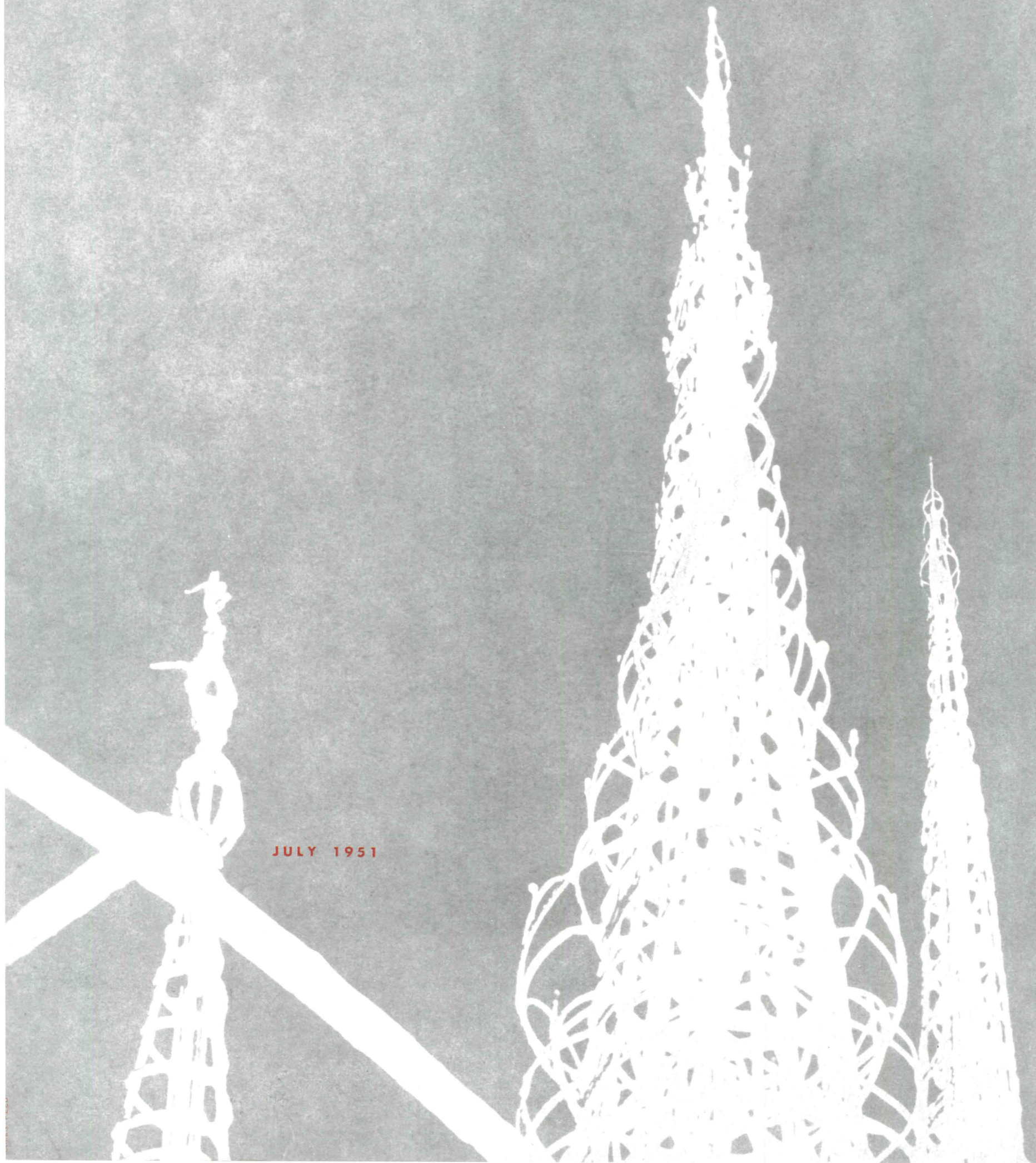


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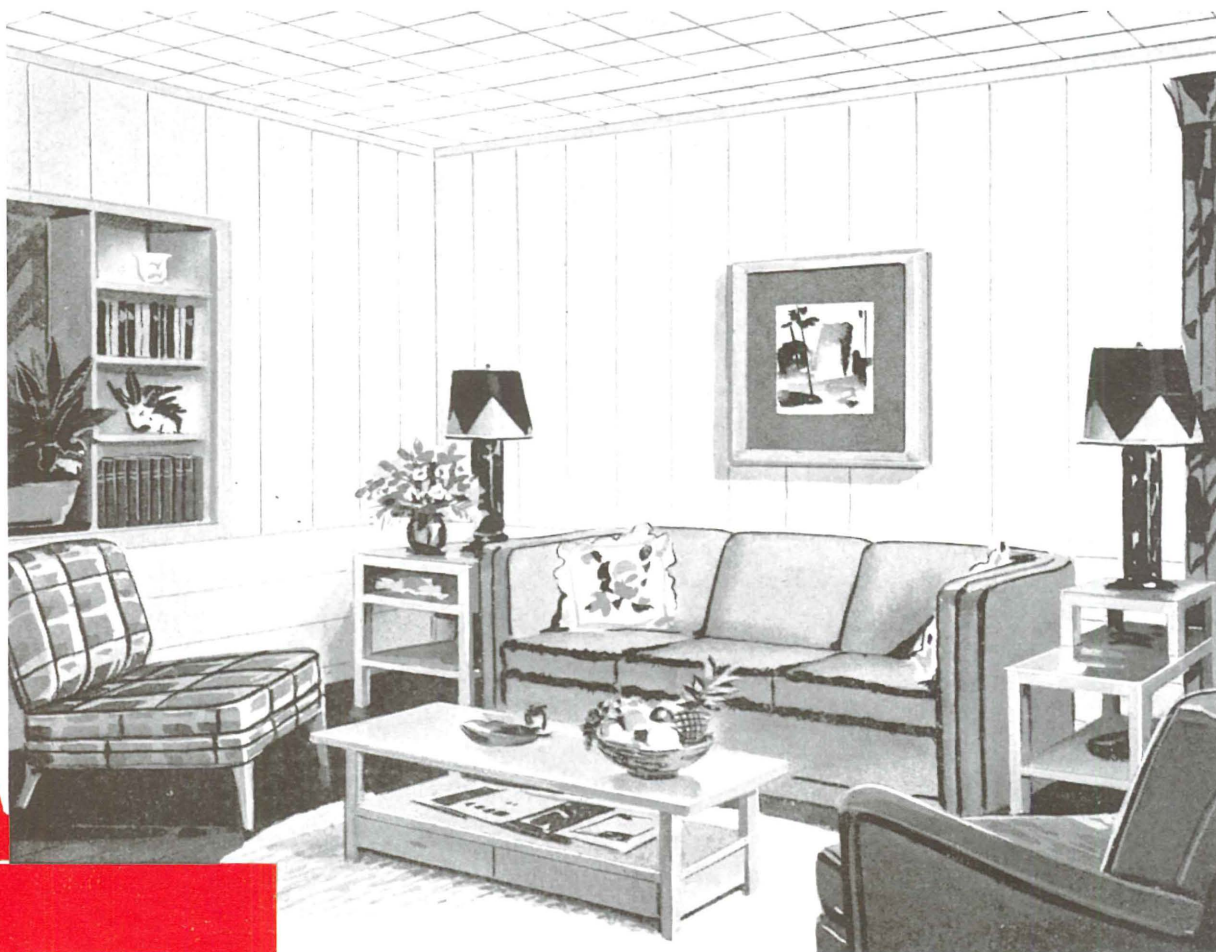






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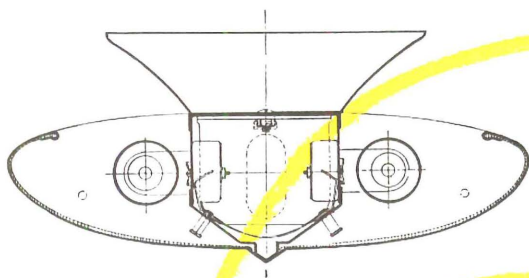


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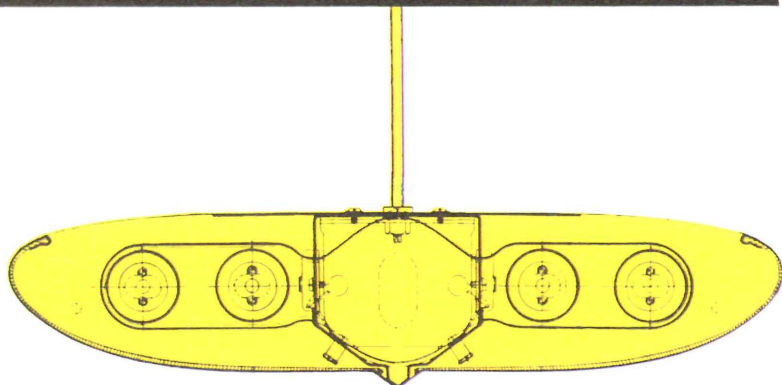
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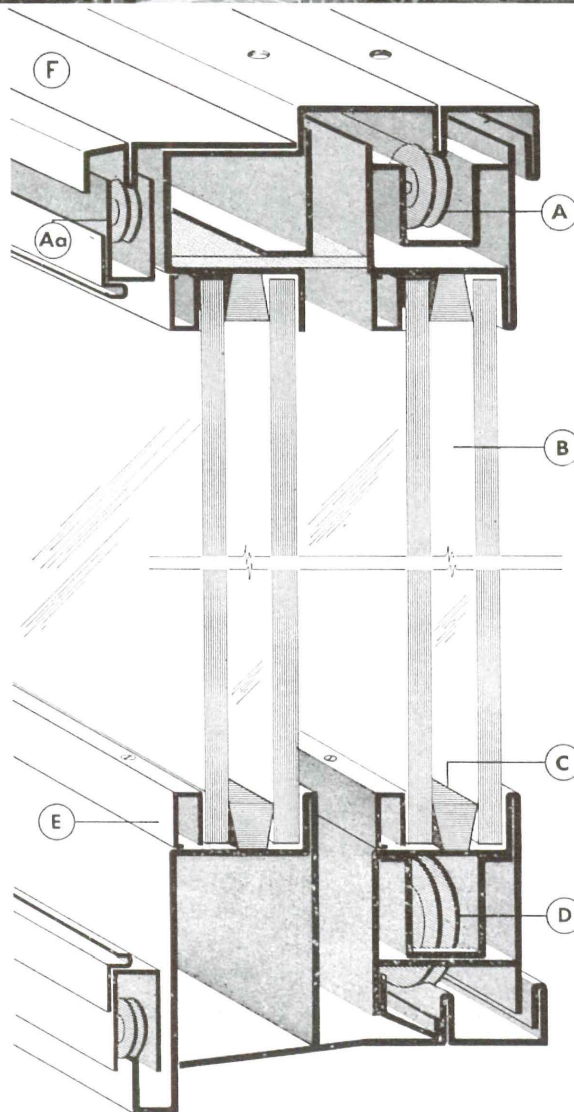


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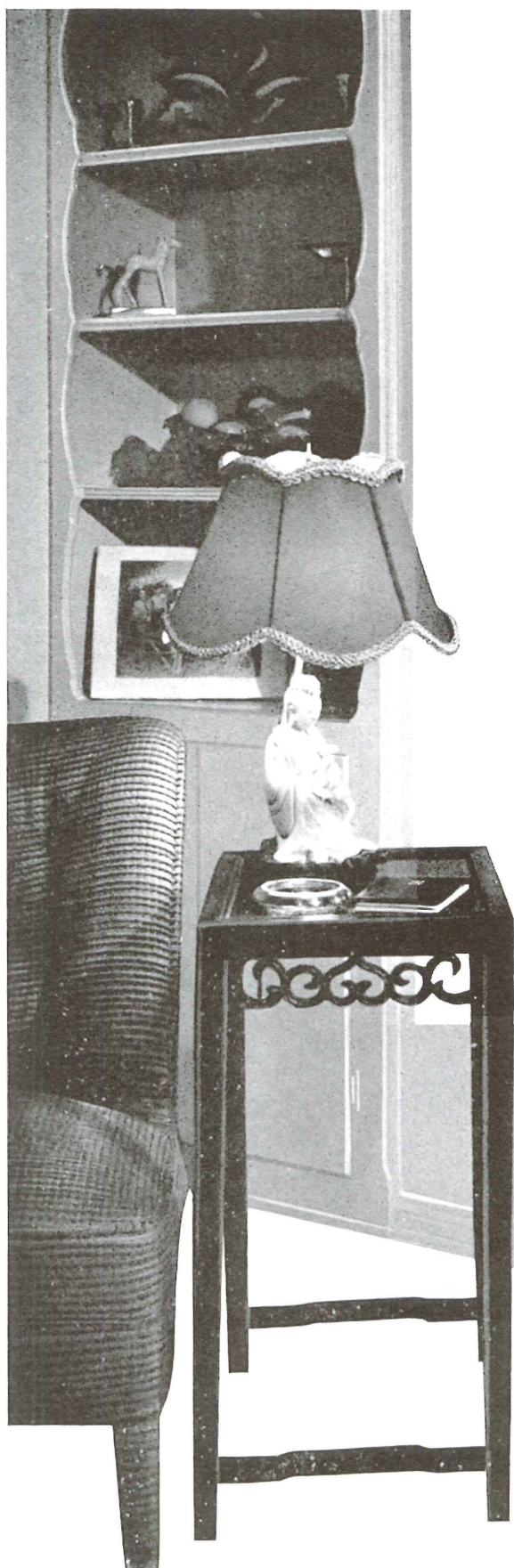
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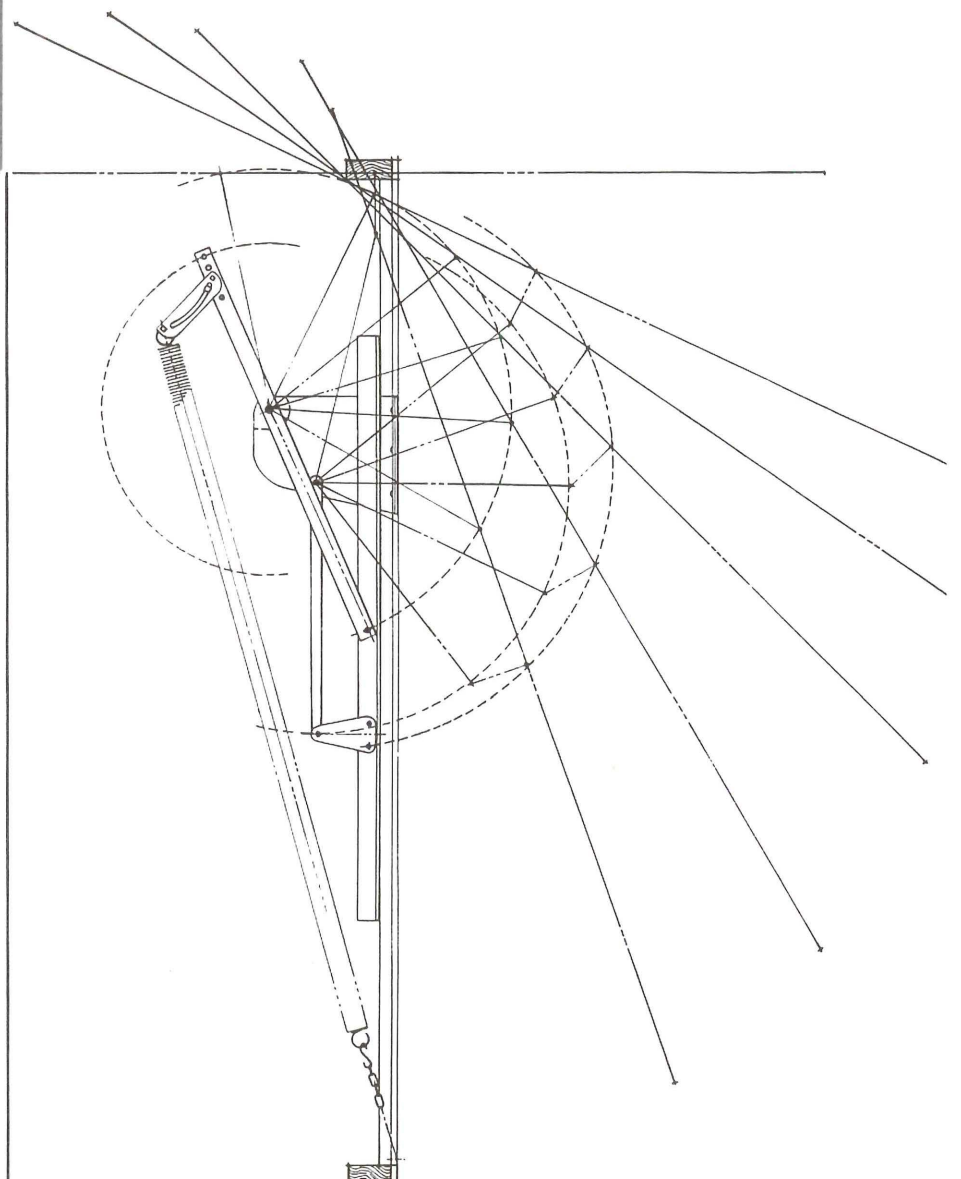
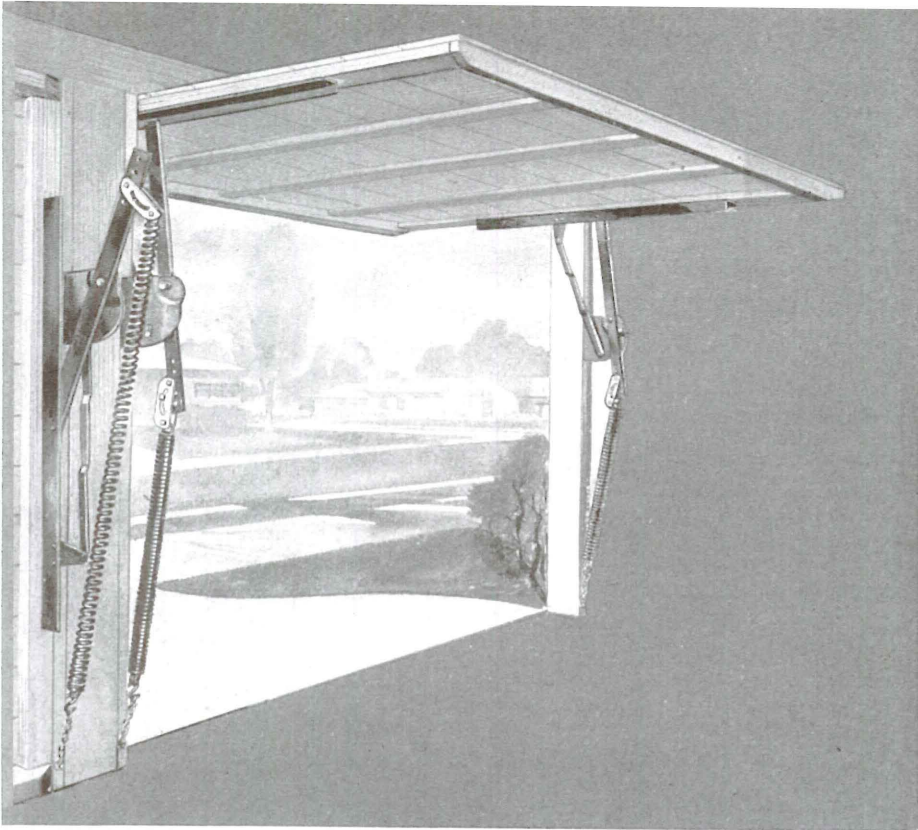
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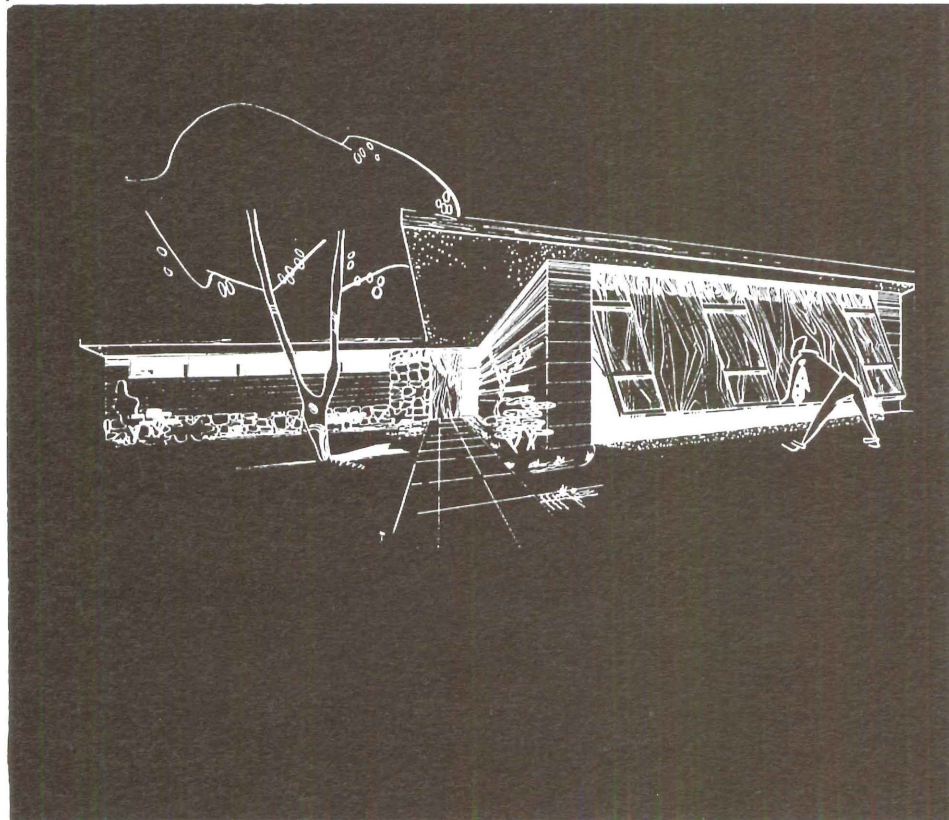
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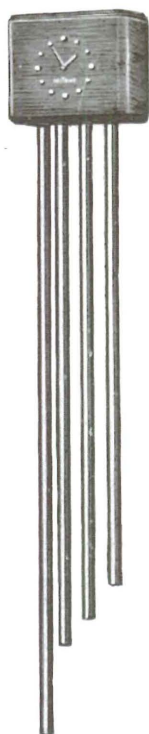
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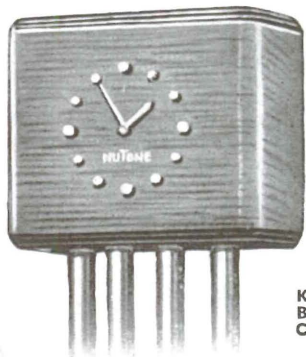


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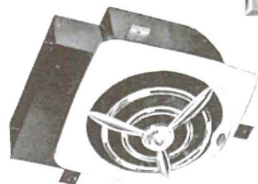


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## MUSIC

PETER YATES

### AN INTRODUCTION TO COUPERIN

Several years ago, about six years, I think, I suggested to Wesley Kuhnle that he play the entire **Eighth Order** by Francois Couperin for Evenings on the Roof. Wesley had been playing the older keyboard music on piano and had devoted a great deal of time and slow, careful thinking to trying to find out what this music must have sounded like when it was made, seen only in relation to what had preceded it and not in relation to anything, then unknown, which came afterwards. He had become aware of certain facts about the older music, described or implied by its composers, critics, and theorists in their instructions and commentaries and curiously visible in the musical notation, which yet were overlooked and disregarded by nearly all modern performers, critics, and theorists who professed knowledge of how the music should be played. When I joined him in the capacity of occasional admiring visitor, part-time impressario, and amateur fellow-experimenter in these modes of thought, alien to our own, he was already well on his way into that confusion which is the inevitable first result of trying to work out a complex problem to a true solution instead of an easy one. Some parts of what he played came off, some came off too easily, others simply refused to accept an enforced translation.

