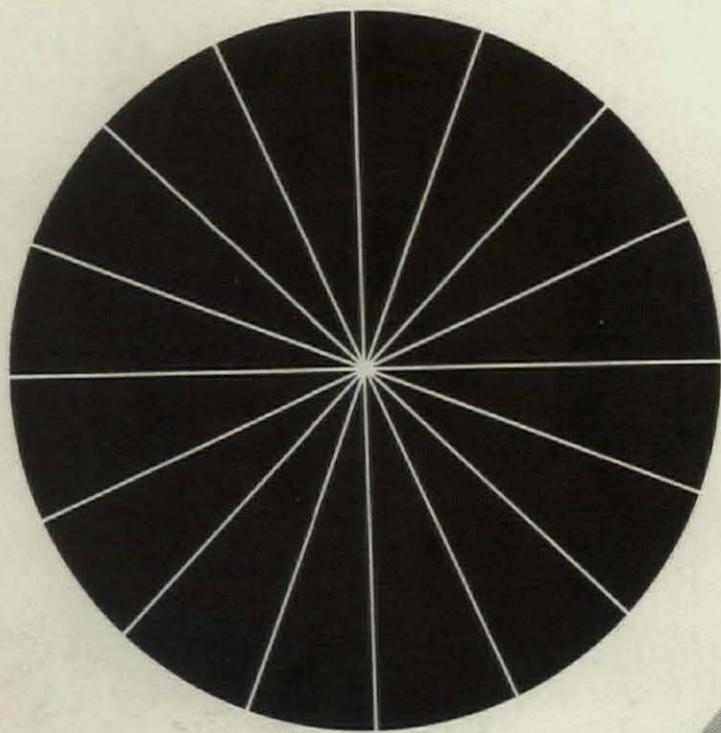
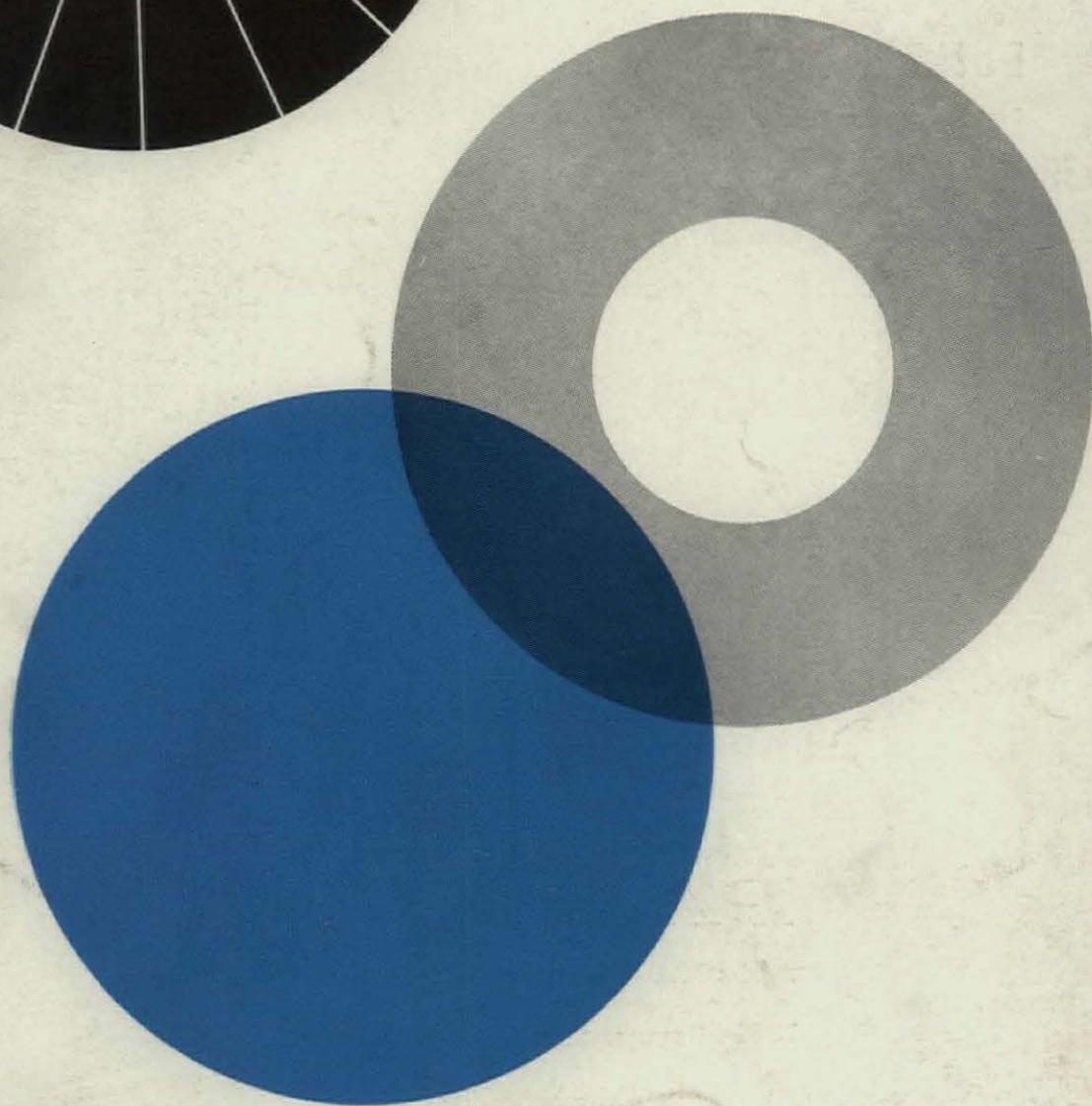


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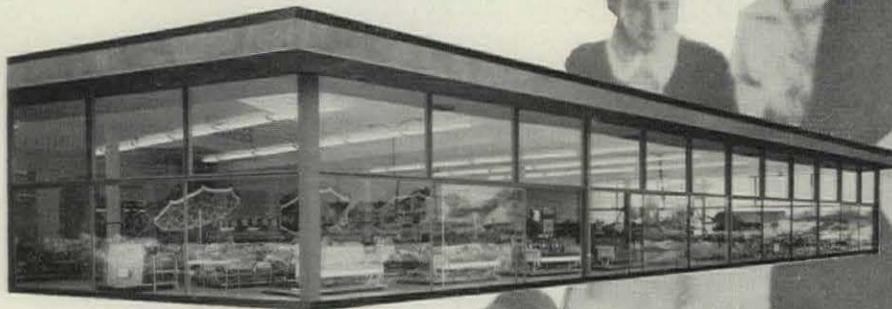
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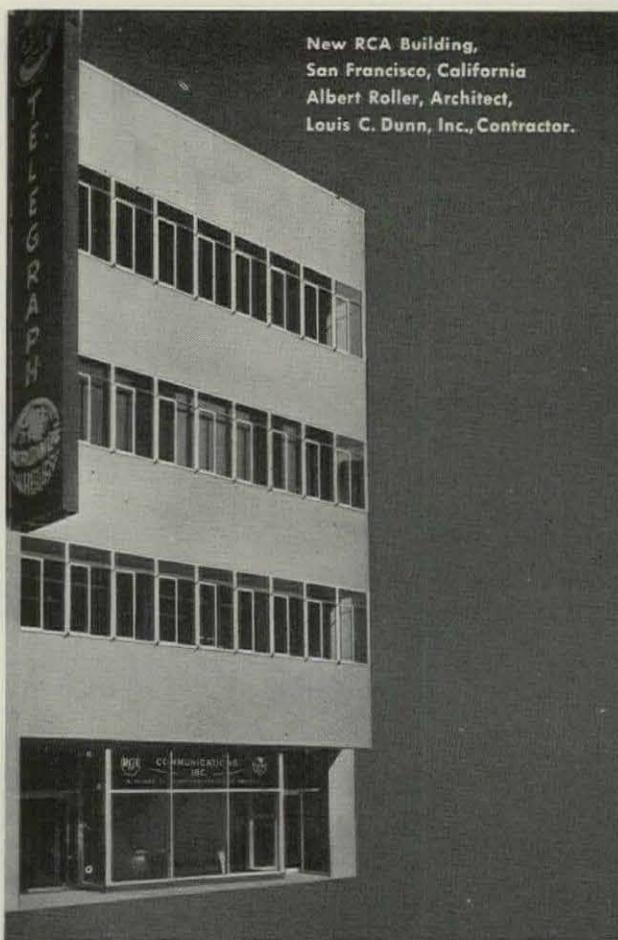


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DOMENICO SCARLATTI by Ralph Kirkpatrick: Princeton University Press, Princeton, New Jersey, 1953; \$10.00

"All of us . . . have been guilty of playing Scarlatti too fast . . . I recently heard for the first time a phonograph record of a Scarlatti sonata which I had made ten years before. All had been sacrificed to an exciting display of crisp and brilliant keyboard virtuosity. The entire character of the sonata, all that would distinguish it from dozens of others played in that fashion, was missing. I cannot deny that it was exciting, but in such a superficial way, applicable to almost the cheapest music, that it would seem unnecessary to sacrifice good music for such a purpose."

"All of us, especially the young," was what Ralph Kirkpatrick wrote, but I could not leave that statement, so qualified, at the head of this article. For several years I have been waiting in hope that sooner or later, perhaps through the devoted researches of Ralph Kirkpatrick, the scum of exhibitionistic piano-playing, the inconsiderate and distorted editing, the entire superficial and misunderstanding treatment that for a century has obscured Scarlatti's music would be cleared away; that the 550 keyboard sonatas which are Scarlatti's legacy to the world would be revalued and estimated at their true worth.

I could not say surely what that true worth would be. Like most of my generation I had scarcely a bowing acquaintance with this music. The complete Longo edition of the sonatas was out of print and unavailable. Some volumes I could borrow; some sonatas I copied; but I could not break through the externals of this art to recognize it in its native idiom and dress. There was simply my conviction that nearly everything, editions and performances, was seriously wrong. Only one player, to my knowledge, the indefatigable Landowska, had dug deeply enough into this idiom to find that it is Spanish, to hear the heavy thrumming and dissonances of the guitar, the castanets and mandolins, the bands and trumpets of the processions, the languor and melancholy of the slow songs.

Then the Longo edition, all eleven volumes, was reissued, and volume by volume I began to buy it. Excitement mounted, but also discouragement, for this edition too was a morass of editorial markings, footnotes showing original measures more drastically musical than the amended version, acciacaturas wiped out because the editor claimed they were unsuitable for piano, slurs, staccatos, and octaves which might or might not be in the original text. It was, for all the obfuscation, Scarlatti's music and enough of it, so that by persistence one could at last begin to penetrate it with one's own hands for one's own ears.

