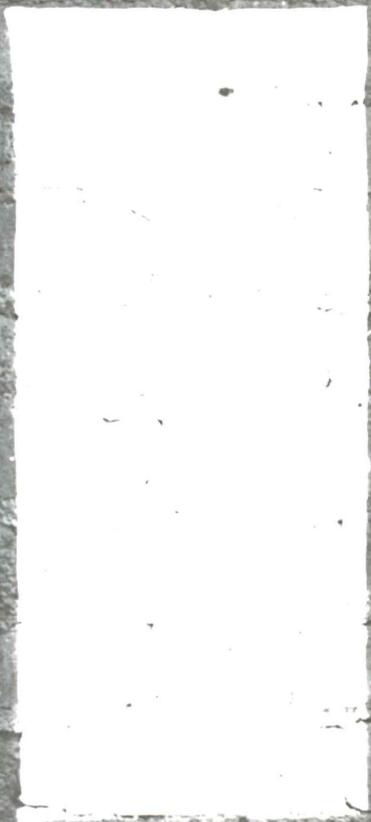


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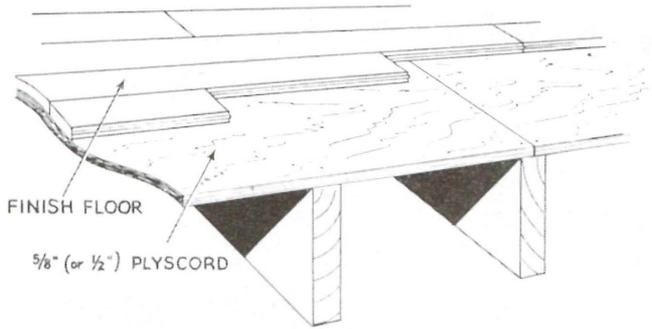


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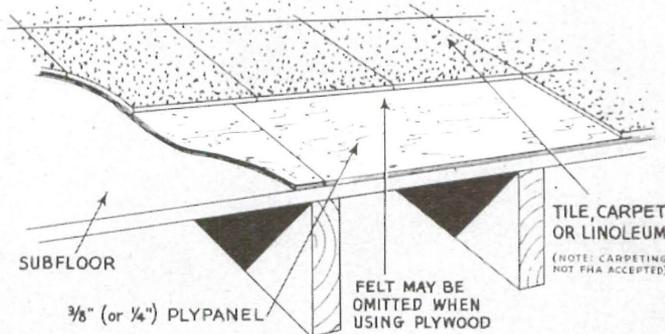


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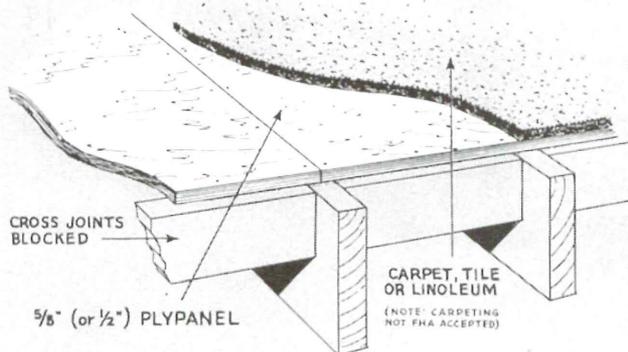
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MUSIC

PETER YATES

MUSIC MAKERS, Some Outstanding Musical Performers of Our Day by Roland Gelatt: New York; Alfred A. Knopf, 1953.

I have known Roland Gelatt only as an official of the *Saturday Review*, to which occasionally I send an article. While I was preparing a review of J. Murray Barbour's valuable *Tuning and Temperament* I corresponded with Gelatt more often, learning that he is a friend of Wanda Landowska and that his wife is a devotee of the older music. We disagreed over the worth of Landowska's still unfinished recording of the *Well-Tempered Clavier*. At his suggestion I sent to Landowska a reprint of an article on mean tone tuning, expecting no answer although hoping she might have something to tell me on that subject. She did not.

So when I picked up at the library a copy of Gelatt's new book *Music Makers*, a collection of articles about contemporary instrumentalists, singers, and conductors, I was interested to see that Landowska was included—as well as my own name in the index, for a quotation about violin tone already borrowed by Joseph Szigeti for his autobiography, *With Strings Attached*. It's pleasant to turn up in someone else's book; one feels that by so much one has survived.

Of course there was the possibility that Gelatt might be another David Ewen. If so, I could return the book to the library, no harm done, and sit back and watch out of the corner of my eye to see whether he had caught on with that crowd and joined the rest of the exoteric ballast. But when I had the book home I caught myself leaning a shoulder against the wall to read it, instead of doing something else I had set out to do. The fellow did a good job. He was nice, as one would expect in a book of admirations, turned a thoughtful compliment, put the emphasis in the right places, injected just enough of the other side of the critical question to advise the captious reader he was not unaware of that and on the whole dispensed a surprising amount of pointed but seemingly casual information. Although a book of this sort eschews musicological quibbling, it

may be worth writing about, if here and there it offers the conversational basis of an argument.

This evening, for instance, I listened grimly through the Horowitz recording of Mussorgsky's *Pictures at an Exhibition*. Mussorgsky was an accompanist rather than a concert pianist and worked at the piano mainly to amuse himself. *Pictures at an Exhibition*, written as a memorial to a painter friend, is his one large-scale piano composition. He kept the texture simple enough so that he might be able to play it. For all its simplicity I have come to prefer this original to the Ravel transcription for orchestra, which overdoes the game by instrumental sophistication. Rimsky-Korsakov was the first and Horowitz perhaps the latest of those who have felt it their duty to improve Mussorgsky's plainness by dissipating it. So I regret to find Gelatt nominating this fortissimo-pianissimo sideshow as "Horowitz's interpretative masterpiece." It is not an interpretation. Under Horowitz's steely hand-springs the structure breaks down, the tonal contours are shattered.* This recording, like the recent Horowitz versions of Beethoven's *Emperor Concerto* and the Rachmaninoff Third—a masterpiece of demonstrative reticence as Horowitz once played it—show to what extent the pianist's nervous muscularity has survived the decline of his ability or willingness to control it.

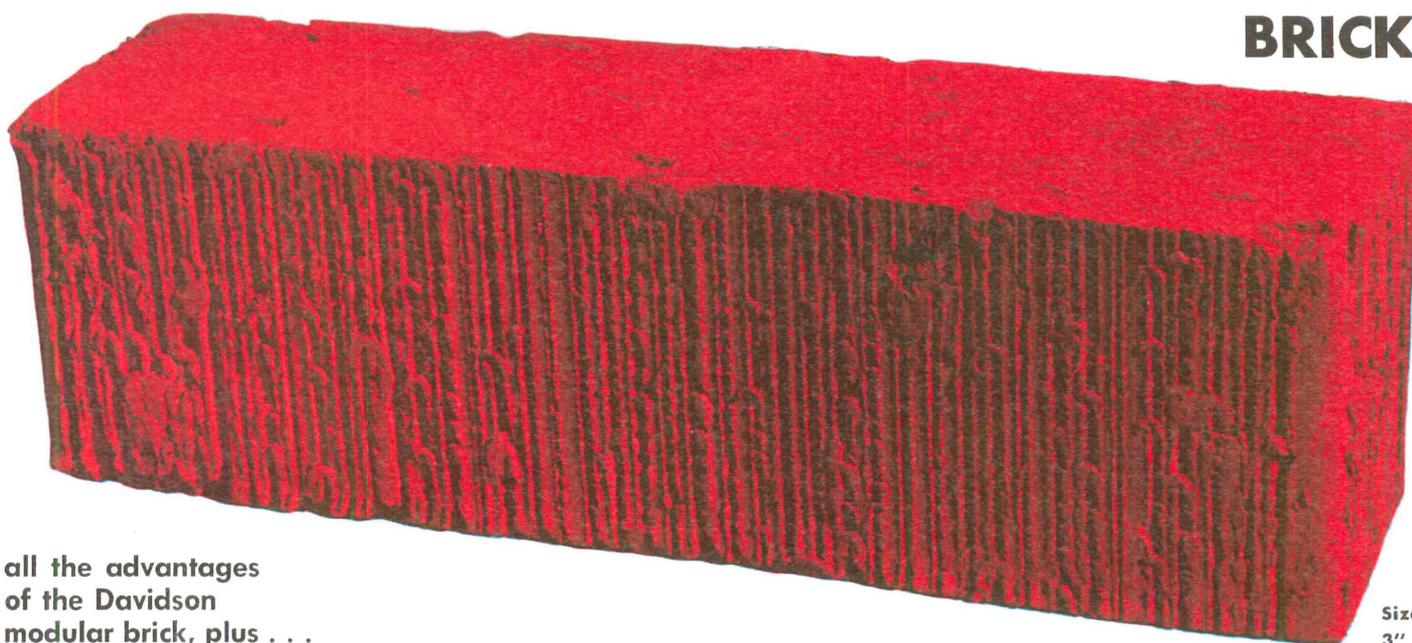
Gelatt relates that, as a young man in Russia, Horowitz favored "small halls and . . . concentrated programs. He would devote one evening to keyboard works by Bach, another to Mozart, a third to Medtner." According to Gelatt, "'My own career,' Horowitz explains, 'forced me to change my style. Today my smallest audience is in Carnegie Hall; ** more usually I play to five or six thousand people. I must program music that will be communicated.'" It would be more accurate to say, he must program music that is capable of being heard. Piano style like fresco painting allows distortion to convey its message at a distance, but for an audience of several

(Continued on Page 30)

*Schubert might have found place for more counterpoint in his piano sonatas and the G major Quartet, but let the ambitious instrumentalist beware who tries to rewrite these repeated chords and tremolandos to improve them. Joachim, with everything seemingly in his favor, failed to make a symphony of the Grand Duo for piano duet.

**This also is exaggeration. Horowitz has played here repeatedly at the Philharmonic Auditorium, the Pasadena Civic Auditorium, and at Royce Hall on the UCLA campus, each smaller than Carnegie Hall, which seats 3000.

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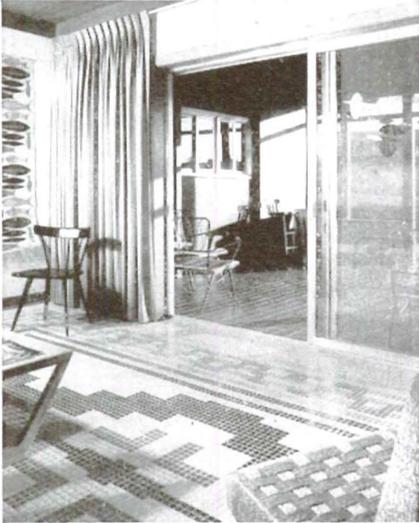
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ART

JAMES FITZSIMMONS

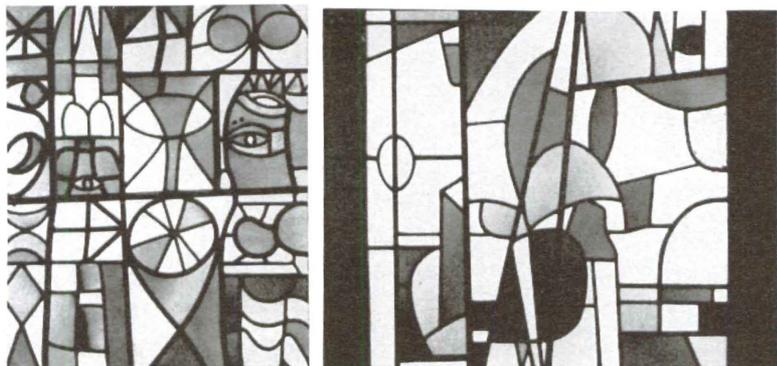
The Fifth Anniversary Exhibition of the Sidney Janis Gallery: Fauves, cubists and post-cubists, the makers and masters of modern art. Few of them are missing in this selection of paintings borrowed from museums and private collectors, American and European, to whom they were sold during the past five years.

It is a pretty dazzling exhibition: a complete, concise, splendidly illustrated history of art from Matisse to Mondrian, from Soufline to Albers. It is an exhibition about which a great deal could be said that hardly needs to, having been said already a thousand times over. Here is the serene, familiar body of our art, loved by some men, hated by others, outliving them all.

Early paintings? Vlaminck's *Paysage de Banlieue* and *Houses at Chatou*, fauve paintings of 1903, one of his best years. Other fauve paintings: Matisse's *The Open Window* (1905), painted in singing, pink-dominated colors; Derain's *Collioure* (1906), showing the influence of Van Gogh's brushwork and Gauguin's color-patterning; Braque's semi-nude *Femme Assise* (1906). In my opinion this is one of the great paintings in the exhibition, at once graceful and vigorous, solid and diaphanous—as exposed and vulnerable as an image can be, but inviolable as all great works of art are.

Proto-cubism, stemming more from Cézanne's words than from his works, is illustrated by Picasso's *Bather*, in which the figure seems to be hacked with diagonal chopping strokes out of rocks.

Classic cubism with its strong sober ochers, greys and browns



Stained glass windows by Adolph Gottlieb (left) and Max Spivak (right)

is documented adequately, if not superlatively, with examples of the masters.

From the great year, 1913: Kandinsky's *Landscape with Red Spots*, in which the distribution of light and dark colors takes the eye on a round trip through the mountains, past range after range of sharp triangular peaks; a splendid Severini, with the glancing, overlapping diagonal planes of futurism and the color dots of pointillism; a tapestried Léger in glowing color, relatable to Malevich, less patterned than the later "steel mill" paintings (of which there is a splendid example).

Choice items at random: a late Bonnard still-life, sumptuously colored, its shapes more firmly planted than usual; two of Arp's relief constructions with floating cloud-bird shapes; Mondrians early and late, including one of his greatest, *Trafalgar Square* (1939-43), in which the sense of indestructible serenity is sustained by steady-flowing movement: a perfect mandala; and some first-rate Juan Gris—his *La Dame au Cafe* amusingly reminiscent of Peto and Harnett.

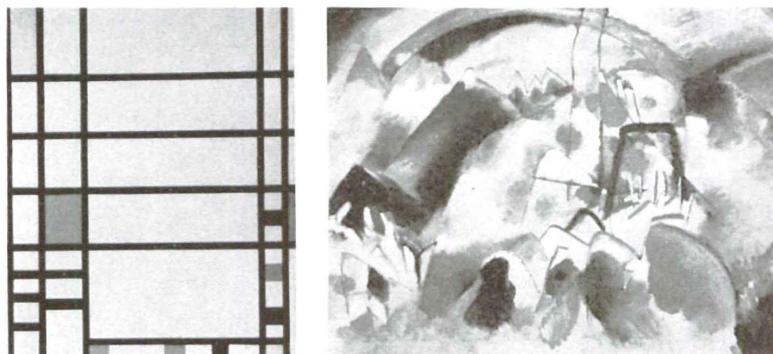
Thirty-two paintings in all, and all of them are reproduced full-page (some in color) in the catalog that Janis has brought out for this exhibition. Twenty-eight others, sold by the gallery during the past five years but not included in the exhibition, are also reproduced. Among them are three exceptionally fine abstract expressionist works: a late Gorky, *The Orators*; De Kooning's *The Attic*, and Jackson Pollock's mural-size No. 12, 1952. In this painting for the first time Pollock succeeded in making his movement and the image itself emerge from the interplay of two color contribute and function as fully as his line, so that pictorial

mutually dependent polar elements. Thus the dialectical process found in nature, in the psyche and in all vital art is established.

* * *

In her recent exhibition at the Tibor de Nagy Gallery, Nell Blaine, whose style as a member of American Abstract Artists was more abstract than it is today, showed landscapes and interiors in which the influence of Matisse and Léger is gradually assimilated to a more northern (and American) expressionism.

The exhibition covered the artist's work from 1950 to 1953. The influence of the Frenchmen is clearest in the earlier paintings of this period, e.g. *Paris Cafe* with its emphatically rounded heads,



Trafalgar Square Mondrian 1939-43 from Collection of Mr. John Senior, Jr. *Improvisation With Red Spots . . . Kandinsky . . . 1913 . . . Photographs by Colten Photos.*

arms and shoulders gathered around a table, but it pops up in later paintings as well. Among those in the "French manner," I liked best *Public Square* with its spaciouly arranged surface shapes, reminiscent of the big 1916 Matisses. This is really a very good painting, except for the lower right corner which has an unfinished, anomalous look about it.

Miss Blaine has a strong, systematic building sense, expressed in several different ways, and she sees things comprehensively—like an aerial photographer. In *Chinese Landscape*, adjacent, loosely interlocking shapes are spread up the canvas as continuously as the shapes in a terraced field. The squarish building units of this painting are missing from the 1953 *Mountain Town*, dissolved into broken, fluttering, interleaving brush strokes, brush-strokes like enlarged gladiola petals.

In recent paintings the informing structural principle is rhythmic rather than crystalline: the act of painting becomes musical composition with color-notes. Van Gogh, as much as anyone, is the father of this kind of painting, and his influence seems especially clear in Miss Blaine's ink brush drawings.



Femme Assise . . . Braque . . . 1906



*Bather . . . Picasso . . . 1909
Photograph by Oliver Baker*

There is an almost baroque exuberance about the brushwork in *Palatine Ruins*, and there is exuberance in the color of the recent paintings, but it is a "floral" exuberance that could easily become prettiness. In any case, sober earth colors seem to me to be an essential part of this artist's vision, at least at this stage in her development.

(Continued on Page 32)



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One might almost say of racial prejudice what Descartes once said of common sense—that it is the one thing in the world that practically everyone has a smattering of. The absence of open discrimination by no means implies the absence of false and injurious notions with regard to other racial groups. And the fact is that the number of individuals in our own civilization who are prepared to consider all men their potential equals and capable of the same progress, is extremely limited.

For Unesco, therefore, the problem is a dual one. It is not only that of fighting racialism as a doctrine but also of combatting the root-ideas which render the existence of such a doctrine possible. In other words the real problem is to break the naive, yet extremely powerful association which continues to exist between the notions of "culture" and "race."

Racialism will exist so long as the belief prevails that the Negroes have a certain type of civilization because that are black and have fuzzy hair, or that the Chinese behave in a certain way because they have slanting eyes and yellowish skin. So long as people continue to speak in mystic mumbo-jumbo terms of "racial temperament," "the soul of the people," "racial instinct" and similar expressions, racial prejudice will not even be close to disappearing.

The advocates of racialism are forever citing science as an "objective" basis for their ideas. But whether they realize it or not their "objective" basis is nothing more than plain intellectual fraud since the scientific theories they advance have been discarded by scientists a long time ago. It is because the racialists have put the question on the scientific level and lean so heavily on science as their authority that the challenge must be met by the scientist.

It has been argued that trying to overcome racial prejudice with true scientific facts is a sheer waste of time since race prejudice is based neither on ignorance nor on any number of facts, but rather on certain emotional attitudes. The roots of racial prejudice, the argument continues, reach deep down into the subconscious where they are nourished by anxieties caused by inward suffering, anguish or worry of an economic or social nature. Racial prejudice is, among other things, one expression of the anxiety of man lost in a mechanized society which no longer respects his individual personality.

There is only one way we can hope to destroy racial prejudice, this school of thought states, and that is by transforming the economic conditions of the environments it develops in, and taking legislative action to prevent its abuses.

Does this mean, then, that Unesco is wasting its time when it publishes a series of pamphlets in which scientists of various nationalities sum up present scientific knowledge about race? I do not think so. For can it be denied that the

race problem is indissolubly joined to the development of scientific thought? The cliches and pseudo-anthropological theories which are used to justify racial discrimination are a means of setting the mind at ease by cloaking injustice with the dignity of a system prescribed by science and reason.

If true men of science remained silent they would be allowing the most fantastically false ideas and the most naive myths to be transformed into "true scientific facts." And this science cannot permit to happen. For if racialist propaganda is so successful—and the Nazis showed how successful it could be—it would be folly to permit it *carte blanche*.

Some reply, some form of action had to come therefore from men of science. The very notion of science is one of the guiding principles of our civilization, one of its driving forces. Even those who have falsified it and twisted it to suit their political aims have recognized this and indirectly paid tribute to science's role by their use of it—distorted though it was.

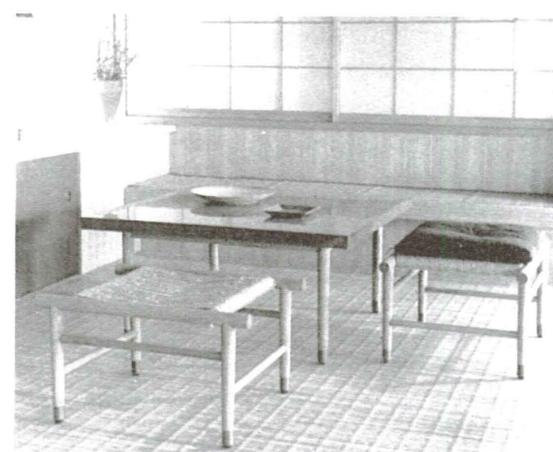
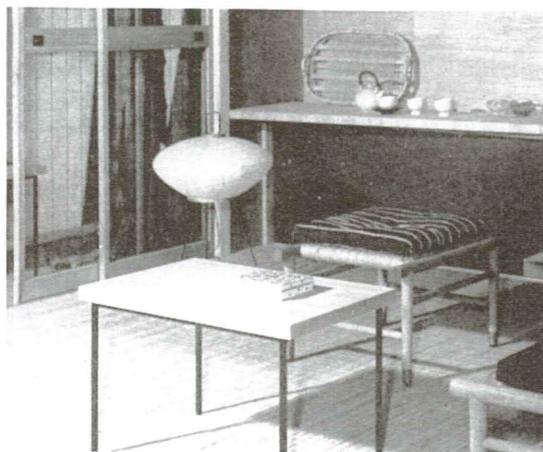
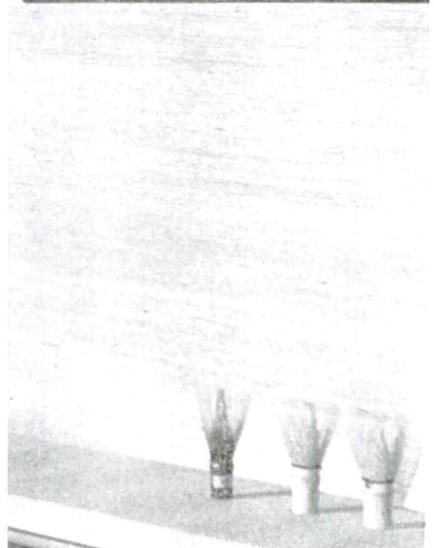
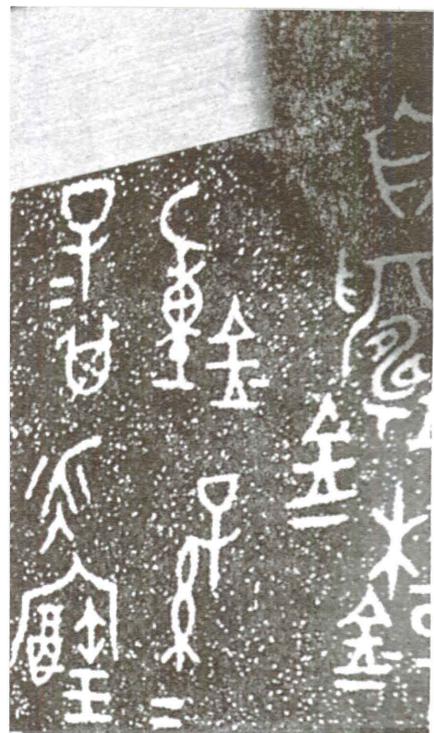
The fact is that racialism has found scarcely any support among anthropologists worthy of the name, and with rare exceptions anthropologists the world over have consistently repudiated racialist doctrines. This however, has never prevented racialists from declaring unscientific every statement which tended to establish the fact that no evidence at present exists proving the absolute superiority of one ethnic group of race over another.

The role played by science in the racial question was clearly shown by the repercussions caused by the Unesco "Statement on Race" drawn up in 1949 by a group of sociologists anthropologists and psychologists. Hailed by some as a prejudice-breaking document, it was greeted by others as a Utopian text with no bearing on present-day realities.

