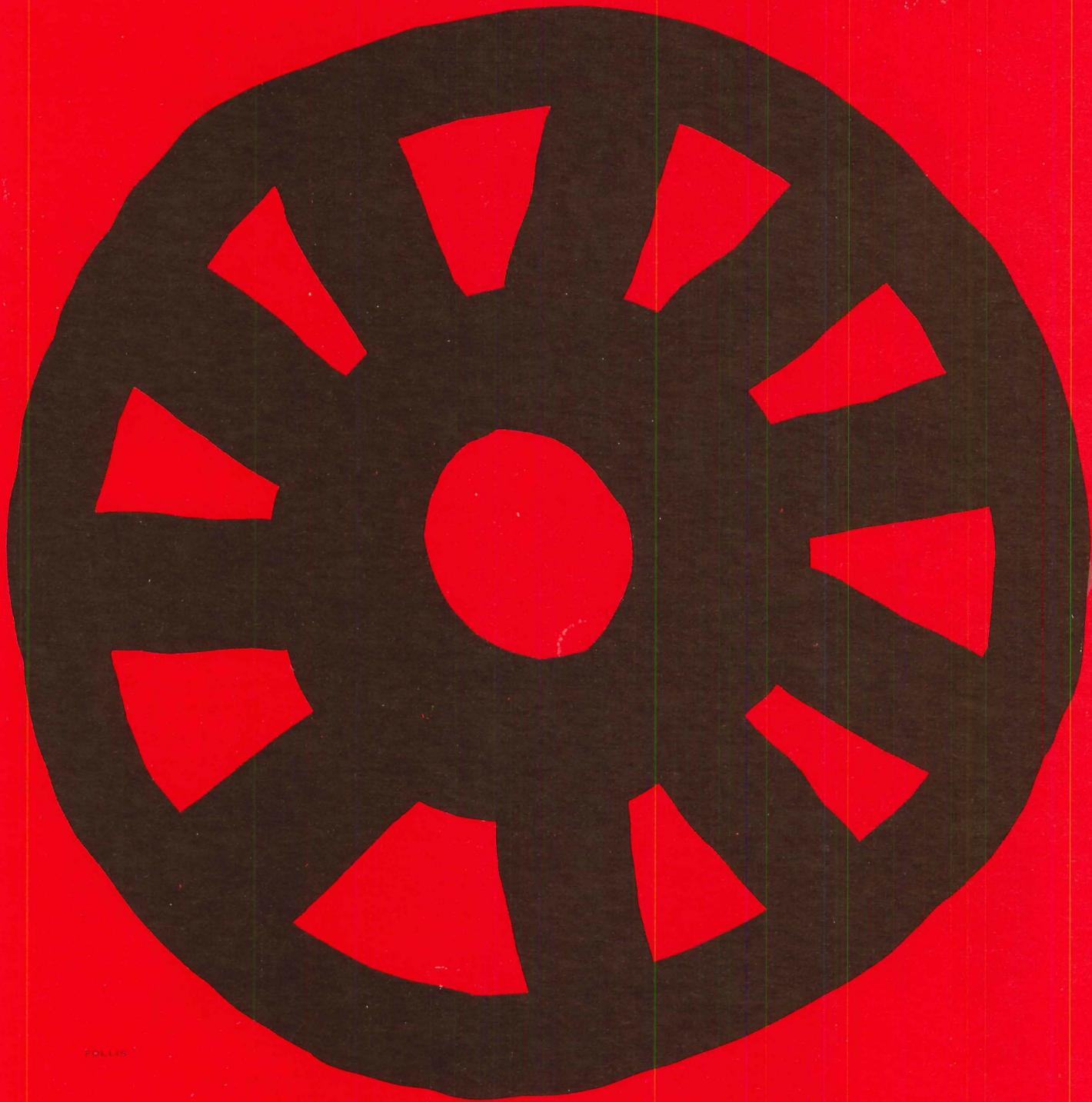


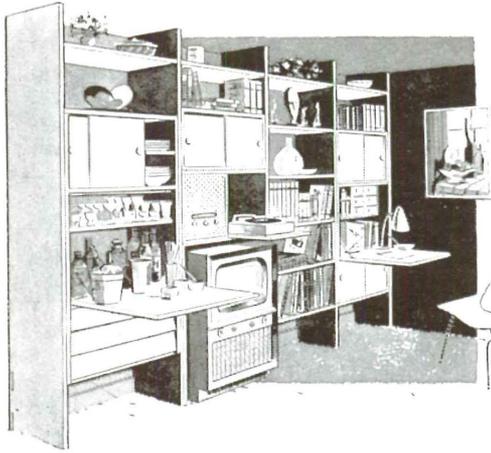
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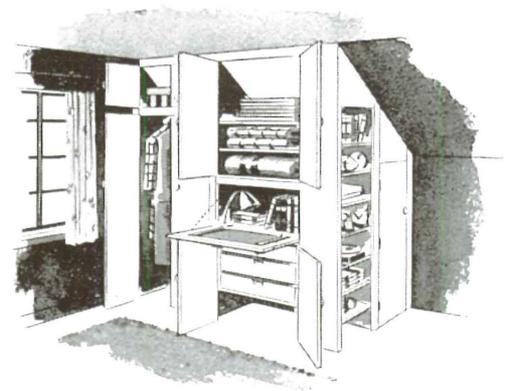


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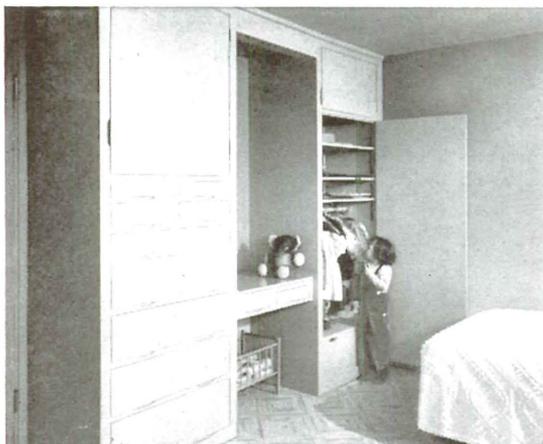
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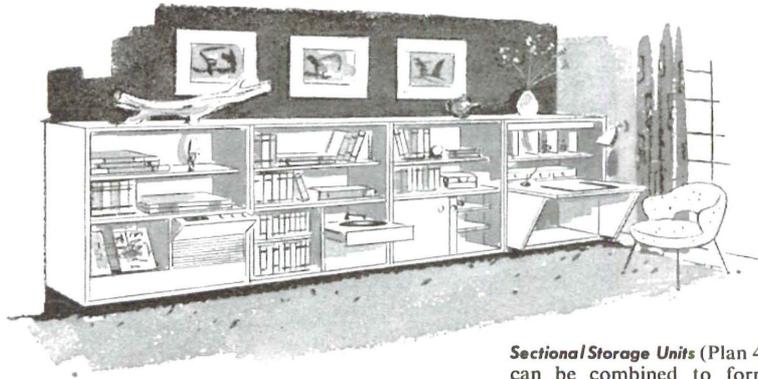


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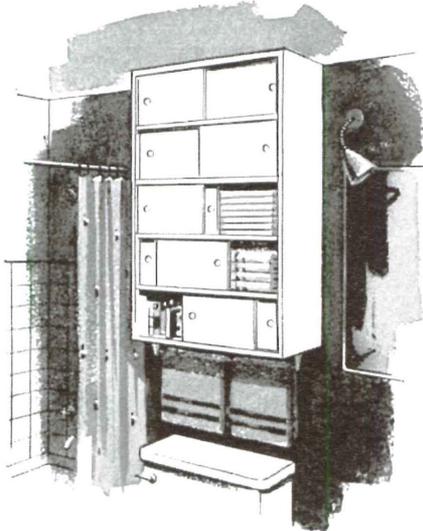


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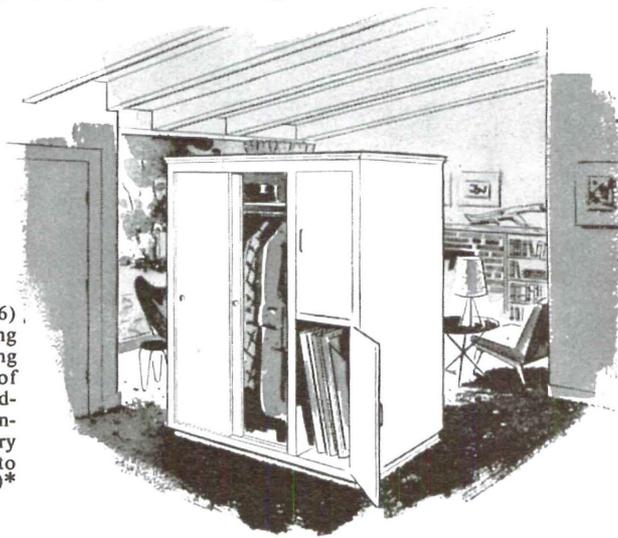


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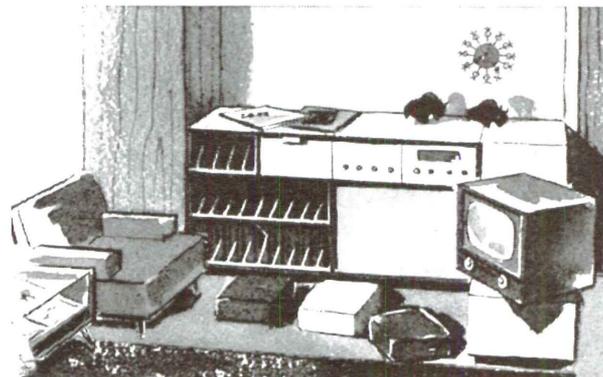
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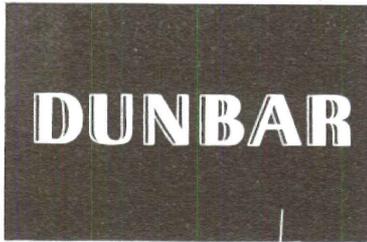
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CORRECTION: Regrettably, the copy relating to the Suburban House by Louis Huebner on page 23 and that on the house designed by Wendell H. Lovett on page 28 of the July issue were unaccountably transposed. We hope this will clear up any puzzlement that might have resulted.

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MUSIC

PETER YATES

THE LIFE AND MUSIC OF BELA BAROK by *Halsey Stevens*; New York; Oxford University Press; 1953

When I was told that Halsey Stevens had been commissioned to write what would be probably the first biography in English of Bela Bartok, I exclaimed indignantly that such a thing should be attempted by anyone who had not known Bartok. Some time later, at a gathering, I discussed Bartok briefly with him. Being a trifle jealous and having my own notions about Bartok I detected what seemed to be several omissions in his already ripening assurance. I wondered whether he was giving enough weight to the influence on Bartok's composing of the seventeenth century composers whose works Bartok edited for publication, notably Couperin and Domenico Scarlatti. And was he sufficiently aware of Bartok's personal reserve, the impact his shyness could have upon anyone meeting him for the first time? I recalled the story told me by a woman who had entertained the composer for several months as a guest in her home and received not a word from him, until one morning when he was about to leave, appearing before her with a pair of pants dangling from his hand, he pointed to them and said: "Button."

My only meeting with Bartok resulted in the most thorough snub I have received from any human being. Only small children and some animals can withdraw themselves in this way from the outstretched hand, leaving the prepared admirer confronted with, as it were, an apparition of his aloneness, in an icy draft.

Between 1933 and that evening in the winter of 1940-41, when Bartok played his second and last recital in Los Angeles to an audience of perhaps 150 persons—he had played here for Pro-Musica during the later '20's—my wife, Frances Mullen, and I had labored to bring his music to performance. Frances had played a number of the piano works and the Second Violin Sonata. We could not then believe that the Second Sonata would ever become what it is now, a genuinely popular work for the same audience that enjoys the dramatic dialogue between piano and violin in Beethoven's *Kreutzer Sonata*. As a result of our labors we had accumulated a small list of programs; our Evenings on the Roof had begun with an entire evening of Bartok's music. We were proud of that. We had managed to bring a fair part of the small audience to Bartok's recital. (We had indeed predicted, when consulted in advance by mail, that the audience would be small.)

We stood in line happily, inside the door of one of those basement cubicles below the Wilshire Ebell stage, love beaming as we thought unmistakably from our eyes and faces, yet ashamed to have heard Bartok playing to so many empty seats. (Americans, who will rush in every direction at the urging of publicity, have small respect for any current genius, until at least its notoriety has become elderly and picturesque.) Such was the level of musical intelligence in Los Angeles only twelve years ago. I wonder if, except a change in reputation, it is any better now. The interest is, at least, more diverse.

We drew near. He was very small, weighing even less than a hundred pounds. As we watched him talking eagerly in his own language to a Hungarian acquaintance he seemed all head, all sprite, all sparkling, alight intelligence, radiantly gathered above the articulate jaw, the straight, stubborn lips, the sharply directed nose, in the unforgettable personality of his eyes. This, I thought, is what Mozart must have been like. In that tribute of naivete, when as it seemed I felt the two composers like manifestations of a common personality, each in his own time, in his own life, when the living stood before me, I held out my hand to him trying to find in my mouth words to say that might reflect something of the devotion which had been so long in my mind; and in my other hand I held out the envelope containing the little bundle of our programs. Nothing passed between us but the bundle, which he accepted and at once threw upon the shelf behind him. His personality withdrew, folded itself softly and silently out of my sight, became cold, and my spirit shivered as that icy wind passed. No tears, no lamentations can alleviate so utter a defeat. And it was cruel consolation to remind myself afterwards: you yourself were as incapable as he was.

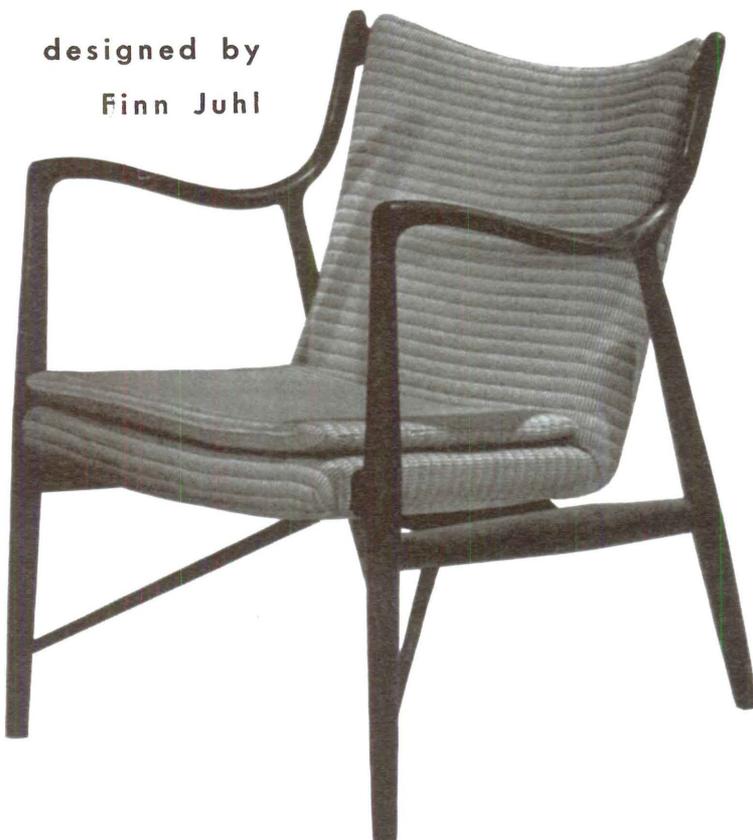
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Let me say without further hesitation that Halsey Stevens has succeeded. Couperin and Scarlatti have been given just credit for their influence. And having in his own mind no preconceived portrait, Stevens has made one by painstaking consultation of the accessible legend, the memories of those who knew Bartok, the letters that have yielded up to him so many of the needed, intimate secrets. A large area of Bartok's experience and personality are not yet in the record, but what has been fixed here is the essential, outline though it may be, of the creative personality. It is a beginning that will not need to be altered with enlargement, a definition of character from which a more fully informed biographer will not need to draw back with exceptions.

Here in one quotation from a letter written by the young pianist-composer during a visit to Paris in 1905, when he competed, with what seemed to him absolute failure of recognition, for the Rubenstein prize, are the neo-classic and, to call it so for lack of a better term of contrast, the neo-romantic Bartok already looking at nature, an artificial nature if you like, through the mind that would later record in unique perception, out of its own darkness, the experiences of the night music.

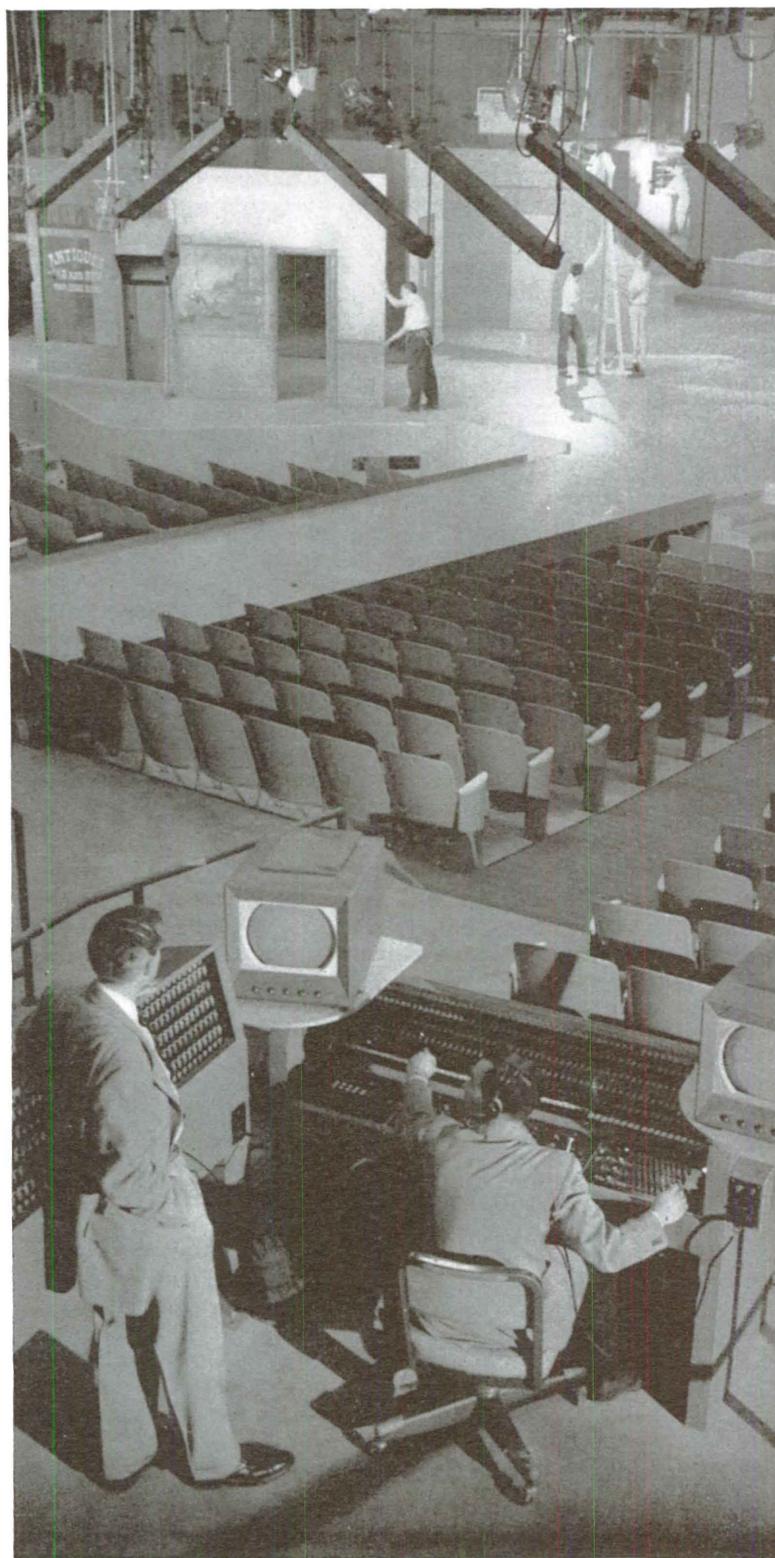
"Aimlessly wandering about the Paris avenues, suddenly I stood in a little paradise. The whole garden is perhaps as large as the Erzsebetter in Budapest. Yet only the French are capable of the ingenuity with which, by utilizing nature and art, this tiny spot was so magically fashioned. Under noble trees, amid flowers and shrubs, so many statues are hidden that they would suffice for the preparation of a little spring exhibition. . . . A tiny pool lies cool in the shade of the trees; along its banks stands a row of brittle, decaying Greek willows, as if they were the ruin of an antique edifice set down here. On a single willow creep climbing plants. . . ."

It is a precise, fresh mind, interested in the experience of seeing, yet morbid even in enthusiasm, a sensibility within intelligence that would soon produce the Bagatelles for piano. This is already the essential Bartok; he will mature and broaden, but he will not change. Bartok begins with art instead of life. The acute listener becomes aware of the unlike, the unreconciled elements in Bartok's art, each an aspect to be separately mastered within a rigid authority of style. The form which clothes and shapes his compositions has been imposed upon an intuitive, an almost continuously improvisational technique, where music achieves definition as the consciousness of emotion rather than its means. Insistent tonal reiterations exaggerate a dissonance that already moves freely among the twelve tones; harmony and folk modality conflict. Here is the root stylistic paradox of Bartok's genius, that his music troubles us as if with his own tragic unrest, but the shape of his art is not distorted by it. In these fourteen spare, dry, uncompromising Bagatelles he has anticipated Schoenberg and Stravinsky.

Those who have long been used to frictive, unbidden bitonality; who will accept without quarreling of ears a lack of tonal reference that Bartok with his vastly widened feeling of key-relationship never accepted for himself, describing for instance the Second Violin Sonata as in C major, the Piano Sonata in E major; an irreverence for the conventionally warm emotions that is of the essence of Ravel or Stravinsky are still today affronted and disturbed by the mingling of these elements in Bartok's music. His unexampled dissonance, the privacy of the emotions which are the undeniable import of his sound trouble them even in the larger, the more full-bodied works that seem to speak in externals as with our own consciousness a judgment upon human affairs as we have known them.

We have a taste for the heroic qualities of Bartok, and these are not slight. But although we may follow him with astonishment and awe into the night music of his maturity, through an art of furious rhythms and of dirges, we are repeatedly held off by the inharmoniousness of his bare, irreconcilable tones, the mysterious resonances of his silence. We prefer the lovable settings of folksongs, the pieces for children; but there, too, and in Mikrokosmos and others of the lean works for piano, the sense of morbidity unlike any we have known touches us like the fine antennae of an insect.

Bartok is more remote from his listeners, more cut off from his admirers than Stravinsky or Schoenberg; his design has slight surface attractiveness, the glazed enamels of Debussy or Ravel. He is rococo but never decorative, funny, amazing, delightful, but unyielding. This is his individuality, his expressive genius, and his narrowness. His personality is as remote as that of Mozart from the effects which he



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creates. He makes no concession of himself. His art is all one has of him, with no philosophic intervention. Widely as he may have read, he removed himself from literary influences, except those that came to him through his night-blooming sensibility. Liszt, Beethoven, Debussy, in later life Bach, Mozart, Domenico Scarlatti, and Couperin are his authorities. Brahms is in his music, as in that of Schoenberg, from the earliest to the latest. Strauss stimulated but did not otherwise divert him.

Towards the circumstances which affected him, towards all that he condemned in human affairs and especially in war and politics, towards the misfortune that pursued him like his unceasing ill-health, the outward expression of his personality became an iron courage, a pride insurmountable even by the benefactions of friends. He would receive help on no terms but his own; although he was the gentlest of men, he made few concessions to kindness.

Randall Thompson tells of offering him in 1940 "a position at the Curtis Institute of Music, which would have maintained the Bartoks in comfort and required only one or two days of teaching each week. . . ." He "listened like a child and then in that gentle, almost Franciscan manner, he declined categorically, saying that he could not and never wanted to teach composition . . . to teach composition was to imperil his own composing . . ." Acquaintances who wished to take him gifts of food or money during the last destitute years in New York were warned in advance that he would refuse. He would accept money only for work, and it must be work he wished to do, composition or the study of folksongs. Koussevitsky and Menuhin commissioned works he was able to complete. Columbia and Harvard Universities found money to employ him in musical ethnology.

