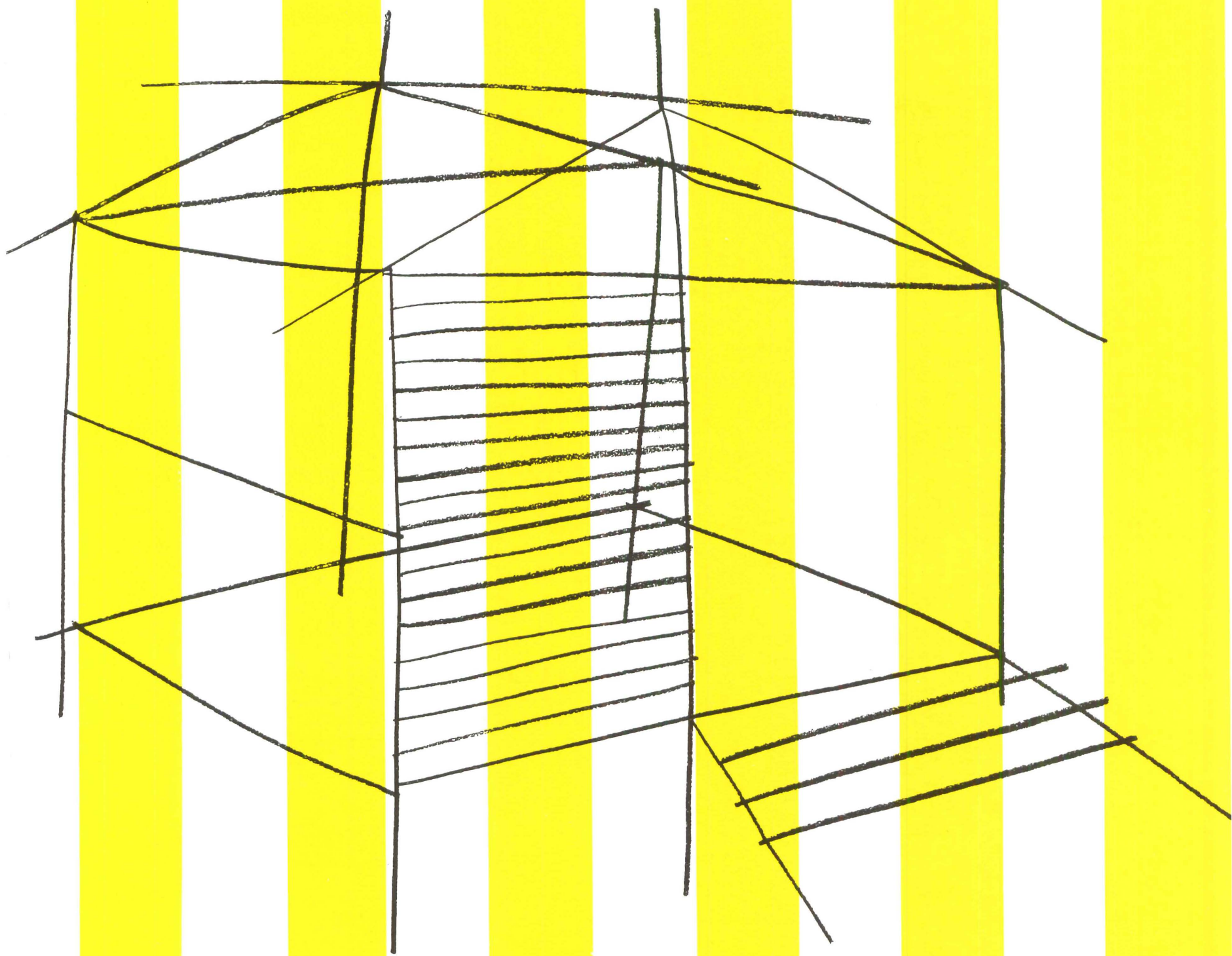


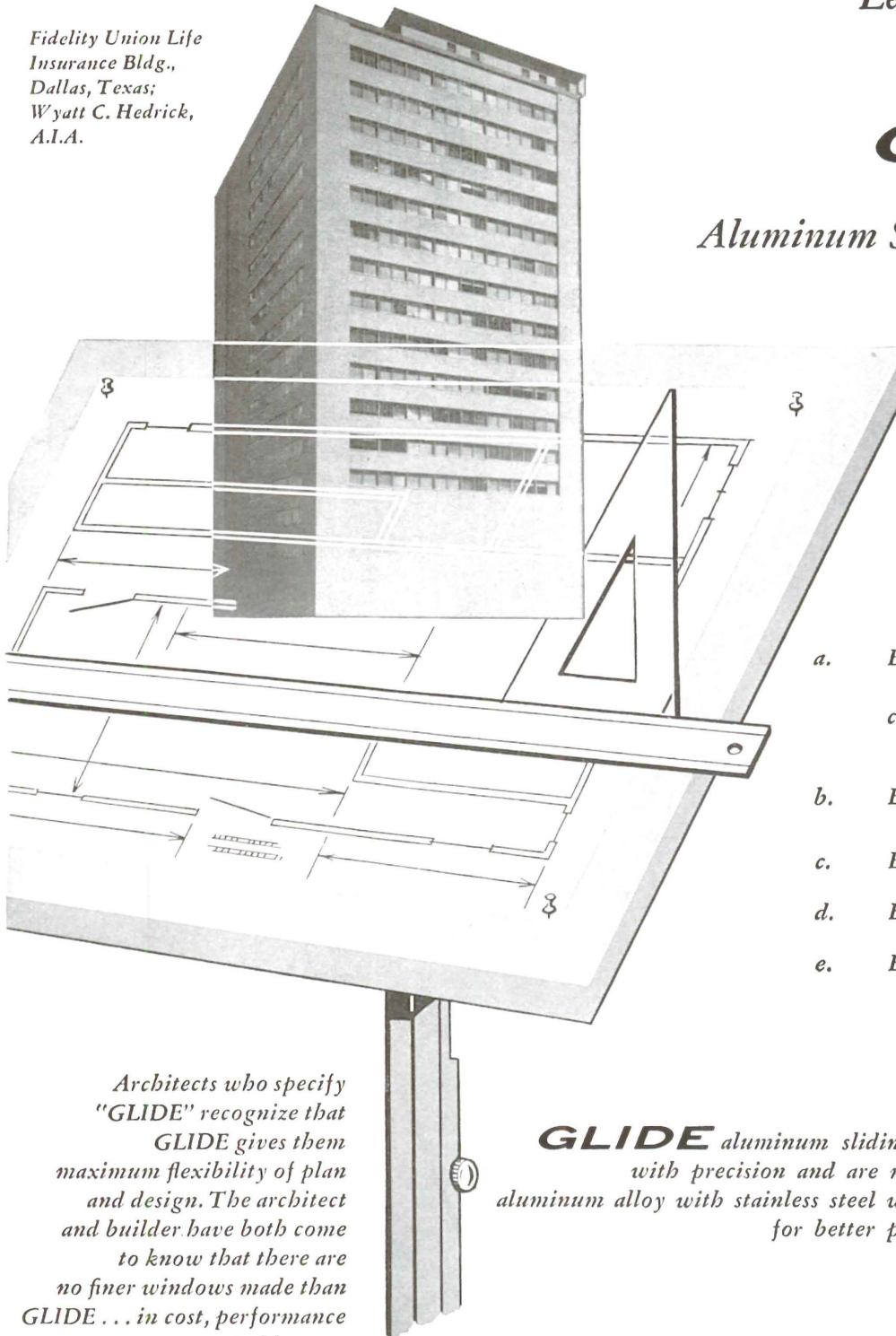
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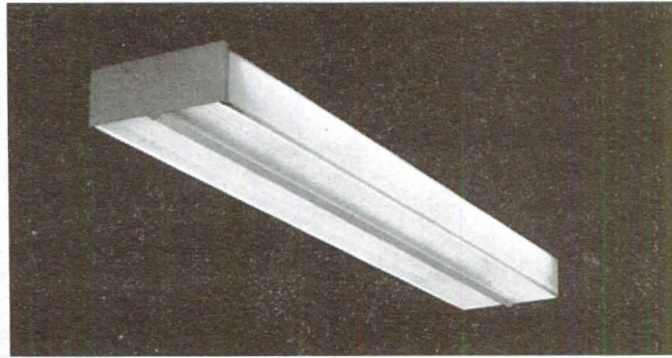
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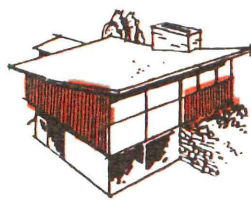
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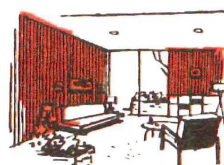
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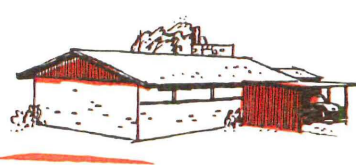
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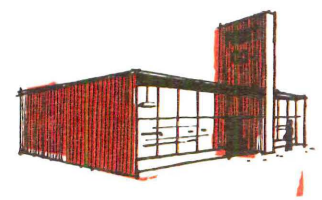
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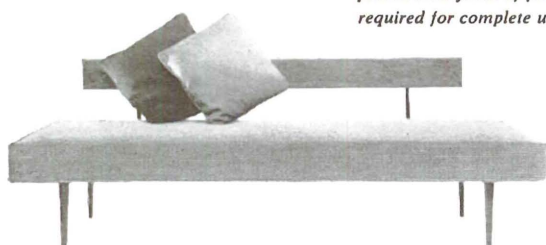
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## ART

JAMES FITZSIMMONS

Note: In the April issue the painting of Gianni Bertini was mistakenly attributed to Paul Kallos.



Pierre Soulages in his studio.  
N.B.: Photograph by  
Denise Colomb

Writing in the December issue of this magazine about the exhibition, "Younger European Painters," at the Guggenheim Museum, I singled out Georges Mathieu, Jean-Paul Riopelle and Pierre Soulages for special praise. Since then all three have had one-man shows in New York. I reviewed Riopelle's exhibition at the Matisse Gallery in January and will have more to say about this artist when his paintings are shown at the Biennale in Venice this summer. Mathieu's exhibition, chez Kootz, opened after I left for Europe. I regret missing it for Mathieu impresses me as one of the most original and powerful artists to appear in several years. The same gallery is now showing the recent paintings of Pierre Soulages, which it was my privilege to see at the artist's studio in Paris just before they were shipped to New York.

The present exhibition is Soulages' fourth. His first was held in 1949 at the Galerie Lydia Conti in Paris; his second, in Copenhagen in 1951; his third, in Munich, 1952. He has also participated in three Biennales (Venice, Turin and Sao Paulo) and in a dozen or more group shows in Europe, America, Australia and Japan. Since 1950 he has been affiliated with the Galerie Louis Carré. He has done the decor for a ballet and for Louis Jouvet's production of "The Power and the Glory." He has sold almost every painting he has exhibited.

Those are the dates, the public facts in the career of a man who has come a long way in a short time. One wonders what he will do next. I, for one, would like to see him do some more murals for a theatre, public building, especially for a church. Perhaps a new religion will appear one of these days: they seem to, every two thousand years or so. Perhaps like other religions, it would be characterized during its early phase by a direct confrontation of the Mystery. Soulages would be a good man to entrust with the art, the symbols and ikons that would be needed at such a time.

I would also like to see him try his hand at sculpture.

Soulages is one of those people whose life, appearance, personality and work seem to be all of a piece. A big, powerfully built man with big hands; an empiricist, guided primarily, I should think, by instinct and sensation, in a way he is like a well-trained fighter—not a slugger, but a man for whom fighting is an art and a science. He is a courteous man, too sure of himself to be otherwise. His speech, manners and glance are direct and unpretentious. He is friendly, laughs quickly—probably has a quick temper, too. He has the indestructible look of a man rooted in himself and in the earth. He is married. His wife shares his qualities: the easy good manners, the charm, the quick intelligence.

Soulages is a young man. He was born the 24th of December, 1919, at Rodez, a small town in the south of France. Rodez is near Conques with its mediaeval churches. Lascaux is not far away. Dolmens, prehistoric cave drawings, 10th-12th century sculpture and frescoes—he grew up with these things and they still mean

(Continued on Page 32)



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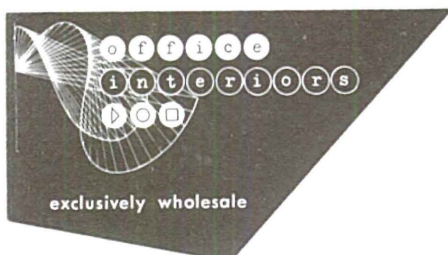
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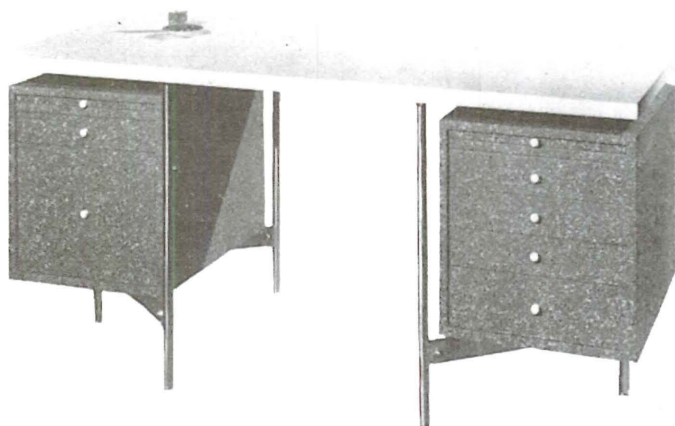
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## MUSIC

PETER YATES

Winthrop Sargeant writes, from time to time, under the heading of Musical Events, for *The New Yorker*. Without sufficient preparation, he has been thinking, and he is in trouble. Some years ago the New York Philharmonic-Symphony honored the seventy-fifth birthday of Arnold Schoenberg by performing the Song of the Wood Dove, a fifteen-minute fraction of the two-hour-long *Gurrelieder*. The entire work has been available since 1932 in a recording of the performance directed by Stokowski, to which trainloads of audience came from nearby cities. More than fifteen years later Mr. Sargeant was discovering this one song and announcing that the music goes deeper into human emotions—I haven't treasured the exact words—than similar vocal exercises with orchestra by Richard Strauss.

A few weeks later Mr. Sargeant, still in pursuit of twentieth century music, had lost the trail of it. After hearing a program of new works by Martinu and a couple of other semi-serious, fashionable composers he was asking, "What has become of modern music?"—or words to that effect.

This last year Mr. Sargeant has again been thinking in public, and as I say he is in trouble. The Philharmonic-Symphony under Mitropoulos performed another early work by Schoenberg, the dramatic symphony *Pelleas and Melisande*. This "excellent performance . . . stimulated" Mr. Sargeant to do what he had been meaning to do for some time, "to try to settle the place I think Arnold Schoenberg occupies in relation to the established masters of musical composition."

With true scientific abandon he began by throwing away half of the evidence. "I had long since made up my mind about the 'twelve-tone', or atonal, style of compositions to which Schoenberg devoted the latter half of his life. I had found his works in this idiom dry exercises in technical method, with no apparent spark of individuality or human feeling. . . . But there remained the Schoenberg of the eighteen-nineties and early nineteen-hundreds . . . a man of some evident poetic sensibility . . . a musical thinker whose ideas were complex but communicable."

To sum up, Mr. Sargeant listened to recordings of three early Schoenberg compositions and rendered his verdict: "that the early Schoenberg was a minor figure of the Wagnerian school, and not nearly so important a composer as I had thought he might be." I do not say that Mr. Sargeant is wrong in his opinion but that he is troubled: "The conclusion my modest researches led me to was one that I was reluctant to accept . . ."

Still more recently, under a heading "Lofty Intentions," Mr. Sargeant has turned his discriminative ear to Beethoven. For years he has been "listening respectfully" to "certain movements from string quartets and piano sonatas" composed during what is known as Beethoven's third or final period, "movements which sounded to me somewhat diffuse and aimless on first acquaintance but which I had long assumed to contain profundities that I had not yet penetrated." Among these is the choral finale of the Ninth Symphony, which he describes in a passage that includes the following rough inventory: "a lot of banging and shouting, fatuous recitative, bad poetry and adolescent philosophy, pervaded throughout by an atmosphere of self-conscious nobility and uplift that I find highly irritating." Then without a quivering of critical acumen he goes on to dispose of the *Missa Solemnis*: "a confusing body of singularly ugly sound, whose dominant characteristic seems to be an unremitting sense of strain . . ."

As I say, Mr. Sargeant is in trouble, but the trouble I fear is more in his musical capacity than in the music. A critic of music should have, if not for his own pleasure at least for the sake of his business, some awareness of what is going on in the musical creation of his lifetime. He should have a fairly substantial idea why certain classical masterpieces, even if he himself cannot rise to them, are repeatedly performed and admired by other folk more happily gifted. Many of us listen to Schoenberg, early and late, and to late Beethoven through no haze of incomprehension.\* The

\*The two styles are nearly related, through Brahms, Bach, Mozart, Liszt. Beethoven's theme, variously dramatized, is human joy transcendent; Schoenberg's theme is the transcendence of human love.



New Yorker would not accept such pleas of ignorance or incapacity in its book reviewing. Such disparity between musical and literary criticism is a common failing in our national magazines.

The creative mind will not go where you want it. That is why we return again and again to the products of genius, confident of being once more surprised and lifted out of ourselves by an art that makes demands of us and does not let us down whenever we respond to these demands. But we must respond to these particular demands and not to others. If you want sweet music, that tickles the ear lightly with its feather, you will not find it in later Beethoven. If you want to know where twentieth century music has gone, you set out trudging after, among others, Schoenberg. Gieseeking may reduce music to your size; Beethoven assuredly will not. Stravinsky said recently that when you admire a work of art with sufficient passion you do not imitate, you steal from it. A century of composers, beginning with Schubert, stole from the choral movement of Beethoven's Ninth Symphony. Another century is now devoutly stealing from Schoenberg and Stravinsky.

For some there is no exultation in climbing a hillside, a mountain, or Everest, at first or second hand. The entire natural scenery is best viewed from a highway.

I suspect that an interior, private failure below the level of consciousness has been the cause of a good deal of the esthetic rejection that manifests itself by remarking, with an air of social superiority, that such-and-such is "too intellectual" or, to use Winthrop Sargeant's language, is "of concern mainly to technicians and professors." Mr. Sargeant should be informed that technicians and professors are precisely those who suffer most often, like himself, of an emphatic dryness, a brittleness at the hard point where the moral sensibility commands, "Do this!" and the somatic nervous system, below the level of consciousness, responds, "I can't." Which brings about, eventually, a spinsterish suspicion of anyone who can. Similar factors combine to make a critic instead of a creator, a merely reproductive performer instead of a musician who must struggle to hold his immediate and innate responses within bounds of the composer's disciplinary notation. Release a good instru-

mentalist into a new type of musical composition and he will be grateful for it, but until he has been released every nerve of his body will rebel against the unaccustomed demands.

"Moral sensibility"? Well, involving deliberate choice: not right or wrong but, more fundamentally, do or don't. The point at which the ethos of the composer as a ripened, a mature or spiritual personality finds him at cross-purposes with the predetermination of his form: making the difference between a Beethoven and a Cherubini, cutting short a Rossini or a Richard Strauss, requiring a choral movement at the end of a Ninth Symphony as the only possible solution: a fugal rondo in sonata form with variations involving every instrument and voice, a multifarious parade, *Te Deum*, and a joyous tumult, a spontaneity of the highest order demanding the utmost discipline in recreation. In the same way Schoenberg several times, at the expressive crisis of workmanship, was swept by an ethos beyond his own deliberative purpose into an unexplored dimension. The ordinary composer, at this point of crisis, rejects the unknown and substitutes the known; Beethoven and Schoenberg did not but continued, with that severity of moral judgment which is among religious mystics the concomitant of rapture and surrender, into the enforced unknown. Of which Schoenberg afterwards, in a way that Beethoven did not, rendered like Pythagoras or Spinoza an analytical report, as well as that intuitive response in language that he called "poetry" and tried in later years to exclude from his descriptive writing—yet his last book *Style and Idea* brims with it. The imitators, accepting the analytical report as dogma, commit the fault of all formalists; whereas the "stealers", as Stravinsky indicated, knowing it for a revelation, must adventure their unknown.

Music that won't do what you want it would be a good title for the program of compositions by Anton von Webern we offered lately on the Roof, pieces made up of isolated intervals and abortive gestures, the bleached bones of melody almost without passing notes, a line inarticulately undulating from instrument to instrument like driftwood at the water's edge. Tragic symbols of frustration serving for bare indices of musical expression these may be, as Aldous Huxley suggested; and the Austrian atmosphere

(Continued on Page 36)

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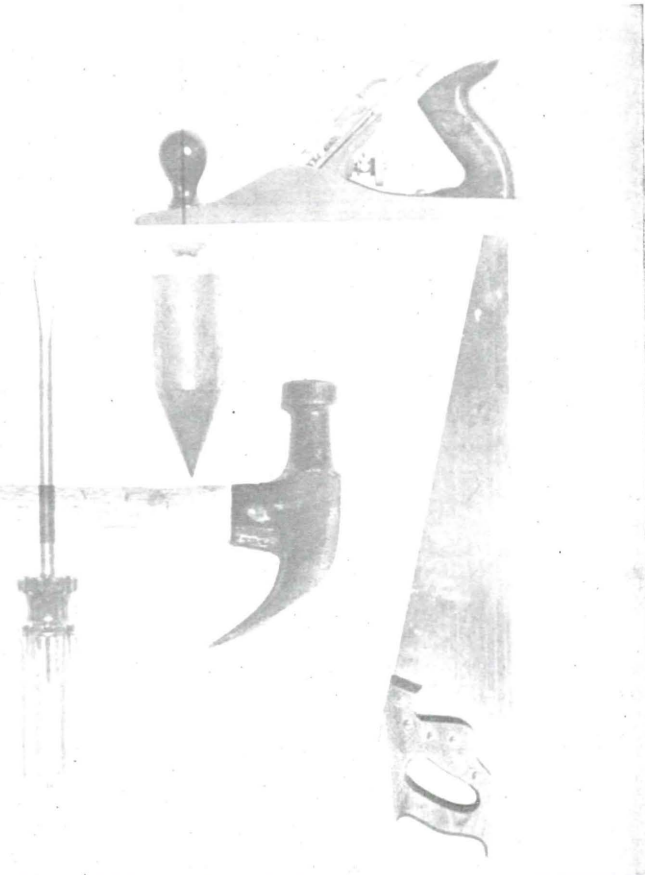
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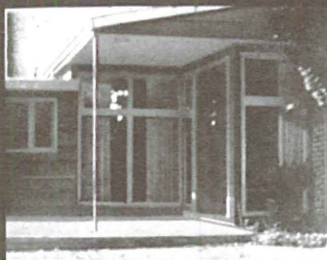
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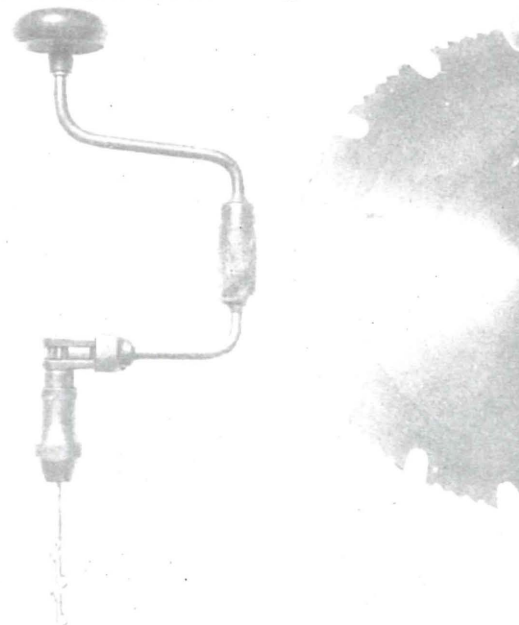
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It is a mistake to define a world of art and set it apart from life. For that reason it is a mistake to teach the appreciation of art, for the implied attitude is too detached. Art must be practiced to be appreciated, and it must be taught in intimate apprenticeship. The teacher must be an artist no less active than the pupil. For art cannot be learned by precept, by any verbal instruction. It is, properly speaking, a contagion, and passes like fire from spirit to spirit. But always as a meaningful symbol, and as a unifying symbol. We do not insist on education through art for the sake of art, but for the sake of life itself.

—Sir Herbert Read

The urge to artistic expression is an imperative need in every child. None can escape it. Although for those children who are constrained and bullied, who lack the freedom and the material means to give full rein to the urge, this need may perhaps not be so strong, the scribbles and furtive drawings that they make on the walls and in the margins of their exercise books bear ample witness that it exists and persists.

A child who does not draw is an anomaly. Particularly so in the years between 6 and 10, which is outstandingly the golden age of creative expression.

Up to the age of six, the thought and behaviour of the child have been predominantly egocentric. From that age onwards, his mentality becomes less centered on himself and turns towards social behaviour which is gradually submitted to the discipline of reality and reason.

The small child does not at first have any idea that his scribbles should represent real objects. He draws lines and scribbles, just as formerly he used to gesticulate and babble incessantly. Then one day, he finds a resemblance between the scribble he has just made and some object in real life, and he gives it the name of the object.

One of his first achievements is generally a symbol for a man, which will be subjected to all kinds of transformations and endowed with different attributes, while remaining over a long period basically unchanged, although actually evolving all the time.

At this age from 4 to 5, spontaneous expression is as much subject to the changing moods of the child as is a game he plays. He endows his creations with intentions that he has been unable to carry out. He tells a story about what he could not express in the drawing. The action becomes more important than the person. He does not always indicate where this is taking place. Only what is essential for the action is formulated. A figure may have only one arm, the one being used.

Generally, he begins in one corner of the paper and works outwards, beginning calmly then becoming more and more active, the elements of the design growing larger and being drawn more quickly. And then, when he has covered it all, when the temptation of that empty surface has been satisfied, or sometimes quite suddenly when interest is exhausted, he will stop.