So that there could be no doubt as to Unesco's objectivity a second group of scientists composed exclusively of physical anthropologists and geneticists was called upon to re-examine the question. This group drew up a second statement (1951) in which, generally speaking, the main conclusions of the first statement were upheld. The second statement was published only after it had been submitted to nearly one hundred scientists who were asked to study it carefully and criticize it freely. Their comments, both favourable and unfavourable were published in the Unesco booklet containing the text of the declaration, and entitled "The Race Concept—Results of an Inquiry."

A problem—to my mind a false one—which obsesses many people today is that of the differences in mental aptitudes of the races of mankind. This is a point in the Declaration on which anthropologists and geneticists have the most difficulty in reaching agreement. First of all,

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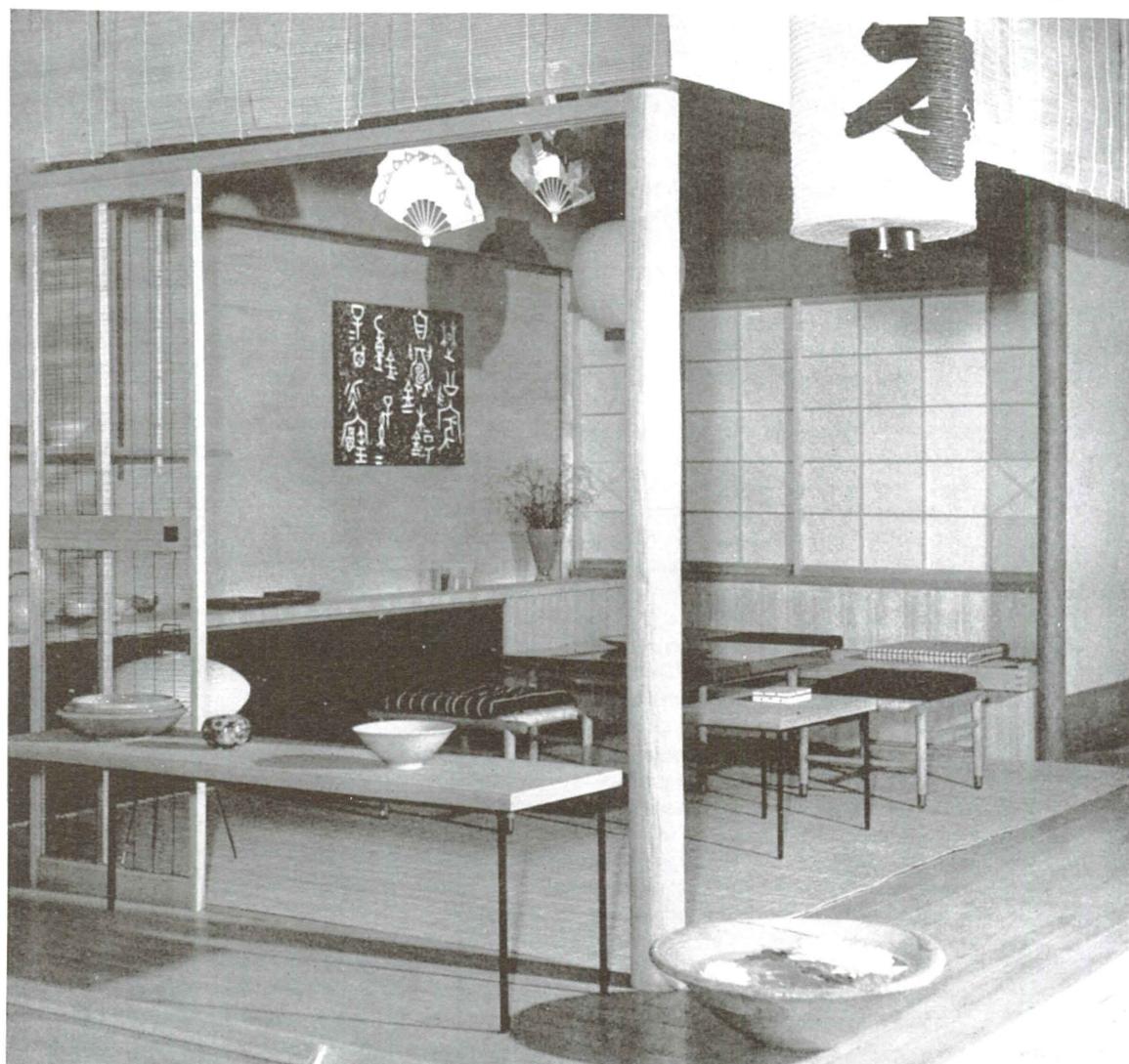


A JAPANESE FURNITURE SETTING

PHOTOGRAPHS IAI

This setting in "Japanese modern" has been designed by Isamu Kenmochi and Akira Shinjo, of the Japanese National Institute of Design in Tokyo, for the Trade Fair recently held in Toronto, Canada. This small exhibition is made up entirely of objects using materials and techniques traditional to Japan and which are in the nature of exportable items. Here an attempt was made to show Japanese modern furniture which should be adaptable to Western homes.

The table is Japanese lacquer (urushi) and finished by a traditional technique which leaves natural black marks on the red. Cushions on the wall bench are covered with "yukata," a cotton cloth traditionally used for summer dress. The bench is covered with a straw mat; the sliding door of the cabinet is covered with handmade Japanese paper in the shade of deep blue flowers (hon-hana-iro.) Stools are in typical Japanese woodwork with seats of rush weaving, legs ends are copperwired. The small table can also be used as the upper second shelf in combination with another similar longer piece. The lantern is by Isamu Noguchi. The writing table is red bush-clovers held with copper wires.



Design of the installation—Enrico Peressutti

thonet brothers : 1836 to 1952



FROM AN EXHIBITION — MUSEUM OF MODERN ART



"Vienna" bentwood side chair, 1876

Bent veneer chair, 1836-1840

Bentwood rocking chair, 1860

These chairs are from the 19th-century pioneers in mass produced bentwood furniture and outstanding leaders in the development of tubular steel furniture, both revolutionary innovations in modern design. Dating from 1836 to 1952, they have been selected to show how Thonet Brothers created anonymous simple shapes, devoid of the craftsman's intricate detail, but with a refinement and elegance suited to the material and production methods.

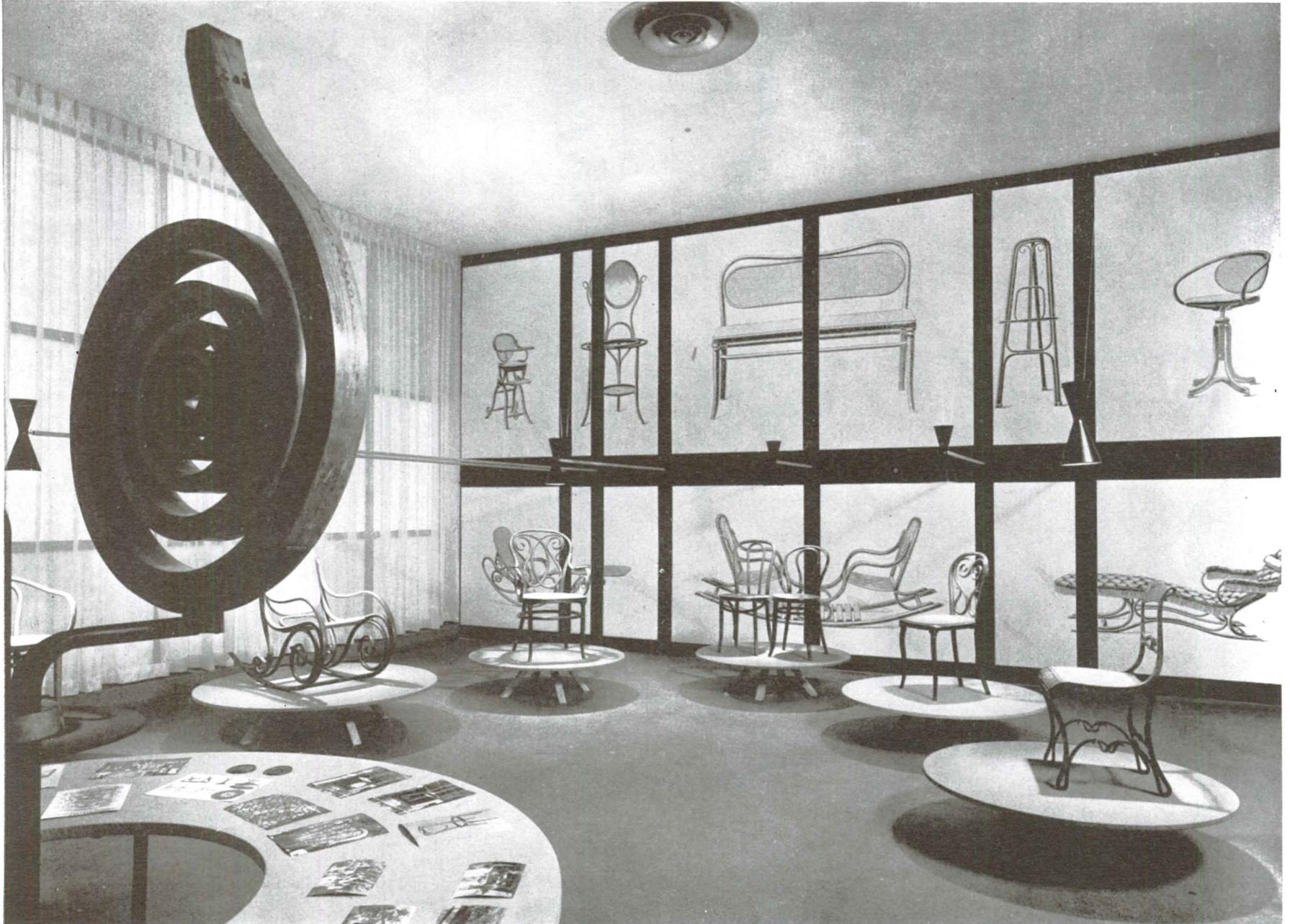
The colorful installation by Enrico Peressutti has placed each chair in the exhibition on a low round platform covered with felt in brilliant colors. Enlarged photographs on the gallery walls, from old Thonet catalogs, show additional bentwood and metal furniture. A large stand

displays documentary material and other photographs of Thonet furniture, and above it is a 27' tree bent in a spiral and a 5' molded piece of plywood illustrating how these materials can be handled.

The earliest chair in the exhibition is a model Michael Thonet, founder of the company, made in 1836 in his cabinetmaker's shop in Germany. In this model wood veneers were bent to form parts of the chair, thus producing a much lighter piece of furniture than the traditional chair carved from solid wood.

As veneer proved impractical, Michael Thonet then experimented with bending solid wood. Five bentwood chairs perfected after he moved to Austria and formed a partnership with his

(Continued on Page 36)



THONET BROTHERS



1—Revolving armchair and reclining chair designed by Le Corbusier, Pierre Jeanneret, Charlotte Perriand, 1927.

2—Left: resilient tubular steel cantilever chair designed by Mies van der Rohe, 1926
Center: cafe Daum' veneer chair, 1850
Right: bentwood armchair, 1870



3—Right: tubular steel cantilever chair designed by Marcel Breuer, 1925
Left: first tubular metal chair designed by Marcel Breuer, 1925

4—Left: adjustable lounge chair designed by Ilmari Tapiovaara, 1949
Right: molded plywood chair designed by Joe Adkinson, 1952



4

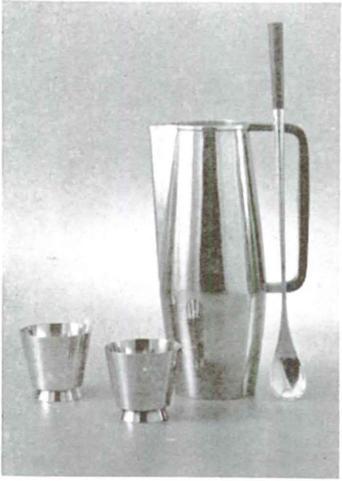
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THE WORK OF CRAFTSMEN

The School for American Craftsmen believes that the designer-craftsman should play an essential role in the artistic and economic life of modern society, and that his creative work will enrich both art and industry. An evaluation of the ability of machine technology to satisfy the material and aesthetic needs of our time leads to a recognition of the designer-craftsman's contribution.



Examples from the School for American Craftsmen at the Rochester Institute of Technology

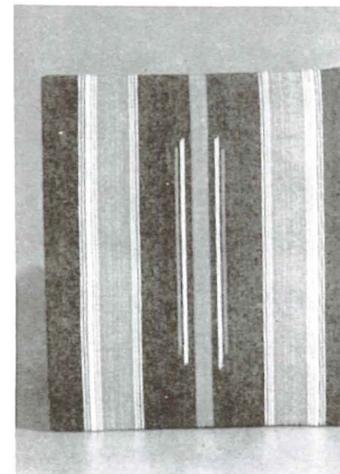
LEFT TO RIGHT:
WILLIAM KURWACZ
ROBERT MEINHARDT
ELWOOD KLECKNER



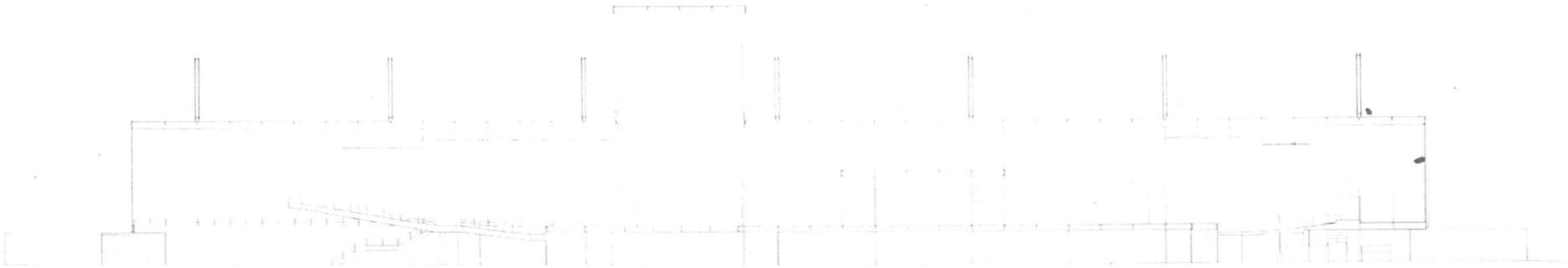
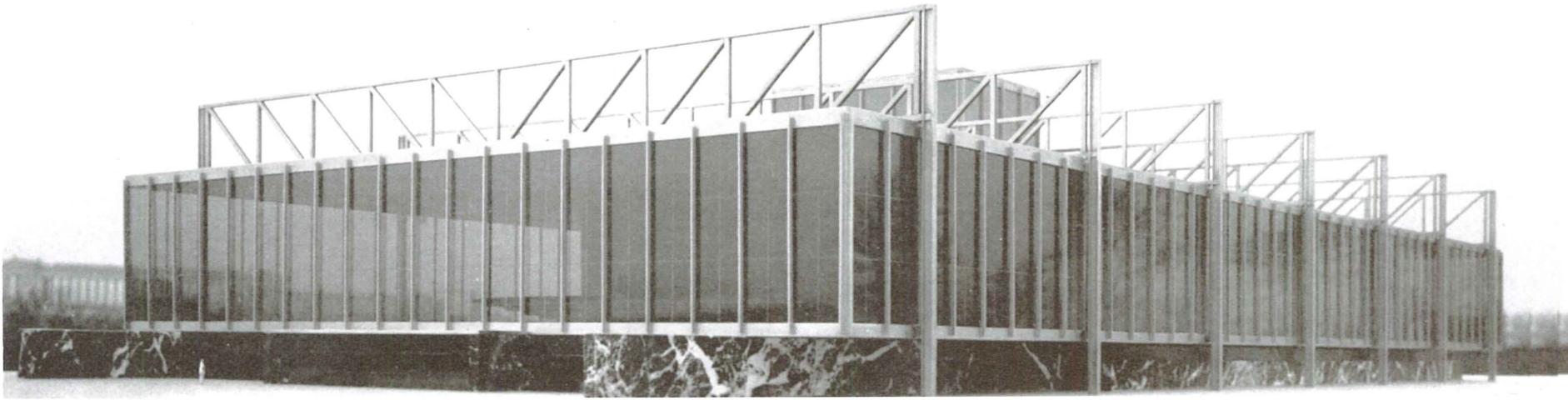
MURIEL BARNES
ROBERT MEINHARDT