Meanwhile Ralph Kirkpatrick was continuing his patient travels and researches. One heard that he was bringing out a new edition of the sonatas, that he was setting them in chronological order and in their original grouping. Sooner or later would come the awakening. It's odd how a crowd of us will hesitate at the door of some composer, waiting for a more courageous person to knock and walk in ahead. His daring stirs our enthusiasm: of a sudden we are all connoisseurs.

Would Kirkpatrick give us the notation as he found it? Would he tell us the facts about the music as he knew them, as well as his opinions? Did he, being a modern harpsichordist, limited like most modern experts in old music to hearing from the nineteenth century backwards, did he dare—was he able—to tell us how this music should be played? How much would he be able to add to the shadowy biography of this most real and live composer, beyond the collection of gossip and eighteenth century reminiscences which are all that remain to tell us of the living man?

I am now ready to assert that Kirkpatrick has done everything and more than could have been expected of him. Chapter by chapter, with much painful rewriting and excision, he has put together a study of the Scarlatti sonatas and their surroundings that overcomes nearly all objections. More, in spite of the labor which has gone into it, the book is written with a freshness, precision, eloquence, with a virtuosity of language that sets it apart from the majority of scholarly musical texts. Only the biography remains incomplete, and that, he informs us, after the most determined effort that it should be otherwise, will probably remain our

extra-musical knowledge of the man. Even the one certain contemporary portrait was sold by the Scarlatti family early in this century, and the present owner is unknown.

Background, surroundings, and other faces in the contemporary scene have been painted in with most careful drawing and delightful color, but there is no figure in the foreground. Scarlatti the man remains anonymous, what to judge by the nothing he had to say about himself he would prefer to be, the composer of his music. That too would have been lost to us, all but a fragment, if at the age of 67 Scarlatti had not been ordered to write out his sonatas, or submit them for copying, since no original exists in his handwriting, by order one must presume of his beloved mistress and pupil, Maria Barbara, Princess of Portugal and Queen of Spain.

"Reader, dilettante or professor, which you may be, do not wait to find in these sonatas the profound artist conception, but rather the ingenious humor of the art, which will train you to frankness with the harpsichord. Neither view of interest, nor aim of ambition, but obedience, moved me to publish them. Perhaps you will find them agreeable and then I will be even more willing to obey other commands, to favor you with more simple and varied style: therefore show yourself more human than critic and then your pleasure will increase. . . . Live happily."

So, rather quaintly, the publishers of the Longo edition put into English Scarlatti's preface to the first collection of his sonatas, mildly called *Exercises*, which appeared when he was 53, dedicated to his lady's father, John V, King of Portugal, to whom, after many compliments, he returns this portrait of the Royal Daughter: "But what expression of thanks shall I find for the immortal Honor vouchsafed me by your Royal command to follow this incomparable Princess. The Glory of her Perfections . . . redounds to that of the Great Monarch Her Father. But your humble servant participates in it through that Mastery of Song, of Playing, and of Composition, with which, surprising the wondering Observation of the most excellent Masters, she makes the Delights of Princes and of Monarchs."

The words redound to the glory of the Princess, but the language tells us more than all else we have of the man who wrote the sonatas. He was a man of limited vision and limited ambitions,

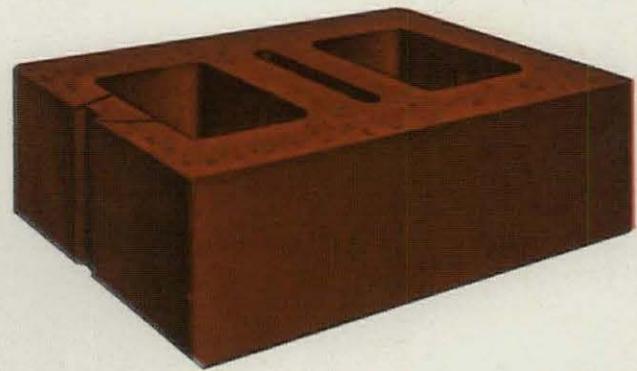
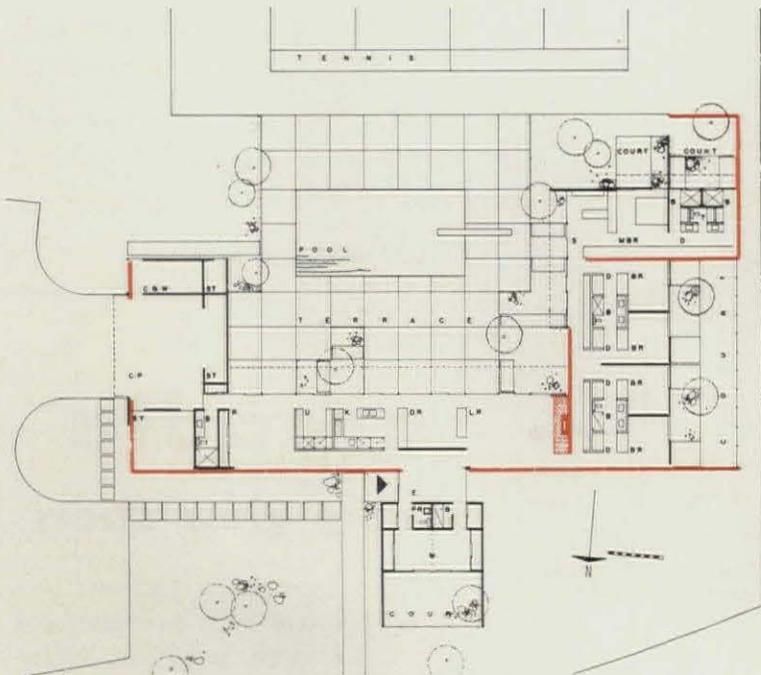
proud but contented and obedient and not a courtier, one who lived in music but did not display himself in it, who knew his station but through the language of subservience proclaimed himself the Queen's friend rather than her servant, to whom in that artistically brilliant but decaying court the Queen turned for companionship. Light, witty but not frivolous, a master of the keyboard, he could appreciate most where she had most to give, where she was not royal but gifted, at the harpsichord.

Master of music at the court was the castrato Carlo Broschi, under the name Farinelli one of the most celebrated singers in musical history. A temperate and generous nature, he did not divert all musical activity towards his own aggrandizement but sang only in private, serving publicly as impresario of the court theatre. It was an amazing theatre, decorative and unreal as its court, entirely given over to a fantastic elaboration of the artificial, the hand-painted backdrop that opens to reveal a vista of the real court gardens with illuminated fountains and exploding fireworks. Nothing that was true in knowledge or experience could be attempted on that stage; behind the facade ruled melancholia turning into madness; outside, barred only by the royal doors, revolution ripened—not the ideological revolution that grows upon new ideas of order in prosperity but the squalid insurrection without hope or purpose that roots in barren poverty and disease. Within the walls of the royal palaces, Aranjuez the garden palace in the springtime, fountainy, rococo El Granja in the rough Guadarrama mountains during the summer, the Escorial, "vast and sombre monument overlooking the great plain toward Madrid," for the autumn, Buen Retiro at Madrid for Christmas, and the nearby Pardo for the winter, Farinelli, Scarlatti, their royal mistress, the sickening king and music-conditioned court made music privately for their own pleasure. All evidence convinces us that here, at least, Scarlatti, who appears to have made no contribution to the public festivals or the theatre, was received in musical equality.

For so many years the court subsisted on melody and harmony, excluding reason. Then Scarlatti died; the Queen at last died in great agony; the King was carried off mad irretrievably. Music and Farinelli together were dismissed from the successor court. One

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can imagine for how many years the rational but tuneless heir had been suffering exquisite boredom.

Whether the great bulk of the surviving sonatas was composed by Scarlatti to the Queen's order towards the end of their long musical companionship; whether for some reason quite beyond our ability to explain—Kirkpatrick speaks of it as a second adolescence, at more than sixty years of age!—Scarlatti ripened to an unparalleled fecundity of independent composition; or whether many sonatas written during the years of courtly service were at last formally copied and gathered together for the Queen at this time we cannot tell. My own simple guess would be that the Queen, grown too portly and old to continue actively playing, turned over the collection of manuscript sonatas to a copyist for reproduction and preservation. The bundle of original manuscripts, no longer needed, may have been laid aside and afterwards destroyed during one of the many turnings over of the royal archives. Or it may still exist.

The sonatas remain, in the hand of a copyist, showing no indication or date of origin. No manuscripts of them have survived which show Scarlatti's hand. Apart from the *Exercises*, copied for John of Portugal in 1738, there are thirteen volumes copied out for the Queen between 1752 and 1757, and two preliminary volumes copied in 1742 and 1749. After the Queen's death these fifteen volumes were bequeathed to Farinelli, who carried them to Bologna. In 1835 they were placed in the Biblioteca Marciana at Venice. Another fifteen volumes, the work of the same copyist, largely a duplicate of the Queen's set, now belongs to the Biblioteca Palatina at Parma. A set of 349 sonatas is in the Universitaets-Bibliothek at Muenster. Still another, of 308 sonatas, once belonged to Brahms and was given to the Gesellschaft der Musikfreunde in Vienna. A few scattered sonatas are in English libraries. Others have been retrieved from the collections published during the eighteenth century by Scarlatti's English admirer, Roseingrave, and by Boivin. In a footnote Kirkpatrick gives the number of surviving sonatas as 544; but Longo lists 545 numbers, and the "K" numbers of Kirkpatrick's own enumeration run to 555.

How are we to condemn that culture, if it echoed the artificiality

of the court of Louis XIV in France, model of all eighteenth century royal extravagance, without the substance? Of our own culture John H. Herz, writing in *The New Republic*, March 15 of this year, remarks: "Even the genuine work is deflated when experienced out of its due place in time and space. Toscanini as backdrop to dinner enjoyment; or even a 'live' performance of the St. Matthew Passion to which you go at any old time instead of Good Friday. Because in that case it is no longer part of a tradition. It can no longer make 'epoch' in your own personal history; you have none."