By the time he is six years old, the child has acquired, or soon will, control over the movements of his hand so that he can make his pencil or paint-brush define or diversify the shapes and areas he wants. This is the stage of outlines, specific tasks, definition of objects drawn on a two-dimensional surface where the ideas of space and volume are apprehended but not expressed. He becomes aware of his sheet of paper as a limited area with its demands, its shape and its potentialities.

At first he places the various elements haphazardly on the paper but soon he fills it up, in a kind of enumeration, without any apparent connection other than the impulse of the moment. Then the base line representing the ground begins to appear, and a rudimentary form of codification is imposed. Organization of the design comes in and people, trees, houses stand up from this base line, while sun, clouds and birds are moved to the top of the paper, the place where the sky is.

Later on, after a period in which a kind of "no man's land" exists between sky and earth, devoid of colour,

they are united and the paper is thus divided into two zones. The area of the page has been conquered. The child clings tenaciously to this schema which he has imposed upon himself; his creative expression becomes organized and controlled. He begins to relate areas full of detail with empty spaces and these begin to take on a significance of their own, so that the total effect tends to achieve a plastic harmony.

I should like to emphasize how extraordinarily plastic the schema of the child becomes at this age. The drawing of animals from the side with their four legs, of human figures full-face, and of things from their most significant aspect, all contribute to the grouping and composition.

If the child is encouraged to vary the format of his work, he very quickly acquires through free art the faculty of thinking plastically.

It is at this stage that the child acquires his first notions of social awareness which coincide with his entry into the small community that is the school class.

The school class is a collection of children who are equals, but a grown-up, the teacher, directs it. What is he to be, enemy or friend?

At this point the serious problem arises as to the attitude of the educator towards creative expression. Will he know when to stand back in order that it may continue to live, or will he kill it by interfering?

The first condition of success is to gain the child's confidence. When he first enters the classroom the child makes contact with an entirely unfamiliar environment; and for the first few days, while he is adapting himself, what occupation can he be given to prevent him from feeling lost?

Let him have a pencil. He will begin to draw and his first free drawing, having been sympathetically regarded by the teacher, will be the determining factor of the child's adaptation.

At home perhaps his scribbles were not very kindly received. Here, at school, they appear to be important. He finds that the teacher is a friend he can trust; this very fact inspires the child with self-confidence.

Free drawing forms the first bridge across the gulf between pupil and teacher, child and grown-up. It is the first manifestation of a language, of an expression with which the child is most at ease; it will facilitate the first exchange and help the child's first steps in learning.

Let everything be done through art for art. Each new piece of knowledge should be fixed in his memory through pictorial representation not by a sample drawing by the teacher, but by one thought out and expressed by the child himself.

Once confidence has been established, is it enough to encourage this natural bent which is ready to flourish, and to go on with the game? Is the teacher, who has provided the conditions favouring creative expression—equipment, a varied supply of good quality materials and freedom of action for the child—now to remain an amused spectator during these sessions of free expression?

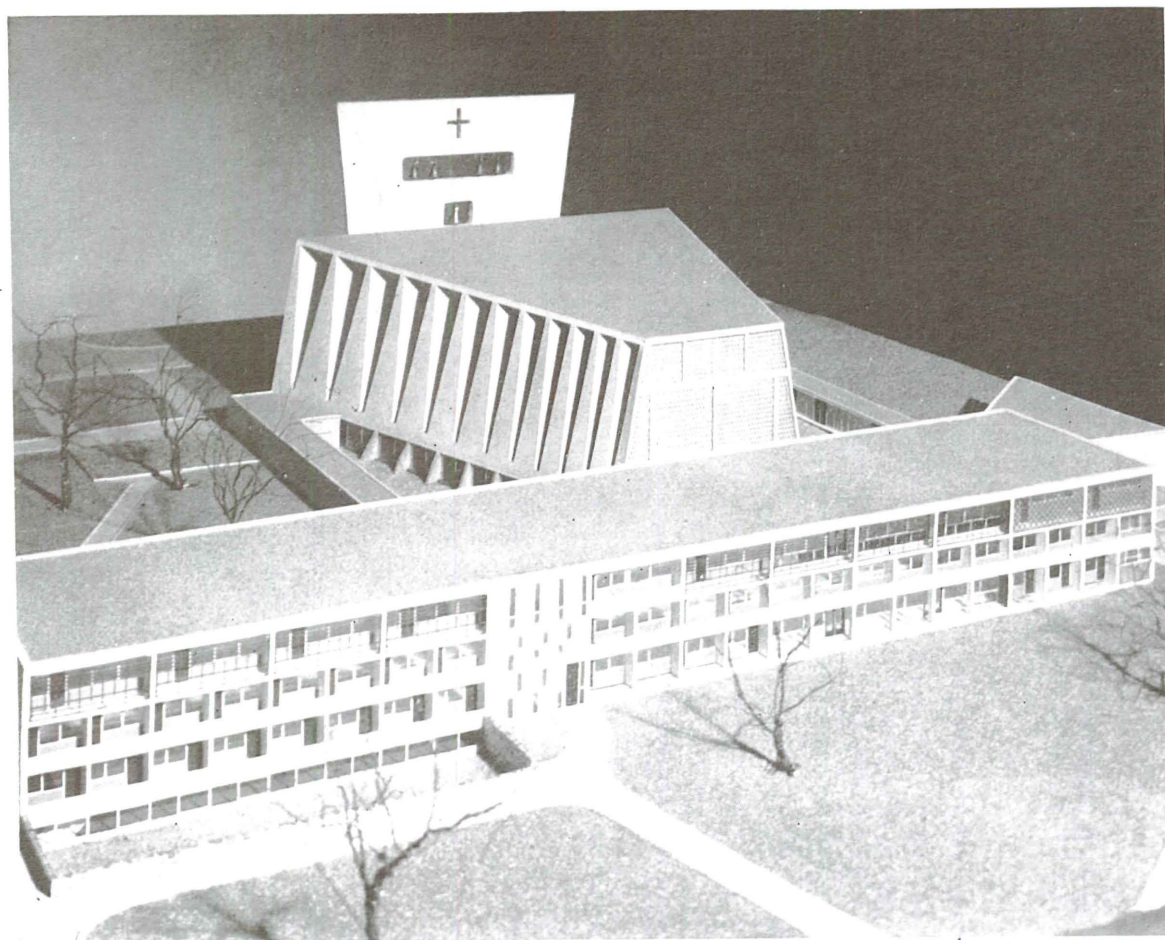
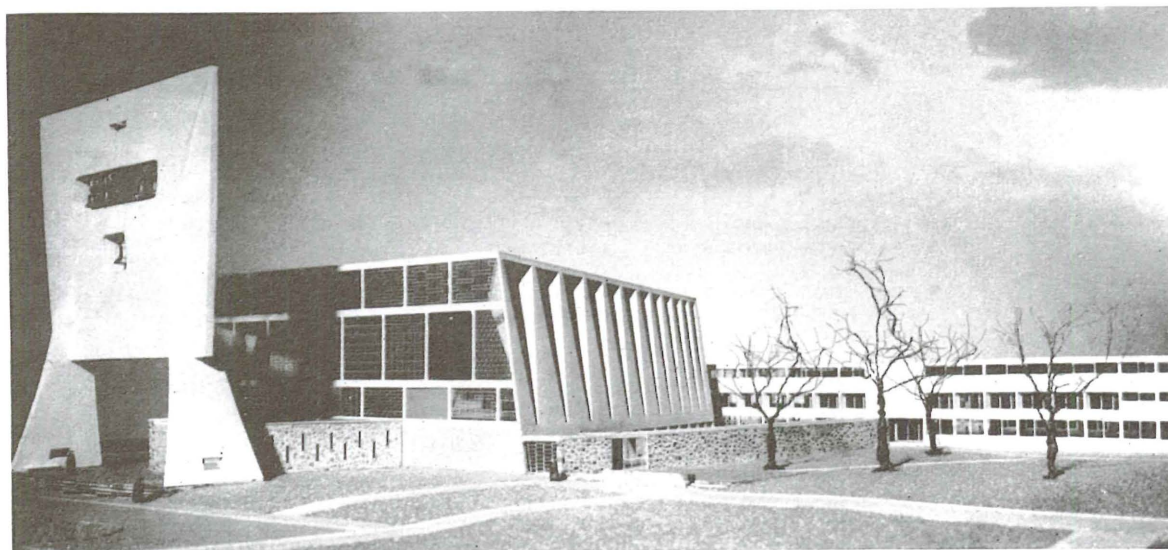
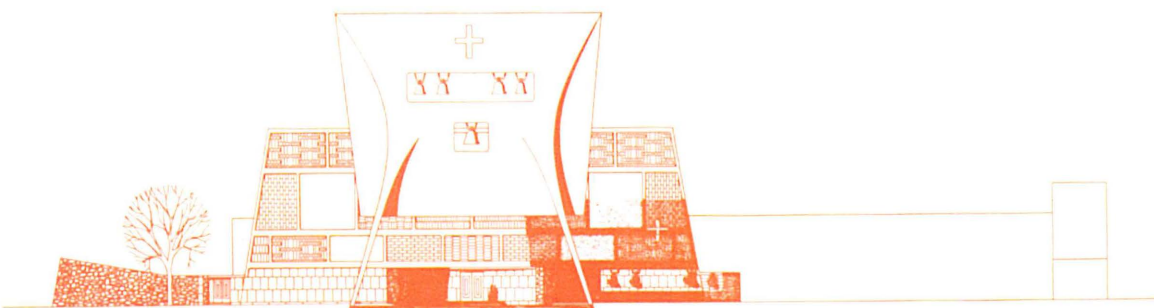
Is it not the teacher's role to awaken the child's inner sensibilities, to be his counsellor and friend; and in the first place to be a technical adviser?

The child has to become familiar with the materials, the tools. He must learn to handle pencil, paint-brush, chisel, to know their potentialities and the most practical

(Continued on Page 40)



# CHURCH FOR A MONASTIC COMMUNITY By Marcel Breuer, Architect



PHOTOGRAPHS BY BEN SCHNALL

This project is part of an overall plan of building and replacement for St. John's Abbey in Collegeville, Minnesota.

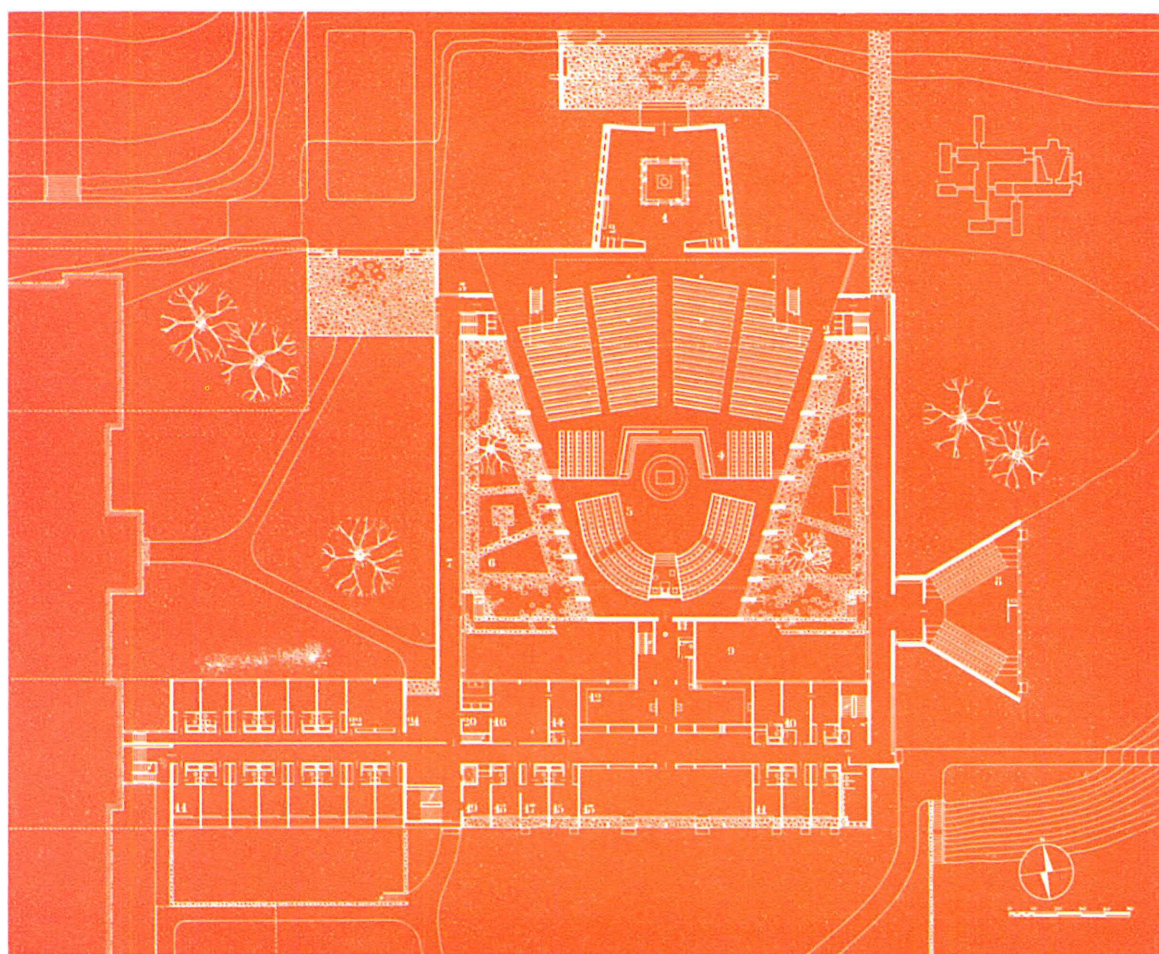
A statement from a letter from the Abbot of St. John's expresses the need and the objectives of the contemplated building program:

"... Sheer over-crowding forces us to expand our present facilities, and yet we do not want the mere material exigencies of the situation to determine our architecture. The Benedictine tradition at its best challenges us to think boldly and to cast our ideals in forms which will be valid for centuries to come, shaping them with all the genius of our present-day materials and technique. We feel that the modern architect with his orientation toward functionalism and honest use of materials is uniquely qualified to produce a Catholic work. In our position it would, we think, be deplorable to build anything less, particularly since our age and our country have thus far produced so little truly significant religious architecture..."

Marcel Breuer's comprehensive report on the plans of the new church have been based upon the following elements:

- The form of the church puts emphasis on the two main sacraments, Baptism and the Eucharist.
  - Font and altar are two foci on the main axis of the plan. The symbolism of entering the Church through Baptism is expressed.
  - The altar is so placed that it is the focus for both choir and congregation. The celebrant may face either way.
  - The two halves of the monks' choir are in an acoustically and visually unified space. The sanctuary area thus defined is rather large. The brothers' choir is an actual and visual extension of the priests' choir.
  - The design aims to create a strong sense of participation by the congregation.
  - A visible structural system is used not only to express its own function but also that of the church as well. Simple materials are used in keeping with the Benedictine tradition.
- In conception the church is a fireproof concrete "shell" folded into deep serrations for stiffness





1. Baptistry
2. Confessionals
3. Shrine of the Blessed Virgin
4. Brothers' Choir Stalls
5. Monastic Choir
6. Church Gardens
7. Cloister Walk
8. Chapter House
9. Sunken Garden
10. Visiting Prelates' Suite
11. Fathers' Rooms
12. Priests Sacristy
13. Fathers Recreation Room
14. Abbot's Study
15. Abbot's Bedroom
16. Abbot's Reception Room
17. Subprior's Bedroom
18. Subprior's Office
19. Guest Master
20. Waiting Room
21. Lobby
22. Guests Living Room

and raised on triangular piers—both structure and enclosure.

This basic shell is sheathed on the outside with light brick. Within, the concrete, receiving a texture from its formwork, is left exposed, painted. Below the shell the church is enclosed with glass and unpolished gray granite. The floor is paved with common brick, waxed.

The south wall is of concrete block, pierced, with small glazed lights. The north wall is a tapestry of textured glass with varying degrees of transparency. The enclosing walls of the side cloisters, the atrium, and the chapter house are of rough fieldstone, also inside.

The visual boundaries of the church space are not limited by the actual structure. They are defined by two cloisters which enclose the secluded gardens.

The design attempts to achieve the utmost concentration, strengthened by a special relation to nature.

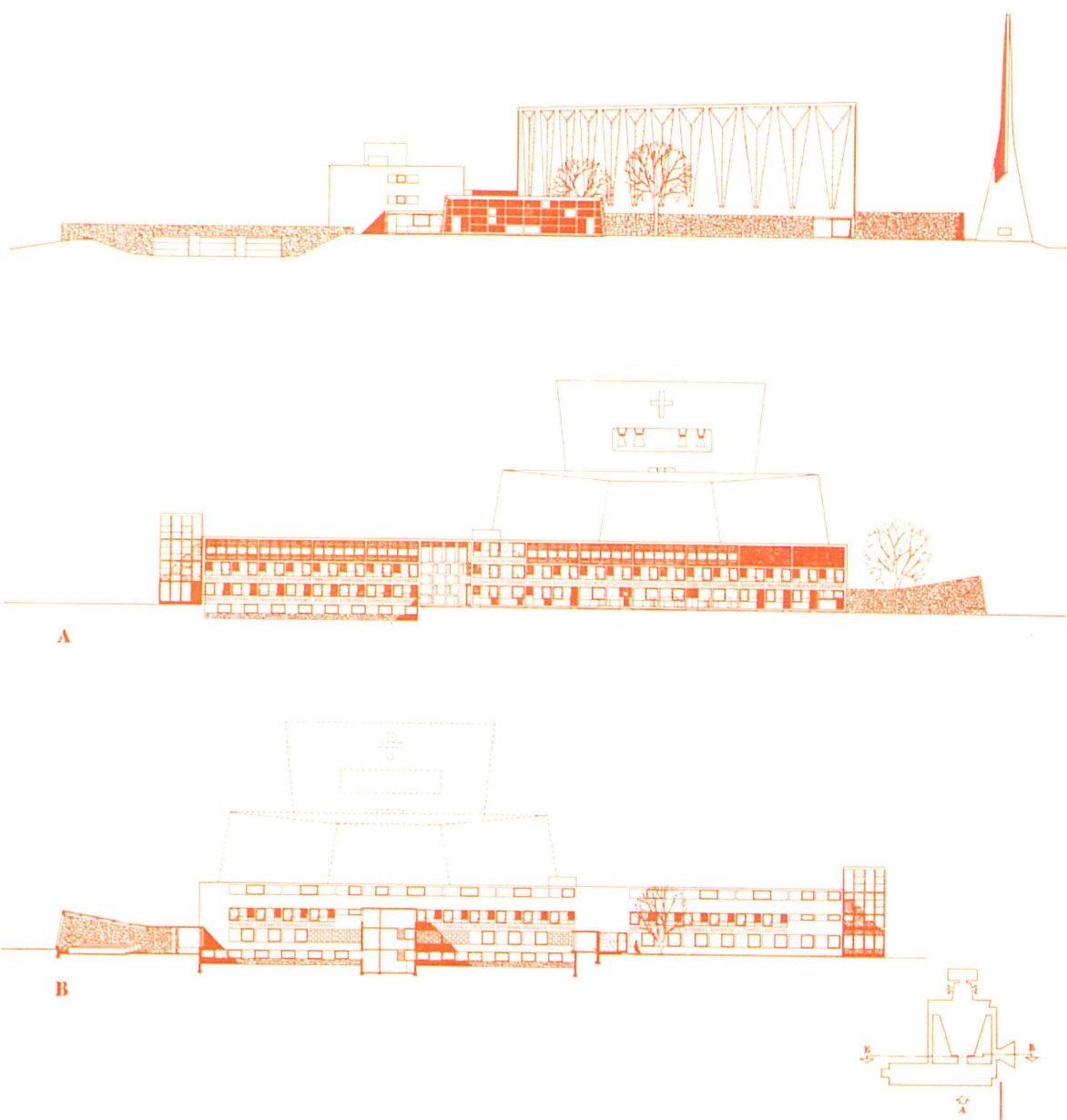
The bells of Saint John's are carried by a banner-like structure, of rough white concrete, visible also from inside the building through the clear expanse of the north wall.

The side walls of the church are white, the ceiling gilt over rough concrete, and the floor of deep red brick. The wall behind the organ screen is dark blue.

Both upper and lower church are radiantly heated from the floor slabs. This is supplemented with forced air supply and exhaust system.

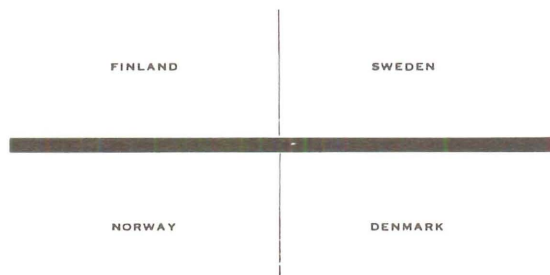
General indirect illumination is provided from light troughs along the beams in the side walls and from light sources in the baldachino and directed at the ceiling.

Down light for persons reading in the pews is provided by small suspended fixtures, and there will be special reading lights for the choir stalls. All these details, and many others, included in the architect's report, indicate the care lavished in the preparation of the general plan, and, in particular, the monastic church. Here we have an example of the prudent daring of an imaginative and farseeing client in tune with an equally imaginative and farseeing architect.





## DESIGN IN SCANDINAVIA



Itinerary of the exhibition on page 36.



*Ceramic pieces designed by Kaj Franck; for Arabia Potteries.*

*Chairs designed by Ilmari Tapiovaara, Finland.*

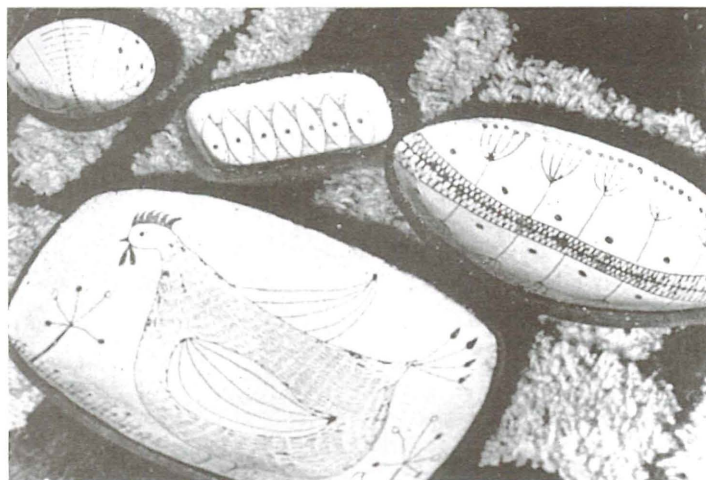


This exhibition of contemporary decorative arts from the four Scandinavian countries is made up of 700 items of furniture, glass, china, silver, textiles and plastics. The international opening was held in January at the Virginia Museum of Fine Arts in Richmond, and the exhibition has begun a tour of American and Canadian museums scheduled to last three and a half years.

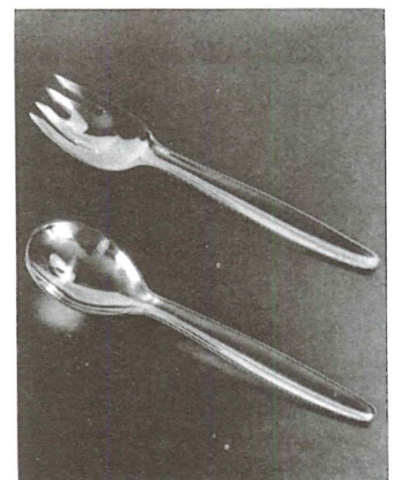
The exhibition was organized by Denmark, Finland, Norway, and Sweden at the request of twenty leading American and Canadian art museums who were brought together under the auspices of The American Federation of Arts. The objects for display were proposed by committees appointed by design societies in the Scandinavian countries. A four-man jury, representing the four nations, made the final selections.

During the many months of careful preparation, designers, manufacturers, critics, and design society officials have overcome differences of opinion among themselves and have strained their facilities in order to present the best possible picture of contemporary design in their countries. Months ago designers were alerted and machinery was geared up in order to turn ideas into tangible new products that might qualify. In several specific cases years of experimental designing were compressed into a few months to meet the deadline.

There are no assertions of superiority attached to the handmade pieces, nor do the mass-produced articles carry any indication of expediency in design and workmanship, the kind

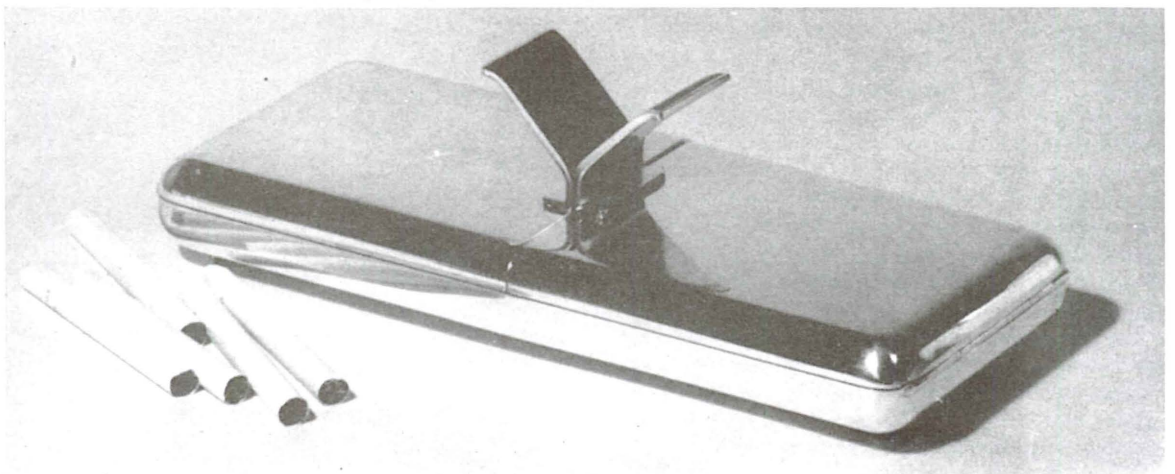


*Ceramics, off-white glaze with incised black lines, exterior: rough black-brown; by Rolf Hansen for Kongsberg Keramikkfabrikk, Norway.*



*Silver flatware, designed by Arne Korsmo for Tostrup Company, Norway.*

*Silver and enamel cigarette box, designed by Arne Korsmo for Tostrup Company, Norway.*





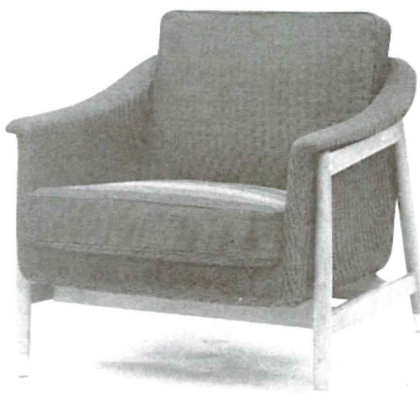


Two coffee sets designed by Arthur C:son Percy, for the Upsala-Ekeby Combine, Sweden.