ELWOOD KLECKNER
ROBERT CHAPMAN
PAUL EVANS



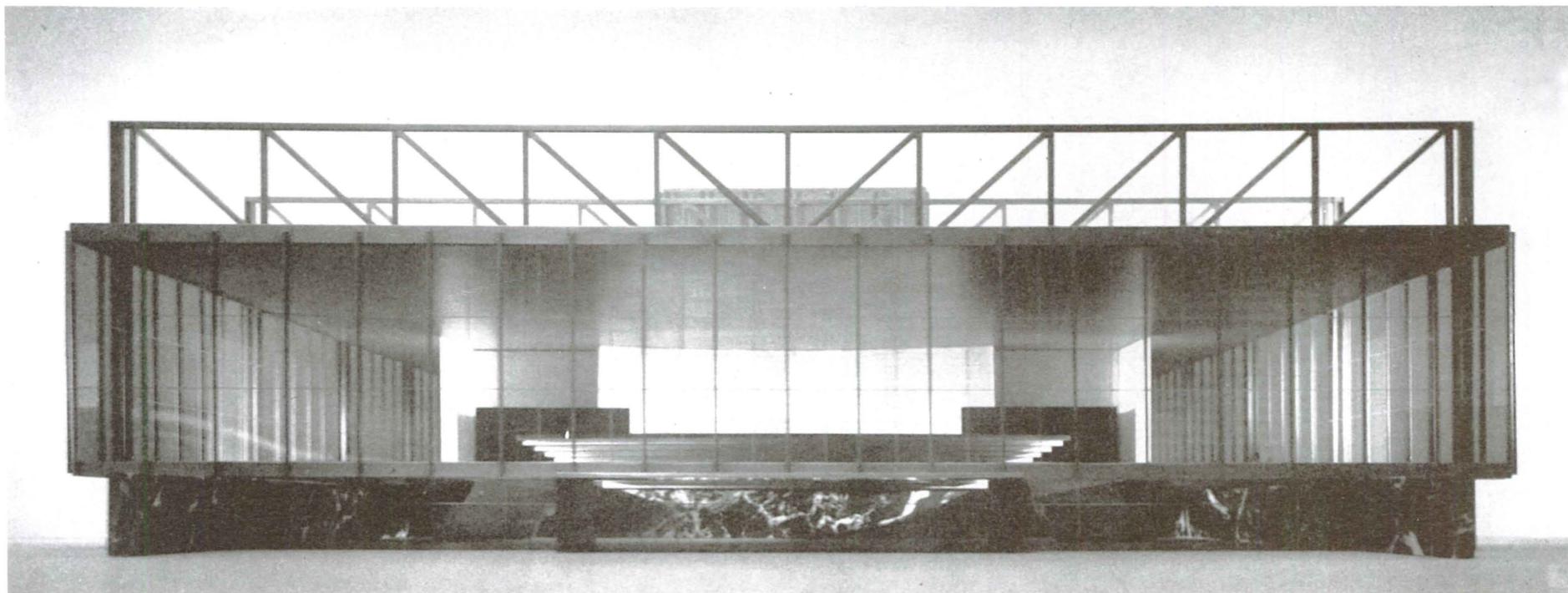
VIRG. KITZMILLER
HELEN LOHMEIER

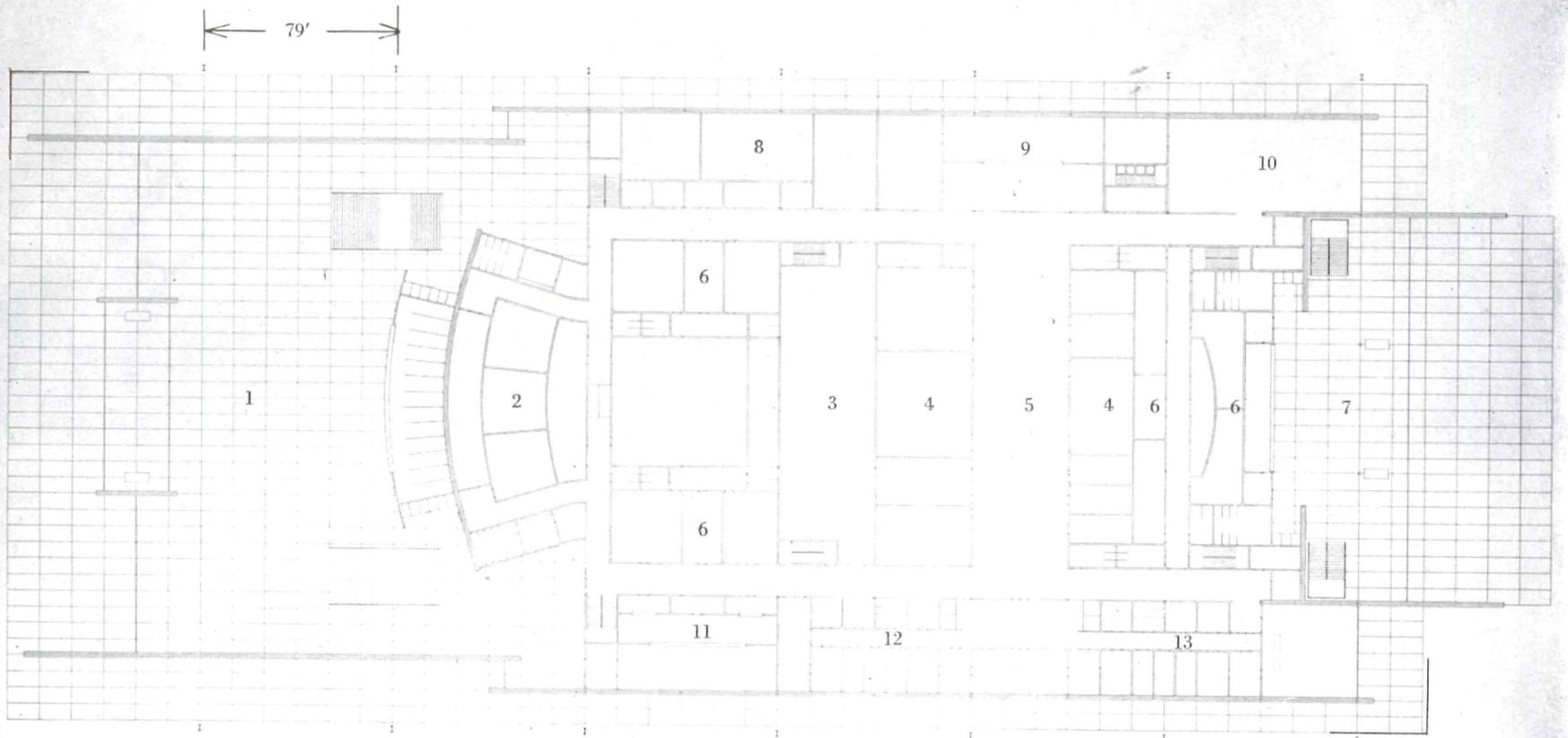


A PROPOSED NATIONAL THEATER

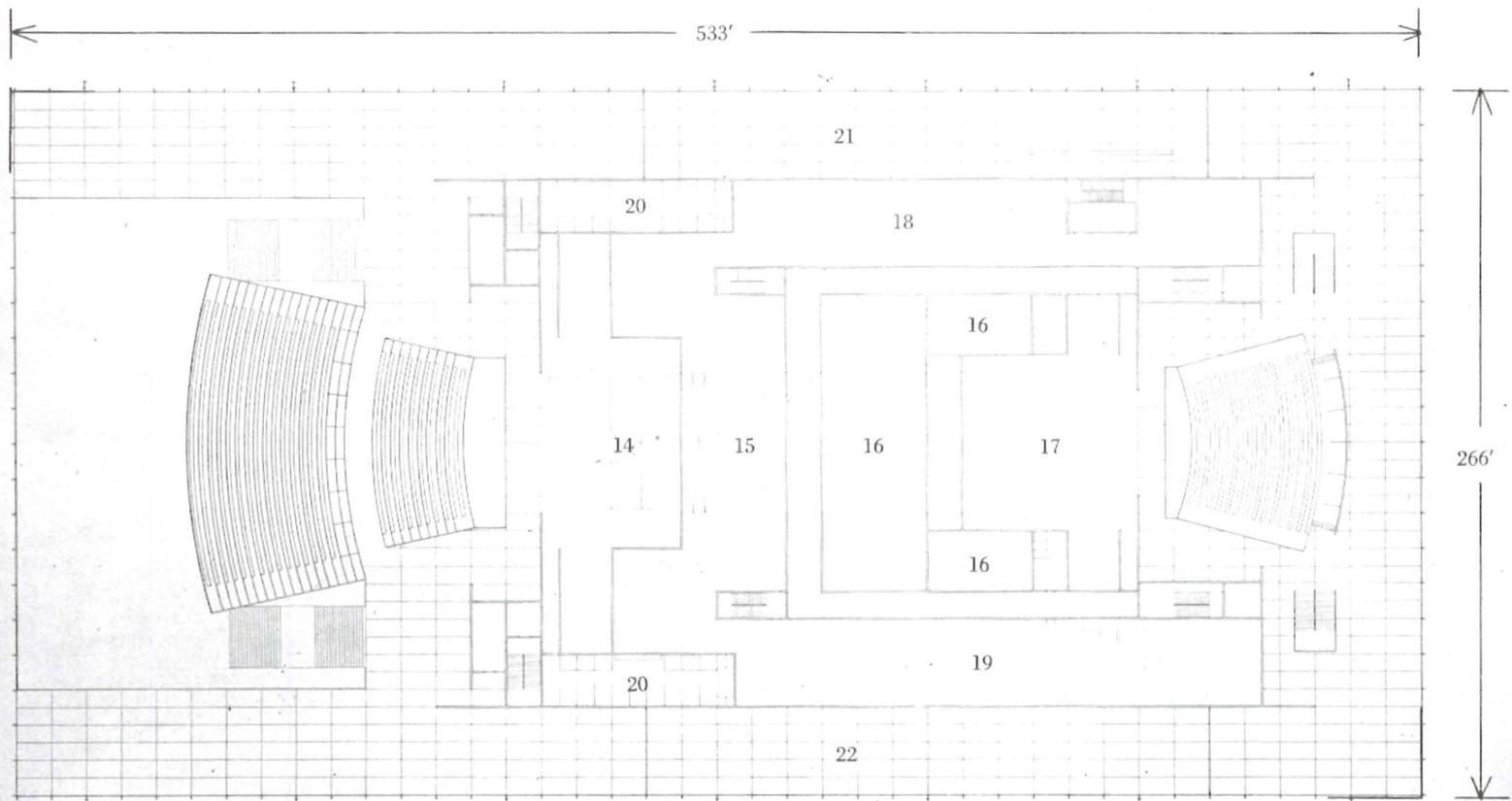
FOR THE CITY OF MANNHEIM

By Mies van der Rohe





- | | | |
|---|----------------------------------|----------------------------------|
| 1. ENTRANCE TO LARGE AUDITORIUM | 8. COSTUME WORKSHOPS | 15. BACK STAGE |
| 2. ORCHESTRA REHEARSAL AND INSTRUMENT STORAGE | 9. CAFETERIA AND KITCHEN | 16. PAINT SHOP |
| 3. COSTUME STORAGE | 10. DELIVERY AND GARAGE | 17. MAIN STAGE, SMALL AUDITORIUM |
| 4. REHEARSAL ROOMS | 11. BUSINESS OFFICES | 18. SCENERY WORK SHOP |
| 5. LOUNGE | 12. TECHNICAL AND DESIGN STUDIOS | 19. STORAGE |
| 6. DRESSING ROOMS FOR THE ARTISTS | 13. ADMINISTRATION | 20. DRESSING ROOMS FOR SOLOISTS |
| 7. ENTRANCE HALL TO THE SMALL AUDITORIUM | 14. MAIN STAGE, LARGE AUDITORIUM | 21. THEATER RESTAURANT |
| | | 22. PROMENADE |



NATIONAL THEATER

The building is proposed to house the National Theater, which will seat 1,300 people, and a smaller, intimate theater, which will seat 500 people. The large theater will be used for all the important artistic spectacles, such as opera, operettas, ballet and pageants. The smaller theater will be used for plays, lectures, chamber music and movies.

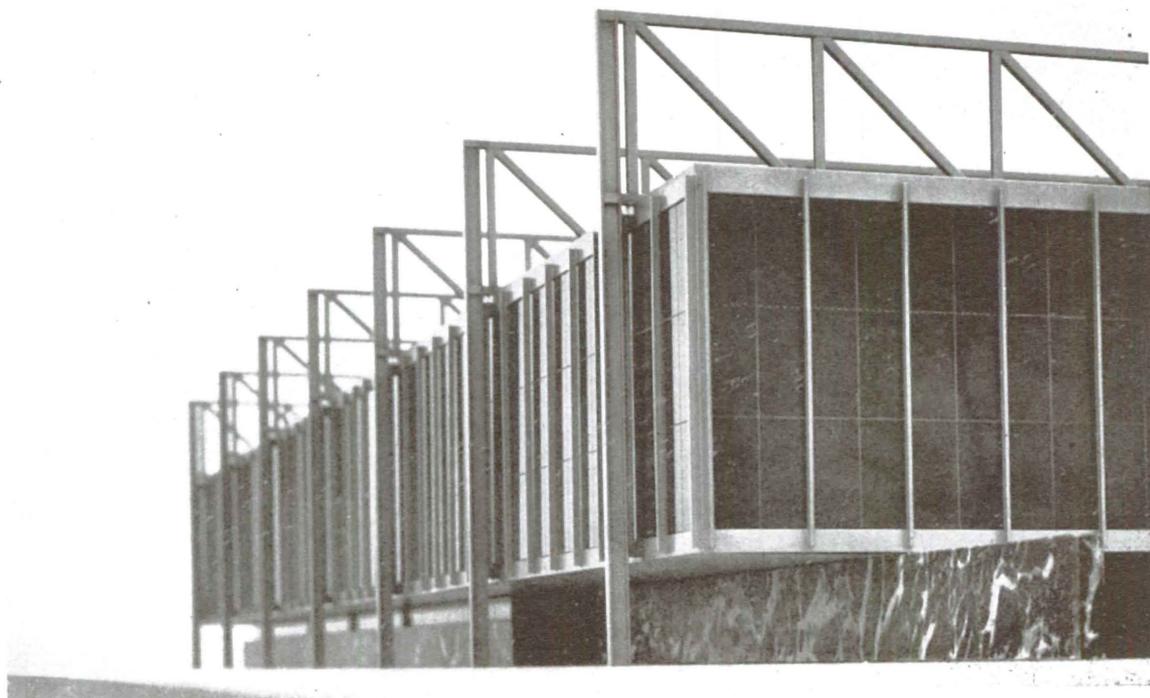
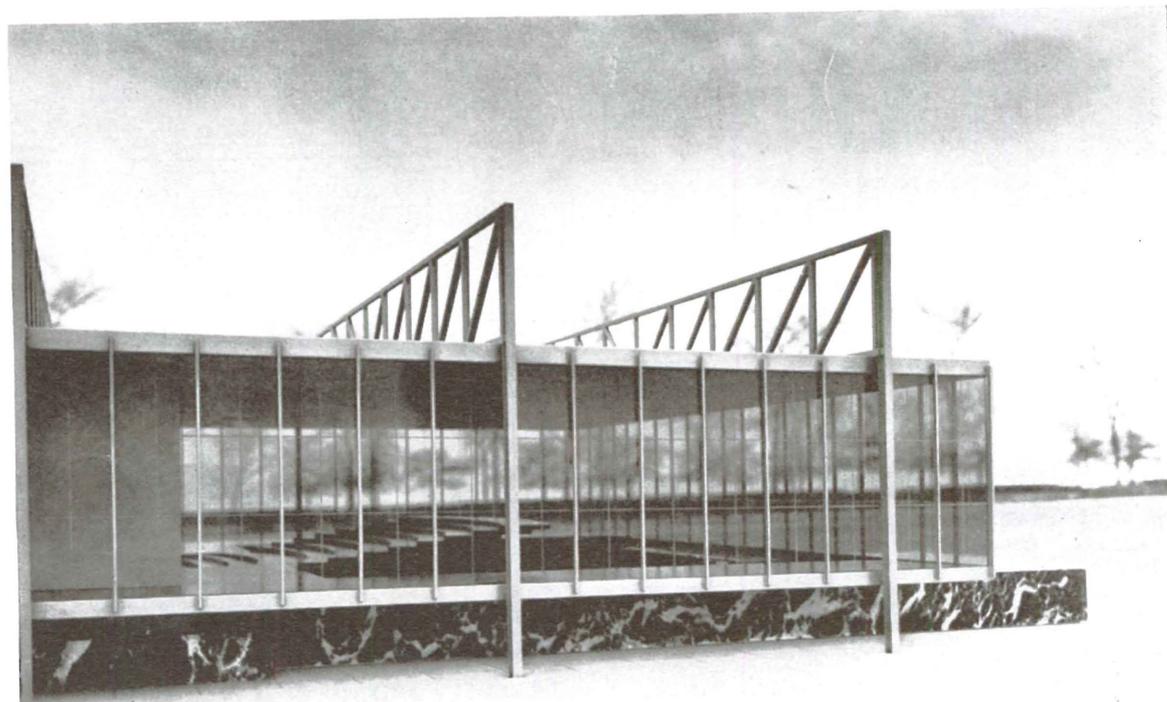
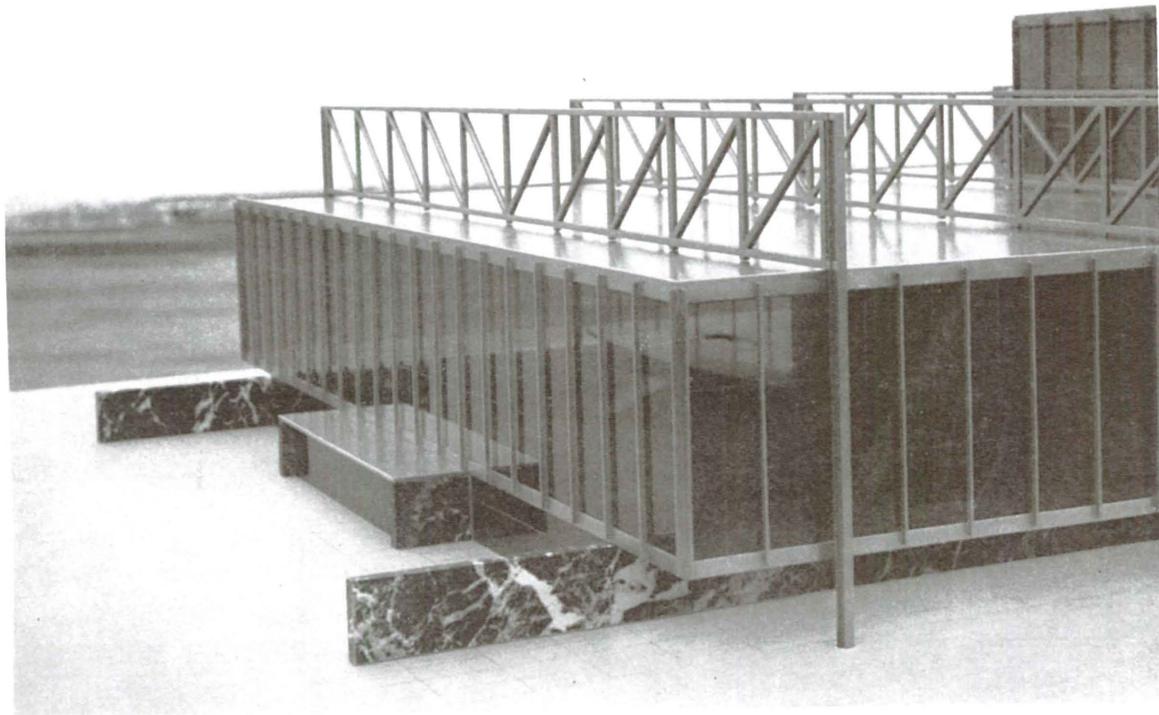
An analysis of the building program indicated a need for two types of space. The stages and workshops required large column-free areas, while relatively small rooms provided adequately for the dressing rooms, administrative and business offices, costume workshops, etc. This led to the use of a two-story structure with an upper story 12 meters in height and a lower story 4 meters high. This clear separation of the functions and their spatial expression on separate planes has the advantage of great flexibility; a basic requirement for the modern theater and its economic and efficient management.

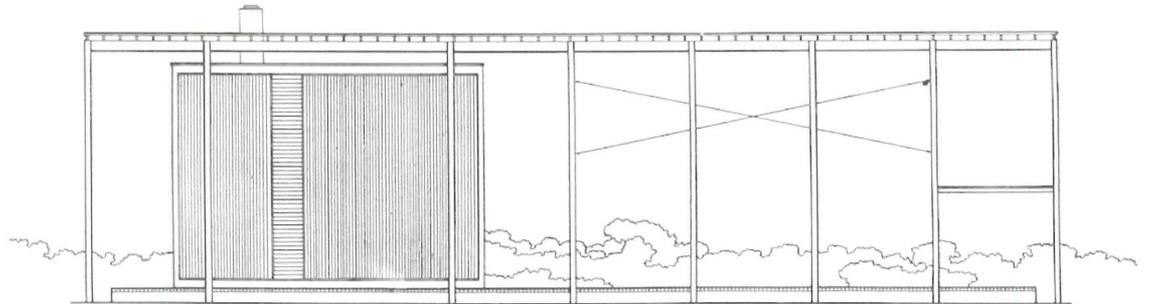
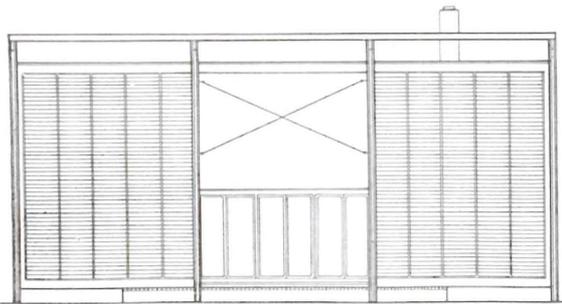
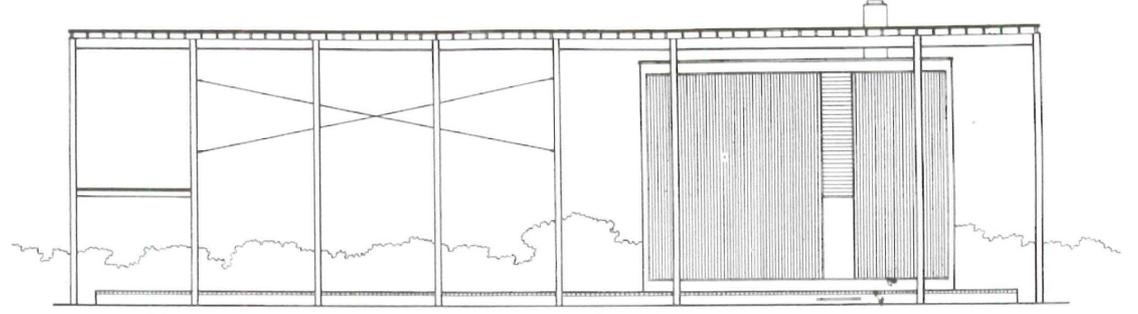
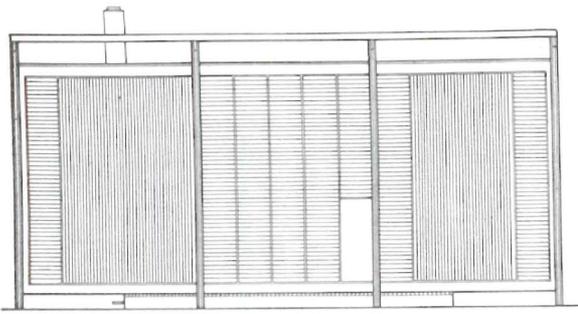
The proposed building uses the site which the city has designated for it. On the lower floor between these two theaters, and partly embracing them, are the rooms for the orchestra, the theater and business administration, the dressing rooms with adjoining costume storage, the rehearsal rooms, a large lounge for the artistic personnel, the cafeteria, the kitchen, the delivery area with adjoining freight elevator, and garage. These rooms are organized in accordance with their functions and are connected with each other in a simple manner by two main corridors. At the end of the corridors two staircases lead up to the stages.

On the upper floor, immediately adjoining the staircases, are the dressing rooms and lounge for the soloists. Both stages are directly connected with the scenery workshops. The paint shops are placed in the center of the building, with the workshops and the storerooms adjoining. A simple system of corridors connects all these rooms.

I came to the conclusion that the best way to enclose this complicated spatial organism was to cover it with a huge column-free hall of steel and colored glass or, to express it differently, to place this whole theater organism inside such a hall. The lower story and the core of the upper story, comprising the stages, workshops and storage rooms are separated from the hall construction by means of a light, fireproof material. The width of the hall exceeds the width of the lower story by 8 meters, forming loggias, 4 meters wide. These adjoin the parking lots. A small basement for heating, ventilation and electric plant extends under the full width of the building, but is only 16 meters wide.

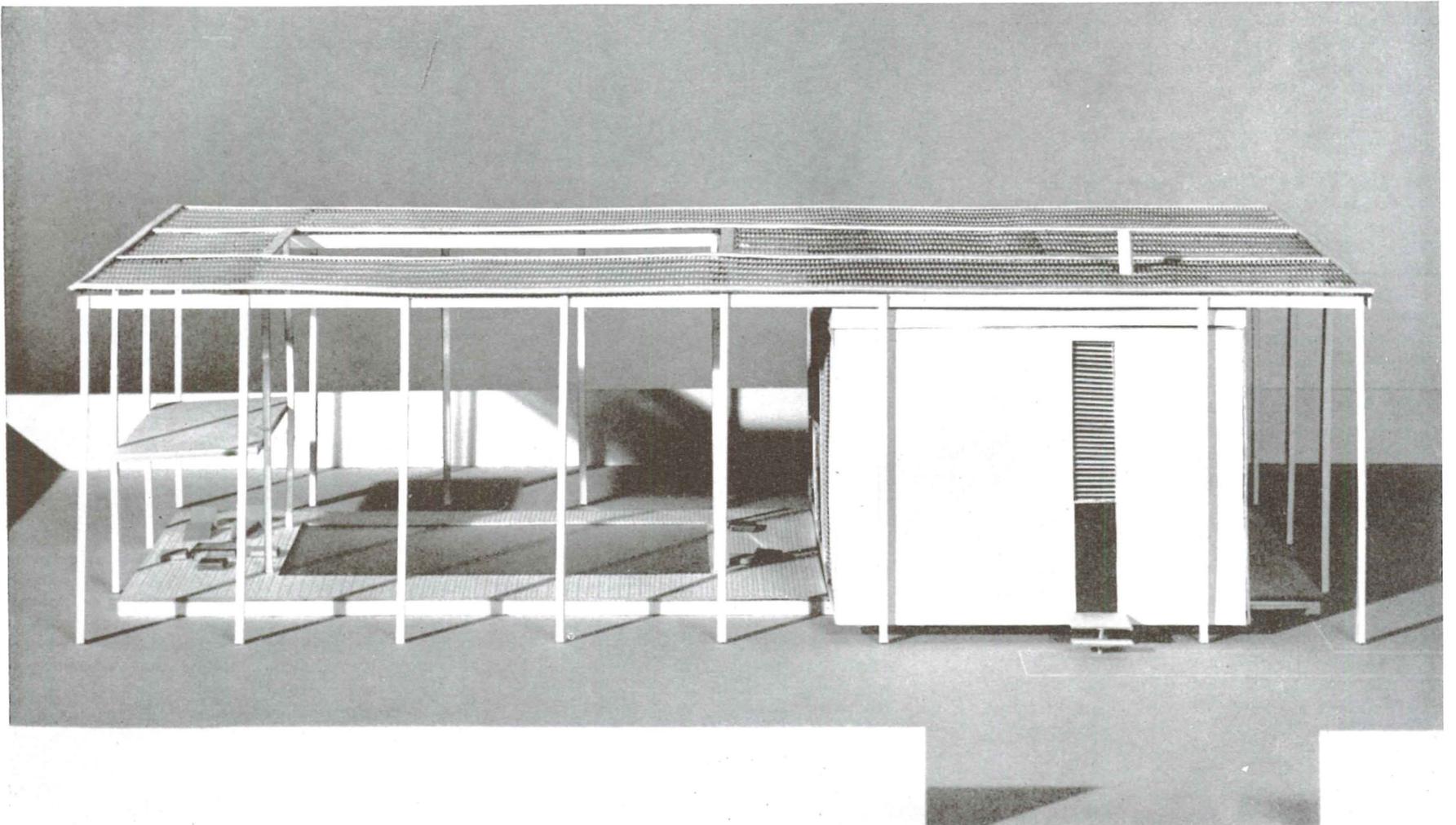
We have not concerned ourselves with many of the details of the theater's operation and production, as this can only be solved by consultation with the theater personnel. What we tried to accomplish was to create a well-organized and ample spatial arrangement suitable for any artistic intention on the stage and behind it. During the early stages of this work we planned to extend the main floor over the entire area enclosed by the hall and to enclose the auditoriums, thereby separating them from the foyers. A further step led us to open the auditoriums and, finally, for the large theater, to combine both the upper and lower stories into an imposing and festive hall.—Mies van der Rohe.