Early in his life he had assumed an armor of impersonality and he was resolved to wear it to the end, wore it indeed as if it had been a part of his own body. ". . . It is resignation I am striving for," he wrote as a young man, "and I have become almost accustomed to the thought that it cannot be otherwise. . . . We must attain to a level from which everything can be viewed with sober calmness, with com-

plete indifference. It is difficult to acquire this faculty, but once attained it becomes the greatest triumph we can have over circumstances and ourselves. . . . Some day I shall succeed in remaining up there."

He succeeded and he did not succeed. What he attained was not resignation, as philosophy and religion understand it, but remoteness; not indifference but the refusal to surrender to weakness; not sobriety and calmness but anxiety and despair, embittered by the conviction that nothing as he has known it can be changed. And with these an immense pride of responsibility for the world he had not made. "If after my death they want to name a street after me . . . : as long as what were formerly Oktogon-ter and Korond in Budapest are named after those men for whom they are at present named (i.e. Hitler and Mussolini) . . . as long as there is in Hungary any square or street, or to be, named for these two men, then neither square nor street nor public building in Hungary is to be named for me. . . ." During the Nazi tyranny he would not allow his music to be broadcast where it might be heard in Germany.

This is the man of whom the admirable conductor Ernest Ansermet said in conversation with Roland Gelatt: "The work of Bela Bartok mirrors the shock we have undergone, as if he had felt everything, taken everything upon himself in order to surmount a situation even more difficult for him than for others." Yet Ansermet could not face the whole of Bartok's tragic destiny: "But he found himself, and his last works are the most beautiful tokens of hope that the music of our time has produced."*

Set against this a paragraph from Stevens's discussion of the Sixth Quartet: "The humor of both the Marcia and the Burletta has a bitter taste. There is no gentleness in their irony, only—and especially in the Burletta—a cutting, savage satire. Set off by the melancholy introductory theme, they illumine its grief without dispelling it. And the fourth movement, in which that theme is called upon for almost all the material is pervaded by despair."

*Roland Gelatt: *Music Makers*; Knopf; 1953.

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In the Violin Concerto the persuasive singing of the solo violin summons up all resources of a prophetic eloquence against the roar, the rage, the mockery, the anguish, and the terror of a mob-world crying at him through the orchestra, the same mob Bach reveals to us in the Passions. But here, with a sudden distortion or narrowing of focus, Stevens writes: "The first phrase, in the solo, includes all twelve tones, each used once; the next phrase, in the orchestral strings, again includes the twelve tones. . . ." And on the next page: "The reasons for the presence of this dodecaphonic material in an otherwise very tonal work remain obscure. It is unlike Bartok to have written it, as some maintain, to show the twelve-tone group that their techniques may be turned to tonal purpose. . . . More believable that it is one of those accesses of perverse satire that crop out occasionally in his music: the banal sing-song in the last movement of the Fifth String Quartet, the out-of-tune glissandos in the Burletta of the Sixth, the Shostakovitch parody in the Concerto for Orchestra. Credence is lent to the hypothesis by the whinnying sounds with which the orchestra greets the passage, and the blatant disrespect which follows the sixteenth-note version. . . ."

Here is certainly a lumping together of unlike effects. The tone-row theme of the Violin Concerto is in fact a variation of the opening violin theme, which also contains all twelve tones in sequence with "tonal" recurrence of several of the notes. The derogation of a tone-row would be in any case scarcely sufficient explanation of a major occurrence in a work on the level of the Violin Concerto. For the "Shostakovitch parody" we have the word of Peter Bartok, the composer's son, who has become his musical executor. We have read earlier Stevens's more commendable description of the Burletta. The words "banal sing-song" are applied to an emotional event that occurs almost in the same breath as the climax of the Fifth Quartet: from the heights of polyphonic mastery the tonal clouds drop away and we hear at an unconcerned distance one of those little pleasant tunes, blissfully anonymous, without pretensions, that are like symbols of Bartok's love for the peasant villages, where he had passed the most carefree days of his younger life collecting and recording folk tunes. So in the blizzard, struggling towards the peak of Everest, the climber might think to hear a meadowlark.

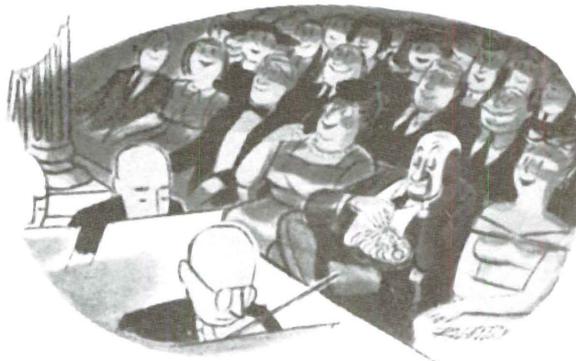
I have claimed that the later Bartok does have an affinity with the music of the tone-row. Bartok himself wrote in 1927: "It is true that I thought at one time my development would eventually bring me to the exclusive use of the twelve-tone system, but now I am of another belief because, first, I have never written a work that is genuinely atonal, or of the twelve-tone system . . . ; second, I now believe that I should hold to tonality, in spite of earlier tendencies to the contrary."

In 1927 only Schoenberg's Piano Suite, opus 25, and the Wind Quintet, of the larger twelve-tone literature, were in existence. As a matter of simple observation, Bartok's breaking down of diatonic harmony into a relatively equal use of all twelve tones is as drastic, except for the stated rule, as Schoenberg's. The occasional returns to a tone throughout the course of an extended Bartok melody may be called, by deference to tradition, tone-centres; but few dispassionate theorists will deny that, if the twelve-tone theory did not exist, Bartok's release of tonality into twelve-tone independence would serve practically the same purpose. Stevens has dodged (he may not have seen it to be such) the problem of defining Bartok's way of dealing with chromaticism by declaring repeatedly that it is not Schoenberg's. Such a piece as *Chords Together and Opposed* (Mikrokosmos No. 122) is as independent of a diatonic harmony as of the tone-row. The chief distinction seems to be that Bartok preferred close and clashing intervals with return to a tone, whereas Schoenberg preferred wide intervals of melodic implication with repeated tones always uninterrupted. A comparison of Schoenberg's use of fragmentary themes (e.g. Six Little Piano Pieces, opus 19), in the so-called atonal transition works before the evolving of the twelve-tone method with Bartok's use of similar motives will point up the resemblance in an idea and the dissimilarity in effect. Bartok's harmony, including dissonance, emphasized the thematic motor element; Schoenberg's relegates the motor element to the repeated notes and makes the entire theme, instead of the recurring tone, the focus of harmonic consistency.

The fear of Schoenberg's music or method, and probably both, held by many who have not assimilated them, seems to me an

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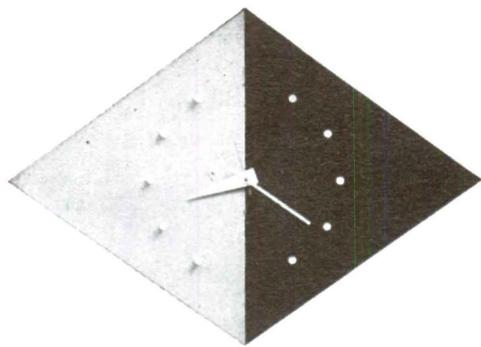
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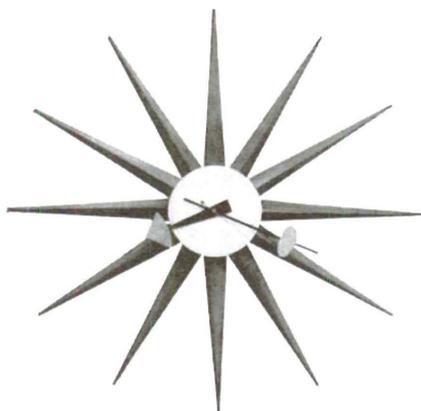
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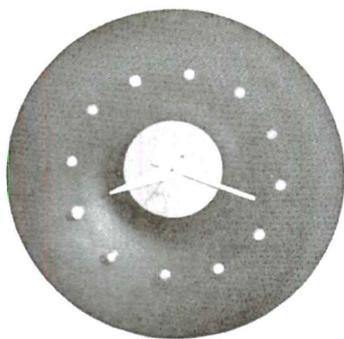
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extraordinary, if uncomfortable, tribute to his creative power. Incomprehension and dislike are now encroaching upon the first belated enthusiasm for Bartok. It is too easy to admire novelties and classics. A great style forbids casual acceptance.

It is unfortunate that Stevens has not tried to characterize the substantial accomplishments of Bartok as pianist. Although he did not enjoy the good fortune of hearing Bartok play in person, he has had access to the many fair and in some cases good recordings, made for release or taken from broadcast and concert transcriptions. Bartok subscribed to the belief current for a number of years and still hammered around in talk that the piano is a percussion instrument. The most percussive of his writings, the Piano Sonata in particular, support this theory. In the article "Pianoforte Playing" of the *Oxford Companion to Music* Percy Scholes comments: "Bela Bartok, with the cimbalom or dulcimer of his native Hungary as his apparent ideal, has written music calling for a percussive touch, and himself performs it with this touch—very trying to the unaccustomed ear. If the ideals of a Bartok are right, then the ideals of a Busoni were wrong. . . . Or is it just possible that the pianoforte may be capable of two uses, equally legitimate though opposed?" Scholes then goes on to speak of Henry Cowell's tone clusters, which Bartok, after formally requesting Cowell's permission by letter, borrowed for the Piano Sonata.

As the recordings demonstrate, Bartok did use percussive tone-production as well as tone clusters, when he wanted such effects. He did not use percussive playing where it does not belong, for instance in his virtuosic, tonally and rhythmically very subtle recordings of Scarlatti. In his own music he imitated bagpipe and drum, taragato and cimbalom according to venerable tradition of the keyboard (e.g. Byrd's *The Flute and the Drum in The Battle*). His bird calls hark back to Couperin's Ninth Order: 'Les Fauvetes Plaintives, heard on the piano, might be thought a composition by Bartok. From Beethoven he had precedent for chordal percussion and discordance.

Bartok himself wrote: "In my youth my ideal of beauty was not so much the art of Bach or Mozart as that of Beethoven. . . . In recent years I have considerably occupied myself with music before Bach. . . ." When playing the older pieces in his own arrangements Bartok amplified the tonal body to simulate enlarged registrations possible on harpsichord; he played Couperin and Scarlatti as written. His editions of Bach and Beethoven appear to suffer from following the Buelow tradition of personal editing. Like Bach he composed as music (*Mikrokosmos*, 44 Pieces for Two Violins) his critical theories of performance. He revived the almost disused tradition of writing for the player rather than the audience. He enjoyed, as Bach did, setting technical traps for the incautious reader.

Bartok's method of playing was his own, very individual, precisely considered in detail, as reticent as his personality. Like Busoni he refused to sacrifice the style of the music to its sound, but he was profoundly aware of every tone his fingers produced. He was a master of his art and for that reason would never have been, as Busoni was not, a popular pianist. The book does not mention Busoni's planned collaboration with Bartok in a complete edition of Liszt.

I do not feel in the last works of Bartok any "beautiful tokens of hope," as Ansermet so hopefully describes them, but rather an increasing spirituality, a progressive removal of his mind from the tragic externals of our civilization, which so long deeply troubled him, into remoter regions, the resignation beyond tragedy of the Sonata for solo violin, so many times before hinted at or grasped and again lost, the meditative impersonality of the bird calls in the night music, when the nightmare of the insomniac ceases and he rests in the tokens of a natural order quite outside himself.

With these qualifications, and a note of surprise that Stevens has not mentioned the piano suite *Out of Doors* as the first instance of the five-movement form, including a section of night music, so often used by Bartok in his later compositions, I am content to rest my criticism and return to praise. Although this may not be the final definitive work about Bartok and his music, Stevens has done good service in writing it to his composer and to his art. It should stand alone in authority for some years to come. The ability to put together such a book is in itself a sufficient justification of a musical career.

In no other field of its activities is Unesco faced with so many inherent difficulties as in that of culture.

On the one hand, it comes up against cultural diversity, as old as the world, reinforced by the clan mentality and all the herd instincts which still survive in us. Taking shape in different attitudes of mind, this diversity prevents communication, encourages misunderstandings and delays friendly contact between the peoples.

On the other hand, we see the tremendous levelling and standardizing forces of the Western technical civilization, which are at present penetrating and destroying traditional and more or less static civilizations throughout the world, some of which had remained at a very primitive stage. Peoples who had progressed little beyond Homeric times now hear wireless broadcasts, see aeroplanes passing overhead and find the machine age all about them. They find or think, themselves despised, and begin to develop a scorn of their own ways. They become ashamed, and quickly acquire an inferiority complex.

As soon as possible, they take on the veneer of what others have taught them to call civilization, and indiscriminately discard their own past, their textile crafts, their dances and their arts—the good with the bad.

Not only does this entail the loss of a great store of irreplaceable treasures for the people concerned and for humanity as a whole, but it also affects international understanding, which is certainly not encouraged by the new state of affairs. The loss or surrender of an ancient culture—even when the surrender is voluntary and the result of a free but ill-advised choice—entails, at the very least, the upsetting of a delicate balance, which contains the seeds of many future tensions.

To refrain from action is not a solution; the real need and the true international duty is to *prepare and contrive exchanges in such a way as to strengthen instead of destroy the humbler or, rather, "humiliated" cultures*, making them richer and at the same time helping them to enrich their neighbours. We have to think, both of the smallest parts and of the world as a whole. It is not isolation, but co-ordination and relation to the whole, that provides the best hope for the different elements.

First of all, we may regard what is most characteristic of each civilization as a part of the common heritage of mankind, to be preserved in the archives of knowledge even if, for a time or for ever, it must cease to be a part of daily life. Countless teams of research workers will then have to labour, in every corner of the world, to seek out what is past, or note down what is passing—all the people's symbols of expression, from carved stones to the technical vocabularies of today. The present division of mankind into nations, with unequal resources, not always corresponding to their responsibilities, does nothing to assist the systematic and exhaustive collection or the study of the results.

The preservation of mankind's cultural treasures is a task for a museum, a museum which must be everywhere, and for which Unesco is already collecting material of every sort—written documents, photographic archives, recordings—and which must be circulated widely among men. In addition to scientific exhibits and those tremendous monuments of human endeavour whose collection is urgently necessary, provision must be made for a comprehensive and constructive display, in which there must be no hesitation to emphasize the common destiny of all ages, all peoples and all civilizations.

Unesco is planning a *Scientific and Cultural History of Mankind* for the express purpose of tracing and bringing to light the complex structures of that continuing process of creation, in which all countries have taken part, by which man has, in the practical field, transformed his environment and the conditions in which he lives and, in the realm of the mind or the spirit, his understanding of himself and of the universe.

There are obvious instances: our science is of Arab as well as Greek origin, many of our technical methods are derived from China, our agriculture owes much to the American Indians, our religious or philosophical thought is imbued with the influences of the East, and our arts have drawn fresh inspiration from contact with Africa. We have to investigate these instances and restore their full significance and value to these forms of culture. We have to be acquainted with them in order to recognize them.

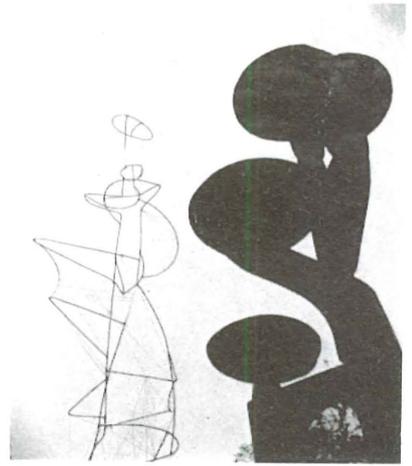
Borrowing must no longer be theft. If the West borrows its form of expression from Negro art, it must not be ignorant of the Negro civilization on which those forms depend; in this way all the non-Western peoples will regain confidence, first in others and then, above all, in themselves.

In this preliminary survey, we have asked a few civilizations to tell us about themselves: India, Japan and Africa (represented by its white friends). We have tried to add to this picture of the older civilization another of some new and still developing cultures which we believe we have found in Latin America. Needless to say, none of the writings we have collected upsets the commonly accepted ideas, by showing us an India, for example, enjoying high technical development or a China concentrating on efficiency.

But I do not think anyone will remain unaffected by such works as Zavala's description of Mexican civilization and the way the country has reconciled the Indian elements with its Spanish structure; Romero's analysis of the state of philosophy in Latin America and the difficulty it has in rising above the level of teaching; the picture given by Atroya and Raju of the essential humanity of the Indian civilization; Shih Hsiang Chen's absorbing analysis of the Chinese idea of literature or the painful complexes revealed by our Indonesian and Japanese contributors.

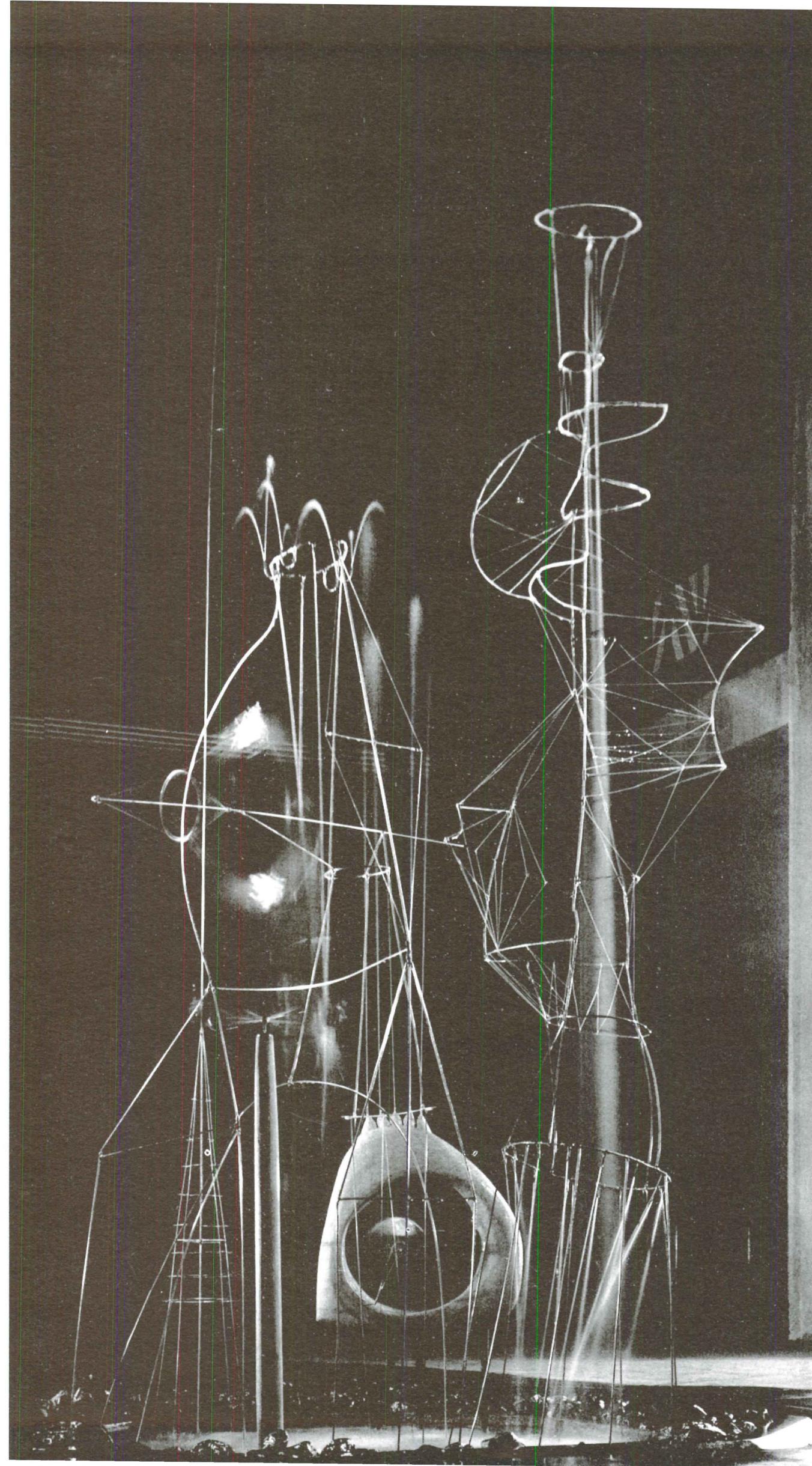
I shall stop at this last question of complexes. Among civilizations, there are some which are constantly denied appreciation and finally aban-