The music-enclosed court of Maria Barbara lived as if it were apart from time and history, indifferent to any external relationship except the rule of appearances. Its art was meaningless, its literature non-existent. Yet in these surroundings the devoted craftsman Scarlatti conceived and carried through a creative project of such exemplary and even-handed workmanship that we may say of at least 400 of the surviving sonatas, not one of these is better or worse than any of the others by more than a small and indeterminate margin. If we begin with a few preferences, we shall end by breaking them down in favor of a hundred. If we accept Kirkpatrick's decision that certain volumes of the collection contain more worth preserving than certain other volumes, we shall be hard put to it, as we read through the books of Longo and ascertain the place of each sonata in Kirkpatrick's order, to agree with his opinion. Only today, running through the first book of Longo, I found myself applauding as masterpieces of utmost maturity sonatas which Kirkpatrick describes as scarcely free from the swaddling bands of continuo harmonization.

I shall not say that those which most delight him leave me cold. I can rise to his heights with equal enthusiasm, but at this point in reading, with my more limited experience, I do not find myself able to accept his qualifying limits. The hundreds of sonatas, that formerly sounded nearly all alike, now glow and glitter to my listening like warm diamonds. I would not turn to them for consolation or for a renewed understanding of the humane prospect, secular or sacred, as I return to Couperin or Bach, or for that profound reciprocity of emotion with emotion that I expect from Haydn or Schubert. They are not affirmative like Beethoven or Schoenberg

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or dark beneath the surface like Mozart or Bartok. The great line of Byrd is not in them nor the rhetoric of Brahms. Here rather is the full-grown Debussy of the Etudes, an unfailing Liszt, a Field of innumerable Nocturnes, a Chopin almost without sentiment.

Scarlatti is a romantic-impressionist, inventor and fulfiller of small, lucid forms. His art is the record of a composer who, although he passed his life at court, was never confined there. His music preserves the proud culture of a proletariat, its songs, its bands, the thrumming and tinkling of its guitars and mandolins, the vibrating castanets, bird warblings and human voices, the cries and trumpets of the religious processions, the strong accent of the dances, the fountains and facades of decorative royal parks which could be seen by many, but none of the despair or mockery within or outside of these royal preserves. It is a music of almost unfailing authority, delight, and color, tinged with the melancholy of observed beauty, the romance but not the misery of the folk.

Scarlatti is rather like Ives in his ability to see by ear, instead of trying to reproduce by musical language or symbolism what the eye sees. But his sight is purer, always in sound and never representative. Like Stravinsky he catches the musical shape of the gesture and gives it to us objective of its thought content. But he is even more objective, more impersonal than Stravinsky. He is all style, without wavering towards expressionism, without temptation to convey meaning. Himself isolated in a culture antagonistic to any true contemplation, he found his contemplation like an idyll of freedom in the wisdom of the senses, purified of any imposed meaning or emotion. He is therefore utterly remote from the romantics, whom superficially he so much resembles.

His father, Alessandro Scarlatti, stands for us as the chief composer of the first period of Italian popular opera, an art as purposeless and meaningless as our own musical comedy, its music designed to serve merely as a background of attention, to articulate stage scenery and the procession of stage groupings, to lend by melody, harmony, and declamation a glamor of feeling to words otherwise sterile, stilted, and without expression. The religious music was more serious in its intention, though it fell upon sensibilities as blunted. Society chatted and flirted alike through opera and mass.

One notable distinction must be mentioned. This, good or bad, was the music of society—all society, whether in the box, the gallery, or the pit, in choir or nave. It did not, like our own popular music, disown, however it may have vulgarized its origins. Palestrinian polyphony gave authority to the shaping of its parts; Frescobaldi and Monteverdi articulated its members. Yet there was in this society a smaller group of genuine music lovers, for whom Alessandro Scarlatti composed the multitude of his chamber cantatas, almost as many in number as Domenico Scarlatti's sonatas.

While the career of Alessandro Scarlatti alternated between Naples and Rome, Domenico wandered farther afield, to Venice, as some say to England, though Kirkpatrick and the evidence deny it, to Portugal, and at last to Spain, where he went in the train of his beloved young Princess at her marriage. Few of his compositions have survived from these earlier years, and what we have shows only a pallid shadow of his father.

Though primarily a composer for voice and orchestra, Alessandro wrote a considerable amount of keyboard music, mostly short pieces tame and conventional in outline but allowing the performer a wide latitude of embellishment. Slow movements and arpeggiated interludes serve merely as articulated skeletons upon which the player improvised to his own taste; rapid movements show more detail. One Toccata by Alessandro stands apart from the others by reason of its greater length, with several fully composed toccata sections and a brilliantly witty fugue divided by slower interludes, plus 29 variations on the well-known *La Folia*, origin of more than a hundred sets of variations. This would be one of the tempting larger items of the keyboard repertoire, if it possessed dramatic outline or a satisfactory finale.

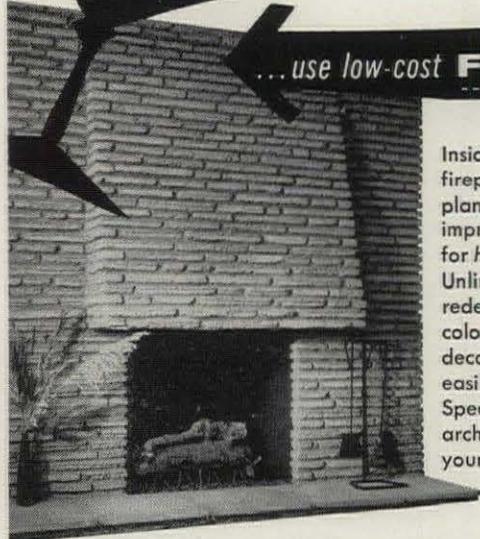
In none of the Italian styles did Domenico leave any memorable music. Drilled as he must have been in keyboard improvisation of this order, and a notable performer from his youth, according to the testimony of all who heard him including Handel and Roseingrave, Domenico spent the greater part of his mature years in search of a style, and when he found it never departed from it. Only once more, at the end of his life, did he desert the harpsichord, to compose, as if it were to be his passport into heaven, a *Salve Regina* for soprano and strings.

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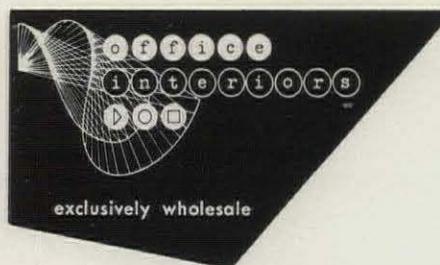
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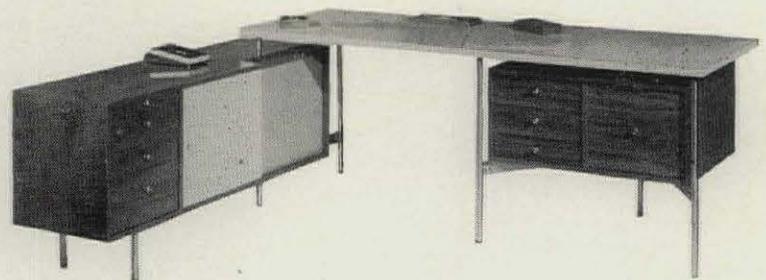


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For the rest there are the sonatas. To these Mr. Kirkpatrick has devoted some of the best thinking and writing that I have read in any recent book on music. One chapter, as easy to read as it must have been difficult to compose, describes the sonatas in their origins, the arrangement of them, and the growth of Scarlatti's style. This style in its earliest phases resembled that of his immediate predecessor, Bernardo Pasquini, suave, conventionally figured, tonal, and relying for display on such effects as improvised arpeggiation. A more pervasive influence was that of Frescobaldi. Mr. Kirkpatrick tells us: "Frescobaldi and Domenico Scarlatti had in common a thorough schooling in Palestrinian counterpoint, a virtuoso temperament, and a love of experiment. Frescobaldi's experiments in chromaticism and bold harmonies are founded on the church modes; but in the same inquisitive and adventurous spirit that sought to expand the language of tonality appears in Scarlatti's music. Although Frescobaldi's variations betray a specific sensibility to certain idiomatic sound effects of the harpsichord, his prefaces and the freedom of embellishment current in his time (the Italians almost never indicated their embellishments with any completeness) indicate that few of his most striking harpsichord effects were called for in the notation; they were improvised in the performance."

My own experience in playing the keyboard music of both Frescobaldi and Scarlatti on an instrument tuned in the meantone temperament raises the questions: what tuning was normally practiced by these composers, and what may have been the possible effect of such tuning on their harmonic and coloristic experimentation. There are many reasons (incomplete chords, usually filled out by Longo; increase of affective color; the general choice of keys; the cascades of thirds; and some extraordinarily wide-ranging modulations, e. g. Longo no. 35-K. 319) to suppose that Scarlatti not only used meantone temperament, or some well-tempered variant of it, as might be presumed in the historical context, but occasionally experimented with modulation in the more extreme keys. Mr. Kirkpatrick's index contains no reference to temperament or tuning, and I have found only one place in the text where he remarks summarily that Scarlatti of course used equal temperament."*

Mr. Kirkpatrick does not make clear the method by which he has arrived at the approximately chronological arrangement of the sonatas that is the basis of his system of "K" (Kirkpatrick) numbering. In some instances the chronological relationship is obvious: the pieces in the form of a curtailed suite or overture are generally quite early, as are those in which the style is less developed or is derived by conventional expansion of an implied figured bass continuo. In others it is not at all obvious, especially in the arrangement of the several hundred sonatas of fully matured style. Mr. Kirkpatrick says that the display sonatas, involving for instance elaborate cross-hand playing, are relatively early. Between these and the last 150 or so "late sonatas," for which he claims exceptional merit, an esteem certainly borne out by my own experience of them, are two large groups which he considers of less interest. The first is the group of easy sonatas promised by the composer in the preface to the *Exercises*. The second contains in my experience a number of sonatas of equal interest with any earlier or later, and I am inclined to regret his summary dismissal. Yet there is in the late sonatas an ease, a reliance upon the entire resonance of the sound rather than upon demonstrative effect, which sets them apart from the presumably earlier creations.

I should observe also that in the original paired, or occasional triplet, grouping of the sonatas, reestablished by Mr. Kirkpatrick from the order of the sonatas in the manuscripts, it is necessary to think not merely of the individual sonata but also of its complementary sonata. I am still unable to convince myself that these pairings, however intended, add weight or contrast to the audible effectiveness of the paired sonatas. Time and continued playing may correct this rather hasty judgement.