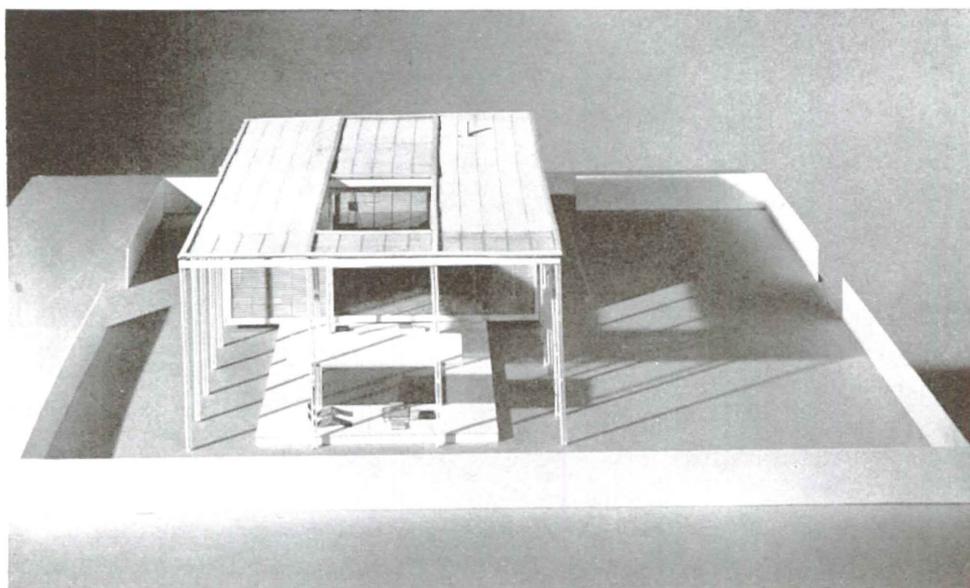




A HOUSE FOR FLORIDA

By Paul Rudolph, Architect

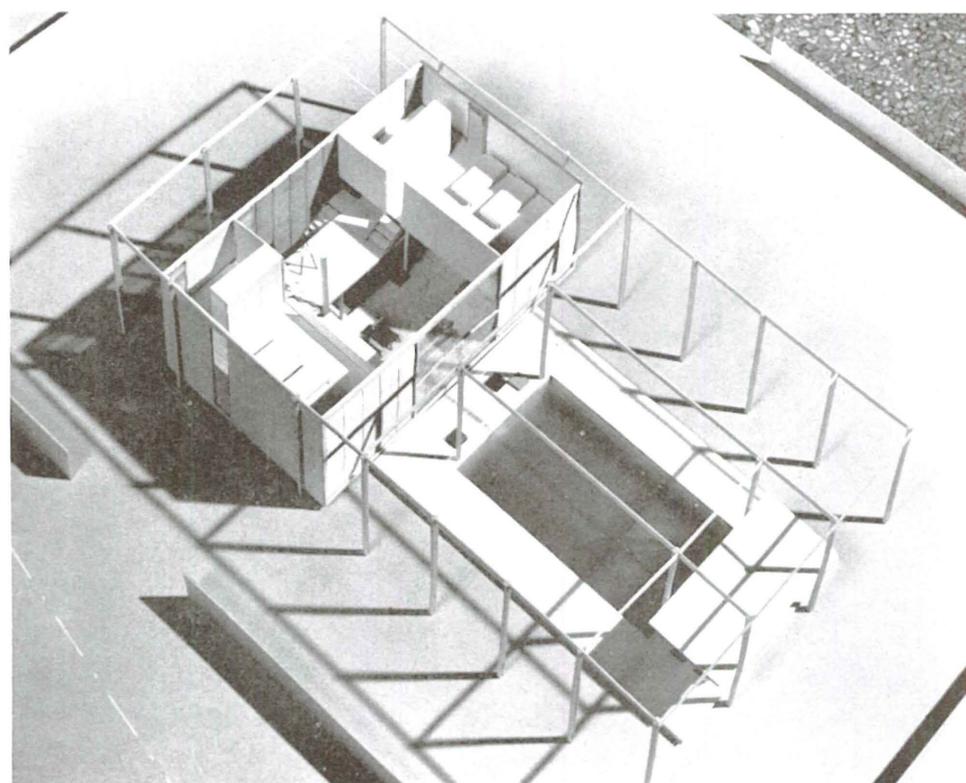
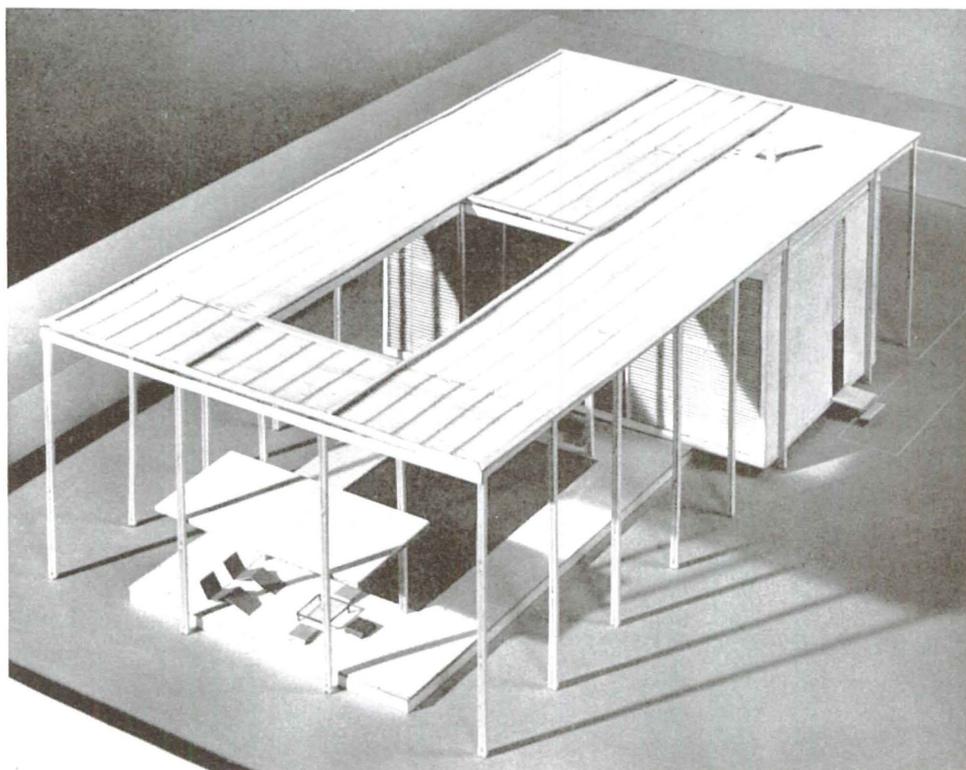


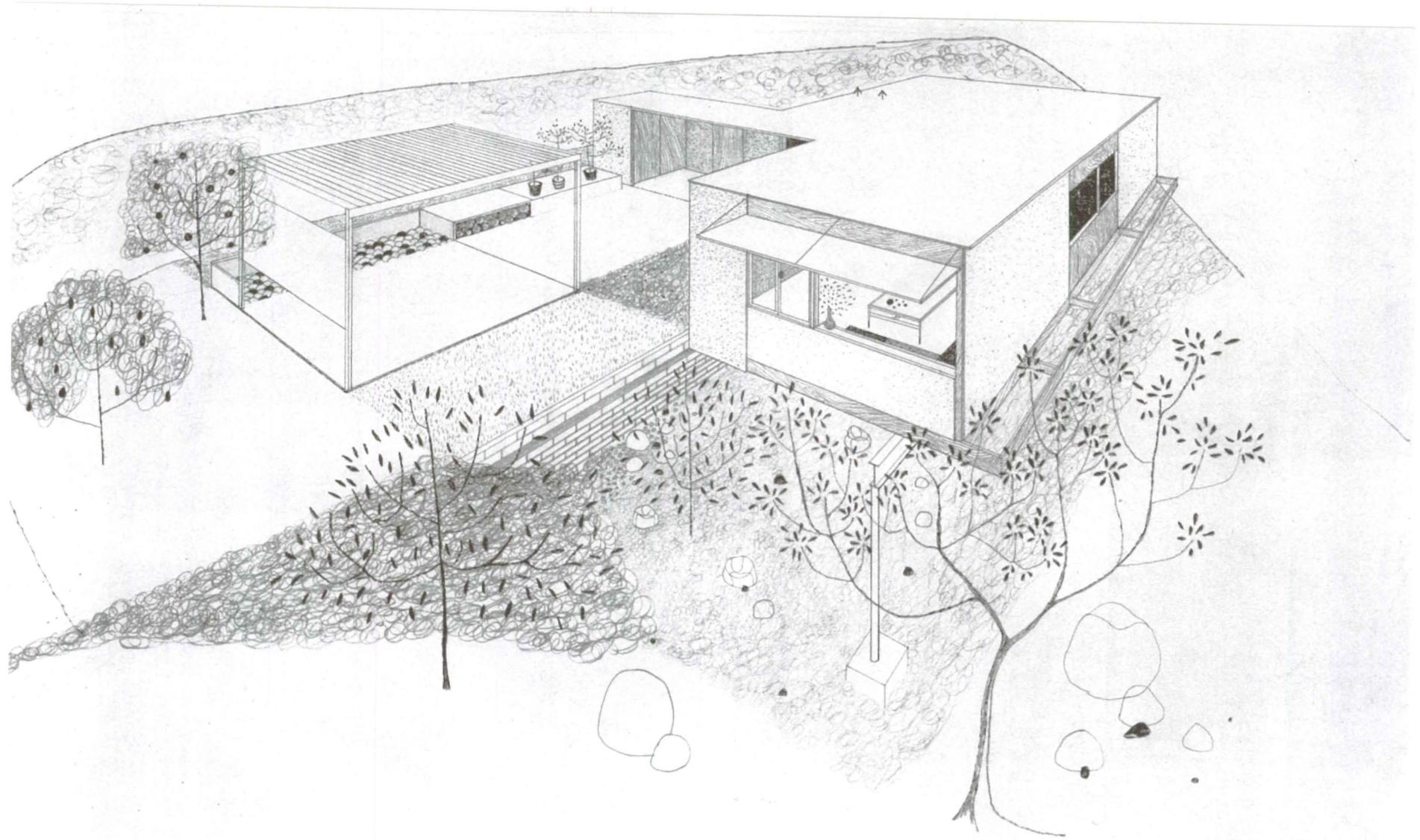


This house now under construction on a development seven miles from the center of Sarasota, is to be one of a group of modern speculative houses. It is placed inside a walled courtyard which shuts off streets on three sides of the site. The house is two stories to take advantage of (1) the distant view of the Gulf of Mexico available from the second floor, (2) to obtain better ventilation and privacy for the second floor bedrooms, (3) and to provide a psychological relief from the flatness of the terrain.

An effort has been made to obtain vertical as well as horizontal flow of space. To this end the house is arranged on four levels, playing high ceiling areas brightly lighted against low ceiling areas which are intimate and dimly lighted. Thus the fireplace group is sunk below the principal floor level 10" and has a ceiling which is actually a bridge connecting the two mezzanine bedrooms) which is only seven feet above the floor. This area looks into the main living room with a ceiling 17 feet high. Thus one provides physical accommodations for man's varying moods.

Two roofs are utilized, the first is waterproof, the second is of lath and shades the lower roof and facades of the house. The lath roof is extended over the swimming pool to shade that area as well as to define the space of an outer room. The subdivision has few trees, and so the shade roof really forms a "man made tree" under which the various elements of the house are placed. The exterior is treated as a skin which keeps out the elements and admits light and air; but this skin is unaffected by the various changes of level taking place inside.

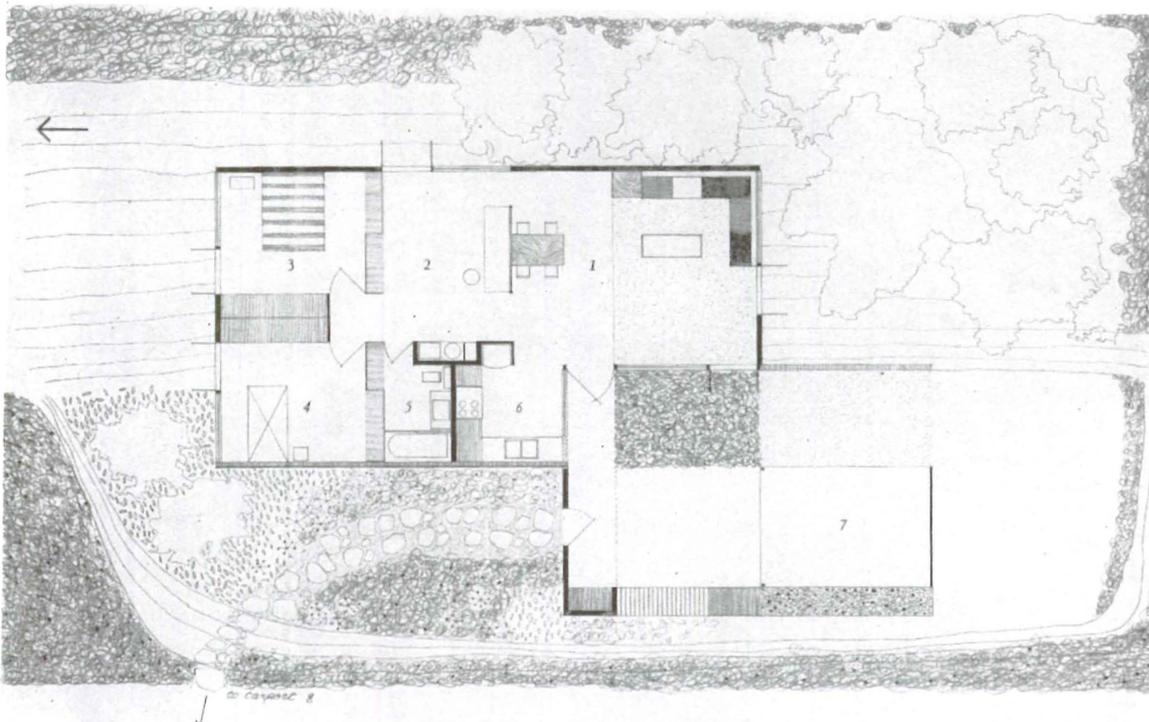




By David Wahler, Designer

A SMALL CANYON HOUSE

- 1. LIVING—DINING
- 2. STUDIO
- 3. BEDROOM
- 4. CHILD'S BEDROOM
- 5. BATHROOM
- 6. KITCHEN
- 7. OUTSIDE DINING
- 8. CARPORT



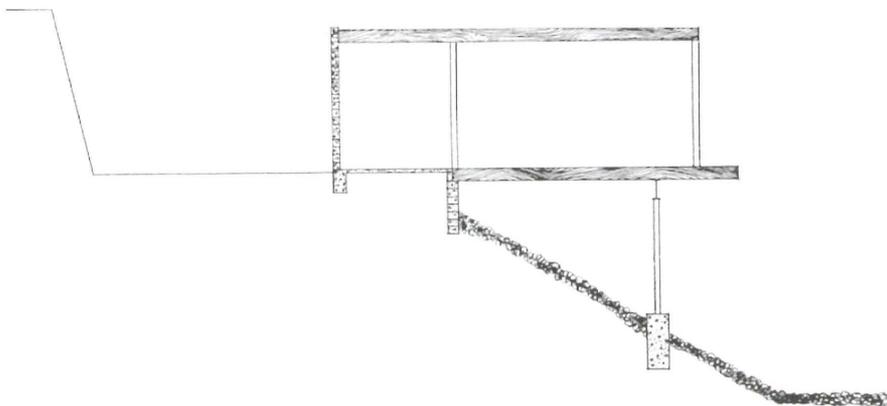
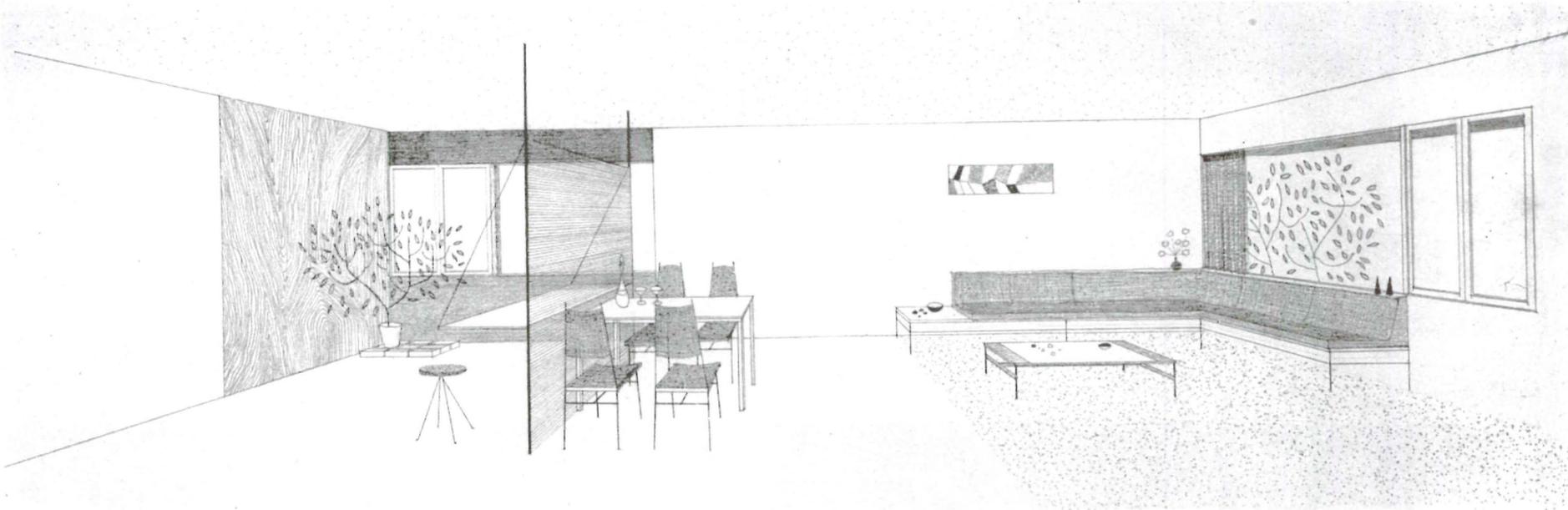
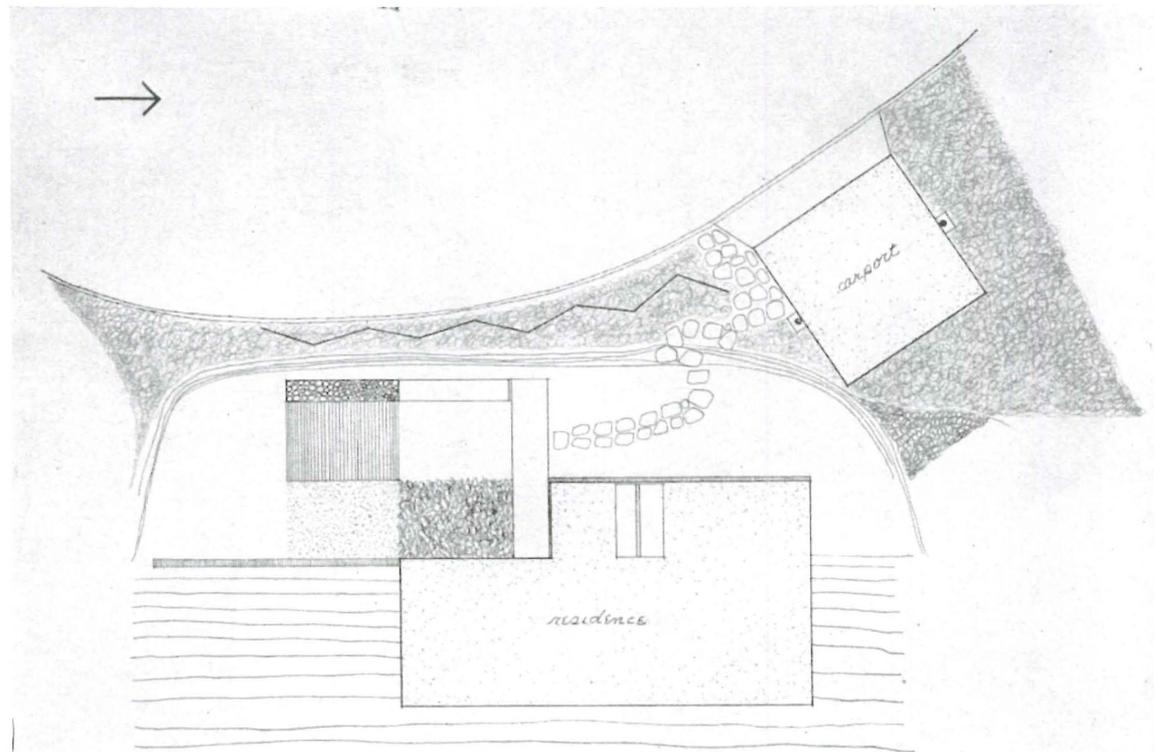
This house has been designed for a young couple with a small child. It is expected to be built for \$8000, with some of the work being done by the owners.

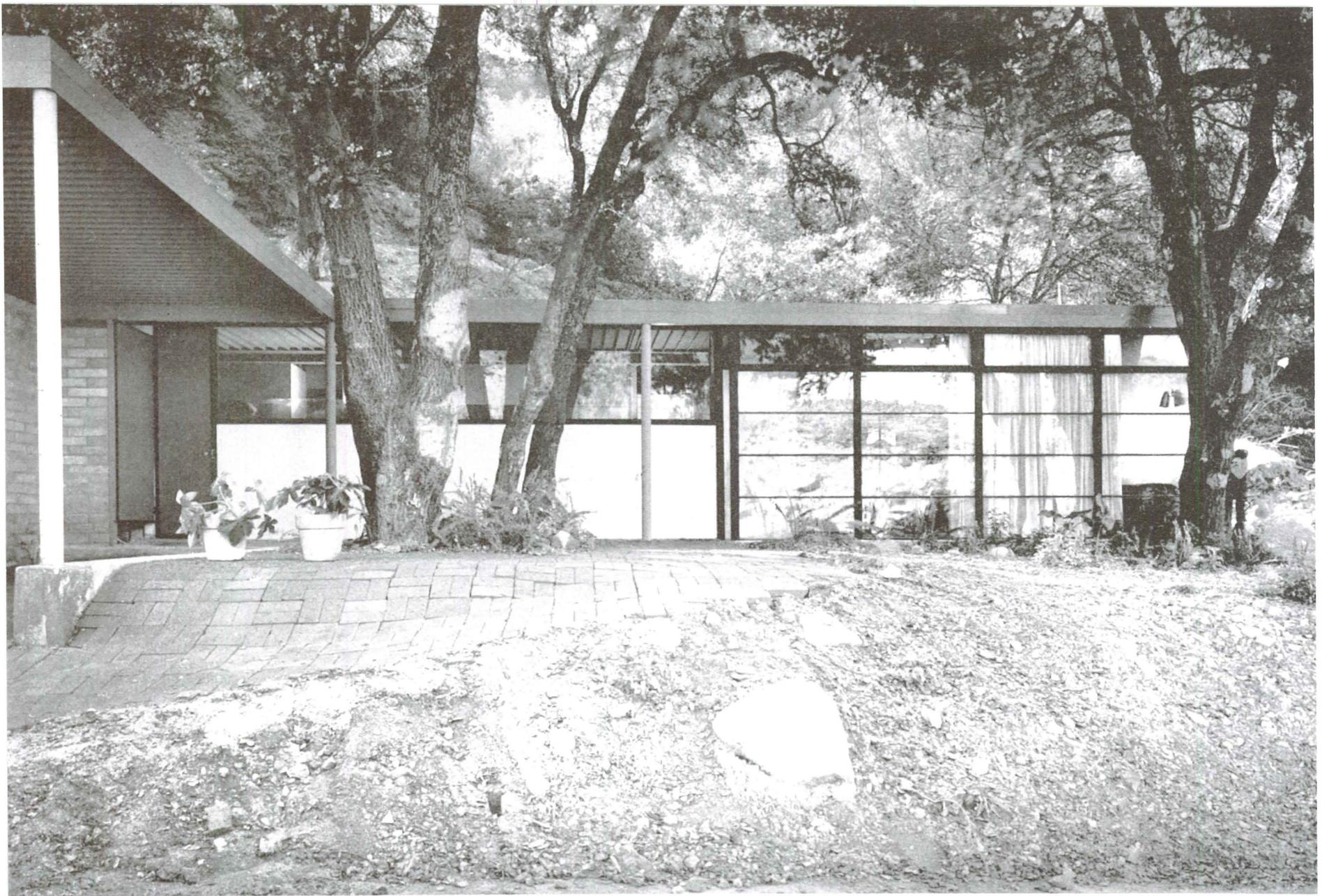
While the house encloses only 925 square feet, the planning of the space has been adjusted to the particular needs of the family for adequate privacy and yet provides ample space for work, entertaining and play. Special consideration has been given to the relationship of the yard, living space, studio and kitchen so that the child can be observed in or out of doors.

A shelf 20'x70' has been cut into the steep hillside site providing space for patios, gardens and the portion of the house containing plumbing. The house opens primarily into the patio, but also opens to isolated points of a canyon view which is filtered through oaks and sumac.

The house is to be constructed of standard 2x4 stud walls, stucco and plaster, ceiling joists at 16" o.c. plastered, floor joists at 16" o.c. with 3/4" plywood floor with linoleum as finished floors in all rooms. All wall sections are designed to be fabricated on the site with precut lumber and tilted in place. The cabinets which serve as the majority of interior divisions will be constructed and installed in a similar manner. All plumbing has been confined to one 8'-0" wall. Heat will be provided by a space saver forced air unit installed under the floor with ducts between floor joists to perimeter registers.