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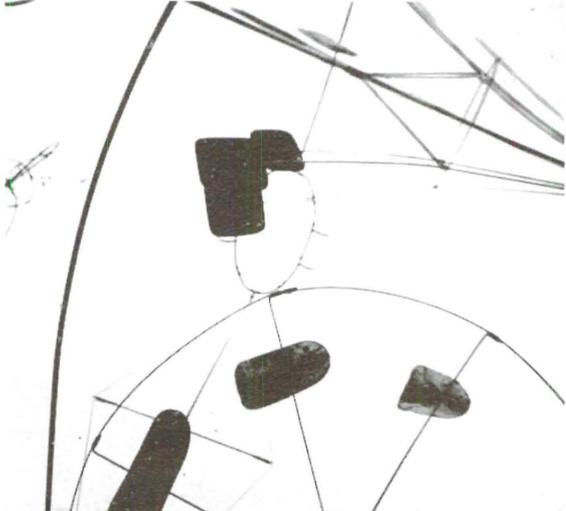
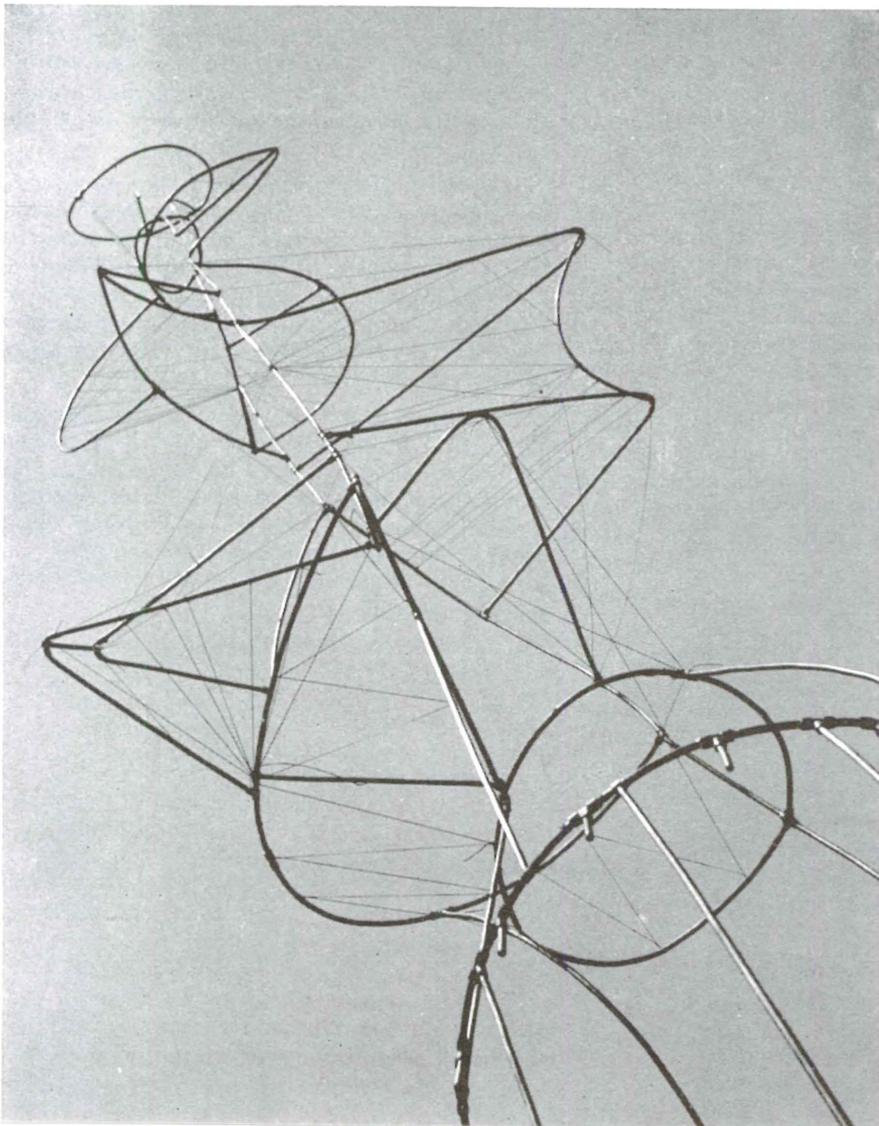
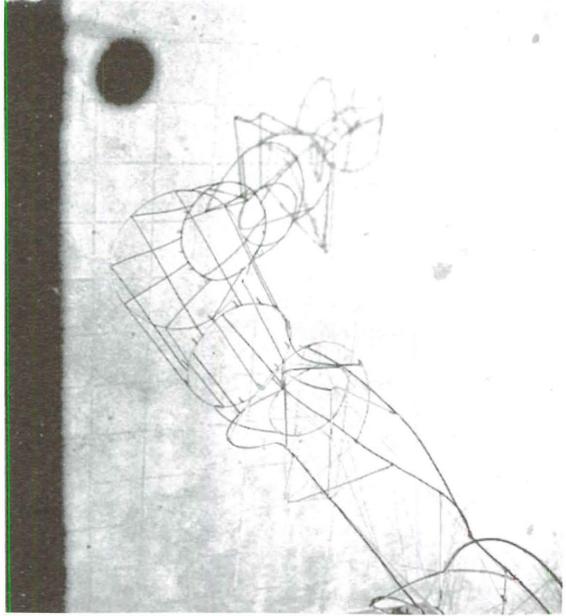
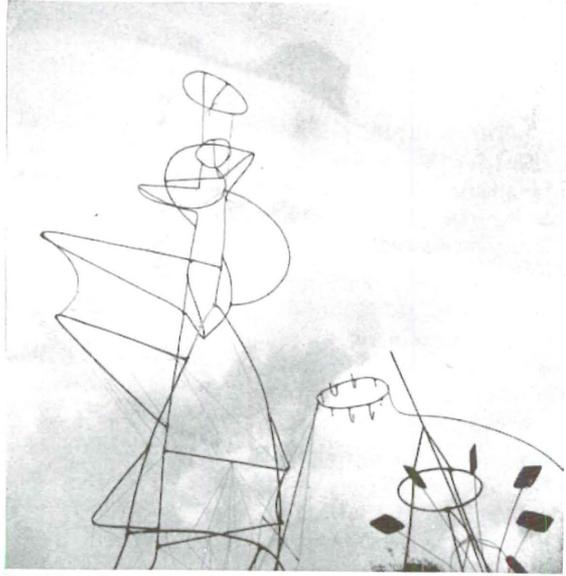
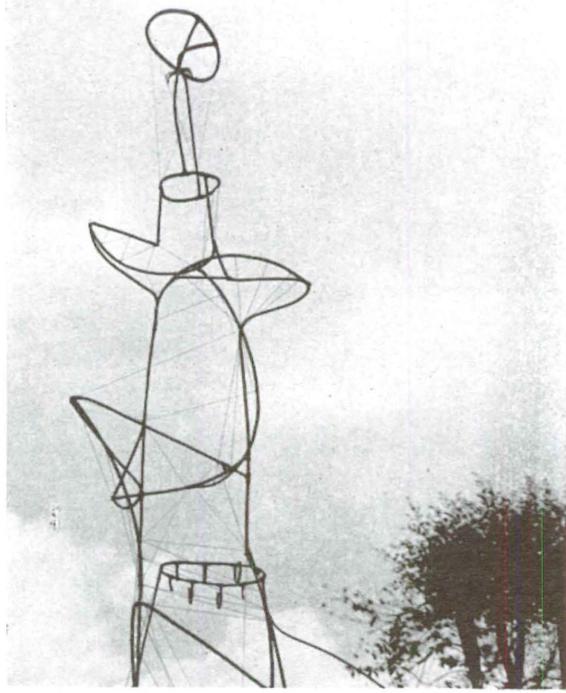


fountain

This fountain has been developed as a visual toy which entertains through the use of water in its many characters. Actually, it is a combination of movement using both sculptural objects and the water itself. Four basic units have been combined to form a whole; each differs physically in its form and is constructed of copper tubing with guys of string and wire to give it additional strength. In action, the entire structure comes alive with motion in constant digression and variation. Entirely without pretension, it is an object of delight and surprise. At the moment, it has its playful way in the park of Chouinard Art Institute in Los Angeles.



By Charles Frazier, Jerry McLaughlin, Wayne Thiebaud



PHOTOGRAPHS BY DON JIM

NEW ARCHITECTURE

By Pietro Belluschi
Dean, School of Architecture, Massachusetts Institute of Technology

Great architecture is always a unity and cannot be explained or dissected into parts . . . only historians dare formularize its expressive power; yet we may find it expedient to view such a unity from three different vantage points.

In speaking of New Architecture, I shall not be satisfied to list recent buildings, or to argue on the Museum of Modern Art's selections, or to describe unfamiliar or fashionable externals which may have caught the eyes, fancy, or indignation of our good taste magazines.

Nor shall I take the time to define the more obvious virtues of architecture, be it new or old, such as space, scale, divine proportions or color, textures, and ornament; because I take for granted that they form a permanent vocabulary without which architecture could not make itself manifest. I would rather like to point out to you what I believe to be the more fundamental attempts of our age to express itself through new forms and the process which we ourselves most undergo to allow such forms to be absorbed into our esthetic tradition.

I will be careful not to assume that all changes are for the better or that all are worth being recorded and absorbed. I could, for instance, show photographs of prominent skyscrapers built 30 years ago or more and compare them with others of recent vintage and find little or no real advance. But I do not wish to be cynical or destructive because our general belief in ascending progress is one of the sources of our strength and vitality as a nation, and furthermore we need all the optimism we can muster to proceed in our work.

I have often said to anyone willing to listen that architecture must give satisfaction to the mind as well as to the senses in order to be of lasting significance, but we all have found that logic alone is not enough—like the virtue of simplicity, logic can be the last refuge of the dullard and of the ungifted; and he who has nothing but common sense will be apt to be moving within the limits of mediocrity, although conversely lack of logic and abuse of fantasy can

also be the last refuge of the charlatan and the unsensitive.

I have also repeatedly and rather belligerently stated my belief that architecture is not pure art since it has practical boundaries and duties which it must acknowledge, satisfy, and respect.

At the risk of appearing inconsistent and in the light of recent attacks on our creative innovators by some consumers' magazines, I shall say to you that architecture could not long last as a non-pure art if it did not forever tend to trespass into the preserves of pure art. So we must accept and record as one of the aspects of New Architecture the striving of a few great artist-architects towards new and valid esthetic symbols by which future generations may remember us.

This search for symbolic expression has been an instinctive and universal urge of mankind from time immemorial and has generally defied precedent and the limitations of daily practicality. In the past it has given us the dome, the spire, the colonnade, and the other familiar appendages of the traditional city scape beautiful.

In its pure form, architecture is poetry, music, and imaginative release. We owe all creative artists and poets our deepest respect; we should forgive their protective arrogance and consider them the mirrors of the human spirit of our age which, as in other ages, likes to reveal itself under a cloak of dissent.

On the other hand, it must be equally clear that if architecture were allowed to take permanent flight from the realities of life, it would not only soon become decadent for lack of the nourishment which its roots must have from life, but it would also leave a large void in the everyday physical environment of human society which is itself built of earthy motives and necessarily moves within earthy boundaries.

Some 90 years ago upon founding the first School of Architecture in America at the Massachusetts Institute of Technology, William Ware remarked "that architecture resembles literature in that both range all the way from mere work of necessity, such as shelter from the elements for one and communication for the other, up to pure form, such as the monument or the poem, at which level they may consort with the pure arts of music, sculpture, and painting; but they have an intermediate level above utility but still utilitarian, and below poetry but still artistic—the region of good sense, good taste, of knowledge, and skill—in literature as clear, graceful, and intellectual style—in building simplicity, elegance, and common sense—in both a work which cannot wait, but which must be done."

It seems to me that the test of greatness of any artist-architect is not that he be also practical but that he allow his inspiration never to be too far removed from the demands of his age, and the emotional needs of his contemporaries. There is no doubt in my mind that in the end the fruits of pure creativeness, to serve their full purpose, must filter down and fertilize the environment of our daily lives. Similarly the esthetic symbols of our age cannot aspire to be of enduring quality unless they grow from the earth and from man, that is, from structure and from humanity.

If thus far we agree, then the three vantage points from which we may review our collective

efforts toward a New Architecture are these:

First of all: The exploration of structure as source of form. Nature offers the greatest wealth of forms brought to life and beauty by the intrinsic need of their structure. In this age of scientific and technological advances, infinite possibilities are opening for us to exercise our imaginative powers by observing and by daring to process what we see into esthetic forms.

Second: Our attempts to more deeply understand human nature and to provide forms which will satisfy man's physical and emotional demands; in short, to make the nature of modern man the reference of our architectural thinking. Since the advent of the common man there has been a growing concern on the part of architects and artists to improve the environment within which the various social groups must spin the thread of their lives. This concept includes the home, the shelter of man and his family, an element full of emotional implications; it includes also the understanding and acceptance of regional architecture as a sympathetic manifestation, and as a recognition of human values peculiar to certain people and places. It also includes the development of new forms for the larger urban unit—the city, brought about by the growing demands of our machine age.

Third: As I have already indicated, the attempts by the very few creative intellects to find visual esthetic symbols in a world which is in the way of losing the meaning of his destiny, in the many conflicts raised by science. Their role is to find new synthesis where there is now confusion. It is clear that our society needs poets as much as it does document writers, discoverers as much as journeymen, singers as much as speakers.

It needs men who can help bring about new and deeper understanding who can help restore the relationship between form and matter in the spirit of poetry, which needs continually a new language to express itself. To these creative men goes the task to fill architecture with ever-changing poetic grace and make it a great civilizing force in our midst.

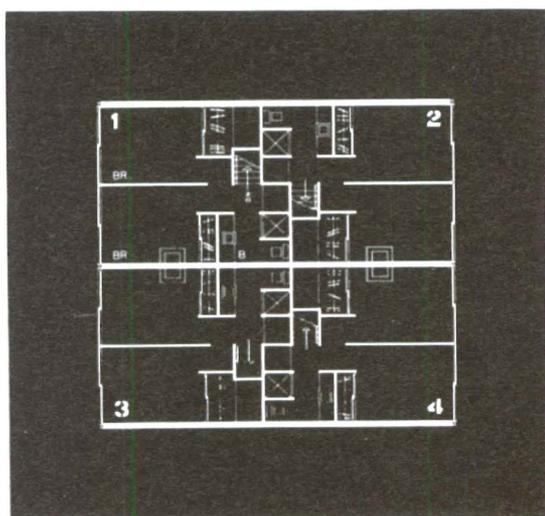
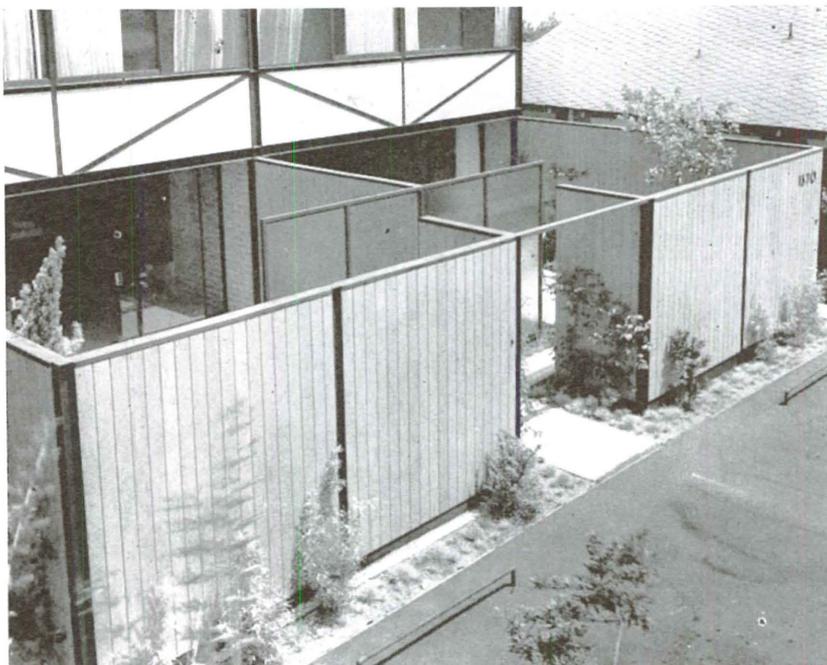
This showing of new ways and of new understandings can be done not only by architects but by any artist worth being called such. Any of the great moderns such as Cezanne, Picasso, Matisse, Mondrian, Moore, and Leger have deeply affected our architecture in many unexpected ways; and we owe them more than we can ever repay.

From an address before the American Institute of Architects, June, 1953.

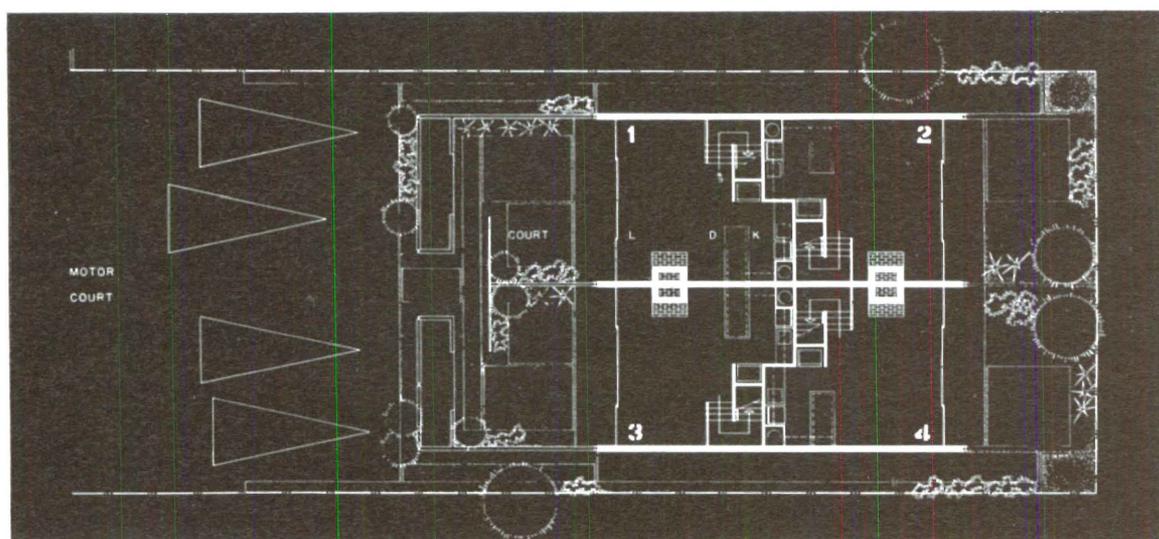
courtyard apartment

By Craig Ellwood, Designer

Mackintosh and Mackintosh, Consulting Engineers
 Jocelyn Domela, Landscape Design
 Henry Salzman, General Contractor



SECOND FLOOR

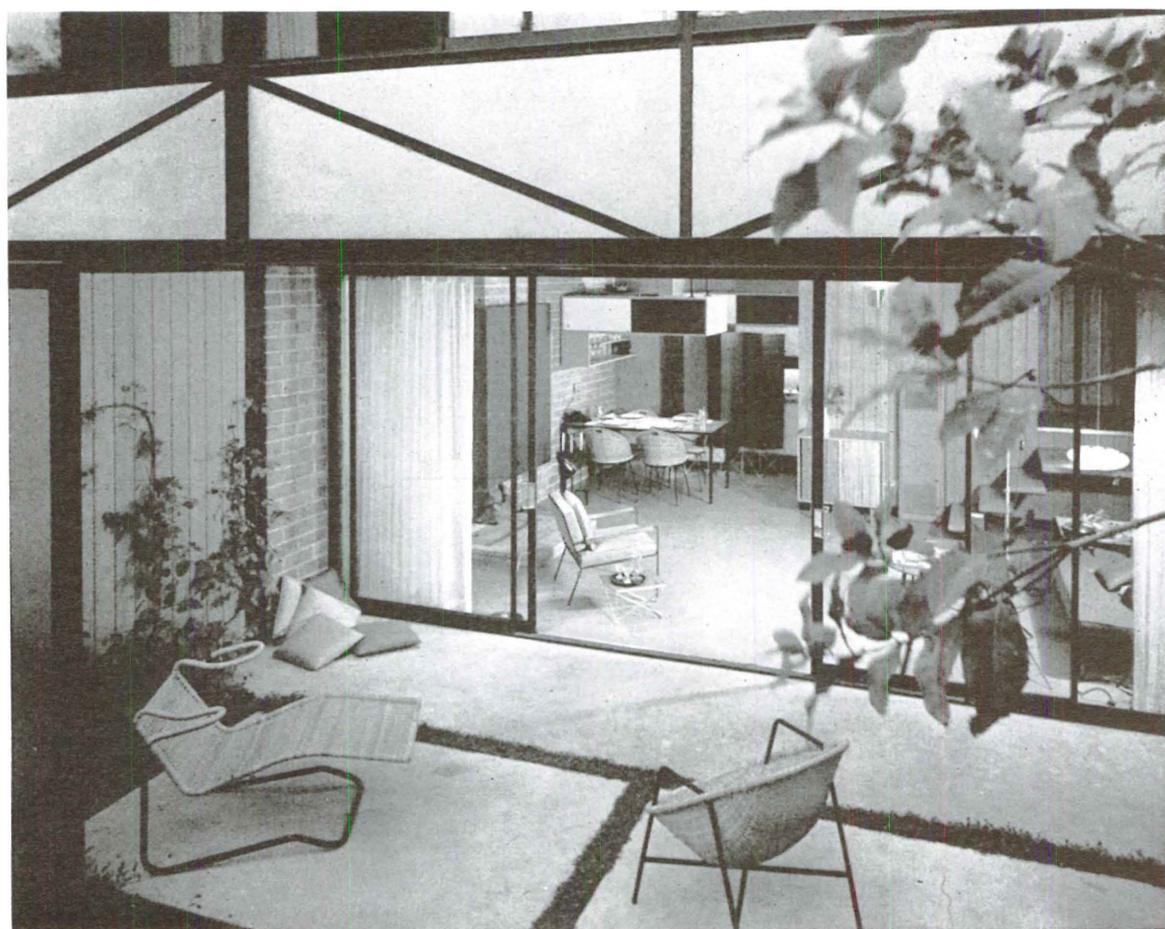


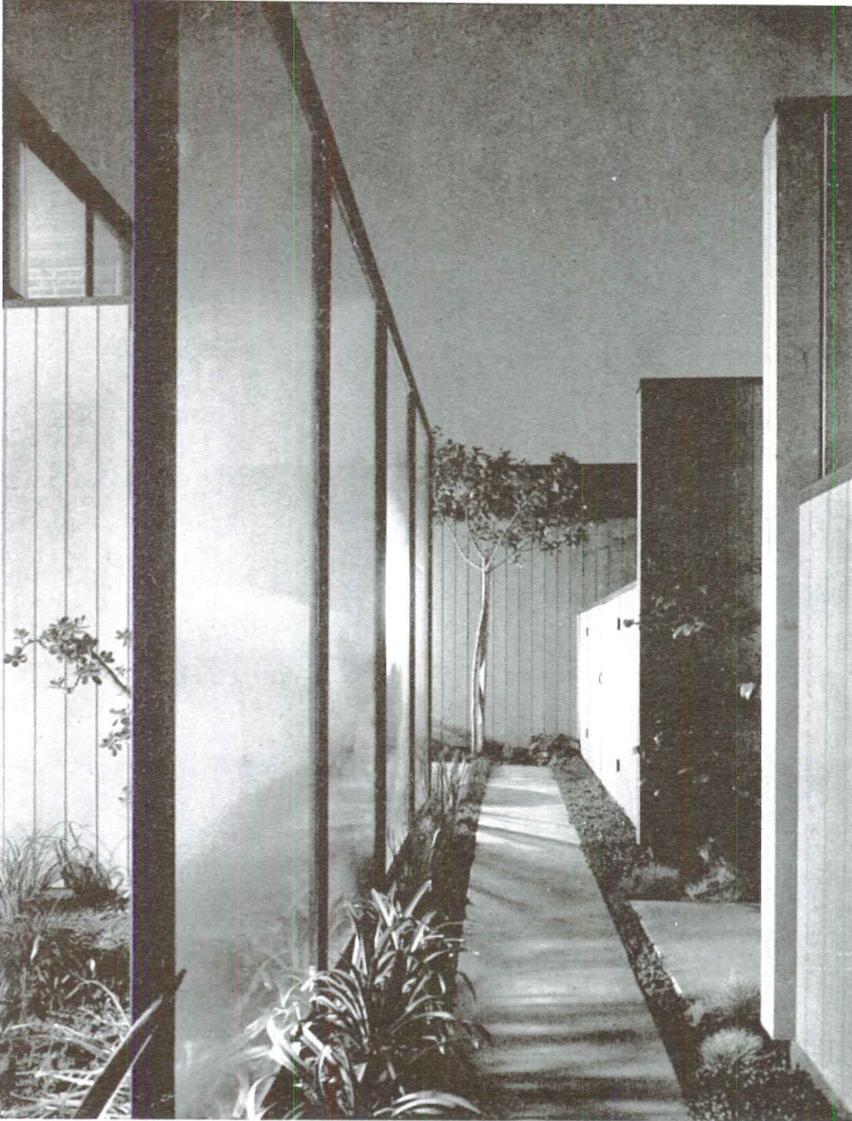
PROJECT: To design a four-unit apartment building; each unit to have two bedrooms; each unit to be approximately 800 square feet; basic materials to be masonry, wood siding, and glass; structural system steel frame; budget \$10 a square foot.

SITE: A typical city lot, 50' x 110'; level.

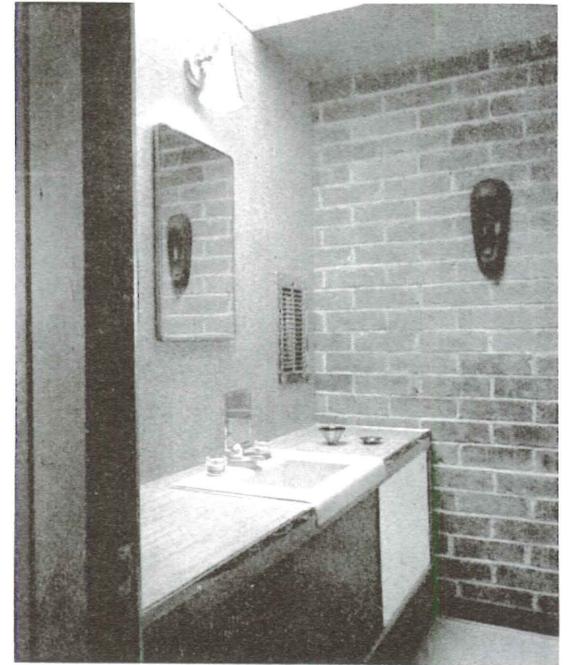
SOLUTION: The conditions of the client's program—the relation of the budget to the requested materials and structural system—required that the plan and details be developed with numerous economical considerations. These, though economical in concept, did not limit the quality of materials and workmanship. A partial list of cost saving factors:

- each unit is alike in size and detail.
- North and South elevations are duplicates.
- East and West elevations are duplicates (except for courtyard walls).
- mechanical equipment—plumbing, venting and ductwork—is centralized.
- the masonry is Davidson hollow clay block; this unit "lays up" for the same cost as concrete block and is more economical than brick.
- the fireplaces are "hung" back-to-back on the central masonry wall.
- the three walls of solid masonry allowed a minimum of structural steel; a steel frame at each open end of the structure was designed to withstand all lateral seismic forces; the 6-H-20 columns of the frame





CRAIG ELLWOOD



are fixed at the base with a continuous 12" x 24" reinforced concrete beam, and the truss of 4-1-7.7 fixes the columns at midspan to place inflection points so that structural analysis was simplified and column size reduced to a minimum.

Living rooms were placed on ground level to give each unit a private, individual courtyard. Open planning and glass walls visually extend the rooms beyond their real limits. The compact kitchens are open to the living rooms, and Miller steel-framed sliding glass door units open the living rooms to the courtyards. The gardens thus become roofless extensions of the living areas.