Chair designed by Ohlsson & Svensson and made in Sweden by Dux Company.



Chair of Swedish beech in natural, sorrel, walnut and black finish, brass tipped legs, foam rubber cushions, designed by Folke Ohlsson for Dux Company.



of damaging short cuts that mar competitive productions in many countries.

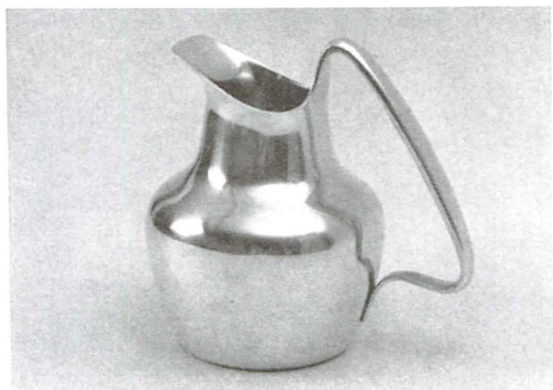
Design in Scandinavia makes no unnecessary parade of quaint, old world habits and attitudes, but generously presents to the American audience Scandinavian solutions to the problem of achieving beauty in everyday surroundings.

Items in the exhibition range in value from fifty cents to hundreds of dollars. In character they range from mass-produced articles to unique, one-of-a-kind pieces made by hand.

Design in Scandinavia provides a roster of distinguished names that have helped improve the appearance of things all over the world. Along with Orrefors of Sweden are such producers as Royal Copenhagen and Bing and Ghron Dahl, Georg Jensen, Fritz Hansen, A. Michelsen, and many others of Denmark; Tostrup and David-Andersen of Norway; Gustavsberg, Rorstrand and a host of other distinguished Swedish concerns; and Artek, Iittala, Waertsila-Arabia, and Stockman of Finland.

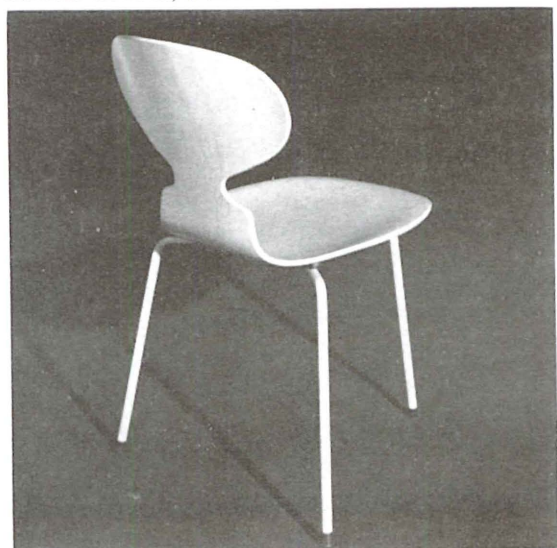
Scandinavian designers have achieved international status; outstanding are such individuals as Finn Juhl, Hans Wegner, Axel Salto, Arne Jacobsen and Erik Herlow of Denmark; Tapio Wirkkala, Alvar Aalto, Tapiovaara, Dora Jung, Ruth Bryk, among others of Finland; and Stig Lindberg, Arthur Percy, Skawonius, Bruno Mathsson, Erik Fleming, Astrid Sampe, Elias Svedberg, all well-known in and outside of Sweden.

The task of eliminating candidates was a dif-



Silver pitcher designed by Henning Koppel; from Georg Jensen, Denmark.

Chair, top of laminated beech, natural; base: steel-tubes covered with rifted plastic by Arne Jacobsen, for Fritz Hansens EFTFL., Denmark.



Ice Bucket designed by Magnus Stephensen; from Georg Jensen, Denmark.

Chair designed by Finn Juhl, Denmark.



icult one, due to the generally high standard of Scandinavian output, and the obligation to present a realistic survey as free as possible from idiosyncrasies of personal taste. The limitations of space, weight, and durability had to be considered in the selection. It was felt, too, that the Exhibition would fail to express Scandinavian ideals of harmony if individual items, however meritorious, failed to look well together. This is a conscientiously edited exhibition.

The urgency and enthusiasm behind the preparations would indicate among Scandinavian professional designers a healthy respect for the critical faculties to be encountered in similar circles in the United States. The best American opinion is carefully studied throughout Scandinavia. For American visitors abroad it is routine to encounter our own books and magazines relating to design in studios and offices tucked away in the most inaccessible parts of Scandinavia. Many designers, artists, craftsmen, and executives have visited the United States, to return to their responsibilities stimulated by American creativeness.

Design in Scandinavia has been made lively and stimulating through the juxtaposition of the self-revealing arts and crafts of four mature, happily individualized nations. In turn, among the presentations of each country are to be seen infinite varieties of personal expression and dozens of highly original solutions to the problems of making beautiful the surroundings for life today.



**DESIGN IN SCANDINAVIA (continued)**

The installation plan for Design in Scandinavia is the result of a four-nation competition conducted by the Scandinavian Committee in Denmark, Sweden, Norway and Finland. Erik Herlow, architect, of Copenhagen, Denmark, won the competition. His design calls for the work of all four countries to be unified in a single display of rare simplicity and flexibility.

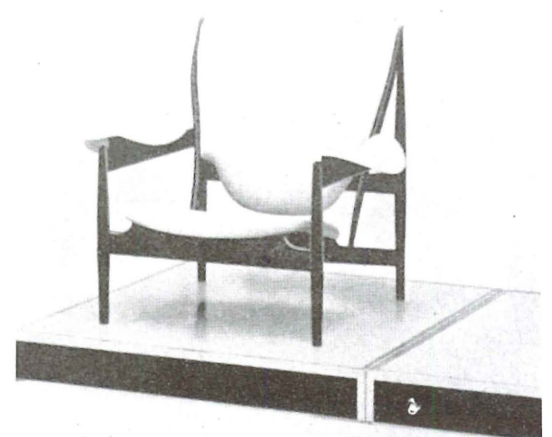
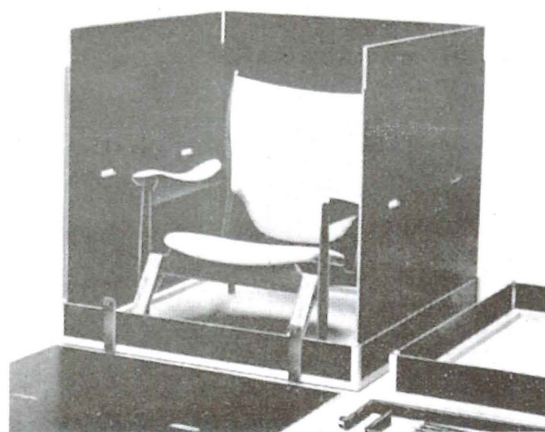
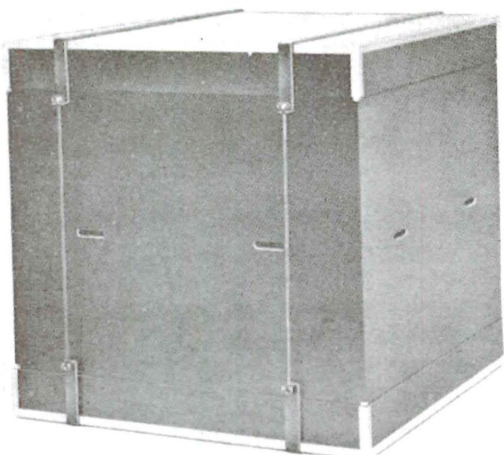
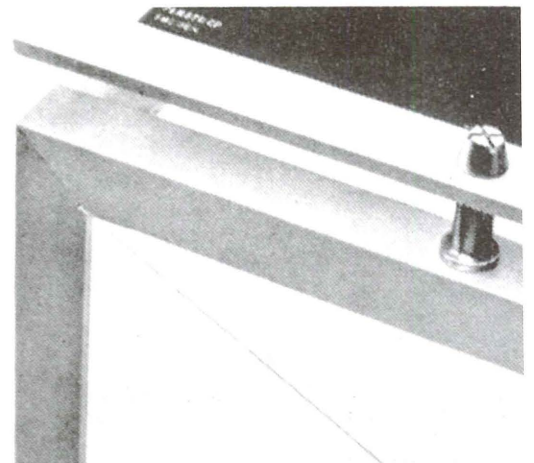
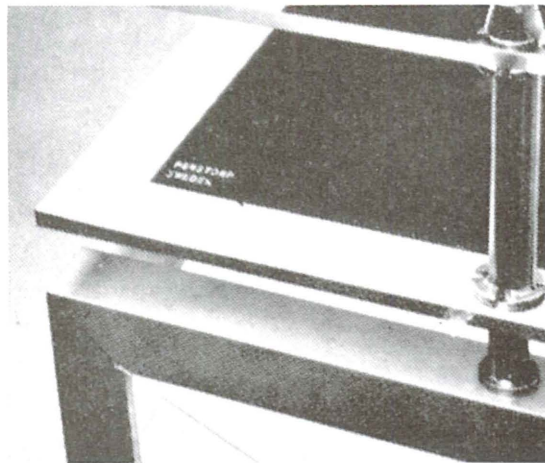
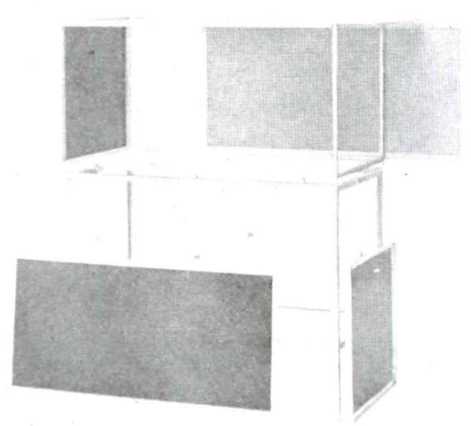
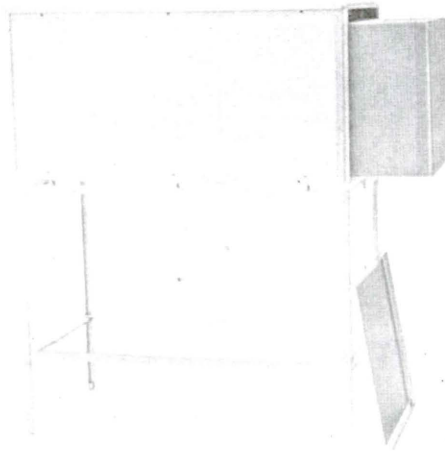
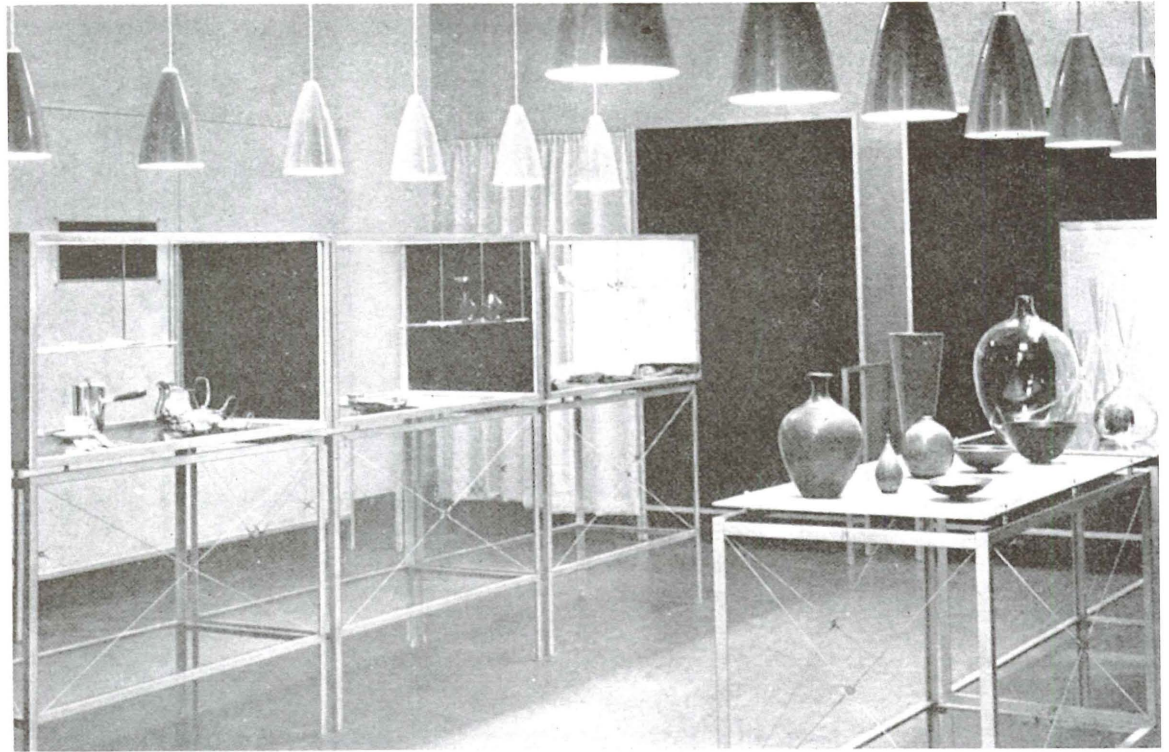
The basic display unit consists of a glass case, supported on a folding base frame of anodized aluminum. The case structural members are also of aluminum, with permanent ends and bottoms of Formica. The glass sides of the case are protected during shipping by sliding Formica panels which when removed serve as tops for open tables during display periods. The objects displayed are also packed in the cases for shipping. The cases were constructed in the factories of the Nordiska Kompaniet, famous Stockholm department store.

When assembled, the cases and tables, together with screens and platforms, can be arranged in a great variety of ways to fit the layout of any American museum.

The dimensions of the exhibition units are based on a 1-foot module. The use of this module results in a wide flexibility in the combination of the various units. There are only four basic units: table, showcase, screen, podium. The laminated plastic panels have four colors: white, gray, black, and red. Throughout the exhibition there are independent ceiling panels covered with textiles in white, yellow, black, and blue. With this minimum of elements and of colors a great visual variety can be achieved. The units are easily erected; no tools are required; all units are freestanding and do not have to be fastened to either walls, floor, or ceiling. Hardly any storage space is needed while the exhibition is set up, as 93 per cent of the actual packing cases become part of the installation.

The same folding bases are used for showcases and for exhibition tables. When set up the hinges are locked. For additional rigidity the frames are braced with cross wires. All top screws have to be taken off before showcases and table tops are placed. The complete showcase boxes are mounted on top of their respective bases. The boxes should never be placed on their sides or on their tops. One endwall is fixed and should only be removed for repairs. The other end is to be taken off for the installation. The boxes are only to be moved with both endwalls in position. The two sides and the top panel are pulled out and used, with their plastic sides up, for table tops. When the boxes are repacked it is important that all panels be replaced according to their numbers. The carton inside the box is taken out and placed on the floor beside the unit. The top and the sides of the box are

*(Continued on Page 40)*



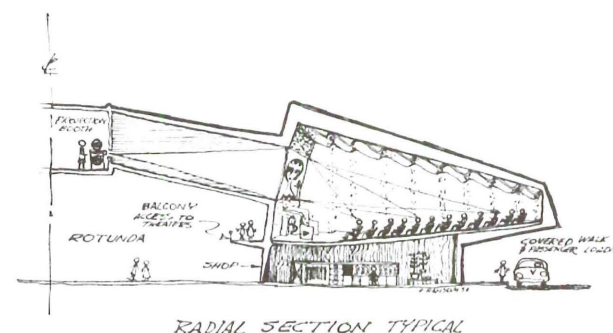
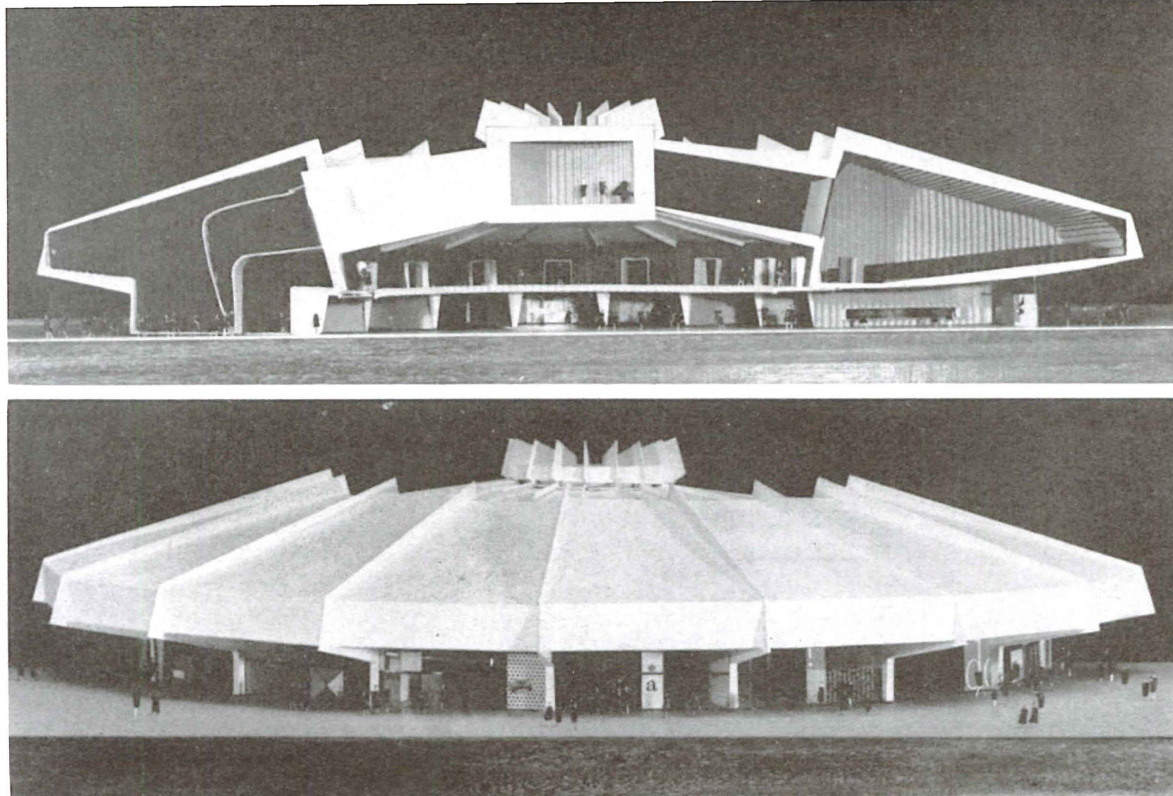


## THEATER PROJECT

Phillip Ransom, Designer

John H. Ransom, Optical Consultant

Charles Griggs, Architectural Consultant



This theater is really sixteen little theaters surrounding a central projection booth. As a reel of film, which runs something less than fifteen minutes, is completed in one theater, it is started in the next. This makes it possible to arrive any time and have the feature start within fifteen minutes. Also since all seating will be done before the start, distracting traffic in rows and aisles during the performance will be cut to a minimum. Since the breaks will occur at intervals, the load on rest rooms, concessions, passenger loading, etc., will be more uniform. The pie shape of the theaters will produce a pattern for good seating and sight lines. The small size will necessitate side aisles only.

A great percentage of seats in most theaters are not in position to see the screen correctly. This has become more evident with various new screen techniques. The size of many theaters

has necessitated using some of the choicest seating areas for aisles. Poor seating areas may exist in respect to acoustics, air conditioning, etc., particularly in larger auditoriums.

The magnification aspect of movies is being over emphasized. Increasing screen size with the use of 35mm film, in effect makes more of the seats seem like undesirable front row seats. This is partly due to the fact that grain in the film becomes noticeable and objectionable. Also screen brightness is related to size varying inversely as the square of the distance from the projector. For example, screen brightness is 1/100,000 of film brightness when 35mm film is projected to an 18' x 24' screen.

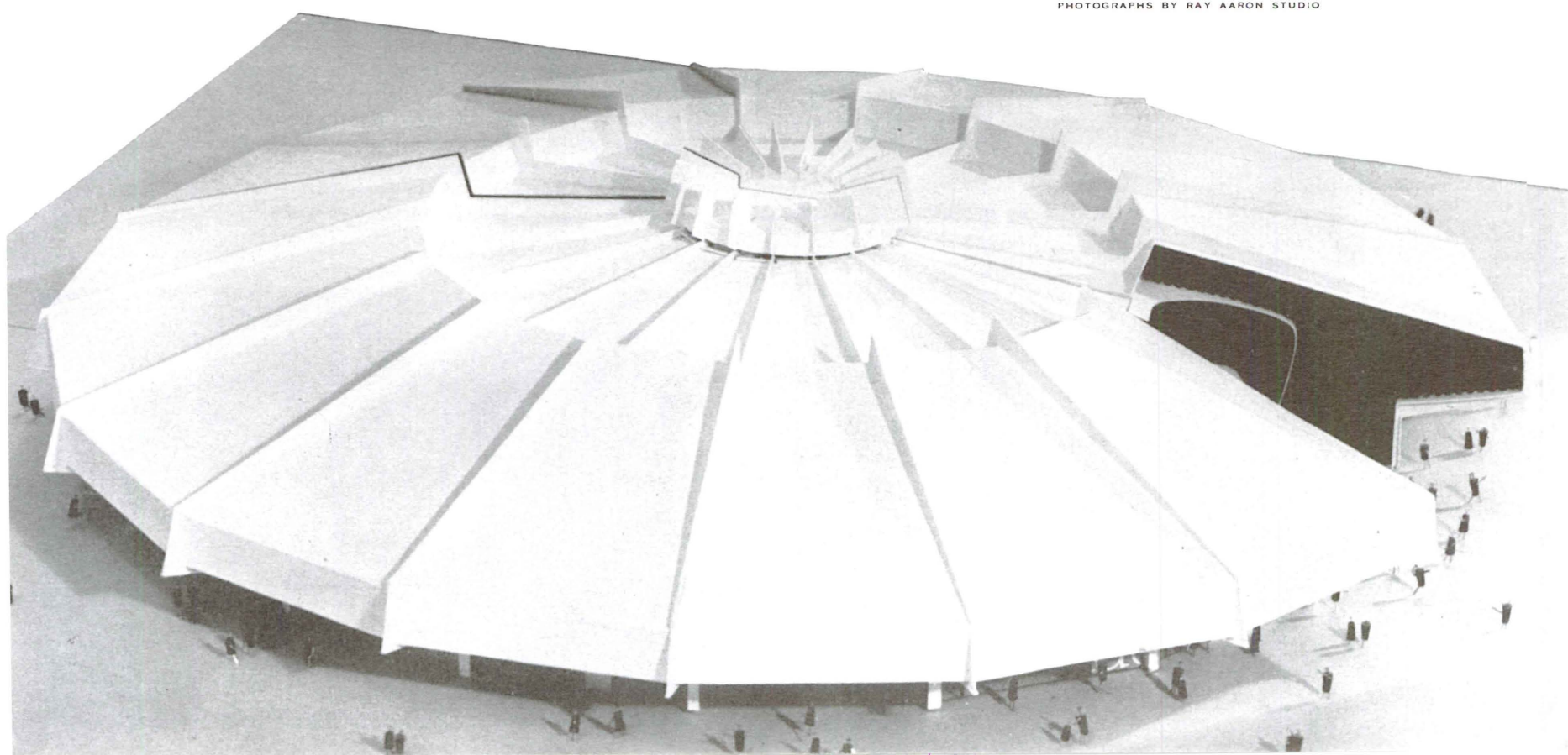
The fact that movies are recordings could be further exploited. Motion pictures differ from sports events or the legitimate theater in that the same performance may be repeated by sim-

ply running the film through the projector. Any movie worth seeing should be seen from the beginning and most people have had the inconvenience of rearranging schedules in order to see a particular feature at odd starting times.