Wesley's discovery of his gift for difficult experimentation, something quite unlike the easier gathering, weighing, organization, and eliminative order of research, had come nearly twenty years too late. Or he had been born too early; he had learned music at a time when the questions he was to ask had not yet come to attention; the editors had done their job, good or bad, with the texts; only a handful of these texts had been adapted to the unsuitable successes of a false style of playing. A musician here and there was happy enough with what he found in the old music to play it as it looked, regardless of the audience. Some of these men had a natural feeling for the music, and by this were able to give the music when they played it a sort of inorganic naturalness, like a stuffed buck behind glass in museum.

Wesley had this natural taste for the older music, but he was not content to play it as if in an esthetic blindfold. He wanted to know how it was played naturally by the men who made it. He wanted to hear it as it was heard by musicians who had no intimation of Gluck, Haydn, Beethoven, Brahms, Tchaikovsky, Debussy. He demanded of himself not merely knowledge but an effort of style, a clarifying of imagination, to hear the music as its own natural language. I can do no more than hint at the problem and the discipline of spirit required to solve it.

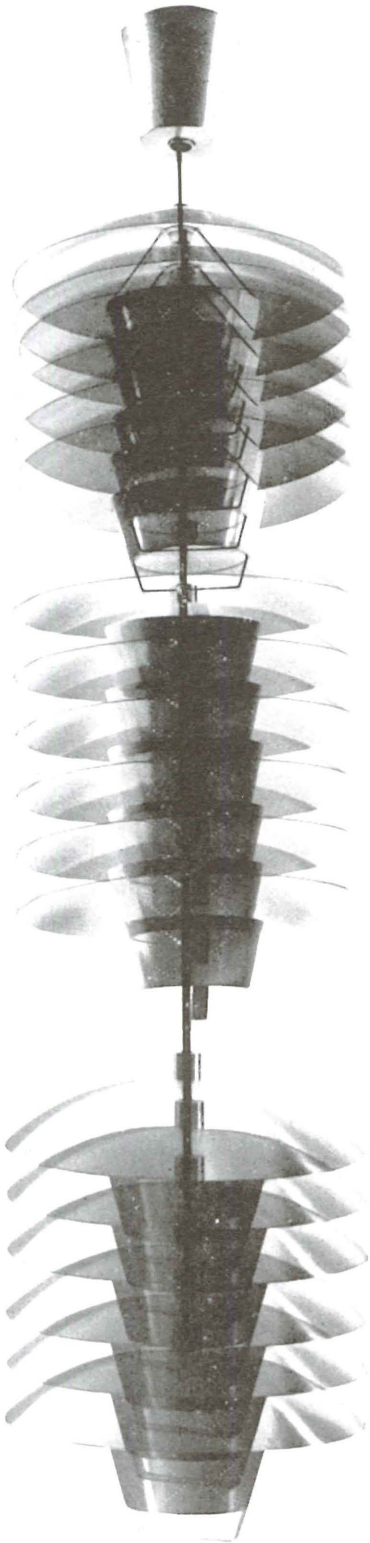
Some of you who read this column must be aware of my preoccupation with the words "idiom" and "idiomatic," with what the composer or performer actually does in relation to what he thinks he does and in relation to the habit in which he has grown up and which he naturally imitates. In my opinion

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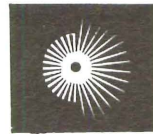
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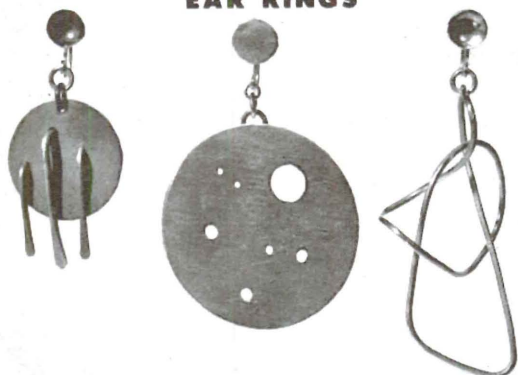


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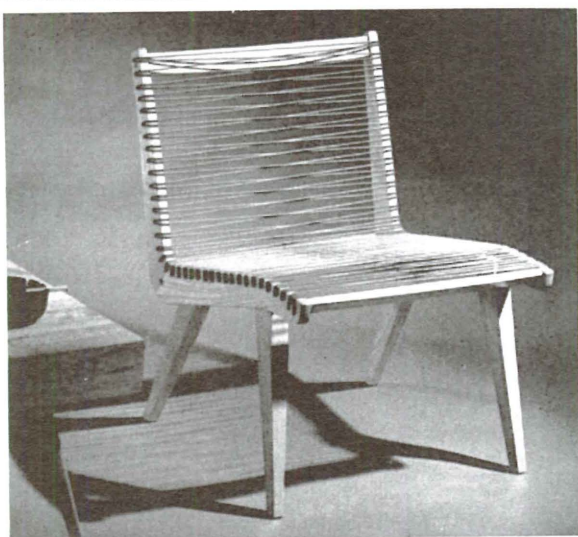
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the great player is the one who makes music speak its own language, think its own thoughts, instead of reproducing with the nicety of an engraver what he sees on the page. He may play wrong notes; he may often play badly; but when he is right, he is right with the inevitability of tragedy or an accident in the street. It has happened; there it is. Everything afterwards must accommodate itself to being different because this has happened. It makes no real difference whether or not the casual onlooker is pleased.

Slowly and painstakingly Wesley cut into the jungle of pianistic interpretations which encumbers nearly all editions of the older music, visible evidence of the ignorance behind the learning which deliberately imposed these false evaluations. New music, when it insists on living, makes its way into the understanding, playing and hearing of a new generation. Old music cannot do this, except by the deliberate effort of an artist to translate himself into the experience of a generation which has left only a partial record of why and how it did things. In living the "how" comes first; the "why" follows. In going back to an older idiom you have to learn the "why" in order to grasp the "how" of things.

A great step forward for Wesley came when he began building his own clavichords and was allowed the use of a harpsichord until he could finish building his own. Idiom and instrument, though not inseparable, cannot be separated without extreme inconvenience. Busoni's piano transcription of the Bach **Chaconne** for solo violin translates the music into an era when the piano had become the one-man equivalent of a symphony orchestra. To go back to Bach's **Chaconne** you have to discard the idiomatic implications of the modern piano, the modern orchestra, the modern solo violin with its very different bow. You have to get a violin and bow of the period and learn painstakingly how the musical idiom of the period conformed with the instrumental idiom. Whether you play well or badly when you try to convey to others what you have discovered makes little difference. It is better to play well, but when you do the effect may be to persuade the listener to admire your playing not because of but in spite of the idiomatic difference.

So after two years of learning to adapt what he thought he knew about the older keyboard idiom to the actual experience of playing it on the instruments for which it was written, Wesley carried out the assignment of performing Couperin's **Eighth Order** for Evenings on the Roof.

Most musicians who play the harpsichord use it like an odd piano with the insensitive touch and mechanical response of an electric organ. They make the most of the biggest part of its sound and translate its tone, which is smaller but more sonorous and sustained than the piano tone, into a succession of conspicuously audible registrations. The solo harpsichord is intended to speak with a small voice, to be heard by an audience of perhaps thirty persons; it was not meant to be heard in a large concert hall, nor was the piano for which our classic piano literature was written. As we have lost the sweetness and color of meantone for the sake of uniform harmonic dullness, so we have lost the singing quality of the piano for the sake of another thousand seats payable at the boxoffice. Making the modern piano produce tone without noise is a rare feat; we have come to take the noise for granted as an accoutrement of tone. In the same way most harpsichord tone has been artificially built up, so that with constant shifting of registration it may serve as an esoteric two-hand orchestra. I have heard the harpsichord more than once assigned in orchestral performance to a pianist with no previous experience of it. (I have also heard a doctored piano thumpingly pretending to be a harpsichord.) The effect is often no worse



than if it had been played by an experienced harpsichordist. For this reason Tovey argued that eighteenth century continuo might be better played on piano and avoid all pretension. The performer recognizes differences in sound quality and ornament but no untranslatable idiomatic differences. Solid chords, for example, can be played on piano or the Hungarian cembalum; they are unsuitable to harpsichord; they make noise but no tone. Yet it is rare to hear a harpsichord accompaniment played with anything but thumping chords.

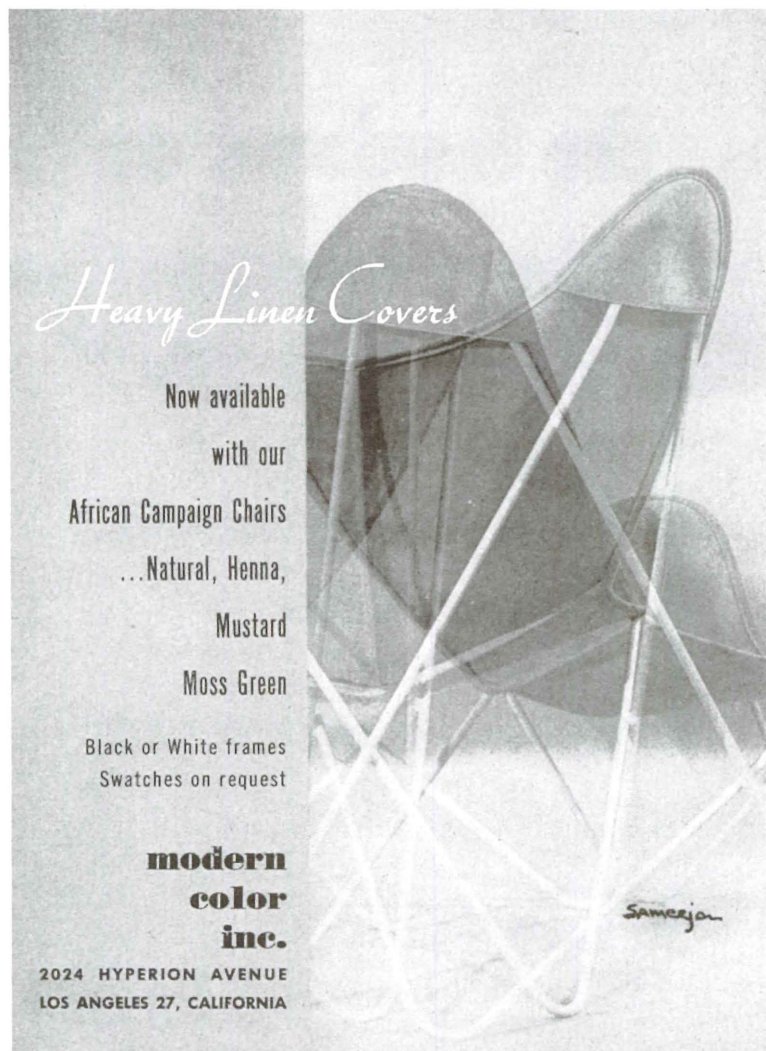
So Wesley guided the small but singing and sonorous tone of the harpsichord (a modern Neupert) from keyboard to keyboard, through many subtle changes of registration, reserving the broad, noticeable changes for major events. The line of tone was continuous through many qualities and did not jump from shock to shock. Chords were broken, rolled, arpeggiated, elaborated in many ways to provide the wash of color which less idiomatic players try to get by beefing up the tone. Instead of the piano beat, too often an excuse for noise, here was a constant rhythmic fluctuation (not rubato) governed by the flowing alteration of tone placement and embellishment. (Tempo was a secondary factor in music of this period.)

During the two years of final preparation Wesley had got so out of the way of playing the piano that when in an emergency he was called on to perform the Haydn **E flat Sonata** I discovered how far he had penetrated into the older style. He had always played this great sonata with the dignity and power of a matured eighteenth century reaction to the challenge of Beethoven. Now, against long habit, he played it as though the music of Beethoven did not exist. It was as though in acting a Greek tragedy one had forgotten Shakespeare, or in reading Shakespeare one had put out of mind the prose rhetoric of the modern stage. Wesley was not called on to make the distinction. The new version was less obviously empowered and projected. It did not show the neat, pedantic avoidance of any style with which Solomon, playing Haydn's little **C major Sonata**, pleased so many listeners this season. The difference reflected a deep change of conviction.

In the same way Wesley's playing of the **Eighth Order** lacked the definition which comes from repeated performance. What it lacked in virtuosity it made up in detail. Every detail recorded a conception in no way pianistic. Instead of the rapid, pearly brush-off with which the usual concert artist displays at the start of a program his discriminative taste in these small matters, here was the sophisticated elaboration of a style in which each detail deliberately matters. The peculiar distinction of this French music, of which Couperin reported, "We write music differently from the manner in which we play it," imposed an intellectual barrier to the placement of every tone. Good style delights us by such technical distinction.

For all his gentle humility and love of humankind, Couperin during his lifetime was the rule and master of the rule. Couperin was not an exceptional performer. He admires unstintingly a pupil who could execute double-trills with one hand. Bach was the relatively unknown radical, the revolutionary, the exception. His fame as executant and improviser spread through Europe; knowledge of his art was confined to privileged acquaintances.

Even today our knowledge of Bach's art is superficial, limited by technical ignorance and by our perverse notion that music is of value only as it appeals to the more obvious emotions. Today we believe we understand Brahms, Schubert, and Beethoven. We think we have got a little closer to Mozart's mind. Of the dramatist Bach who could by an artifice convey like Shakespeare the



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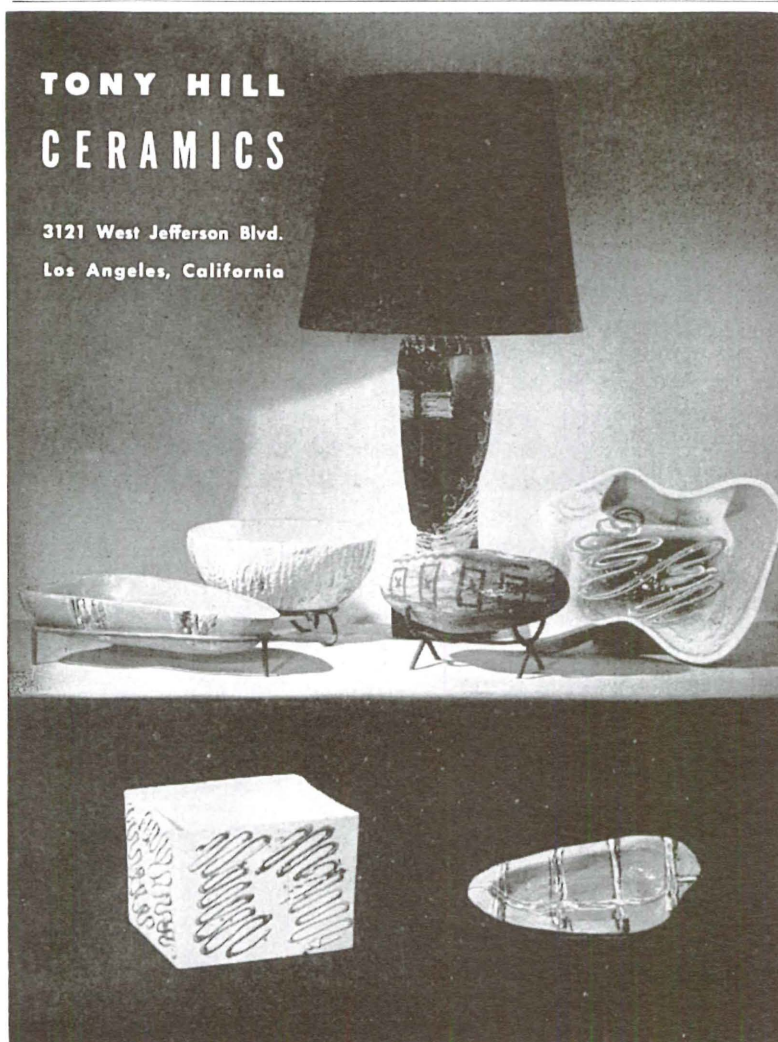
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root truths of the soul in action we might be more aware, if this expression of his art were not usually blocked by bumbling pedantry in performance\* The vivid immediacy of Bach's theological vision is no less than that of Dante; and his philosophical conception of the abstract rule is expounded with an esthetic nicety between music and words rivalling the polyphonic thought-sentences of Aquinas. In the esthetic meditation which affords the absolute a concrete presentment Bach yields to no man.

The gradual emerging of Bach's spiritual preeminence above the flat-lands of emotionalism is a different experience than that we may look for as we become aware of Francois Couperin. Here is a music quite unlike any which today appeals to our emotions. Our criticism at first refuses it; it refuses our criticism. We wish it to be other than it is, the long of line, purged of embellishment, tense, forceful, and emphatic, governed by beat and tempo rather than by rhythm. Or we can allow it, for an apology, to be pretty and slight, and it will not condescend to us in that way. And there could be none of that seemingly unanimous audience enthusiasm which so often persuades the doubter to believe he has heard what he has not. Have you ever observed how overnight the esthetic matter which would not yield becomes ductile, stirring to applause? We have seen it happen recently to dead Mahler and dead Bartok.

Here was the document, reported in the nearly lost idiom of another period of thought. The expert could only complain of this old music, using the same justice he ordinarily metes to powerful new music, that it was not powerful, he was not stirred. And I find myself scolding, as more than fifty years ago Bernard Shaw, music critic, scolded another learned generation which would not appreciate the new art of an older period offered them by Arnold Dolmetsch.

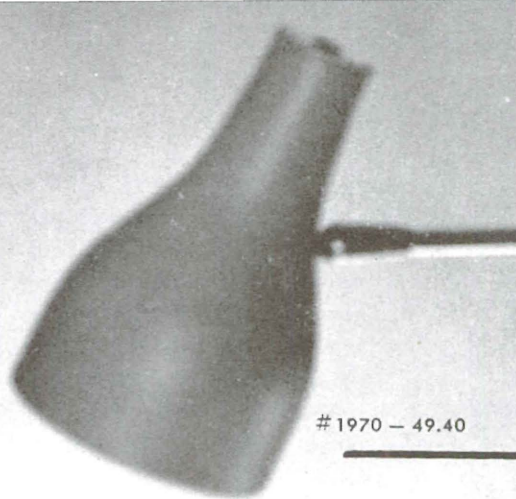
The lyrical art given classic form and definition by Chambonnaires and his friend Louis Couperin, uncle of Francois, can be dismissed as small and typical only by those who do not know it. In his 27 **Orders** and 8 **Preludes** Francois Couperin elaborated it with an intellectual grandeur not less than that of the contemporary French classic theatre of Corneille, Racine, and Moliere.

Criticism has reduced these and such other composers as d'Anglebert, Lully, Rameau, Dandrieu, and Daquin by using against them the term '**rococo**' as though the world implied light comedy, while applying to their contemporaries the no more meaningful but exalted term **baroque**. The terms are architectural and in that sense significant. The rococo is a specialized refinement of the baroque. The rococo taste for applied stucco decoration is no worse than the baroque taste for degenerate curves. Masterpieces of rococo architecture have a perfection of style unmatched by the baroque. To use these terms to describe music is a critical fantasy like that which has raised and lowered the meaning of the term **gothic**. For the eighteenth century critic gothic meant haphazard, intellectually crude, and formally primitive; for the nineteenth century critic it exhibited the mystery of man seeking the divine. In this latter sense the art of Bach is more gothic than baroque. Couperin's art expresses the eighteenth century antithesis of the gothic. It is an art fully controlled by the finite intellectual powers of the human mind.

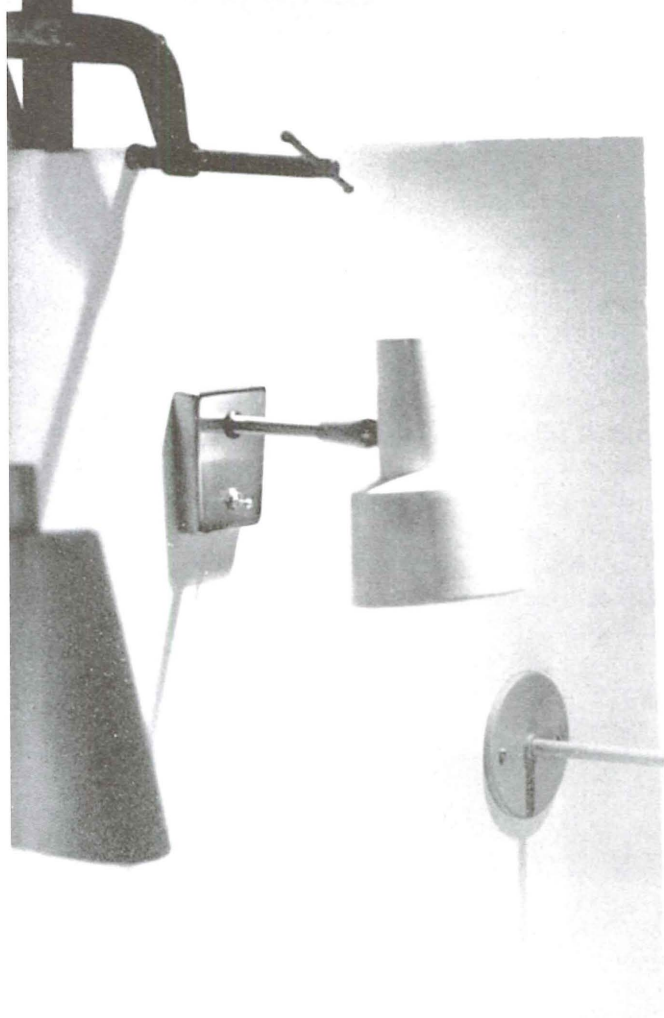
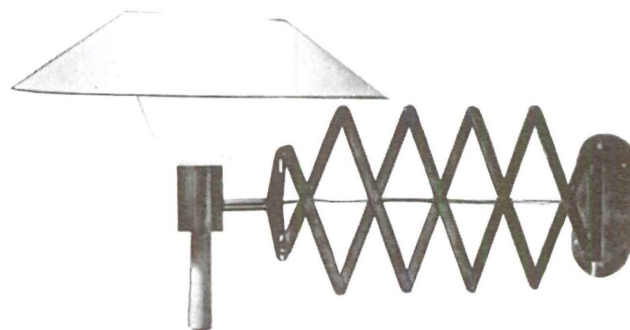
The intellect has its professors, as the court of Louis, the Sun King, had its courtiers. The courtiers were not a very different sort from the financiers and wives who Sunday afternoons lend

\*I must except the wonderful performance of the Cantata No. 16 "Gottes Zeit ist die aller beste Zeit", lately recorded and also performed for the Roof by the Roger Wagner Chorale. Here were speaking rhythms of Bach; the evangelistic fervor of the singer in the imminence of death, Paradise hovering not far off in the serene contralto obligato; the transcendence of explicatory values by the many-dimensioned fugal Amen chorus.