A chapter entitled "Scarlatti's Harpsichord" coupled with the later chapter on the performance of the sonatas surpasses in interest

(Continued on Page 30)

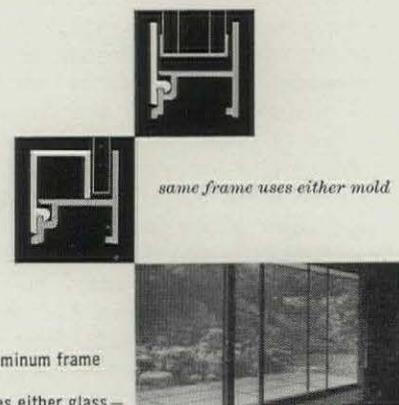
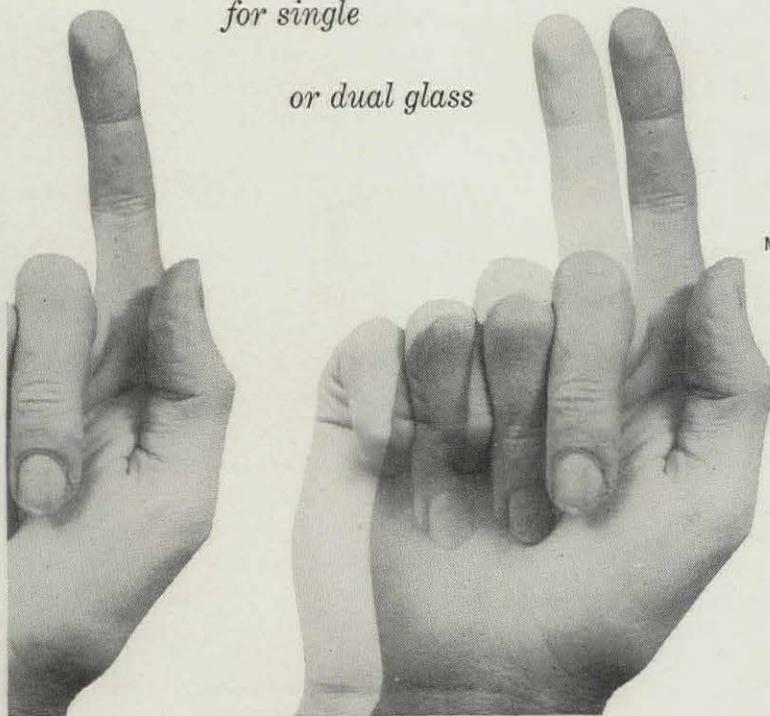
*Equal temperament was not admired by composers during this period when choice of key was governed by the *affections*. Each key in meantone tuning had its distinct emotional and coloristic connotation. Bach's well-tempered tuning, which is not equal temperament, was unusual enough to be described by his son Philip Emanuel. At this time Spain was certainly not in the forefront of musical development.

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The word "race" indicates a homogeneous group of people having certain genetically determined physical, psychological and moral features in common. But science also tells us that in the course of generations the human melting-pot has been so active that few pure races are now to be found.

The genetic factor has been by no means alone in forming the peoples of today; other factors have been, for example, similarity of climate, culture, food, way of life, education, customs, and history. We are confronted not so much by races as by peoples; not so much by unadulterated biological and genetic facts as by "human" facts, impregnated with human history. It is not only birth, but upbringing, that makes a man; he is "brought into the world," in the real sense, not when he leaves his mother's womb but when education has drawn him into the culture of a particular country and into the life of a particular group of human beings with their own historical background.

People are thus divided among groups which are not all at the same level of culture, or at any rate of civilization, if we admit the distinction between *Culture* and *Civilization*. The first of these terms denotes the style of life of a given community (that of the men sometimes known as "savages" is not necessarily inferior to our own; it is suited to the conditions in which they live, and often reflects a remarkable degree of adaptation to those conditions). The second means the whole body of external resources tending to ensure a high standard of comfort, knowledge and technical skill.

From the outset it has been necessary to attempt to raise the various peoples to a higher level of humanity by emancipating women and children; by teaching men how to work, read, write, practice justice and respect the lives of others; by founding hospitals and orphanages and so on. Yet realistic allowances must be

made for differences of culture and civilization.

We are not expected to have all things in common with those whose standard of education, hygiene and manners is lower than that of the group to which we ourselves belong.

But it will be seen that, in whatever measure it may be justified, discrimination must not be based on color or on racial prejudice. It can stem only from historical and cultural facts; it relates not to the "race" but to the "people" concerned. Furthermore, respect for the rules that guide each man's life, and for the customs of his country, is a very practical form of respect for his human status in itself.

And in saying this—in the very act of affirming the existence of differences—we find ourselves confronted by an affirmation of unity which is perhaps the most definite and energetic pronouncement ever made with regard to the racial question.

In the first place, it affirms the unity of the human species, beyond and above all differences.

Mankind is a single family, and that fact carries decisive implications.

It implies the basic equality of all men, in dignity as in nature. It implies an underlying community of destiny or vocation, regardless of individual historical destinies. It implies the genuine capacity of all men to attain to civilization and its benefits. Not all are at the same level, but all are capable of rising to the greatest heights. Since all men and all peoples are associated in an enterprise of humanity that is of essential interest to each of them, the most advanced have a duty to help the others forward.

Another decisive implication is the rejection of discrimination based on racial arguments—discrimination whose various forms, combined and placed at the service of some virulent nationalist theory, go to make up racialism. Racialism strikes at the very heart of the democratic attitude.

—Yves Congar



First Prize

FANTASTIC VILLAGE

Virginia Dortch Dorazio (painter)

Seven playhouses, identical in size, are differentiated by perforations, cut-outs and a dramatic use of color. They are grouped together to form a city square and a dead-end street. The artist states that the idea for her design stems from childhood memories of play between cotton bales on her father's Arkansas farm, and that the strong colors and city-like grouping of the huts reflect images of Italian cities which she had visited recently. The judges found great appeal in the poetic conception of the design and in the excellent shape and placement of the wall openings.

Their irregular shapes create a mood of fantasy by making the walls appear to split open.

This impression is heightened by the irregular light patterns inside the houses and by the way in which the application of colors visually destroys the cubical shape of the houses.

The addition of climbing pegs, ladders, ropes and sliding poles complete the usefulness of the houses, while the city square and dead-end street extend the play area into the outdoors.

The units are 5' high and are adaptable to various age groups.

The manufacturer, Creative Playthings, Inc., in developing the design for production, found manufacturing costs a severe handicap to the execution of all cut-out patterns. In consultation with the designer and the Museum a modified version was established, reduced to five out of the original thirty-five panels. The full scale model, by interchanging these five standardized panels, of which two are colored black and terracotta, and by the addition of an open trellis roof, offers an astonishing range of variations.

play sculpture

A COMPETITION sponsored by

Parents' Magazine

The Museum of Modern Art

Creative Playthings, Inc.



Playgrounds for children are an essential part of modern city planning, and the quality of their play equipment is of vital importance. However, the cement-floored, wire-fenced patches of recreational areas set aside in city parks and school yards, and fitted with monotonously identical metal constructions for physical exercise, are cogent proof of how inadequately we have estimated their importance in our communal life.

The sculptural appearance of the prize-winning designs suggest play possibilities beyond those offered by today's standard equipment, with its emphasis on physical exercise.

The Museum received about 360 entries in the following categories:

ARCHITECTURAL CONSTRUCTIONS: mazes, jungle gyms, entire playgrounds, model houses and sandboxes.

ANIMALS.

PLAY APPARATUS: swings, slides and merry-go-rounds.

SCULPTURAL SHAPES, including mountains,

caves, houses, boats, bridges, and tunnels.

In making their awards, the judges were guided by these considerations:

Esthetic quality of design;

Direct and simple solutions of the theme;

Play value (single games, communal and creative activities, exercises);

Safety factors and ease of adult supervision;

Feasibility and cost of production.

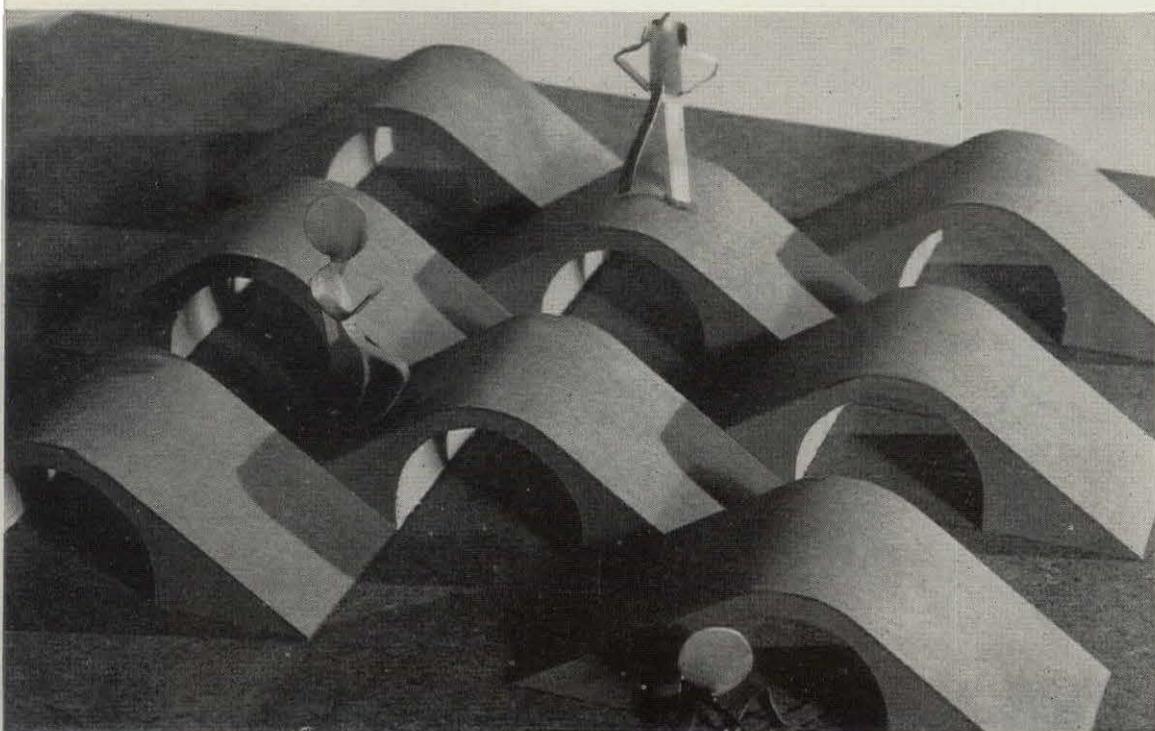
The prize-winning designs, in the judges' opinion, embodied most of these elements. Their main distinction is the artistic integration of an emotional appeal to the young mind with provisions for physical exercise. All designs are composed of simple units, yet none is so fixed in expression that it would not allow the imagination to range widely. Introduction of clear, strong colors presented a new and exciting factor. At a period when building and design in general tend toward openness and transparency, the inclusion of shelter ideas in many designs, and the jury's favorable reaction to these, were of interest.