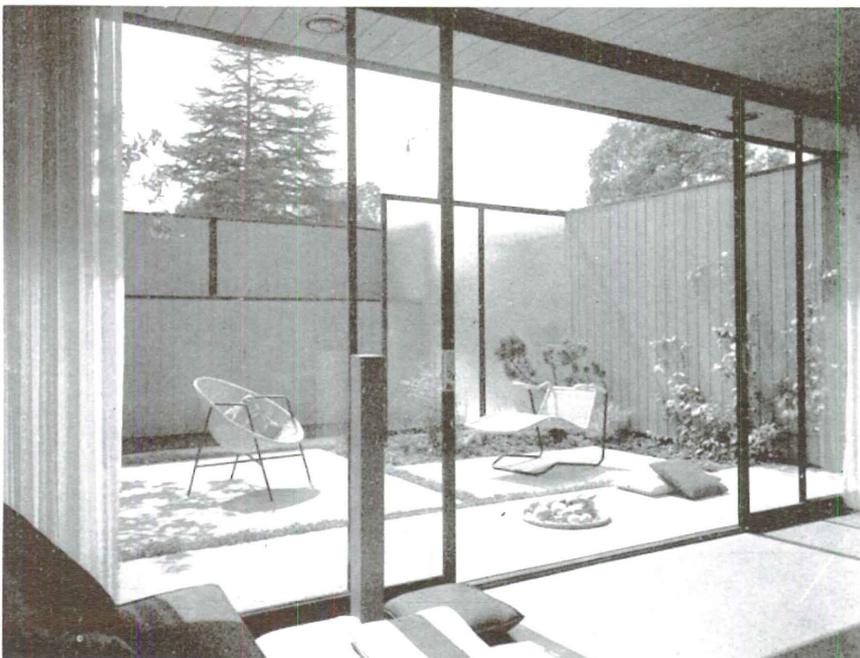
An open feeling has been achieved in the apartment furnishings. The scale has been kept light, with particular attention given to maintaining a low height in all pieces. Fabric and texture have been used to bring a garden feeling into the living area. Soft earth tones of green and brown are relieved by vivid color in a scattering of pillows. There is a notable absence of clutter which creates an illusion of spaciousness.

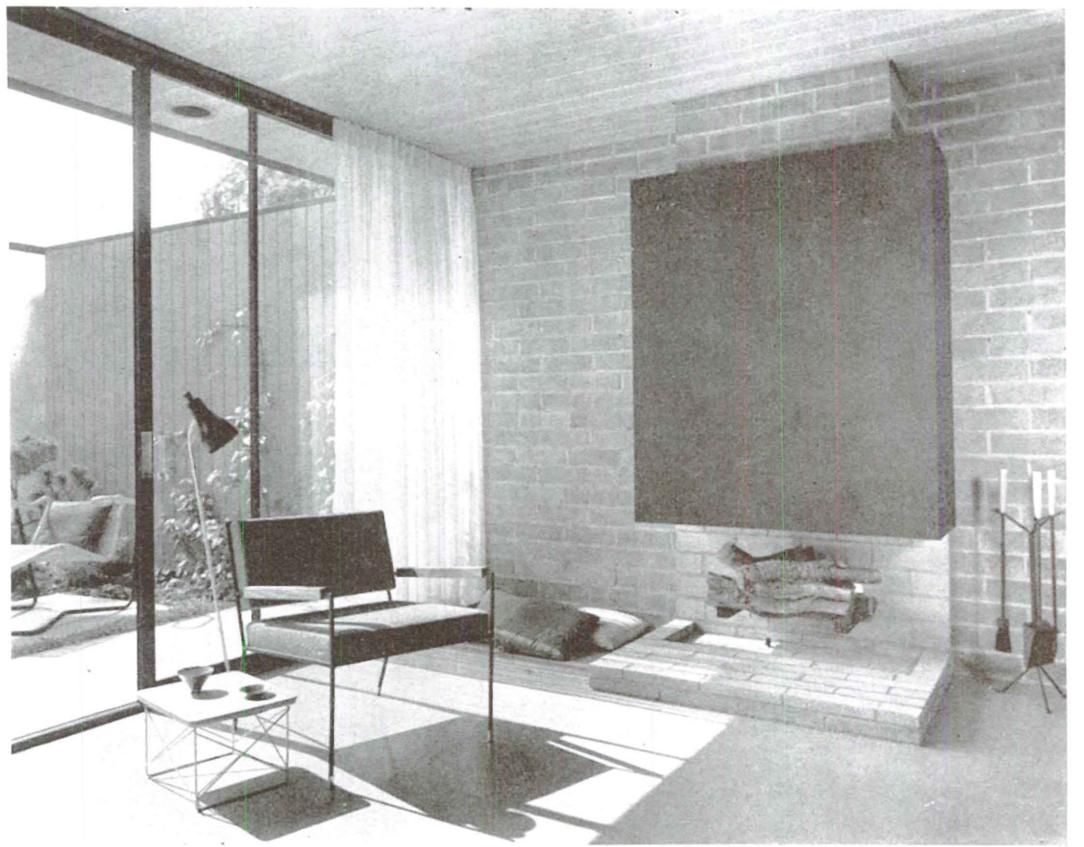
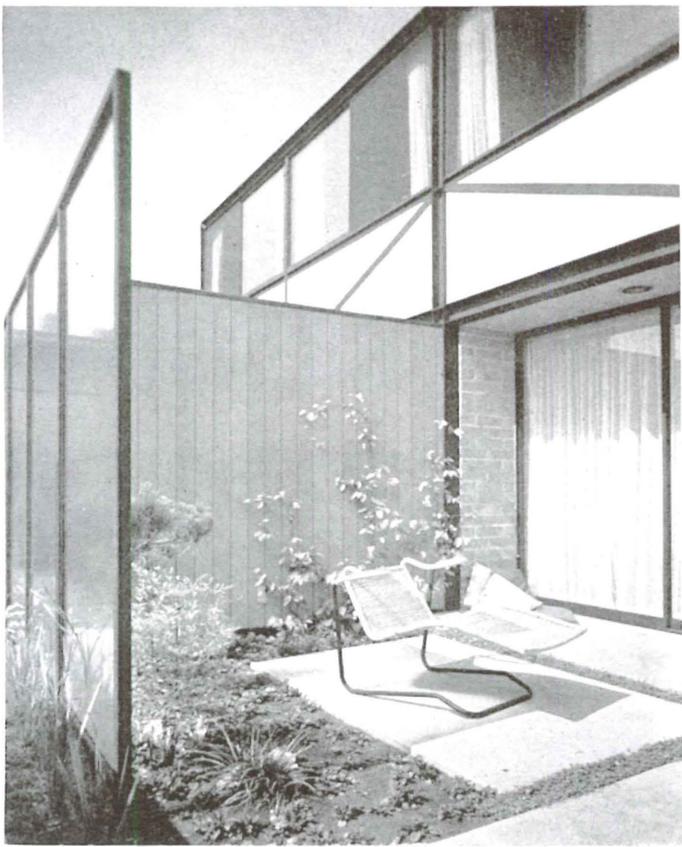
The steel-framed bar tables of the kitchens are unattached, and may be moved into the courtyards for outdoor dining. The sliding panels of the kitchen cabinets are Masonite, painted black, white, and primary blue. The use of electric hot water heaters conserved considerable space and eliminated the two-story venting problem; the water heaters are concealed in the cabinet adjacent to the range. Kitchens also include garbage disposers, stainless steel sinks, Pryne vent fans, Globe recessed tube lighting.

To aid in counteracting the compactness of plan, and to supplement the general openness of space, the treads and landing of the lower stairs are open cantilevers. Fireplace hoods are $\frac{1}{8}$ " sheet steel, painted black.

Bedrooms and baths are upstairs. The sliding wardrobe panels of steel-framed Masonite are

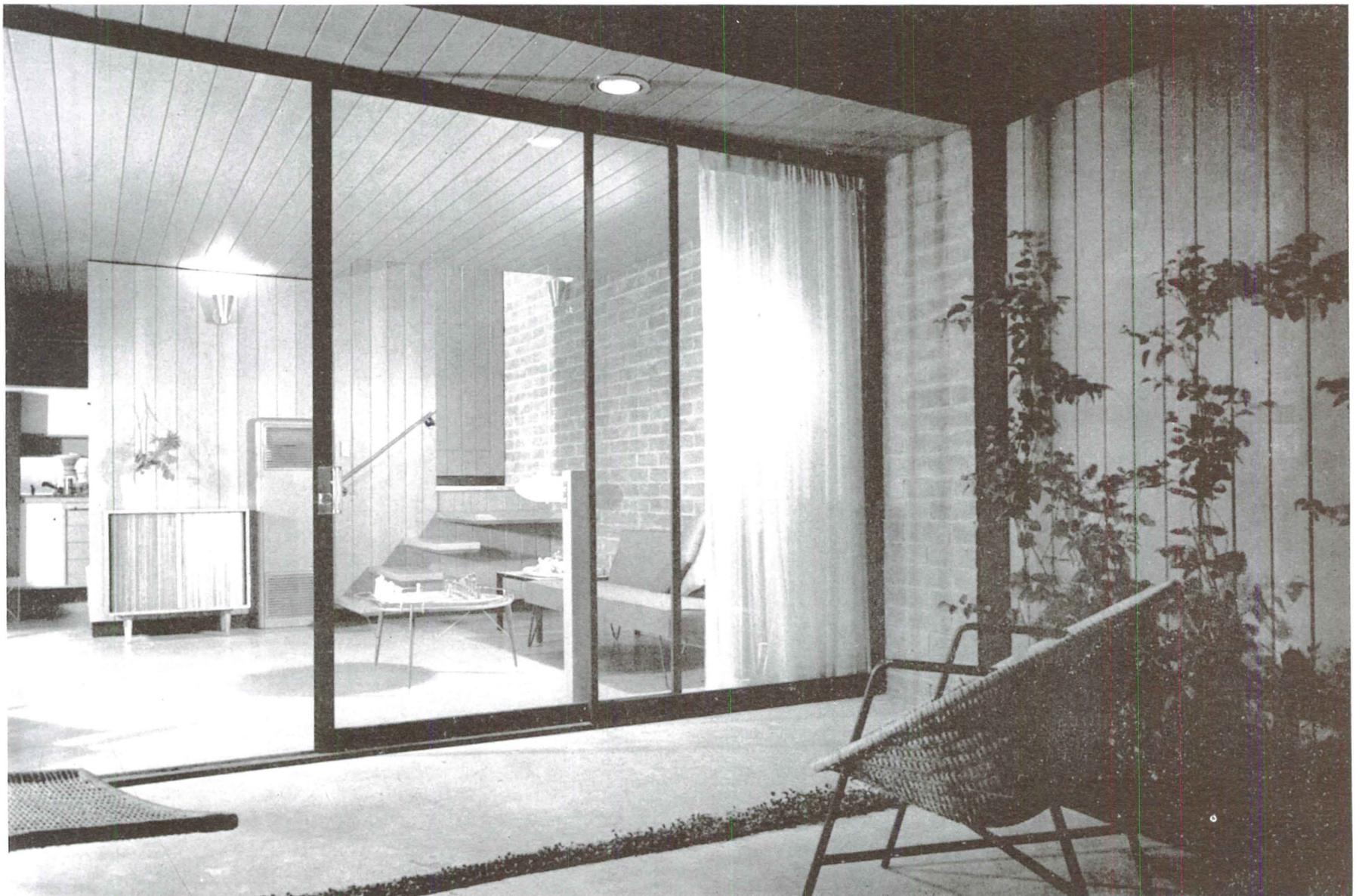
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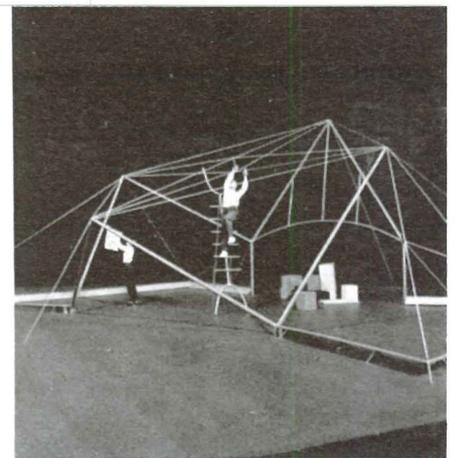
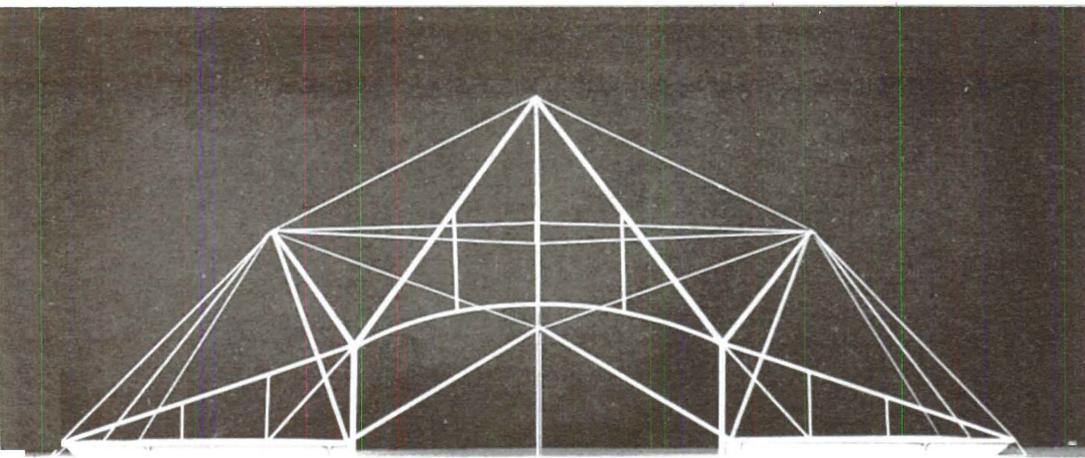




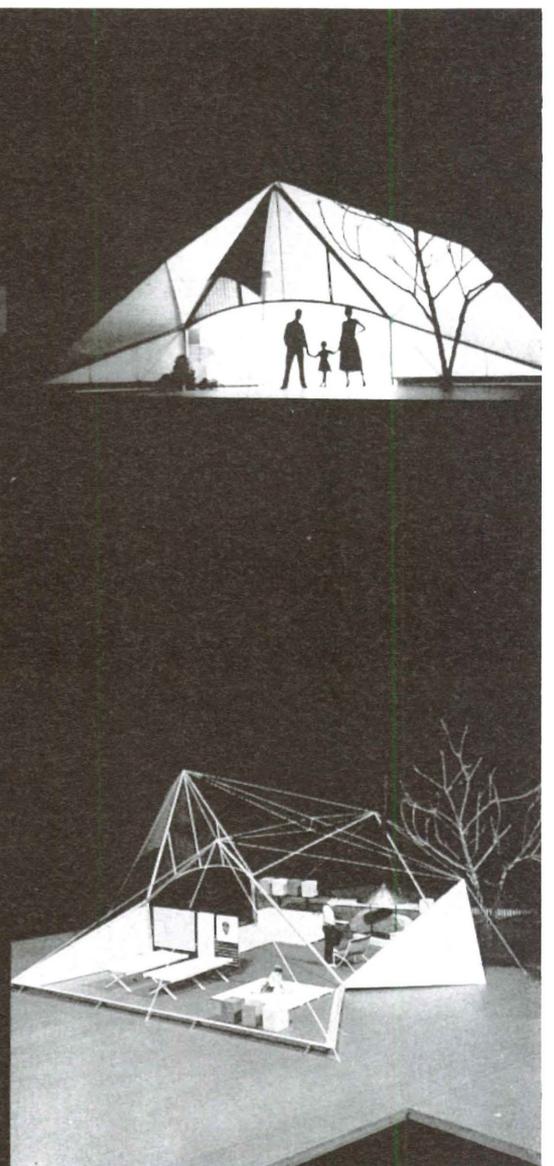
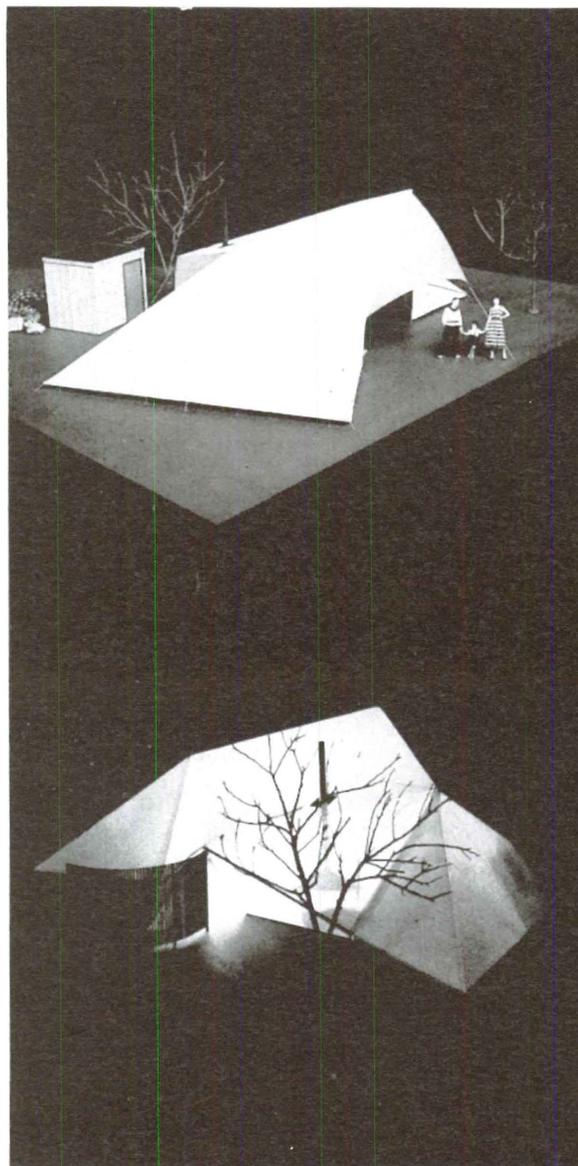
For further information on products see page 33.

PHOTOGRAPHS BY MARVIN RAND

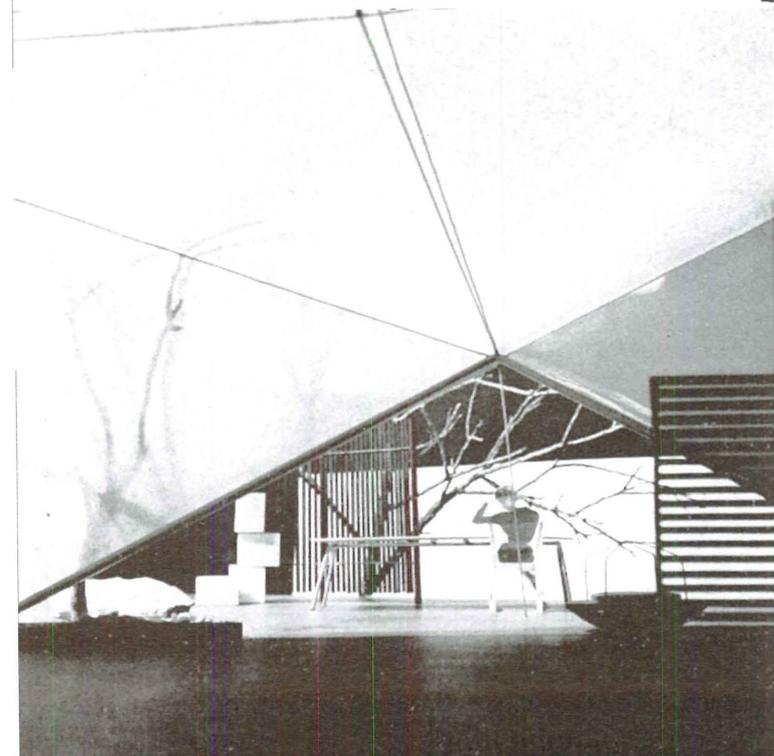




Structure includes 2" aluminum "A" frames and 3/16" vinyl coated aircraft cable. Tru-Loc fasteners are used for all rigging connections. Total weight under 100 pounds.



The tent is used independently or as a quick expandable area for permanent service building with storage, bath and kitchen facilities.



At right is basic equipment of latticed floor mats and screens, storage boxes and aluminum ladder.

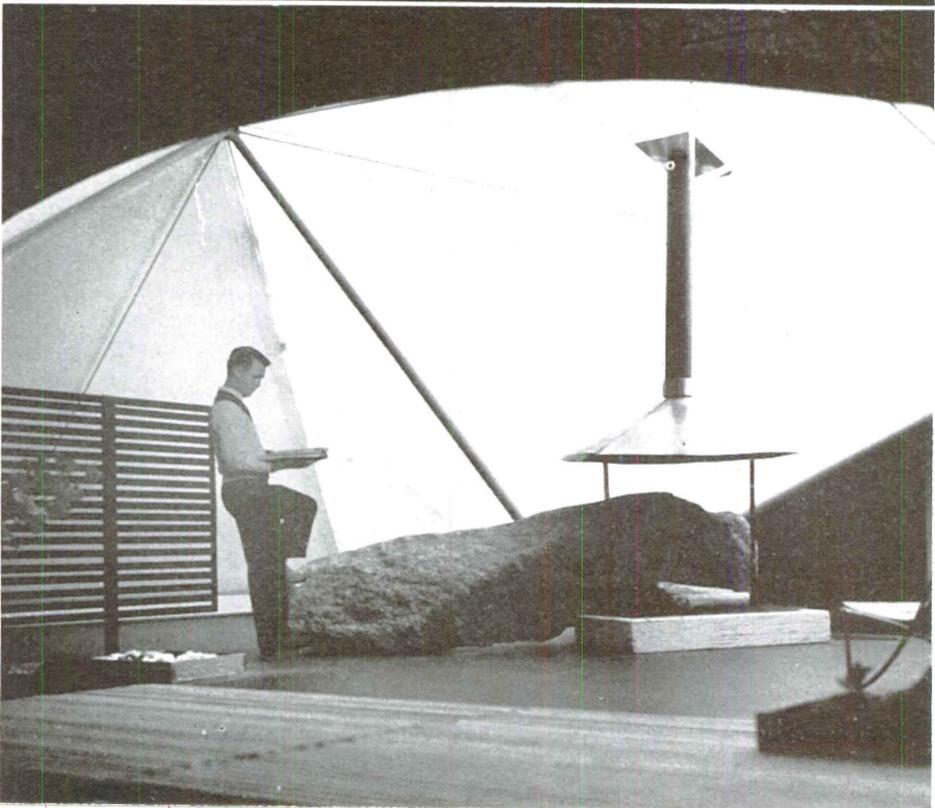
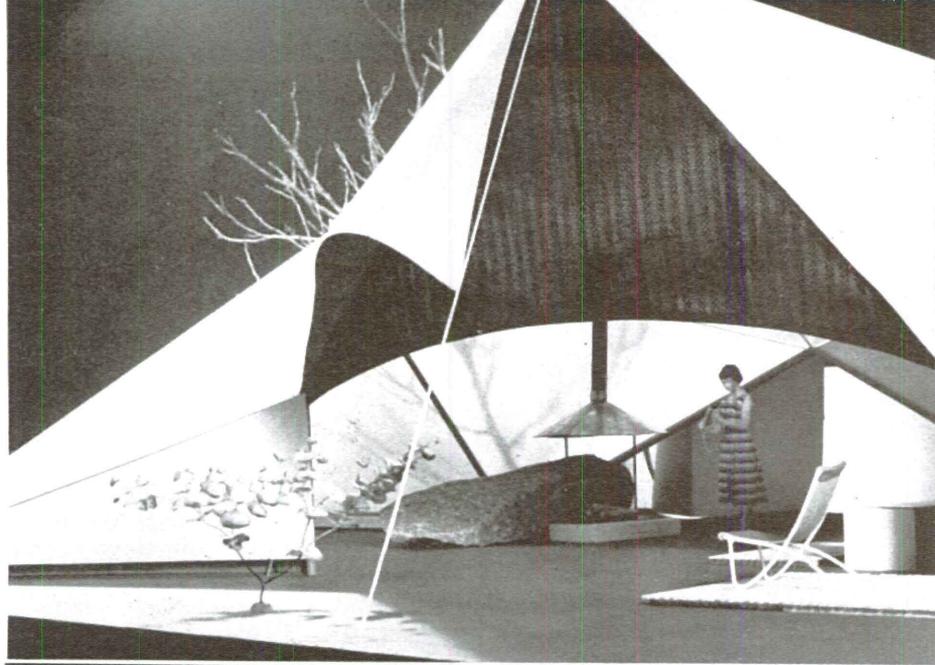
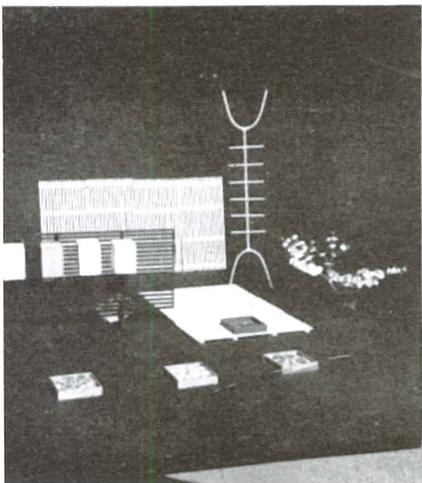
studio tent

By Philip Lewis, Designer

A childhood structure of a few sticks and a bed sheet provides an exciting sensation of privacy in a magical space of light and shadow, smell and sound. We show here an enlarged version of this idealization designed to serve as a studio workshop and recreational shelter. Using canvas, aluminum "A" frames and aircraft control cables and connectors, a three-dimensional structure is created to cover an area 26' x 44' quickly and inexpensively. On location, the tent is set over a plot of ground containing grass, rocks and bushes.