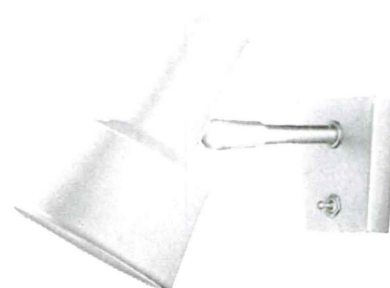
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ART STRIPMAN

wealthy names and voices to urge the Philharmonic-Symphony radio audience to help support the orchestra for Mr. Judson. The music like the drama of that French cultural apotheosis shows an outward elegance, formalistic and decoratively gorgeous, witty with the barbed eloquence of those who have worn out flattery, but with a relish of humanity, a style of styles like that of men who did not lose their manliness in the utmost elaboration of dress. And like the best French art it remains intransigent to external influence. The composer from outer Europe then as now went to France to become French or borrowing from France marked that incorruptible precision the less shapely freedom of a provincial language. Thus Couperin served Bach.

This is the true French genius in art, opposed to theoretical or philosophical constructions, epigrammatic, evocative, a rhetoric of direct statement, oftentimes turning to color the vivid brevity of an experience or leaping allusively out of the mind's grasp. The inheritors of the style of Chambonnières are not less than Fouquet, Poussin, Renior, or Cezanne; of the same wit as Rabelais, Montaigne, Pascal, who define truth by what in words may be seen and felt, or Proust and Bergson, who evoke truth out of the perception that is made by words; hard and sentimental as Stendhal; vivid as Moliere; as strict in definition as Corneille. Their form resembles that of the French poets, reiterative and ornamental, concerned with intellectual values and with what sensibility may discover by the accurate phrasing of non-intellectual experience. It is strange that of all these artists, who have conveyed in many generations the quality of the French creative mind, only the French composers of the late seventeenth and early eighteenth centuries are not yet emancipated from a foreign criterion and appraised at their full worth.

## 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 Temp-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 Inciner 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.—Inciner Division, Bowser, Inc., Cairo, Ill.

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

### 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.

#### 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.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### 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 Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

#### FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless 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 Spon-gex 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  
continued on page 40

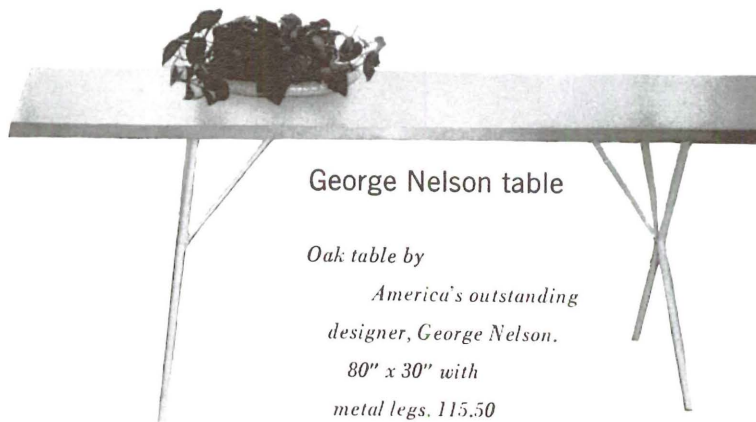
#### Swedish lounge chair

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George Nelson table

Oak table by

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80" x 30" with  
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Bruno Mathsson chair

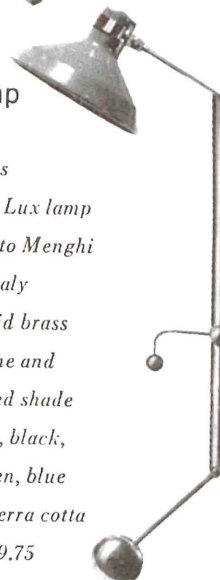
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collection by  
the great

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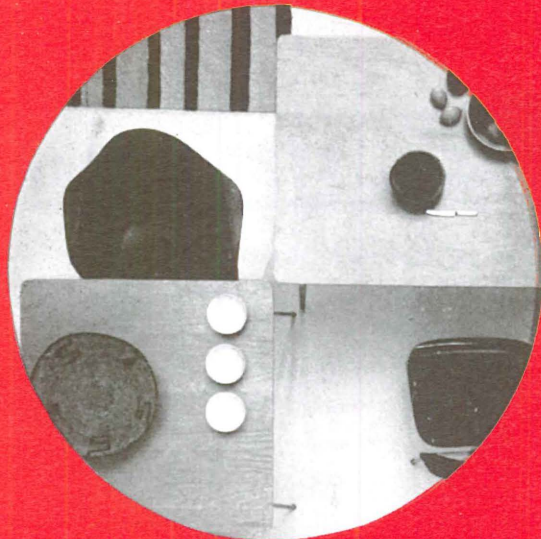
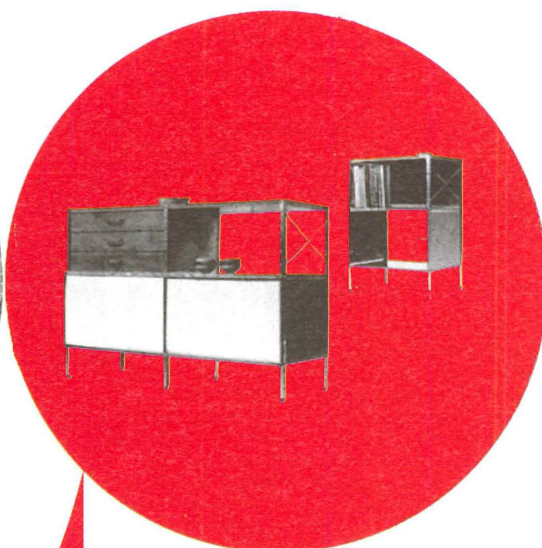
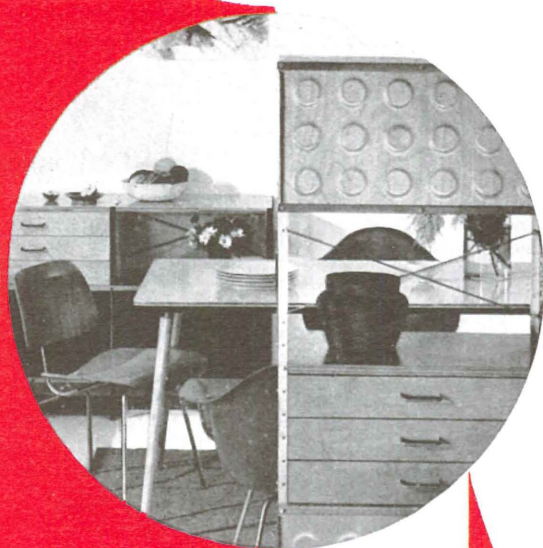
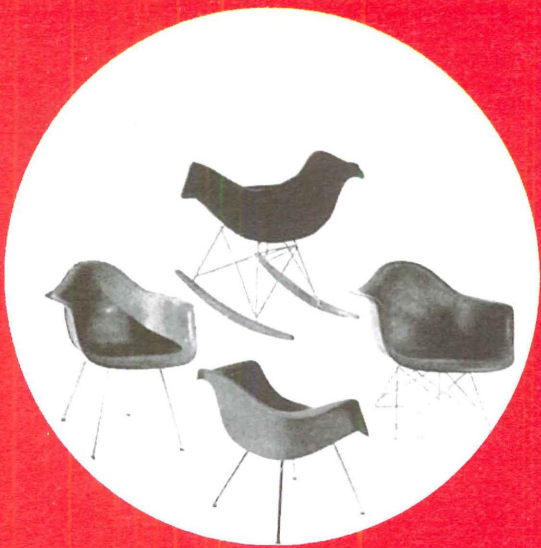
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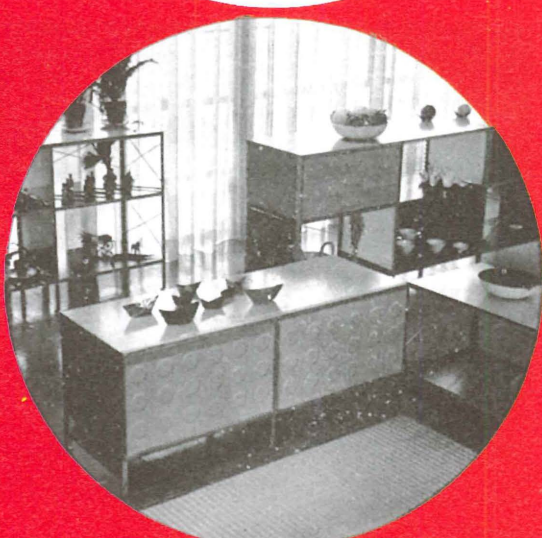
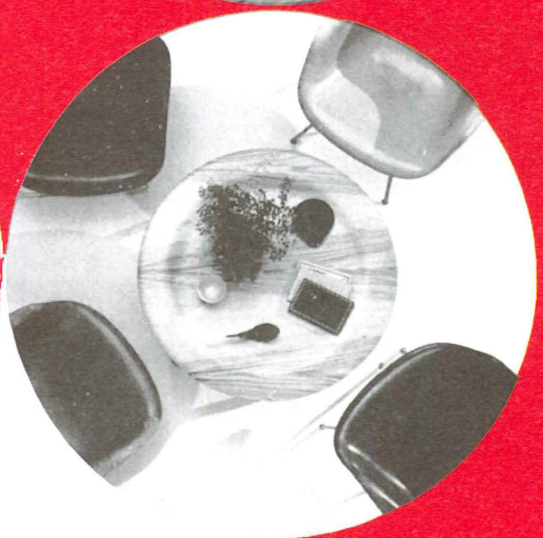




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Race prejudice thrives on the inability of most people to make a clear distinction between facts pertaining to civilization and culture on the one hand and biological facts on the other. Men are distinguished by their respective culture, which is that "complex whole which includes knowledge, belief, art, morals, law, custom, and many other capabilities and habits acquired by man as a member of society." As cultural differences are frequently associated with physical differences, the latter have been regarded too often as the cause of the former.

Racial hatred and conflict feed on mistaken scientific notions and antirational dogma. To show up these errors and lessen their harmful effect, we must use the means supplied by science, culture and education. To combat an emotional attitude as deep-seated and dangerous as racial prejudice is not easy, but by depriving it of all scientific and rational justification a great step forward will have been made.

Unesco called together a group of the world's greatest scientists in the fields of biology, genetics, psychology, sociology and anthropology. These scientists prepared a declaration which leaves not a shadow of a doubt that they look upon racial dogma as a myth. The following is an official summary of the conclusions:

- In matters of race, the only characteristics which anthropologists can effectively use as a basis for classifications are physical and physiological.
- According to present knowledge, there is no proof that the groups of mankind differ in their innate mental characteristics, whether in respect of intelligence or temperament. The scientific evidence indicates that the range of mental capacities in all ethnic groups is much the same.
- Historical and sociological studies support the view that the genetic differences are not of importance in determining the social and cultural differences between different groups of **Homo sapiens** and that the social and cultural changes in different groups have, in the main, been independent of changes in inborn constitution. Vast social changes have occurred which were not in any way connected with changes in racial type.
- There is no evidence that race mixture as such produces bad results from the biological point of view. The social results of race mixture, whether for good or ill, are to be traced to social factors.
- All normal human beings are capable of learning to share in a common life, to understand the nature of mutual service and reciprocity, and to respect social obligations and contracts. Such biological differences as exist between members of different ethnic groups have no relevance to problems of social and political organization, moral life and communication between human beings.

Lastly, biological studies lend support to the ethic of universal brotherhood; for man is born with drives toward co-operation, and unless these drives are satisfied, men and nations alike fall ill. Man is born a social being, who can reach his fullest development only through interaction with his fellows. The denial at any point of this social bond between man and man brings with it disintegration. In this sense, every man is his brother's keeper. For every man is "a piece of the continent, a part of the main, because he is involved in mankind."



# RICHARD NEUTRA



A beautifully illustrated volume has recently been published in Europe\* which gives an excellent expression of both the consistency and the variety of Neutra's work since he went to Southern California in 1925 (two years after his entry into the United States).

In his introduction, Giedion points out how much Neutra owes to his European background, in that he has been one of the very few architects who have never allowed themselves to be diverted from their early principles—which in Neutra's case were imbibed in Vienna, Switzerland and Berlin.

On the other hand, although Neutra has consistently expressed the abstract skeleton of his buildings, he has done this in an entirely American manner. Whether due to his long stay in the country, or—more likely—because he emigrated there entirely of his own accord and under no form of outside compulsion, Neutra has had no difficulty in penetrating directly into the California way of living, and in giving this a clear architectural expression.

One tends to connect Neutra's name with the building of beautiful homes for the well-to-do of California. But, as this book shows, his work has ranged over a very wide field: from various types of school buildings (including the open-air school which has had many followers) to health centers and hospitals; from industrial and commercial buildings to large community planning projects. He is also at the present time building in eight states of America, whose weather conditions vary from sub-arctic to sub-tropical.

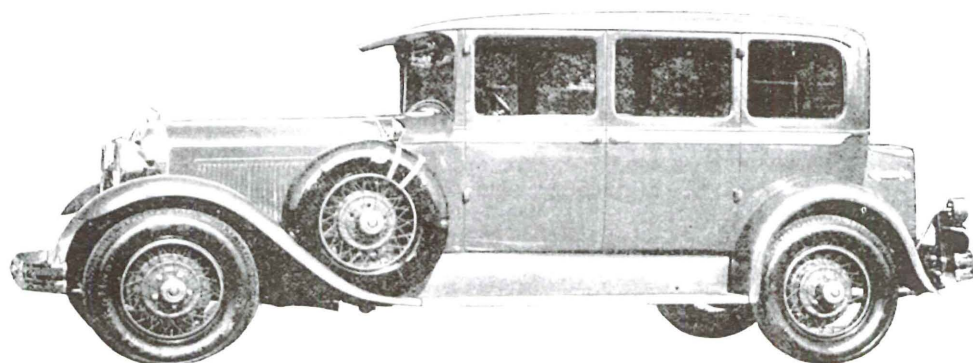
Among the first things that strike the English visitor to the average American home (of whatever architectural character) is the relative absence of dividing doors between rooms, and the prevalence of single-story buildings. The Southern California climate makes out-door living a pleasure, and this was expressed in the Mexican patio dwellings of the early settlers. To both American tradition and the Californian climate one must add the ruggedness and diversity of California; the Californian vegetation; the timber of the Californian redwood tree; and Neutra's own perpetual interest in both the art and the act of just living. All these factors together provide the reason and justification for his open-plan forms.

Well over twenty years ago—in 1928—Neutra was building houses in California that completely express our 1951 attitudes towards a good environment for living. What else is there that was produced in 1928 of which the same can be said? An automobile of 1928, an airplane of 1928, kitchen equipment, clothes—all these are hopelessly outmoded. It is not only that twenty-three years have elapsed; there has been a revolution in our freedom of action—and nowhere more so than in California. In 1928 only artists with intuitive insight were able to perceive the human possibilities of these trends. Among these artists was Richard Neutra.

Neutra's houses built in 1928 are completely contemporary in their inter-connection of cooking, eating, living and sleeping, indoors and out. Even at that time the house itself was not a defined and separate



Below, a 1928 Studebaker, now a historic curio as contrasted with photographs at left of a 1928 Neutra house still a thoroughly contemporary and attractive living environment and a house recently completed in Santa Barbara.



unit imposed upon the house plot: the entire area of the site had already become a single living unit. This attribute has been developed in his later houses, and is shown in some of his recent small houses for people of limited means (not all illustrated in the book) as well as in the fine Tremaine residence to which Giedion awards the palm.

It is only necessary to watch Neutra sit himself down upon a chair to get an impression of the attitude he brings to bear when designing a house. Without any parade—unconsciously it would appear—he explores its strength and possibilities. Then, discovering its most favorable position, he relaxes himself completely and "occupies" the chair with obvious enjoyment. He is not just perching temporarily upon an alien stool; he is appreciating all the qualities of which that particular chair is capable.

However, despite Neutra's closeness to the contemporary American way of life; despite the pleasure and satisfaction that is openly expressed by people who live in his houses; despite the high prices at which they change hands, Neutra's houses are still not considered a safe investment by the Federal Housing Agency. The reason given for this astonishing position is that the "untraditional" character of Neutra's houses is believed to give them a limited second-hand market!

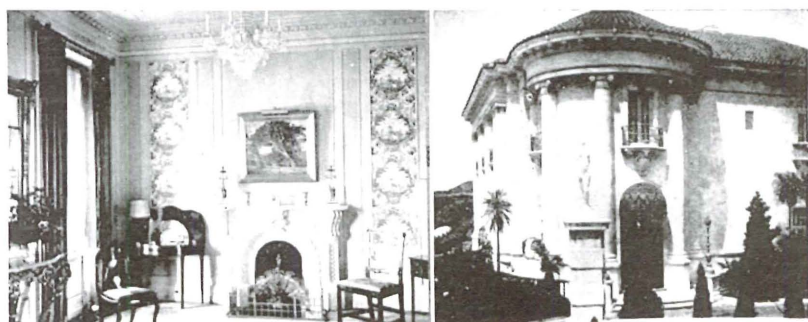
The English have an idea that California architecture is more progressive than anywhere else. This impression is derived from seeing illustrations of the work of Neutra and of the younger men—many of whom joined him—such as Harris, Soriano, Ain, Wurster, Honnold,

Sclarek, and many others. In California itself, however, their houses have still to be sought for as closely as the proverbial needle in a haystack: and the haystack in this case extends over an endless draughtboard of monotonous variants of pseudo-Colonial and pseudo-Spanish that can put even our English development along the Great West Road to shame. Nevertheless, the fact that the "ideal" mass-produced American home has shifted from the "Cape Cod" house to the "ranch type" house is surely due to a realization that the informal, open house-plan, evolved by contemporary architects, is a true reflection of human desires.

The English and the Southern California climates have just one moment of time in common—the climate of Los Angeles is one long English June day. The English and Californian building activities have apparently nothing in common—spreading private houses standing in their own grounds do not figure in the English program, and the predominance of timber construction, and the refined development of timber techniques, make them seem further than ever from our wood-hungry country. Even so, Neutra's buildings have a clear message for us, for they express the logical extension of our own contemporary trends. This is very evident in his handling of free living-space in apartment blocks of two and three storeys, from which English designers can gain many hints to light up their own imaginations.

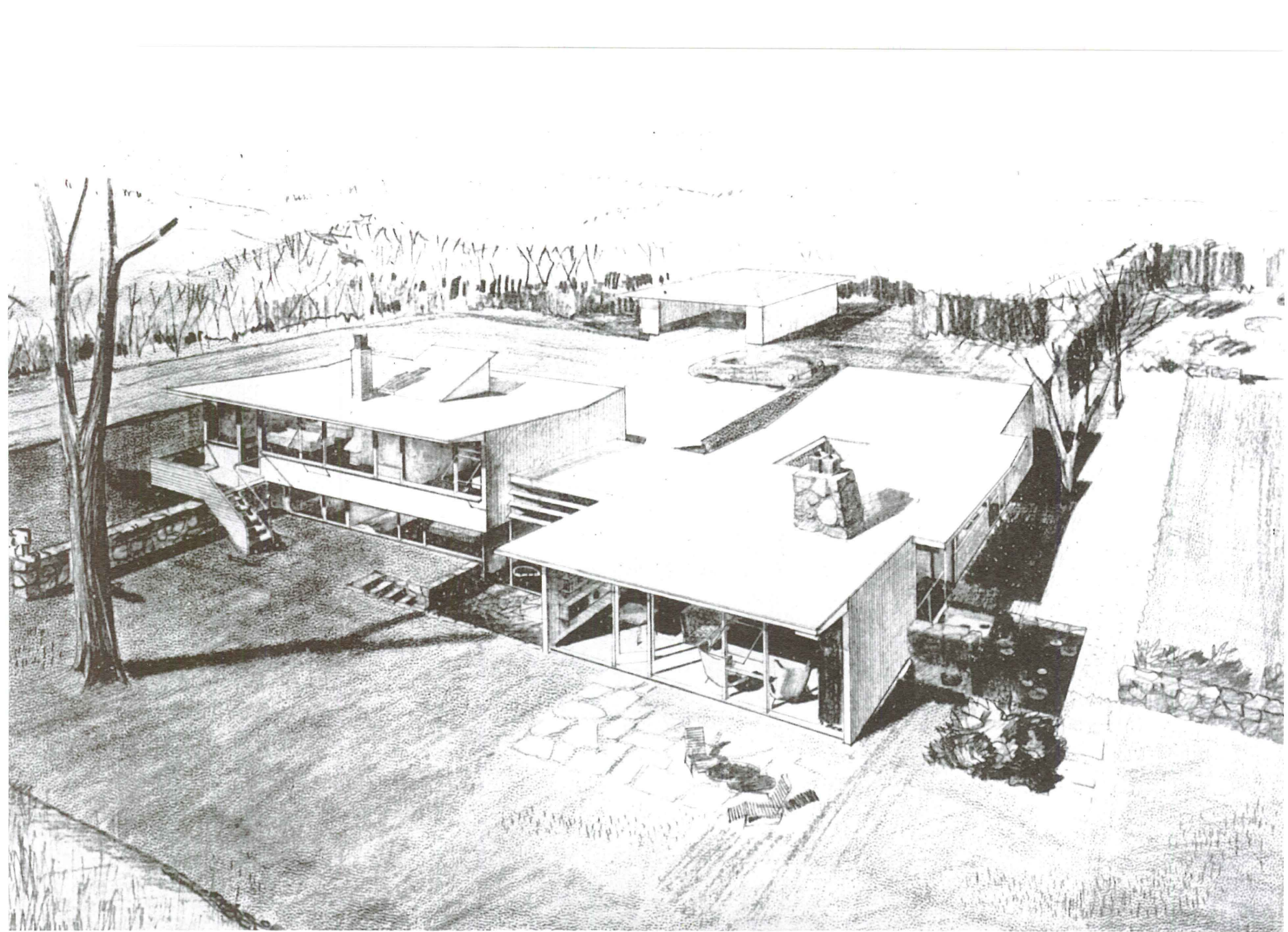
\*RICHARD NEUTRA: edited by W. Boesiger, with an introduction by S. Giedion; published by Girsberger, Zurich, Switzerland, 1951.

A REVIEW BY JAQUELINE TYRWHITT



The American scene in the late twenties. The architectural glories of the past were being re-enacted on the California coast.