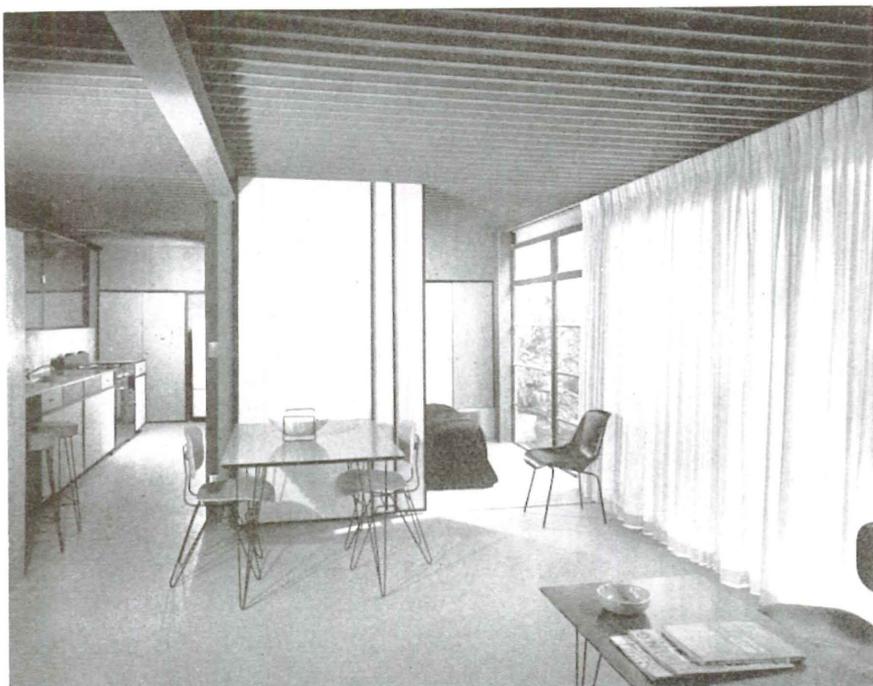
Full advantage is taken of existing construction methods, and available manufactured parts.





steel frame house

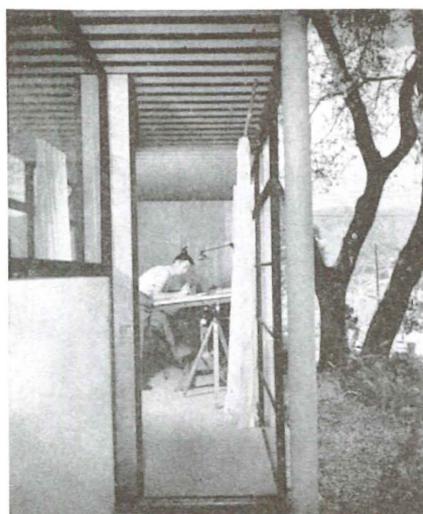
by Pierre Koenig, Designer



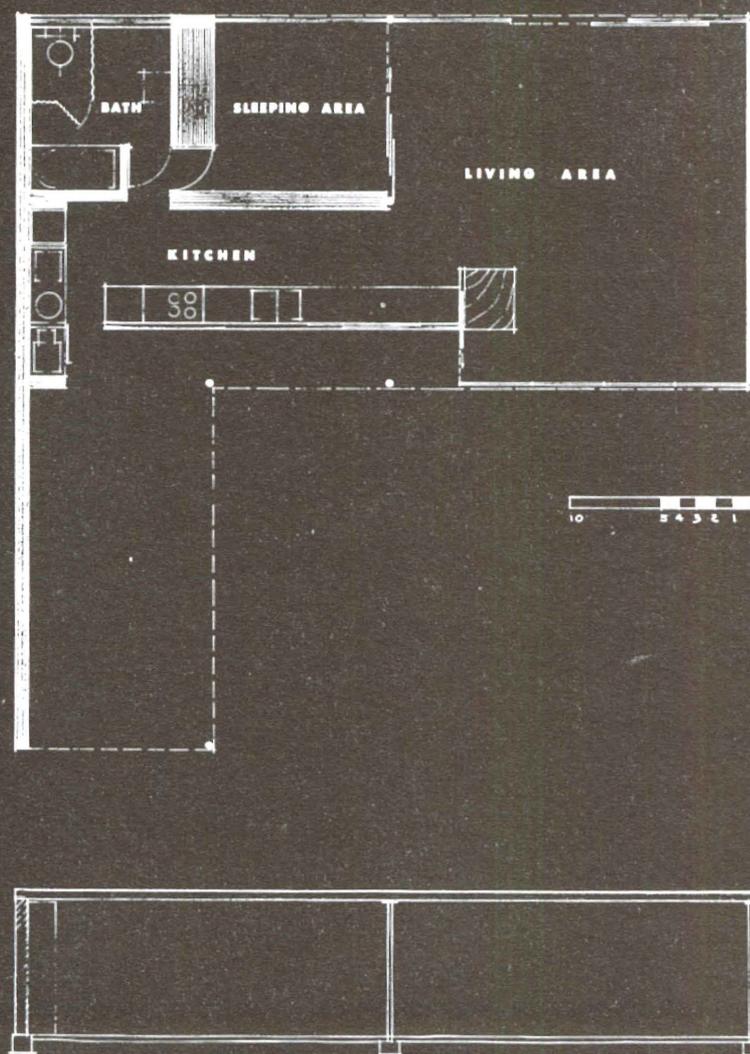
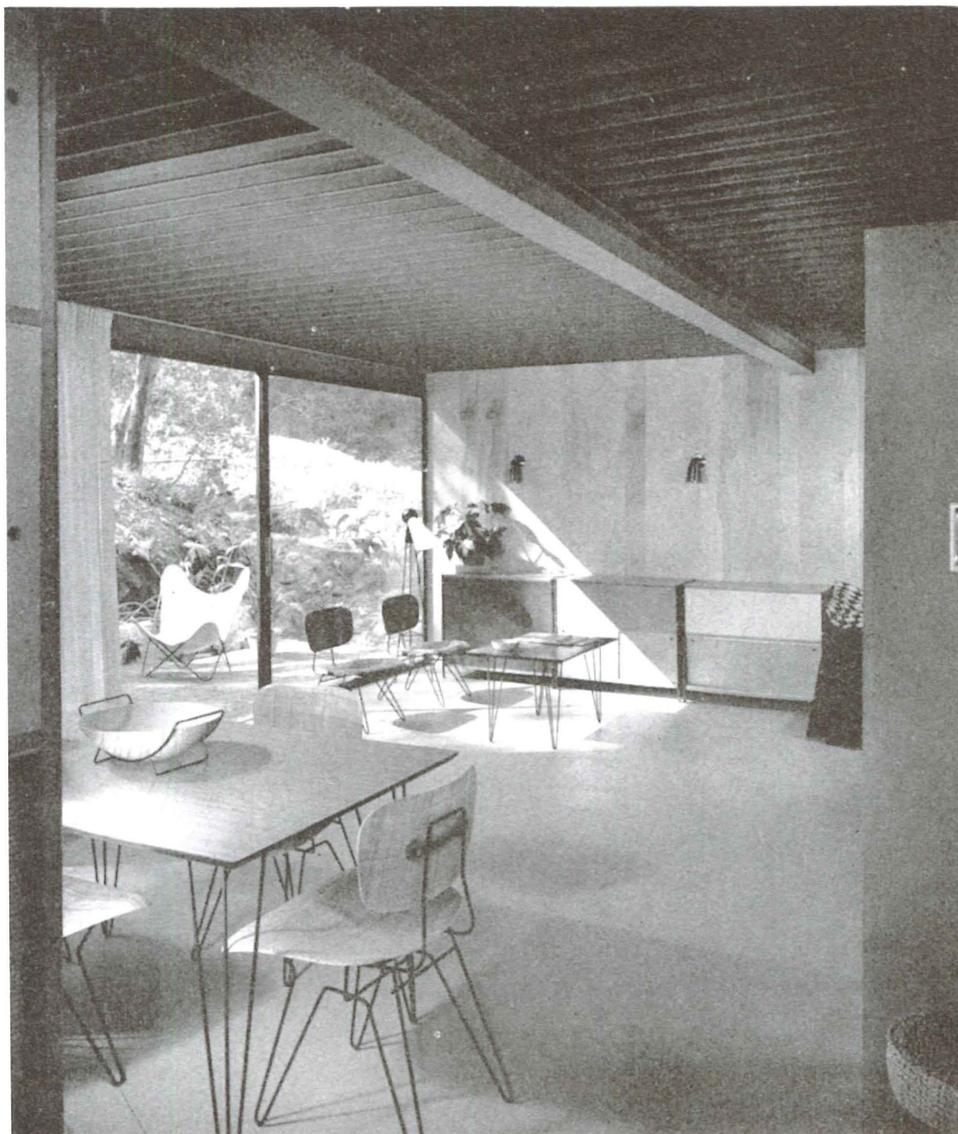
This small steel and glass house takes full advantage of a heavily wooded site by opening to the front and rear with large expanses of glass and sliding doors. Except for the covered passage leading from the carport to the front door, there are no overhangs in order to admit the maximum of light and sun. With the exception of the bath, the house is one large room with sliding doors closing off the bedroom when desired. A storage cabinet serves as the dividing wall between kitchen and bedroom. There are no bearing walls as the cantilevered columns support the roof and take up seismic forces.

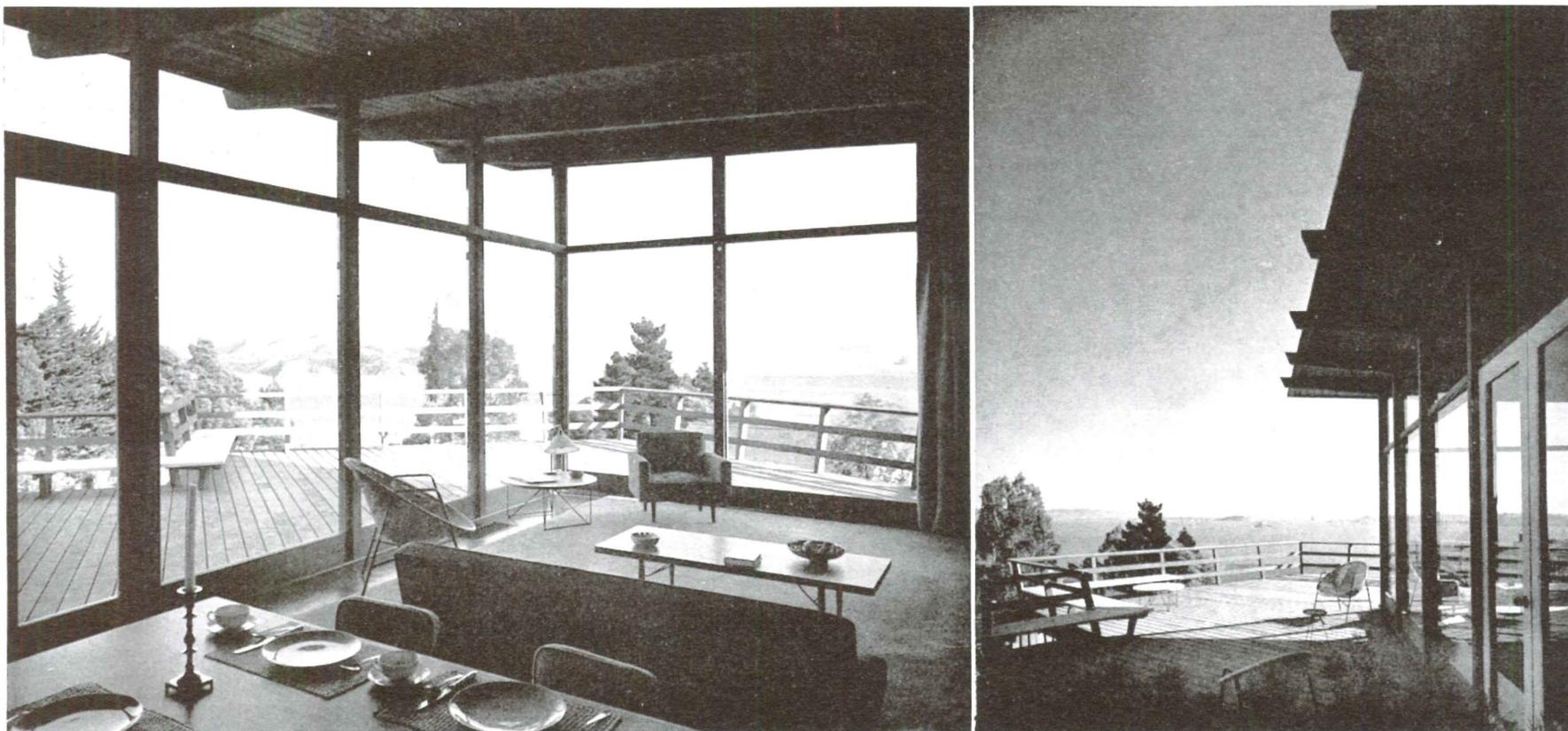
Columns, beams, roof deck, sliding doors and window frames are all arcwelded. The result is a simple, light and spacious structure. One side wall is a concrete block retaining wall, the other side wall is corrugated steel "hung" on three horizontal channels and insulated with cork. The interior living area wall and entry closet is of birch plywood. The bedroom wall is finished with natural colored insulation cork.

In keeping with the general character of the house, the kitchen cabinets as well as the storage units are of welded angle frames and brightly colored masonite doors and panels. The underside of the exposed roof deck is painted a soft gray. The draperies are bright yellow and the mastic floor tile is light tan. Heat is provided through a forced air system that serves as an air circulator in the summer.



PHOTOGRAPHS BY JULIUS SHULMAN





A SMALL HILLSIDE HOUSE BY GEORGE T. ROCKRISE, ARCHITECT

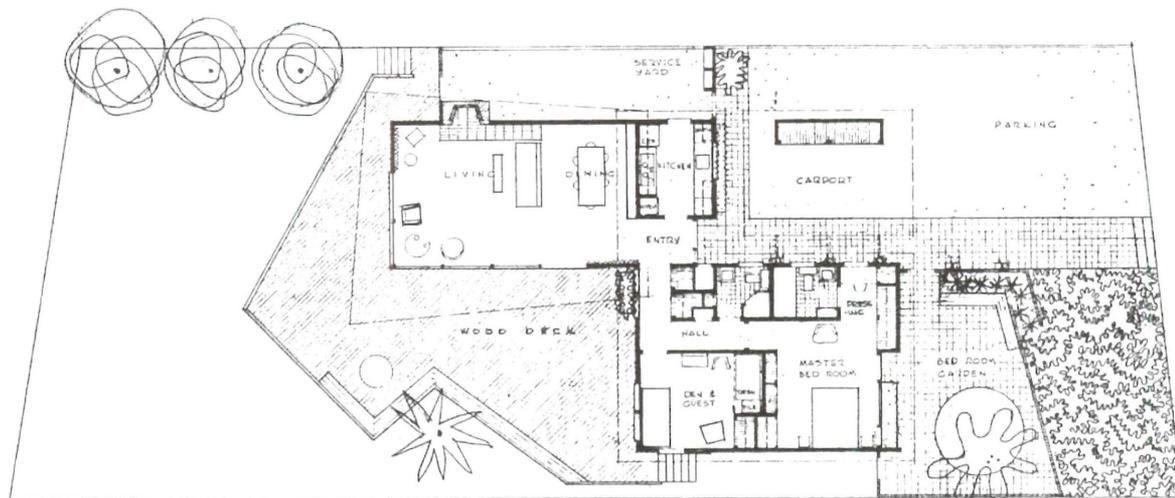
The project was to design a small house for a married couple with no children. Requirements were a dining-living room; a small, efficient kitchen; a combination study-guest room; a master bedroom; two baths; ample space for outdoor living and entertaining; minimum gardening; level access from carport; guest parking.

The house was oriented with the carport in the quadrant of the prevailing wind. The living room faces toward the bay and San Francisco with its diagonal pointing toward Angel Island. The roof of the living room with exposed beams tips up on the diagonal. This treatment dramatizes the view and deflects the wind upwards from the deck.

The deck, spreading out from the floor-to-ceiling windows of the living room, provides a large, easily accessible outdoor entertaining area and screens out the buildings below from living room view.

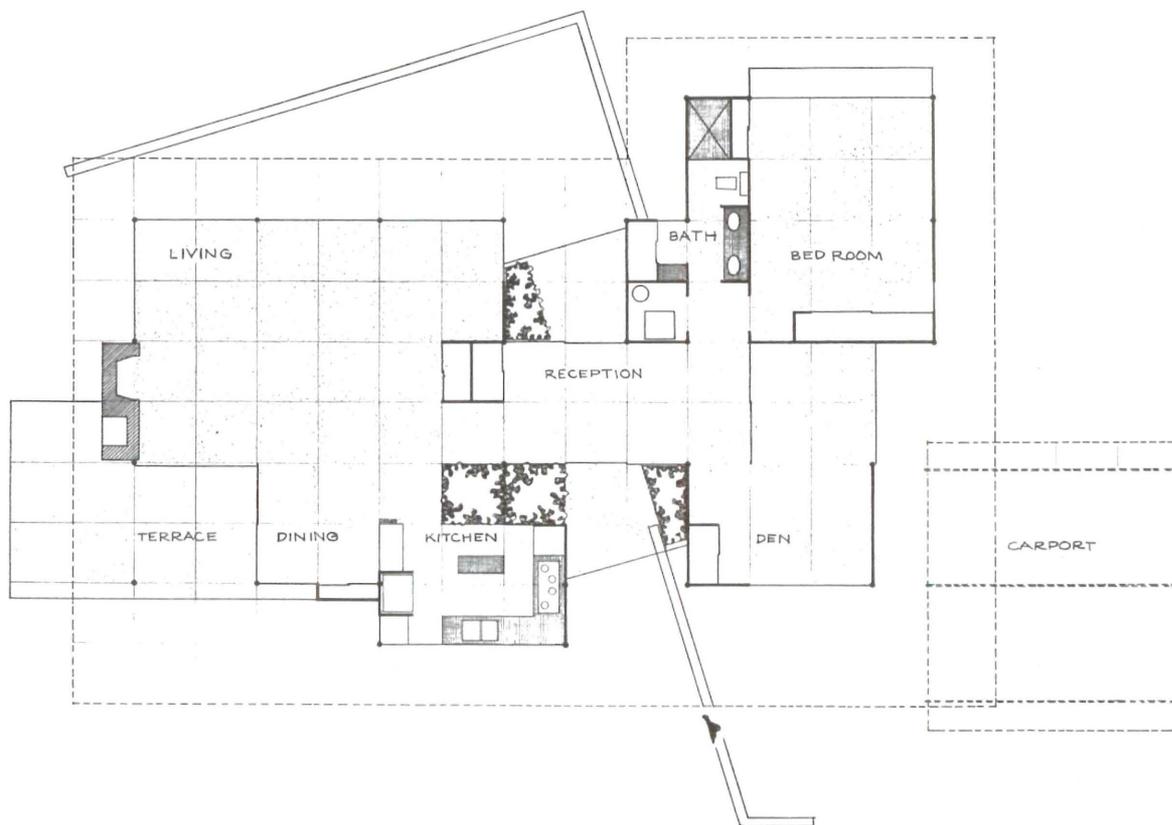
Planned for compactness and efficiency, the kitchen is a simple, narrow rectangle with a door at either end—one to the service yard and the other to the front entrance hall which opens immediately into the dining area or onto the deck.

Turning left from the entrance hall, a small gallery with windows looking out to the view leads to the study, the second bathroom and the master bedroom suite. The study enjoys a view similar to that of the living room. The master bedroom with its own small, private garden is situated to obtain a view of Richardson Bay. A dressing alcove extending from the bedroom has built-in wardrobes, a vanity and a door to the master bath.

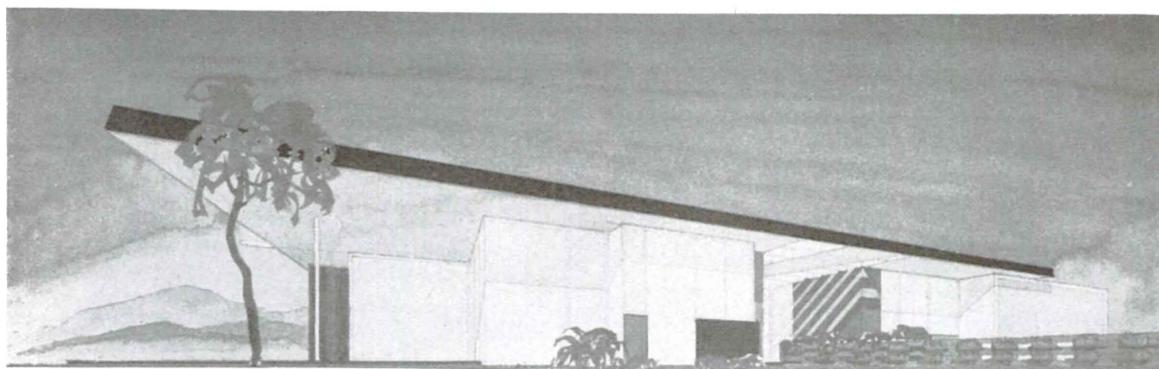
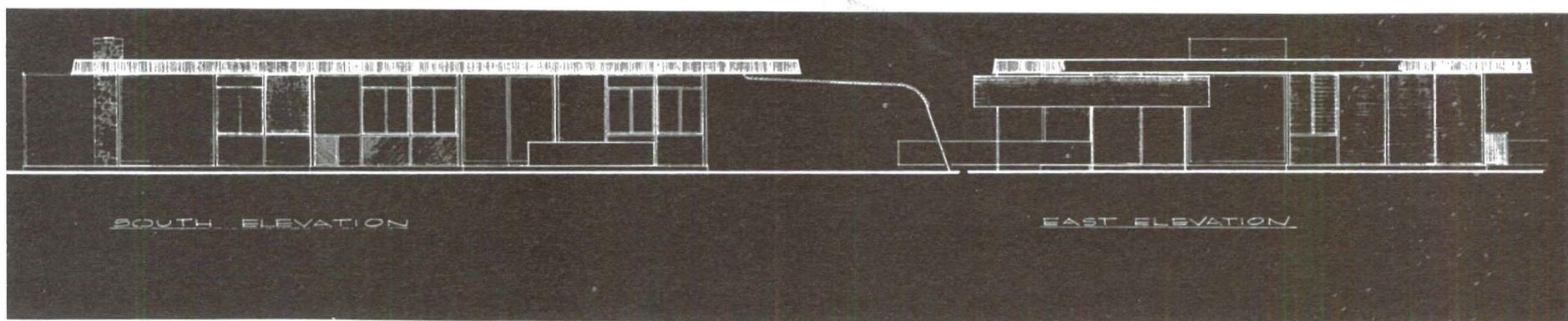
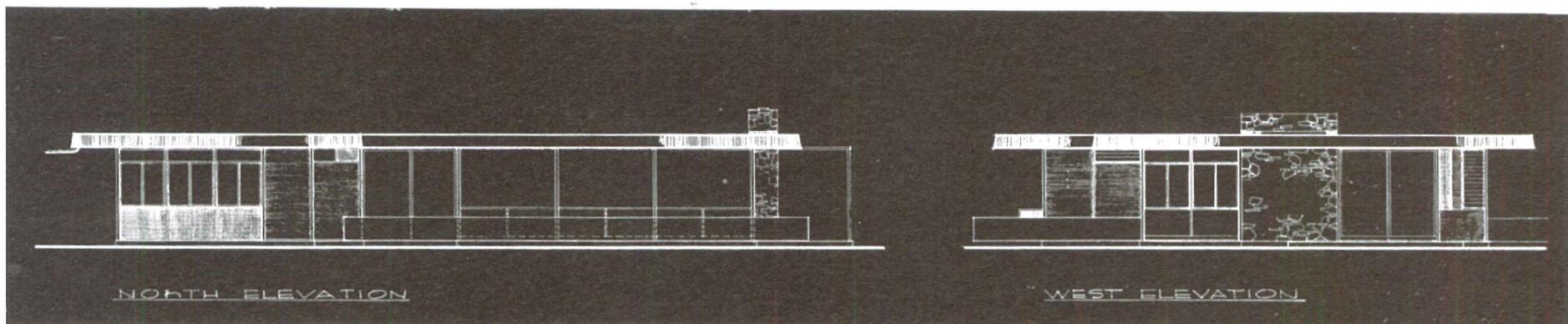


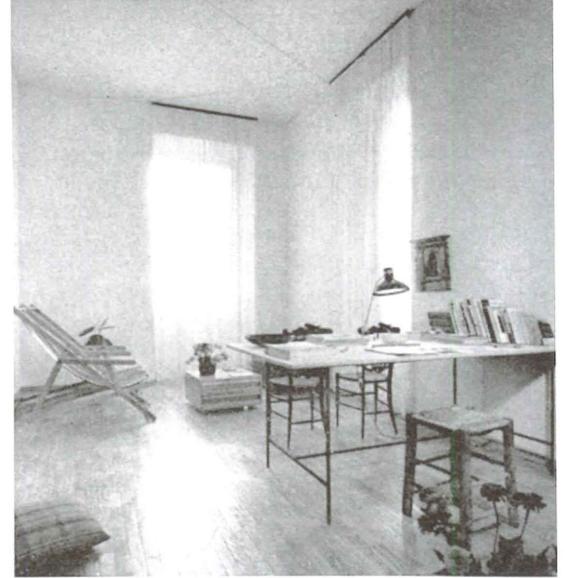
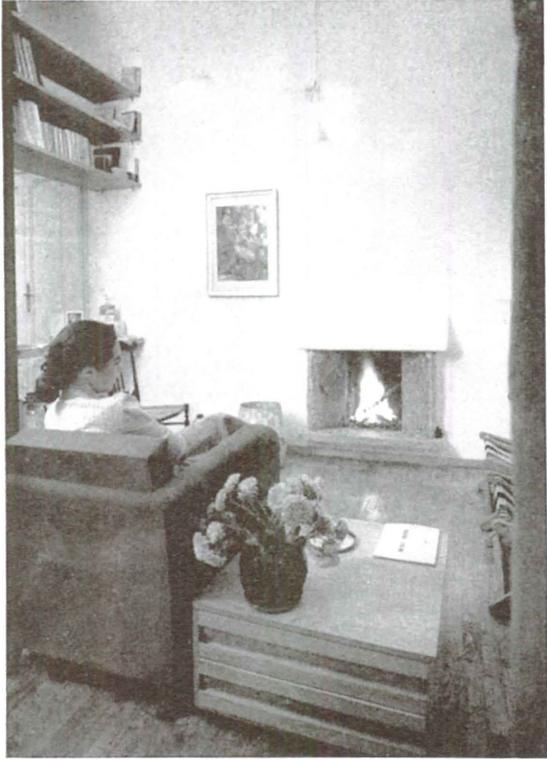
This small house was designed for a hilltop setting with a mountain and valley view in three directions. The owners desired a flexible plan with a minimum number of fixed units.