As an architectural form, it takes firm hold on the ground and rises gracefully on sloping triangles to a pitched square top. The interesting and unorthodox aspect of its interior is immediately stimulating. Gone are the concise vertical and horizontal planes we are so accustomed to use as visual handrails; and its ever-changing light patterns, contours and silhouettes become inspiring new beginnings. Considering this, the designer has not attempted an interior plan. To experience the actual enclosure and the ground upon which it rests becomes something to look forward to; whatever happens after that should grow directly and spontaneously from this experience. To accommodate this scheme of enclosure, basic equipment is provided: (1) wood latticed floor mats to cover paths and areas of activity, (2) standard size storage boxes brightly painted to stack or to hang on partition screens, (3) a ladder that converts into a table. The front gable is covered with black Saran fabric (Lumite) to allow adequate ventilation on warm days. The bright orange flying jib is an additional aid in drawing off heat or catching fresh breezes. On cool days the jib serves to seal off the gable entirely. A two-way cable cruss supports 324 square feet of canvas in the square top. Fells or seams at 20" on center take part in spanning a maximum distance of 13'. The tent is stressed for 7.5 pounds per square foot of lift, equal to a wind velocity of 60 miles per hour.

Although the original project of the tent was to provide a pleasant and inexpensive work area, it is equally usable for other purposes: in plastic or canvas it serves as a green house; a larger tent (42' x 87') is suitable for traveling exhibits, educational programs or emergency shelters.



CONCERNING PAINTING AND ARCHITECTURE

By William Brice

In recent years considerable lip service has been paid the potentiality of the relation of painting and sculpture to contemporary architecture and the interior; although one discussion follows another, little in actual demonstration has resulted in this country, and unless we recognize the problems which beset collaborative effort, this dreamed of potentiality will remain in its conversational phase.

The correlation of architecture, painting and sculpture has in the past resulted in magnificent achievement. The sharing of a universal dogma, the particular social structure and the limits of technological and communicative techniques allowed this phenomenon. The communal efforts of the Romanesque period, as well as the spectacular Renaissance instances of one man performing excellently in all three of these arts (Michaelangelo, Leonardo Da Vinci), are examples. Again, in recent times, we have evidence of intense activity in architectural painting in Mexico, but the nature of these lands, of these peoples, these historical and cultural heritages are so different from ours that we are unable to find models of workable relationship suitable to our needs.

I have no pat, ready-made solutions to offer; to the contrary, I would like to speak of some of the problems which confront me as a working painter, and investigate possible avenues of contact with men working in allied fields, and finally, with society at large.

Arnold Toynbee has stated that the Western world has in the past three centuries turned from a religious fanaticism, through a religious skepticism, to a technological fanaticism. This to my mind has greatly contributed to the difference of position of the architect and painter and sculptor today. The expressed lack of connection and of understanding of one another's problems and function makes collaborative effort particularly remote. Let me be more specific. I feel I need the architect a great deal more than he needs me, or rather than he thinks he needs me. The painter and sculptor exist under much the same conditions today but the architect occupies a relatively enviable position. I refer to the comparative integration of the architect versus the comparative isolation of the painter and sculptor; the degree to which a man can see the products of his labors understood and used. In continually dealing with the tangible, physical function of man, in being able to exploit to good purpose the technological advances of our time the architect must experience satisfaction of achievement. In visible altering the face of his earth and the ways of living of his time, in looking at a job done, tracking his contribution he can say, "I did it and it is good. It works." With this experience he will turn to me and ask what I do, what I intend to do.

My possible contribution is far less easy to trace: first, I must tell him that I too work toward an enrichment of life; I must explain that if his art started with the idea of shelter, protection from the natural elements, from the wind, the beasts, the rain and cold, then my art began with the idea of shelter and protection from the winds of inner remoteness, the beasts of insensibility, the cold of spiritual isolation. The painter needs to identify himself and relate himself to his environment in pictorial terms and, as does the architect in tectonic terms, he must make tangible his perceptions, sensations and even his aspirations, the very questioning of the purpose

of his existence, for what he makes is the result of this questioning.

In no way do I wish to infer that the architect is solely involved in mechanical problems; but to the contrary, that we have had in the past and still do have an overlapping of purpose though our media differ. We want to establish values in relation to living and it seems as important to me to desire to clear a spiritual slum existence as a physical slum existence. If it is true that we are involved in a fanaticism of technology I would then place painting at the service of the human sentiment.

I have tried to describe, if only in generalities, what to my mind is the utility of painting so that I might meet others who love their art as I do mine on terms of equality.

I have become increasingly apprehensive of the museum and gallery exhibition system as the sole or primary means of contact and outlet for painting. My misgivings relate not alone to the limitations of reaching the public, for our audience is increasing, but to the evidence of the possible influence of this system upon the painter and hence upon the very character of painting today.

I have heard of painters who pride themselves in being able to successfully tailor pictures to the winning specifications of juries, but is this not an extremely limited aim and cannot its motivation result in a reduction of the performer and the potency of his art? The emphasis upon the novel, the exciting, the immediate, the brilliantly performed often precludes the satisfying, the fulfilling, the digested, the deeply moving and—if you will—the quality of staying power. Malfunction is less readily discerned in painting than in architecture and interior design. In these latter two fields, malfunction produces tangible discomfort or even structural collapse. Like conditions occur in painting. The spectators' experience can be just as discomforting and unrewarding and although the object may not actually disintegrate, a parallel collapse in the sense of sustained utility occurs. It does not hold up. It will not last.

The acceleration of adaptation and dissipation of mode without full understanding is conspicuous here. We work in our studios and the only known condition of presentation is the confusion of optical competition. Under these circumstances we expect acceptance and understanding and we are disappointed if our works are not utilized. I do not suggest that we simply abolish this system, but rather that we begin by trying to augment it by producing situations which may afford greater relation to and integration with our society.

It would be immediately necessary for the painter, sculptor and architect, were they to consider collaborative effort, to take into account the enormous effect which the developments in the present technological and communicative techniques have had upon social and communal activity. Radio and television have decreased the need for gathering places. The accelerated pace of existence has created a frenzy of demand for entertainment and relaxation, but there is less actual participation demanded of the individual and he grows accustomed to a passive acceptance of the deluge of material that washes over him.

It would be the job of those working in collaboration to re-evaluate the role that the man-made image and structure may play in the

practice of daily living. This would apply to civic buildings, housing projects, schools as well as private dwellings. I am quite sure that out of this would come a change of attitude which would result in the production of new objects requiring the use of new methods and materials. First the need; the techniques will follow.

For me, the challenge of a work related to a particular environment, involving a planned and synthesized point of view, is extremely stimulating. Among many of us, there has been an increasing concern in relation to spectator involvement. The consideration of the ambulating spectator, the power of conditioning through environment, is potent in directing an experience. We are forced to consider how he may live in and with that world of imagery we wish to share with him. We are pressed to discuss what we wish to do for ourselves, for him, and what we might accomplish in helping him to do for himself. Herein lie the fields of painting and sculpture, interior and exterior related to architecture.

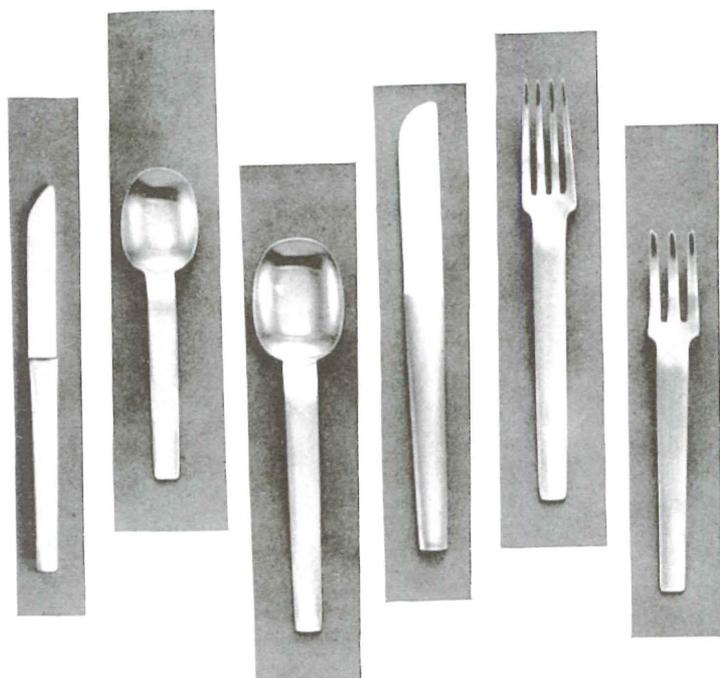
Architects, in their interest in the humanization of the structure, cannot limit themselves to the physical function of man. On this basis I suggest that the collaborative effort would be of advantage to them. I have been told by some architects that painting is in such a state of chaos today and that the economic pressures of competition within their own field is so great that they cannot see an immediate relation in joint effort. The fact that the first half of the twentieth century has produced simultaneous and divergent attitudes in painting need not necessarily be a symptom of chaos. It is certainly difficult to make an all inclusive judgment within one's own time.

It would be ridiculous to assume that all painting per se is adaptable to architectural ends. We do know however that there has been a repeated phenomenon in painting described as a tectonic mode and much of contemporary painting with its emphasis upon material, scale and the two-dimensional surface falls into a category not far removed from it. We all know of those practical difficulties of client relationship which the architect encounters, but it still seems valid to me that his aim should not be one of accepting values but rather of establishing them.

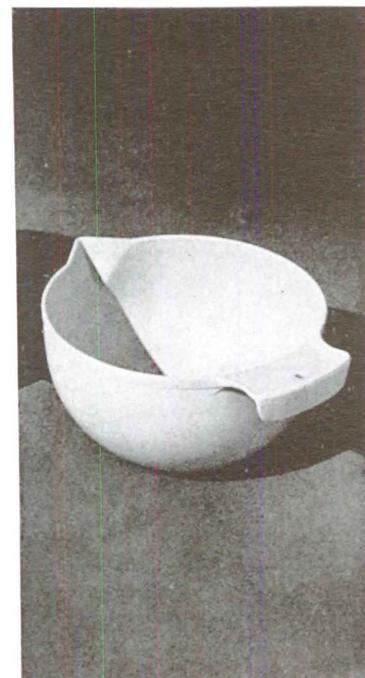
If collaboration is not easily possible now, might not the architect, as desirous as he may be to produce an entity sufficient unto itself, consider the increased value of a structure designed to include the man-made image? The psychological impact of such related objects would allow him one more dynamic element with which to work. The painter cannot come to the architect with a pre-determined notion of his product and then ask the architect where he will place it. The architect cannot come with a pre-established and completed plan of his structure and then ask the painter to simply add to it; to decorate it. The decorative element exists in all painting. It is an element of painting, but in recent years the word has been used as a term of derogation for works which attempt but fail to fulfill themselves on other levels. We cannot afford to think of the image as an additive element, one of embellishment alone but rather as an integral part of the total conception. If this is, as I believe, a promising challenge to increased achievement, the solution can only come out of a concerted action on the part of artists and architects.

Armchair with plastic coated wire and rod frame designed by Harry Bertoia for Knoll Associates.

Below: Stainless steel flatware set. Designed by Sam Bordelon—manufactured by Arthur Salm, Inc., and distributed by Richards Morgenthau Co.



One of a 3-piece mixing bowl set in flexible polyethylene plastic. Special "hand fitting" handle, unbreakable plastic, lip for easy pouring. Hole for hanging or bowls can be nested for storage. Manufactured by the Plas-Tex Corp.

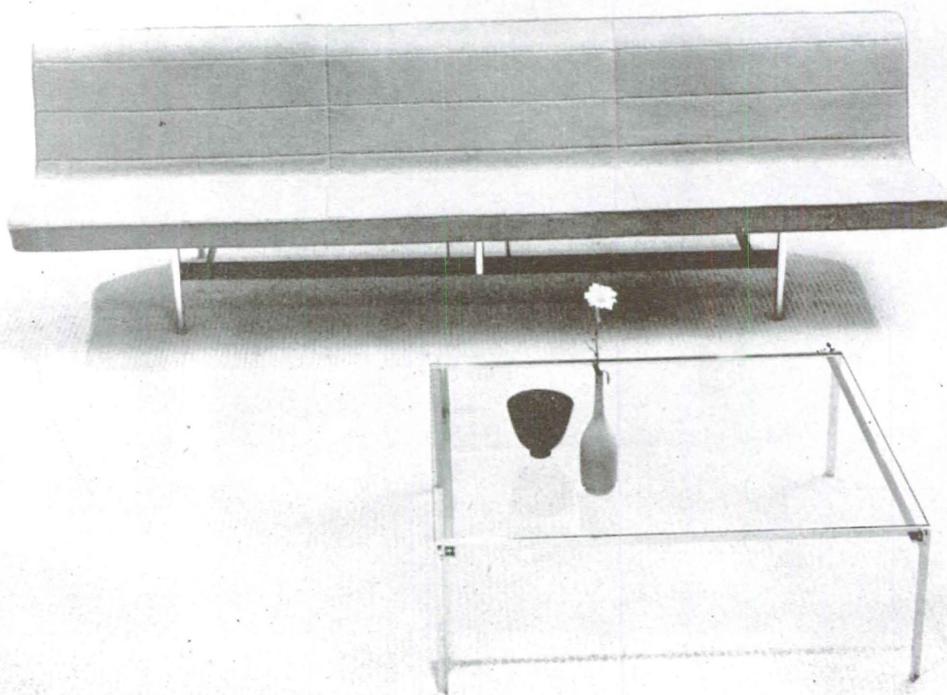


"good design" summer 53

Directed by Edgar Kaufmann, Jr., and jointly sponsored by the Museum of Modern Art in New York and the Merchandise Mart in Chicago.

The mood of rather conservative design manifested in the January exhibition is replaced this season by a strong and progressive interest in today's forms, technologies and materials. This is particularly evident in the furniture and fabrics added to the exhibition. In these fields the designers seem to be working on a continuation and development of certain classic themes in modern design. They have made improvements, have reworked these ideas to meet changes of taste, production and distribution as manifested today.

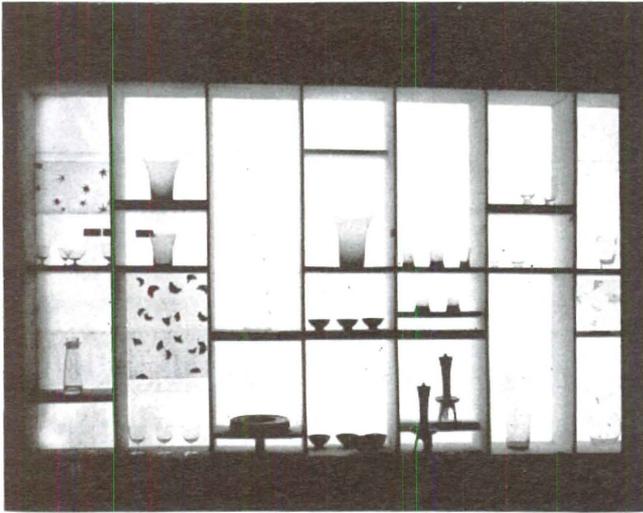
Enterprising designers seem to veer more away from a nostalgic interest in the past towards a convinced affirmation of the values of the present. In many ways this has led designers to develop crisp and formal expressions with reduced emphasis on medium tones, whether in woods or textiles. Both have a tendency instead towards definite dark or light extremes. Muted and blended colors are increasingly replaced by bright prismatic hues or by unbleached and natural coloration; shiny metals are more in evidence. In all these developments the direction would appear to be away from softness and towards an effect of precision. As in all resumes of new market trends, it should be made clear that these new directions need not be thought



Sofa—foam rubber—chromed legs, black baked enamel stretcher. Coffee table—chrome base, plate glass top. Table and sofa both designed by Katavolos, Littell, Kelly for Laverne, Inc.

Approximately 200 new items, chosen from 8,000 entries submitted, were added to those selected for the January showing of "Good Design," and were installed in the settings which had been created by Alexander Girard, architect and designer. Mr. Edgar Kaufmann, chairman of the Committee, was joined in reviewing the June market merchandise by Florence Knoll, New York architect and designer, and Harry Jackson, executive vice-president of the Jackson Furniture Company. Selections from both the January and the June exhibitions at the Merchandise Mart will form an exhibition to be opened at the Museum of Modern Art on September 23, 1953.

"GOOD DESIGN"

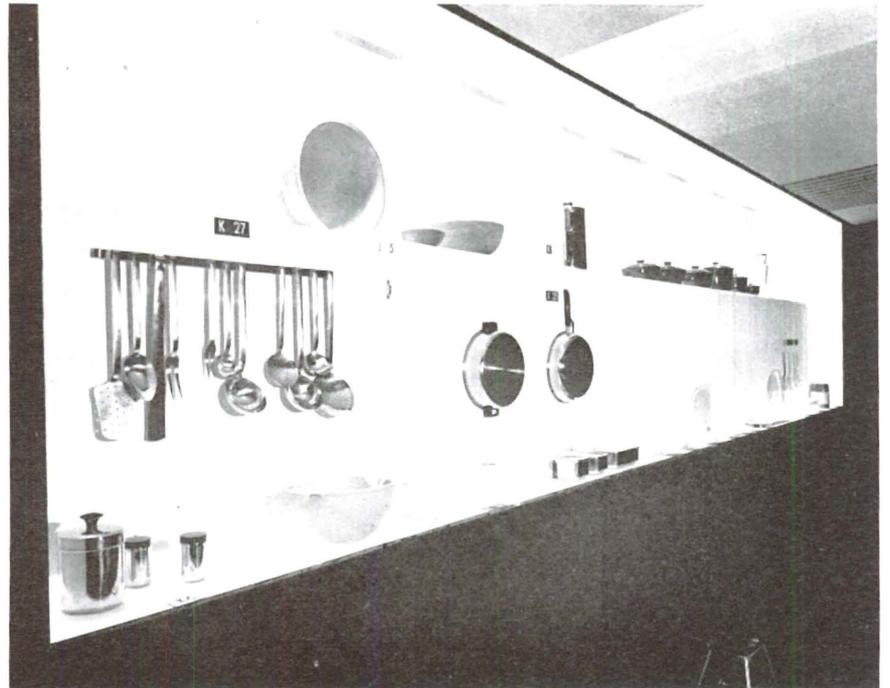
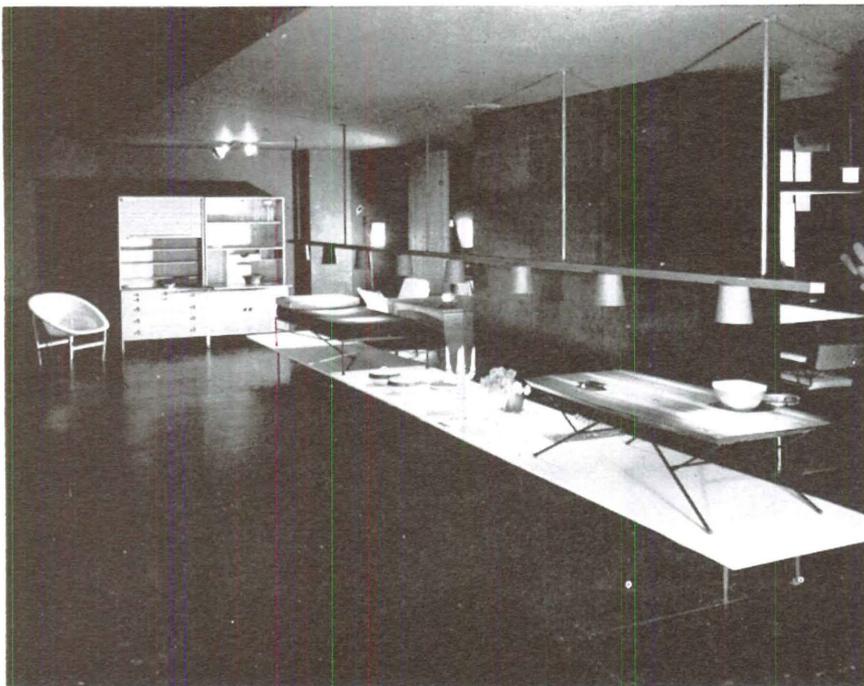