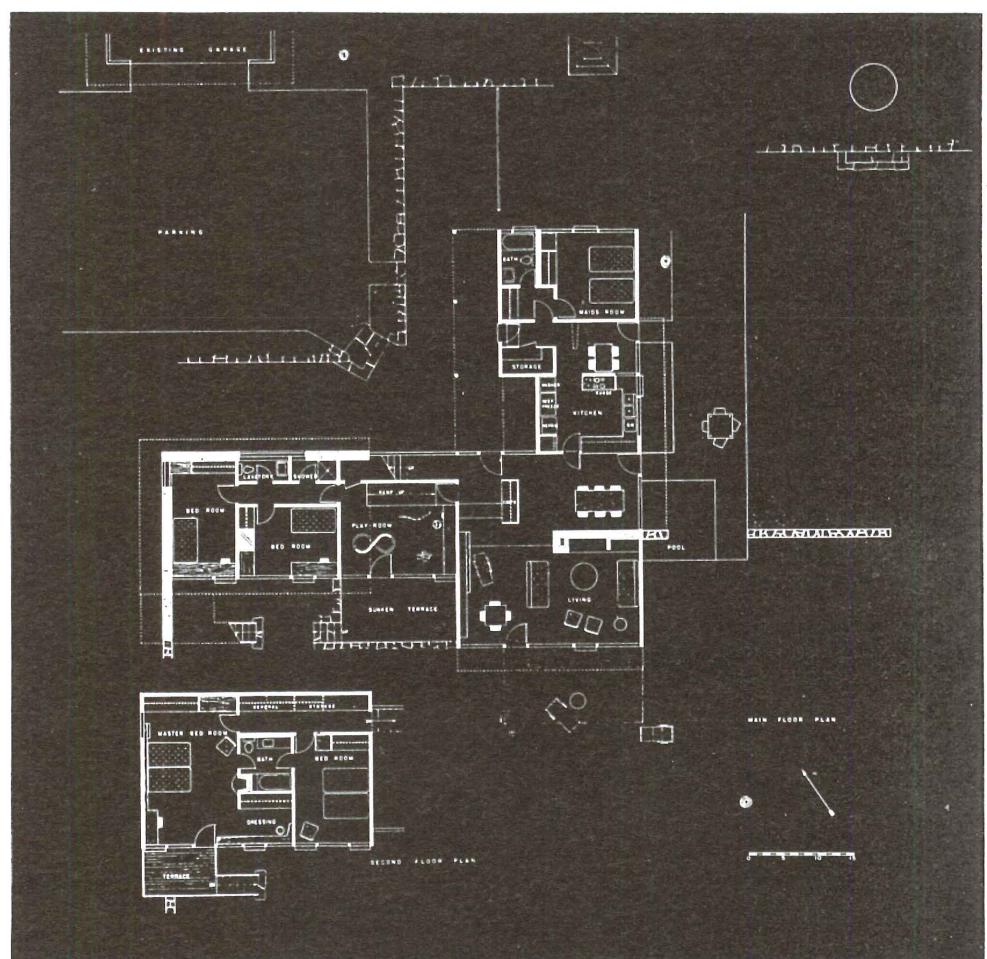




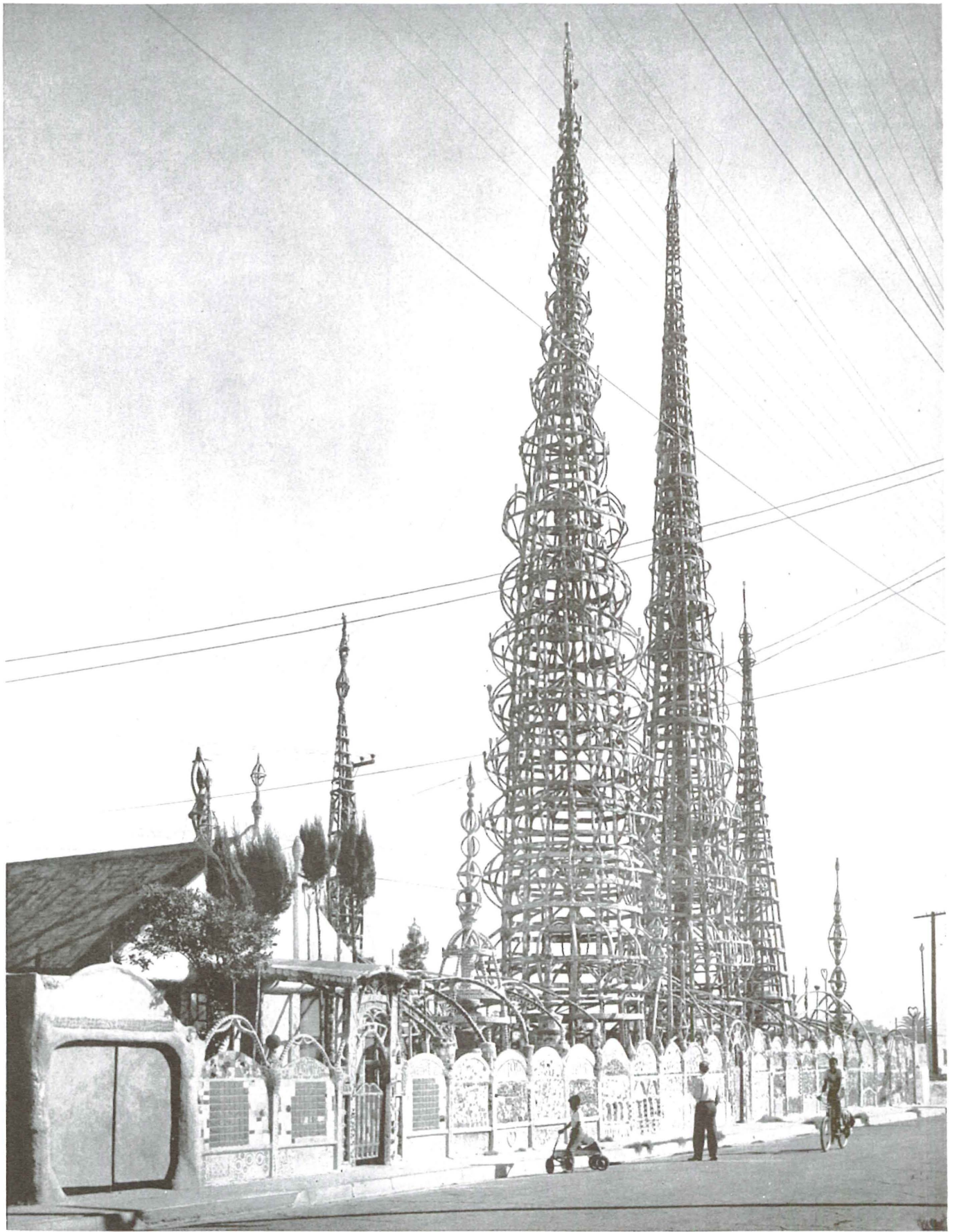
## PROJECT:

HUGH STUBBINS, JR., ARCHITECT

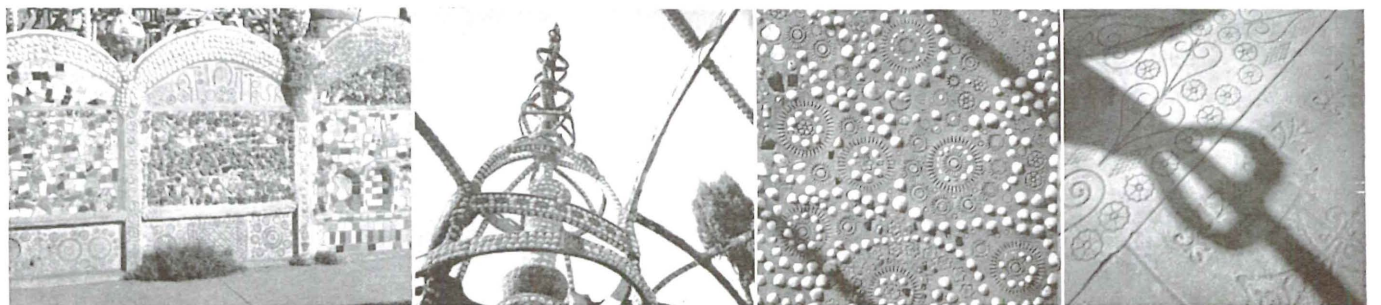
This is the plan and sketch of a house designed for the Rhode Island countryside. It has been designed to provide for the usual quota of parents and two children. The site is rolling land with a view of the ocean to the south and a view of a large salt pond to the southeast. The foundations are concrete and rubble stone. The floor on the main level is concrete with some slate flagging, and the floor of the master bedroom and guest room is wood. The exterior is southern white cedar. The roof is asphalt with a light colored gravel. Radiant heating and acoustical ceilings are used throughout. A small heating room underneath the living and dining areas is approached from the outside thus keeping the oil odors and dirt out of the house.



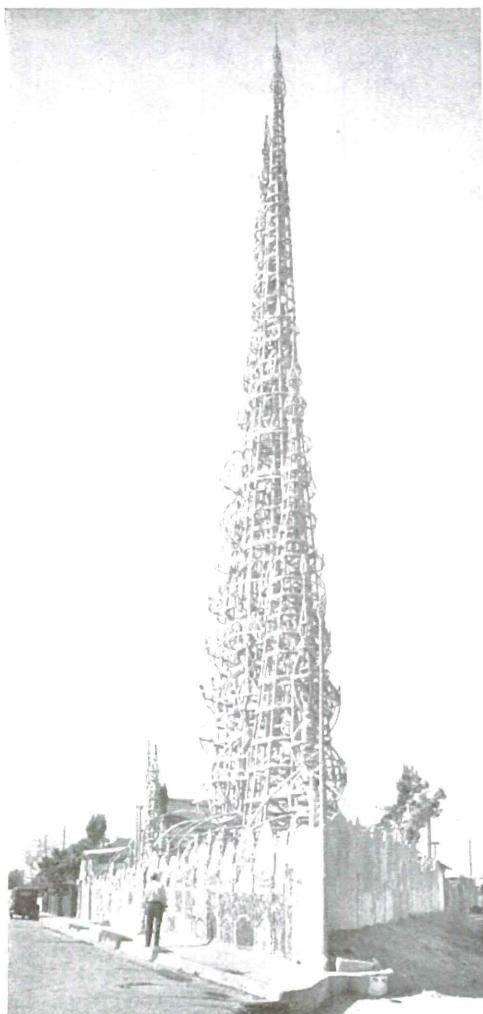




**SAM OF WATTS** "I had in my mind to do something big and I did."



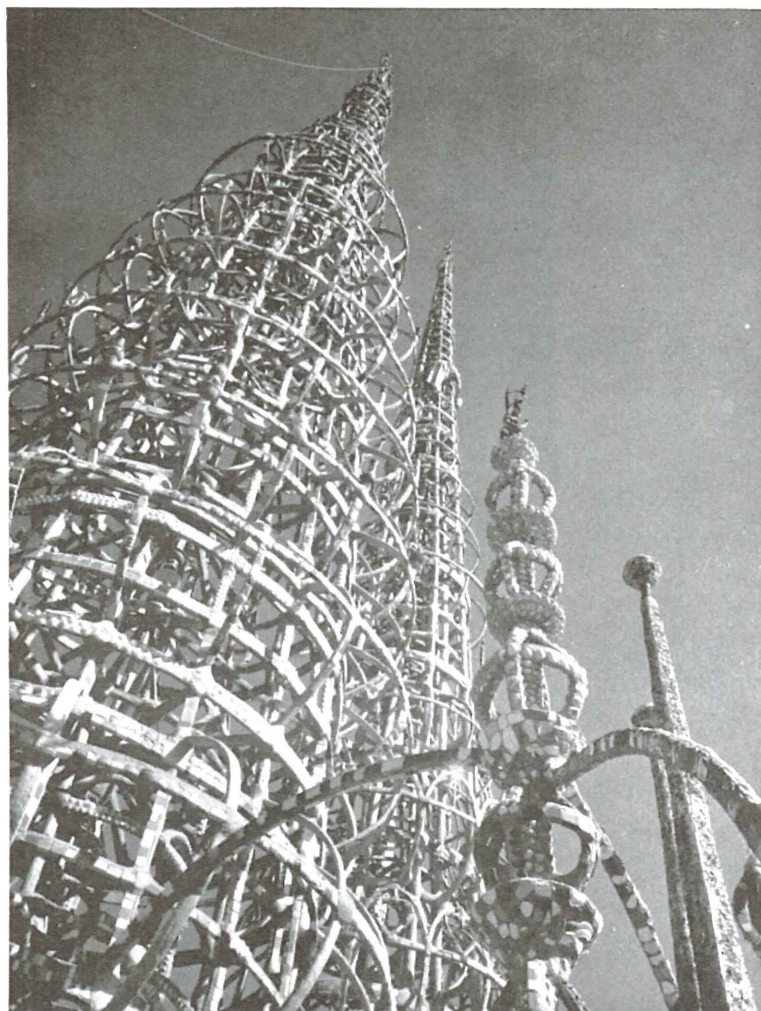




Watts is a small industrial community on the outskirts of Los Angeles, and on a triangular backyard plot heavily fenced one finds Sam (or Simon). His project was begun in 1921. He drew up a set of plans, presented them to the local building code office where they were promptly turned down as being unsafe. He immediately entrained for the State capital, at Sacramento, and after presenting his project to the authorities there he was granted the right to go ahead with it.

There are three tall towers, one of 104 feet, at the center of the pie-shaped lot. Beginning with a modest 25 feet, his plan of procedure was simple and direct. He started at the bottom again and carried the outside structural members up to another fifteen or twenty feet. By this means, and working alternately on all three towers, he brought them to their astonishing height. The project half completed, he found it necessary to stop in order to build a fence around his yard so that neighborhood children would not endanger their lives.

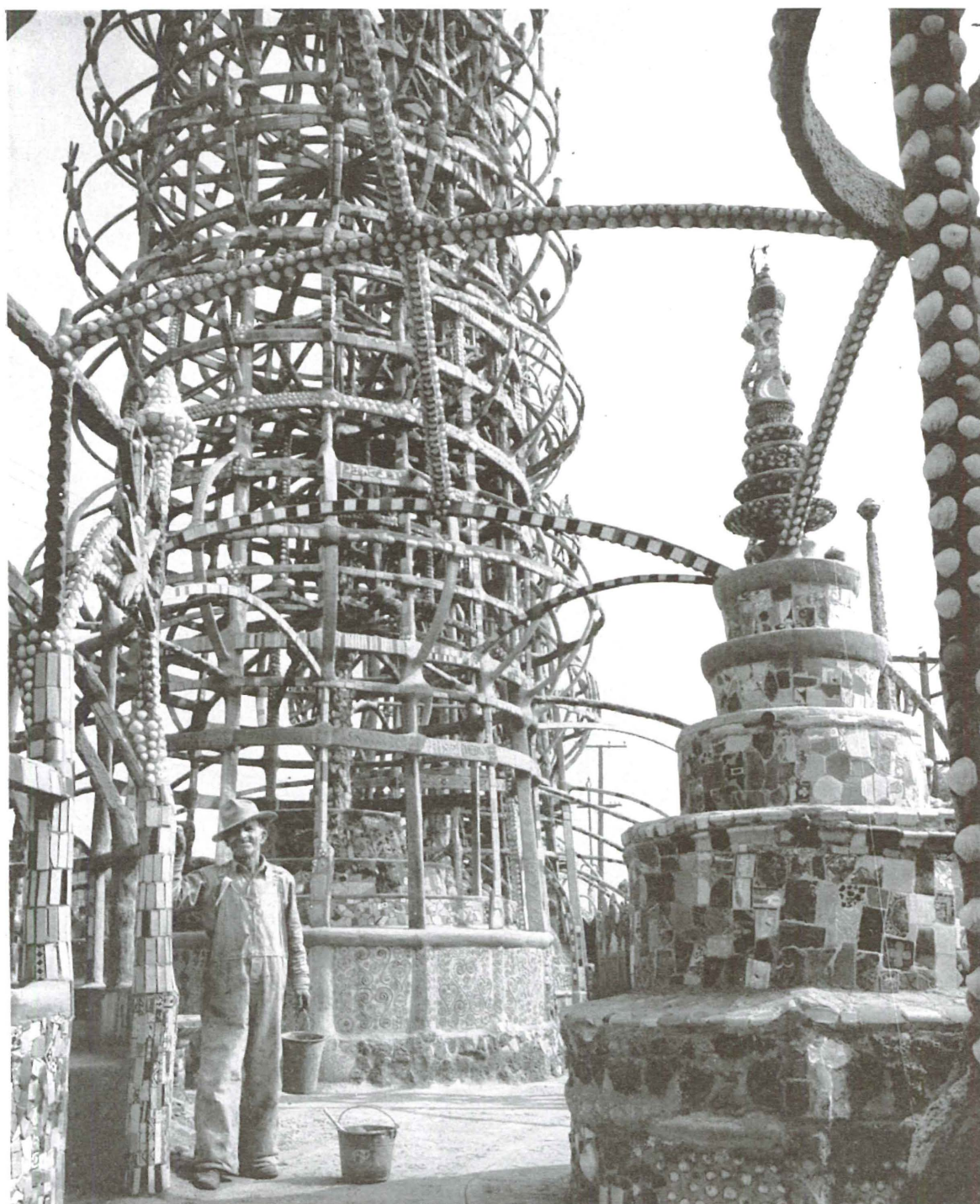
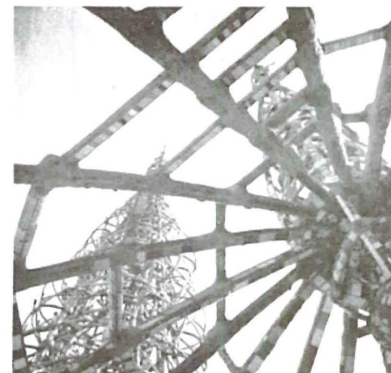
Sam (or Simon) wires the steel reinforcing rod in place, wires mesh around it and then applies by hand a special mixture of waterproof cement which he carries up in a small bucket. Not wishing to go beyond the 104 feet of the highest tower now completed, it is his





intention to bring the other two, at present 100 and 80 feet high respectively, up to what he has set as his limit.

The impressive quantity of material used amounts approximately to 7,000 sacks of cement, 75,000 seashells, hundreds of broken dishes, thousands of pieces of broken tile, and several truck-loads of broken bottles. Sam (Simon lives alone; he was born in 1879 in Rome; he is a tile setter by trade and came to the United States when he was nine years of age.

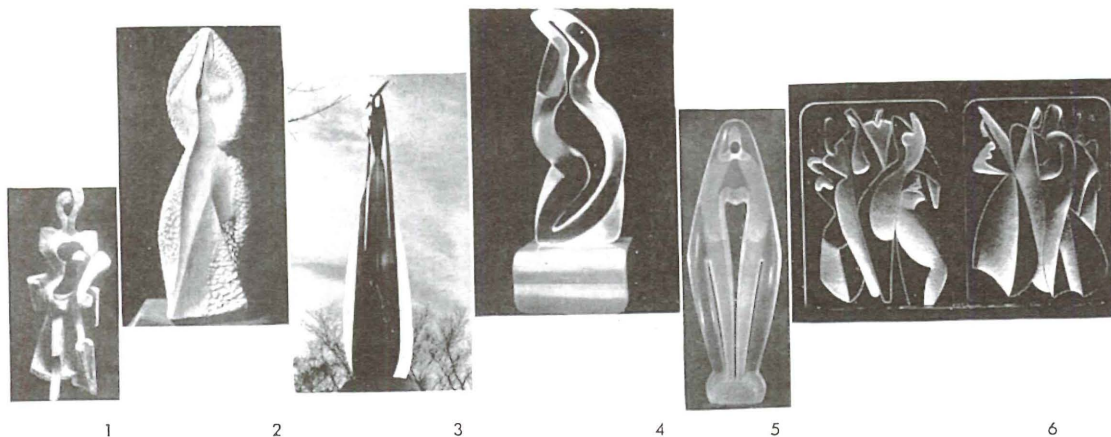


These strange, steel and concrete, spider-webbed, Cambodian-like structures, encrusted with sea shells, broken bottles, incised lines, multi-colored and fragmented dishes, and the imprints of tools, hands, and corn cobs, are the bid for immortality of Simon Rodilla, tile setter and cracker barrel philosopher. Since 1921, without benefit of preconceived design, the three towers and many small walls, loggia, fountains and pathways, have taken shape as a series of meandering impulses. As a result, one enters a bizarre yet pleasant world, one enters a naive, and disturbing, for the ill-assorted quilt work of the textural designs lacks the discipline of a genuine folk art.

Simon Rodilla reads the Encyclopedia Britanica devotedly and for him Alexander the Great, Julius Caesar, Joan of Arc, Amerigo Vespucci and Buffalo Bill are presences more vital and alive than the people in the streets of Watts. "A man has to be good good or bad bad to be remembered," said Mr. Rodilla, glancing up at what he calls his Tower of Babel. It becomes apparent in talking to him that this project expresses the longing of a dignified, lonely, indomitable mite of a man who seeks the immortality of the historic figures he admires.—JULES LANGSNER.



# ARCHIPENKO



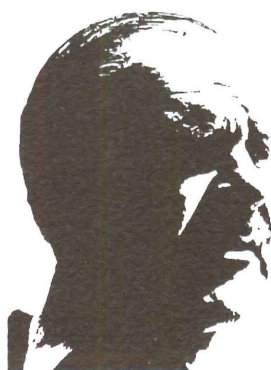
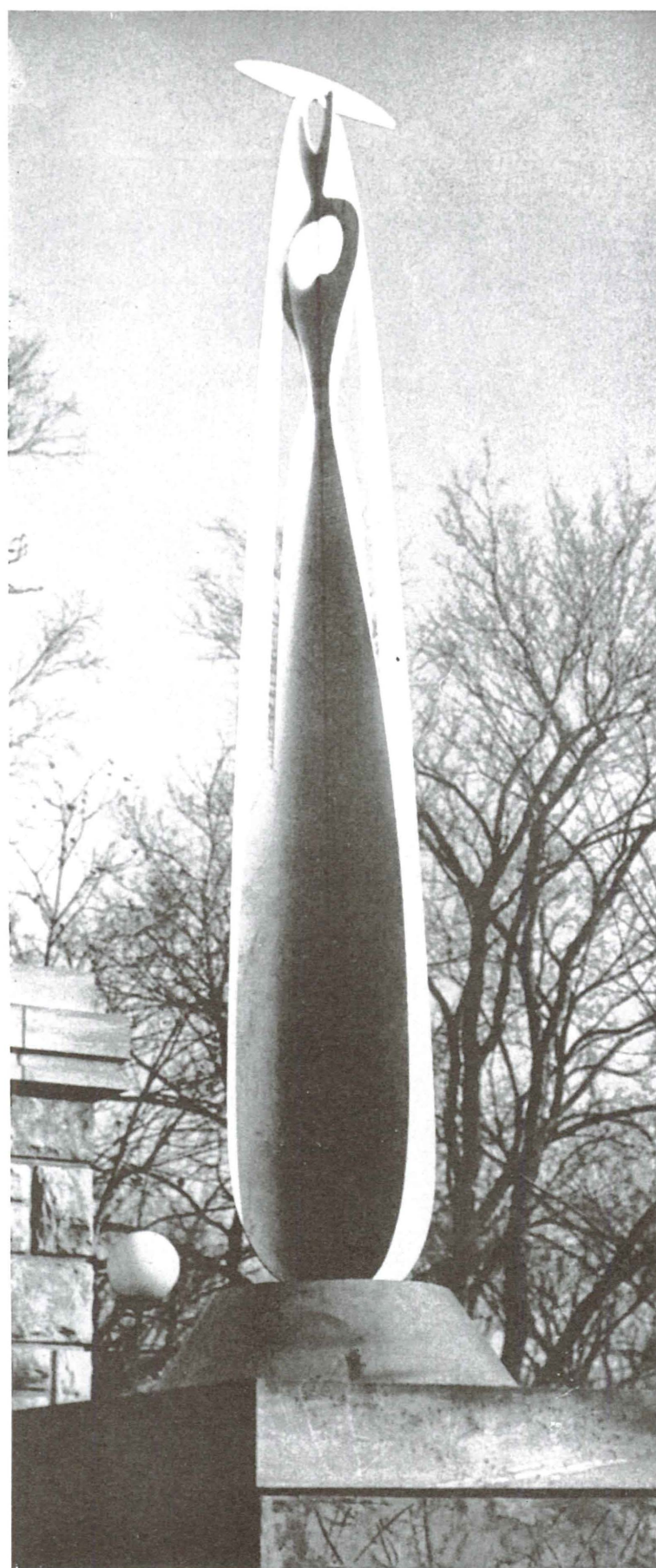
## Space, Light, Transparency

Architecture, more than other types of art, is preoccupied with the problem of the forms of the space. Architecture primarily is a volume of the space inserted between or surrounded by walls. External aspects are the consequence of the form of the space within, plus inevitably the condition of material of which construction is made, plus constructively esthetic and stylistic requirements to conclude a work of art.