Living, dining, reception, den, terraces and outdoors areas can all be combined for the entertainment of large groups. A future swimming pool will adjoin the living room terrace. Provision has been made for the future addition of bedroom, dressing room and bath. The irregular outline of the enclosed space varies in depth under the overhanging roof, and the use of transparent and solid wall areas create a unity between building and landscape. The structure is based on a modular system of construction employing stock factory materials, all readily available. The framework is an all welded steel frame with pipe columns tied into the concrete foundations and supporting light steel joists with a roof deck. The exterior and interior walls are non-load bearing, cement board; an insulating sandwich-type panel, fastened to the opening between the columns is the solid wall areas of the structure. Fixed and sliding glass areas enclose the remaining openings. The ceiling finish consists of fibreglas pre-painted acoustical panels resting on the lower flanges of the beams easily removable for access to utility lines. Where light sources are desirable, translucent glass or plastic panels are used in place of fibreglas.



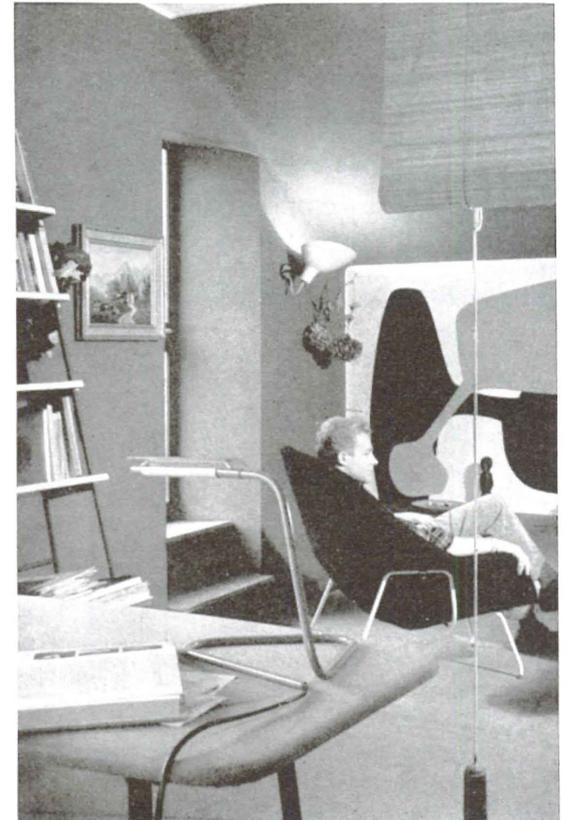
HOUSE BY ROBERT KLIEGMAN, ARCHITECT
AND MATTHEW ROBERT LEIZER





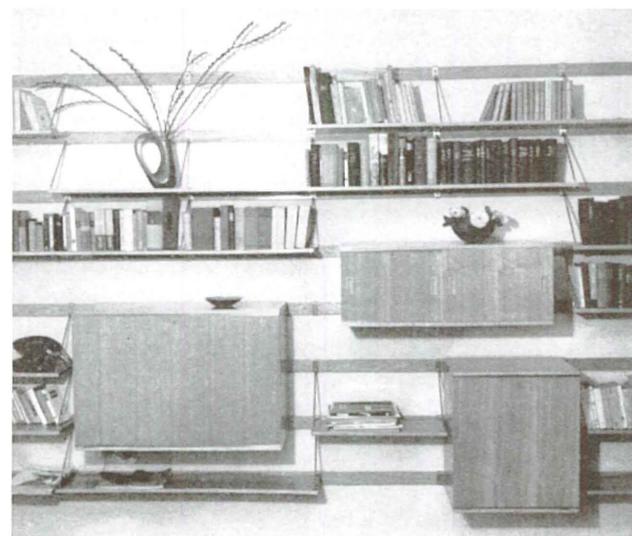
For a number of years the Italians have been engaging everyone's attention with their simple and striking interiors, using for the most part beautiful materials, simply wrought and placed with great economy in space. While much of it has been frankly custom made, it has served as a provocation to many of the better American designers who are concerned with devising the means by which the beautiful object can be industrialized.

three italian apartments

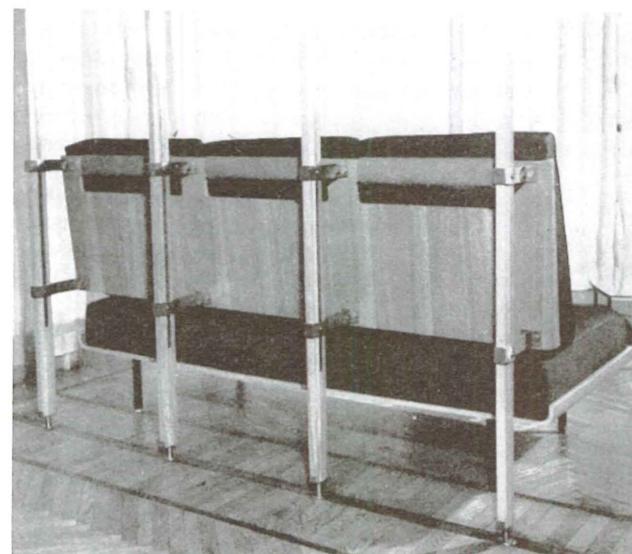


Below: examples of the preoccupation with shelf treatment and with the open structure within space
Left: A beautifully simplified seating frame

ANGELO MANGIAROTTI



CARLO SANTI



GIOTTO GREGOTTI E LUIGI STOPPINO



MUSIC

(Continued from Page 7)

thousand the piano is simply an inadequate instrument.

The fact is that the experience of playing serious music seriously in small halls in circumstances related to those for which the music was written kept Horowitz an excellent musician, as well as a controlled pianistic athlete, until about 1936, when the strain of adjusting his temperament and reducing his discernment to the mob-level parody of his reputation helped bring on a nervous breakdown. Horowitz came back from sickness wearing his new philosophy like a shirt of chain-mail under the concert dress. Those of us who had loved him in the past preferred now to stay away and save our anger.

A critic at his typewriter often forgets the recipient of his attentions, the living human being at the other end of the line. The poor fellow may present a brave front in reputation yet be devastated in health, an emotional wreck, creatively exhausted, sexually or socially entangled, or in debt. Tough-tempered sportswriters show themselves more mindful of the personal factors behind a dropping batting average than music critics when they tear like hyenas at the flesh of a declining personality. No athlete has to maintain a higher level of physical competence year after year than a concert pianist, rehearsing and performing usually alone, without creative companionship, working at the wrong hours, eating sumptuously the wrong foods, living always in emotion and amid commotion. Yet the pianist is expected to keep his physical efficiency unimpaired throughout a lifetime, to be as competent at 65 as at 25, to retain the authority of a Hofmann for fifty undiminished years, while the athlete seldom survives a decade in harness. At any time the accumulation of a few errors may destroy him. A mannerism, some false publicity, a well-trodden encore may make him famous at the expense of his gift. And under so much strain he is expected to put forth, unassisted, at every appearance, enough musical communication, emotional concentration, and sheer bodily vigor to send thousands of people away from each recital rapt in his conviction or lathered with amazement. Is it any wonder that the eminent performer becomes a demonstrative machine, confines himself to a narrowing repertoire of well-routined pieces, dashes off the same encores to insensibility and invents tricks to deceive the deadweight of fashionable attendance into believing him to be a happy and infallibly inspired genius! Have no mercy on him, brothers; the arts need scavenging.

Sometimes the pianist can deceive himself and go his way from hall to hall with as much cheerful indifference as the present Rubinstein. It was not many years ago that Rubinstein, having been passed over for several years by the Los Angeles importers, gave a Sunday afternoon recital of such extraordinary quality that one of our elder musicians, who had not seen him since before the World Wars in Berlin, called him up the next day and invited him to lunch as a measure of congratulation. By the next season increase of fame had done its deadly work. Rubinstein displayed himself cheerfully at the keyboard, and his elderly acquaintance walked out in disgust.

In spite of Horowitz's pompous self-justification as the pianist who must bring down music to the lowest common denominator of the mob audience, he has not been content, as Gelatt indicates, to sacrifice his personal love of music to the higher income tax percentages. Gelatt quotes Horowitz as saying, "You cannot keep the attention of five thousand people through four long movements of Schubert." But this winter in Los Angeles, for a capacity audience of more than two thousand, Horowitz did play Schubert's posthumous Sonata in B flat and followed it with the short but demanding Ninth Sonata by Scriabin. Now the funny thing about me is that I wanted to hear this recital, but I lacked the nerve to go because I dreaded what the present-day Horowitz might do to that dark and death-woven Schubert sonata. The usual Horowitz audience is said to have responded with as much pleasure to four long movements by Schubert as to the Chopin B flat minor Sonata which he safely offered the next evening in Pasadena.

Gelatt underlines the obvious moral by reference to Schnabel, who "practiced a philosophy of program-making which made room for the very works Horowitz excludes." And that reminds me of the evening when Schnabel played his first recital in these parts, at Royce Hall. The arrangements had been made, as usual, directly with Schnabel, because the local impresario-mage had declared, "Schnabel is not box-office." The impresario decided, however, to take a look at the recital, where after a conference at the box-office

he found himself among the fifty or so persons seated on the stage. That evening Schnabel played two sonatas by Mozart and two by Schubert, including the posthumous B flat.

So Gelatt says elsewhere of Myra Hess: "From the outset she refused to trifle with audiences in this country; over the protests of her manager she played the same program in Lincoln, Nebraska, as she had in New York. This respect for her art and her listeners . . . enabled Miss Hess to hold her own against such meteoric rivals as Vladimir Horowitz and Walter Gieseking." I might add that Myra Hess is one of the most gifted program-makers in concert business. Her program of three pieces, played in Los Angeles several years ago, the Bach Fourth Partita, the Beethoven Sonata, opus 110, and the Schumann Symphonic Etudes, is a touchstone of that neglected art. For the Bach and the Beethoven she had the music before her on the piano.

I am not unreasonably prejudiced and I rejoiced to hear not long ago a recording by Horowitz of the Mozart F major Sonata which adhered with force and decorum to every marking in the ur-text. When I spoke of this with pleasure to a friend, she replied that the recording had been made in the early thirties, the period when Horowitz recorded the Liszt Sonata in B minor, one of the most thorough displays of pianistic competence that has survived the microphone.* Don't judge a pianist by his recordings may be a good axiom, though I have never found cause to believe it; but a pianist who managed to turn out superb recordings before 1935 should have been able to make still better recordings after 1945. Horowitz was not. Nor Rubinstein.

Every reader should be grateful to Gelatt for the three pages he has devoted to the technique of Casals and especially for the detailed description of his early working habits supplied by Diran Alexanian. Such note by note precision playing has given us the unequalled recording of the Dvorak concerto, but I wonder whether it is not this extraordinary exactitude that stiffens the Boccherini concerto and makes Casals' recordings of the Bach Suites for solo cello, so amazingly satisfying at a first hearing, less durable in repetition than I at least would have expected. The controlled freedom of the rhapsody becomes with experience a tonal straight-jacket. These performances should be heard once and then heard played afresh. Bach allows opportunity for so many different readings, so much variation in the embellishment, so much fresh imagination in every reoccurrence of the same notes that any performance, when it has been well digested from a recording, seems to constrain another, unlike performance. I have a feeling that Casals might agree with me about this, would explain that every playing of the music comes to him like a fresh experience, for which the single performance he can put on records can be no more than an esthetic blueprint. I find the same true of Szigeti and, yes, even of Landowska. Here is an answer to those who wish to create esthetic sound, without performer intervention, directly on a disc or tape.

It may be for this reason that I am unhappy with the language of Landowska's Last Will and Testament, her recordings of the Bach *Well-Tempered Clavier*. I wonder whether these Preludes and Fugues, the lifetime companions of every worthwhile lover of the keyboard, can be given a definitive and final shape. Bach, assuredly, when he sat down of an evening to read them through for a visitor or pupil, did not restrain himself to any single interpretation. Our nineteenth century habits of repetitive practice, our display of reciting from memory, our notion of the achieved performance masterpiece are quite foreign to his practice. Bach set the book before him when he played; he notated the music in such a way that every figure might convey to the reader an amplitude of possibilities. The art he taught, his practice as we have it preserved in the music, encouraged variety, choice, elaboration, always within the spirit of the convention. He could play in the Italian manner or in the French or mingle the two styles in a way the Germans had come to recognize as German. The spirit of improvisation lies behind this music and must never be extinguished as it is extinguished by the reiteration of a single, no matter how seemingly flexible performance.

When I say therefore that Landowska is, as I believe, the greatest virtuoso of the keyboard since Busoni, the magnitude of the distinction implies, in the playing of Bach, Couperin, or Handel, a measure of reproach. Before her playing of Mozart piano concertos

*I do not sympathize with Gelatt when he restates as his own conviction the present-day superiority to the music of Liszt. Formerly the prejudice lay against Mozart, as it still lies, in popular opinion, against the keyboard music of Haydn and Bach.

I am helpless; it exceeds all comparison. Or it may be because I have heard her play only three of the concertos, and of these the best (E flat, K. 482; C major, K. 413) but once.

I remember my own first hearing of the original Landowska recording of Bach's Aria with 30 Variations (*Goldberg*), a more vital, less mannered reading than the later one. We were sitting in a patio under a steep hillside behind one of those narrow, climbing streets where Hollywood merges with the hills and our culture with that of Southern Europe. The double speaker was inside, and we listened through the open windows as if the harpsichordist were playing in the room. Richard Buhlig played the Aria first on the piano, that wonderful Sarabande which in his reading as in Landowska's became a mirror of serenity, out of our experience of Beethoven in the sonatas and the string quartets, translated into another sphere of dynamic movement. Then there was again the Aria, concealing in its embroidered Van Eyck draperies the formal ground that is the basis of the thirty variations, but this time played on harpsichord; and the adventure began that can never be repeated. Music may be, in one aspect, what Stravinsky calls it, "the organization of time by human invention"; in the Bach *Goldberg* and the Beethoven *Diabelli* Variations music becomes rather the suspension of time, the transformation of inexorable, ongoing progression into an ordered infinity of space and depth.

Should I claim that there has been a progressive deterioration of Landowska's art since that full bloom of her maturity? It is true and yet unfair to say it. So much has happened since then to tear her loose from the peaceful foundations she had laid for her maturity at Saint-Leu-la-Forêt, ten miles north of Paris, whither for thirteen years her admirers made pilgrimage to the living tradition of her art. Yet if one listens to the albums of Bach, Scarlatti, Couperin, and Handel which she made there, one is aware that the defective mannerisms of her great style were already in her playing, the stiff fugues and allegros livened occasionally by assertive speed in the Handel suites, offset by the unparalleled invention of the embellished adagios, the pianistic impurity of the Couperin, the virtuosic reliance on tricks of registration, the lute stop, the orchestral volume.

The playing of Landowska represents a transition between the virtuoso style of the piano and the old use of the keyboard instru-

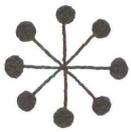
ment; like the playing of Casals it is neither ancient nor modern. These are the discoveries of great artists who were forced by historic necessity to conceive a tradition in terms that would be intelligible to ears firmly committed to another way of playing, another art of sound. Gelatt faithfully describes the steps in Landowska's progress, her discovery of Bach on the piano, the acceptance of her musicianship by the scholarly composer-founders of the Schola Cantorum, her awakening to the necessity of playing the music she loved so well not on the piano but on harpsichord, her slow recreation of the harpsichord, which had become an archaic toy, into the great instrument we have heard.

We do not reproach Landowska when we say that the Pleyel harpsichord which she had built to her specifications was designed to compete with the piano, that it is a modern concert instrument, subject by its nature and by circumstance to modern impurities of style and sound. Gelatt tells us, "Not only had the sixteen-foot register added a deeper, more balanced tonal quality, but every sound produced by the instrument—even those from the less resounding four-foot and eight-foot registers—took on greater brilliance and volume." By virtue of this mighty and wondrous instrument the music of another age was revived, as it were, in orchestration, became fit for the modern concert hall and stage.

If many of us now believe that playing the older music in this way still conceals from us its true style, natural voice, and structure of embellished design, that it has led to insensible abuses in less gifted hands, we must none the less do homage to Landowska, without whose great stride into the unknown our little step beyond would never have been made.*

Yet I must emphasize that this great style and instrument of Landowska are the beginning, not the end of the revival. One can forgive the mature artist who feels an incapacity to master the fresh knowledge we now possess of this older music. For the young tyro who complacently apes the master, as for the scholar who conceals the evidence, there can be neither excuse nor forgiveness.

*In the same way Tovey, trying to adapt, like Landowska, the sound of the older music to the volume of modern concert hall performance, preferred the piano to the harpsichord in the playing of continuo parts.



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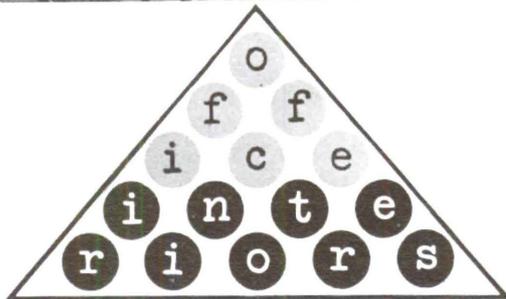
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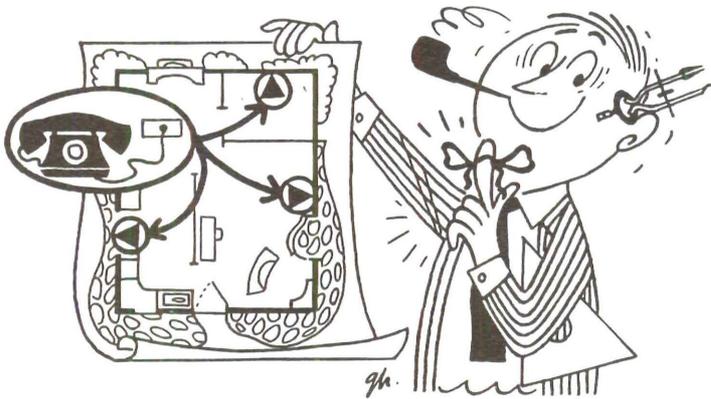


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ART

(continued from page 8)

Piero Dorazio, whose drawings and collages are on exhibit this month in George Wittenborn's One Wall Gallery, is a young Italian artist and critic now in this country on a short visit. Editor, publisher and contributor to avant garde magazines in France and Italy, and director (with Perilli and Guerrini) of the Age d'Or Gallery in Rome, Dorazio has been one of the most active leaders of the revival of abstract and nonobjective art which has taken place in Italy since the war. He has travelled throughout western Europe establishing contact with such men as Arp, Vantongerloo, Vordemberge-Gildewart, Bill, Le Corbusier and Magnelli, studying their work and exhibiting his own. He came to the United States this summer at the invitation of Harvard University to participate in the International Seminar on Humanities which was recently concluded there.

Dorazio's art is purely abstract, linear, related to that of Klee and Kandinsky on the one hand and of Lissitzky and Magnelli on the other. It deals with archetypal forms and patterns of movement discernible in both nature and the psyche—the expansion and contraction of air-masses; the emergence, subdivision and growth of forms; the proliferation of "thought crystals." The dialectical and psychological tendency of Dorazio's thinking is revealed in *Towers of Prejudice*, a series of line drawings in white gouache on black or colored paper—rickety, compartmented Towers of Babel, labyrinthine matchbox cities. In his collages, cleanly cut rectangles, circles and concavo-convex wedges of colored paper are spaced strategically on contrasting colored grounds. Quite frequently Dorazio makes (or later uses) his drawings and collages as studies for paintings.

If the appearance of this art is "optical" and geometrical, its mood is poetic. Its delights are those of the intelligence not cut off from nature. As an artistic temperament Dorazio has a good deal in common with Villon and Valery.

What does his art have in common with that of Anna Ticho, classic realist, whose pencil and chalk drawings of Palestine were recently exhibited at the Passedoit Gallery? Quite a bit, I would say, for both artists are concerned with reality, with nature, the one seeing and feeling it in its immediacy, the other apprehending it intuitively and intellectually. To be sure, the reality with which Anna Ticho is concerned is less cosmic, but it is no less real, for the forms she draws are Dorazio's "crystals" clustered and revealed under their temporal aspect.* To the person for whom the valuable part of art-experience takes place exclusively at the level of the eye, there can be no connection between the work of these artists. Certainly, there is no resemblance, but let us see if we can get at the meaning of Miss Ticho's drawings, for if any connection does exist, it will be at the level of meaning.

Anna Ticho was born in Austria but has lived in Jerusalem since 1912. The exhibition at the Passedoit Gallery was her first in this country. She is an excellent draftsman, represented in the collections of the British Museum, the Albertina, the Bibliothèque Nationale, the Rijks Museum and many others, public and private.

Her work made me think of Breughel the Elder (his Alpine impressions), Cranach, Durer and Rembrandt, rather than of any contemporary. Her drawings of trees, especially, have linear qualities one finds in work of the early 16th and 17th centuries. In addition they seem to reflect an attitude toward subject matter rare in modern art: a passionate, completely unsentimental concentration on the object, a ruthless desire to possess it. It is an attitude that makes it possible for the artist to realize a tree, a building, a landscape as an image so loaded with significant detail that it is at once truer, more mysterious and more immediately enlightening than its original.

Thus Anna Ticho communicates in a flash all that she knows and feels about Palestine, her sense of this ancient sunbaked land where life goes on—silent, surreptitious at noonday and indestructible.

Such an art is not naturalistic but realistic. It communicates essences, poetic truths, and it is for this reason that an underlying connection may be discerned between the drawings of Anna Ticho and those of Piero Dorazio, and between all pure realist and pure abstract art. (When we come to the impure, diluted kinds

*Indian philosophy throws light on this point: Maya may be illusion, it is also the visible face of reality.

of art, the inter-connections are more obvious but often less meaningful.)