Second Prize
STALAGMITE CAVE

Robert J. Gargiule (industrial designer)

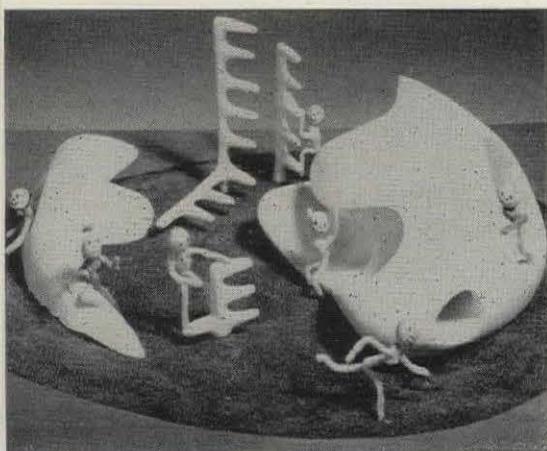
A slender, spool-shaped column, curving smoothly into a flat disc at top and bottom, forms the basic element of this design. Through omission of parts and alteration of height new shapes emerge, related to each other but looking quite different in juxtaposition. By inserting flat triangular pieces between the bases, a continuous floor is created from which rises an abstract landscape of forests, spokes, flat-top tables and platforms. A playground group of this kind may contain any number of these shapes, produced either in the natural cement color or interspersed with colored units as indicated in the designer's color sketch. The judges selected this design particularly for its abstract beauty and architectural quality, which children may associate with many natural forms. Like all other prize-winning designs, it is extremely simple, easy to produce and offers play possibilities for various age groups. For this exhibition one full scale column was produced, so that in conjunction with the scale model the effect of an entire group may be visualized.



Third Prize
TUNNEL MAZE

Sidney Gordin (sculptor)

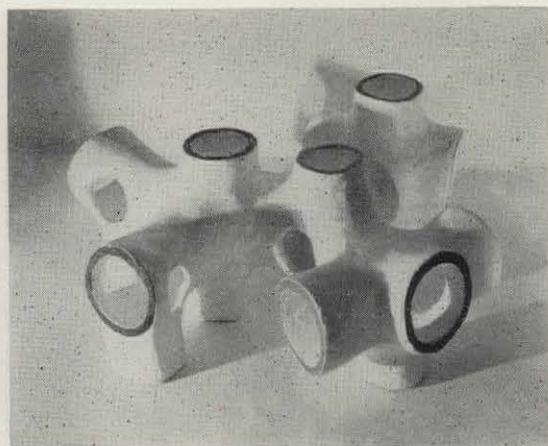
A low curved bridge with gently rising slopes, contrasting sharply with the precisely rounded tunnel underneath, forms the handsomely proportioned basic unit of this design. Eight such units have been arranged in a pattern which creates a hilly field for running, jumping, sliding and crawling, and a series of tunnels underneath for crawling and hiding. Small, movable toys like wagons and cars may be rolled down the outside slopes by younger children or driven through the tunnels. Older children may play ball games over or around the bridges or may use them as perches for group singing or story telling. The coloring pigment in the full scale bridges produced by Creative Playthings, Inc., is the same as used in the first prize "Fantastic Village," and patterns may be created by regular or spot distribution of the three colors. The judges considered this design the most successful among the prize winners in regard to play value, safety and ease of adult supervision.



Honorable Mention
SCULPTURED FORMS IN SANDBOX

Dean Latourell (art student)

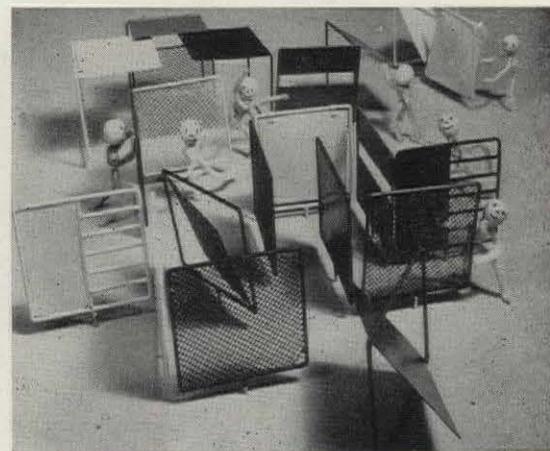
The judges selected this design from a large group of sculptural forms entered in the competition and praised it for its successful integration of solids and voids. They remarked favorably on its versatility as play equipment extending from quiet individual sandbox games to larger group activities.



Honorable Mention
TUNNEL SYSTEM

Julia Pearl (painter)

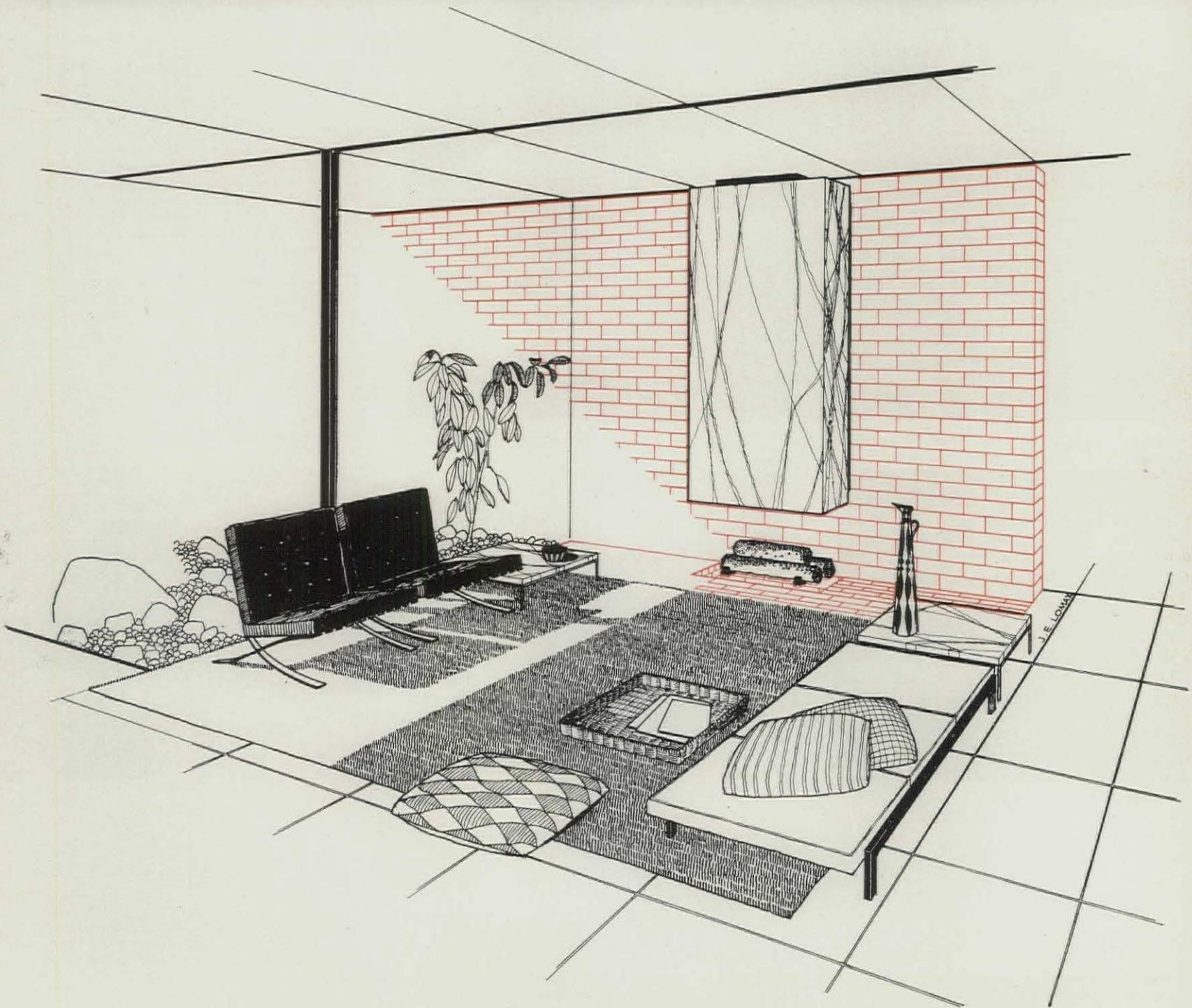
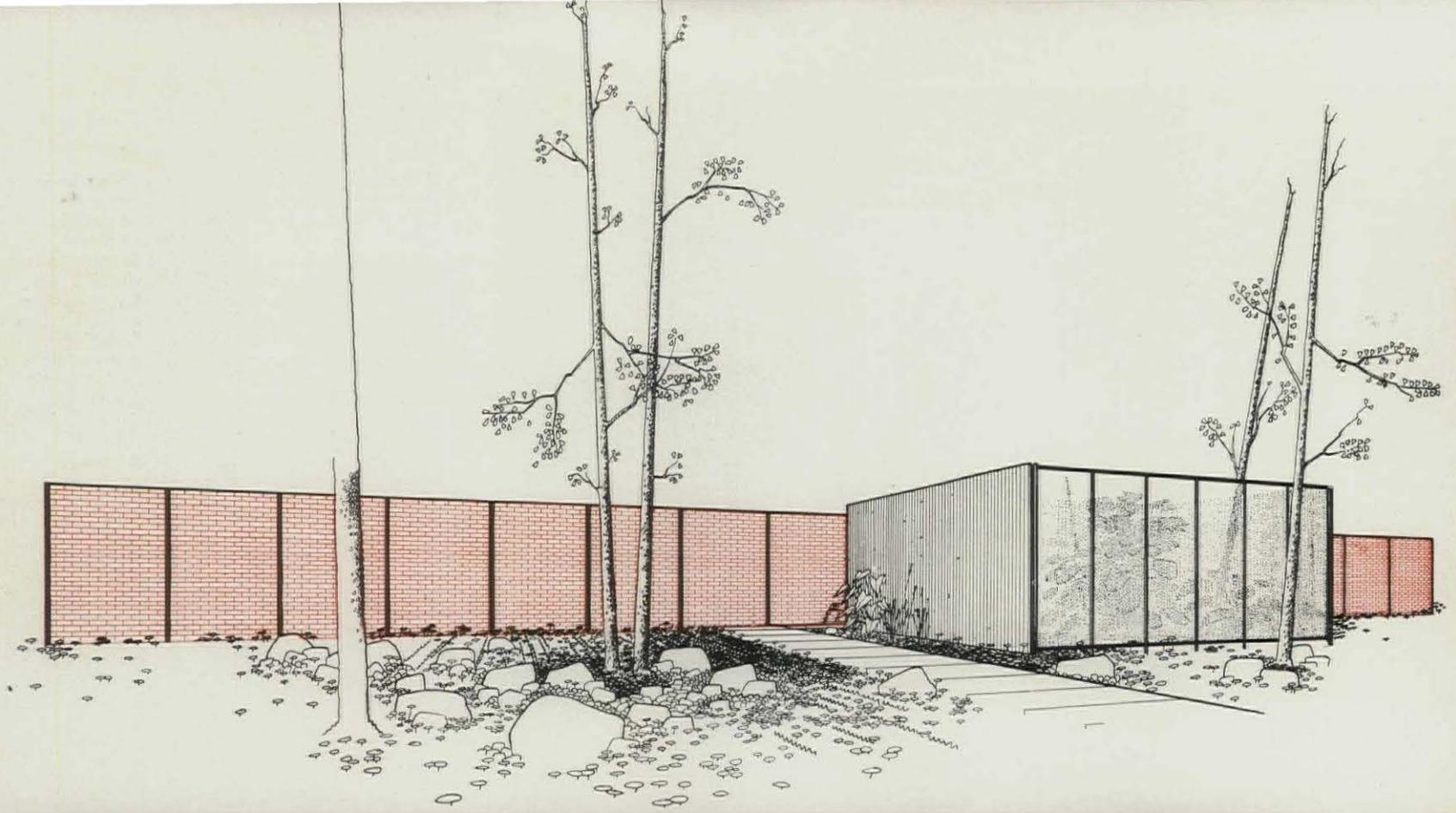
The judges found this piece of abstract sculpture an exciting play device in which the child would experience a blend of the known and unknown, reminding him of animal burrows, underground tunnels, or observation towers. High cost of production and difficulties in adult supervision were, however, stated as reservations to the design.