It is, of course, not only in the interior of the building that the problem of the space should be resolved but there is also many constructions where the facade consists of the composition of the space, rhythmically alternated with the masses of the solid volumes of the material, like the Parthenon or the Egyptian temples with colonnades. The shape of the space in architecture as art is as important as the shape of the volume of the material. Both are integral parts of the spiritual and esthetic achievement and they are inevitable elements of rhythm and composition. The forms of the space in art and architecture may be compared to the silence (pause) in music, because pause is as important as sound itself, and the forms are equally integrated in the musical composition, rhythm, and phrase. There is no music without silence. This analogy between art and music is not only a psychological association, but it also emphasizes a fundamental and inseparable element of universal rhythm and harmony, consisting of two opposite phenomena.

In some works of art, the interdependence of opposite elements contain esthetic value and some have no value. For instance, in the famous Greek statue, "Laocoon," this space is not a consequence of purely esthetic order; the problem is not one of plastical rhythm, but one of the presentation of the story.

In the numerous works of art with the approaches toward the modeling of the space, there is no spiritual attachments to be found; many are nothing but a senseless drilling of the holes or incavations, disclosing struggles in the web or misconceptions. Some of them justified their failure by protecting themselves by the hardly controllable abstractiveness, while the genuine esthetic value and the problem are resolvable only by spiritual and psychological positiveness, which may be in the (continued on 46)





# THE LADERA PROJECT

A. QUINCY JONES

FREDERICK E. EMMONS

ARCHITECTS

DEVELOPER: EICHLER HOMES, INC.

**SITE ENGINEERING: GEORGE NOLTE**

In presenting this, the latest of the Eichler Homes projects, which is now in process of construction, it is well to remember the success with which these community developers have demonstrated in the past that a progressive attitude and a willingness to work with contemporary architects is productive of not only a series of good living solutions but also demonstrates rather conclusively that there is a large and eager public for good modern design in housing. As in their other very successful community projects Eichler, Inc., has worked in close cooperation with first rate architectural talent and with a sincere interest in providing the best all around results at a reasonable price for the ultimate owner.

In this case, the problem was to design three or four-bedroom houses at the medium cost level on rolling terrain. The street layout and lot sizes were previously established by earlier developers. The site is located near Palo Alto, California, on rolling hills with view throughout 360 degrees. The lots were previously laid out with 80-foot frontage and 180-foot depth with the exception of shaped or cornered lots. The lot types vary from level through medium sloping to steep. Rather arbitrary setbacks were already established by the County Planning Commission and were not susceptible to any substantial change.

It was the developer's desire, as well as the architects' to use dry construction throughout. The houses, therefore, are wood frame with wood and masonry ex-

posed surfaces. The system of construction is based upon two types of laminated roofs with spans from 12 to 16 feet with no intermediate beam or wall support required. All houses are on concrete slabs with wood interior, and exterior wall surfaces either redwood siding or plywood.

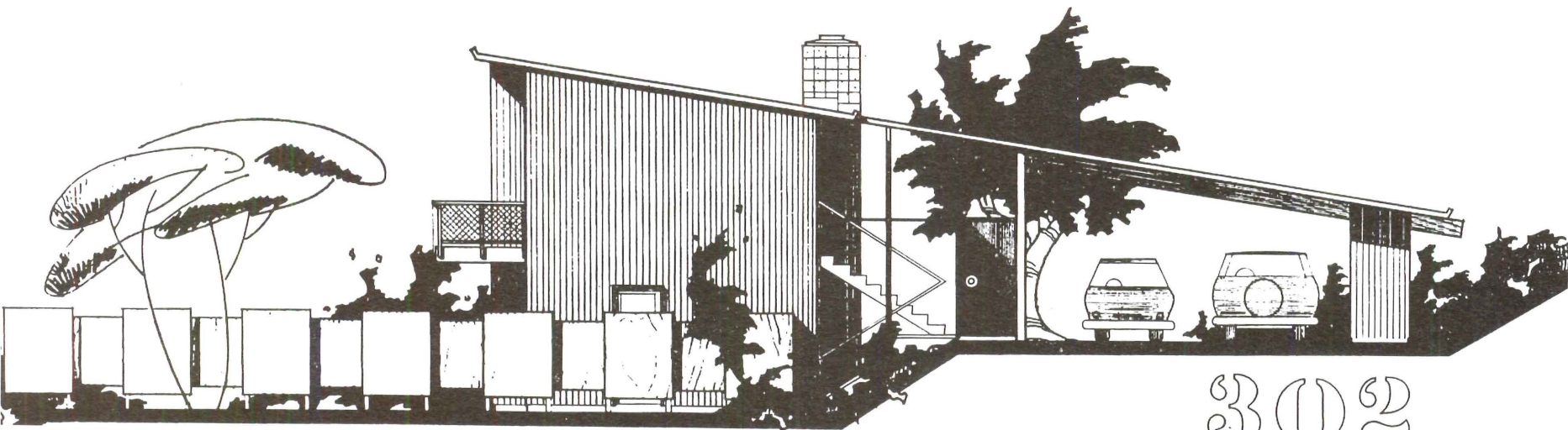
In approaching the project, the architects divided the lots into types: level, medium, sloping, and steep, and houses were designed to fit them. For the level lots, as illustrated, houses 304, 403, and 404 were designed; for the medium sloping lots, houses 302, and 303D; for the steep lots, houses 302, 304U. Careful consideration was given to view, orientation, privacy between outdoor living areas on adjacent property.

The architects considered that a successful solution would have to include a consideration of full land usage and the kind of living permitted by the climatic conditions of the area.

The houses will be sold equipped with dishwashers, disposal units, built-in electric oven and range, Formica counter tops, and radiant heat. In all houses there will be much more than normal cabinet and closet storage space, as well as much more than normal built-in items—book-cases in each living room, raised hearth fireplaces with cantilever hearth slabs providing additional sitting space and built-in brazier type barbecues on each terrace. Each house will have a fencing scheme to provide for screened service yards in order to provide privacy.

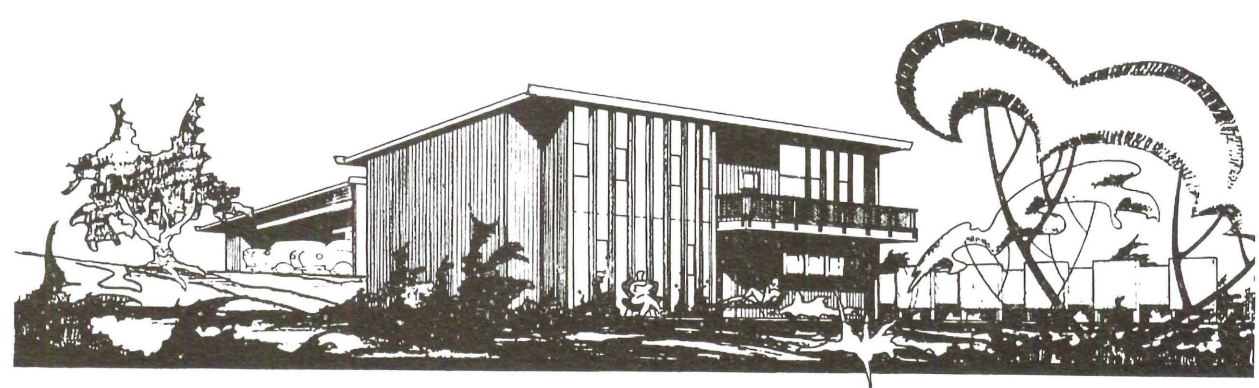




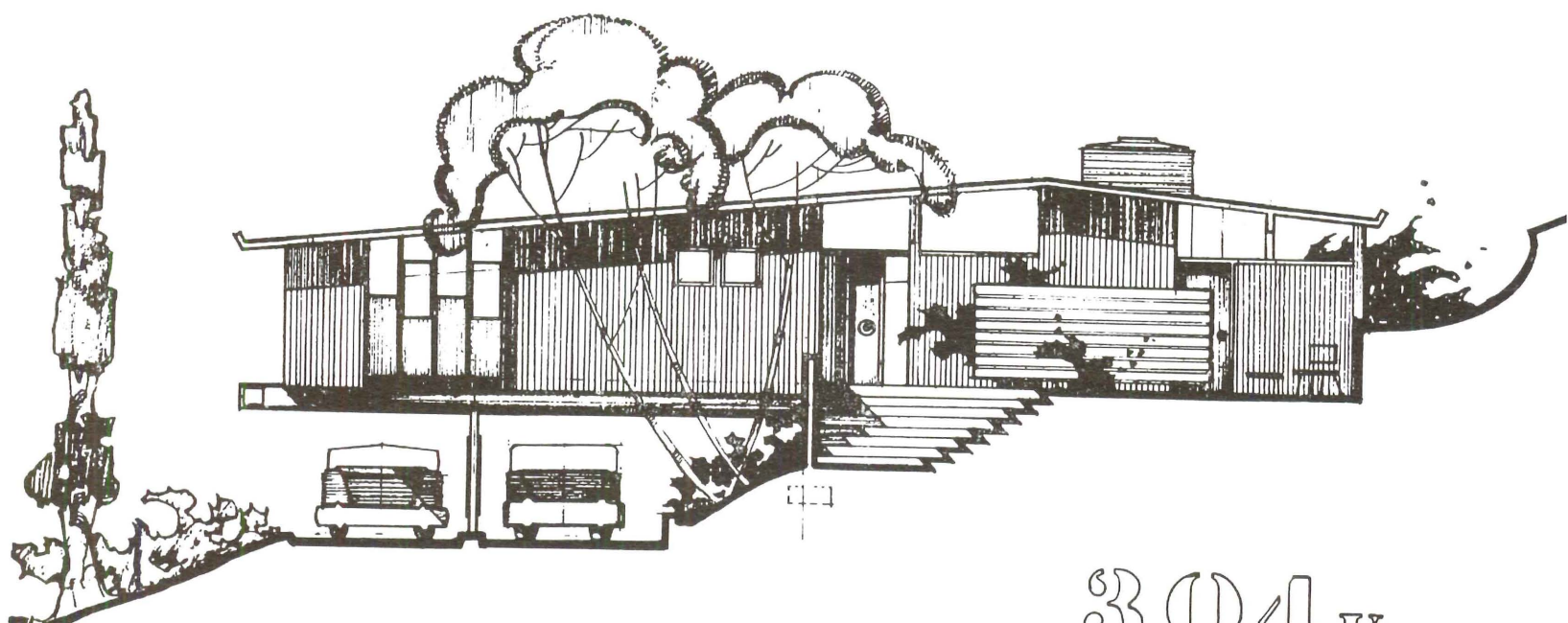


302

A. QUINCY JONES  
FREDERICK E. EMMONS

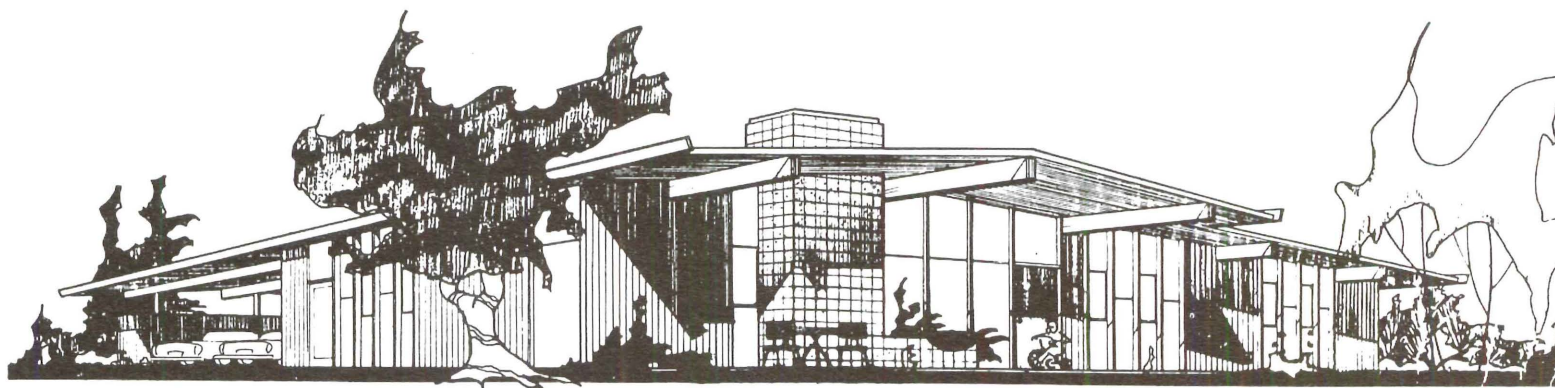
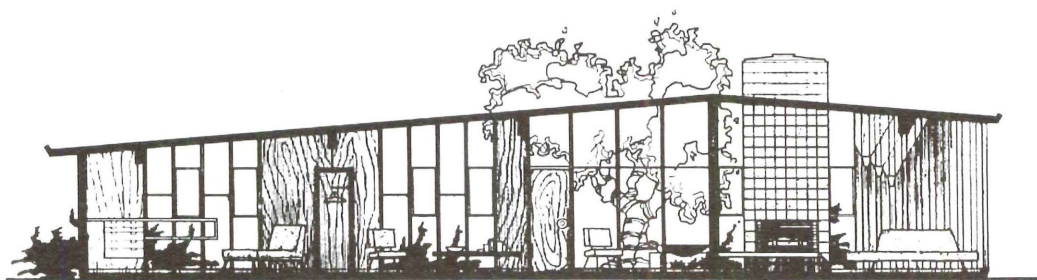


House 302 was designed for medium to steep slopes. The entrance and garage is at an intermediate level half way between the first and second floor. From the entrance, the drop to the living-dining-kitchen area is 4½ feet; the sleeping area is above. All rooms are oriented for views in one direction. Privacy is insured for the side walls of the house have no openings. The living areas open to a sun terrace as well as a shade terrace, the latter made possible by a second floor balcony. The stair well in the house makes it possible to bring planting through a glass wall into the living area.

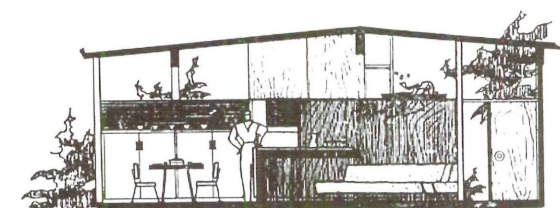
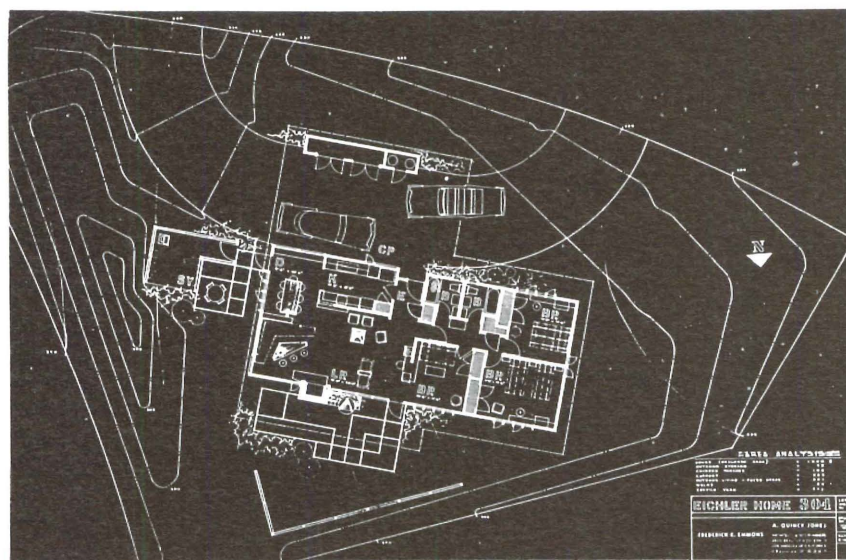


304



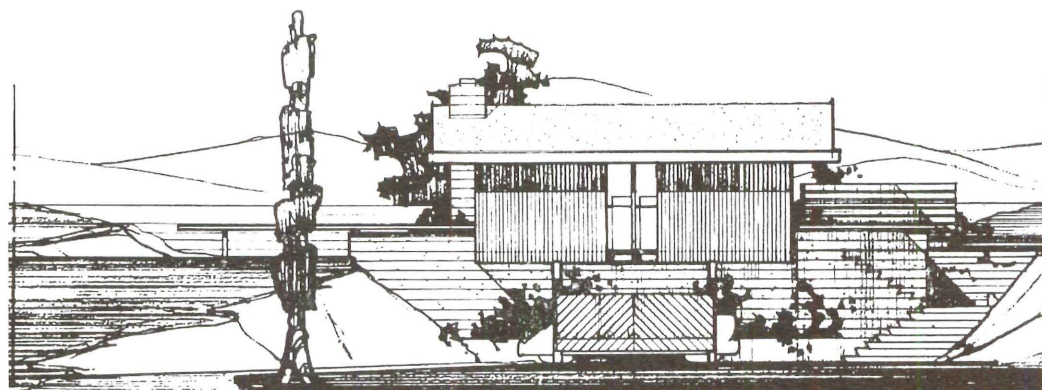


304

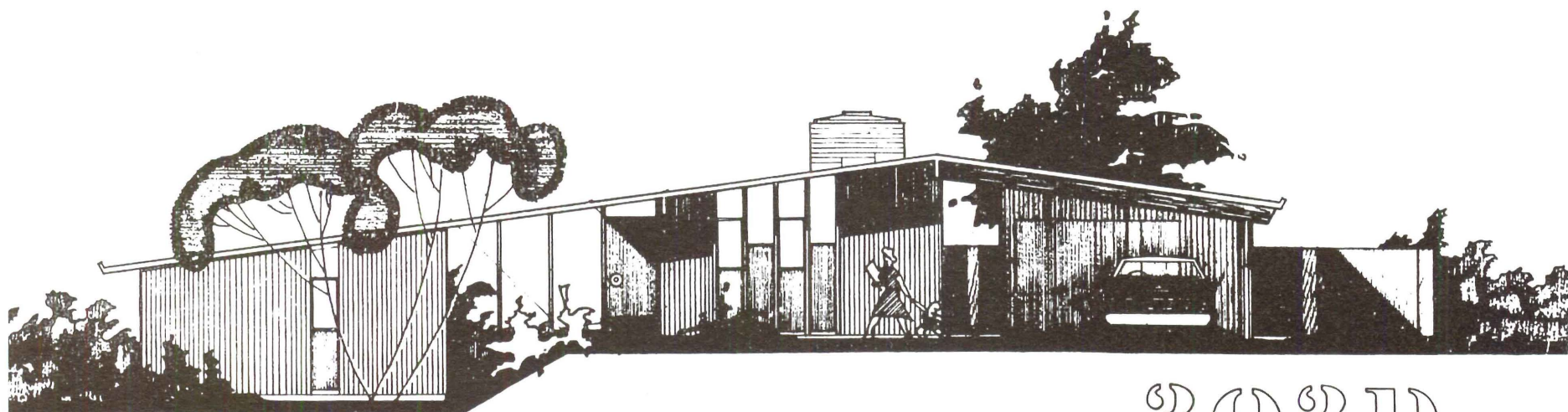


House 304 is a three-bedroom house with two baths designed to fit level building sites. The living and dining area is laid out in a manner to permit views in two directions. On one side of the living area there is a 8 x 24 porch, which gives shade and protection for the garden furniture. One of the three bedrooms is adjacent to the living area and the method of closing off this room is optional with the buyer. He may select a solid wall separation or a sliding partition. Or, the buyer may choose the simplest of all—a complete opening to the living area. In this house, as in all of the houses, the quiet or sleeping area is zoned completely from the living or more noisy areas.

House 304U is a three-bedroom house designed for steep lots and the plan is similar to 304. It was designed for a lot either steep up or down from the road. In the cases where the lot is steep and rises up from the road, half of the house cantilevers away from the terrain on steel beams and forms the car shelter. In the reverse case (when the lot is steep and down from the road), the car shelter is handled in a similar manner to house 304 and the part cantilevered from the terrain then forms a shade garden for outdoor living. In all cases this house is intended to be adapted to the building site so that the living, dining and kitchen areas open at floor level to the terrain and the bedrooms are over the cantilevered porch.

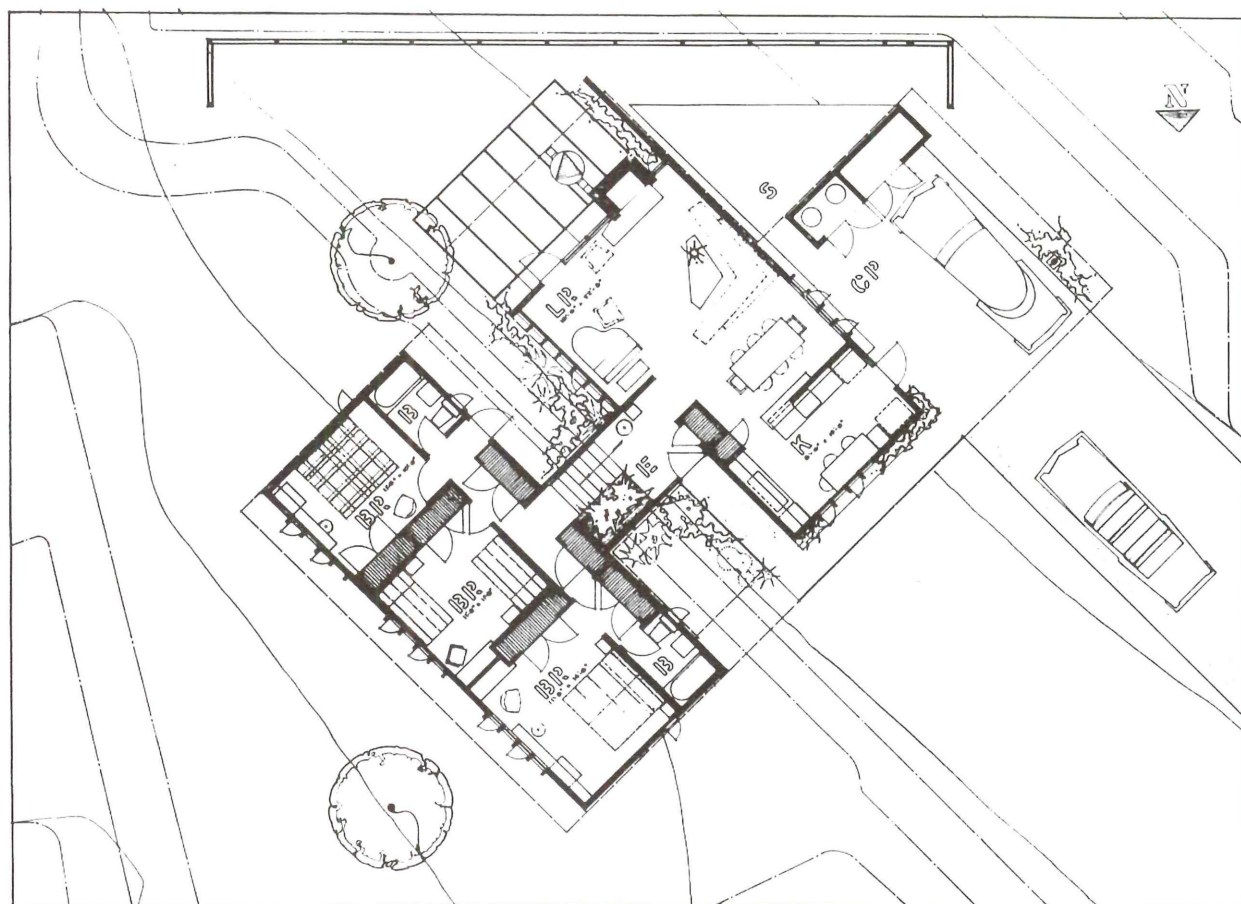




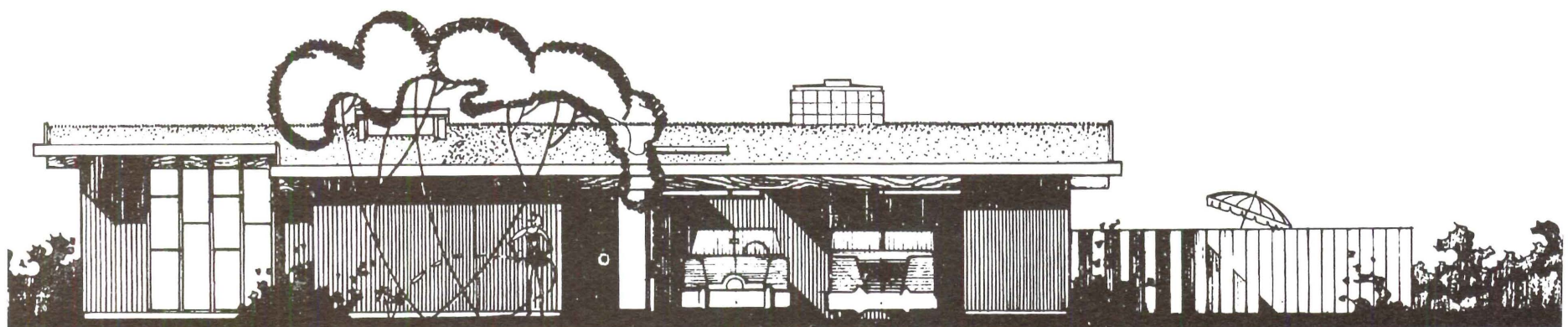


30311

Houses of the 303 type are all three-bedroom and two-bath houses designed to fit medium slope lots. Basically, the plan is two simple rectangles, one housing the living-dining-kitchen area, and the other housing the bedrooms and baths. The link connecting these rectangles houses the entry and stair that makes the two levels possible. In all cases, the bedrooms are either 3½ feet above or below the living area. The open glass connecting allows planting to be carried through the house. A roofed porch 8 x 14 provides a shade terrace and protection for garden furniture. The brazier type barbecue is within this porch.