Eighteen stained glass windows designed by contemporary painters and window designers under a project sponsored by the American Federation of Arts and the Stained Glass Association of America were exhibited recently at the Grace Borgenicht Gallery. A jury consisting of John I. H. Baur (Whitney Museum), Maurice Lavanoux (Liturgical Arts Society), William Lescaze (architect) and Robert Metcalf (designer) selected the participants in the project.

In a brief note introducing the exhibition, William Lescaze hailed it as a step forward toward that correlation of the visual arts which is needed to "create the true and complete image of our civilization." Well, the project itself was a step forward; the exhibition would have been if the work it contained had been a little more inspired. I found only three windows entirely to my liking, those designed by Adolph Gottlieb, Max Spivak and Hans Moller. The rest simply did not come off, being "moderne," trite or technically inept.

Gottlieb's window is not unlike his paintings of a few years ago: compartmented, with the lead comes dividing it into lozenges, crescents, wheels, eyes and rectangles of clean, ungaudy color. Spivak's window is nonobjective with patches of color floating among uncolored panes—very light and airy. Moller's is a curvilinear, postcubist "composition with birds."

As I left the gallery (thinking about artists who try to use modern idioms without being able really to "see" in a modern way) I found myself wondering how many artists follow the ideal of fidelity to one's own vision through to its logical conclusions. For creative intuition is born at a depth, or height, to which the styles, the intellectual and artistic beliefs of the age do not always penetrate. An artist who is unwaveringly faithful to his own vision may find himself forced to paint 14th-century paintings while living in the 20th-century (I am purposely overstating it), thereby forfeiting the respect and understanding of his contemporaries. An artist whose tragedy is to be born "out of phase," to use Yeats' expression, pays a heavy price for his integrity. But neither recognition nor communication with his fellows are his first concern, and if he values them above self-realization he will pay a much heavier price—even if he does not know that he is paying it. All of which is taken for granted as long as it is understood that the creative artist shows his creativity by courageously living ahead of the crowd. What of the artist who has courage to live behind the crowd? Today that is where some of the most creative writers, psychologists and scientists live. I would call these men perennially modern rather than contemporary, and I submit that there would be more fully realized works of art in our galleries if fewer artists felt it incumbent upon them to be contemporary at all costs.

There is a minimum of art and, consequently, of expression in the paintings which Cy Twombly and Robert Rauschenberg recently exhibited at The Stable Gallery. Patently earnest, intelligent young men, Twombly and Rauschenberg, like a great many other abstract expressionists, seem to feel that today not only painting—its appearance, its shapes and surfaces—but art, and the creative process itself must mean something they never meant before.

With the discovery that feelings could be transferred directly to a canvas as line and color, many artists began to paint landscapes of the mind, or rather, the heart. A landscape painting in which trees, rivers and mountains are replaced by joy, desire and fear—shapes, is subject to the same general formal criteria as any other landscape painting. Abstract expressionism is an inverted attitude in art, and where it obeys no principle of intellectual order, it is really a kind of inverted naturalism, the naturalism of the solipsist.*

Abstract expressionism deals with hyperaesthetic experience—experience, that is, in which feelings and sensations are seen. Such experience is by no means rare, or limited to artists, and the material an artist acquires in this way must be organized and transformed. It must be edited, too, for an unedited transcript of the affective scene—stream of consciousness painting, one might call it—is no more interesting, as art, than an unedited record of nature. Above all, the artist's experience must be realized as

*By "intellectual order" I mean the logos, as distinguished from the eros principle.

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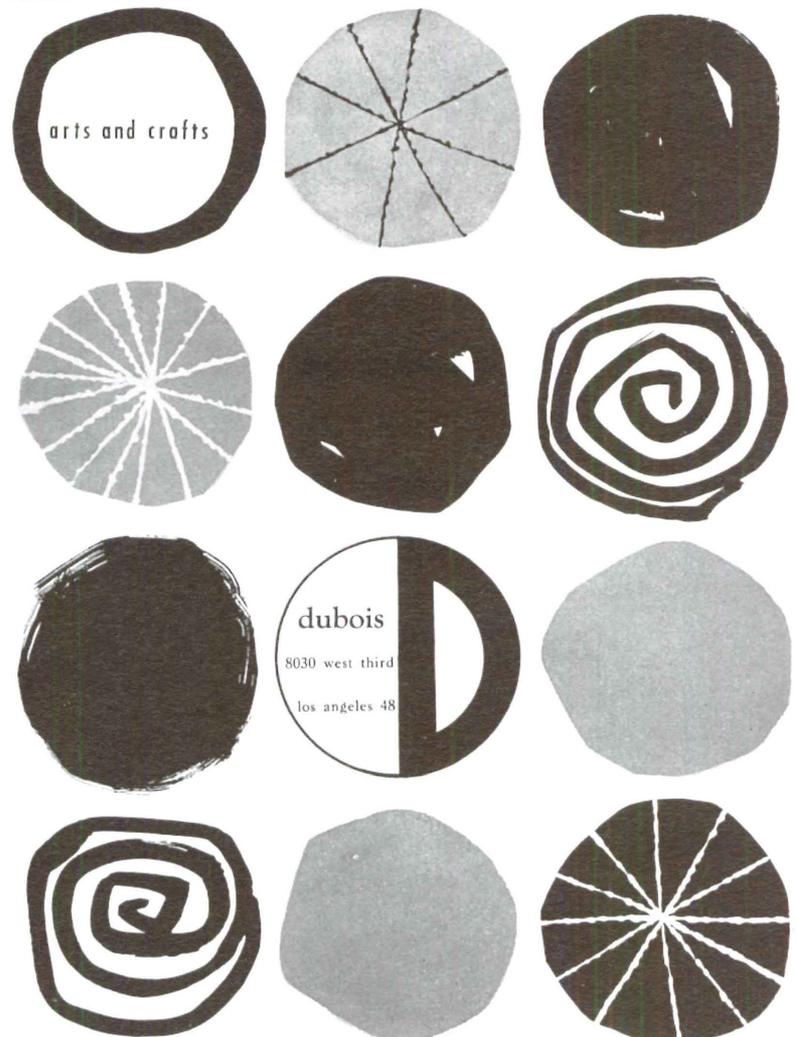
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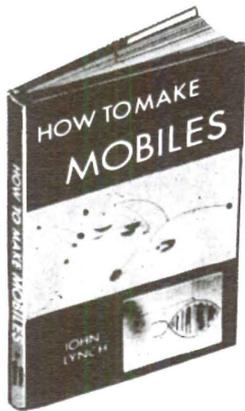
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ART

(continued from preceding page)

image, and no amount of hard work, of struggling with the medium and making corrections can ensure this where the formative impulse is weak.*

Twombly's recent paintings are based on drawings made in North Africa, but there is nothing specifically African about them. Large, streaked expanses of white with straggling black lines scrawled across them, they resemble graffiti, or the drawings of pre-kindergarten children. The contours of the white areas enclosed by line suggest rows of tottering, crudely fashioned spikes or totems. Presumably the feeling-content of this art is ugliness: shrillness, conflict, cruelty. There is something that resembles a crown of thorns. Fine. The artist is a sensitive man and this is what he finds in the world. Does he have to express it clumsily? Must a statement about ugliness be fragmentary and confused? (I put the question in this way for there are those who would have us believe that crudity and incompleteness in the guise of lack of "finish" are desirable in abstract expressionism, being inherent in its nature. I will return to this point later.) The works of Bosch, Grunewald, Rembrandt, Goya, Daumier and Picasso prove that revulsion, the crucified sensibility, need not drive the artist out of the painter.

What I have said about the lack of art in Twombly's paintings applies with equal force to Rauschenberg's collages, vast paste-ups of torn newspaper coated with black paint and hung as panels, edge to edge. An old fire-blackened billboard presents a similar appearance. There is nothing to be said against the use of waste materials: Kurt Schwitters showed us what a highly conscious and inventive artist could do with them. Rauschenberg, on the other hand, working instinctively and with little structural sense, has produced a city-dump mural out of handmade debris.

Handmade debris also describes Rauschenberg's sculpture: a stone suspended at the end of a length of heavy string—like a cave-man's noggin knocker; three large pebbles tied at intervals along a string; a wooden block with a rusty tenpenny nail driven into it; a glass covered wooden box, containing pebbles in a maze of spikes. No doubt the author of these contraptions could explain them, but whatever their metaphysical implications, how dull they seem 25 years after Dada, how much less amusing than Duchamp's *objets trouves* and Man Ray's *objets inutiles*.

The low point of Rauschenberg's exhibition, however, was provided by a number of "white paintings," blank canvases on stretcher frames, hung like the collages, edge to edge. As I understand it, one must relate oneself to these directly. They have to be experienced directly because there is nothing in them to remember. But if there is nothing in them to remember, is there anything to experience? I think there is less than meets the eye. Of course, a blank white canvas might be an aid to contemplation, but the four white walls the landlord provides will do as well.

The reader may wonder why I have devoted so much space to something that I consider worthless. It is because it seems to me that in hanging these blank white canvases as works of art, Rauschenberg has committed a gratuitously destructive act—all the more culpable if unintended. It is not a curatively destructive act like those of the dadaists: it does not point to a new conception of art, or decoration. It is materially destructive because the function of a canvas, its destiny if I may call it that, is aborted when it is misused in this way. And it is a self-destructive act for Rauschenberg has backed himself into a corner where there is nothing for him to do but make wall coverings.

I have devoted space to the exhibition for another reason. The excesses of these two painters, the ineptness and inexpressiveness of their work served to crystallize my impressions of a great deal of our avant garde painting, specifically of that part of it in which, consciously or not, emphasis is laid on expression rather than form—as if the one could properly be considered independently

*I mention this obvious fact only because it has become fashionable to dilate on the amount of time abstract expressionists spend altering or completely repainting their canvases. In the past such work was taken for granted. It is quite unnecessary to romanticize it, to see it as a heroic voyage to the far corners of the canvas in search of the Golden Fleece. A good deal of floundering often results naturally, from leaping before one looks, from dropping the image in the impasto, or from working when one has nothing to say. An artist should be master of his gifts. I do not say he should have his vision whole before starting work, but the vision should be there, ready to be born. Too many births in art seem to have been forced—or to have miscarried.

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of the other. It is perhaps ironic that in the work of anti-intellectual artists who are determined to make painting a matter of feeling and action rather than thought, what comes through most often is not feeling but romantic theory; painting ceases to be expression and becomes illustration of the theory of "shmear." Ironic, no doubt, but logical, or rather, psychological. For thinking, banished from consciousness, creeps in through the back door as irrational opinion. It is the nature of such opinion to be fragmentary, unrelated and proliferous. It grows until it takes over the artist, making him its slave and extending shoots into every phase of his life, including his work. His paintings cease to be either autonomous objects or epiphenomena of the life process. (They should be both.) Instead, each painting becomes a fragment of itself and of a disintegrated personality, and epiphenomenal only in the pathological sense.

Nevertheless, I believe that several of our finest artists are abstract expressionists. If abstract expressionism is a poison, it has a powerfully stimulating effect when taken with discretion and with the proper antidote at hand. One of the "secrets" of good art seems to be an expert knowledge of such pharmacy.

I have several major criticisms to make of abstract expressionist painting as it is practised in this country today, criticisms directed less at the theory than at certain tendencies endemic in the theory which vitiate every painting in which they are dominant. My criticisms do not apply to paintings in which a sovereign regulatory principle governs the relations of line, shape and color, and in which interpenetrating levels of meaning may sometimes be discerned. But with the exceptions of Pollock, Motherwell (in his wall paintings), De Kooning, Hofmann, Gottlieb, Stamos, Tobey and a handful of others, few of our abstract expressionists produce such work. And those who do cannot always exclude the powerfully dissociative tendencies of abstract expressionism (and of the times) from their art. To produce integrated work consistently, an artist must practice what the French call *le doublement constantien*; unfortunately this discipline is not in fashion among modern artists—least of all in America.

Concerning the sense of *metier* for which some of our avant garde painters and critics show a puritanical distaste, the argument against it seems to be that concern with finish, with *cuisine* generally, is irreconcilable with the objectives of the advanced American painter. It has even been suggested that lack of finish is the mark, the telling characteristic of good abstract expressionist painting, and that it is lack of finish that makes the American version of such painting superior—in the sense of, more fulfilled, I suppose—to the French. Now this is a most misleading and invidious proposition, a mare's nest that throws doubt on the seriousness and critical perspicacity of persons who advance it, for it has no empirical basis. Our best abstract expressionist painting does not lack finish—"is not unfinished," is really the only way to put it, for "finish," the character of a surface, cannot properly be discussed by itself. Do we know what we mean when we speak of "finish"? At what point does substance, or expression, end and finish begin? The surface of a successful painting is not a skin concealing the bones and vital organs. Whatever its characteristics—glazing and textural variation, for example—it is indistinguishable from the rest of the painting, from the whole expression. It is not "finish" that one looks for in art but "finishedness," synonymous with full realization of the image, and the crux of my objection to most abstract expressionist painting is that full realization of the image is precisely what it fails to achieve. (Where an image is fully realized but fails to hold our interest, it is probably because it is too elementary, and the experience it affords, too simple for an informed eye and mind.)*

If "finish" also reflects the taste of a society, have we in America really become so decadently refined and sentimental that our taste is for the barbarous? I doubt it. It is more likely that the excesses of abstract expressionism are the results of faulty thinking.

I believe that the artist or critic who finds the inner logic of abstract expressionism fully realized only in America does our

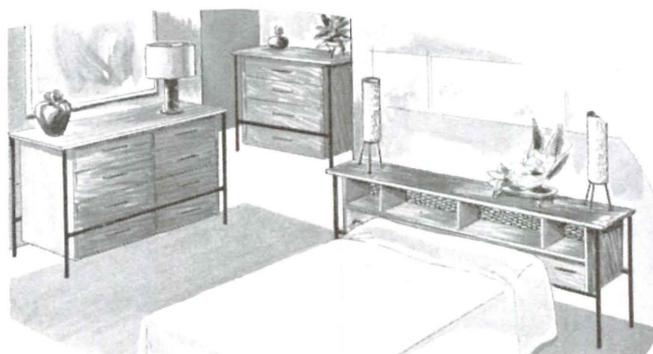
**In the limited sense of "surface grooming," finish does change somewhat from age to age, but this is a superficial change. The important changes are deeper, corresponding with or compensating changes in the life-attitudes of artists and societies. The phenomenal growth of abstract and intersubjective forms of art during the past 40 years reflects such a change—a vast subject for someone informed equally in the fields of art and psychology to tackle.*

(concluded on following page)

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*under the management**of PETE WILLIAMS**formal openings to be announced**after October 1st***ART***(continued from preceding page)*

art a grave disservice when he stresses lack of "finish" (School of Paris "finish," that is) in order to justify a preference which cannot be justified on rational or aesthetic grounds, but might be on the basis of psychological need. For if it is really true that the squalid appearance of so many of our abstract expressionist paintings—vast battlefields of grimy canvas littered with gobs of decomposing paint and with the corpses of ideas—is determined by their content, it would seem that what their authors have to say is shrill, confused and elementary, a babble of voices or a satisfied grunt in the night, rather than a vigorous assertion of vitality, to use the cant of their partisans. But our best abstract expressionist painting is not chaotic and poorly realized. In my opinion our best is second to none, and this is so not because it has specifically American qualities—it has; they are incidental—but because it has qualities common to good art everywhere.

However imperfectly they may grasp the significance of their beliefs—perhaps I should say, of their actions—most of our avant garde painters have a hieratic, dionysian conception of art. I mean by this that they are secular priests, painter-priests who, in the act of painting, serve the dionysian element in themselves. An artist who identifies himself with this element is at the mercy of gods who are merciless and unreasonable—as we know from Frazer. It may be an example of their unreasonableness, certainly it is one of the paradoxes by which the lives of artists are governed, that it is precisely the unreasonable gods who demand of their priests conduct that is ritualistically consistent, if not reasonable. Unfortunately the Dionysian priesthood has gone to pot; its members have acquired the 'persona' but not the understanding of the priest. Most of them are young, of course, and it might be better to think of them as novitiates. It is certain that only those of them will be ordained who learn that the function of the priest, in art as in religion, is to rediscover and maintain forms, symbols in which the primordial experiences, the perennial mysteries may be contained and partially revealed.

A hieratic art that is formless—there is no such thing. A form that is exhausted by the eye at a glance, that directs attention to the artist's experience without shedding light on it, a form that does not begin to engage the mind can hardly be called a symbol.

I suspect that the absence of significant order in so many abstract expressionist paintings is due to a misunderstanding of the idea that form should emerge of itself within the work. This is really a figure of speech: it should seem to. It will certainly not emerge unaided from inert matter, from paint. And if it did, would it be the form, the order of art? One hears young artists (and some not so young) talking about "organic" order. It usually turns out that they mean "vegetable" order. But the order of art is not vegetable, it is order that man is able to achieve in himself with the aid of the spirit and by coming to grips, and finally to terms, with nature.

The hybris of the artist in whose work we find an abdication of intelligence, of consciousness, of *métier*, of everything except instinct (and an elementary, usually flashy sense of composition), may be unintentional. It is none the less fatal for it destroys the formative and critical faculties of the mind. The Taoist doctrine of *wu wei*, or "let happen," has been grossly misunderstood when it is used (as it is by some artists) to justify supine reliance upon instinct and chance. *Wu wei* has nothing to do with automatism—nothing until Tao is attained. In any case, the doctrine was formulated to help Oriental sages become themselves, not to help Western painters become artists.

A philosophy of art that rejects the intellect, rather than relegating it to a position of complementarity among the other functions, is a regressive philosophy tending toward the abasement of consciousness.

THONET BROTHERS*(continued from page 13)*

five sons, are shown in the exhibition. One of the early bentwood models, an elaborate bentwood armchair, a rocking chair and the most famous Thonet bentwood chair, the 1876 cafe or restaurant side chair and its present counterpart are shown. As these chairs were screwed together they could be shipped flat and assembled at little cost. Manufacturing these and other bentwood furniture became a large industry for Thonet Brothers during the latter part

of the 19th century. They built their factories near beechwood forests, set up a world wide sales organization and shipped this furniture around the world.

The bentwood armchair used by Le Corbusier in a room setting designed for the Paris Exposition of 1925 is also shown. When he selected this chair M. Le Corbusier said: "We have introduced the humble Thonet chair of steamed wood, certainly the most common as well as the least costly of chairs. And we believe that this chair, whose millions of representatives are used on the Continent and in the two Americas possesses nobility."

The next five chairs in the exhibition illustrate the development of tubular steel, a revolutionary idea in furniture design. Thonet Brothers obtained major production rights for these chairs designed in the 1920s by outstanding architects and thus participated in the commercial development of a new concept of design. The experimental steel armchair designed by Marcel Breuer in 1925 is shown and the tubular steel cantilevered chair of 1928 which became the prototype for thousands of modifications throughout the world which are now used in kitchens, restaurants and as outdoor furniture. A revolving armchair designed by Le Corbusier in 1927 is shown and a lounge chair also designed in 1927. Also included is Mies van der Rohe's famous "S" chair, a cantilevered resilient chair designed in 1926.

The most recent designs shown in the exhibition are chairs by Joe Adkinson and Ilmari Tapiovaara. Mr. Adkinson's chair is of molded plywood; Mr. Tapiovaara's chair is an adjustable plywood and leather chair.

The material in the exhibition is from collections in Vienna and Paris, Thonet Industries, Inc., and from the Design Collection of the Museum of Modern Art.

NOTES IN PASSING

(Continued from Page 11)

Furthermore, it is difficult, in fact practically impossible, to measure the effect of environment on the development of intelligence and mental capacity. Even more serious is the frequent failure to consider historical factors when discussing racial differences. People speak of racial aptitudes as if they had always been the same and never changed. That is why I believe that no statement in the Declaration is more realistic than the one which reminds us that "vast social changes have occurred that have not been connected in any way with changes in racial type. Historical and sociological studies thus support the view that genetic differences are of little significance in determining the social and cultural differences between different groups of men."

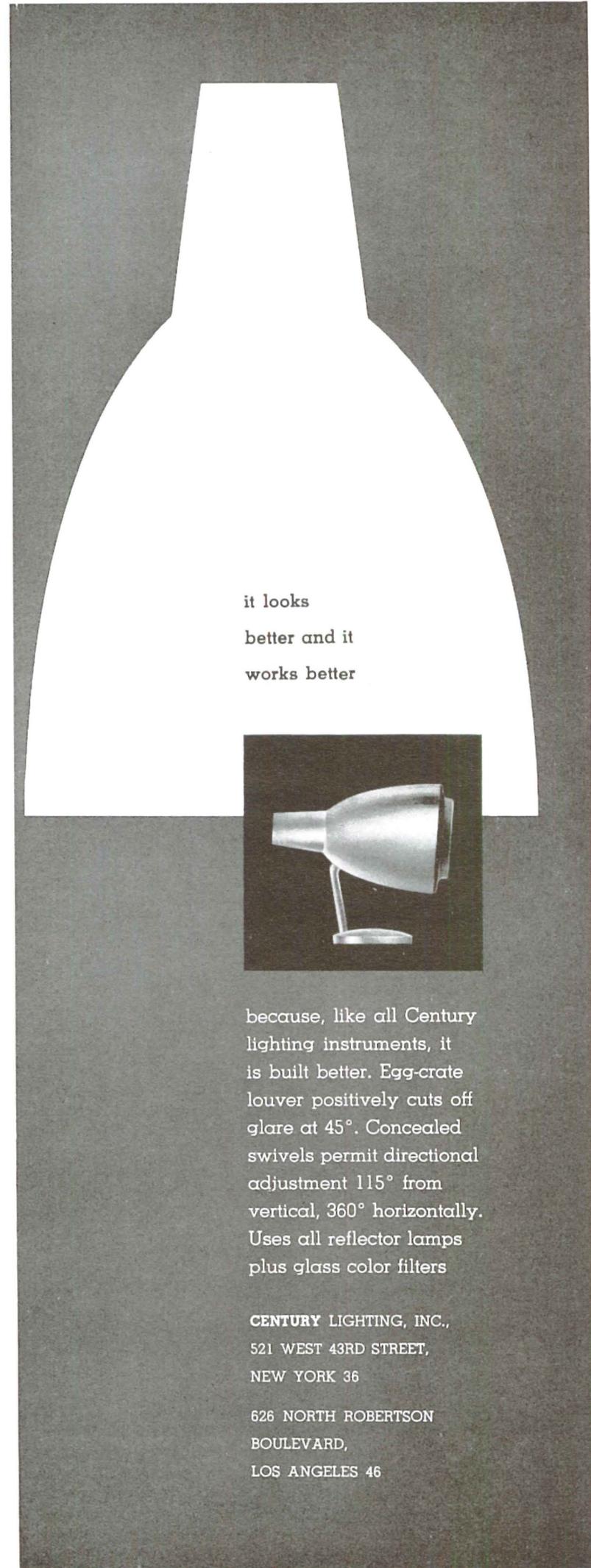
Racialism has taken on a greater intensity at the very moment when historical events and scientific research emphatically repudiate it. Future historians may well regard the most important and significant revolution of our time to have been that which is thrusting the coloured peoples into the orbit of our modern civilization.

The rapid advance of the peoples of all the world towards a single material type of civilization is a tremendous event, the far-reaching consequences of which are still hard to grasp. How can the doctrines of racialism possibly hold water when the races of the world are setting such an example of pliability and adaptability?

These factors which ought to strike everyone who follows world events, are just as eloquent as, indeed even more eloquent than, all the scientific conclusions put together, but such is the force of habit that facts and theories long since out of date are still used by people in judging races.

To consider Africa and its inhabitants in 1953 in the same way as one did in 1853 is to display unpardonable ignorance. The awakening of Africa and the formation before our very eyes of a constantly growing native elite, are things that the racist consciously or unconsciously forgets or prefers to ignore.

One of the things Unesco has set out to do is to study the manner in which so many peoples are affecting their transformation from an ancient form of civilization to our complex industrialized way of life, and to make this information widely known. Of what value will be the innumerable writings which seek to prove that Negroes have



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NOTES IN PASSING

(Continued from Preceding Page)

no capacity for certain kinds of intellectual activities once Negroes in constantly increasing numbers have joined the ranks of our writers, engineers, research workers and statesmen?