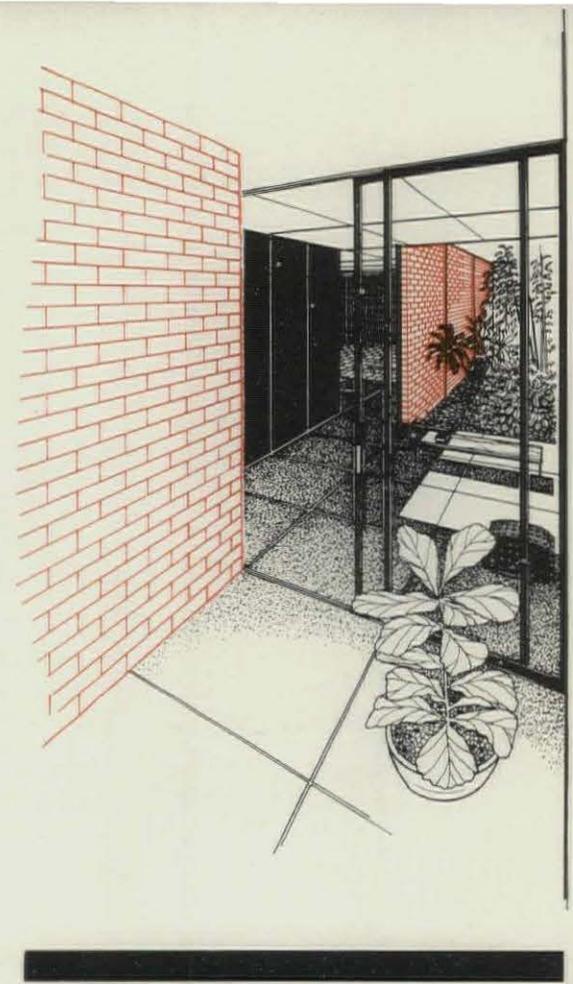
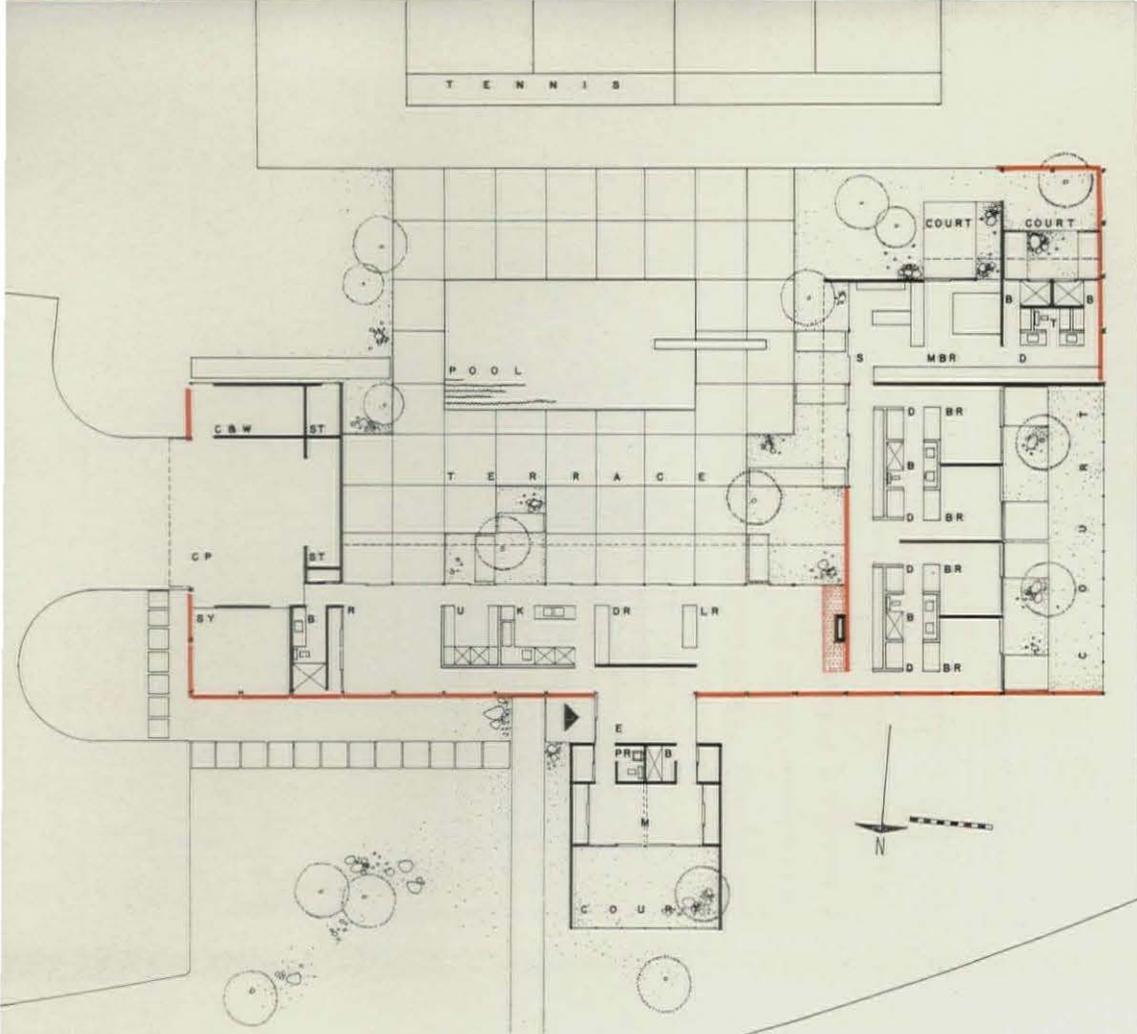


Honorable Mention
MODULAR FRAMES AND PANELS

Joseph A. Maxwell, Jr. (design student)

The judges commended the basic idea of the simple units, their variety of panel designs resulting in imaginative and visually stimulating open-cage structures which could be used in many ways. They had, however, reservations regarding safety and ease of handling by children.





A NEW CASE STUDY HOUSE

By Craig Ellwood

This is the plan with a few renderings to show the character of the new Case Study House which will be number 17 in a series of projects sponsored by ARTS & ARCHITECTURE

The final details are now being completed on this house which is to be the latest in the Case Study House program. The site is an irregular shaped acre, approximately 200' x 230'. The terrain is level, except for a low hill that begins to rise within 30' of the rear property line. The area is in a wooded section easily accessible to all urban amenities but with the general character of open California country. Optimal control of all environmental factors will be considered in the design; synthetic environments, however, will not totally replace natural environments, but rather the two will be integrated at the best possible levels.

The terraces and planting as shown are only indications of the final garden elements. A serious study will be given to the division of the site into the various recreational and planting areas. Structural elements will include pool, tennis court, covered game terrace, play terrace, living-dining terrace, and enclosed garden and sun courts. Landscape materials and plants will be harmonious with the natural materials and native plants of the region; these to be planned for maximum efficiency and beauty with consideration for minimum maintenance.

The house is planned for a family of four children with a separate bedrooms for each of the children. These rooms are minimum in size, with one bath serving each pair of rooms. The baths have dual lavatories and combination tub-shower units. Sliding glass doors open the bedrooms to a walled garden court.

The master bedroom wing includes study, sleep-

ing, dressing and bathing areas. The bath-dressing sections are split into four compartments which may be used simultaneously since each is separated from the others. The makeup dressing compartment has twin lavatory units and a 34-foot wardrobe cabinet which extends the full length of the north wall. The terrazzo tub and shower compartments open to a private court. The sleeping section also opens to this court with a storage divider separating it from the study which opens to the south terrace.

The hall leading from the bedroom wing to the living area also opens to the south terrace and is lined with 32-feet of storage cabinets. The living room is purposely undersized on the theory that social entertaining will be limited to small groups where it will be desired to establish intimacy and warmth. The fireplace wall is natural red clay block, the chimney will be marble or steel with steel andirons cantilevered from the masonry. The fireplace wall which extends through the glass to the terrace forms a background for special planting.