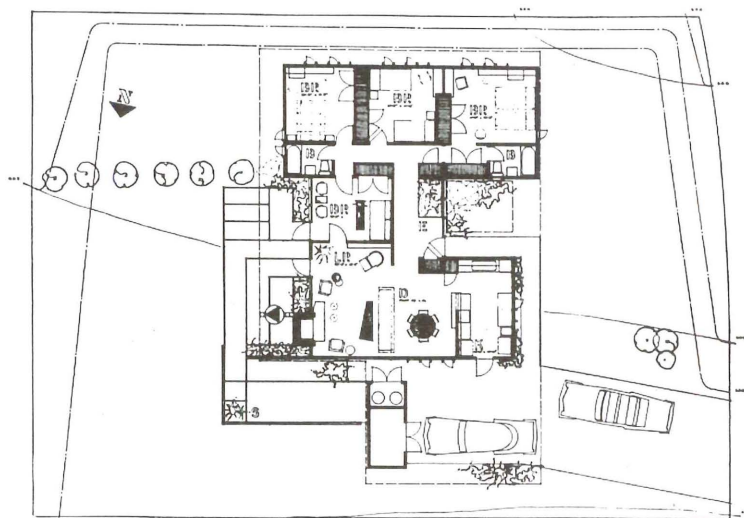


A. QUINCY JONES  
FREDERICK E. EMMONS

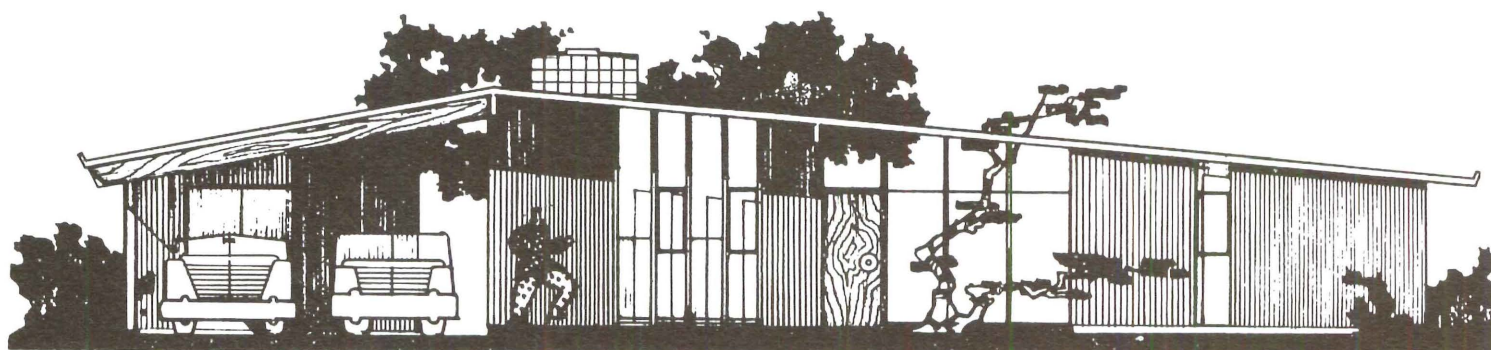


404



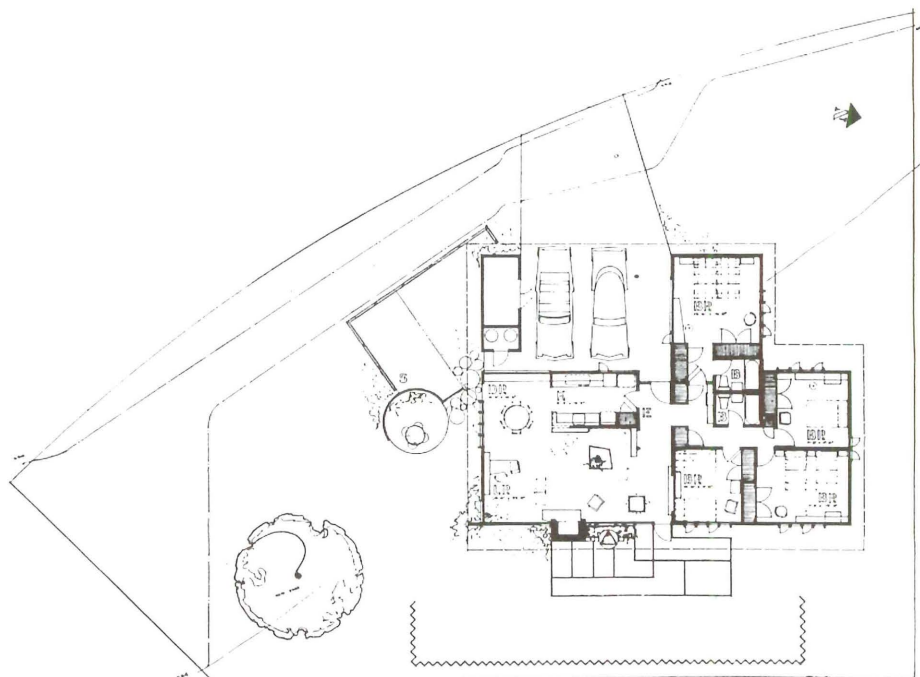


House 403 is a four-bedroom level lot house. It was developed after house 303 was designed and provides an extra bedroom. This house is one that has the view provided for in one direction only, giving privacy from adjacent property.



403

House 404 is a four-bedroom, two-bath house designed for level lots. From a square footage point of view, this is the largest of all the houses, and if the owner chooses to leave the fourth bedroom open to the living area, it provides a living space 40 feet in length along the fireplace wall. The living area has views in two directions.





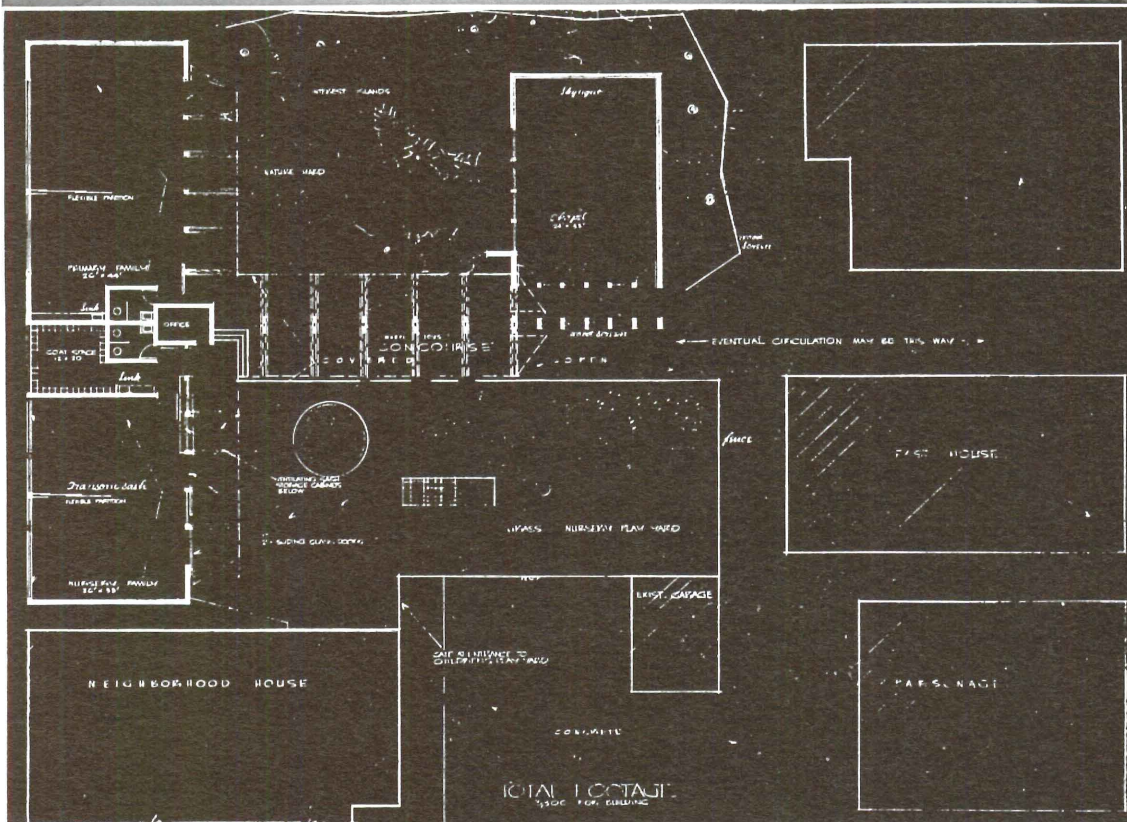
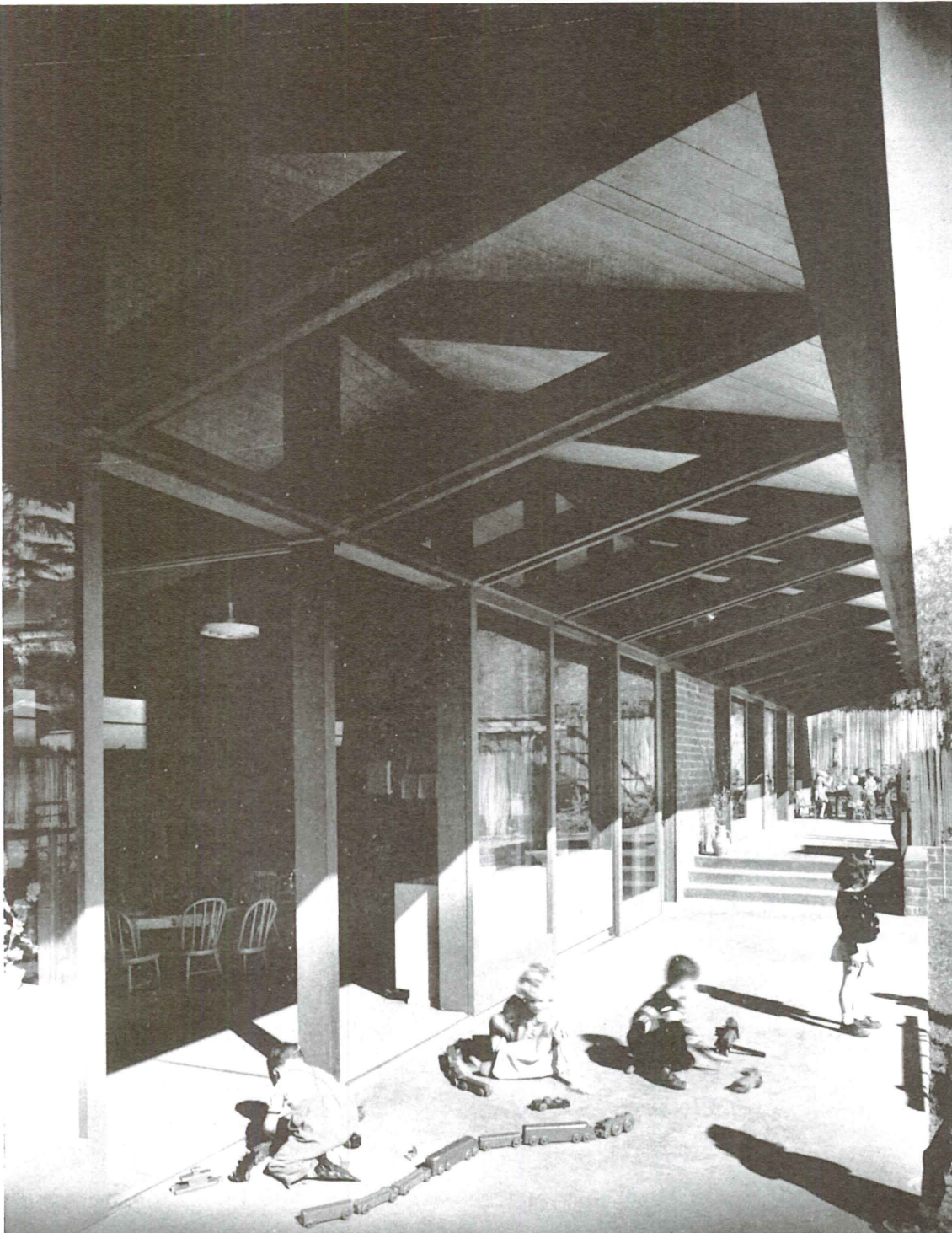
## NURSERY SCHOOL

This well-planned and workable nursery school is part of a church development which is used as a Sunday school facility and during the week for a nursery school program. A good, flexible solution makes provision for future expansion. On a tree-shaded lot, classrooms were laid out to house nursery, kindergarten, and primary school age children. A church to be constructed later will form the principal point of a quadrangle with its south wall to be composed of redwood sculptures designed for child appeal.

The classroom shown consists of four large rooms and central utilities. Sturdy finishes on the interior permit the children to use the rooms with complete freedom. The walls are brick and stained plywood with floors of concrete. The back wall of the building on the property line has high obscured wire-glass windows; the space below is fitted with display boards for the children's work. Large areas can be opened or divided by folding partitions in order to suit the many purposes for which the building was designed. In good weather glass walls on the garden side open to extend the work and play areas.

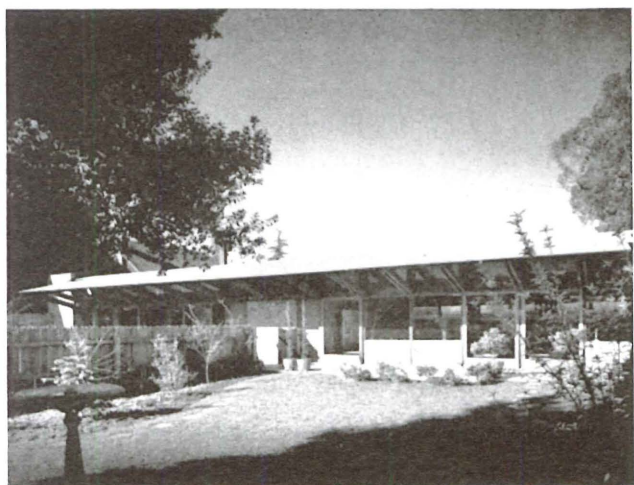
The exterior of the building has been designed to harmonize with existing redwood structures; walls are red brick. A diamond-shaped truss was devised for the glazed side of the building to permit wide sheltering overhangs and to bring in light and air. Until the building of the proposed chapel, a rustic fence is used to separate the playground and the outdoor quiet area. Storage space is provided in each classroom for play equipment and folding cots for rest periods. A central utility area includes lavatories opening both to the interior and exterior. In this same section, pantries are placed in the classrooms.

Future plans include a second classroom building to replace existing houses to the right of the project.





WHITNEY R. SMITH AND WAYNE R. WILLIAMS, ARCHITECTS



PHOTOGRAPHS BY JULIUS SHULMAN



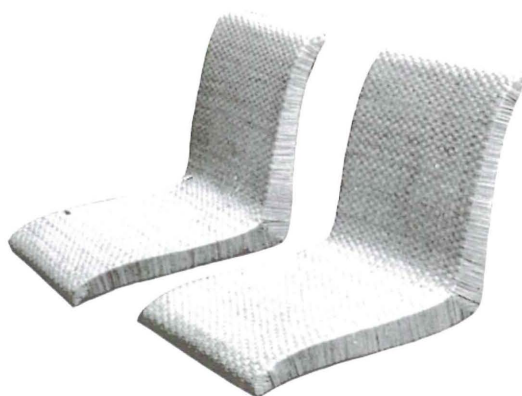




## CHAIRS BY CLARA PORSET



In the developing of the "bataque," the first object was to eliminate the high crown and baroque curve yet retain its gracious lines. The chair is in leather and mahogany and also in mahogany and webbing.



My furniture is said to have a Mexican character. If so, it is a natural result of the objectives I seek; for I design chiefly for Mexicans and strive to produce shapes, as adequate as I may, for their specific conditions of living and their active needs which are also specific.

Practically all of my furniture is made by hand. And this—which is symptomatic of the present stage of the general process of production, still with a larger percentage of manual technique—is perhaps one of the principal factors that determine the special appearance of our forms. The method has inducement not only because of the quality of construction permitted by the skill of the craftsmen who collaborate in it, but it also has limitations. The use of the furniture is restricted by its inevitable high cost.

Most of the natural materials—webbings of palm, hemp, tule and ixtle—are exclusive to Mexico, and accentuate the regional and national imprint of the designs.

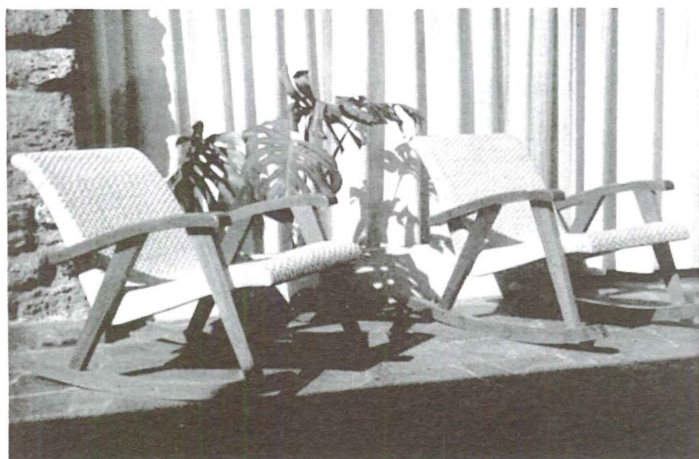
Furthermore, the average Mexican is clearly differentiated anatomically and has also, distinctive cultural habits. These characteristics have their derivations in the form and use of the furniture requiring express shapes and employment. The BUTAQUE\* and the EQUIPAL\*\*—two old types that persist in use—show this well. They have such physical fitness for the user, and so subtle an affinity for his culture, that both can be held as prototypes of the popular furniture that is best adapted to the Mexicans. I have given a great deal of attention to the development of the bataque, and the demand for the type that I produce proves once more its original merit.

In addition to the already mentioned sources that give particular substance to the shapes belonging to Mexico, there is the extraordinary plastic heritage, whose reverberations are perceived constantly by those of us concerned with design in Mexico, making us more aware of its moving forces.

And then I ask, if what I attempt to do in design is achieved, even partly, could it have any other character but Mexican?—CLARA PORSET GUERRERO.

\*BUTAQUE—Mexican term derived from the Spanish *butaca*, used for a type of chair that may have originated in Egypt or in Spain, but wholly assimilated in Mexico.

\*\*EQUIPAL—Modern term given to a type of chair originally Mexican and called *icpalli*, a sort of wooden throne used by high dignitaries.



Above and left, wicker seats for the garden of Enrique de la Mora. Designed first as a rocking chair; without rockers it becomes a garden seat.





Left and below in group, rush and pine furniture designed for government-sponsored housing project: Multi-Familiar. These are the lowest cost chairs in Mexico—38 pesos or \$4.11.



Although most work in Mexico is manual, the Mexican is quite capable of understanding the machine, and as industries grow his facility in the use of the machine grows.

In Clara Porset's present task of searching throughout Mexico for material for an exhibit of Objects of Good Design, she finds an abundance of good machine-made objects.

Her experience in a small factory is that craftsmen may at first wish to conceal defective work with ornament but as their taste and conscience develop they take the same pride in machine work as they formerly did in hand work.

The furniture for the children's waiting room at Ratha Hospital, and, commissioned by the government, the development of low-cost furniture for a housing project are two design assignments recently completed. She assembled the material for the exhibition of modern Mexican architecture at the Palace of Fine Arts this spring.

Clara Porset is married to Xavier Guerrero, the muralist. They once collaborated on a chair, which was seen at the Museum of Modern Art.—ESTHER McCOY.



Left, this chair is of primavera laced with cord. Below left, in this chair designed for the house of Luis Barragan, Architect, the seat has been widened and the radius of the curve enlarged. It is in mahogany with webbing of hemp and ixtle.