The African who succeeds in winning the highest distinctions in the Humanities, as happened recently in England, has a double merit. First for having triumphed in a stiff examination, second for having overcome the numerous handicaps which do not face European candidates. We all of us know the effort required to adjust ourselves to another form of culture even when it is close to our own. What then, must be the amount of effort and intelligence called for in order to assimilate a form of civilization based on a social structure and a way of life as different as that of Europe and the traditional African. Is not the intellectual effervescence which is taking place today in Africa and Asia and which in several African regions can be seen in the rapid modernization of institutions and of economic life, the very negation of the racial myth?

Race relations, of course, are not always marked by signs of antagonism. Even in countries not always marked by signs of antagonism. Even in countries where racialism is rife, the government or groups of individuals and organizations have attempted through varying measures to improve contacts between races and put a stop to abuses and injustices. What was needed, however, was that all the effectiveness of such measures be appraised and the results carefully studied.

One of the basic questions raised in the struggle against racialism is: "What practical effect does legislation punishing any act of racial discrimination as a crime really have? Opponents of such legislation have always maintained that custom was stronger than law and that racial prejudice could not be broken by legal texts. The experience of various American States has shown quite clearly, however, that anti-discrimination laws have had beneficial results even if they have not in themselves modified prejudices or basic attitudes.

The policy of the assimilation of different ethnic groups has also been highly successful in certain countries such as Mexico where

great efforts have been made in the past century to "integrate" the large indigenous population. The progress achieved by the Negroes of the French West Indies since they were freed from slavery in 1849 would also deserve careful study. From studies such as the few just mentioned and others, certain facts could emerge and analogies be made which would ultimately enable us to say how two groups separated by race and civilization can blend and form a single unit.

No civilization has ever had cause to regret its action in welcoming other peoples. It has always been amply repaid for its interest and generosity by the contributions with which the newcomers have enriched it. Today, for example, many Negro writers have enriched English and French literature and there is every reason to believe that in the not too distant future Negroes will be participating to a still greater degree than they do today in scientific and cultural activities. Discrimination and racial persecution wither and impoverish societies which seek to preserve the myth proclaiming the virtue of racial "purity."

Doctrines of racialism are not only contrary to the present findings of science but also scorn the principles which are the foundation stones of the world's great religions and philosophies. A world-wide attack on racialism therefore cannot be won without the help of religion. All universalist religions are, by definition, antiracialist by the very fact that they are addressed to all mankind. Unfortunately, the message of human brotherhood embodied in their teaching is too often ignored.

In the struggle against all forms of racialism it is therefore useful to recall the doctrines and texts which proclaim the equality of all men in the eyes of God and which condemn the myth of race, often in the severest terms, while exalting the dignity and worth of man whatever his physical traits may be. The churches—the word is used here in its very broadest sense—are therefore powerful allies in the struggle against racial discrimination and racial prejudice.

Unesco has therefore called upon eminent representative of the world's great religious faiths to present brief and simple accounts of the position of their churches regarding the racial problem. These will soon appear in a new series of books under the general title

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"The Racial Problem in Modern Thought," presenting the Catholic, Protestant, Moslem, Jewish and Buddhist point of view as well as that of other great religious faiths. The first books to be published in this series have been written by Father Yves Congar, an eminent Roman Catholic theologian of France and by W. A. Visser't Hooft, General Secretary of the World Council of Churches.

The texts published in these books and the facts they will bring before the public no doubt take on new and profound significance in view of the intolerance and fanaticism so prevalent today. They are aimed at touching the conscience of men and at creating in the minds of even the most prejudiced a feeling of uneasiness and of doubt which is the first step towards a change of attitude.

The efforts displayed today against racialism have many points in common with those employed less than 150 years ago in the fight against slavery. At that time slavery, too, was considered an institution dictated by the laws of nature and reason. Today, we look upon the arguments advanced against the abolition of slavery as nothing more than naive and we find it difficult to believe that in polemics were unrealized. True, economic laws worked against support of this doctrine such heated discussions and impassioned slavery but it would not have been abolished so quickly had public opinion not come to look upon it as a thing of shame. The same is true of the fight against racialism.

As the sociologist Gunnar Myrdal has so well expressed it: "It is significant that today even the white man who defends discrimination frequently describes his motive as 'prejudice' and says that it is 'irrational.' The popular beliefs rationalizing caste in America are no longer intellectually respectable. They can no longer, therefore, be found in current books, newspapers or public speeches. They live a surreptitious life in thoughts and private remarks. There we have had to hunt them when studying the matter in this inquiry. When they were thus drawn out into the open they looked shabby and ashamed of themselves. There is today a queer feeling of *credo quia absurdum* hovering over the whole complex of popular beliefs sustaining racial discrimination. This makes the prejudiced white man nearly as pathetic as his Negro victim."—Dr. Alfred Metraux

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

The Institute welcomes suggestions for enlarging and improving J.O.B. Please send us address corrections for the present mailing list and new addresses to which you think the Bulletin should be sent. Distribution for this issue totals about 800 as follows:

Educational institutions, 175; Selected artists, architects & designers, 450; Organizations, publications, 55; Manufacturers & others business concerns, 125. 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 name and addresses not be given.

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

Please address all communication 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.

(Continued on Following Page)



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B. 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 materials for expanding company in North Carolina. Salary dependent on ability with opportunity for advancement.

C. 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 process. Work consists of label and package art and general commercial printing.

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

E. ASSISTANT DIRECTOR—RESEARCH AND DEVELOPMENT: A challenging job for a young engineering executive interested in advancement. Must be an architectural or civil engineer with proven ability and supervisory experience in research and development in the building and construction field. Experience may have been acquired in industrial, educational, or research institutions. Old, established company, experiencing a tremendous growth and development period. In reply, give details regarding age, education and experience.

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

G. CHIEF INDUSTRIAL DESIGNER: An unusual opportunity for a man with creative ability in the field of industrial and product design and styling. Graduate architect or industrial designer desired. Should have at least five years' experience in these fields and have a record of accomplishment. Reply giving all details of background.

H. GREETING CARD ARTISTS: Boston card manufacturer needs artists for free-lance or full time staff employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send resume and samples of work to Editor, J.O.B.

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

J. INTERIOR DESIGN—SALES: Young man or woman with design background, college graduate interested and able to sell modern home-furnishings for sole New England distributor of Dunbar, V'Soske, and other lines. Also young man to contact architects and decorators. Salary commensurate with experience.

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. MODELMAKER: Man experienced in clay and plaster modelmaking wanted for full-time staff position with large Chicago manufacturer of radio and TV sets.

M. 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, foils, etc. Excellent working conditions in progressive Southern city with growing packaging concern.

N. PRODUCT DESIGNERS: For midwestern branch of California industrial design office:

1. Product designer with at least two years experience (possibly with packaging and automotive or transportation background). Should have ability to handle administrative matters and be capable of meeting clients as a representative of the office. Salary \$400 to start. A degree in engineering or arts desirable.

2. Recent graduate of an industrial design school to handle same type of work. Salary open.

O. PRODUCTION SUPERVISOR: For well-known small New York industrial designer's office. Mechanical engineering degree or training preferred, scheduling of work, supervision of drafting, rendering, models, and all technical aspects of design. Opportunity to be associate.

P. TV—RADIO DESIGNERS: A large, Chicago manufacturer wants two experienced staff designers with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

Q. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer 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. ARCHITECT: German-trained architect practicing in Landshut, Germany, since 1948. Experienced in home and factory building. Wishes to emigrate to U.S.A. Would like to secure job as draftsman or designer in architect's studio. Sample drawings and blueprints available on request. (Age: 30, married, one child.) Inquire, Editor, J.O.B.

B. ARTIST: 28-year-old veteran of World War II, University of Kansas graduate, design major. Interested in wallpaper, drapery fabrics. Would like to prove ability; willing to work for advancement. Inquire Editor, J.O.B.

C. ARTIST: College graduate with training in painting, sculpture, ceramics and history of art; typing ability. Three years' experience museum work in curatorial and education departments. Would like creative job in design, teaching or allied field. Inquire Editor, J.O.B.

D. ARTIST—FREE-LANCE ART WORK: Men's off-figure fashions (wash drawings), label and letterhead designing, drawings and illustrations (black and white and color), poster designing and silk screen. John C. Hurd, 4602 B Street, S.E., Washington, D.C.

E. ARTIST: 29 year old veteran, B. F. A. in painting from Columbia University, Fulbright Scholarship to Italy, 1952-53, business experience, has done some teaching and photography. Would like position in New York, New England area. David Manzella, 2269 2nd Ave., New York 35, N.Y.

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

G. COLOR CONSULTANT: Designer with experience and reputation in hard surface floor covering field available as color consultant in this and other fields such as plastics, etc. Inquire Editor, J.O.B.

H. FASHION ILLUSTRATION—FREE-LANCE: Graduate of Traphagen School with experience in department store, manufacturing, and advertising illustration would like free-lance fashion illustration work. Inquire Editor, J. O. B.

I. GRAPHIC DESIGNER: Assistant art director with leading printer, desires position in industry or academic institution offering opportunities for utilizing creative ability. Experience art teaching, numerous fine art awards, full knowledge of leading printing processes. Graduate, Rochester Institute of Technology, Cranbrook Academy of Art. Age: 30, male, married, references. Inquire Editor, J. O. B.

J. 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.

K. TEACHER—INTERIOR DESIGN AND HOUSE PLANNING: B. S. 1948, University of Wisconsin; M. S. 1950, University of Tennessee in Home Eco-

nomics. Extensive training in home and fine arts. Taught one year at University of Connecticut. Any location in United States favorable. References. Helen Watts, 210 Crosman Hall, Boulder, Colorado.

L. TWO-DIMENSIONAL AND CERAMIC 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.

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.

BATHROOM EQUIPMENT

• (90a) Shower Doors, Tub Enclosures: Well prepared two-color brochure American Maid shower doors, tub enclosures: mirror-polished aluminum frames, non-pressure set in neoprene; anti-drip channel, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosive throughout; water-tight glass. design, workmanship; merit specified CSHouse 1953.—American Shower Door Co., 1028 N. La Brea Ave., Los Angeles 38, Calif.

• (68a) Bathroom Accessories: Fully illustrated folder Faries bathroom accessories; clean, simple lines; ingeniously designed to solve placement problems, including adjustment features on several items; particularly good recessed fixtures; this is merit specified for CSHouse 1953.—Faries Manufacturing Co., 1050 East Grand Ave., Decatur, Ill.

• (971) Lighted Bathroom Cabinet: Folder Milwaukee Fluorescent Bathroom Cabinet; completely recessed lighting provides high level diffused illumination; flush mirror; four 20-watt tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified for CSHouse 1953.—Northern Light Company, 1661 N. Water St., Milwaukee, Wis.

CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on enamel to which acid-resistant glass porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and our baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse—Shirley Corporation, Indianapolis 2, Indiana.

• (199A) Jensteel Line consists of over 60 bathroom cabinet models, plus wall hung cabinets and mirrors. Cabinets are engineered and designed to simplify construction and give utmost in function. Write Jensen Industries, 159 South Anderson, Los Angeles 33, California.

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

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.

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

FURNITURE

(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, 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, Inc., 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.

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

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

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

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and available.—Circle Furniture Mfrs., 256 iron. Complete illustrated catalogue S. Michigan Avenue, Glendora, Calif.

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 36, California.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

HEATING & AIR CONDITIONING

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

LANDSCAPING

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

•(10a) Kitchen Ventilating Fan: Information data Marco Filter Fan for houses, apartments; trap, eliminate greasy vapors, smoke, cooking odors; utilizes principles, equipment used in commercial, railroad dining car installations; life-time washable filter, efficient centrifugal blower; all-metal, removable filter unit; low cost, quiet air-cooled motor easily installed.—Marvin Manufacturing Co., 3071 E. Twelfth St., Los Angeles 23, Calif.

(115h) American-Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, index tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

(116h) Thermo-Base: Simplified, remarkably adaptable system of baseboard warm air heating. Made in 8', 5', 3' units, air uniformly discharged over length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

(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.

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

• (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.

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

(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.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

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

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered well designed; merit specified for CS House 1952.—Fasco Industries, Inc. Rochester 2, N. Y.

LIGHTING EQUIPMENT

(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

(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 lens, 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.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

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

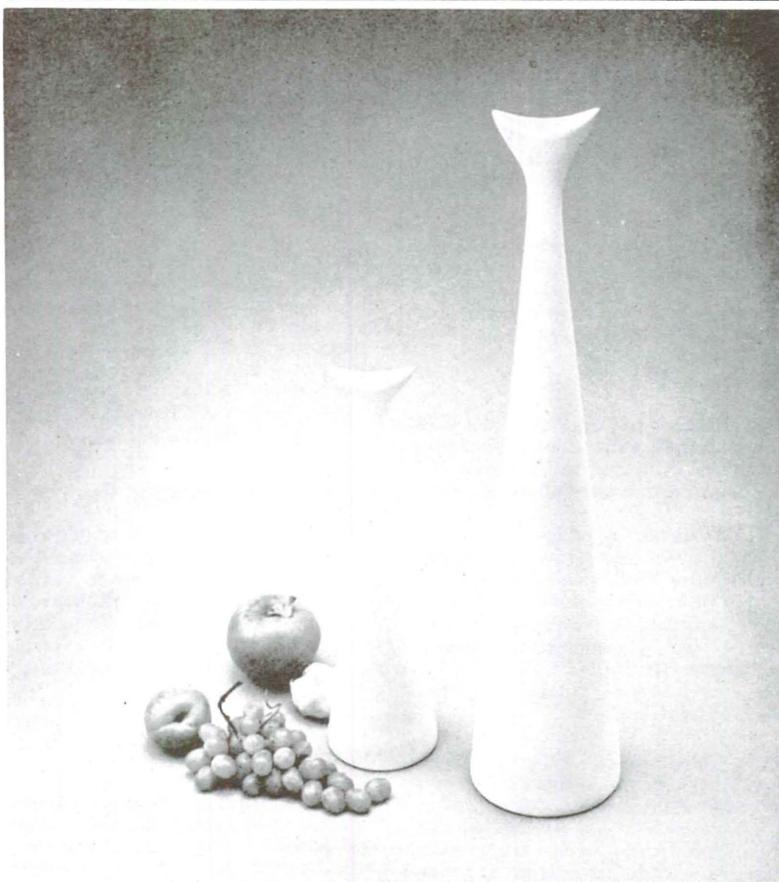
(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

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

PAINTS, SURFACE TREATMENTS

(112h) "Spray it and forget it": Hunt Process concrete curing compounds insure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with impervious film. Increased efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 7012 Stanford Ave., Los Angeles 1, California.

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.



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

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(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.

(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, carpools, 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.

(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.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board 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, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(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.

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

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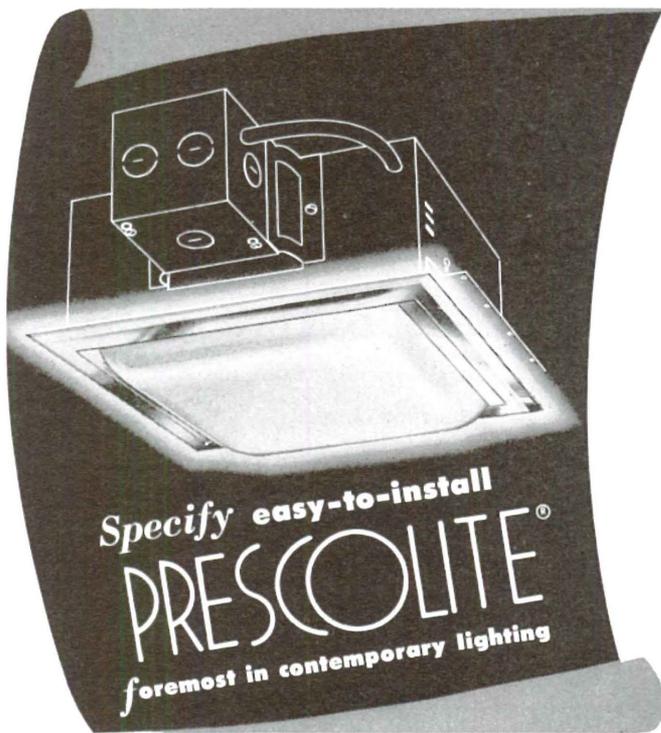
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(925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush,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

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

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

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 2252 East Thirty-seventh St., Los Angeles, Calif.

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, water-proof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

PANELS AND WALL TREATMENTS

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

(194a) Celotone Tile: New, incombustible, highly efficient acoustical 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.

• (455) Building Materials: Information, folders full line building materials distributed in No. Calif.; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units, wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama St., San Francisco, California.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

• (146a) Fiberglass (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green rock screened in two sizes, 1/8" x 1/2" and 1/2" x 1 1/2". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

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

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

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.

• (106a) **Accordion-Folding Doors:** Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(163a) **Horizontal Sliding Glass Door-walls:** Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(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.)

(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.

(712) **Sliding Glass Doors, steel framed:** Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves,

adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(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.

(192a) **The New Outlook:** New, revised, 20 page edition of idea booklet by Ponderosa Pine Woodwork. Suggests unusual, practical ways to achieve convenience, comfort, sales appeal in home planning. Contains detailed drawings showing fresh, modern solutions to common window problems, to be carried out with stock designs of retail lumber dealers. Presented by Ponderosa Pine Woodwork, 38 S. Dearborn St., Chicago 3, Ill.

STRUCTURAL BUILDING MATERIALS

• (188a) **Modular Hollow Red Clay Block:** Excellent example of contemporary material providing reasonable cost, structural simplicity, and beauty for modern home design. Manufactured in two sizes with two hollow cells, for 6" and 8" walls. Economical outlay and bricklike appearance blend with all modern materials, designs. The Davidson Brick Company, 4701 Floral Dr., Los Angeles 22, Calif.

(114h) **Styrofoam:** New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(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.

(149a) **Steel Roof Deck:** Descriptive booklet with physical properties, complete loading tables, suggested specifications **Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1 1/8" deep (same thickness as 2"x4") spaced on 5 3/4" centers; wide cover width of 28 3/4"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary**

of Granite City Steel Company, Granite City, Illinois.

SPECIALTIES

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

(137a) **Contemporary Architectural Pottery:** Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station, Los Angeles 24, California.

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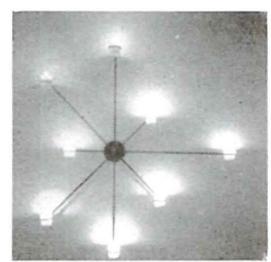
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(108h) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Public Pools and 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.

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

(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.

• (123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burned Tempe-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vieux Carre designs; pilasters, balustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range modern installations; descriptions, weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Lorio Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

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

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrapping-papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels: heavy steel plate combustion chamber: AGC approved; excellent product. Merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

APPLIANCES

• (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

• (190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

• (187a) Allenco Fire Hose Station: Newest type first aid fire equipment designed for the home. Stations are metal cabinets of various sizes with rack for special 3/4" linen hose. Anyone can use permanently attached garden hose nozzle. Valve in cabinet connects hose to standard 3/4" domestic water supply. W. D. Allen Mfg. Company, Chicago; West Coast office at 2330 West 3rd Street, Los Angeles 5, Calif.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well

engineered, reasonably priced.—Berlant Associates, 9215 Venice Boulevard, Los Angeles 34, Calif.

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

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

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eye-piece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, New York.

(173a) Information: Folding steel bleacher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'4" less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Saffway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement

features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(19a) Decorative Glass: "Modernize Your Home With Decorative Glass" is the title of new Mississippi Glass Company booklet featuring actual photographs that show how figured glass adds charm to the home; enlivens and brightens every room in the house; makes each radiant with interest; free copy on request.—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri.

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(176a) Wire Sculpture: Information on complete line of wire sculpture wall pieces in three dimensions. Ten distinctively different designs for walls, fireplaces, bars, etc.—Jer-O-Mar Creations, 12028 Guerin Street, Studio City, California.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

VISUAL MERCHANDISING

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MISCELLANEOUS

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

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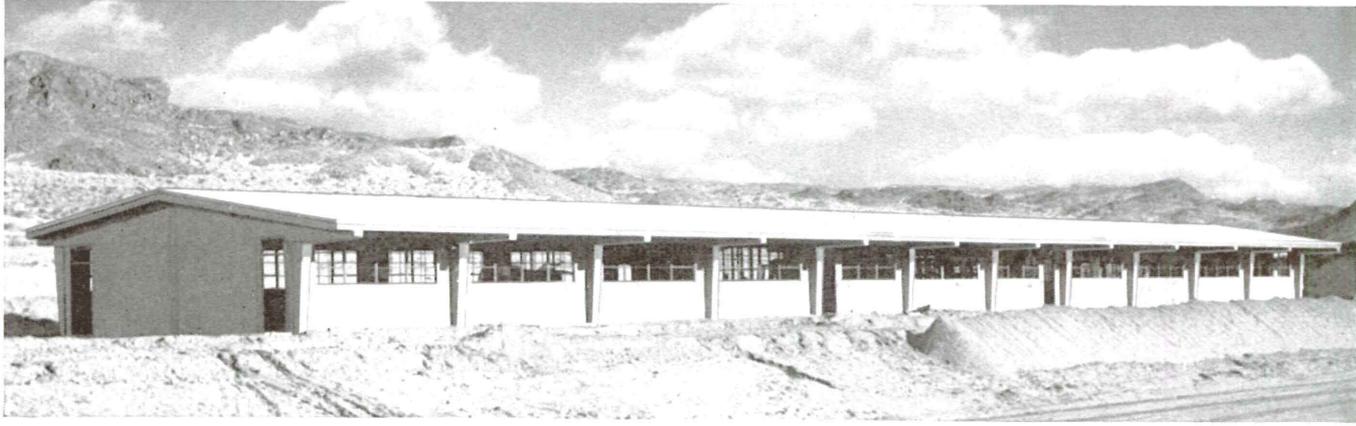
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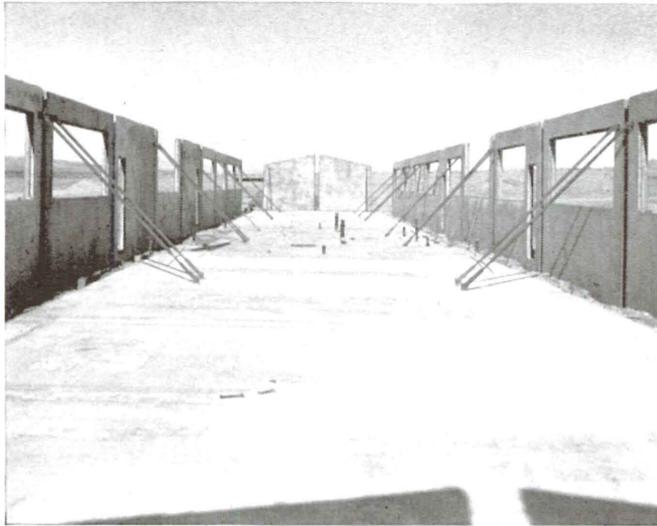
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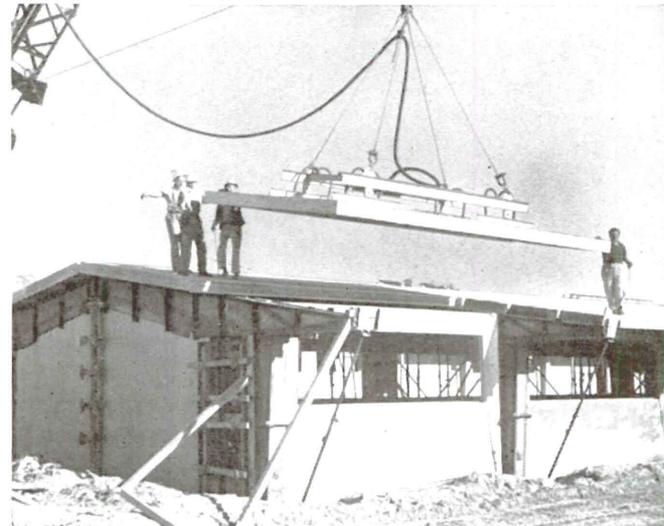
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Construction view showing wall panels tilted up and braced.



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