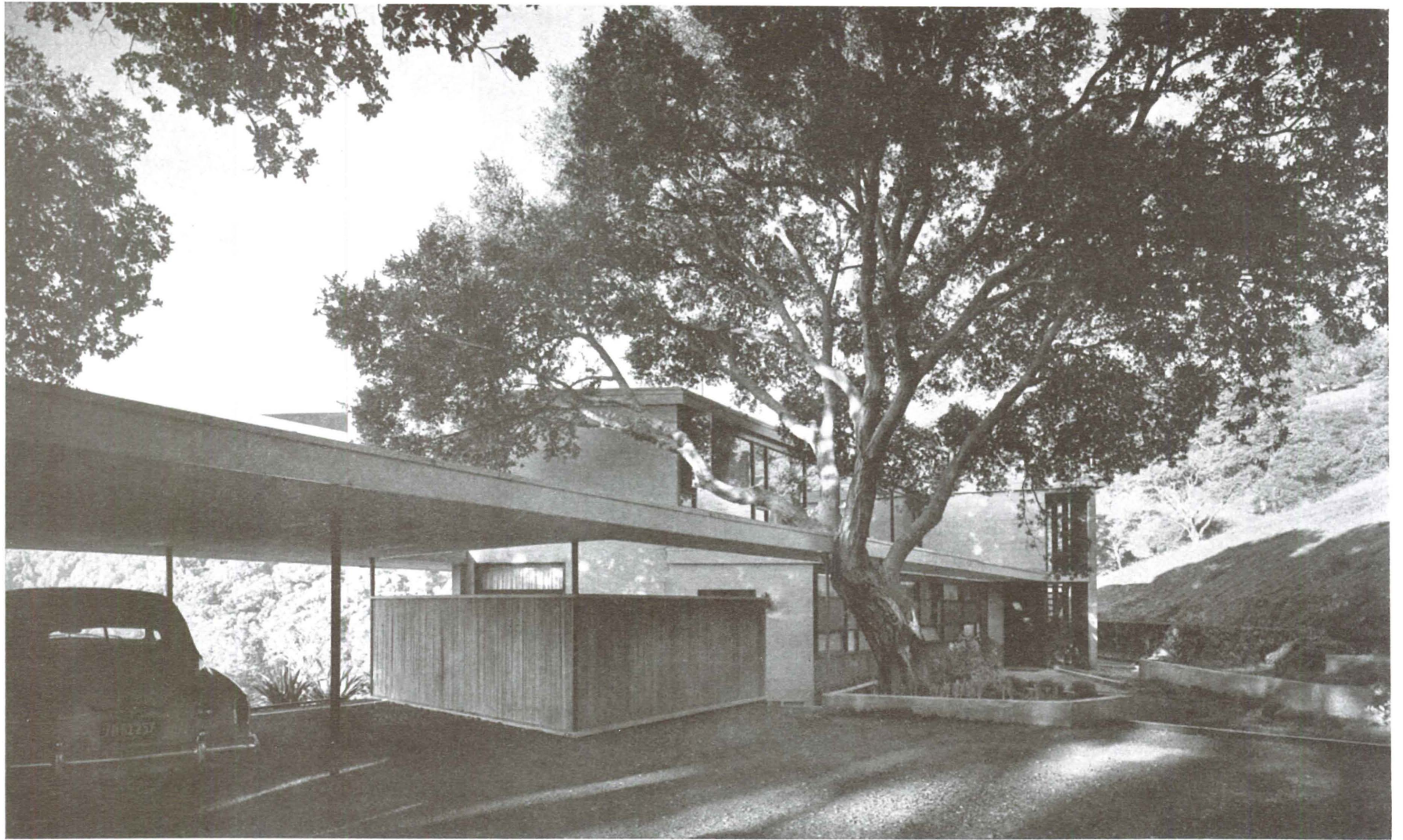
The screen is of the lenticular type described above and transmissive; the projector being behind. The screen size will be small enough so that 35mm film grain is not resolved and consequently bright. Possibly this brightness will be attained using incandescent lamps eliminating the expense and inconvenience of arcs. Still by reducing the size of the audience the screen size will be large in regard to field of view.

The theaters are over a circle of shops which connect the outside passenger loading facilities with a large central rotunda. The shops are expected to exchange patrons with the movies and to make most efficient use of parking.

PHOTOGRAPHS BY RAY AARON STUDIO







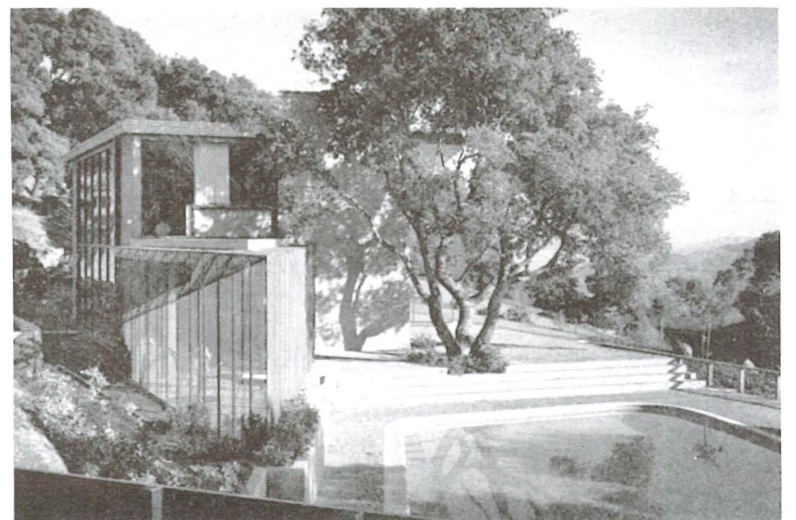
PHOTOGRAPHS BY MORLEY BAER

**HOUSE by HENRY HILL, Architect**

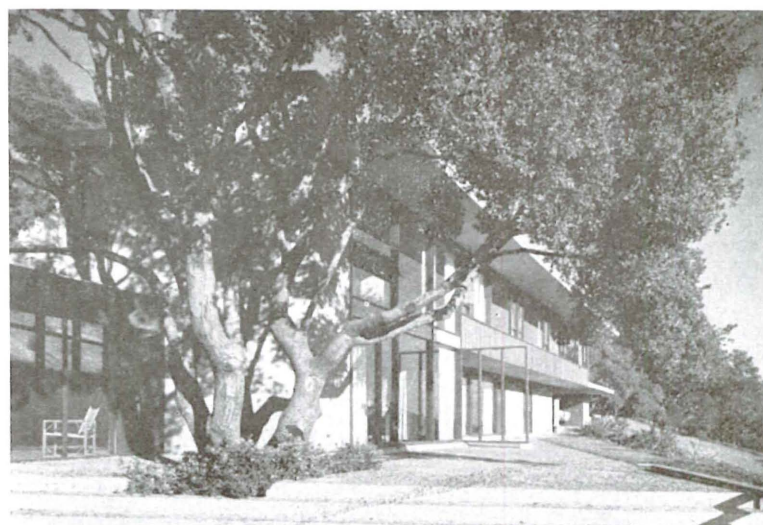
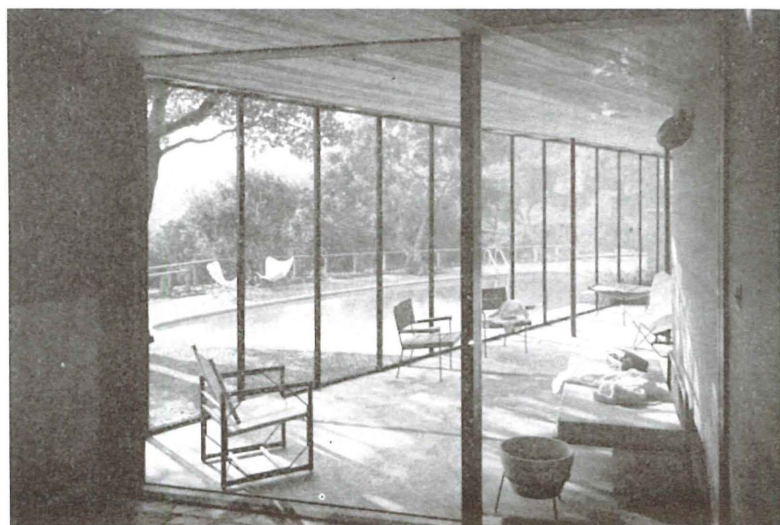
The site is a comparatively long and narrow shelf facing southwest, with a view to Mount Tamalpais, and a steep bank and cut on the northeast. The natural and logical approach was from the northeast, but in order to avoid the high wall of a two-story house against the bank, creating a narrow canyon approach, the second floor was offset forming the 6-foot overhang and also forming the 6-foot step-back on the approach side creating an open V rather than a deep canyon.

The entry and living area open directly on a screen porch, the angle wall paralleling the bank and opening toward the pool. The architect has used the screen porch as an intimate and integral part of the living area inasmuch as for 8 or 9 months of outdoor living the large opening to the living area itself can be opened with the living area becoming part of the screened area. The screen walls are 3 feet beyond the solid roof area returning this 3 feet in screening again. Placing this screen division beyond the roof line has turned out very successfully.

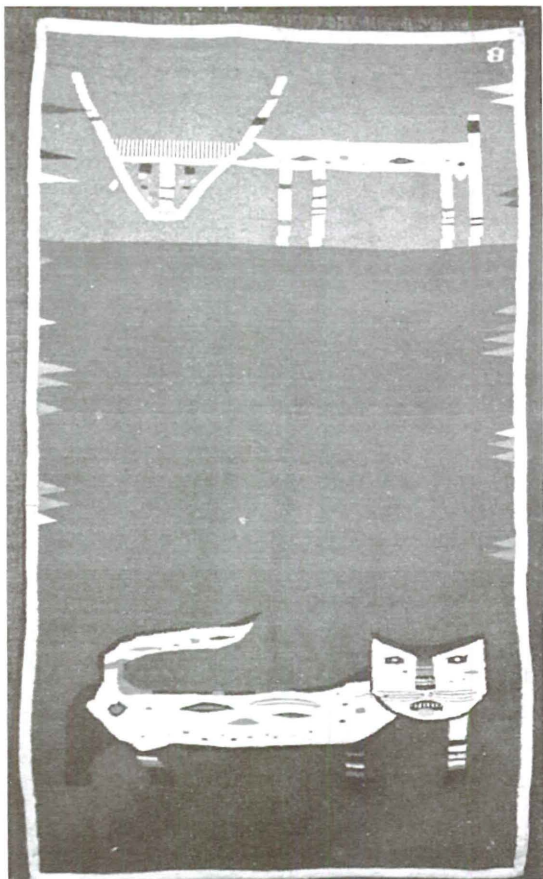
Exterior siding is redwood; the lower floor mostly glass with plywood panels where wall space or privacy are required, the panels have been painted in various colors, mostly muted tones of dull red and rust; the upper siding is stained gray-green.





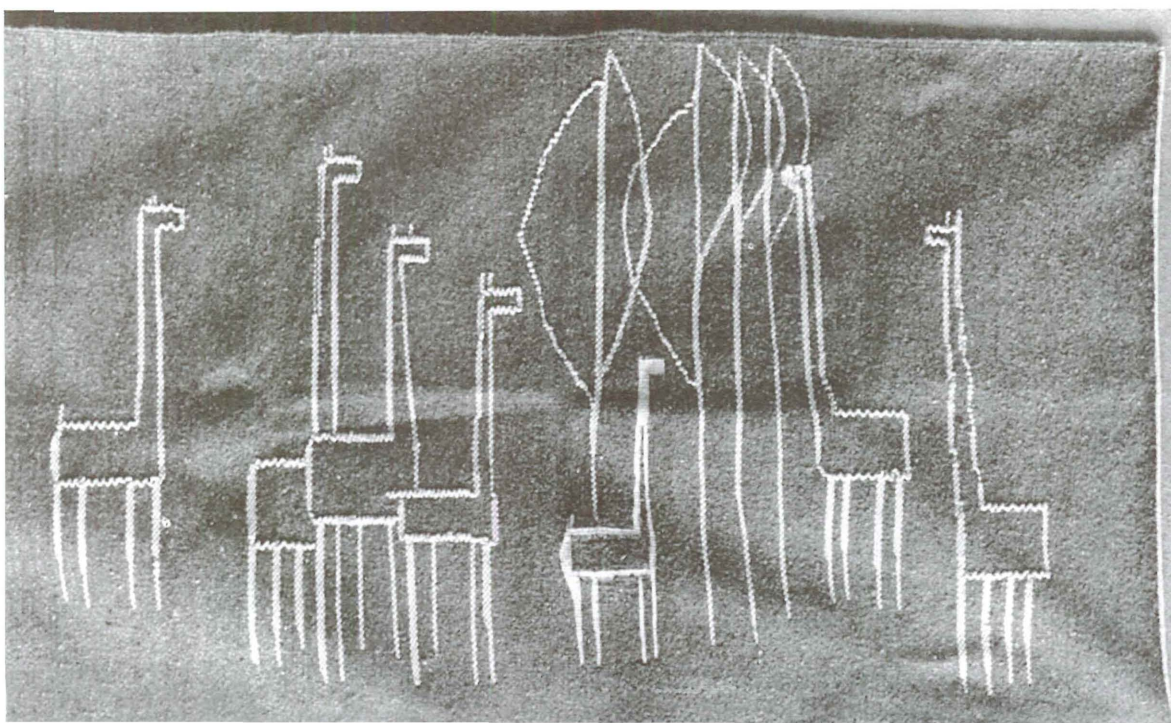






*I may make repeats of this design; dark and light green background; animals in natural white with black, browns, and reds for spots; white border with motifs along border in white and greens; must be hung on the wrong side for the head of the bottom animal should be toward the left.*

*One of a kind; gray background; white cotton, rope-like motifs; about 36" x 48"*



Saul Borisov exhibited paintings in several group shows in New York after World War II, then went to Mexico to paint on the G. I. Bill. He turned instead to weaving, and his tapestries have been exhibited at the Palace of Fine Arts, Galeria Mont, Ciudad Universitaria, and Galeria de Arte Mexicana. His work is in the present traveling exhibit of Design Craftsmen as well as the current Good Design show of the Museum of Modern Art. This year he has had an exhibit of weavings at the Marjorie A. Hoblit Gallery in Chicago, and is represented in the Roko Gallery in New York. The Dallas Museum is planning to show his work in the winter.

## WEAVING

by Saul Borisov

An interest in the Peruvian tapestries I saw in Mexico where I went to paint after the War led me to weaving, and from the first I found it a stimulating medium, and the limitations imposed by the loom, a challenge.

The weaver does not copy painting. It is impossible to reproduce in thread the quality and texture of paint. Brush strokes cannot be copied. The European weaver uses designs involving complex curves, and much handsewing is often required to complete the tapestry, whereas the Peruvian designs are more simply organized, and when slits are used they are incorporated into the design.

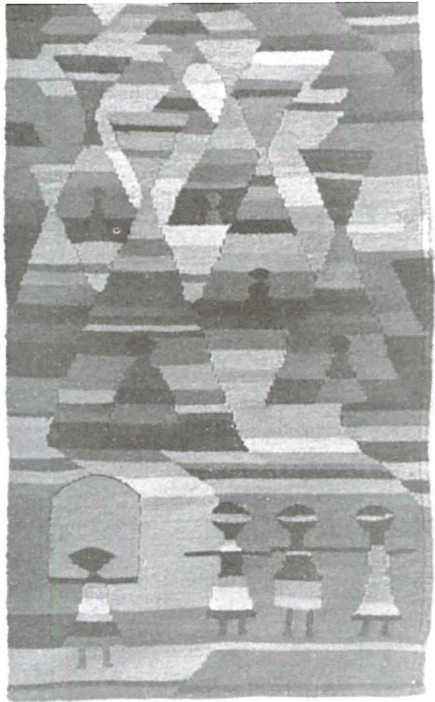
A tapestry requiring several years' work is impossible for an artist today, unless he is subsidized by the government or an individual. The artist interested in weaving must discover methods which takes less time for a single piece of work. But to limit design does not necessarily mean to impoverish it.

I seldom make preliminary sketches but draw the design on the warp threads as I weave. The mental processes are the same as in painting, except that one must have the design clearly in mind before starting work, for corrections are impossible.

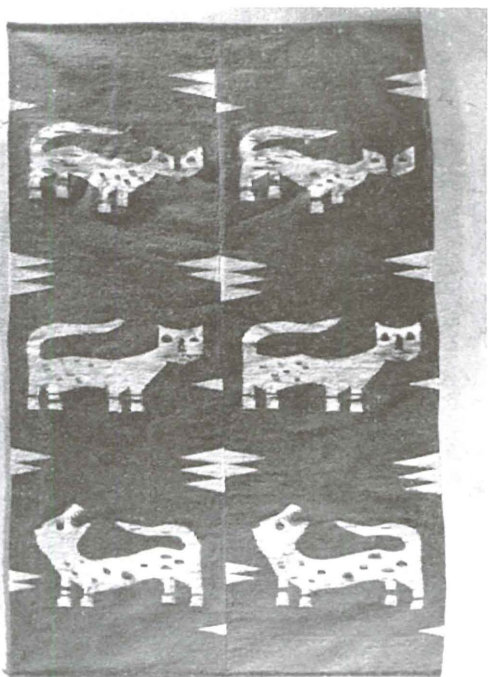
The Mexican wool I use is coarse, and as the water is very hard it is impossible to wash it thoroughly. Tiny particles of briars and sticks which cannot be brushed out of the wool produce a rough texture. The wool is not twisted, which gives the rugs a similarity to the Navajos. I do my own dyeing with aniline dyes. Before starting my design I dye ten or twelve pounds of wool, cotton, maguey fibre, hemp, and other materials any color that strikes my fancy. The colors are apt to suggest the design.

Many of my tapestries are one of a kind, but whether they are judged by art critics or industrial designers is of no importance, and if they end up on the floor instead of the wall, all the better. I have found tapestry interesting as a form of expression and I hope that I can contribute something to a medium almost forgotten, and one of the oldest in existence.



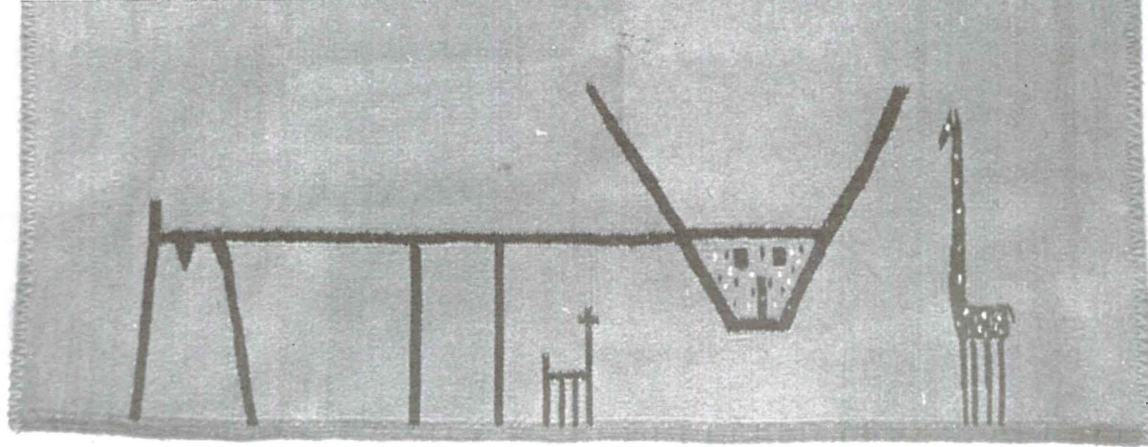
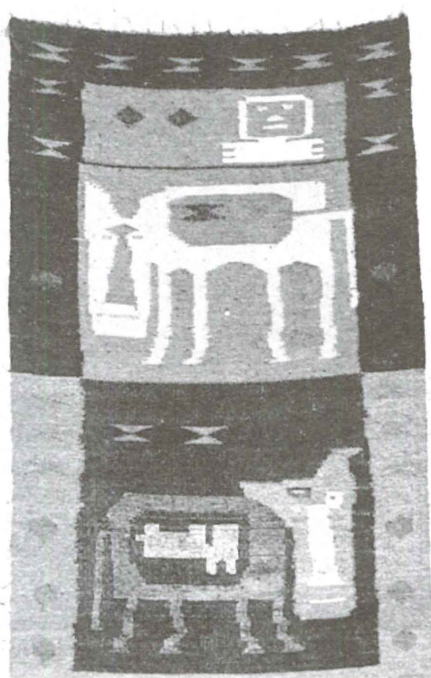


one of a kind; colors too numerous to list, but all in browns, yellows, and reds; 24" x 34"

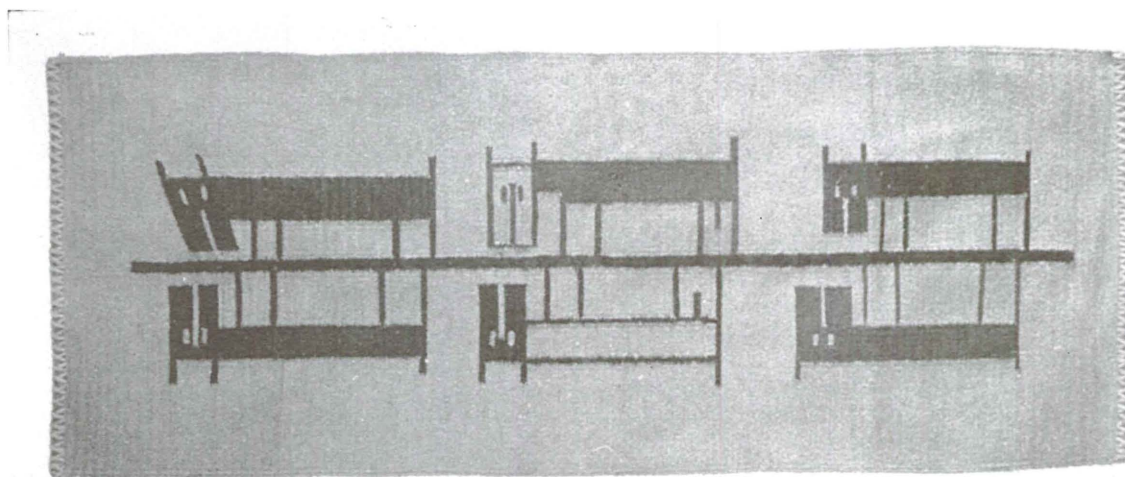
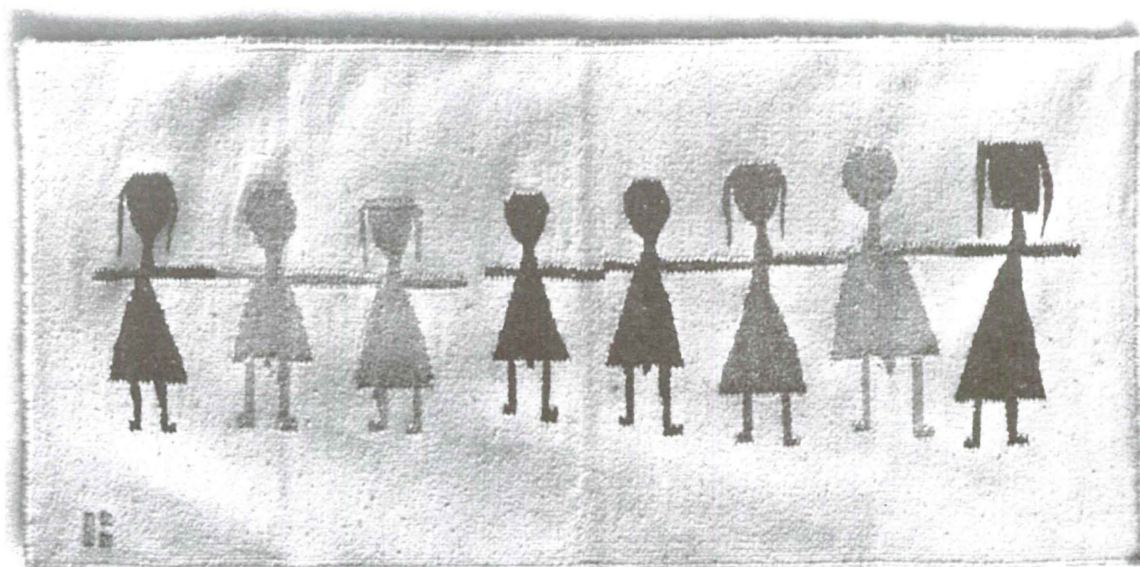


repeat design in various colors; it is done in two pieces; 48" x 70"

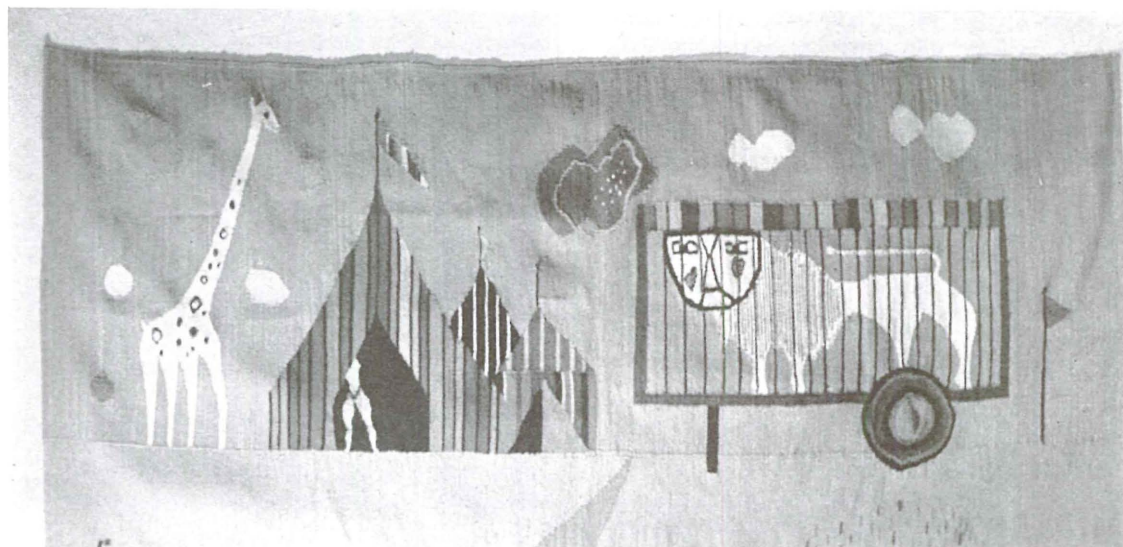
one of a kind; the second thing I ever wove; very thin wool and cotton weft; mustard, greens, reds, and whites; about 18" x 24"