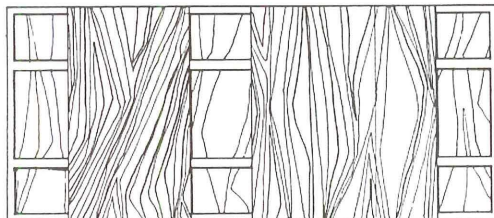
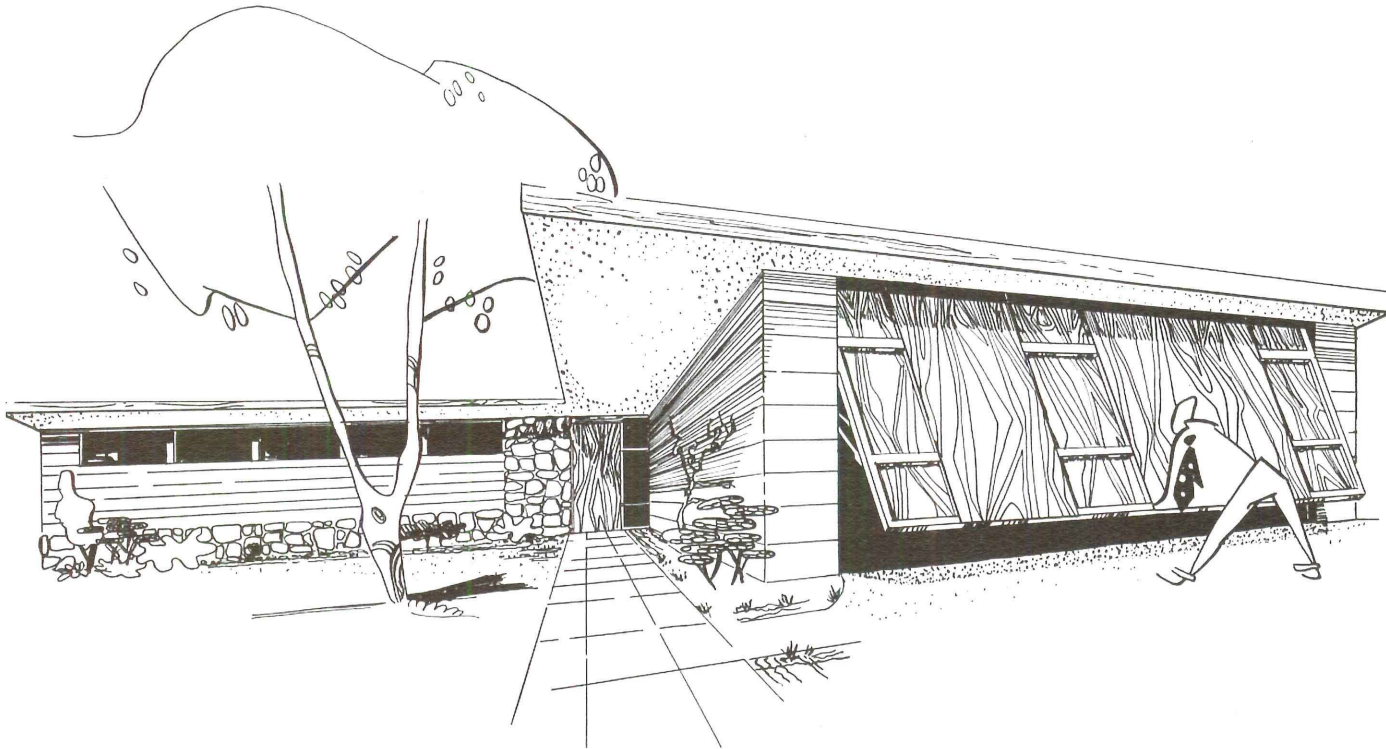
The above chair is in mahogany and wicker and the frame is the same as the one which is laced with cord. It was designed for a home in Cuernavaca.

PHOTOGRAPHS: LOW COST CHAIRS, URSEL BERNATH  
CLARA PORSET AND ALFONSO ROJAS, ELIZABETH TIMDERMAN  
OTHER CHAIRS, LOLA ALVAREZ BRAVO



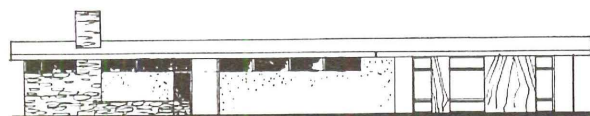
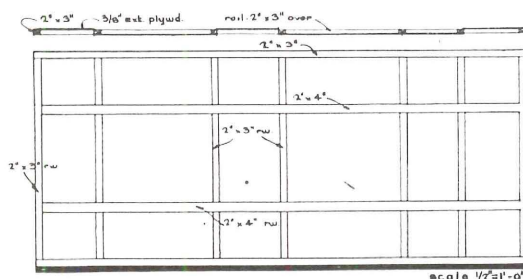
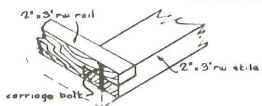
# WINNERS: THE TAVART COMPETITION

THE RESULTS OF A GARAGE DOOR COMPETITION SPONSORED BY  
THE MAGAZINE ARTS & ARCHITECTURE AND THE TAVART COMPANY



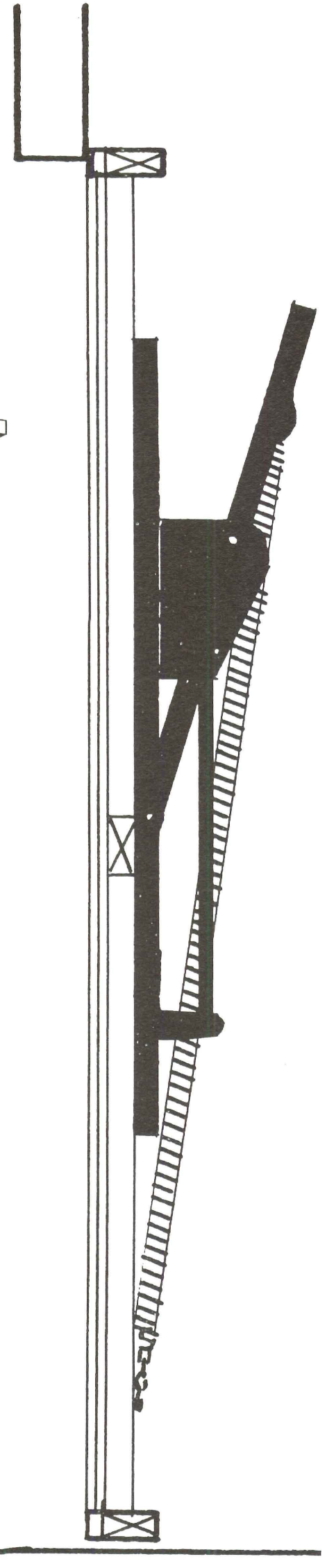
## MATERIALS

9 pcs. 2" x 3" - 16'  
7 pcs. 2" x 3" - 7'  
4 carriage bolts - 7/8" x 3"  
2# 5d galv. nails  
all structural wood to be redwood  
time of job: approx. 8 hour - 12 hours



The winning design by Quentin Sternberg is made up of alternate panels and susceptible to considerable variation in overall pattern by way of division. The door is easily assembled from readily available materials; in construction it should be durable, but more important, it can be so rearranged that it offers the architect an opportunity to work within a flexible pattern in adapting it to the individual house involved. Further modifications in color and texture are immediately suggested by the idea, and this design was chosen as the winning entrant because, within the restrictions of the competition, it managed to offer a wide choice of variations in a design problem that is a constant plague to the architect who attempts to make this large exterior area of any small house interesting.

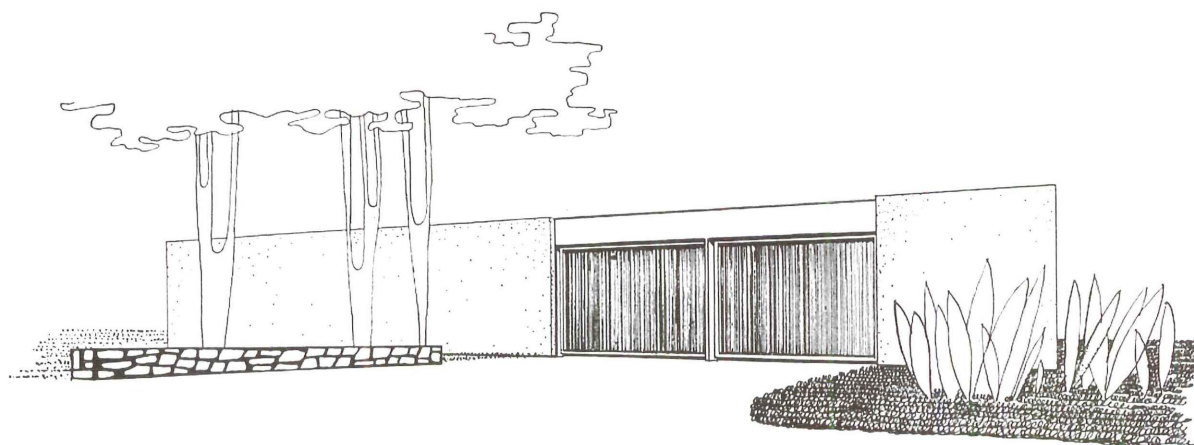
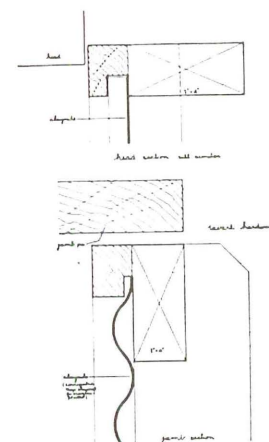
FIRST PRIZE: QUENTIN STERNBERG





This competition, to which there was a most gratifying response, has now been judged and the selection of the winner and the honorable mentions are shown here. The jury was confronted with the difficult task of choosing from a very large number of entries, and we feel that its decisions have resulted in a good presentation of fresh and original approaches to the problem posed. The jury consisted of John Rex, A. I. A. President, California Council of Architects, Chairman; Hunt Lewis, Industrial Designer; C. Gordon De Swarte, Structural Engineer; S. Glenn Varley, Tavart Company, Technical Adviser.

This is a luxury type garage door. However, its application could be very exciting when properly used. The jury thought particularly on hillside developments where very little fenestration was used or on houses very close to the street. This door offers an interesting building solution to the garage door problem.



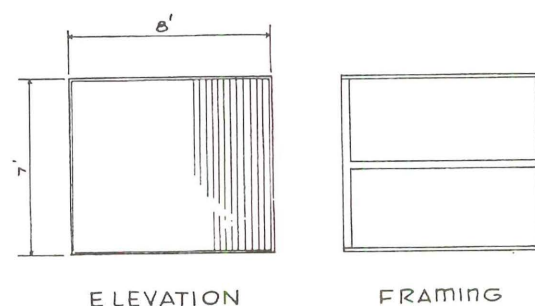
**REPORT OF THE JURY:** The problem of designing a garage door which, in reality covers a hole in a house, is a stimulating problem for a jury, and among the many entries for this competition some thoroughly and interestingly diversified solutions were presented. Unfortunately, many of the entrants did not study the technical requirements and so were disqualified. The winning design was selected after considerable deliberation by the jury. It was chosen because it offers amongst other things a wide variety of design possibilities. Its parts are readily accessible in any good lumber yard and can be assembled readily by the average mechanic. In its possibilities of achieving an interesting play of light and shadow the design seemed to offer the best all around solution.

In judging the work submitted the jury felt that the winning designs should be those which could be used generally in any kind of house and meet the demand for the average garage door in the various parts of the country, although many of the designs submitted were usable only in certain regions where a mild climate existed.

The five awards were diversified in one or more ways; however could not qualify in others. In some cases the idea was good but the application limited and could not be used except on a certain type of building.

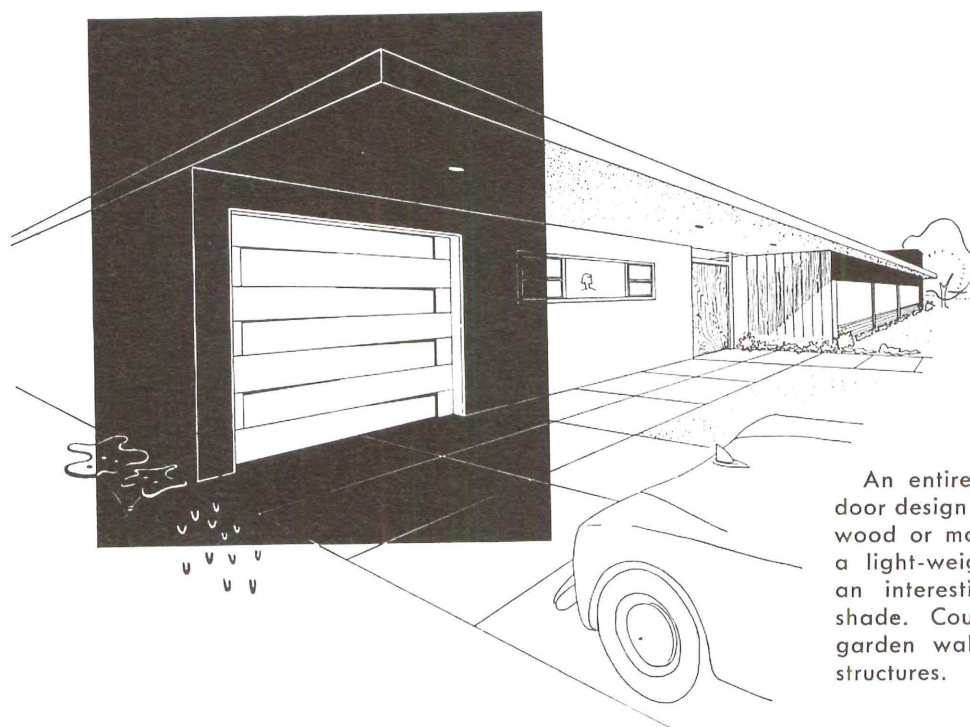
The wide variety of ideas submitted indicates many possibilities in garage door design, and the results should offer stimulating thoughts to all architects and designers who work with the garage door problem.—  
JOHN REX. (continued on page 46)

#### HONORABLE MENTION: VLAD BALABANOV GEORGE SHINNO



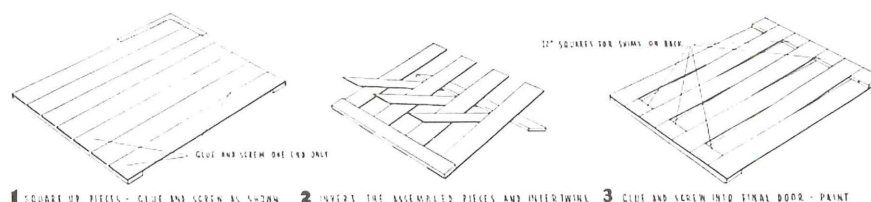
ELEVATION

FRAMING



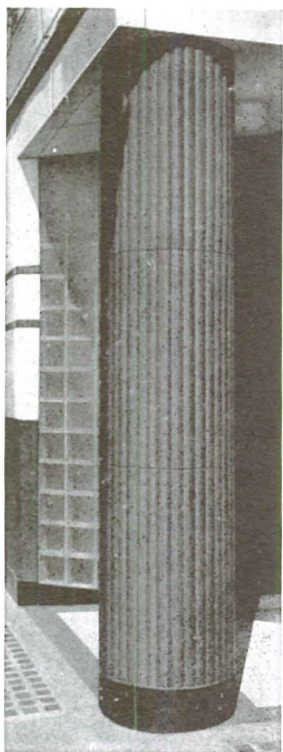
An entirely new concept in garage door design based on lace work of plywood or masonite. This solution offers a light-weight inexpensive door with an interesting pattern of light and shade. Could be readily tied-in to garden walls and other architectural structures.

#### HONORABLE MENTION: ROBERT LONSON



1 SQUARE UP PIECES - GLUE AND SCREW AS SHOWN 2 INVERT THE ASSEMBLED PIECES AND INTERWEAVE 3 GLUE AND SCREW INTO FINAL DOOR - PAINT





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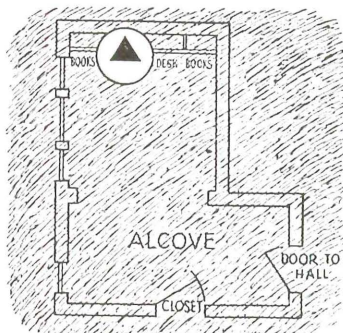
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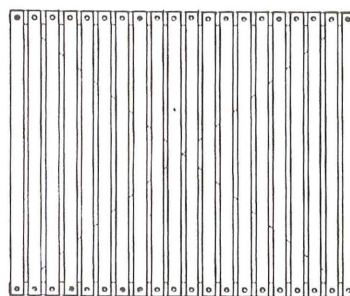
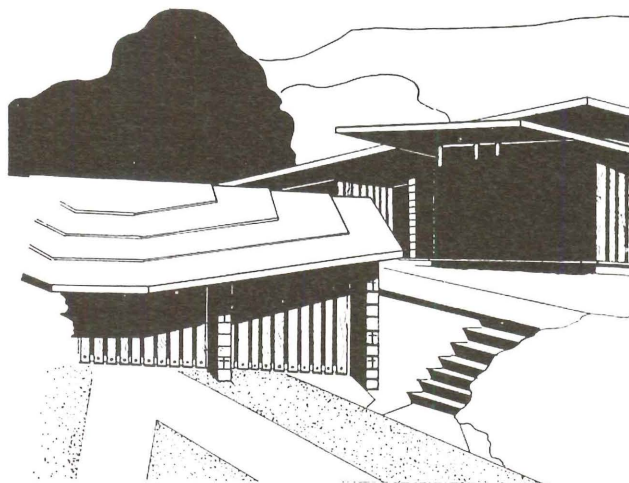
It's easy to install concealed raceways and extra outlets during construction. The cost is small and customer appreciation is great. For help in planning, call your local Pacific Telephone office and ask for "Architects and Builders Service." It's free, of course.

Put built-in telephone facilities in your plans

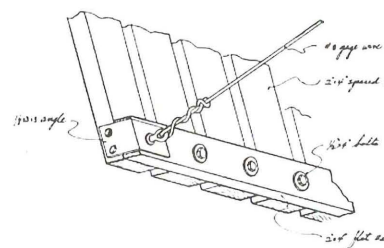


**Pacific Telephone**

## HONORABLE MENTION: GEORGE FRANK LIGAR

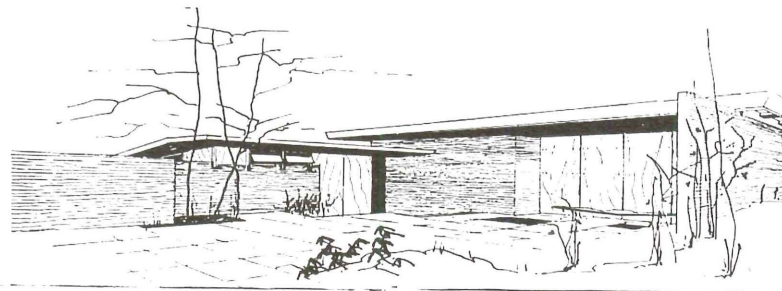


ESTIMATE OF TIME REQUIRED TO BUILD DOOR ON JOB, WITH ELECTRIC DRILL, - 2 1/4 MAN HOURS.



This door is almost original in aspect with open slats instead of a closed door. Could be used for carports, protection, etc. Certainly many applications are possible of this type of door in the proper region.

## HONORABLE MENTION

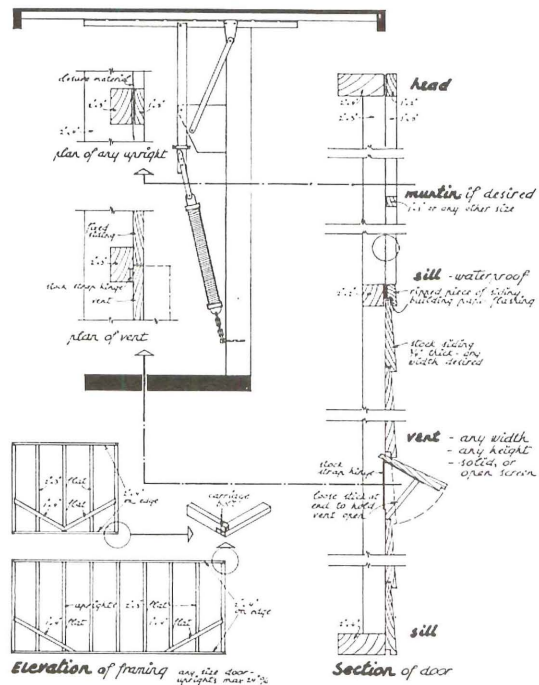
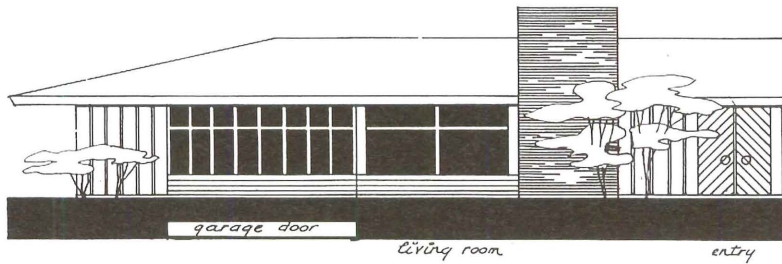


This design was selected because of its complete simplicity with a new idea for a garage door using new structural frame and a series of wooden trusses plus a device to hold the sections of plywood together being adaptable to almost any garage door.

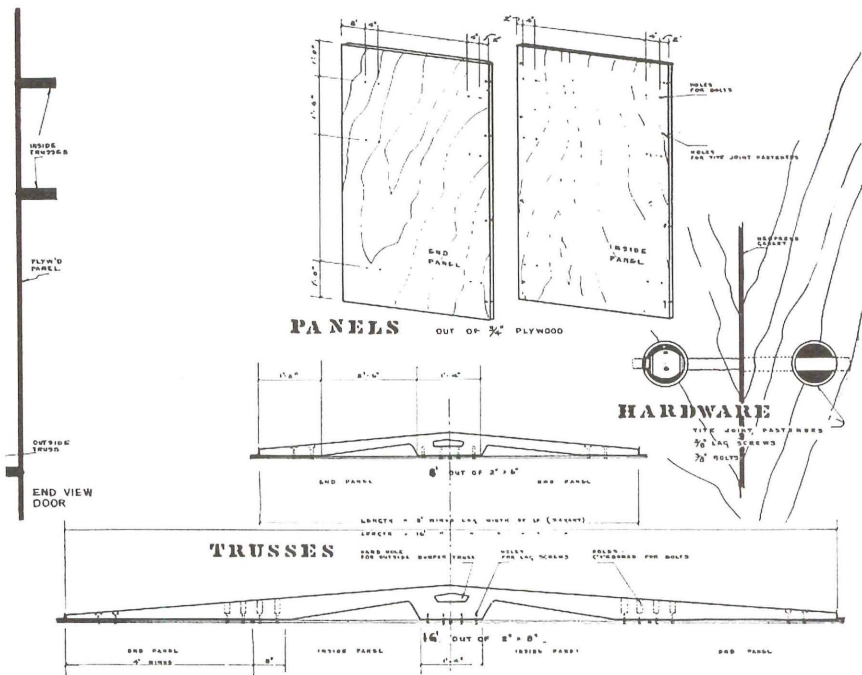


This door was chosen because of its flexible arrangements and the possibility of a modular type unit to fit almost any conditions. There are various materials which can be substituted as alternates and it will fit in almost any architectural pattern.

# HONORABLE MENTION: JOHN KEWELL



# PAUL GRUNBERG .. DEES-PORCH



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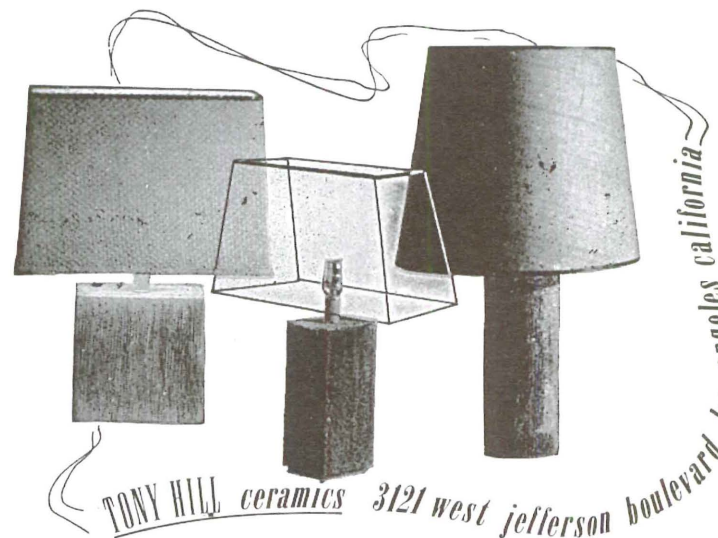
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### CONTINUED FROM PAGE 17

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. De Pree, 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; Parkerized 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.

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

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29" x 9 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 equip-

ment, 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 17½" 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.

• (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.

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(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.

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• (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.