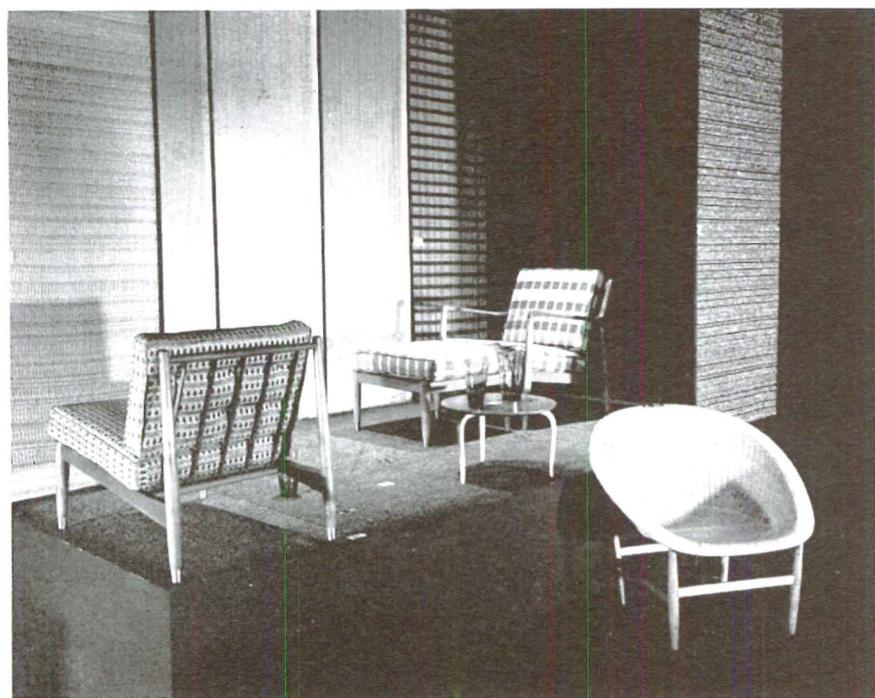
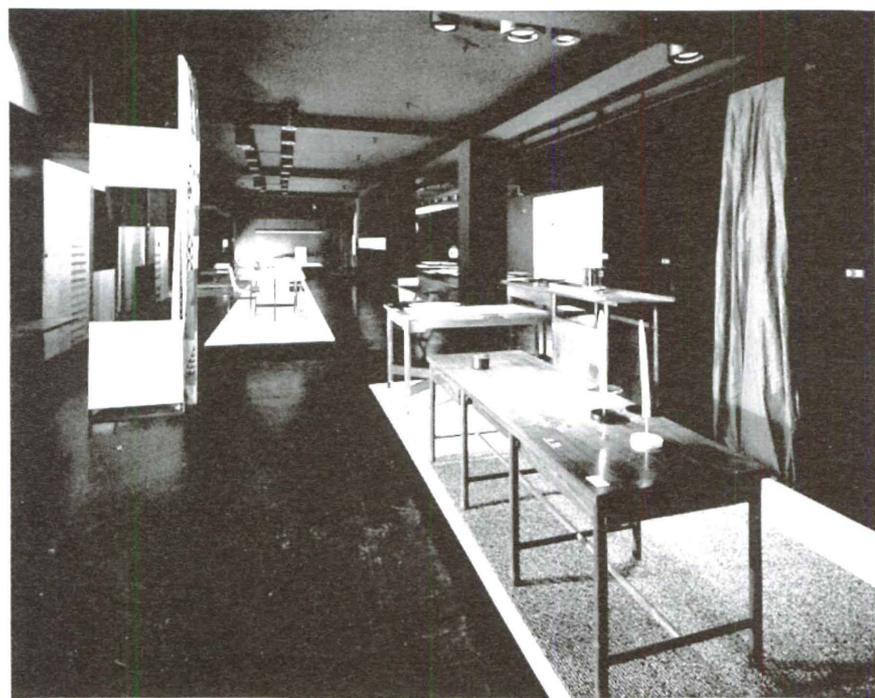
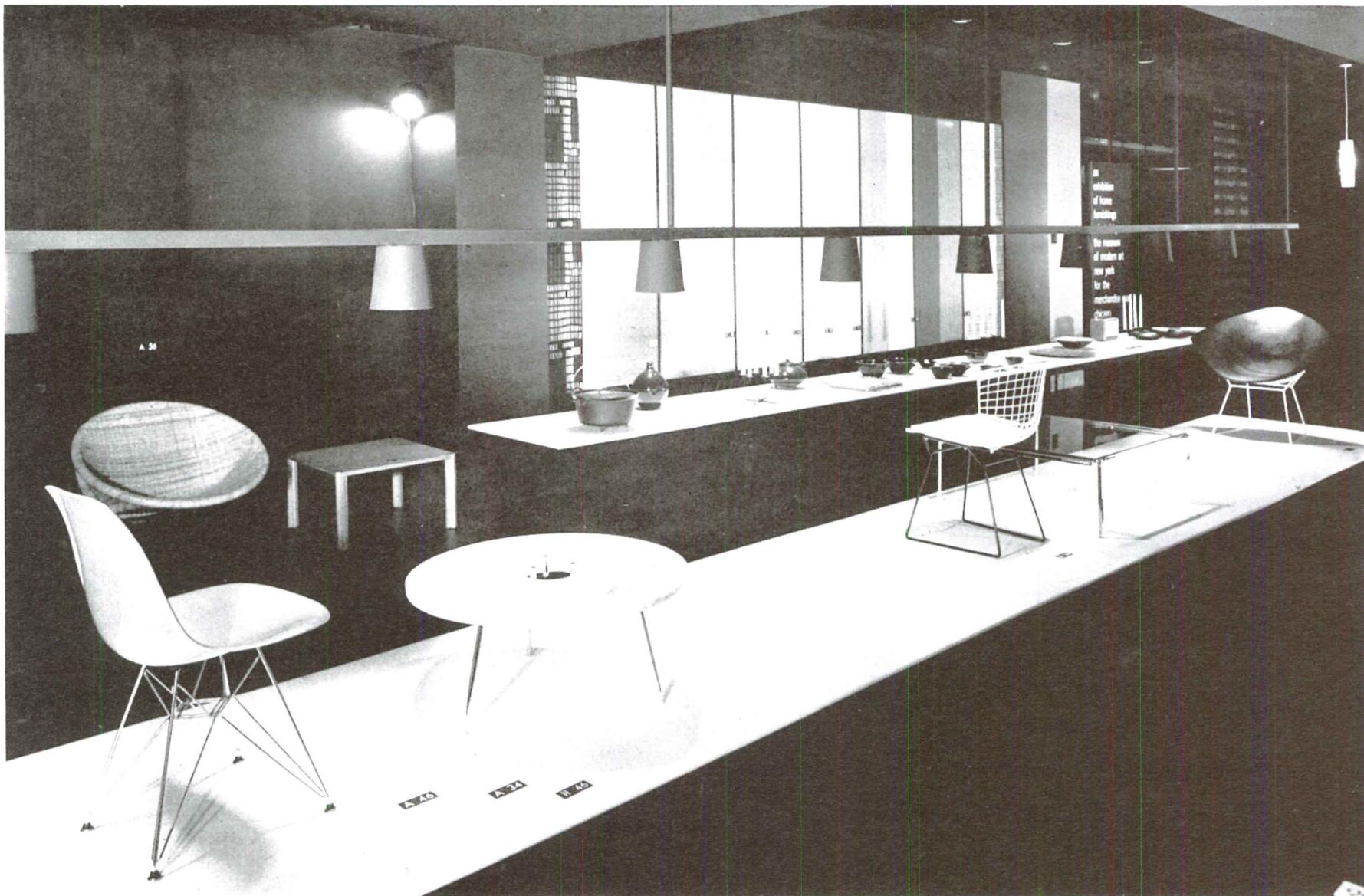
of as replacing the more familiar type of progressive design, but should be understood merely as an evidence of the diversity and richness apparent in the modern design available today.

FURNITURE: The strong interest in Scandinavia and Japan that recently marked modern design has apparently been assimilated and has made a way for these new indications of the future.

FABRICS: The woven textiles in the exhibition show small-scale, clearly defined patterns produced by contrasting fibres with no particular emphasis on boldness either in texture or through other devices. Some tendency is apparent in the direction of smooth and shiny fibres, both synthetic and natural—a logical complement to the increased formality noted in furniture. In printed textiles there is an interesting assortment of monochrome patterns generally neat and modestly scaled. Though many designers are working in this monochromatic direction, concentrating on the use of black and dark gray on white and natural, there is also found a striking group of prints with bright, clear colors, though even here the patterns are fairly modest in scale.

LAMPS: As a group these were marked by simple geometric shapes. White or off-white materials and finishes tend to give these designs a subdued appearance against the white plaster and natural materials predominating in modern interiors. None of those selected attempts in any way to be of special interest as a construction or piece of sculpture. Table lamps, ceiling and wall fixtures are included; there are no floor lamps shown.





"GOOD DESIGN"

PHOTOGRAPHS FROM THE MERCHANDISE MART NEWS BUREAU
CARL ULLRICH, INC.
PHOENIX, SAN FRANCISCO



Cocktail table in polished chrome and polished white marble. Designed by Paul Mayen for Habitat Associates.



Armchair in natural mahogany and wicker. Designed by Nanna and Jorgen Ditzel and distributed by Dunbar Furniture Mfg. Co.



Triangle chair in oil finish natural oak with canvas seat and back. Designed by Vilhelm Wohlert for Pacific Overseas, Inc.



Bow side chair—available in white, black, green and sandalwood tan cord with satin-black steel frame. Designed by Allan Gould and manufactured by Allan Gould Designs, Inc.



Imported Swedish chair No. 43 and ottoman No. 51, designed by Folke Ohlsson for Dux Company.
Hand-printed Swedish linen cover also available as yardage in blue, yellow or gray plaid.

DECORATIVE ACCESSORIES: In contrast to the restrained shapes and structures of the lamps, a number of decorative accessories are marked by shiny metal surfaces and intriguing shapes. Brass and aluminum both appear in highly polished finishes. These will harmonize well with the shiny metal characteristic of the furniture. In ceramics a small group is characterized by striking surface decorations in monochrome following the trend in fabrics.

TABLEWARE: There is more variety in the tableware selected this season than has been noticeable for some time past. Two new sets of stainless steel flatware are included, one produced in the United States, the other manufactured abroad from an American design. For the first time, the Committee selected several designs for decorated dinnerware. Two groups of table glasses are included: an inexpensive series of tumblers and stemware in quite dark and elegant crystal.

KITCHENWARES, APPLIANCES, ETC.: A few amusing kitchen gadgets are found in the show, such as a set of flexible plastic mixing bowls with spouts and sensible handles. A household drill, with hollow handle to hold numerous attachments, is crisply designed in red and gray plastic. Among the electrical appliances, a small washing machine on casters will hold six pounds of wash. The committee was particularly impressed by the absence of unnecessary pretentiousness in the examples chosen and by the coherence of the design throughout.



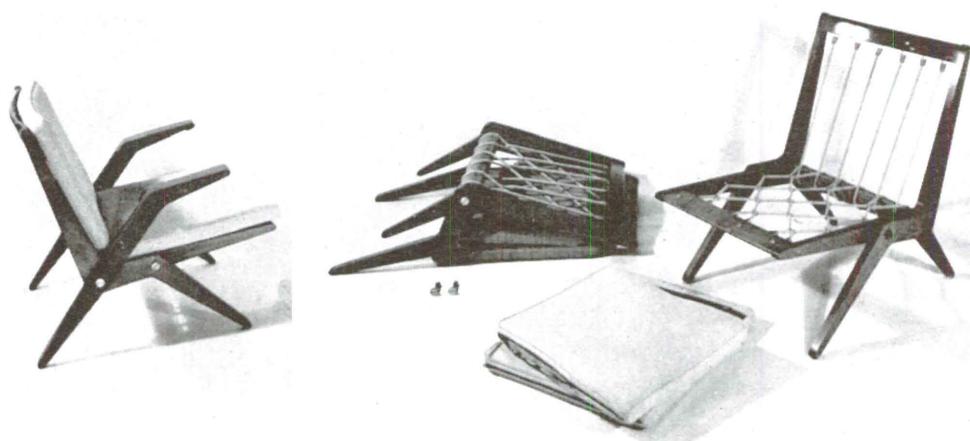
Leather side chair—cowhide leather surface; chrome plated steel legs, black baked enamel steel "X" support. Designed by William Katavolos, Ross Littell, Douglas Kelley for Laverne, Inc.



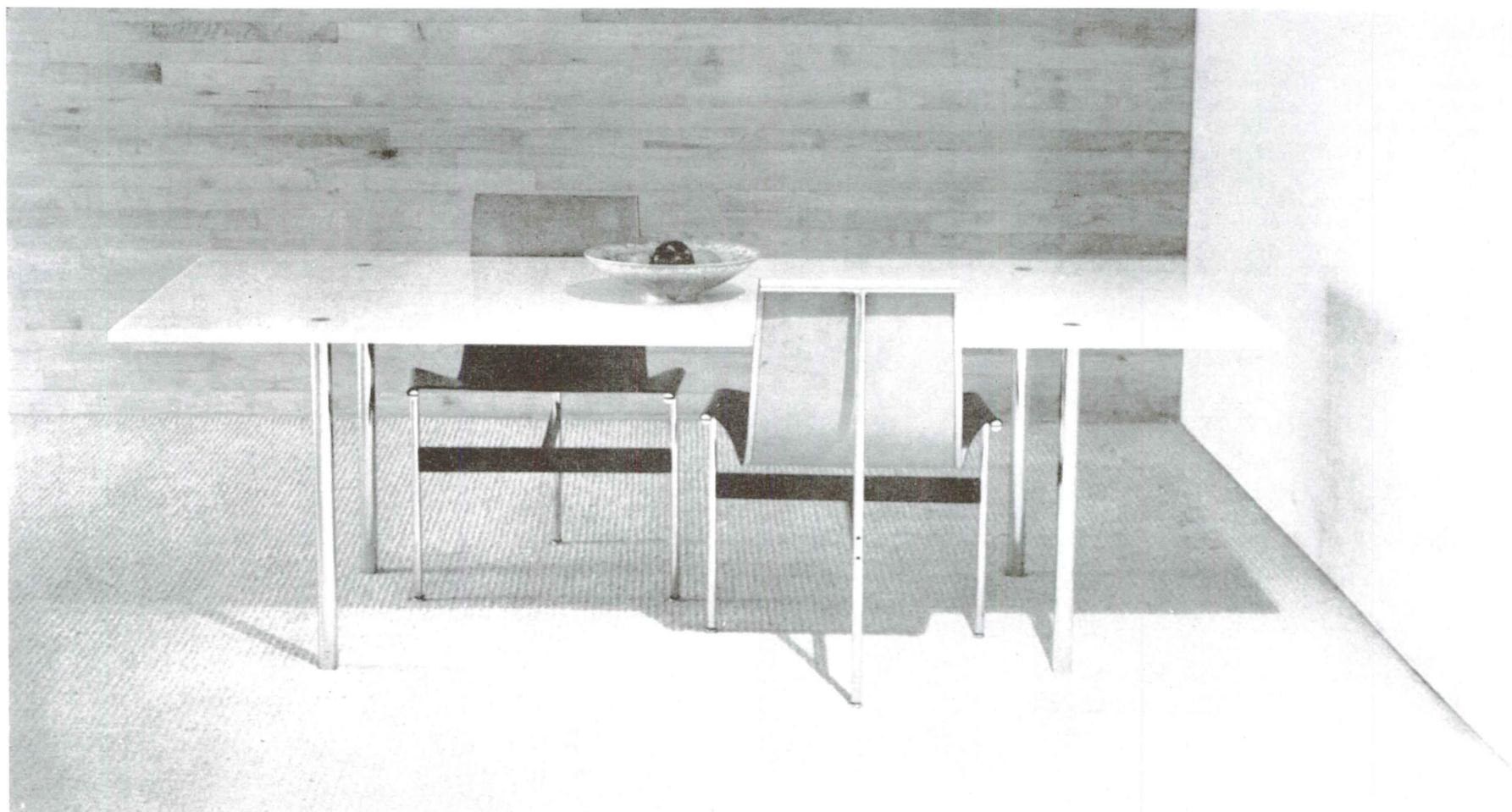
Easy chair—sorrel with hand-printed linen. Designed by Folke Ohlsson for Dux Co. Distributed by George Tanier.



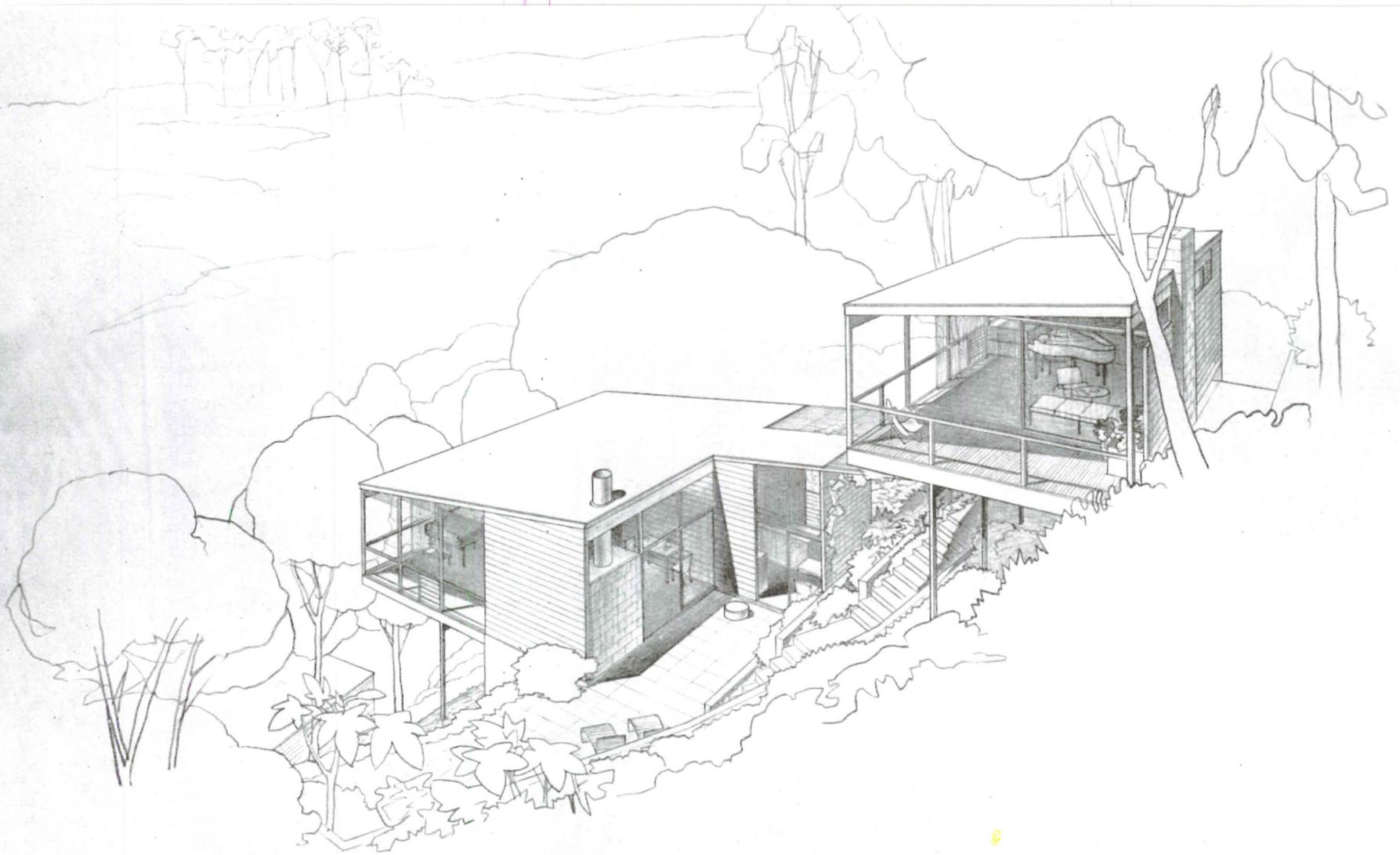
Imported Swedish chair No. 41, designed by Folke Ohlsson for Dux Company.



Open armchair—detachable cushions on rubber cord springing. Designed by Lange and Mitzlaff—Fabry Associates, Inc.



Dining chair—leather sling—chrome and baked black enamel. Designed by William Katavolos, Ross Littell and Douglas Kelley for Laverne, Inc.



SITE: A steep southwest slope on the side of a canyon. The street is at the bottom. From a level about halfway up, there is an unobstructed view in three directions, toward the ocean, the opposite side of the canyon, and the mountains.

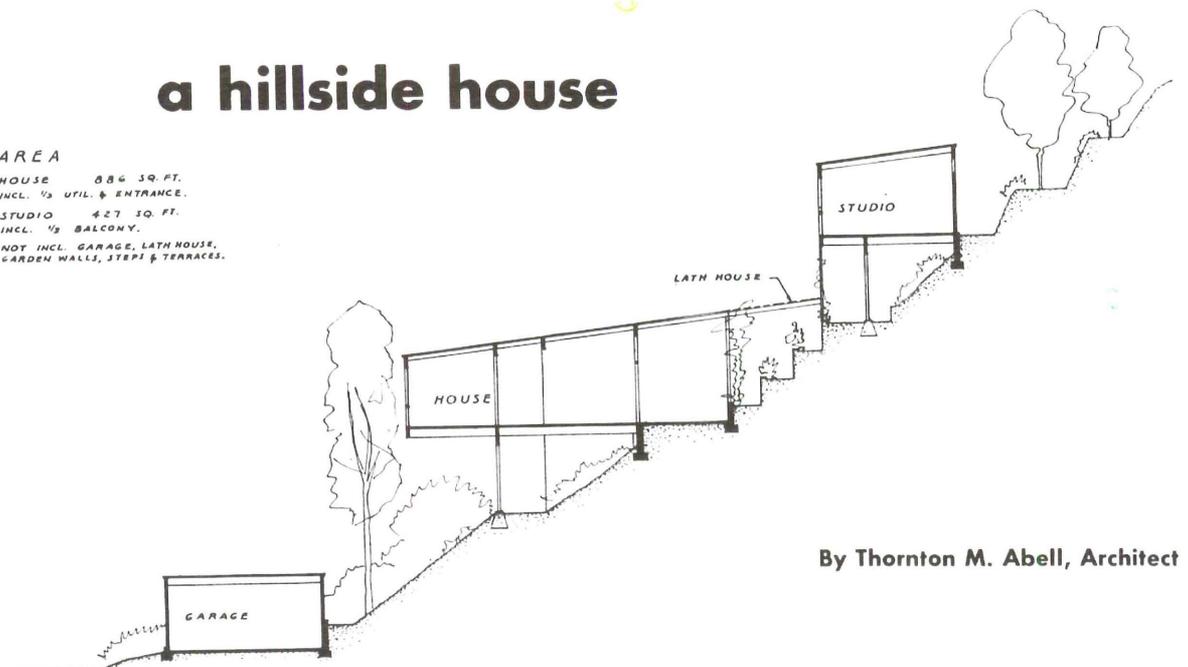
OWNERS: Composer and his wife. They have a hobby of growing sub-tropical and exotic plants.

SOLUTION: The house is designed to be built in three stages. First the main house which is minimum—a living area with a study adjoining, separated by sliding panels. The study can be used as a secondary bedroom if needed, but at this stage it will be used as a study with space for piano, records, composing desk and storage. The bedroom and bath are on a separate hill. The kitchen is minimum but with space for laundry equipment and a pleasant southeast corner for eating. The house is arranged on one level—cantilevered out from the hill, and with a small

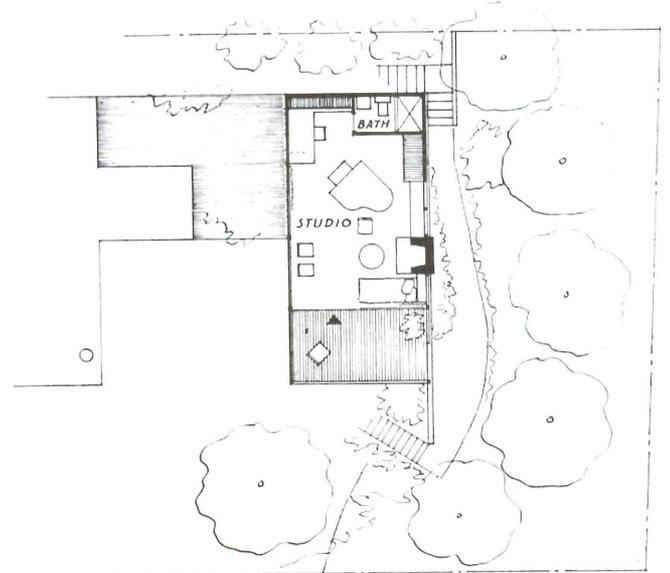
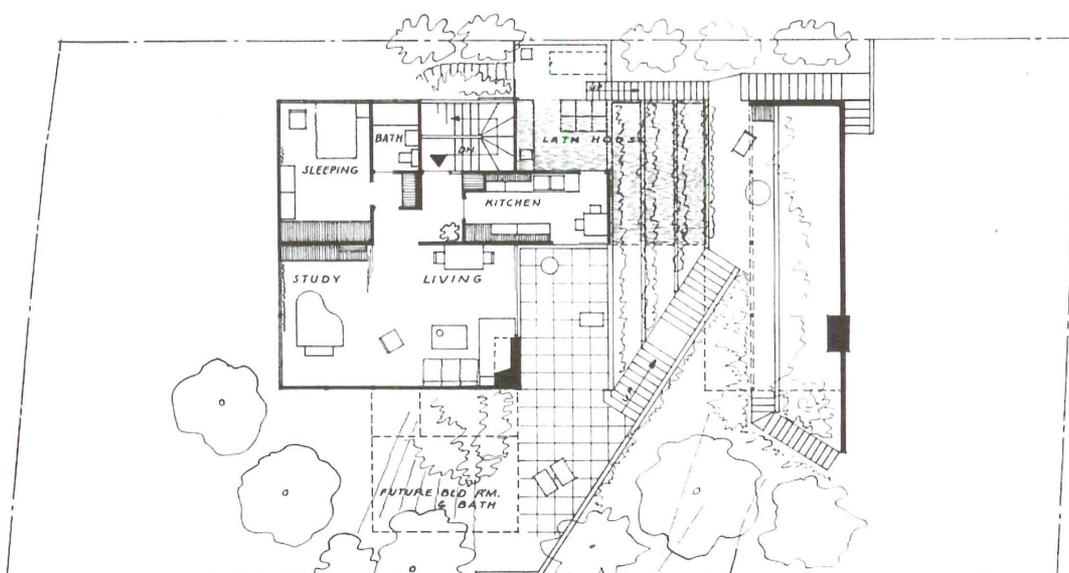
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a hillside house

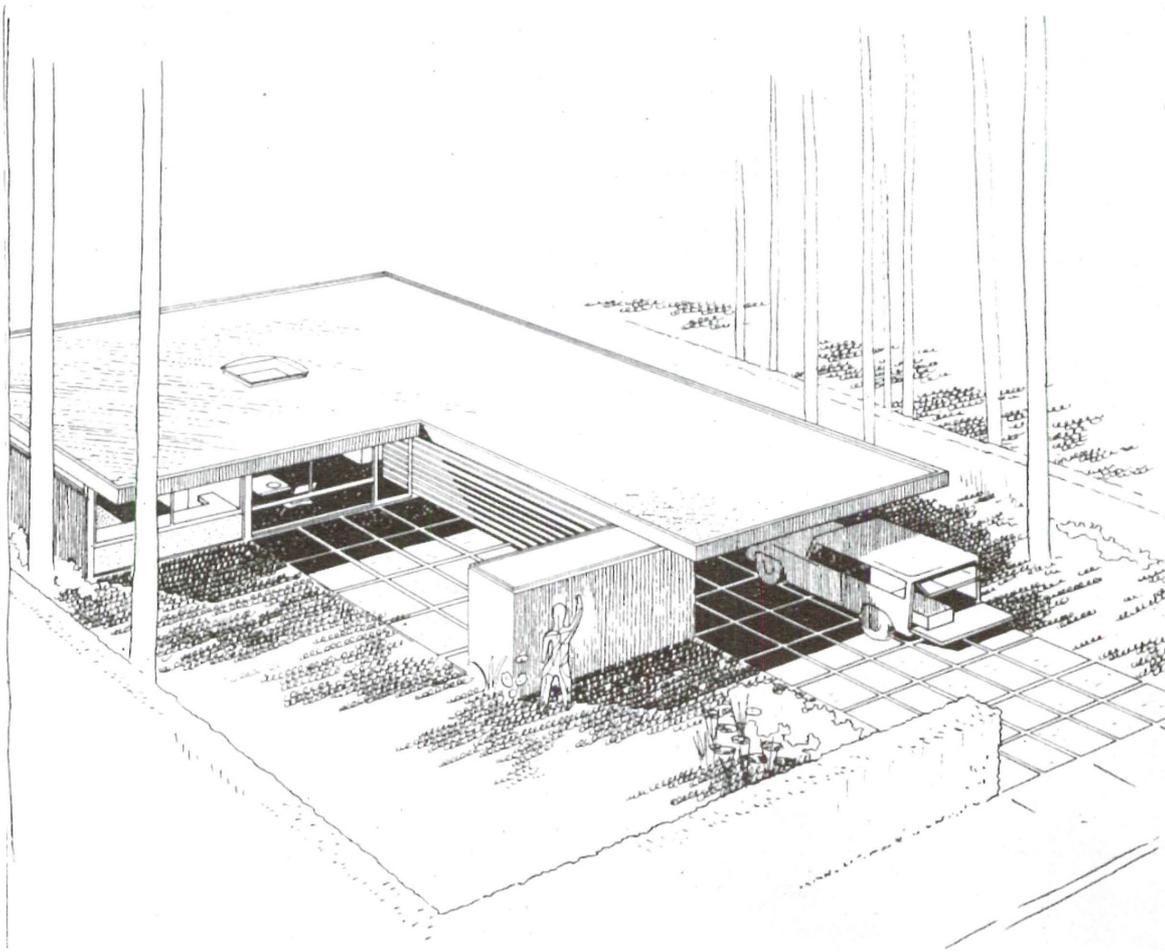
AREA
 HOUSE 886 SQ. FT.
 INCL. 1/2 UTIL. & ENTRANCE.
 STUDIO 427 SQ. FT.
 INCL. 1/2 BALCONY.
 NOT INCL. GARAGE, LATH HOUSE,
 GARDEN WALLS, STEPS & TERRACES.