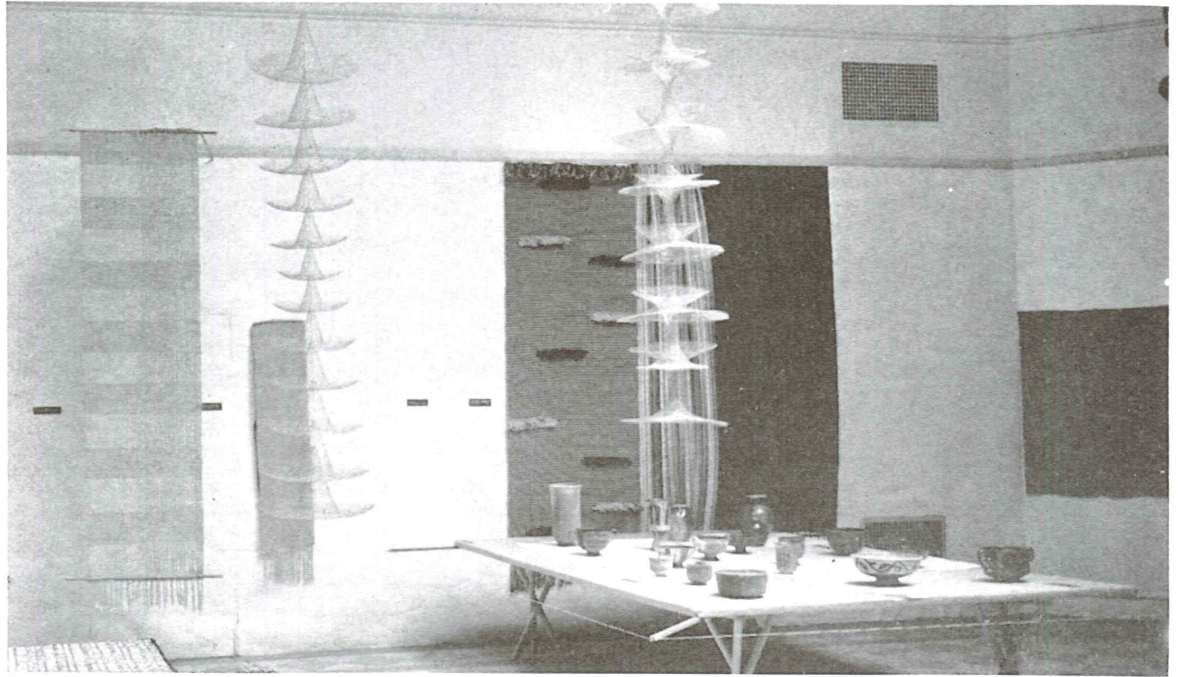
repeat design; yellow background, pink line at bottom, black lines for animals with white, pink and black dots; also other combinations; 24" x 58"



repeat design; red background, browns for animals, various other color combinations; 24" x 54"







#### Four Artist-Craftsmen

RENK

ASAWA

DEAN

WILDENHAIN

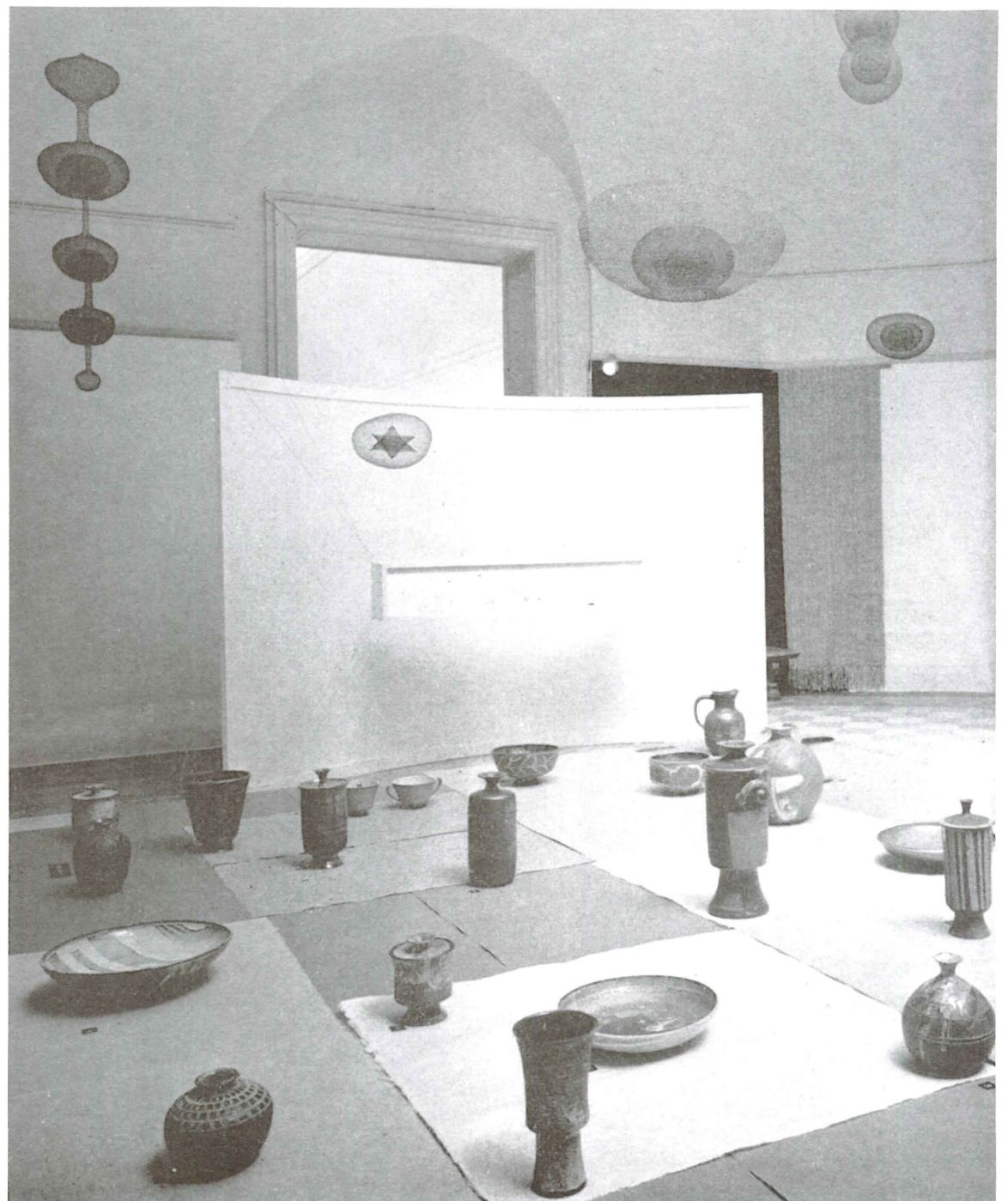
Four artist-craftsmen have combined to create an exhibition shown at the San Francisco Museum of Art: Marguerite Wildenhain, the well-known potter; Ida Dean, weaver; Merry Renk, jeweler, and Ruth Asawa, sculptor.

Marguerite Wildenhain has exhibited extensively abroad and in museums in this country; she is represented in numerous collections. Born in France, she received her art training at the Bauhaus and was later head of the Ceramic Department of the Municipal Art School in Halle. She left Germany before the war and lived for several years in Holland where she and her husband operated their own workshop. Later, she came to the United States, taught at the California College of Arts and Crafts in Oakland, and established her workshop at Pond Farm, Guerneville, California.

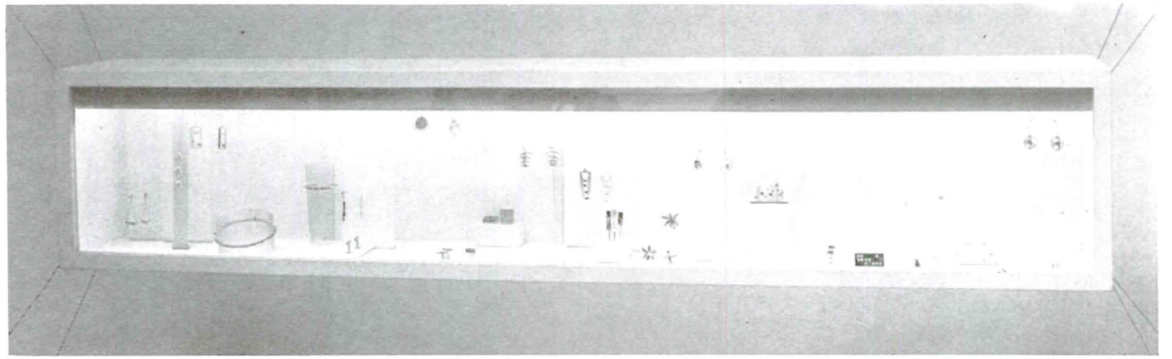
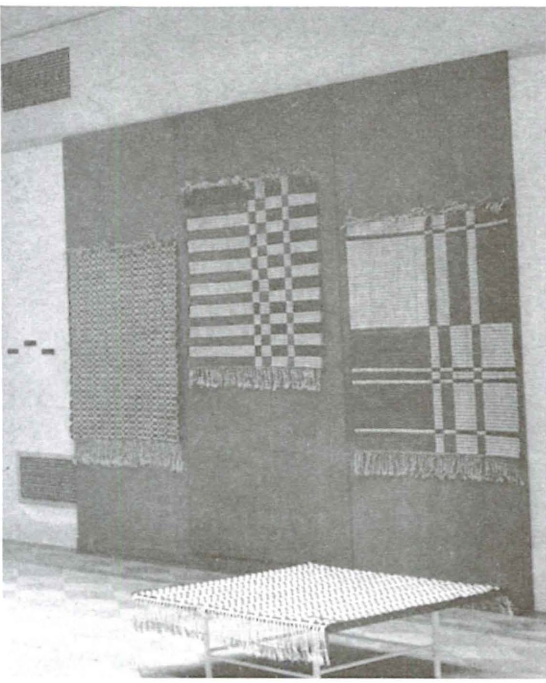
Ida Dean teaches weaving at the San Mateo Junior College and at summer sessions at Pond Farm. She has won awards in two international textile exhibitions and is currently represented in two traveling exhibitions: one organized by the Smithsonian Institute, the other, the Designer-Craftsmen, U.S.A. 1953 exhibition sponsored by the Brooklyn Museum and the American Craftsmen's Educational Council. She studied at the California School of Fine Arts.

Merry Renk is a producing jeweler. She attended the Institute of Design in Chicago and has been widely represented in national exhibitions where she has won several awards.

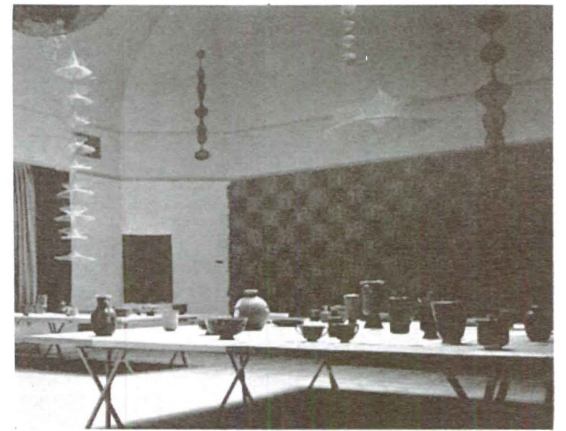
Ruth Asawa studied at the Milwaukee State Teachers College and at Black Mountain College with Josef Albers. Her work has been represented in several museums, and she is particularly well known for her wire sculpture. The exhibition was designed by Albert Lanier.



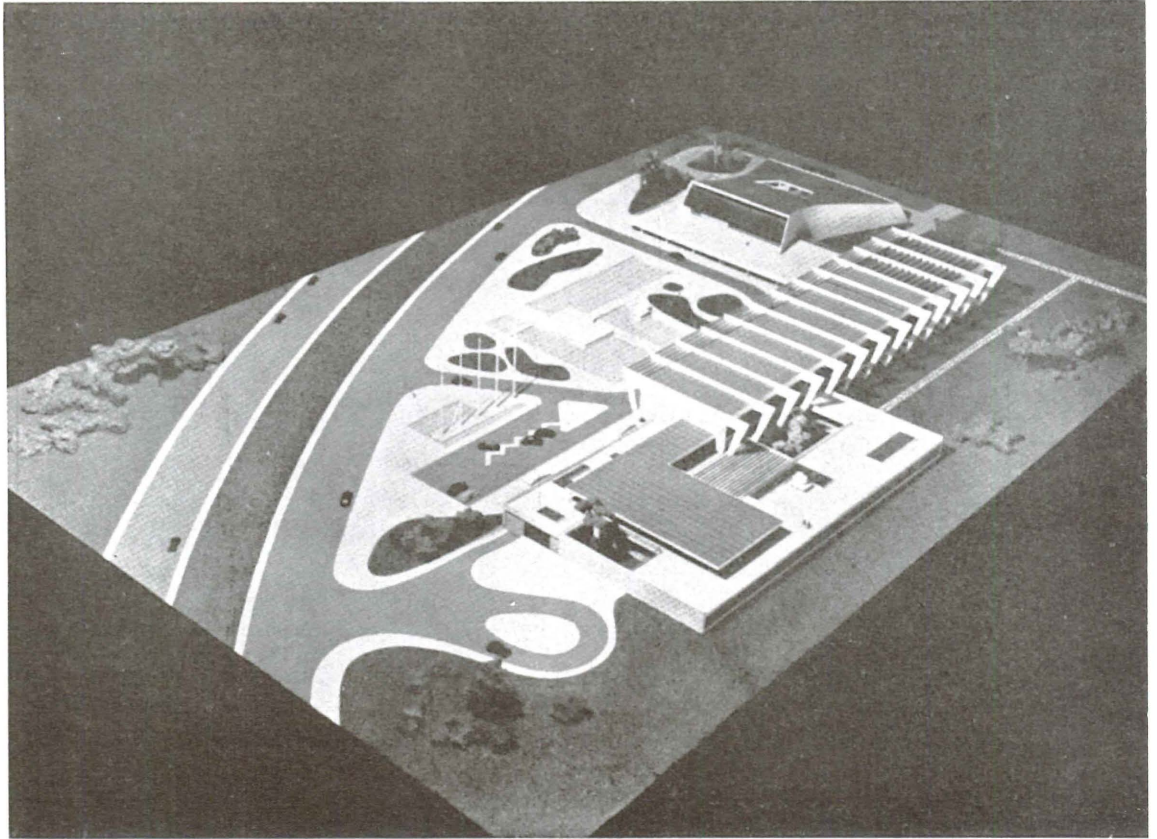
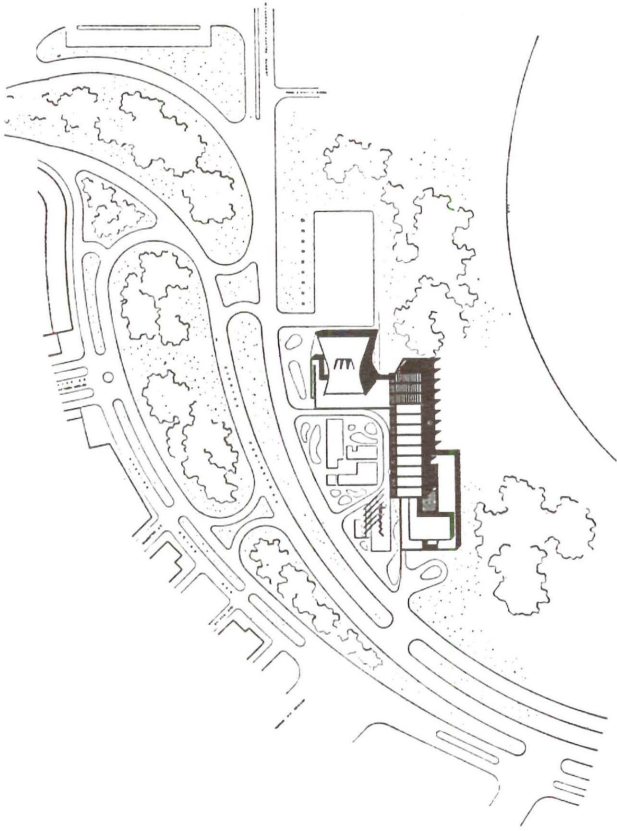




A group exhibition at the San Francisco Museum of Art

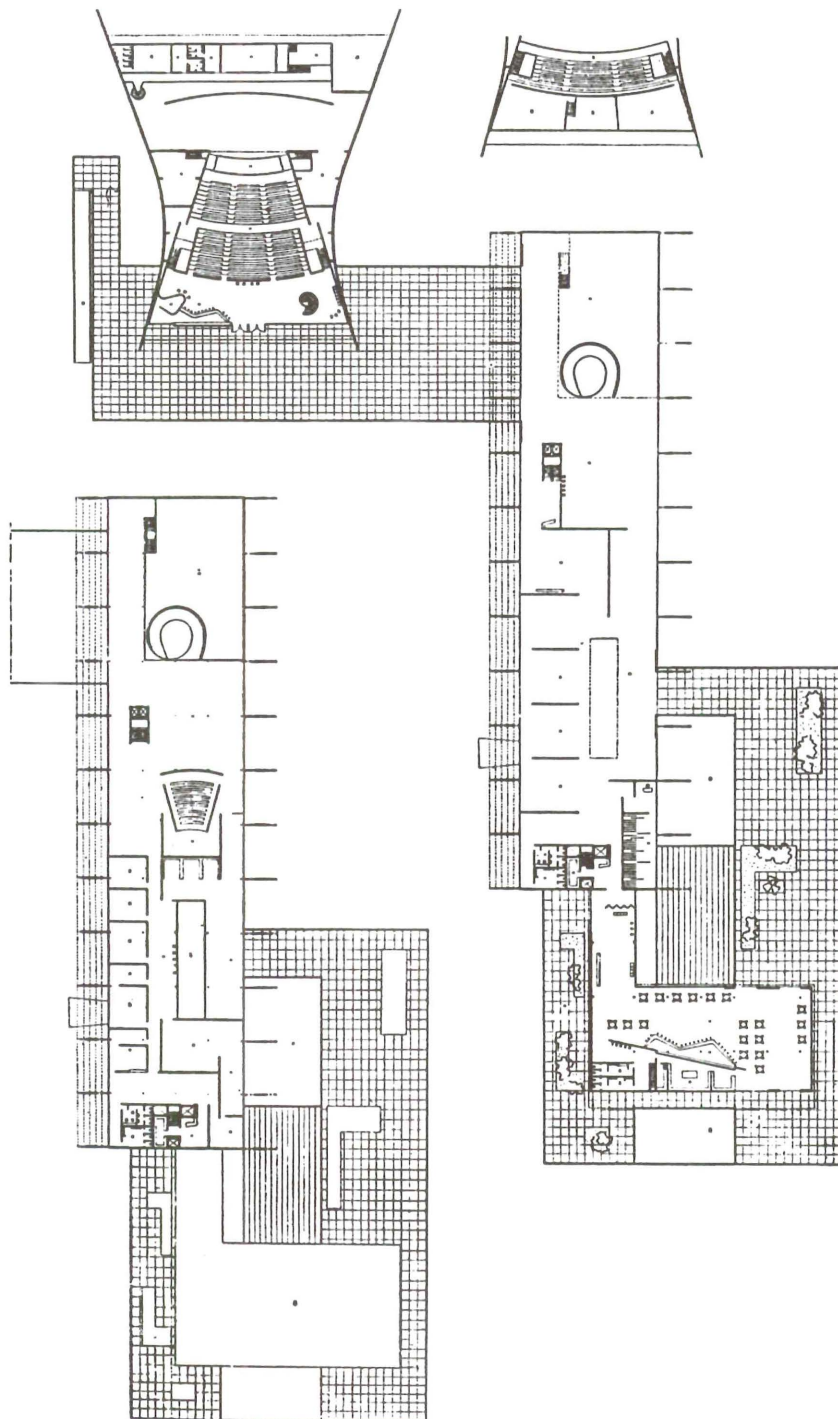






### The Museum of Modern Art of Rio de Janeiro

This project of Architect Affonso Eduardo Reidy will be erected on a site close to the sea on a curving bay on which the city is situated. The architect has attempted to create an environment which will join the elements of current experience with the creative processes now active, and will be built according to the spirit which animates it. Here, the contemporary artists will find a starting point from which they can develop and work, and where the public can absorb in a proper atmosphere the growing culture of a modern spirit.





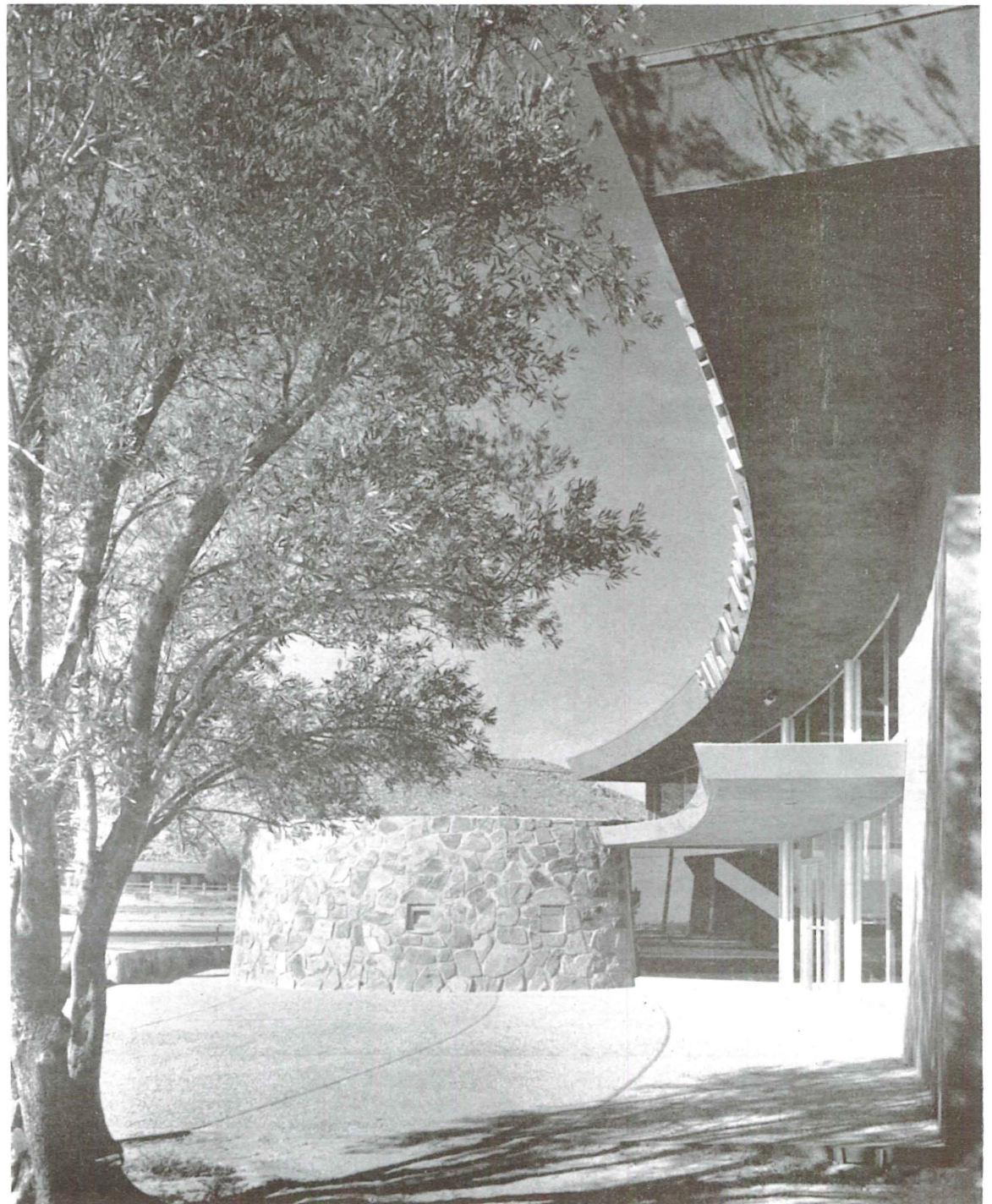
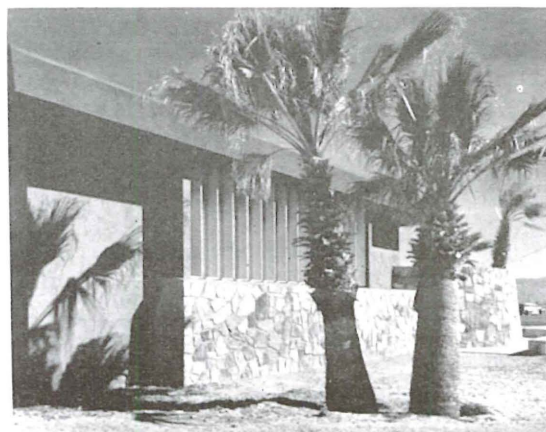
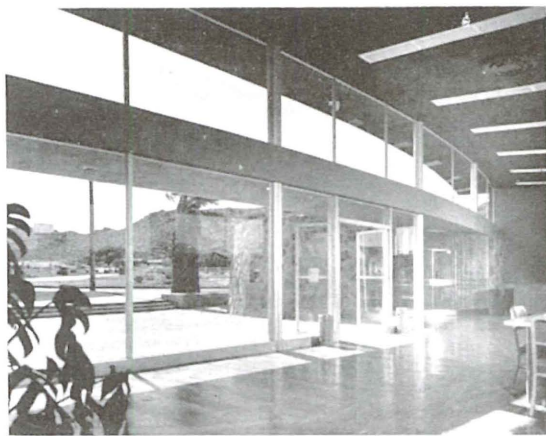
PHOTOGRAPHS BY DOUGLAS M. SIMMONDS

