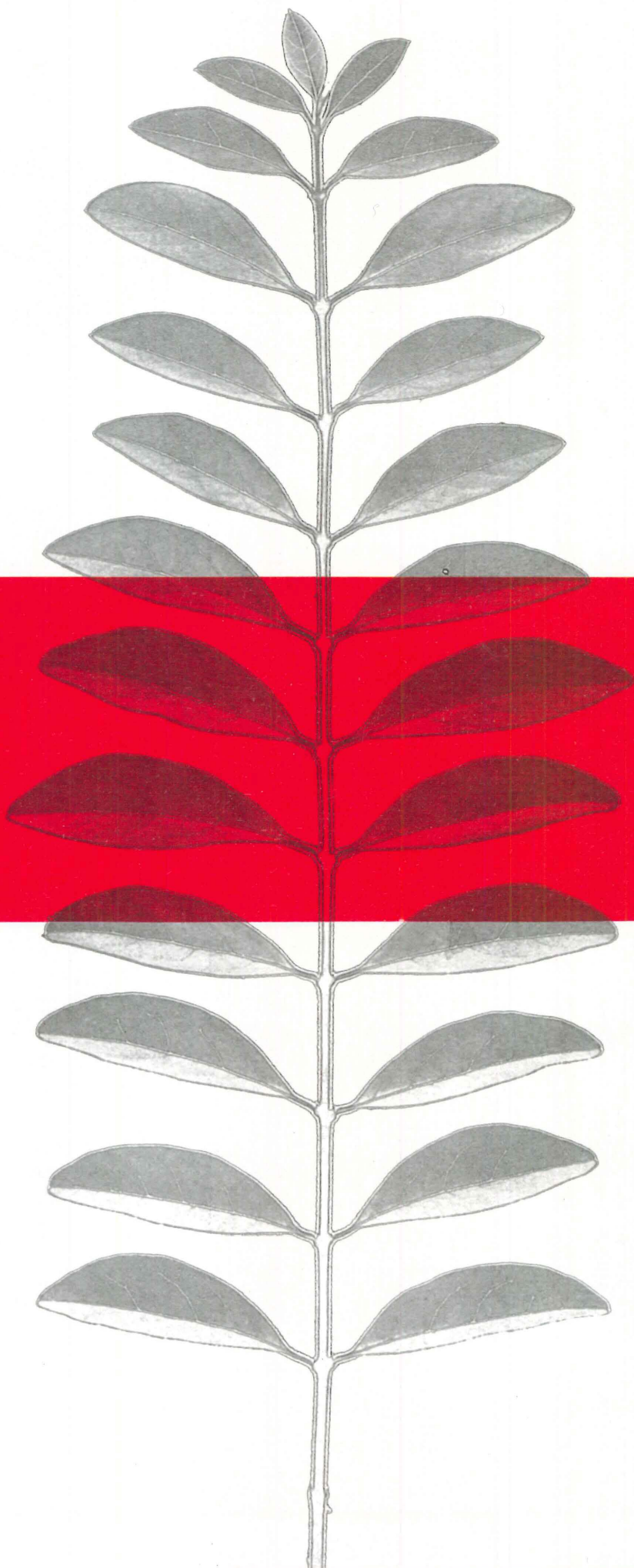
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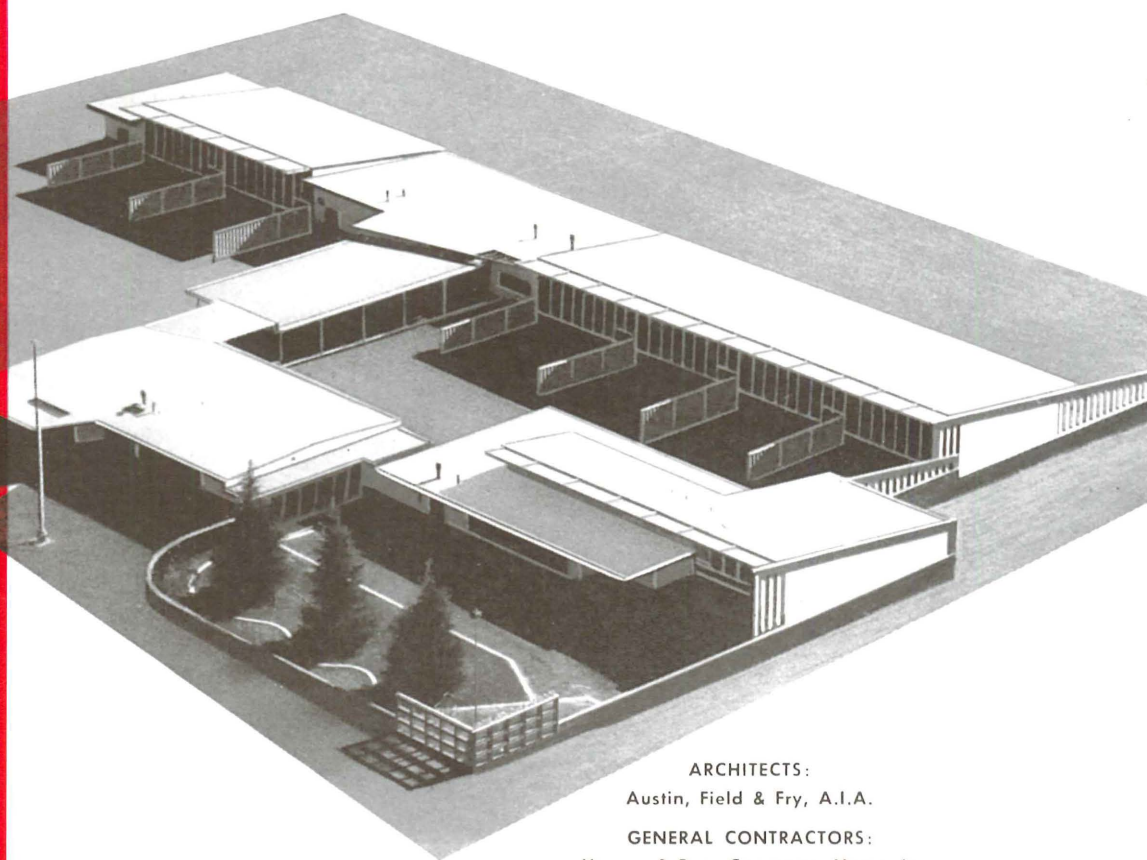


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