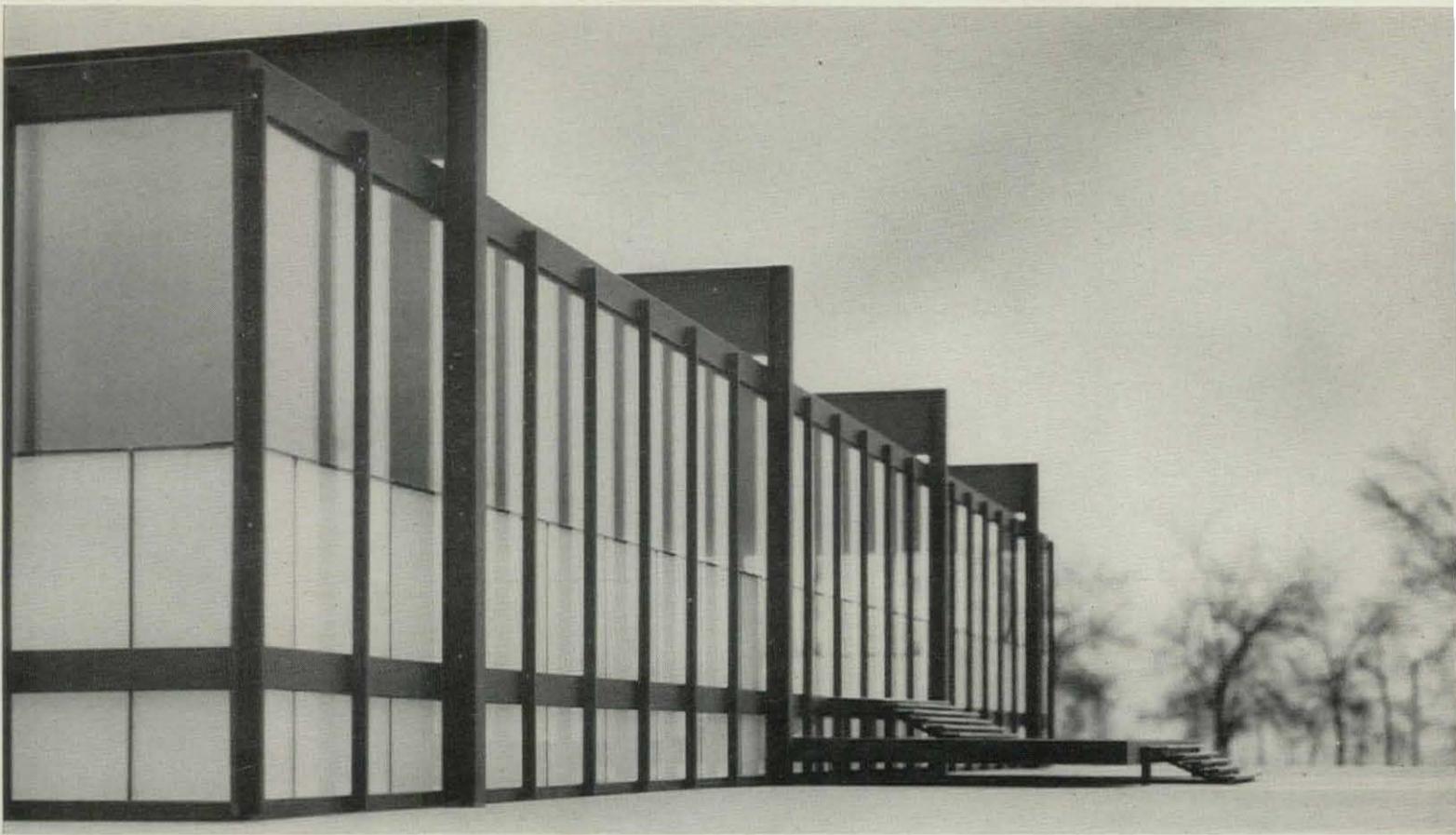
Throughout the house there has been consideration for a collection of contemporary paintings, a number of which will hang in the entry between the entry and dining areas where they will be abstractly grouped together to form a composition of design and color. This room thus serves a double function as central entry and as a small gallery.

With the exception of the bedroom wing, all areas are directly accessible from this centrally positioned area. To reach the bedrooms it

LEGEND FOR PLAN

- E ENTRY
- PR POWDER ROOM
- B BATH
- M MAID
- LR LIVING ROOM
- DR DINING ROOM
- K KITCHEN
- U UTILITY
- R RECREATION ROOM
- SY SERVICE YARD
- CP CARPORT
- ST STORAGE
- C&W CERAMIC & WOODWORKING SHOP
- D DRESSING
- BR CHILD'S BEDROOM
- S STUDY
- MBR MASTER BEDROOM
- T WATER CLOSET ROOM

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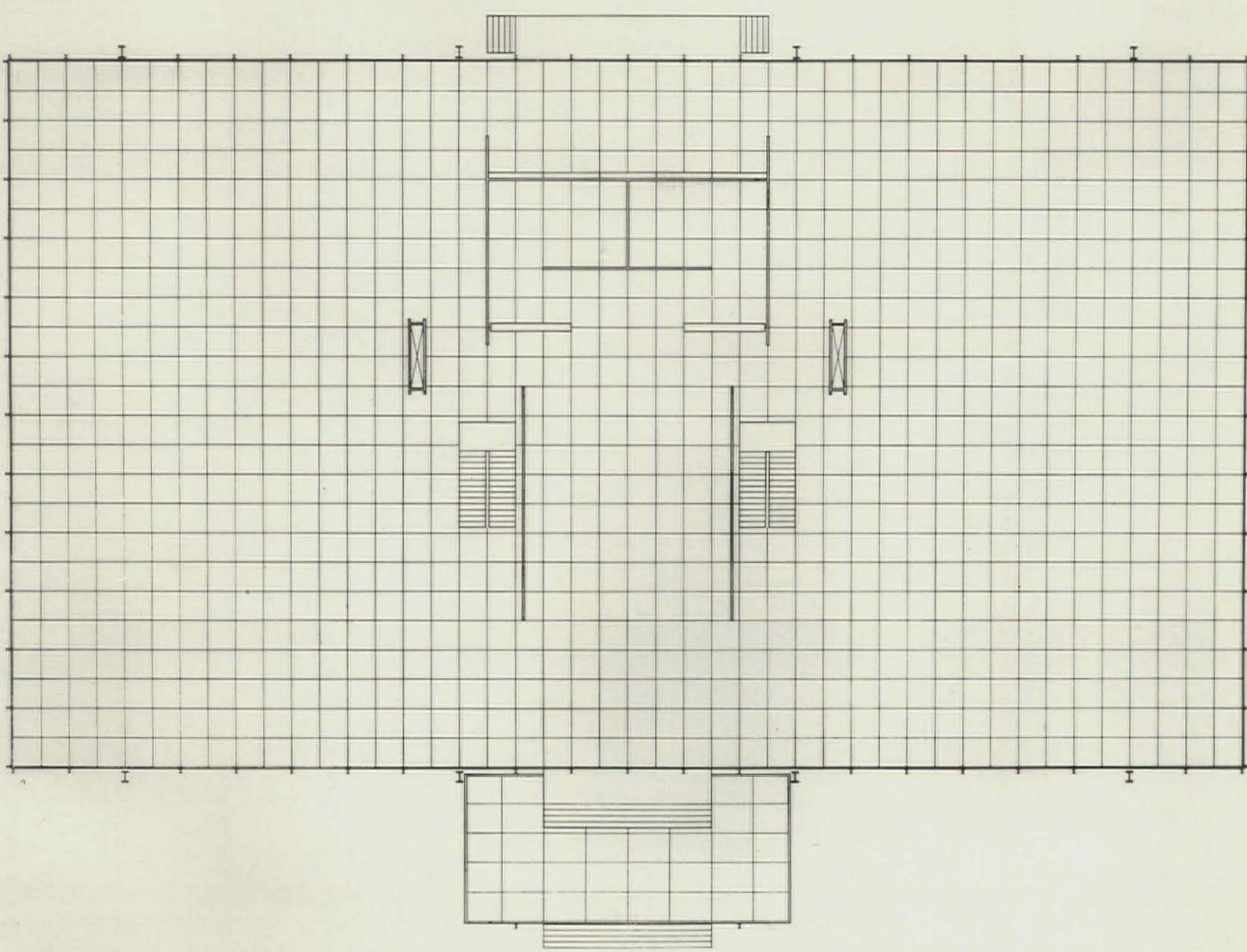
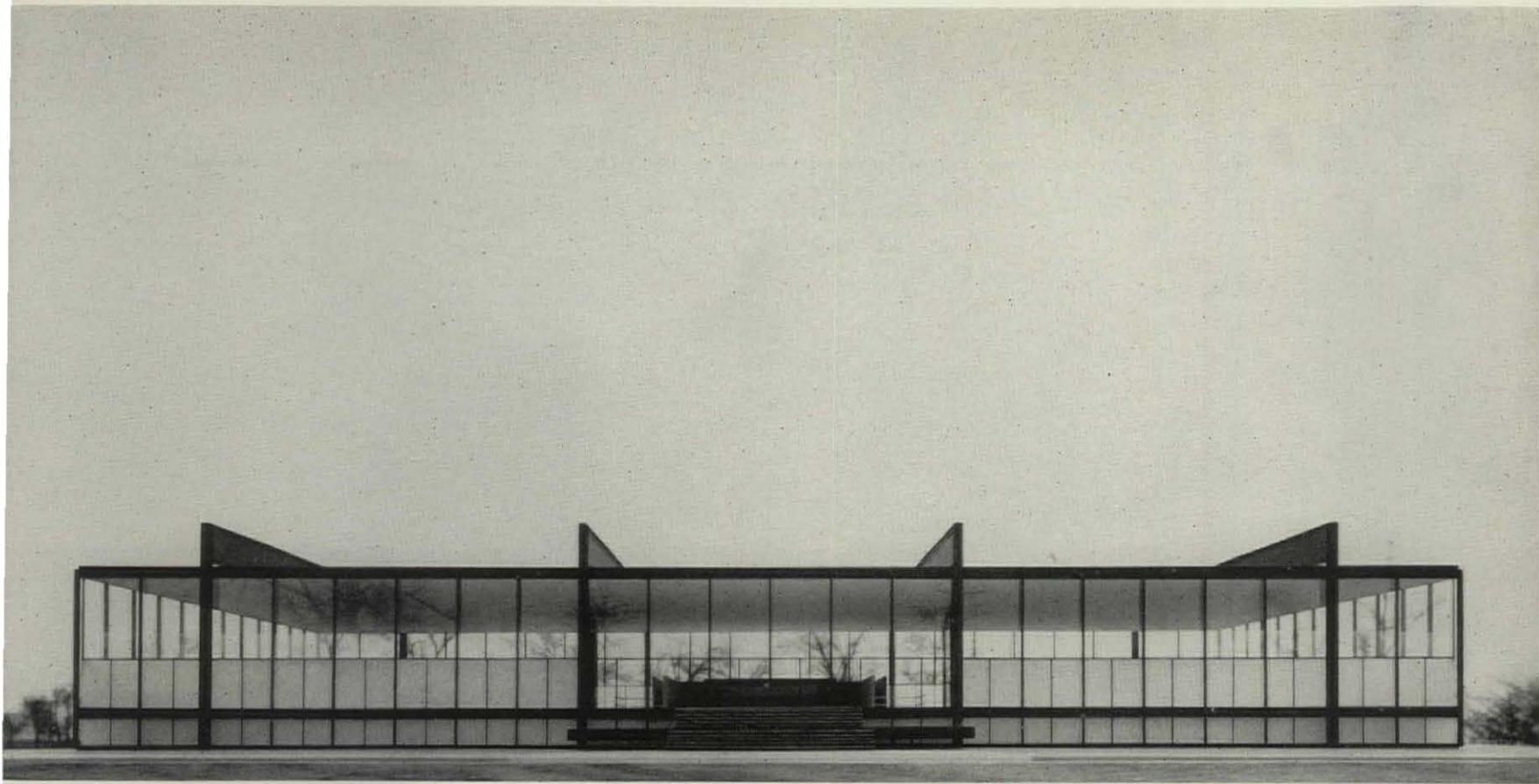