McFarland, Bonsall &amp; Thomas, Architects

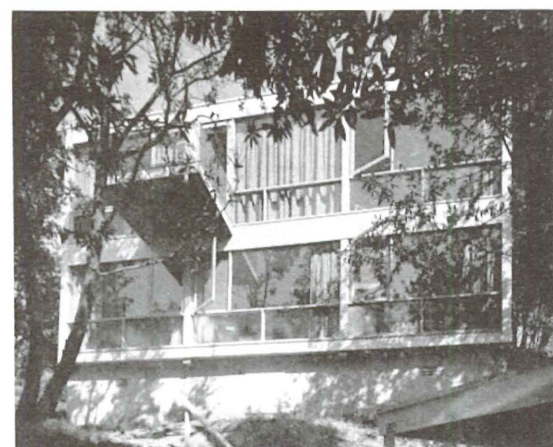
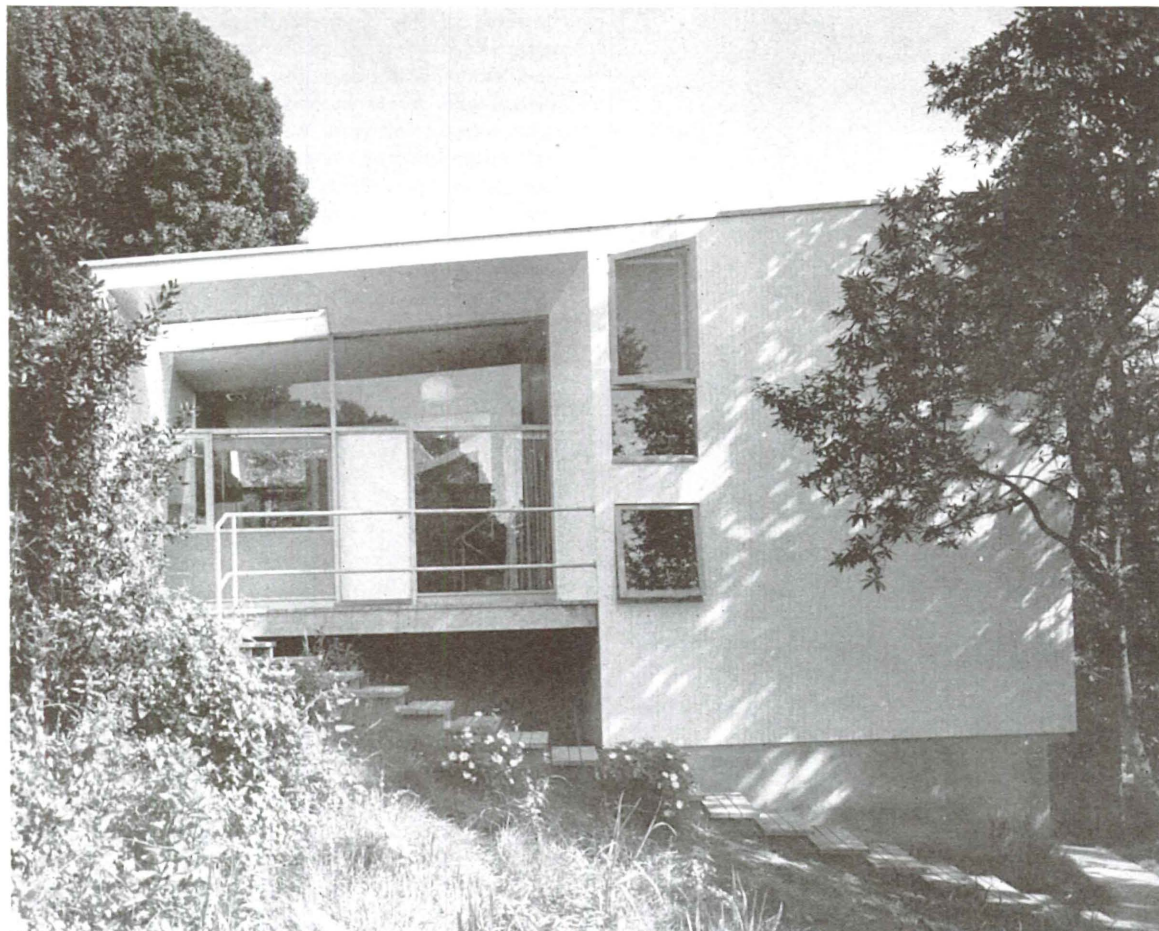
William T. Wheeler, Structural Engineer



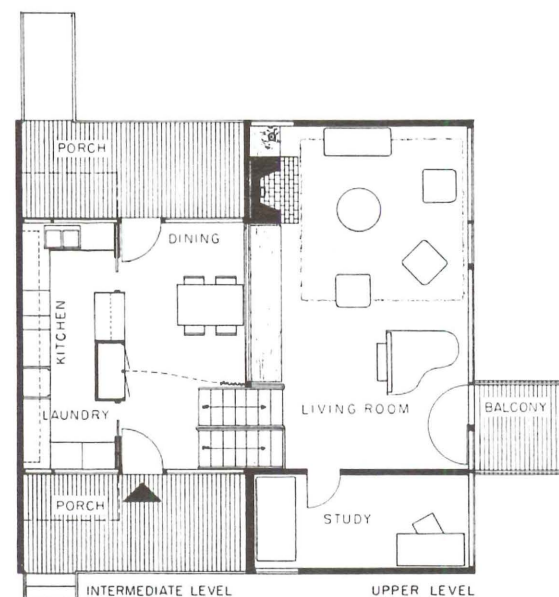
This building has been skillfully harmonized with the characteristics of the desert. The roof is carried on four inverted steel trusses which are supported on steel pipe columns and the two end walls. Exterior walls are wood and plaster with large areas enclosed in glass. Insulation is aluminum foil and the ceiling is finished with acoustical plaster. Cables and power lines are placed in ducts cast in the concrete floor slab. The circular, fortress-like vault with walls of native stone houses the safe deposit vaults, a supply room and a night depository. Interior colors are dark green and brown.



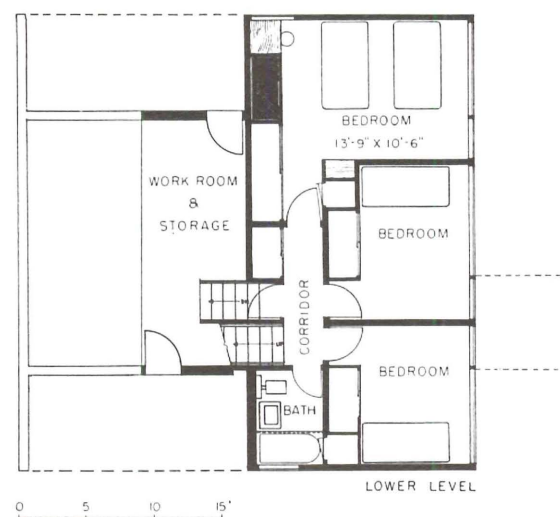




In this house an attempt was made to integrate the respective elements to the hillside in an economical way by means of a three-level distribution of space. With the continuity of space between the intermediate and upper levels, and the short steps to the more private bedroom area, the desired spatial and visual contact is preserved. The intermediate level is the key to the circulation. The living room has been placed on the upper level to provide a spectacular view of the San Francisco Bay area. The kitchen, laundry, and dining space have been located on the entrance level, thus enabling the housewife to control all activities while at work. The exterior of the house is painted vertical siding, with bright color accents in under-window panels. While the living and dining areas are on separate levels, the space is unified by the exposed, open ceiling. Frequency of full floor ascent or descent, as in the normal two-level house, is greatly reduced by splitting the interrelations of the less active areas with the work areas.



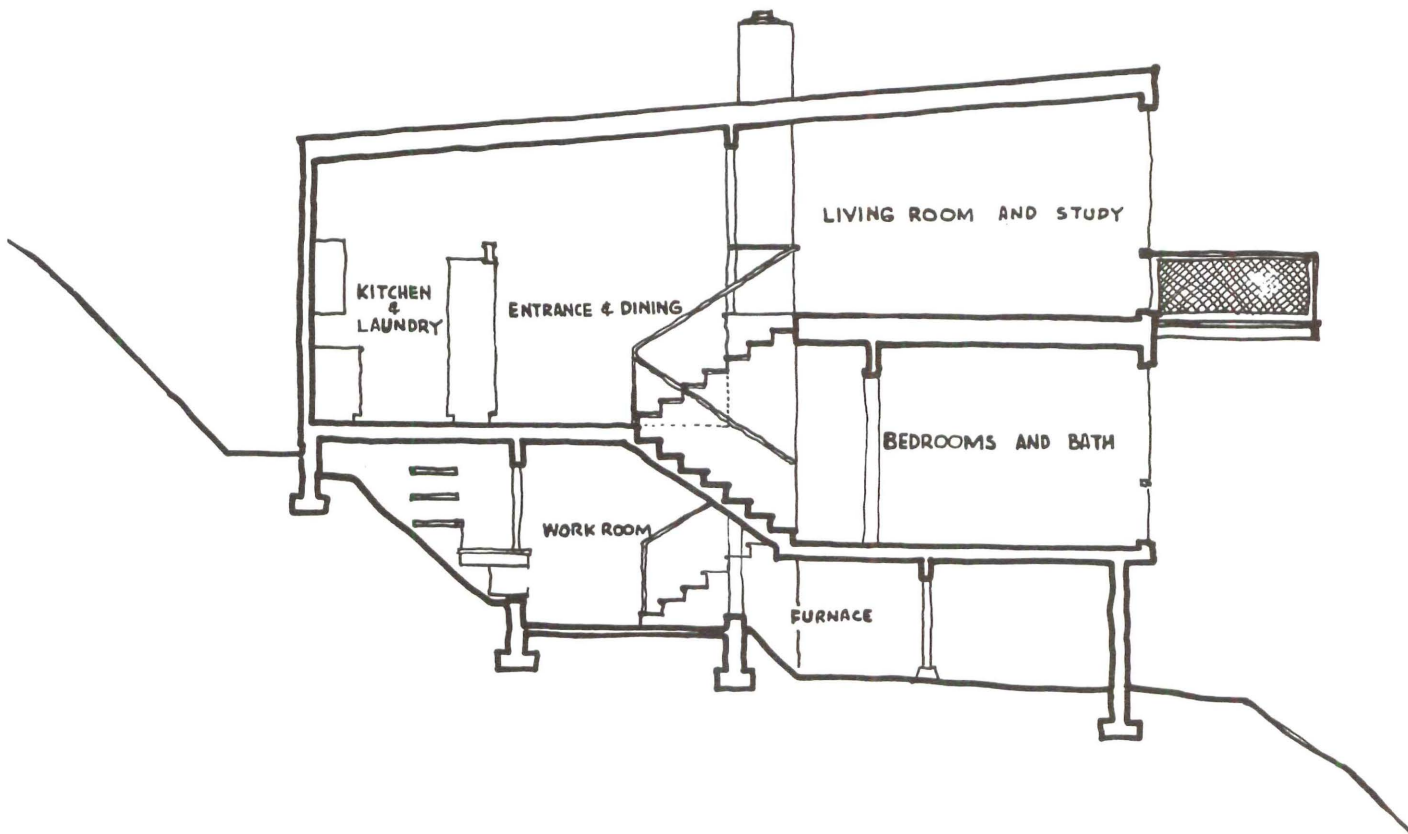
**SPLIT-LEVEL HOUSE** by Donald Olsen, Architect Willis Foster, Contractor







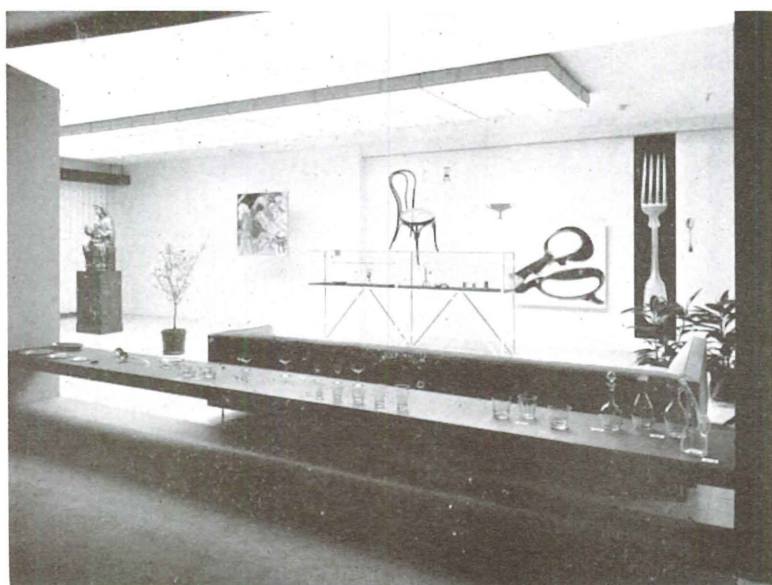
PHOTOGRAPHS BY RONDAL PARTRIDGE



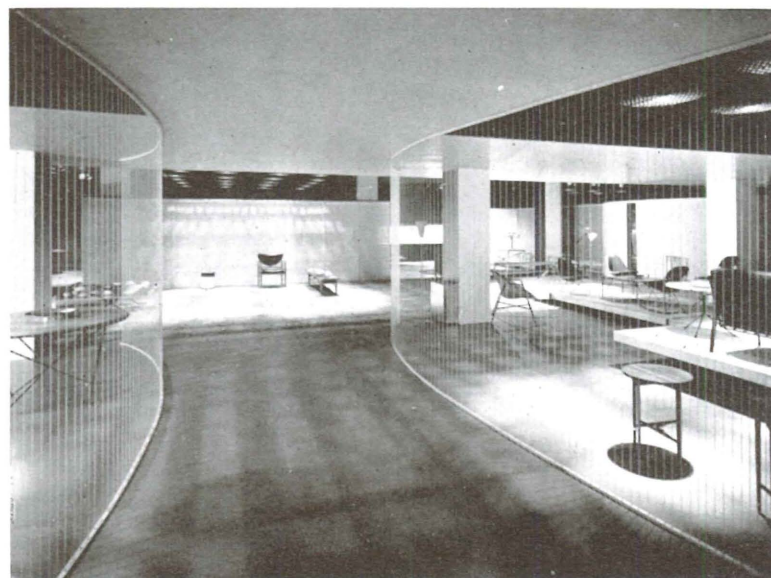


PHOTOGRAPHS BY CARL ULLRICH, INC.

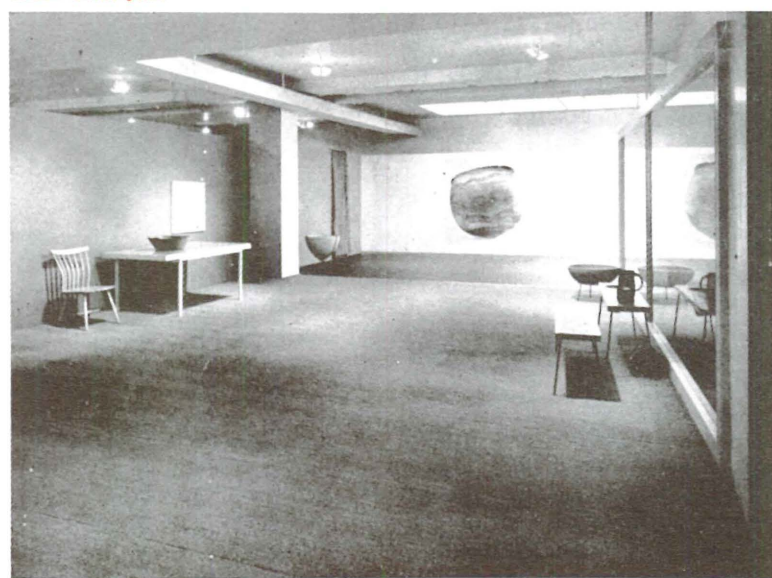
# FIVE YEARS O



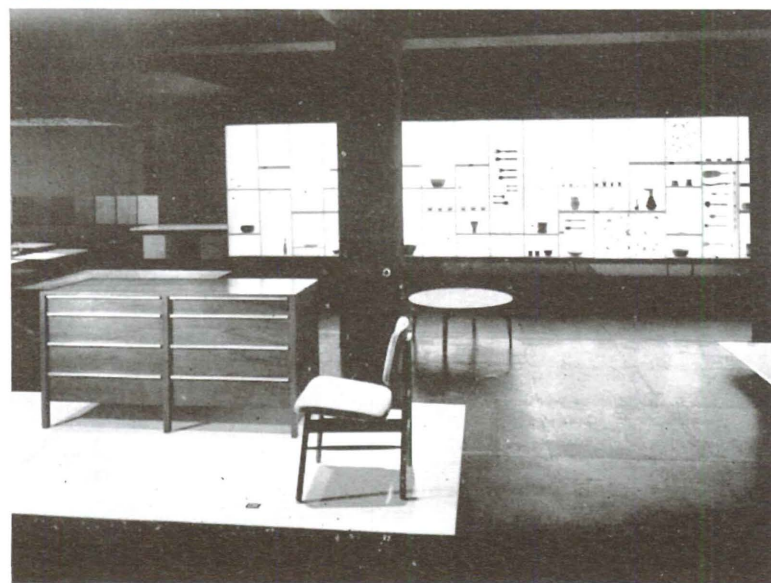
1950—Charles Eames



1952—Paul Rudolph



1951—Finn Juhl



1953—Alexander Girard





# GOOD DESIGN

By LAZETTE VAN HOUTEN

There's a building in Chicago that symbolizes as nearly as any building in this country, industry and commerce. There's one in New York that is synonymous with sophisticated modern art appreciation. The two institutions which own and inhabit Chicago's Merchandise Mart and New York's Museum of Modern Art, in January, 1950, joined in what is surely one of the most unusual collaborations in this or any other country.

An organization dedicated to the display and sale to the trade of mass market merchandise and an art museum which since its inception in 1929 has created no little name for itself as a maverick in modern art circles, braved the scoffing of their enemies and the concern of their friends and announced the legal birth of a joint child.

Good Design, as this semi-annual exhibit of household objects was christened by its sponsors, despite dire predictions, was in fact a brilliant conception. What better place to show home furnishings than The Merchandise Mart which every six months is invaded by thousands of department, furniture and specialty store buyers? What better organizing force could be found which was critically qualified and at the same time had no ax to grind, than a museum dedicated to contemporary design?

The originator of this plan, Edgar Kaufmann Jr., had long been associated with the Museum's department of design and had been responsible there for a number of small "useful object" shows. He was well aware that these merely scratched the surface of contemporary design for the home. His problem was to find a means of focusing the attention of the trade as well as the consumer on the importance of the subject.

Like an answer to a prayer Wallace Ollman, general manager of The Merchandise Mart, appeared and at the end of the first year of association remarked: "Although it is true some people thought we were crazy when we embarked on this project, we have nevertheless seen it work out to extremely successful practical applications."

For actually, as Kaufmann said at about the same time, by placing such a show "at the core of American commerce, a new and crucial audience had been gained for progressive modern design."

This month Good Design celebrates its fifth birthday with appropriate doings in its Merchandise Mart home. Passing up the semi-annual market survey, the anniversary exhibition includes 100 retrospective objects chosen from the five years' collection, a look into the future prepared by leading design schools in the country and a selling record survey of Good Design objects.

Manufacturers, as well as designers who were expected to be vitally concerned, have from the first been interested in if not always happy with Good Design. The first show was visited during its opening week by 4500 persons connected with the home furnishings industry. (Later the exhibition was opened for consumer tours which

in almost five years have brought in 450,000 potential customers.

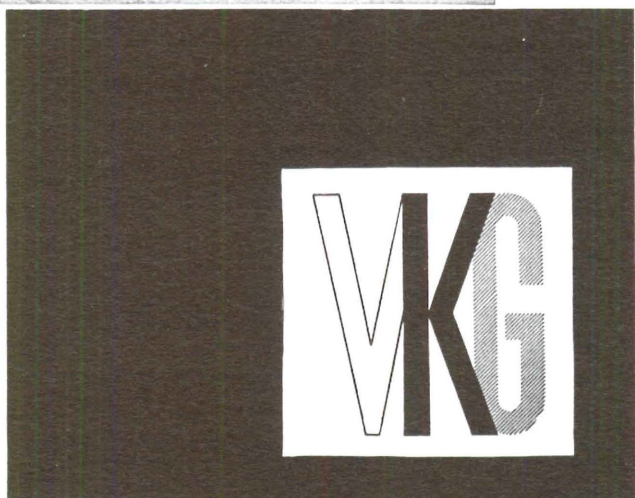
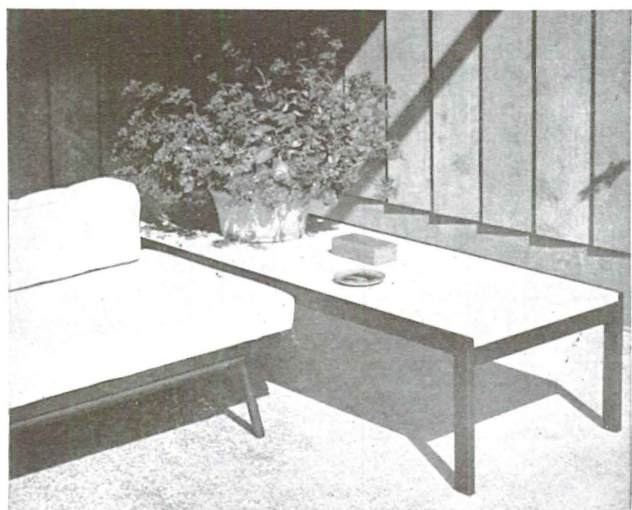
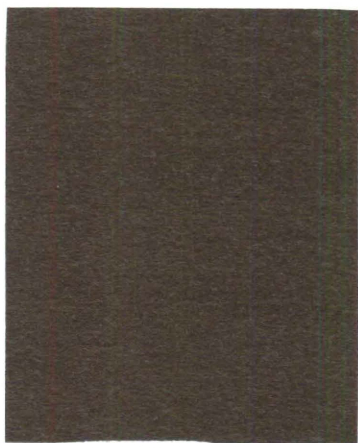
Though they seldom have failed to visit the semi-annual shows, many manufacturers and some designers have been critical. There have been complaints that only certain schools of design thought were represented, that too much personal power is wielded by the permanent chairman Kaufmann. It has also been said that much of the design shown is not "realistic" in terms of sales. There has been grumbling from some of the Mart's tenants who specialize in traditional design about so much publicity that gives them no benefit. There has been quibbling over the choice of committee members, two of whom are chosen to join with Director Kaufmann in judging each show. It has even been claimed that the project is a villainous plan of radicals to "take over" the home furnishings industry.

To anyone who has followed Good Design's history these accusations seem exaggerated, some downright silly. In refuting the charge that a kind of ivory tower atmosphere prevails in and about Good Design, it might be pointed out that the original sponsors included William Griswold, president of W. & J. Sloane, whose store has since been one of those holding annual Good Design shows made up of objects shown in Chicago and New York. He was joined, among others, by Neil Petree, president of Barker Bros.; the late Paul Casey, who ran the High Point, North Carolina, furniture exhibition building; and Charles Sligh, president of several Grand Rapids furniture factories and a past president of the National Association of Manufacturers. Dorothy Shaver, president of Lord & Taylor, was also in that first group and she spoke earnestly at a Good Design dinner held in New York at the Museum's first annual abbreviated showing of the Chicago exhibit.

"I have learned from dollars and cents," Miss Shaver said that night, "that art is neither remote nor esoteric nor removed from everyday life, but that it touches the heart and spirit of all people. There is no man who does not respond to some form of art. The form may not be a painting or a piece of sculpture. It may be a chair or a dress or a window display. Only in these latter forms, it isn't called art. It is called design. But to me good design is simply art applied to living."

While many of the members of the various selection committees would have a hard time to deny their professional interest in and concern for creative design even if they wanted to, they have been nicely balanced by men who have to keep a stern watch on sales performance records. Harry Jackson of Jackson's, Oakland, California; Alfred Auerbach of the advertising agency of the same name; Hugh Lawson, at that time with Carson, Pirie, and Scott; Charles Zadock, president of Gimbel's Milwaukee; and D. J. De Pree, president of Herman Miller Furniture Company, are a few of the men who have been willing to serve on the selection committee. (Continued on Page 34)





**VAN KEPPEL - GREEN**  
 9501 SANTA MONICA AT RODEO DRIVE  
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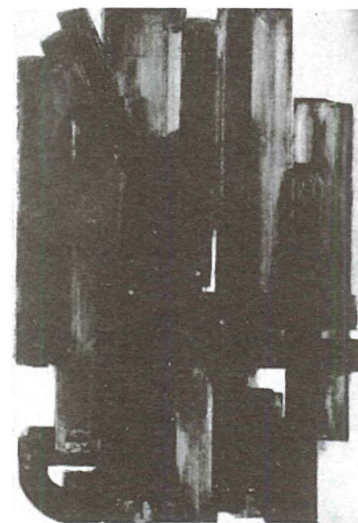
## ART

(Continued from Page 8)

more to him than renaissance and post-renaissance art. The life of the country impressed him too: the black earth, trees, especially in the winter, fog, mist, the steam and smoke of the trains he watched from the bridge in Rodez. He began to paint when he was quite young—trees mostly, landscapes with trees. There was an art class at school. Soulages laughs, remembering how rudimentary the instruction was. The emphasis was on post-renaissance art: David, for instance, "a good republican." Art ended with the impressionists, "crazy visionaries." There were rules to be learned: "one must not use black; dark colors, all right; but no black." Soulages was obedient, but he loved the winter landscape and he made his trees as dark as he could.

I saw a picture that he painted when he was fourteen: smoky trees in a bleak land, like long corkscrews against the pallid sky. ("I knew Corot then, you see.") Another early painting (done when

Soulages  
 "Painting" 1954



he was eighteen) is a little more vigorous: he had discovered Van Gogh. Did he paint anything beside trees, I asked him. Yes, but even more timidly. He copied; that is to say, he made drawings of rooms and furniture in his home. "My mother and sister told me I must draw truthfully. So I did."

In 1938 Soulages visited Paris briefly. Then came military service and war. During the Nazi occupation he hid out in central France, earning his living as a farmer. In fact, he says, he was a farmer until after the war, 1946, when he settled in Paris.

One of the first exhibitions of contemporary art that he saw here was a large Picasso show. He was impressed but did not go back to see it a second time because the paintings did not touch him personally. It seemed obvious to him that they were part of the history of art. ("I remember wondering why nobody in Rodez had told me about Picasso.") What art interested him today? The art he had seen as a boy; Chartres ("but not the decorative elements"); Byzantine and Catalan frescoes; the mosaics of Torcello.—And among his contemporaries? Well, he had friends, of course: Hartung, Zao-Wou-ki, others. But they were friends; they didn't discuss art very much, didn't necessarily see eye to eye on artistic problems. And he wasn't much interested in theoretical discussions anyway.

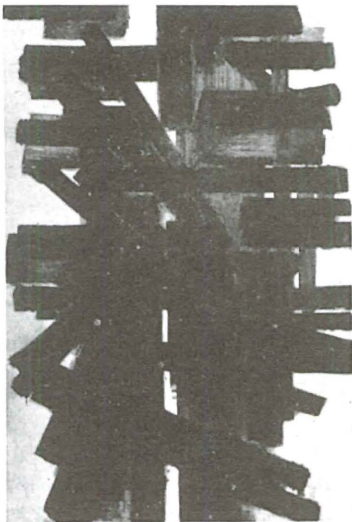
Artists are not always conscious of those influences that are closest to them and shape their work most directly. In my opinion the influence, first of Picasso, and then of Hartung is unmistakable in Soulages' earlier paintings. Picasso's influence shows in the still-lives painted in the middle '40s: flat shapes defined by sinuous, convulsive line. The first non-figurative compositions date from 1947, and in them, as in Hartung's work, line is the dominant element: bold, wheeling arabesques of line that lead the spectator's eye left, right, up, down, in and out, forcing him to follow the movement of the artist's hand, to re-enact, in a sense to re-experience, the process whereby the picture was painted.