By Thornton M. Abell, Architect



a competition FOR THE CARRIER CORPORATION



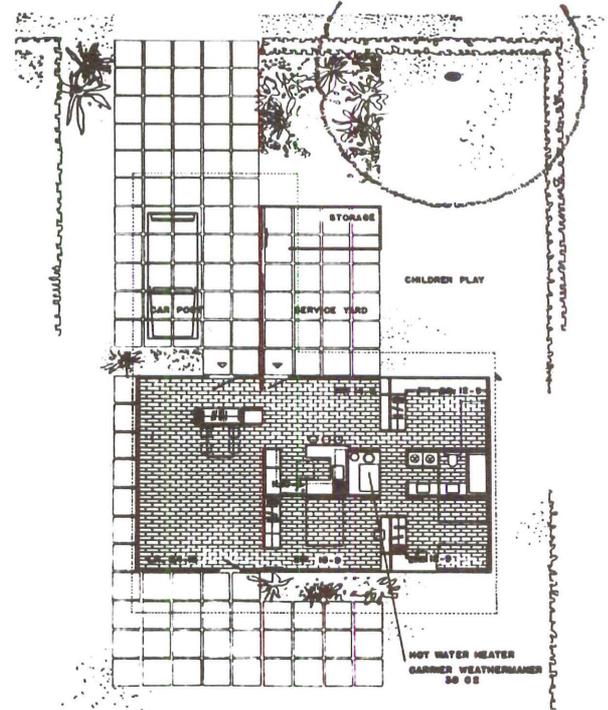
Shown here are the seven ranking prize winners in a recent competition held by the Carrier Corporation in an attempt to stimulate interest in the design of the small air conditioned house. This competition carried a total of \$27,800 in cash awards which was distributed to thirty-two leading contestants out of a total of approximately 850 entries. The competition was juried by a distinguished group of three architects, a builder, and an industrial engineer: Edgar I. Williams, A.I.A., Pietro Belluschi, A.I.A., dean of the Massachusetts Institute of Technology's School of Architecture, Richard Neutra, A.I.A., of Los Angeles, Edward G. Haeger, building consultant, and Mrs. Lillian M. Gilbreth, industrial engineer.

National Grand Prize: \$5000

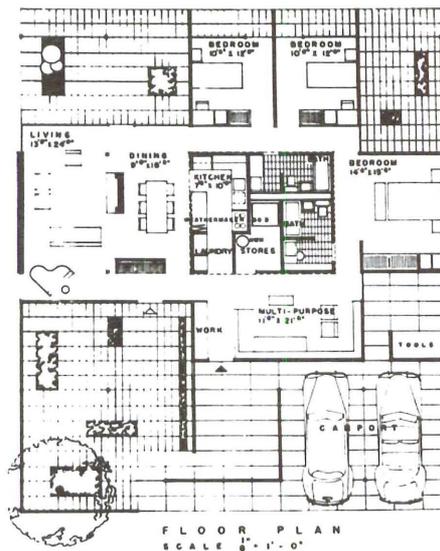
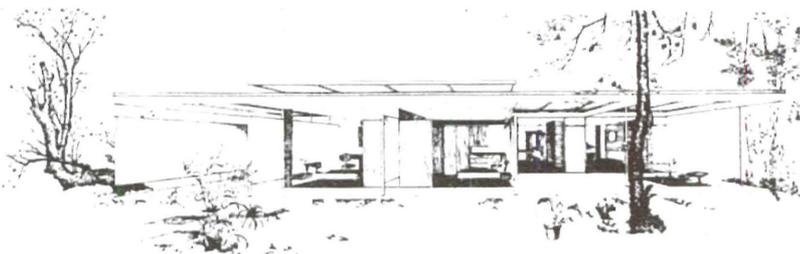
The principal feature of this house is the grouping of the kitchen, utilities, and air conditioning unit in a central core. The architects provided high strip windows above solid walls to the east and west where the greatest heat from the sun is felt, full-length windows facing into the lot to the south. Both the master bedroom and the living room have a complete window-wall facing into the landscaped garden. The house lends itself to variations on different average lots, at the same time giving the necessary privacy.



Eduardo Fernando Catalano and Horacio Caminos

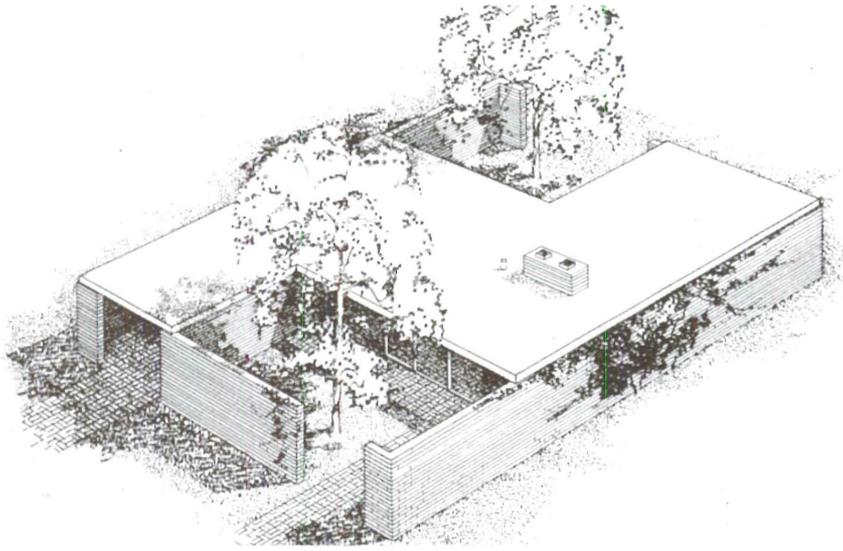


Regional Grand Prize \$2000

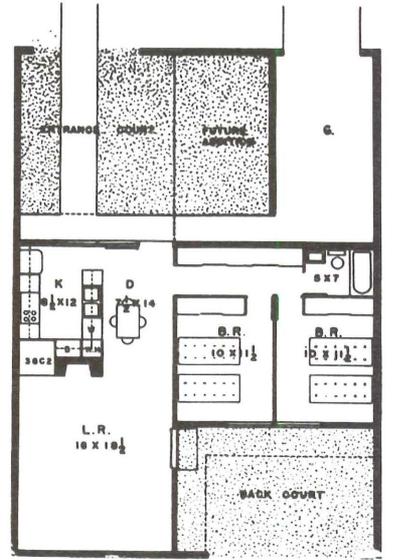


A. L. Aydelott

This plan makes extensive use of glass areas. There is excellent circulation within the house itself, and a freshness in the arrangement of rooms. Again, the central core plan has been used with the utilities grouped for the purposes of economy.



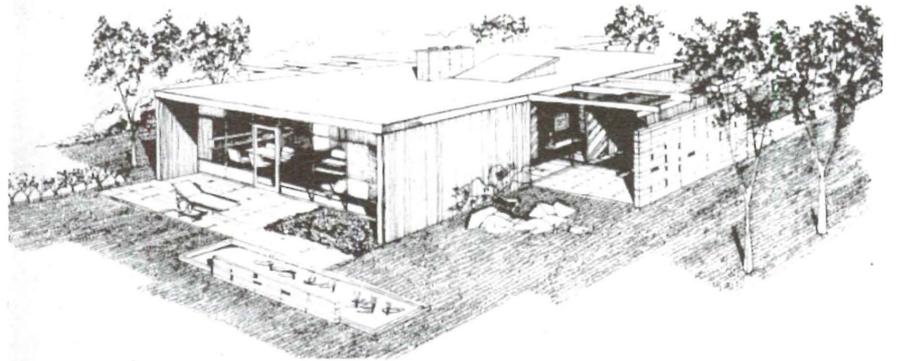
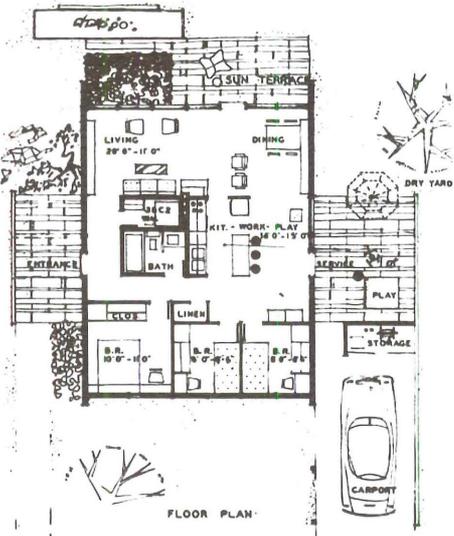
Joseph Burnett



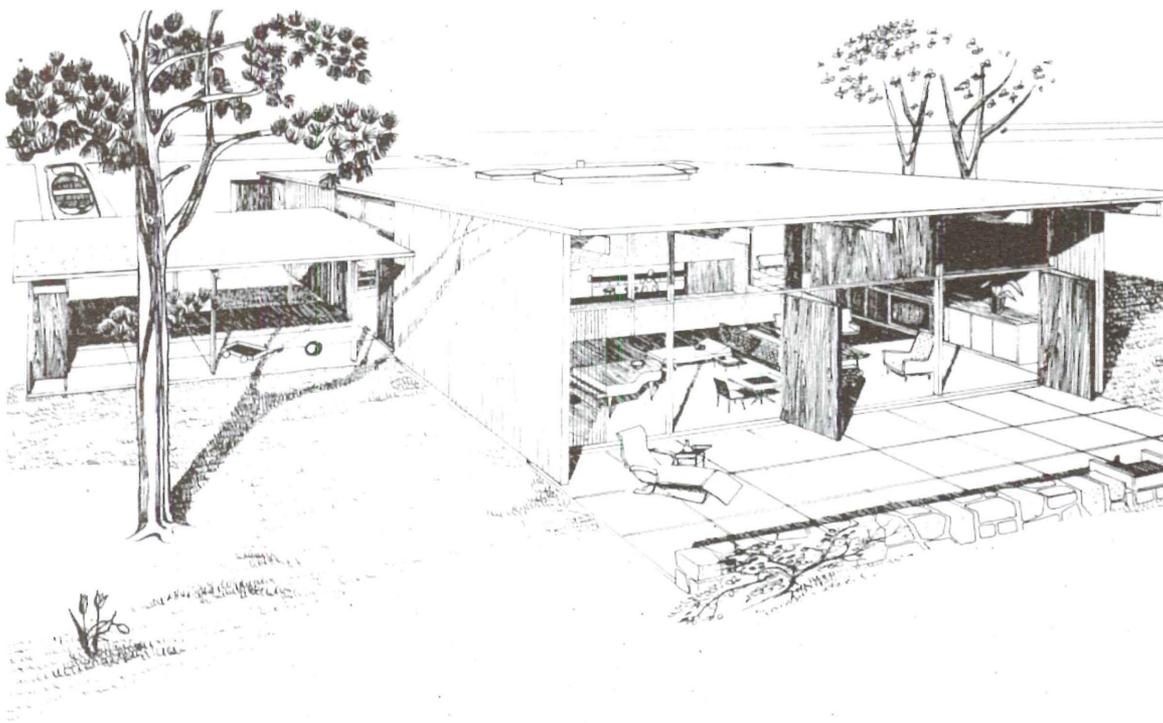
Here, solid walls form both an entrance court and a back court. It was suggested by the architect that many similar units could form a perimeter around a central play area which would be used by all home owners in the community.



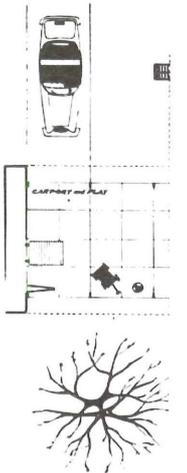
Richard J. Dimit



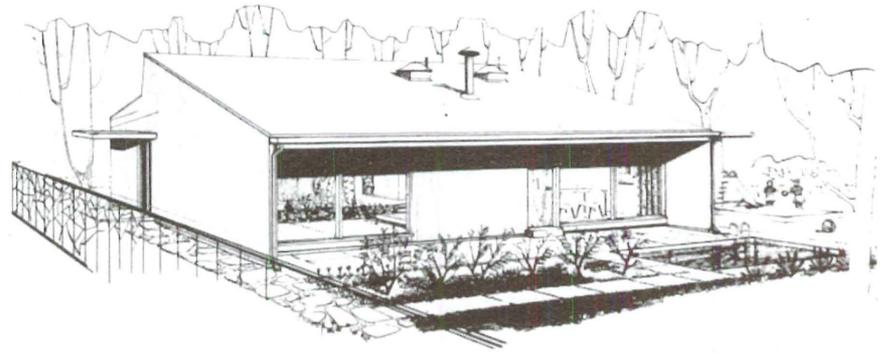
This house uses a simple rectangular plan which gives the builder the advantage of many structural economies. Use has been made of the two doors on the opposite sides of the living area as a source of light. The architect has chosen simple and economical materials. A central utility core arrangement frees the maximum space for living and entertaining.



Abraham Geller and William Cox



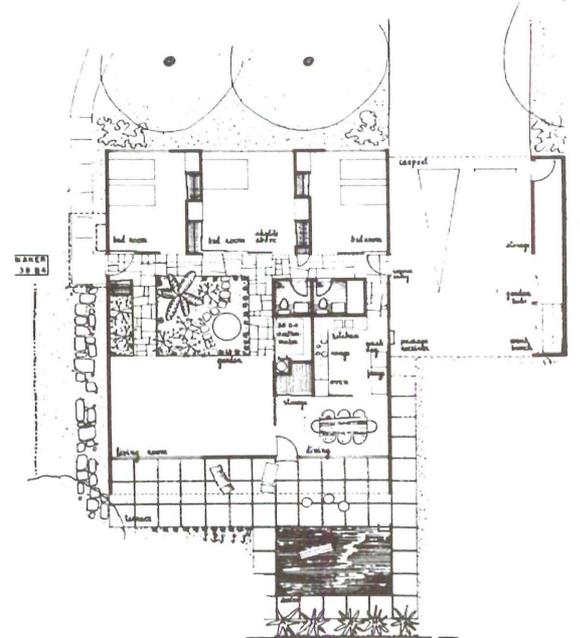
Here the service core serves also as a screen between the doors to the bedrooms and the living area. The simple rectangular plan makes many building economies possible.



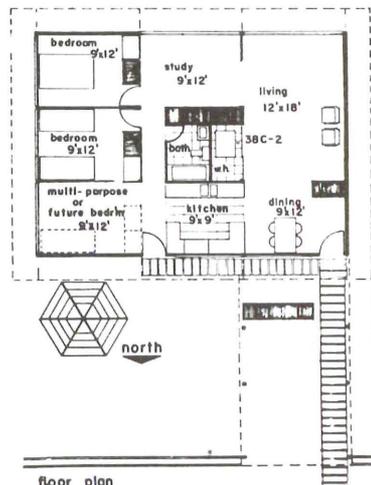
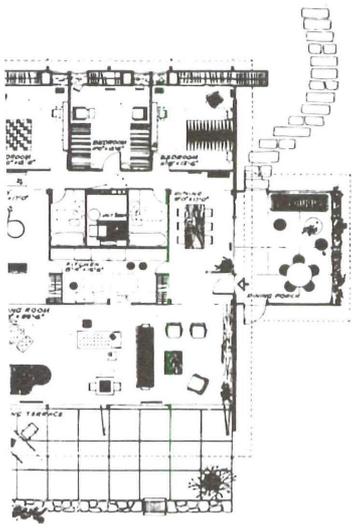
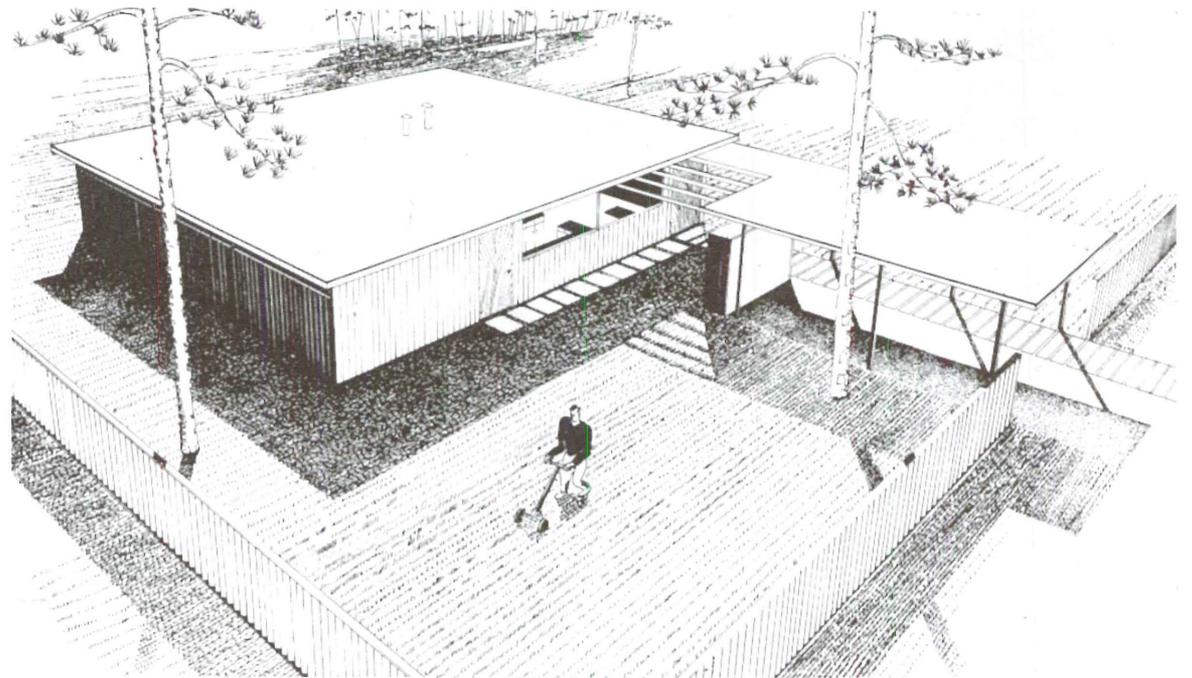
Thomas Bear

It was a condition of the competition that the houses submitted be in two size categories: 1. under 1,000 square feet; and 2. from 1,000 to 1,800 square feet; and that all houses be adaptable to an average builder's lot with the possibilities of the orientation of a number of similar houses upon a typical subdivision block.

This house includes a natural garden within itself. The plan lends itself to the protection of family privacy. As in the other houses, the utilities are grouped around a central point, and solid walls make possible the seclusion needed in this typical plot plan.



PHOTOGRAPHS BY MAUREY GARBER



In a minimum area, the architects achieved semi private space to which members of the family can withdraw. An added "study" section is provided for the use of children or adults. The dining-kitchen area becomes an important part of the living pattern. A central stack for plumbing and air conditioning has also been treated with the minimum of space requirements.

James L. Bennett and Lawrence Mallard





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HOUSE BY THORNTON M. ABELL
continued from page 26

level protected and private terrace. A future bedroom and bath can be built as a final stage to expand this unit. Under the cantilever is a utility and storage room, with an extensive shade garden.

The second stage will be a terraced lath house up the hill, and an upper level with a studio. The studio will have a bath, small pantry for entertaining, and a large balcony.

Construction: The house is of wood construction, beams and framing, color stained. Exterior wall finish will be narrow redwood siding with a weathered gray stain. Other wall surfaces will be plywood with a plastic finish. Floors—asphalt tile. Ventilating openings will be glass louvers and metal sliding glass doors. Other glass will be fixed.

In general, the construction is designed to be as simple as possible, with inexpensive materials, and finished to provide a warm friendly background.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

This is prepared monthly by the Institute of Contemporary Art, 138 Newbury St., Boston 16, Mass., as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

J.O.B. is in two parts:

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

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies, unless otherwise indicated.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL—INTERIOR DESIGNERS: Knoll Associates, Inc. has openings, here and abroad for top-ranking designers to do architectural interiors. Several years experience mandatory. Qualifications: excellence in design, drafting, perspective and color sense. Must also have definite interest in furniture design. Permanent positions only. Applicants should submit detailed curriculum vitae and send representative examples of work to Dept. 12, 575 Madison Avenue, New York 22, New York.

B. ARCHITECTURAL SALES MANAGERS AND SALESMEN: For large well-established national manufacturer, as Regional Sales Managers or Salesmen of aluminum and aluminum building materials to architects and contractors. Attractive salaries for mature men with architectural background or interests, extensive sales experience, strong connections with architects and builders in their area.

C. ARCHITECTURAL SALESMAN: Boston distributor of architectural products wants young man, preferably under 35, with established contacts to sell products to Eastern Massachusetts architects. Good base salary plus profit sharing.

D. ARTISTS: Eastern manufacturer wishes to get in touch with schools (or individuals) that can recommend artists with conception

of packaging approach and design, to do key (black & white) drawings; modest beginning salary.