(120a) Fiberglas (T. M. Reg. U. S. Pat. Off.) Roof Insulation: Write for Design Data A. I. A. File 37-B-2 "Fiberglass Roof Insulation." Describes properties & advantages—furnishes application data and specifications for this insulation designed for use in construction of built-up bitumen bonded roofs—either asphalt or pitch. Fiberglass Roof Insulation provides a firm, durable layer of insulation for all types of roof decks having slope of 2" per ft. or less. Heat conductances are exceptionally low. Durable—fibers of glass are unharmed by possible dampness. Economical—Light in weight—Good mopping surface—Rapidly installed by standard methods. Available through authorized distributors and roofing contractors. Owens-Corning Fiberglas Corp. Dept. 88-H, P. O. Box 89, Santa Clara, Calif.





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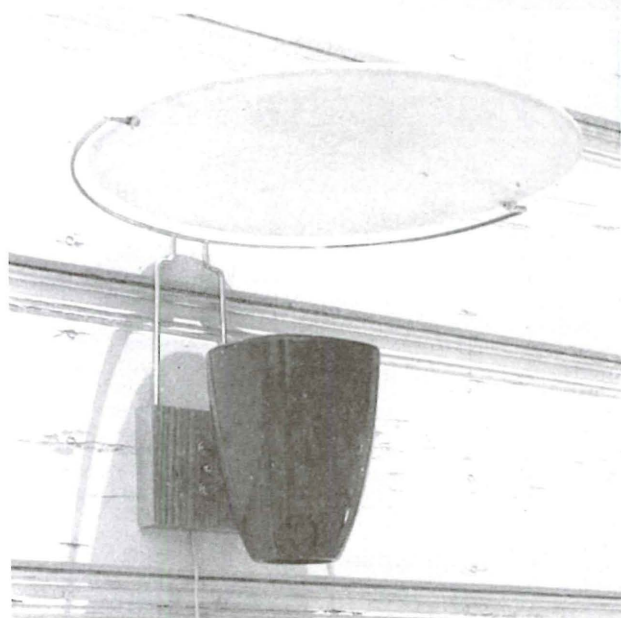


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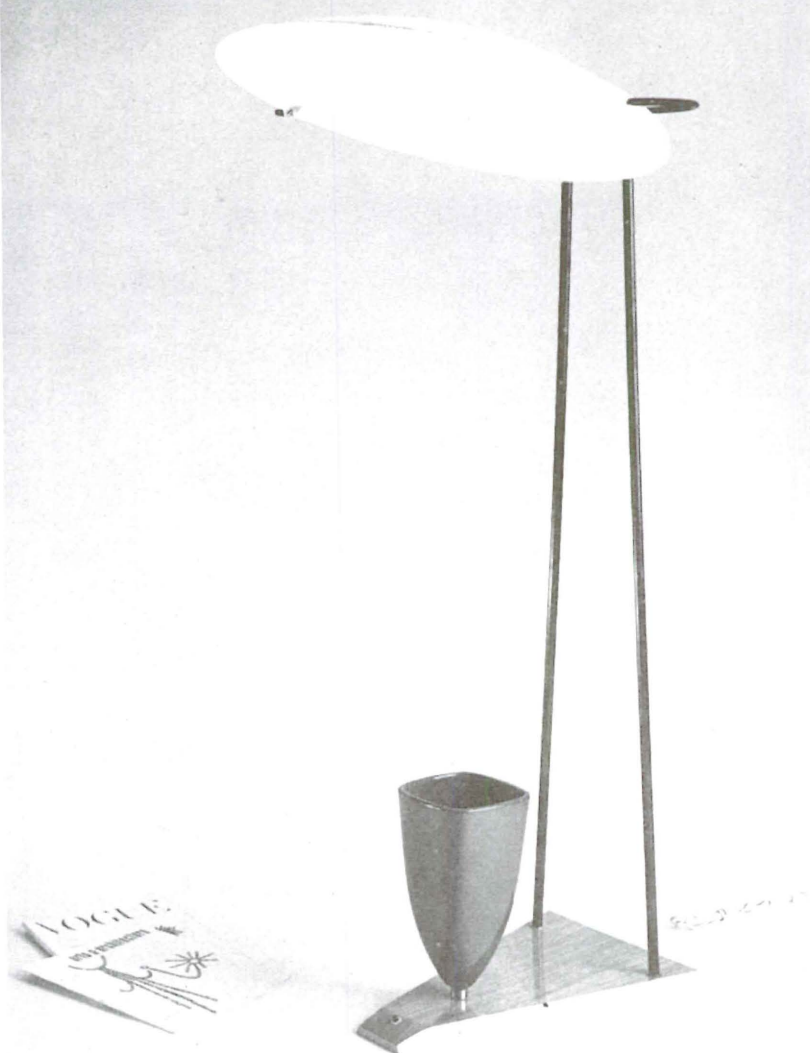
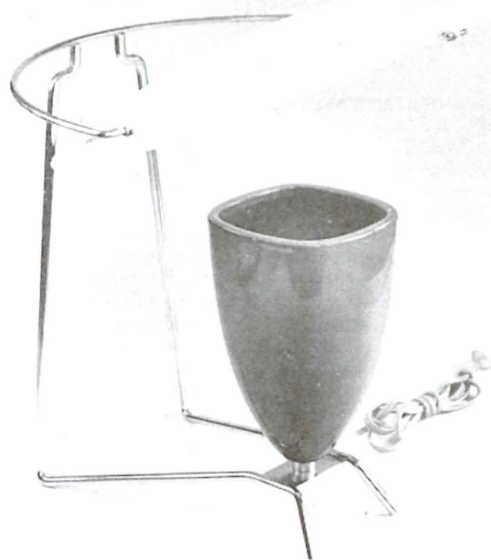
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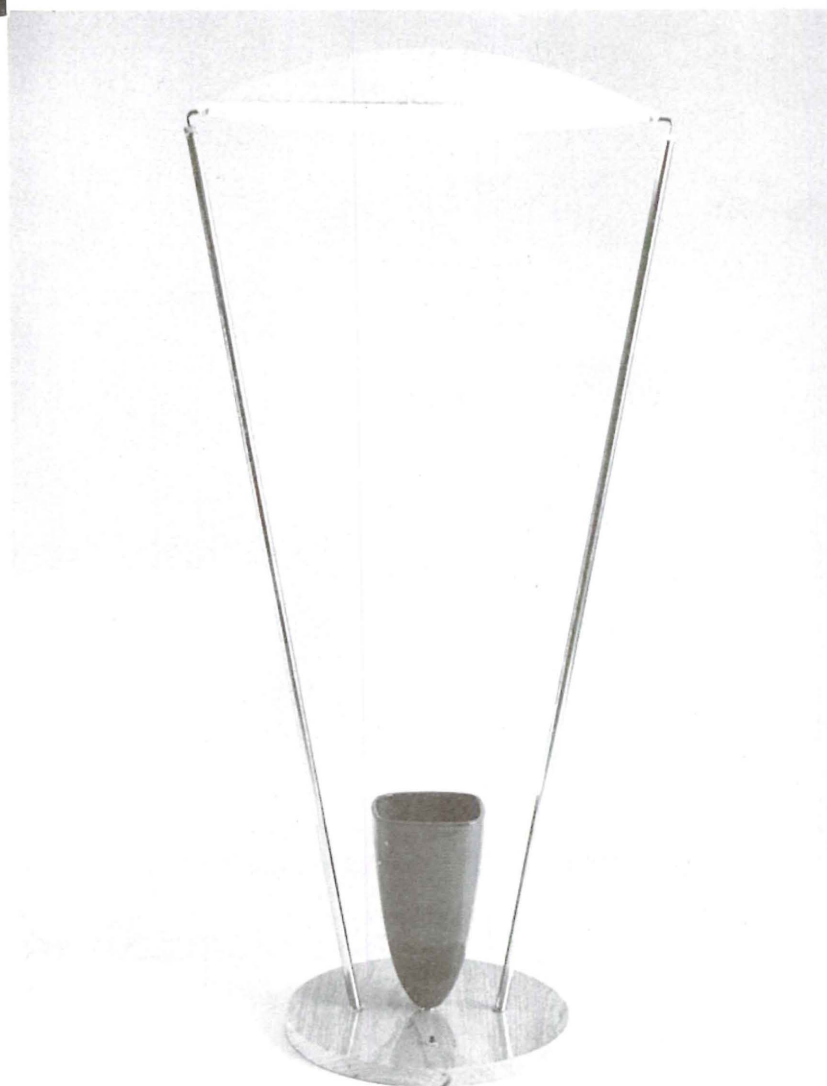
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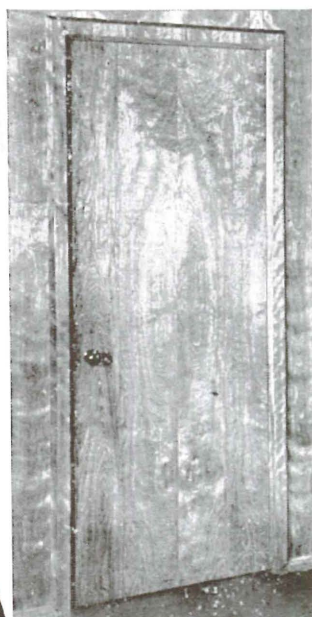
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●(95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street,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

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●(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.

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●(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 recessed surface mounted lenses, 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.—Becker/Gruen Lighting Co., 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.

●(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.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(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.

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

(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**

(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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(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., 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.

(118a) Redwood Color-Preservative: Literature on new Liquid Raw-hide Redwood Color-Preservative; directions for use; description of results; information on "Behr Process" explanation of how this new preservative repels weather, retains color, is mildew resistant, penetrating and without sheen.—Linseed Oil Products Company, 355 Del Monte Street, Pasadena 3, California.

• (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 Carrco 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.

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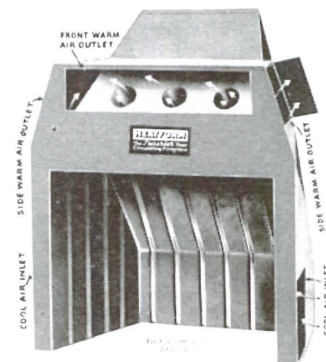
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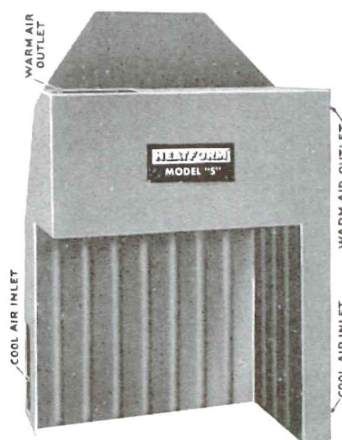
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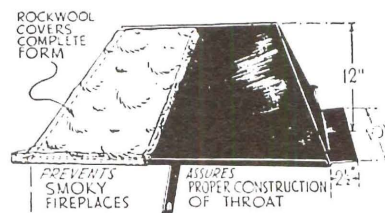
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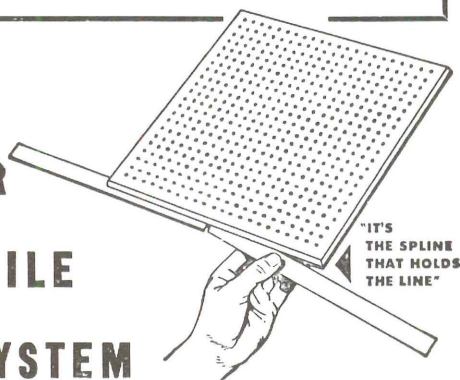
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(826) Bathroom cabinets: Folder bath-room cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(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 hi-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 optionals; 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.

(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.

#### 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.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, cellophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.



(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, 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(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.

(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.—Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2 3/8" x 1 1/2" deep corrugations; weight 3/4 pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

#### VISUAL MERCHANDISING

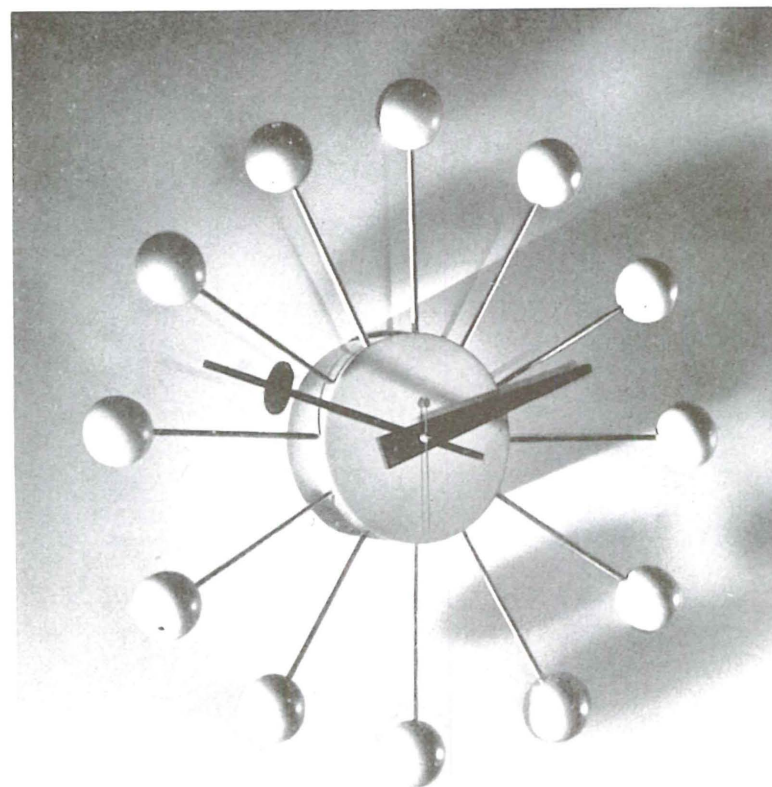
(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

#### ALEXANDER ARCHIPENKO continued from page 26

spiritual value and abstraction, but not in the nothingness.

In the century-long creative art, there were many methods of using space, significantly and in many variations, however, there are still opportunities of new conceptions and new applications in the space and concaves in the field of art. It occurred to me in the year (1912) Illustrations No. 1 and No. 2), to interpret new ideas; to give to the space and to the concave the plastical meaning of the absent object, of a souvenir interpreted symbolically by the shape of space. The novelty in my discovery consists, not of an accidental shape of space and concave, but it is the product of a controllable esthetic element, parallel to the form of the material, not only as a duplication, but also as an expressive suggestion of the known but absent object. Such characteristics are a guide toward a psychological order which deals with the principles of interpretation and with the methods of the equivalency as a smybolical shape of the absent matter. It is a sort of immaterialization.

Illustration No. 3 is a recent commission executed for the University of Kansas City, Missouri. It is two identical fourteen feet high statues in iron, decorating the main entrance to the university. The modeling of the space in these statues is used in such a manner that from every angle of observation, the



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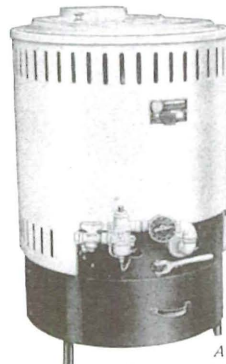
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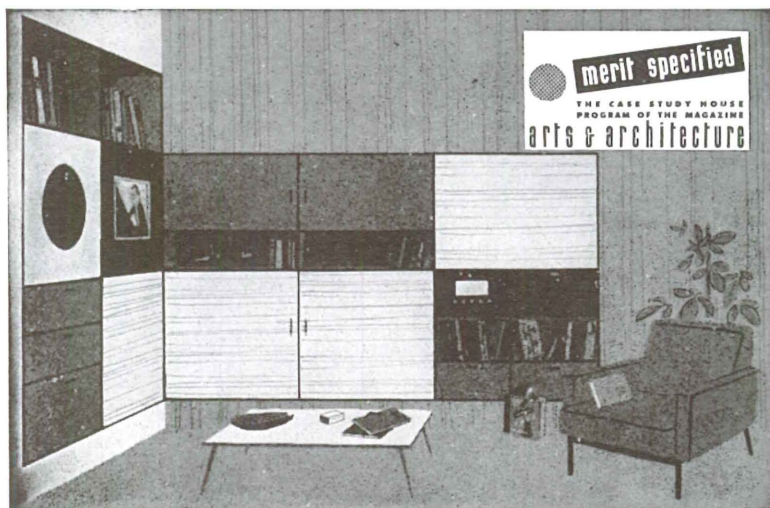


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forms of the space and of the material integrally constitute rhythm and subject, which is an abstraction of the feminine figure. These statues are electrically illuminated in an amber color.

Modern industry offers opportunity to the arts to explore new esthetic methods by using entirely new materials. For instance, transparent plastic offers an entirely new approach and produces new esthetic effects by having the property to conduct light in the same manner as water pipes conduct water. From the year 1947, by using plastic, I resolved interesting problems of the modeling of light and of transparency.

Illustrations No. 4 and No. 5. This material is adaptable for four esthetic medias: space, concavity, transparency, and light, from which I create my design.

Illustration No. 6 is a design with the light. This is a 7-foot high, movable wall, in a modern house in Chicago by George Fred Keck, architect. For the most modern and most artistic wall decoration the light may become the triumph of the modern artistic spirit, if architecture will give more consideration to this medium.

**STATEMENT OF THE JURY**  
continued from page 37

There was a remarkable variety among entries and it was exciting to note how broad a public is apparently concerned with matters of this sort. The jury was both surprised and amused; furthermore, in its difficulty in spotting the locality of the winning designers. In several cases eastern entries were guessed wrongly as Pacific Coast and vice versa. It probably shows how universal good design is by now.

By and large, we were struck at first with the comparative lack of radically new design approaches evident, but we ended by wondering whether or not we ourselves could have succeeded as well as the entrants we judged in making a "silk purse" out of a garage door. We doubted it.—HUNT LEWIS.

There were many designs demonstrating unusual treatment and uses of some of the newer materials on the market. Some of these, although really outstanding in their treatment, were eliminated because the cost of the material would take the door out of consideration on all but more expensive homes. A few had to be eliminated because of the complete disregard for the rules of the contest in the presentation of their work.

The final selection of the six drawings represented in the best possible light all the ideas submitted in the contest. There were, of course, several drawings with a varied treatment of the same idea and we believe the best was selected.—S. GLENN VARLEY.

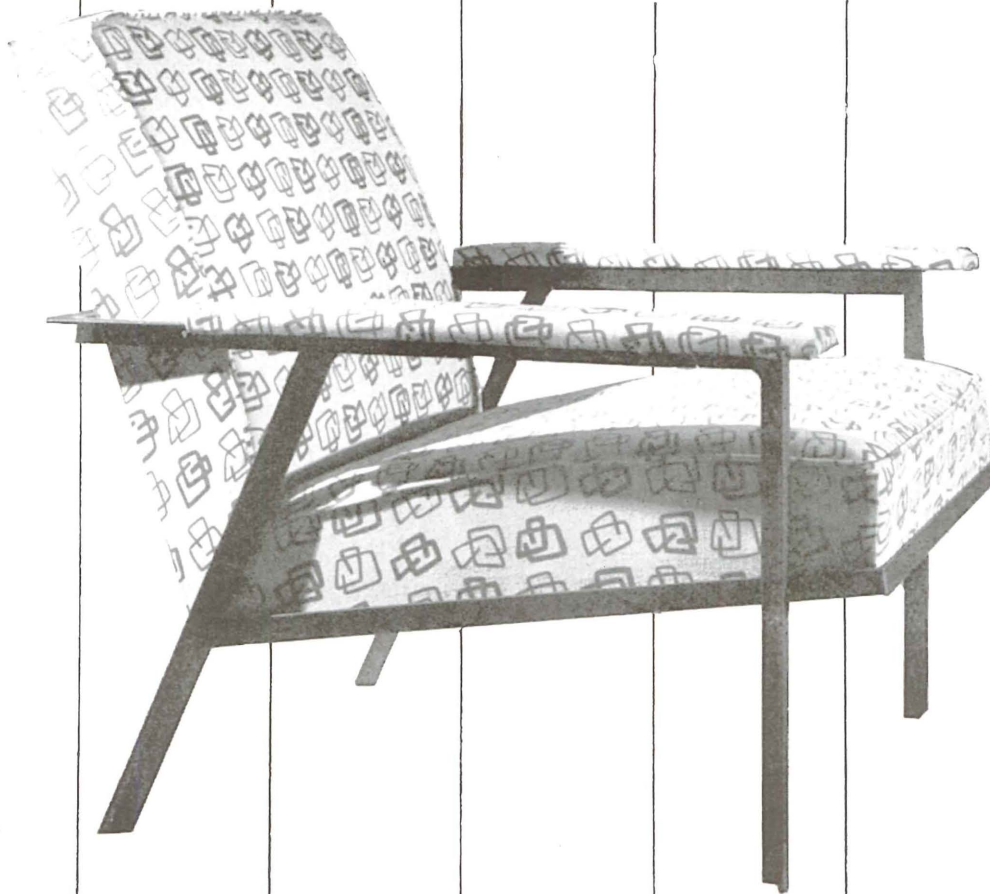
It was this juror's first opportunity to serve on a panel of this nature and the first impression was that the competition had aroused unusual interest as represented by the large number of designs that had been entered. Narrowing all these down to six—one first prize and five honorable mentions—was no easy task, and it might be mentioned that at no time after the first elimination was there complete unanimity among the judges.

The first eliminated were those who had failed to follow the clearly established conditions of the competition such as the structural adaptability of the design to the hardware, the ready availability of the materials or on-the-job fabrication features. It is believed that many of this group had interesting ideas and the jurors eliminated with regret a few who might otherwise have survived much longer.

The winning design, in addition to meeting all competition conditions, presented a design that was simple in construction, structurally sound and offered a flexibility of pattern which could be obtained either by simple rearrangement of panel sizes or by color. Any such variations could still have maintained the basic design idea.—C. GORDON DESWARTE.



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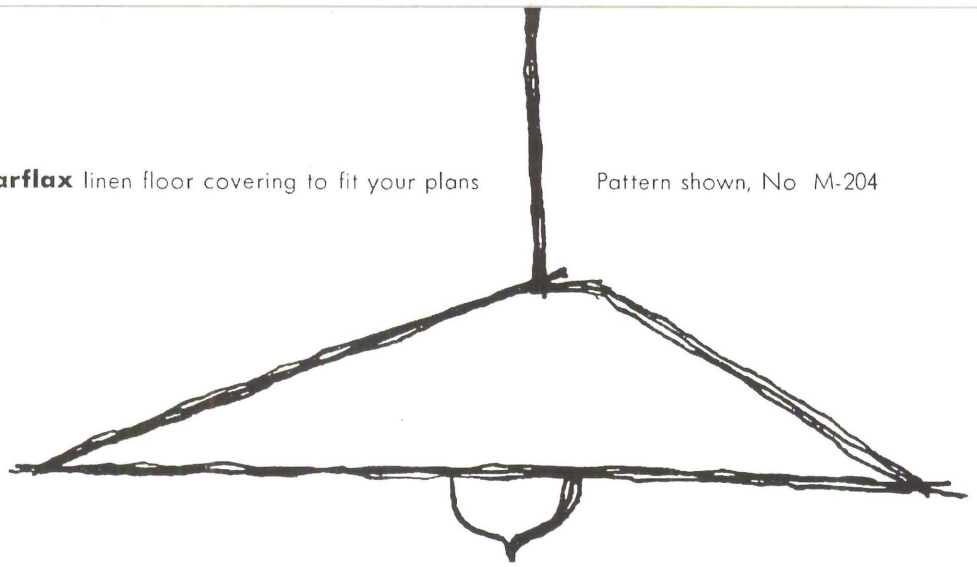
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