During this period of graphism, not having much money for paints and canvas, Soulages made a number of charcoal drawings on large sheets of paper which he tacked to the wall. At first his stroke was comparatively finicky, involving only the hand and wrist. He quickly tired of this: he wanted to get more of himself, his arm and shoulder, into the work. So he did. With a vengeance. Until



"one day I asked myself whether I was a painter or a dancer." . . . and that put a stop to that. Around the same time he decided that there was something fundamentally wrong with graphism, with the kind of line that conducted the spectator's eye around the canvas and seismographically recorded the artist's movements. Surely the most important part of the art experience lay in the rapport between the spectator and the work, the object; and not in that between the painter and the object, or the painter and spectator. Graphism drew the spectator's attention away from the object toward "that supposedly privileged person, the artist." Graphism induced the spectator to relive the experience of the artist, instead of encouraging him to experience the work itself. And graphism, at least of the type he was practising, with its single, continuous line that had to be "followed," resulted in works which could not be seen as a whole and all at once.

What is involved here, of course, is neither an esthetic principle nor a value judgment but an individual bias, a predisposition natural in a man who loves trees and dolmens; unitary forms that stay



Soulages  
"Painting" 1954

put. (It is quite in line with this that Soulages prefers poems to novels. Novels make him impatient and he keeps looking ahead.)

Anonymity and simplicity, or better, monumentality—prime characteristics of ancient art, of all art prior to the renaissance—are the qualities for which he began to work late in 1947. Along with an ever-increasing sense of the numinous and hieratic that makes some of his images resemble inscrutable signs in the night, they are the qualities we find in his best work: in the Kootz exhibition, in the paintings dated February 15 and 27, 1954.

Talking with Soulages I learned what forms had fascinated him when he was a boy, living in the ancient province in the south of France. I did not ask him and he did not tell me what forms fascinated him today, here in the city. But looking at his paintings and hearing him say that he supposed that what he was after in his work was a poetic rapport between the forms that emerged on the canvas and those of the world in which he lived, it was easy to see that the same forms, transformed, continued to hold him. The tree and the dolmen had been replaced or (reborn in) the telephone pole, girder, neon sign, smokestack, television antenna, railroad signal and easel. Not that he paints any of these things. Rather let us say that like all people he has certain forms "built into" his psyche to which he responds wherever he encounters them, both in the world around him and on the canvas where they seem to emerge by themselves. All those forms which are commonly called ideal, but which might better be called primordial, or archetypal, have a consistency, a predetermined distribution of their parts that enables us to recognize them. What I am concerned with here is identifying the archetypal form that seems to me to be the core of most of Soulages' work. It is not the dolmen or smokestack, the vertical monolith, though that is part of it. Nor is it the tree, though that is nearer to it. It is the cross and the cross is the body and man himself.

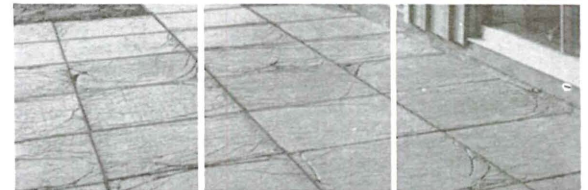
Turning now to Soulages' working method. He says that when he starts a painting he has no idea what he is going to do—though he is reasonably sure it will turn out to be a Soulages and not a Matisse or a Picasso, it always seems to. On the other hand, he does "not paint automatically, in a state of trance or like a bird singing," for with the first stroke a conscious search for coherence

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begins. Sometimes he works directly on the canvas; other times he bases his painting on a drawing or series of drawings. He works in spurts, by day or through the night. Often a problem is cracked and an image begins to take its proper shape at dawn. He used to grind his own colors—feels he learned a lot that way—but now uses tube colors, the best he can obtain for he is a conscientious workman, mixing them with a little Rubens medium (turpentine with a trace of dryer) to make them dry as brilliantly as possible. He lays his colors on in broad bands, vertical, horizontal and diagonal, with a plaster knife, housepainter's brush or the edge of a ruler. Black is important in his paintings—often applied over brown, blue or green. Here and there he scrapes the paint away and does whatever is necessary to achieve the dark, smoky brilliance that is a central characteristic of his work.

For Soulages' images seem to float in an indeterminate space filled with smoky light. This space surrounding his images, this void behind the dark forms which tower in the foreground is the mysterious realm over which his images rule. Using the jargon of modern art discussion, one may say that Soulages is not concerned with organizing space but with creating forms strong enough to dominate it. (The same could be said of El Greco, of whom I thought repeatedly while looking at Soulages' work.) And his forms do dominate it, statically, by the majesty of their presence, or dynamically by the zigzagging violence of their movement up the canvas.

For me a good deal of the complexity of Soulages' art, of its tone, arises from the fact that these massive indecipherable figures that he constructs—dark dynamos of some unspecified energy—do not seem to be standing on Stonehenge Plain, where one might expect to find them, but have something strangely modern-urban-industrial about them. Part of this has to do with their color, with the "Pittsburgh palette" Soulages uses. To suggest that ancient primal forces are still active in the smoke, soot and steam of a modern city is a remarkable poetic achievement, or so it seems to me.

Looking at the paintings from a distance, observing the rhythmic distribution of the crisscrossing, girder-wide strokes, one might think the artist went about his work like a man chopping logs. But when one inspects them more closely—the painting dated February 27th, 1954, with its many blacks and whites and its speckled, vegetable greens, or the one dated February 15th with its powerfully contrasted vertical and diagonal brushstrokes—the amount of art that goes into his work, into the subtle manipulation of textures for example, can hardly be overlooked.

And about those textures: Just as Soulages has preserved the significance of the forms he saw as a boy in the country by rediscovering them in those of the city, so his memory of certain textures—stone, bark and wood—makes old walls, scraps of rusty iron, and all things on which time and the weather have acted, appealing to him. The textures we find in his paintings may be understood symbolically, as equivalents, or quite simply as plastic elements contributing to a purely plastic effect. And what is true of the textures in these paintings is true of the paintings altogether: like all superior works of art they may be understood literally, i.e., at the level of the eye, or symbolically, according to the spectator's capacity and inclination.

*We regret that Mr. Fitzsimmons has found it necessary to take an extended vacation from his writings on art, but we hope that he will soon again take up his role of critic and commentator.—Ed.*

## GOOD DESIGN

(Continued from Page 31)

It is quite true, of course, that without exception these home furnishing industry leaders are representative of a growing group of executives who believe that contemporary design is more than a passing fad. It is likely, too, that they would all agree that the Good Design program has been remarkably responsible for public acceptance of contemporary design.

It has made news in an industry that from a news point of view has been unable to compete with the food and cosmetic industries for space on the women's pages of the nation's press. It has helped to educate, as well as intrigue, the press who have passed their new conceptions of modern living trends on to consumers.

Through its retail merchandising program Good Design has enabled retailers to label those articles chosen as "good" and aided store personnel as well as the uninformed customer, to choose wisely out of the welter of new merchandise.

By holding the semi-annual shows at the Mecca of the industry, manufacturers have been exposed to the work of outstanding designers from all over the world. This has been a not inconsequential factor in broadening their outlook and their interest.

It has played an enormous part in making designers' names familiar to the buying public. This has proved to be a successful technique for selling merchandise, as the garment industry found out a long time ago.

Good Design has done at least one other thing of striking importance perhaps too little recognized by the industry—it has been instrumental in giving a new dimension to home furnishings. It has helped to make the middle-class buying public aware that their tables and chairs, their rugs and their dishes, can be collectors' items and afford a collector's thrill.

Almost any unprejudiced retailer who has charted the swing away from 18th Century furniture and accessories during the last five years is aware of the increase in design-informed consumers. And he is just as aware of the growing number of young men and women who feel drawn to the work of particular designers. They ask for them by name, taking a purely esthetic pleasure in a silhouette, a construction detail, a recognizable form.

These are the middle-class young, the kids who recognize a Gauguin or a Matisse when they see one but who can never hope to own an original. They can, however, own plates and cups, curtains and rugs, chairs and tables, originating in the workshops of craftsmen-artists. They buy these objects with the same enthusiasm that a small segment of society feels in its support of the fine arts.

The recognition that the designer's signature can be a sales plus has had several interesting results at the manufacturing level. A not inconsiderable number of factory designers who labored anonymously in the past are now being given design credit (and it is hoped a raise in salary) by their employers. More outside designers are being employed by manufacturers and more manufacturers are advertising their designers' names.

An Eames, a Wormley, a Robjohn-Gibbins, can now be spotted by customers whose furniture designer knowledge five years ago probably consisted of Chippendale. As a result there are plenty of furniture manufacturers today who are intent on developing the same kind of perception for the work of younger designers.

This is just as true for those firms which have not been included in the Good Design shows as for those which have. Perhaps when the record of 20th Century design is written fifty years from now this fact will be pointed out as the program's greatest contribution. There is no doubt that design at the strictly commercial level has improved greatly over the past few years. There is no less doubt that it has been accelerated by the impact of the Good Design program. The record of copying items which have appeared in the exhibits is alone indicative of the high regard in which manufacturers hold them. This is a practice which is generally condemned by designers and manufacturers and when their rightful rewards are denied them it is understandable.

The influence on the commercial market of the Finn Juhl line for the Baker Furniture Company is a notorious example of how fast less-talented designers and manufacturers can be converted to new design theories. In the lamp industry, present lines show that many manufacturers besides the ones who pay such designers as George Nelson and Paavo Tynell commissions feel enthusiastic about their work!

There is probably little comfort to be taken by the parties of the first part in the knowledge that they have played, unwittingly, and often at considerable financial loss, this role in furthering good design at the commercial level. But it is none the less true that such thievery has resulted in a broader conception of design by more manufacturers and in many cases in better design for persons unable to afford the original.

Though copying is still the favorite way for many manufacturers to turn a fast buck, Good Design has undoubtedly stimulated and heartened those who prefer to create honestly. Countless small manufacturers and craftsmen have been given a hearing and have been afforded a chance in the market place which they could not have hoped to reach in any other way.

Of course to many critics of the project the very inclusion of these relatively unimportant factors in the commercial field gives weight to the opinion that Good Design represents a high-faluting, high-brow and high-handed group of egg-heads. The least harsh criticism of them is that they don't know what is salable and the most



hysterical that they are sponsoring a "dangerous" cult which threatens the very freedom of choice of the American people.

Kaufmann himself has been outspoken as to what he thinks the show does and does not represent. It is limited, he says, to "courageous and progressive work" and "does not represent a current average of commercial design for the home." But neither is it, he believes, representative of the "ideals of a special group of museum folk" drawing as it does only upon merchandise which is in the existing market. It does not even, in his opinion, represent the best work that designers are capable of doing, because it can show only that work that they have been able to sell to manufacturers whose function is to make a profit.

Actually the best refutation of the ivory-tower charge is in recalling the large and diversified number of manufacturers and designers whose wide range of items are numbered among the 2000 objects shown during the exhibit's first five years.

In the very first show there was Landers, Frary and Clark's Universal Select-A-Range; a folding metal chair by Russel Wright for Shwayder Brothers which retailed at \$6.95, and fifteen-cent Libby glasses which sold widely in the Five and Tens. Such unquestionable names were in the catalog as Johns-Manville, Reynolds Metal, General Electric, not to mention Wooster Rubber for a dog feeding dish.

Four and a half years later out of 2500 entries submitted 350 were chosen. These again, as had each preceding show, represented a wide variation in both items and design approach. Two plastic dinner lines, one by George Nelson and one by Russel Wright, were in extreme design, material and price contrast to the charmingly humorous table ware by Eva Zeisel. There were two rugs of identical size, one at \$125 by Edward Fields and one at \$15.95 by Tipton Rug. Some firms listed in the catalog who would be shocked to be called anything but commercial were: Motorola, The Columbia Mills, Bissell Carpet Sweeper, Sunbeam Corporation and The Vollrath Company.

Actually Good Design would have made no more than a momentary ripple on the surface of home furnishings merchandising in this country if it had been as "pure" or as lofty as is sometimes accused. Judges could have selected till kingdom come but if a high percentage of their choices hadn't rung the cash register bell the project would have faded quietly away.

Maybe the Modern Museum is too arty to care about anything so vulgar as money (though even some of its best enemies will chortle over that one) but no one can so basely accuse The Merchandise Mart. It is quite correctly interested in doing what it was organized to do—sell merchandise. If those 5300 square feet of exhibition space on its 11th floor hadn't proved good business for tenants there's no doubt Good Design would before now have had to seek a less commercial home.

On the other hand Good Design would not have been an effective means of acquainting the trade and the public with up-to-date concepts of good living aids if it had had no critical standards at all. There has been little professional criticism of design of home furnishings in this country so that any effort to establish critical standards will be misunderstood or misinterpreted. But it is significant to know that according to its director, the members of each of the thirteen selection committees varied basically very little in their judgments. From many professions and backgrounds, these men and women have shared a common concern for modern design and they have found that they shared, too, fundamentally the same critical standards.

There is, it is hoped, no one so prejudiced in Good Design's favor that he would not admit to differences of opinion with the judges responsible for the inclusion or exclusion of individual items. After all, the selection committees have worked on the basis of a two-to-one vote.

But these cases are negligible when an honest appraisal is made of the 2000 objects chosen during Good Design's five years. The aggregate shows a heartening amount of native as well as foreign talent turned to a vital consideration of good living in our own time.

It is not important that a few of the 2000 have perhaps been mediocre or bad or silly designs. What is important is that so high a percentage have been so good, good in the sense that they contribute to the good life. And for this, the two organizations which in sponsoring them have given modern design encouragement and strength, have every right to wear a jaunty feather in their caps.

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# DESIGN IN SCANDINAVIA

(Continued from Page 16)

## AMERICAN ITINERARY

The following timetable is furnished herewith:

### 1954

Virginia Museum of Fine Arts, Richmond, Virginia,  
January 16-February 14

Baltimore Museum of Art, Baltimore, Maryland,  
March 1-March 30

Brooklyn Museum, Brooklyn, New York,  
April 19-May 16

Wadsworth Atheneum, Hartford, Connecticut,  
June 1-June 30

Currier Gallery of Art, Manchester, New Hampshire,  
July 16-August 14

Cleveland Museum of Art, Cleveland, Ohio,  
September 1-September 30

Royal Ontario Museum of Archaeology, Toronto, Canada,  
October 16-November 14

### 1955

National Gallery of Canada, Ottawa, Canada,  
January 1-January 30

Carnegie Institute, Pittsburgh, Pennsylvania,  
February 16-March 14

Toledo Museum of Art, Toledo, Ohio,  
April 1-April 30

Detroit Institute of Arts, Detroit, Michigan,  
May 16-June 14

Minneapolis Institute of Arts, Minneapolis, Minnesota,  
July 1-July 30

Joslyn Memorial Art Museum, Omaha, Nebraska,  
September 16-October 14

William Rockhill Nelson Gallery of Art, Kansas City, Missouri,  
November 1-November 30

### 1956

Colorado Springs Fine Arts Center, Colorado Springs, Colorado,  
January 1-January 30.

Museum of Fine Arts of Houston, Houston, Texas,  
February 16-March 14

The Dayton Art Institute, Dayton, Ohio,  
April 1-April 30

The Art Institute of Chicago, Chicago, Illinois,  
May 16-June 14

## MUSIC

(Continued from Page 11)

in which Germanic music attained this ultimate refinement, only a step short of nothing, would support the sad conclusion. Yet I am not convinced that Webern's art, though compounded of tragic and frustrated gestures, is itself tragic or frustrated, any more than I believe, after so long experience of it, that the music of Schoenberg is either hysterical or without emotion, though critics have called it both.

Whereas Schoenberg, after he had stated the Method of Composing with Twelve Tones Related Only to One Another and composed it as music, soon went beyond into a more inclusive and expansive art, Webern took for his own what Schoenberg left behind

him, the powerful, moving, contrapuntal tiny-work of the Six Little Pieces for Piano and *Pierrot Lunaire*, as well as, later, the original, unqualified rule of the twelve-tone method. Having these he had all he needed for the building of his webs, those small, slight, seemingly half-finished intervallic outlines that hold the ear at first struggling, then relaxed. An art sharply yet as it were inadvertently defined as a plant is by the law of its growth, the continuous variation of theme or tone-row: as definite in outline as the structure of a building made of windows or the leading of stained glass.

I do not believe that the tone-row was necessary to Webern for a discipline; it served him rather as a means or armature of design. Within the precise leading of his panes the glass is colorless, the armature itself the subject of design. With Schoenberg the contours shape and fuse by differentiation the contained iridescence.

The music of Webern makes no evident reach for the emotions, offers no footing for conventional sensibility, because it is emotion and sensibility explicit. (You can no more derive Webern than Schoenberg from the rule of the tone-row). The way of the future may not lie through Webern's music, but I know that the better music of the future will have to reckon with it, as the art of words must reckon with the verities of Gertrude Stein, and painting and sculpture with non-representation. There is a purity and quietness within these counterpoints and canons, as in the comparable music of Schoenberg, *Herzgewachse* and the little cantatas from opus 27 and 28, a world of the mind as luminously ordered with the feeling as it is bare of progression. In the four little pieces, opus 7, by Webern the violin and piano scarcely raise their voices from silence. Not really difficult music, only that it defies us until we go with it its way; and it is demanding to perform, but so is all good music. I wish musicians and audiences would remember this, when they skim the classics.

The group of pieces by Webern lasted about forty-five minutes. It included eight compositions, twenty-one movements: Five Sacred Songs for voice, flute, clarinet, bass-clarinet, trumpet, violin, viola, harp, opus 15, written almost note by note between 1917 and 1922; Four Pieces for violin and piano, opus 7 (1910), and Three Little Pieces for violoncello and piano, opus 11 (1914); Five Canons on Latin Texts, opus 16 (1924), for voice, clarinet, and bass-clarinet; Variations for Piano, opus 27 (1936); Three Sacred Folk Songs, opus 17 (1925), for voice, clarinet, bass-clarinet, violin, and viola; Quartet for violin, clarinet, tenor saxophone, and piano, opus 22 (1931); and Concerto for Nine Instruments, opus 24 (1934). If I have aroused your curiosity to hear this music, you will be glad to know that the entire group of pieces has already been recorded by the same players, directed by Robert Craft, for Columbia and will soon be issued.

Structurally Webern's music may be new; it is not unusual in design. We are accustomed to it only because we have been too much conditioned to that western aberration which relies upon the pillared splendors of harmony vertically considered. Vary the outlines and remove the solid masonry, and we feel the roof falling in on us. Music of the lute and harpsichord, though more simply notated, divided the measure with a no less complex cross-hatching of arpeggios and embellishments, notes played out of and across the measure, which if they had been set down in writing as they were performed would seem as complex to the eye as any work by Webern.

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A few weeks earlier we were given the invaluable opportunity to hear such embellished music, when a group of Japanese musicians of our own community played classical compositions for koto, shakuhachi, and samisen.

I was delighted to renew my pleasure in this Japanese music, but I was more concerned to discover how a western audience would receive it. My doubt was unnecessary. The audience fell in love with it; composers and instrumentalists praised it in excitement; people stood in a bunch across the front of the stage during intermission to ask questions about these ancient instruments.

Unlike the western, Japanese music seems to have evolved almost without progress; it is as complete and elaborate in its beginnings, as we know them, as in the music for the same instruments that is presently being written. Japanese music may be divided into three exclusive styles: the music of the Imperial court; the music of the theatre; and the domestic music for koto, shakuhachi, and, much later, samisen. With the appearance of the samisen during the seventeenth century these three instruments, and song, were combined to perform what we should call chamber music. Compositions of this last sort made up our evening.

Heard in a program of the more advanced contemporary western music, in the company, say, of Webern and Varese, the percussion symphonies by Lou Harrison, the experimental music of John Cage, or the recent dances by Harry Partch, this Japanese music would sound little more foreign than our own. The intervals approximate those of our music. But except in the most recent Japanese composing for these instruments, which borrows from the west, there is nothing that could be called, in our sense, harmony. Relatively simple figures, elaborately embellished for voice and koto, supported by the plucked-percussive samisen, combine in long melodic designs, growing by melodic extension instead of thematic development. To these the shakuhachi plays an independent obbligato. The voice is the closed, strained, artificially shaped, unnatural tone common to nearly all archaic song. Solo compositions for the individual instruments or for pairs of them, including two kotos, are not less elaborate in design or in the orchestration provided by embellishment. The subjects are very often songs or ballads, including descriptive references that we should call program music. Of the three compositions heard at our program, the first, for voice and the three instruments, written in the middle nineteenth century, was based on a song from the ancient Japanese novel *The Tale of Genji*; the second was an eighteenth century solo for shakuhachi, a melody played by the Zen Buddhist monks upon awakening after the midday nap and therefore suitable to be played only in the afternoon or evening but never in the morning; the third, for voice and two kotos, was a song of autumn, the second koto imitating the sound of the women beating clothes by the edge of the stream. The instrumental elaboration achieved on the two kotos surpasses anything I have heard for two pianos.

Although the compositions were relatively modern, the two principal instruments, shakuhachi and koto, are not. The shakuhachi was imported from China some twelve centuries ago, at the time when Chinese Buddhism first came to Japan. The simple bamboo flute (the name shakuhachi means one foot, eight inches), bored like a recorder, the tube wider at the mouth end, with five finger holes, was carried by the wandering priests for the playing of prayers or meditative music. The range of the shakuhachi is greater

and allows a wider choice of intervals, including micro-intervals, than our own transverse flute. The quiet, profoundly concentrated music is embellished by breath and glottis sounds, and by such micro-intervals as quarter-tones. For chamber music a smaller instrument with a more penetrating tone is used.

The koto was the common instrument of aristocratic music at the time of *The Tale of Genji* (800-900 AD), which contains many descriptions of domestic koto playing (in the English translation the instrument is called a zither). It is a hollow log of spruce, more than six feet long, with thirteen silk strings (a six-string koto is native to Japan) supported towards the right by high, movable bridges, which may be altered to change the tuning in performance. The strings are plucked or brushed by three "finger nails" of ivory on the first three fingers of the right hand. The left hand damps the strings or depresses them to raise the pitch. The tone sounds gratefully on western ears, and the very elaborate embellishment rises to extremes of virtuosity resembling that of our own keyboard instruments.


The samisen is a sort of three-stringed banjo, played with a large wooden, ivory, or tortoiseshell pick in the shape of a fan, the wide end edged and having two sharp points, the handle heavy and thick. With this the player at once plucks the string and strikes the skin drum, producing a heavy, sharp, rather harsh sound. The samisen is the common popular instrument of Japan.

Hearing koto and shakuhachi with modern ears one has difficulty believing that these instruments have in no way changed their form during the same period that includes the entire evolution of western European music, and that the art of playing them was the same in the ninth century, during our own Dark Ages, as it is at present. The music was both written and improvised; some of the old compositions have survived and are performed in the traditional manner. These were the high years of Japanese aristocratic culture, when the koto held a place in the home comparable to that of our harpsichord or piano, and the shakuhachi supplied the priestly instrumental music. A strict moral sensibility controlled the playing of both sacred and secular music, and the player's character was judged by his performance.

In this aristocratic, feudal culture the noble right of Prince Genji to seduce the innocent maiden, not always innocent, was endorsed by his preeminent taste and skill as dancer, poet, painter, chirographer, and musician. Her worthiness was determined by her skill and style in handwriting, musicianship, and ability to improvise verse. These qualifications of moral sensibility did not erase the guilt of the seduction. Genji traverses the long novel like an Orestes of shame.

Thinking of these ancient compositions we confirm our own tradition that the music is the judge of the performer. The critic mediates between music and performer, and his superiority is made evident only by his service.

From the entertainment side music that won't do what you want it has immediate disadvantages. A listener who has enjoyed in Rachmaninoff's C minor Piano Concerto the few unquestionably lovely minutes of communion between piano and orchestra and, recognizing, more or less, a couple of the principal melodies, expects and does not object to sit out the long stretches of boredom, heroics that come off only as a display of agility in the pianist, and harmonious noise (tones organized according to the

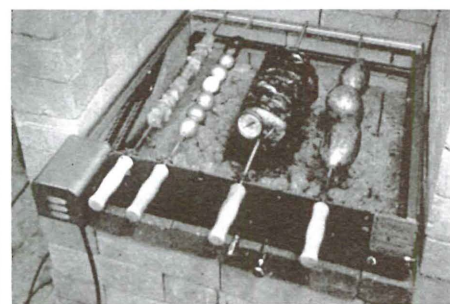


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principles of academic harmony which convey no structure or design either vertically or horizontally but are heard with acceptance simply because no part of the resulting sound is unaccustomed, as one listens to traffic) may complain at once of shock and boredom when exposed to the brief austerities of Webern. But music that won't do what you want it is the music that survives.