E. ARTISTS: Artists with knowledge of reproduction by letter press, offset lithography and flexography (aniline) wanted to do black and white drawings. Work consists of regular commercial printing, labels, box wraps and cellophane packaging materials for expanding company in North Carolina. Salary dependent on ability with opportunity for advancement.

F. ART DIRECTOR: Southern printer and packaging material manufacturer desires art director with experience in handling men doing black and white art for reproduction. Should have full knowledge of color separation and reproduction by leading printing processes. Work consists of label and package art and general commercial printing.

G. ART DIRECTOR: For large religious publishing house; to be in charge of art for periodical publication; to do art work; to select and buy art on a contract basis. Qualifications: fine arts background; religious interests; art education; five years experience in commercial art. State salary requirements in letter of application.

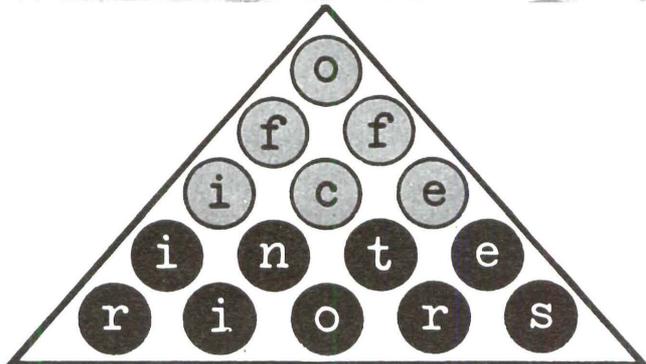
H. CERAMIC AND TWO-DIMENSIONAL DESIGN: Artist-designer with ceramic and two-dimensional design training, industrial ceramics experience, for full-time staff position. Apply Russel Wright, 221 E. 48th St., New York 17.

I. GREETING CARD ARTISTS: Rust Craft Publishing Co., 1000 Washington Street, Boston Mass., invites artists and designers to communicate with Mr. William Havican, Art Director, about freelance or staff employment as greeting card designers. Desirable characteristics; professional experience, proven talent, originality in design layout, mass-market appeal.



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From the world's finest sources, exclusive custom and factory designed office furniture . . . leather and fabric creations. See our complete lines of steel office furniture. Visit our Home Desk Salon. You alone hold the key to our wholesale operation.



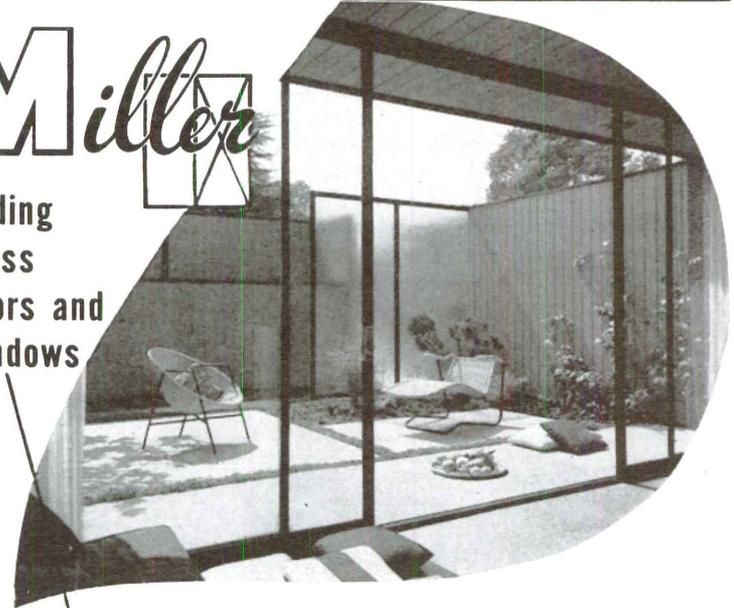
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FRANK B. Miller MFG. CO., INC.
Department 100, 3216 Valhalla Drive, Burbank, Calif.

J. INDUSTRIAL DESIGNER: Wanted by Research and Engineering Division of manufacturer of complex electronic, electromechanical, and heavy mechanical equipment; product designer concerned with product appearance and use. Other qualifications: potential for growth, ability to work with engineers, willingness to live in Southwest. Opportunity to create and develop industrial design program for young progressive organization.

K. MERCHANDISING MANAGER: With interest in design, to handle sales and advertising of young, growing lighting company in Boston. To service company's outlets throughout U.S., three months of year traveling; reside in Boston. Prefer young college graduate with executive ability and experience. Good starting salary; profit sharing.

L. PACKAGING DESIGNER: Competent and creative packaging designer with knowledge of color, form, and merchandising. Work consists of labels, box wraps, and film packaging such as cellophane, foil, etc. Excellent working conditions in progressing Southern city with growing packaging concern.

M. RECENT DESIGN GRADUATES: Several openings with established New York City industrial design office in package design, product development and design, and interior architecture. Designers must have top scholastic rating.

N. TEACHERS: A Midwestern professional school of art wants two teachers:

1. For head of **Industrial Design** department, professional experience and good creative art background; 8½ months, 18 hours teaching per week. Excellent possibilities for free-lance work in local industry.

2. Experienced artist to teach **Commercial Design**. Also good opportunities for free-lance work.

O. TEACHERS: The De Cordova Museum, Lincoln, Mass., needs several teachers for adults' and/or children's classes in oil, water-color, block printing, design, etc. Part time or full time, day or evening. Salaries depend on experience and ability. Inquire Mr. Frederick Walkey, Director.

P. TV-RADIO DESIGNERS: A large, Chicago manufacturer wants two staff designers:

1. **Experienced designer** (Possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. **Young designer** (just out of school or with some experience). Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

Q. TWO-DIMENSIONAL DESIGNERS: Two positions open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers designers with textile, wall covering or floor covering design experience. Salary \$300 and up, depending on qualifications.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. ARCHITECTURE DESIGNER: B.A. in Art, No. Texas State College, 1952. Desires position with progressive architectural firm on

floors with a future!

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West Coast. Also interested in exhibition design. (Age: 24) Inquire Editor, J.O.B.

B. CARTOONING, COMMERCIAL ART: Partially house-bound talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, plaques, etc. Contact directly or through J.O.B. Editor. (Age: 30) S.P.B. Clement, 49 Autumn St., New Haven 11, Conn.

C. CERAMIC AND TWO-DIMENSIONAL DESIGNER: Graduate of the Art Institute of Chicago. 3 years of advertising and design experience. Desires position with ceramic design staff or textile design staff. Any location acceptable. Age 30, male, married, 2 dependents, references. Inquire Editor, J.O.B.

D. COLOR SPECIALIST AND TWO DIMENSIONAL DESIGNER: Teaching theory color and design in university. Desires position in industry or academic institution offering more facilities color and design research. Interests: creative-abstract design, spatial and temporal (abstract films); color-design in advertising and merchandising; color-form perception; psychology of color, etc. Broad scientific background and art education: B.A., U. of Kansas; M.S., Iowa State; Ph.D., U. of Chicago; 4 yrs. post-doctorate, U. of Kansas City and Kansas City Art Institute. Over 5 yrs. experience creative color-design research-development. Inquire Editor, J.O.B.

E. DESIGNER: 5 years experience in custom furniture, counters, convention displays. Thorough knowledge of wood construction, drafting; presentations and working drawings. Industrial design graduate, desires position utilizing creative ability, previous training and experience, plus opportunity in product design. (Age: 29) Inquire Editor J.O.B.

F. INDUSTRIAL DESIGNER: 1952 Graduate of Alabama Polytechnic Institute. One year of interior design including commercial and

COURTYARD APARTMENTS
continued from page 17

Glide-All. Fluorescent tubes over the wardrobes light the cabinet interiors, as well as provide general room illumination. Generous bathroom storage is provided with the wall-to-wall pullman unit and the wall-hung cabinet over the water closet. The oversize shower is Mosaic ceramic tile; the high curb allows it to be used for bathing.

Except for the masonry, all construction is dry wall: wood siding is 1" x 6" T&G Douglas fir; the walls of kitchens and baths are 1/8" Armstrong's cork tile over 3/8" Douglas fir Plypanel. First story floor construction is concrete slab; second floor, 5/8" Douglas fir Plyscord. Finish flooring throughout is Matico gray asphalt tile.

The steel frames are exposed to become the basic element of the architectural expression. Panels between the truss members are 1/4" Transite outside and 1/4" vertical grain Douglas fir plywood inside. Additional features include vent fans in bathrooms, mercury switches, courtyard storage units for garden furniture, tools, etc., built-in TV and telephone provisions, two Utility wall heaters in each unit, chromed metal extrusions on stair nosings and outside corners of cork walls, Formica counter tops, storage closets on stair landings.

COURTYARD APARTMENTS—PRODUCTS

Modular hollow clay block walls and fireplaces: Davidson Brick Company
Steel framed glass doors and sash: Frank B. Miller Manufacturing Company
"Matico" asphalt tile flooring: Mastic Tile Corporation of America
Cork tile kitchen and bath walls: Armstrong Cork Corporation
Concrete slab: Portland Cement Association
Kitchen cabinets, sliding panels, sliding wardrobe doors: Masonite Corporation
"Glide-all" wardrobe doors: Woodall Industries, Inc.
Showers mosaic tile: Mosaic Tile Company
Shower doors: American Shower Door Company
Wall heaters: Utility Appliance Corporation
1" x 6" Douglas fir siding walls and ceilings: West Coast Woods Association
Douglas Fir Plywood cabinets and bedroom paneling
Aluminum wall bracket lighting fixtures: EJS Corporation
Recessed ceiling lights: Prescolite Manufacturing Company
Kitchen and bath vent fans: Pryne and Company, Inc.
Recessed ceiling lights: Prescolite
Electric hot water heaters: Bauer Manufacturing Corporation
"Transite" panels between truss members: Johns-Manville, Los Angeles

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residential interiors and custom furniture. One year as an engineering draftsman. Age 24, male, single. Prefer West Coast or Mid-West. Albert H. Woods, Jr., 3470 Brayton Ave., Long Beach 7, Cal.

G. INDUSTRIAL DESIGNER: June graduate wishes position in an industrial design office or firm in the Connecticut-New York City area. B.F.A. Philadelphia Museum School of Art. Training production and materials techniques, mechanical and engineering drawing, packaging and graphic rendering. Assembly line work during vacations. (Age: 23) Inquire Editor, J.O.B.

H. INTERIOR, FURNITURE DESIGNER: 1951 Pratt Institute graduate with 1½ years industrial design experience desires interior, furniture or home furnishings design position in Southern California. (Age: 26) Inquire Editor, J.O.B.

I. INTERIOR DESIGNER-TEACHER: Honor graduate of Ontario College of Art, with post-graduate work in France and Holland, desires interior design or teaching position. Background of interior design, mural painting, and art teaching. Prefers New England but will go elsewhere. Leonard Huggard, 112 Myrtle St., Boston, Mass.

J. PACKAGE DESIGNER: Free-lance Boston area Advertising Agency and printing experience. Has free-lanced four years. Designs boxes, labels, etc. Inquire Editor, J.O.B.

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

(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.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

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

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and corre-

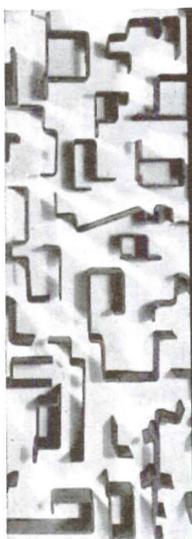
lated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

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

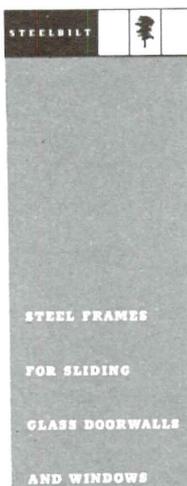
FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut,



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white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(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.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

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

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer

brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

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

• (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 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivlite 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.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, 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., 521 West Forty-third Street, New York 36, New York.



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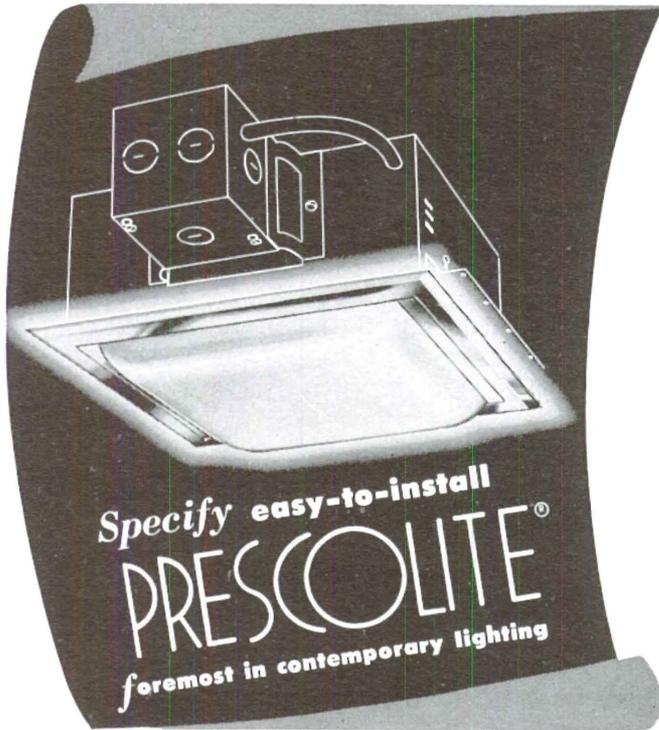
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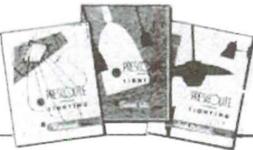
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(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

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

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

(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.

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.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(194a) Celotone Tile: New, incombustible,

highly efficient accoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(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; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(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 specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured,

NOTES IN PASSING

continued from page 11

don their own values. There are victims of history, and there are those who are "never understood." There have been misunderstandings between Islam and the West, between Islam and India, between the West and the East as a whole, between those who call themselves "civilized" and those who are described as "primitive."

In asking for these subjective accounts of cultures, we have tried to bring to light both hopes and dangers. It is probable that a collection of the best of these essays, presenting the most diverse of these cultures side by side will be published. Experts from ten countries in four continents meeting in Unesco House have not discussed academic problems, but what form of action should be taken throughout the world, either by Unesco, or under its guidance, for the furtherance of the priceless variety of cultures and the vital unity of civilization.

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(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(122h) "Recommended Building Code Requirements for Vermiculite Plastering, Acoustical Plastic, Fireproofing, and Concrete": New 16-page booklet presenting all recommendations covering proper requirements for vermiculite products. Convenient reference for construction officials, agencies and for building codes. Also covers fire resistance of constructions protected with

vermiculite products. Vermiculite Institute, 208 S. La Salle S., Chicago 4, Ill.

PLUMBING FIXTURES, ACCESSORIES

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

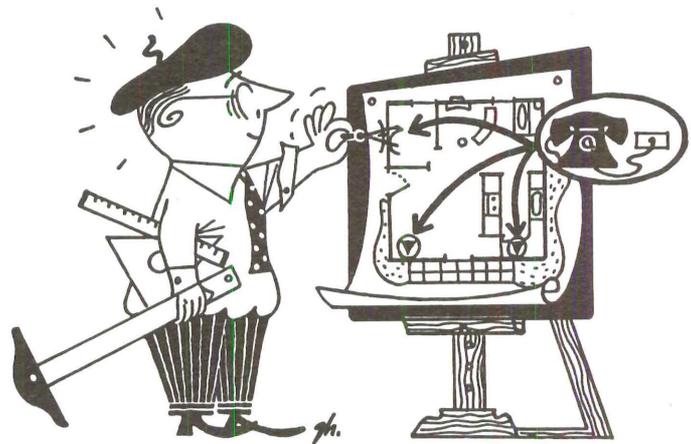
SASH, DOORS AND WINDOWS

(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, P. O. Box 1282, Sacramento, Calif.

(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.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during appropriate seasons. Includes surface temperature chart, relative humidity and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.



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

SPECIALTIES

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(119h) StoRack, all purpose steel framing: New catalog-brochure crammed with ideas, pictures, data on use of StoRack steel framing to frame, hang, support, mount mechanical equipment, lighting fixtures, storage racks, other similar structures. No drilling, welding, riveting; ideal for permanent, temporary work; 100% adjustable, reusable. American Steel and Iron Works, 58th at S. Lowe Ave., Chicago 21, Ill.

(108h) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog, cost estimating form, and price list order forms of Landon, Inc., 5920 Sepulveda Blvd., Van Nuys, Calif.

(118h) Swimming Pool Catalog: Large, complete reference manual on every imaginable item needed for maintenance and operation of public or private swimming pools. Includes sections on new developments in field, items of special interest to architects, engineers, contractors, and beach and lakefront equipment. Arthur S. Warren, Adv. Mgr., Modern Swimming Pool Co., Inc., 1 Holland Ave., White Plains, New York.

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(104h) Wood and Forest Products and Services: New catalogue lists variety and uses of Teco timber connectors with installation tools prescribed for each. Other important products described, such as Teco's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

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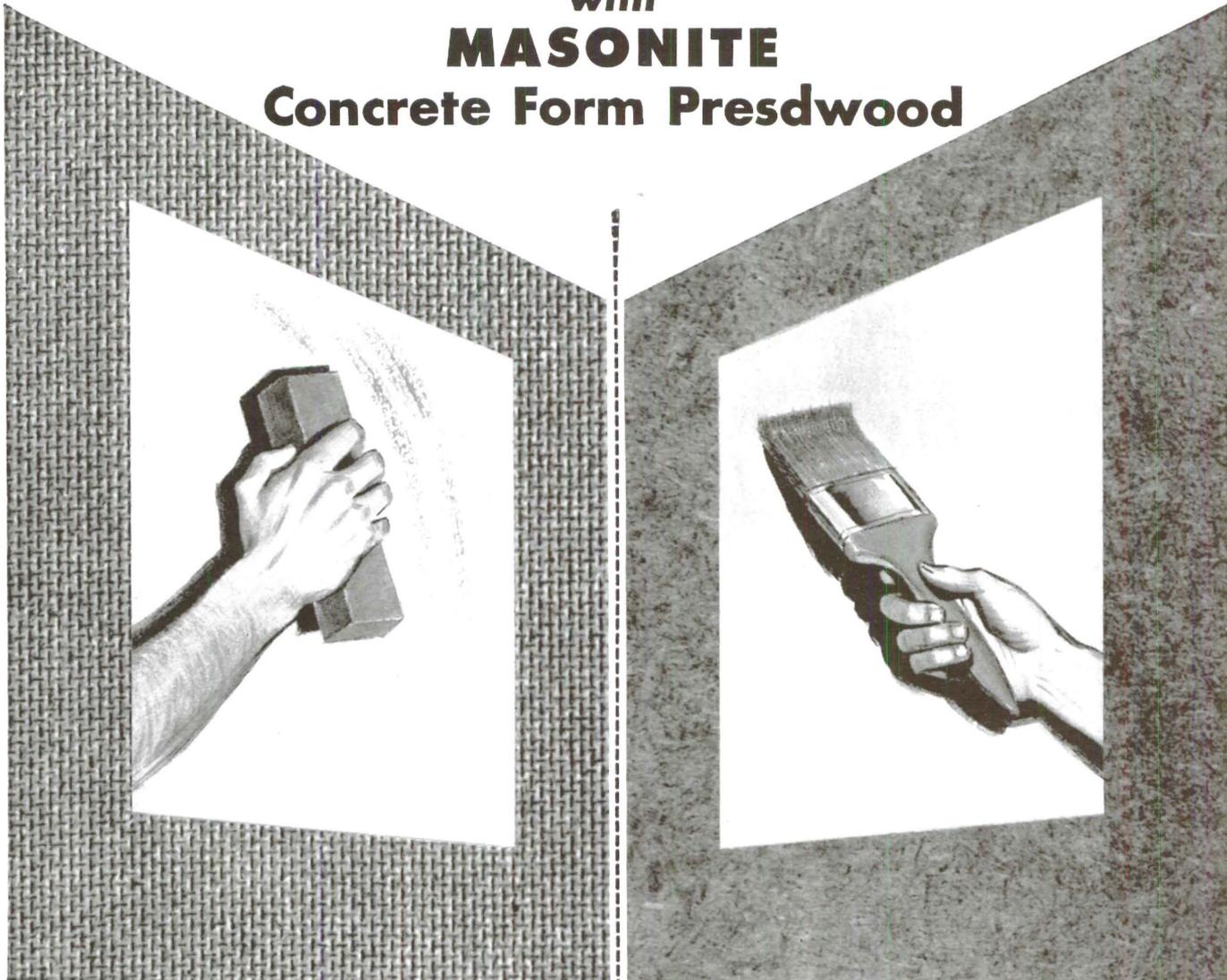
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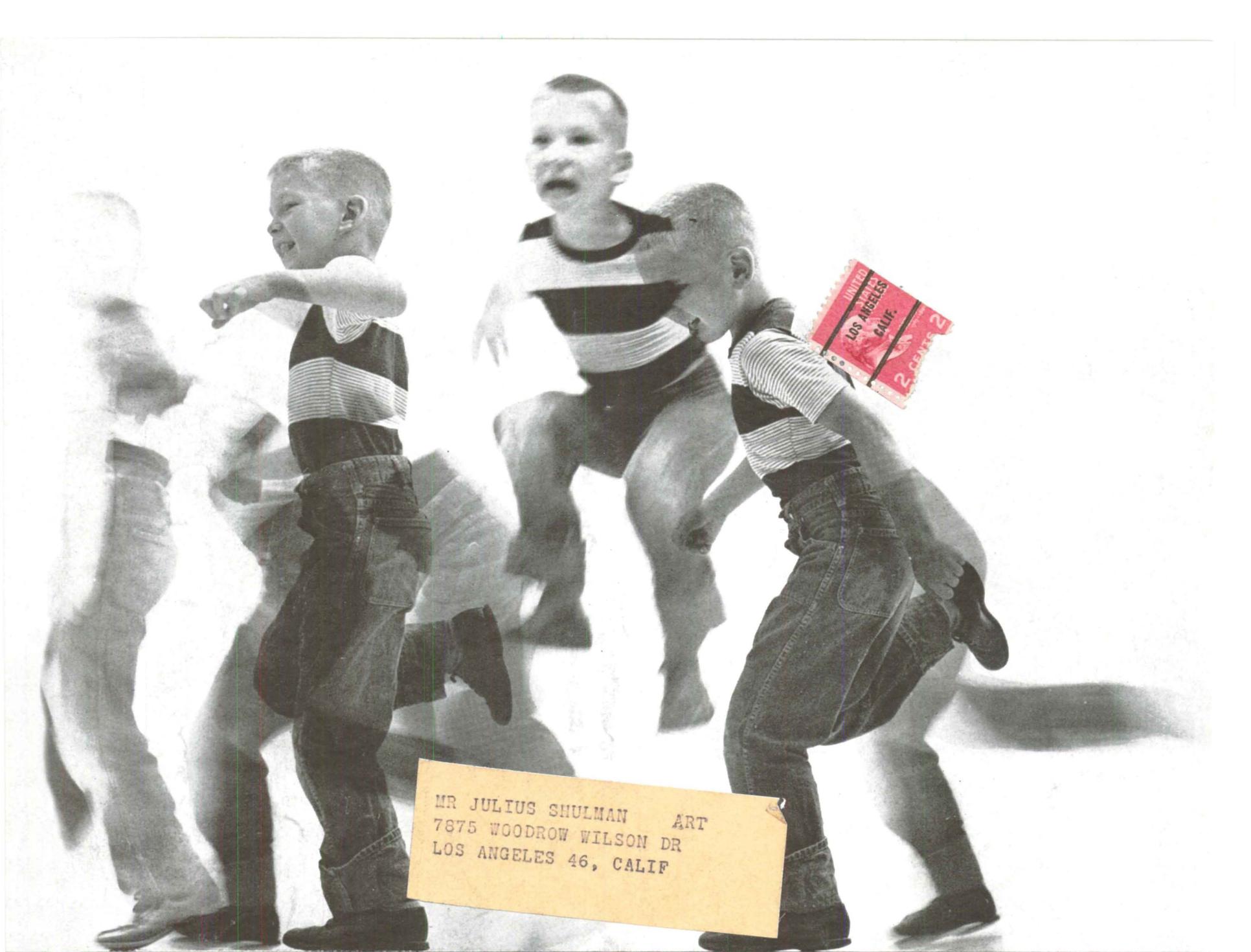
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