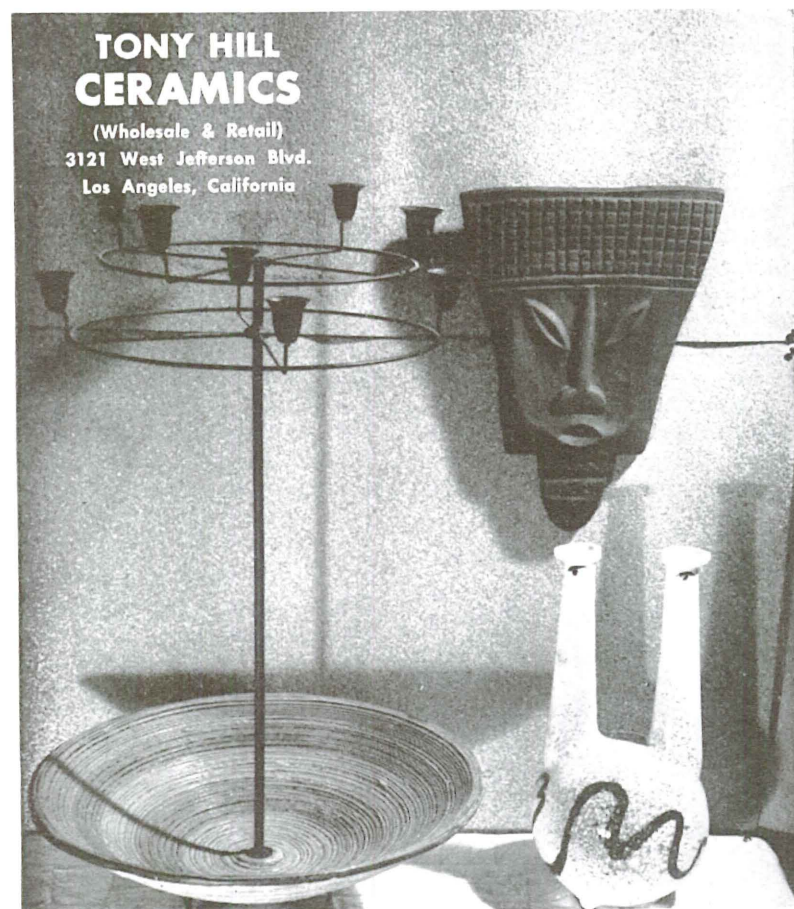
Harry Partch, whom I discussed in this column several months ago, has gone the whole way with musical intransigence. Therefore he has not been popular or successful and has had a hard time keeping money in his pocket. Partch has worked out by accurate study of the overtone series his own scale of 43 tones to the octave and therefore necessarily his own harmony, as much as he has of it. He has built his own instruments to play his music, devised his own notation, trained his own performers. He has also written the only compositions for his means.

Having thrown out every musical precedent except the overtone series and the voice, which eschews any imitation of song, Partch has had to build a style slowly, with many failures of judgment and what those of us who sit outside his labors and look on like to call good taste. Partch has never gone where we wanted him to, but recently he has composed and recorded for distribution two sets of dances for Plectra and Percussion Instruments that are really full-scale symphonies.\*

Throughout his writing Partch has used the speaking-chanting voice in every composition as a sort of psychological-esthetic defense against the claims of so-called absolute music. Now he comes forward at last with an instrumental style of his own, fully and intricately developed, in which the vocal vestiges of his defiance are no longer needed: amusing to the listener who knows nothing of the man, but to anyone who admires the music unfortunately embarrassing, as are also his pseudo-avant-garde, thumb-to-nose program notes.

Though strongly rhythmical, something between Leadbelly's twelve-string guitar and the Javanese gamelan, these symphonic dances live and thrive upon their instrumental sound, cunningly

\**Plectra and Percussion Dances: Castor & Pollux, Even Wild Horses, and Ring Around the Moon*, played and produced by the Gate 5 Ensemble, 3030 Bridgeway, RFD 67, Sausalito, California: a single LP recording, \$7.50.



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woven to produce marvels of interlocking and combined registers—tone without tonality but in no way atonal, because independent of our harmony—the wonderful deep resonances of his giant marimbas, the gong-like cloud chambers, the melting-bright sonorities of many differently shaped and ordered wooden blocks, the tingling of plucked metal strings, the micro-tonal melodiousness of guitar, cello, and harmonium adapted to play the 43-tone scale.

The musical design satisfies the first requirement that we make upon music of any length: it sustains itself, grows and develops and returns upon itself for continually fresh experience. It has also a more obvious manner of organization, involving recognition of melodic figures and fragments, even to the extent of some witty, extended, and micro-tonal variations on, of all things! *Happy Birthday to You*. Since it is possible to hear this music only by buying the recording, I highly recommend doing so. This also is music that goes where you don't want it, but after a little experience, unless you are as limited musically as Winthrop Sargeant, you will go with it where it wants you to go.

## 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.

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 1500, as follows:

Educational institutions, 225; Selected artists, architects & designers, 825; Organizations, publications, 100; Manufacturers & other business concerns, 350.

J.O.B. is in two parts:

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

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

#### I. OPENINGS WITH COMPANIES

**A. ARCHITECT-DESIGNER:** 1) Opportunity for young designer with Texas architectural engineering firm to be trained on the job to assume position of chief draftsman-designer, and to eventually supervise 10-20 architectural draftsmen; or 2) opportunity for chief draftsman-designer wishing to change present position. Interviews for this position can be arranged in Boston, June 15-19, 1954.

**B. ART DIRECTOR:** For a possible full-time or part-time opening with established Boston organization using a wide range of printed materials and publications, experienced art directors interested in sales promotional work and accustomed to working with a limited budget are invited to submit names and qualifications.

**C. ARTISTS:** Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resumé, please include academic background, positions held, area preference and salary requirements.

**D. ARTISTS:** New York group can admit a few more free-lance designers of medium and high priced draperies, wallpapers, plastics and decorative linens. Designs shown to stylists of both screen and roller print manufacturers. Art direction given.



**E. CERAMIC DESIGNERS:** Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. John Davis, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

**F. CRAFTSMAN-TEACHER:** Experienced potter needed to teach during summer months in craft centre located in Western Connecticut.

**G. DESIGNER—TWO-DIMENSIONAL:** A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 20-28, with good drafting and drawing ability for full-time staff position creating new designs for mass-production. Good leadership and pleasant working conditions.

**H. DESIGN TEACHER:** Canadian art college is interested in appointing to its staff a teacher in design who has a modern point of view and a knowledge about the application of design in various fields. Should understand ideas of space-volume design and have a sound theoretical and experimental approach to teaching modern design concepts.

**I. DESIGNERS—WATCHES, JEWELRY, PACKAGING:** An opportunity for a male or female designer with at least two years' experience in industrial design for full-time employment in the company's large design studio near Chicago. Should be a design school graduate; preferably with interests in metalworking, model-making, jewelry and working on small objects such as watch cases, dials, attachments, packaging.

**J. DIRECTOR OF STYLING AND HOME DESIGN:** A major company in the home furnishings field seeks an individual to be responsible for the styling, design, and coloring of the company's products and to head a department of approximately 20 people. A background in the design of such home furnishings as draperies, carpets, rugs, upholstery fabrics, etc., is essential. He will report directly to the top executives of the firm. Age requirements are from 40 to 50. Salary is to \$20,000 a year, plus better than average fringe benefits. Only unusually well-qualified candidates should apply.

**K. FLOOR COVERING DESIGNER:** New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall-coverings, or floor coverings and willing to visit factory periodically with design material, should apply.

**L. GLASS DESIGNER:** Excellent full-time, staff position as assistant design director of large Ohio producer of machine-made glass with established design studio. Requires administrative ability and experience in glass or ceramic design including shape, color, decoration, mould-work, model making, research and development. Travel allowance.

**M. GREETING CARD ARTISTS:** Boston card manufacturer needs artists for free-lance employment. Desirable characteristics: professional experience, proven talent, originality in design, mass-market appeal. Send sample of work to Editor, J. O. B.

**N. INTERIOR DESIGN—SALES:** Well-known furniture manufacturer wants young designer-salesman for full-time employment in showrooms following introductory training in company's factory. To design showroom installations and sell to decorators, etc.

**O. MODEL MAKER—SPECIAL DESIGN:** For mid-west manufacturing firm. Directly responsible to Special Design Engineer. Would work on advanced design projects only, mostly home appliances. Must be versatile and capable. Salary open, based upon capabilities of individual.

**P. PACKAGE DESIGNER—PART-TIME:** Folding carton and container manufacturer in Boston area needs creative free-lance designer with packaging experience. Must be strong on lettering and design. Knowledge of merchandising would be desirable. Ten hours or more of design work per week.

**Q. YOUNG DESIGNERS:** "Living for Young Homemakers" and the Akron Art Institute announce the 2nd Young Designer, 1954 program. The purpose of this program is to seek out and encourage promising young designers of furniture, decorative fabrics, lamps and lighting fixtures. Information sheets can be obtained from "Living for Young Homemakers," 575 Madison Avenue, New York 22, New York.

## 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:** Yale graduate with three years of design experience desires an opportunity to work in South America or Europe.

**B. ARCHITECT-DESIGNER:** Searching for connection in Mountain States-Pacific Northwest leading to permanent association. Sixteen years of



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**C. ARCHITECT-DESIGNER:** 13 years' diversified experience in every phase of design and construction of industrial, commercial and residential building, with integrated interest and experience in product, graphic, furniture design. Wishes to exchange limitations of five-year-old private practice for challenging position in business or industry, offering opportunity for creative thinking and design. Willing to travel.

**D. ARCHITECTURAL DESIGNER-DRAFTSMAN:** Degree and five years' experience in schools, apartment houses, stores, and homes. Desires position with small firm in the West. Will consider relocating abroad. Married, age 32. Resumé upon request. Alexander Demetriou, 509 Second Street, Brooklyn, New York.

**E. ART INSTRUCTOR:** Basic design and color, painting and drawing. Studied at Black Mountain College, North Carolina; five years' teaching experience, various exhibits. Desires position in college or art institute with progressive orientation or opportunity to develop same. Age 33.

**F. ARTIST-DESIGNER:** Desires position with art dealer, museum or gallery. Will travel. Basically a painter with experience in ceramics and 2 years' designing animated audience participation exhibits for travel. Diorama expert. Studied Alfred and Columbia Universities. Age 25.

**G. ARTIST-TEACHER-DESIGNER:** Single, 29-year-old veteran of World War II, University of Kansas graduate. Knowledge of color, design, sculpture, textiles, wallpaper. Willing to learn and work for a future position. Charles Barksdale, 1906 Tennessee Street, Lawrence, Kans.

**H. DESIGNER-COMMERCIAL ARTIST:** Academic background in fine arts. Desires contacts with companies or individuals needing free-lance art work, designs for wallpaper, drapery and fabrics; also pen and ink illustrations and designs.

**I. DESIGNER-TEACHER:** 12 years' New York and California experience in contemporary furniture and interior design; teaching two and three-dimensional design; knowledge of modern painting, experimental film, etc.; work and essays published. Seeking teaching design work, preferably in small college art school. Will move anywhere; Mid-



West, South preferred. Married, male, veteran, 2 children, age 35.  
**J. DESIGNERS:** 3 industrial design school graduates with diversified experience have formed a design organization. Experience includes small home appliances, interiors, styling, packaging, and designing for sheet metal products. Desire work in all phases of product design. Portfolio and added information upon request. "M" Associates, 210 West Waverly Road, Glenside, Penna.

**K. GRAPHIC ARTIST-PAINTER:** Graduate of School of Museum of Fine Arts, Art Students League, B.S. Tufts College. Experience teaching art, T.V. graphics design, and display. Desires challenging position in Boston area.

**L. INDUSTRIAL DESIGNER:** Qualified for executive-level position as director of a design department for a manufacturer or as director of a branch office of an industrial design firm. Comprehensive experience includes product design, packaging, specialized architecture. Good knowledge of sales, merchandising, management. Geographical preferences: Chicago, Los Angeles, San Francisco.

**M. INDUSTRIAL DESIGNER:** Diversified experience in design and fabrication of watches and attachments, silverware, holloware, stainless steel, glass, ceramics, plastics, precision instruments, furniture. B.F.A. in industrial design. Mechanical aptitude. Proven administrative ability. Desires staff position or as consulting designer. New York, New England or Philadelphia area. Married, age 31.

**N. INTERIOR DESIGNER:** Pratt graduate in 1952. Creative young woman desires position as interior designer with architectural or design office. Portfolio-drafting, perspectives and renderings. Or desires association with manufacturer as stylist and color-coordinator. Seven years' interior decorating experience. Will relocate. Salary open.

**O. PRODUCTS DESIGNER:** Graduate of Institute of Design desires position with prefabricated house manufacturer. Two years' experience in architecture and construction. Prefers New York or Boston area.

**P. PRODUCT DESIGNER:** Over 24 years' experience in product design for mass production of metal goods, advertising art and display production, technical illustration, supervision. Age 44, married, 3 children. Will relocate.

**Q. SCULPTRESS:** Art school graduate with 6 yrs.' clay modeling experience with large industrial firm desires position to use training in progressive firm. Age 30.

**R. STYLIST:** Two-dimensional designer is interested in staff or free-lance work in New York area. Background includes five years in teaching, three years as textile designer, two years as director of art gallery. Experienced in jewelry, greeting cards, advertising layout. Female.

**S. TEACHER-CERAMICS:** Interested in permanent connection for summers for a small factory on a retainer basis at two months' salary per year. only. Ideas, designs, styles, restyling of ceramic lines. Would work. Prefers Southeast.

## DESIGN IN SCANDINAVIA

(Continued from Page 18)

pulled out and placed as table tops on three bases. Each carton contains all the objects for one showcase and for three tables, in addition to the hardware and special shelves. The carton is the only part of the whole box which has to be stored. For the top of each showcase a plexiglass panel is used. The panels and the respective showcases are marked with corresponding numbers. From holes in these top panels shelves are suspended with pins. The plexiglass tops and the clear glass side panels are shipped in separate boxes. The table tops are fastened to the bases with spacers and screws. Vulnerable objects can be protected by a sheet of plexiglass fastened with double spacers. Low, vertical plexiglass panels, which are held by slits in the spacers, give protection to the sides. The freestanding screens, either single or double, are safely supported by a scaffold at each end and by a simple hook connecting the top frames. Objects can be displayed either on shelves mounted directly on the panels or framed by cut-out openings against a recessed back panel. Each screen can have a nail attached at the top edge for the hanging of textiles. The quality of shape and material of the objects exhibited is emphasized by the precision and simplicity of the exhibition units. All objects are secured to the table with double-faced tape. All furniture is shipped in special packing cases which can be disassembled into two podiums and four sidewalls. These sidewalls and the hardware of the boxes are one of the few parts which have to be stored during the exhibition. The furniture is held inside the boxes with straps.

## NOTES IN PASSING

(Continued from Page 13)

way of using them. There is a right way to dip a brush in colour, to paint so as to avoid blobs of water or patches of dry paint, to use a chisel without hurting oneself. Colour must be of the right consistency to spread correctly when applied; the master must teach innumerable small technical details in order to save time . . . and materials.

He will teach the use of tools, but not the work. Can a child's drawing or painting be called his "work"? Work implies intention, effort, will-power, conscious responsibility and many other qualities which it would be premature to demand from a child at this impulsive and unstable age, but which will be expected of him later.

Creative expression provides a field in which the child develops his unconscious artistic qualities but where he can also learn to develop his character. He can be taught to persevere in his efforts, not to be easily satisfied with them, to set himself high standards, to be honest with himself, and this is where the educator is needed.

Should a competitive spirit be encouraged in children? I think there should be neither competition nor marks. Each child should learn from his own experience and follow the laws of his own development.

Should copying be forbidden? It would be useless to forbid it, since at this age the child is, consciously or unconsciously, an imitator, but his own creative expression is enriched by his borrowings, for he assimilates them and makes them his own.

What in fact do these first efforts of his represent? The character of his drawings remains the same as in the preceding period—in other words, drawing for him is a game, into which he throws himself on the whim of the moment, covering sheets of paper with confused, incoherent scribbles, repeating the same shapes over and over again, or juxtaposing objects at random; but the difference is that he now begins to aim at something more coherent and significant.

This is the age of avid enthusiasms and thrilling discoveries. He begins to draw everything he sees. And the shapes he uses begin to vary, come to life and take on human semblance.

He begins also to be accurate and takes pains to be legible and wants to be understood. Imagery will be born, with the help of finer instruments and materials that are more appropriate and flexible, and so lead on to stricter perfection.

Differences begin to appear in the symbol for a human being which the child draws, differences of sex and age. Heads are covered with manes of hair; humanity is divided into those wearing skirts and those wearing trousers. Everything he draws now has a kind of life of its own.

Very soon the child throws all restraint to the winds and oversteps the bounds of prosaic reality to revel in the crazy realm of wonderland, of the strange and the funny and the marvelous. His men have two heads; the horses lay eggs. It is as though he felt the need to try out his new weapons, and test his own strength. And his strength lies precisely in his blissful unawareness of rules.

He now knows of course, that the objects he is drawing belong to the supernatural and he himself laughs at what he is doing, whereas, at an earlier stage he found no cause for amusement in the distortions he inflicted on his figures in an effort to copy from real life.

Inconsistencies of scale, with abnormal enlargement of certain parts; transparent drawings showing the insides as well as the exterior and, above all, neglect of perspective are not, strictly speaking, errors. In fact, they can only be called errors with reference to photography, but who would accept that as a standard?

The child's first attempts to represent what he sees usually begin at about the age of eight or nine, a transition period, during which he draws partly from memory and partly from imagination and observation. Gradually, he begins to aim at accuracy and a life-like resemblance; he becomes the slave of his eye.

While he still clings to his old primitive drawings, he now feels the need to base them on reality, and he therefore turns to the external world for first-hand information. Provided his desire for self-expression has never been repressed, he will now do this entirely spontaneously. It is possible though that school lessons and the development of his reasoning and critical faculties may have killed his spontaneity.

Hitherto, there has been a fertile dualism between play and reality. Now it seems as though reality will win the day. Play has lost its enchantment and the child begins to worry about visual realism.

His creative expression is affected by this change and the ideas and information he is acquiring invade his drawings. The objects conform to a single scale of values. Details that formerly were enlarged as the fancy took him, haphazard and with gusto, poetically scattered over the paper, are integrated in the whole, making it accurate but more commonplace. The child's poetic vision of his world gives way to a rational vision.

At this stage he takes a new step forward in mental development. His critical sense is born and an analytical spirit gradually replaces syncretism and universalism. The manual and visual skill he has acquired incline him to repetition, to superfluities, to effect for effect's sake, with the result that his creative expression becomes stagnant or even recedes. This is the moment when he needs a motive for self-expression. He takes a liking for illustrating stories, anecdotes, his own experiences, any set subject needing an external compulsion to unleash his creative mechanism.

The golden age of plastic expression is over; it has been replaced by what may be called the academic approach. If left to himself at this transition stage, he may well lose his first flush of confidence. Up to this point he was only dimly aware of his own awkwardness, but now the veil has fallen from his eyes and looking at his drawings impartially, he realizes that he is helpless to represent what he sees. The little world of his imagination is crumbling about him.

It is very necessary to guard against the child becoming discouraged by helping him to get away from those ready-made formulae which he repeats now without much conviction. His logical faculties must be appealed to and the subject must be discussed with him, by questioning him about the difficulties that hinder him. It is important, above all, that the child shall not be inhibited because his drawing is incorrect and does not agree with objective reality.



Ready-made solutions, on the pretext of helping him and saving his time, must be avoided at all costs. He does not need to be given ideas. The value of self-expression is not proportionate to knowledge and dexterity. There is a problem to solve, and the child must be made aware of it and know that he has to solve it for himself.

The teacher must therefore intervene, but he will have to exercise consummate tact and skill to avoid pushing the child into the facile course of purely realistic photographic representation, devoid of all emotional significance.

It is vital not to destroy what has already been built up. It is at this period, in fact, at the age between 6 and 10, that the child's individual instinctive bent, an integral part of his emotional make-up, and one which is to determine all aspects of his future life, practical, emotional and intellectual, first comes to light, and begins to develop towards self-realization.

In order to achieve this aim, Pestalozzi once said, the teacher's approach, more especially when dealing with the subject of creative expression, must be that of a gardener rather than a potter. Expression is essential for the fulfilment of the ego; but there can be no fulfilment under constraint, or by copying a compulsory model.

The child can of course learn to imitate, but imitation can never teach him self-expression. Instead, he learns to give the appearance of self-expression, and—which is dangerous—to cheat, and play with something that has no substance, escaping from his ego, depersonalizing himself. When this happens, his sole desire will be to lose himself in the crowd, which will think and act for him.

Effective knowledge is measured not by the bulk of information acquired, but by the use made of it, and the results obtained. The first effective act is that of the small child who succeeds in expressing himself in some concrete material, and experiences the satisfaction of doing so. Apart from the accruing benefits of knowledge and skill, the experience of creative expression contributes to develop, on both the conscious and the subconscious plane, the qualities of initiative, will-power and a desire for self-fulfilment, which will come to fruition in the grown man.—PIERRE DUQUET.

## 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

• (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-burner Tempa-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.

### 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, squeegie; 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.

### 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.—Rugrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

### FURNITURE

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

English hawthorn, American walnut, 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.

(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.

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

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades graphic art books, ceramics, greetings cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, ARizona 7-7202.

(201A) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Dotten-Duten, etc. Office Interiors also represents the Los Angeles office furniture, designers and manufacturers, Feldman-Seljé. Spacious showroom (9000 square feet). Modular groupings, arranged in the best contemporary tastes. Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Admittance by special professional card; available to designers, architects, decorators, members of the office furniture trade. Office Interiors, 8751 Beverly Blvd., Los Angeles, Calif.

(207a) Contemporary Accessories: Complete lines featuring imported dinner-

ware, stainless steel flatware, and glassware. Large selection of domestic accessories, including Heath stoneware, table lamps and many others. A really fine source for the best in accessories. THE SHOP, Carroll Sagar & Associates, 9024 Beverly Boulevard, Los Angeles, California.

(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.

### HARDWARE

#### CONTEMPORARY LOCKSETS:

(204A) New Kwikset "600" line to serve the finer homes and light commercial building field. The new Kwikset "600" is a cylindrical lock, stamped from heavy gage steel and brass, precision fabricated, and hand finished to a jewel-like brilliance in polished and satin brass, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwikset locks are well planned for both fine home and multiple dwelling developments.—Kwikset Lock, Incorporated, Anaheim, California.

### HEATING & AIR CONDITIONING

(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.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating

## CONTEMPORARY HOMES

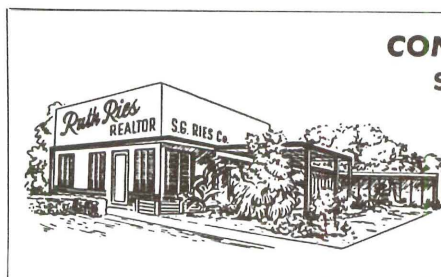
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System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—The Lennox Furnace Company, Marshalltown, Iowa. Mr. Ray Champion.

• (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.

#### LIGHTING EQUIPMENT

(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.

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

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

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

#### MISCELLANEOUS

(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 Safway Scaffold, Inc., Tunnel Ave., and Beatty Rd., San Francisco, Calif.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 646 High-tree Road, Santa Monica, California.

(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.

#### SASH, DOORS AND WINDOWS

(207) Ador Sales, Inc. manufacturers three types of stock sliding doors with new and unlimited advantages of design versatility and installation adaptability. Correctly tensioned. Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other sliding glass doors plus all aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode

and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26, MADison 6-5331.

(207a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

• (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.

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

#### SPECIALTIES

(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.

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

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles.

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

#### STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products; available now a complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an ir-

regular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Other products: Slumpstone Structure—hollow concrete block, irregular texture on both sides,—for adobe or stone appearance at about half-cost; Terrace Stone—paving stone, irregular, indented lines and small holes on the surface—can be waxed; Standard Block—architectural, four-inch high, loadbearing hollow concrete block. These products available in many interesting new colors, with special colors available on order. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

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

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered 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.

• (146a) Fiberglas (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 Fiberglas Corp., Toledo 1, Ohio.

(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.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

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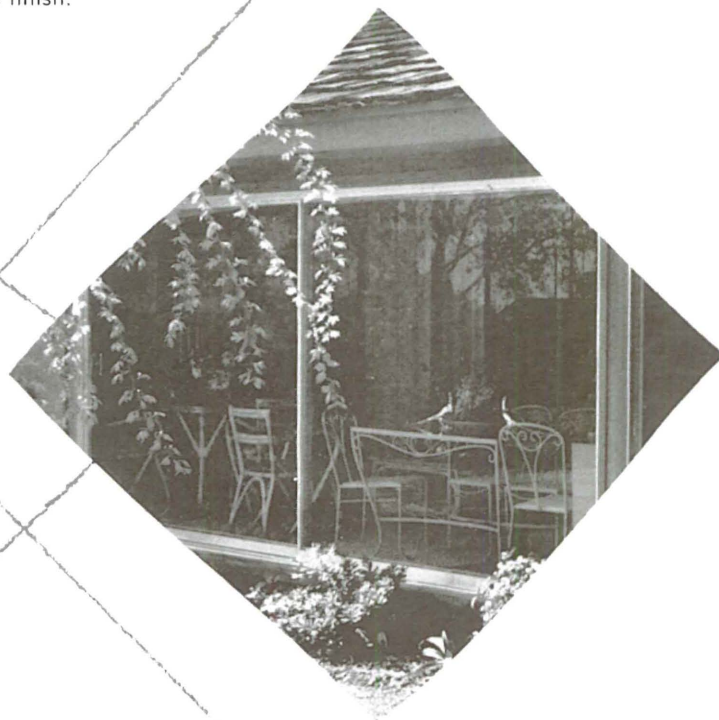
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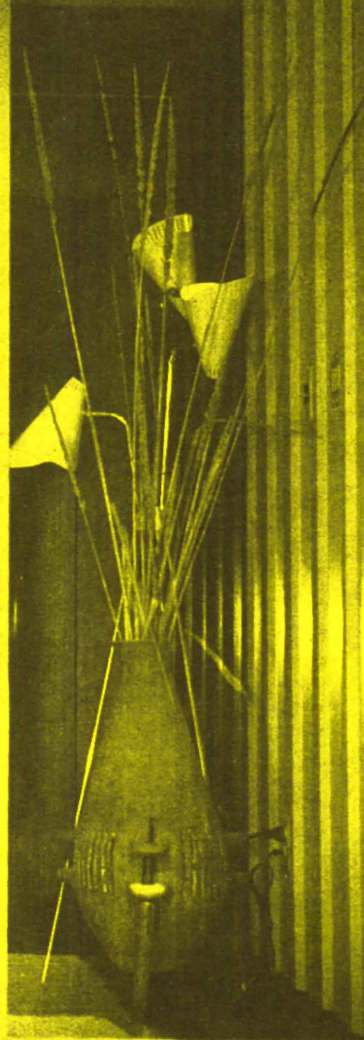
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