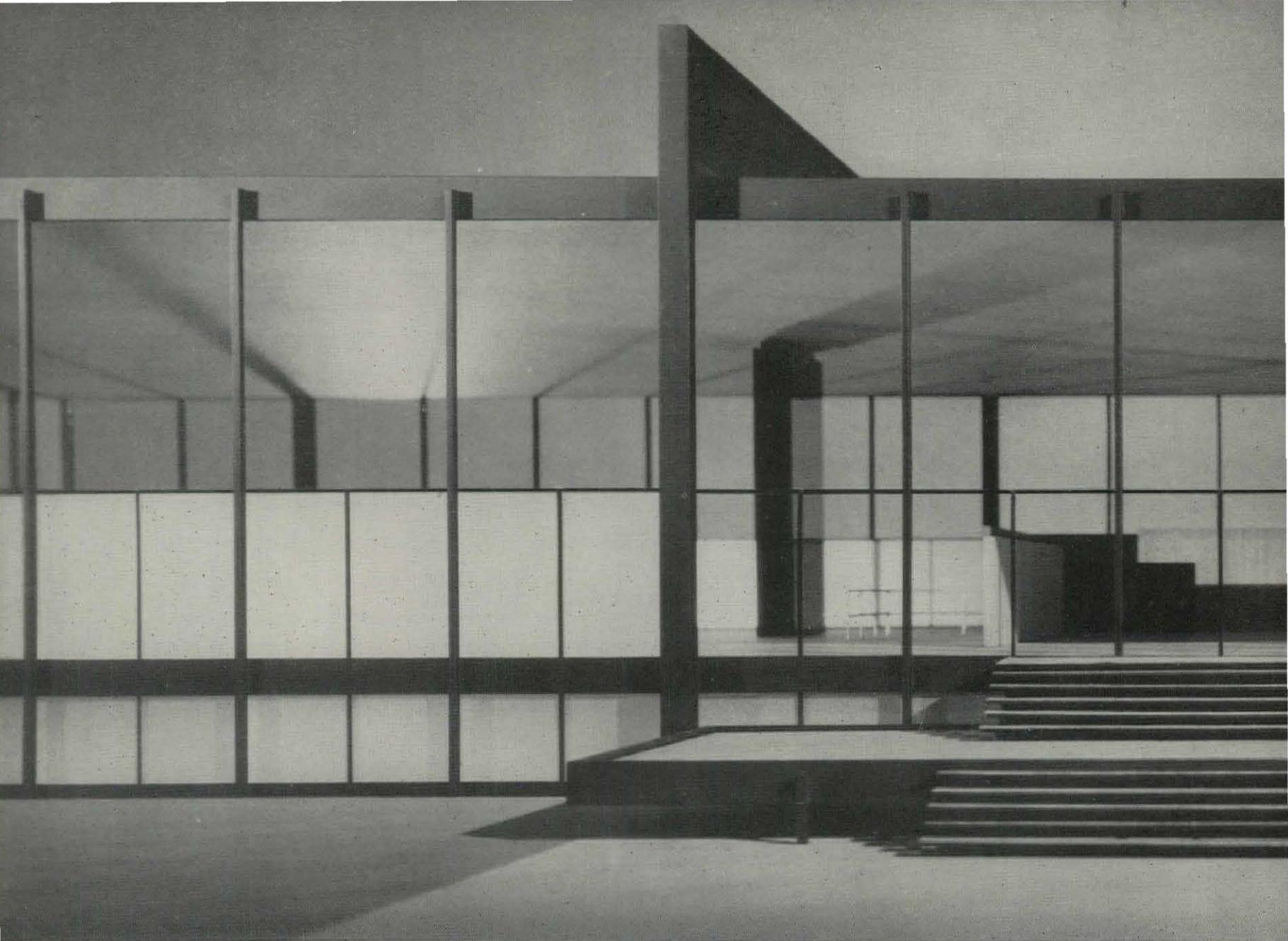
BUILDING FOR THE COLLEGE OF ARCHITECTURE, PLANNING AND DESIGN, ILLINOIS INSTITUTE OF TECHNOLOGY, CHICAGO

LUDWIG MIES VAN DER ROHE

This project presents a new approach to the design of an institute. It deviates from the usual planning consisting of individual classrooms and corridors. Instead, it offers wide open space in which all kinds of activities can be performed. Space requirements for various tasks and semesters can be easily adjusted for every purpose. Smaller or larger groups, or the whole student body, can be separated or united as desired. Lecture rooms, workshops, storage rooms, as well as toilet and mechanical facilities, and areas which require sound or light control, are put into the lower floor level. The building is a welded steel structure 220'x120' in area, and 28' high.

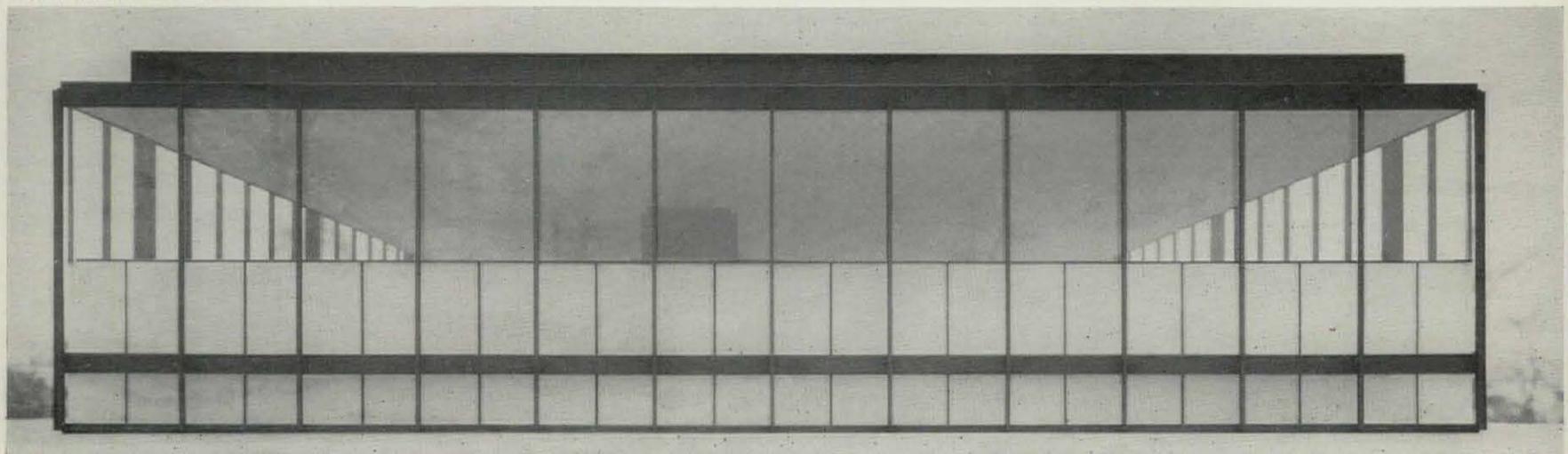
The main floor is made of a large column-free area by suspending the roof plate from four steel girders spaced 60' apart and spanning 120'. The floor of this hall is elevated 5' above the ground, which permits natural light for the lower level floor. The enclosing walls of the building are made of plate glass, and the lower sections of obscure glass. The building is planned to be mechanically ventilated. The main hall will contain large drafting areas, for the three departments. These areas can be subdivided by low partitions. The central core area, which also is divided by free standing partitions, will form areas for administrative offices, a library, and an exhibition space, which also can be used for assembly purposes.

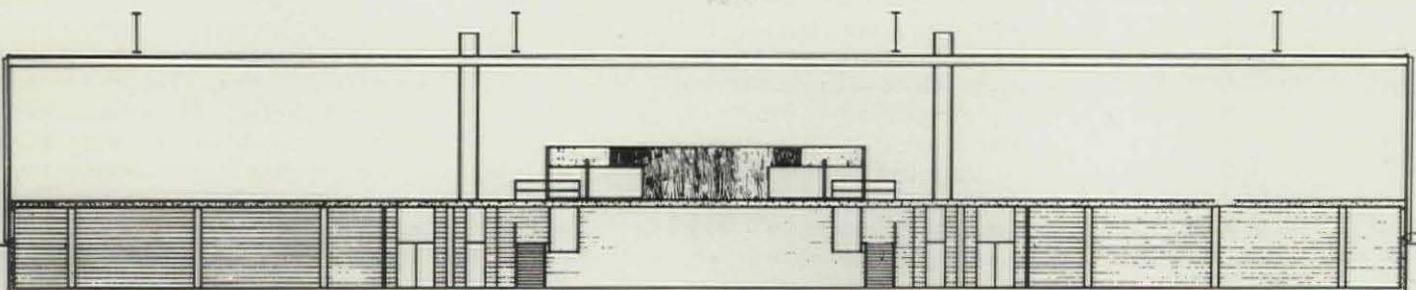
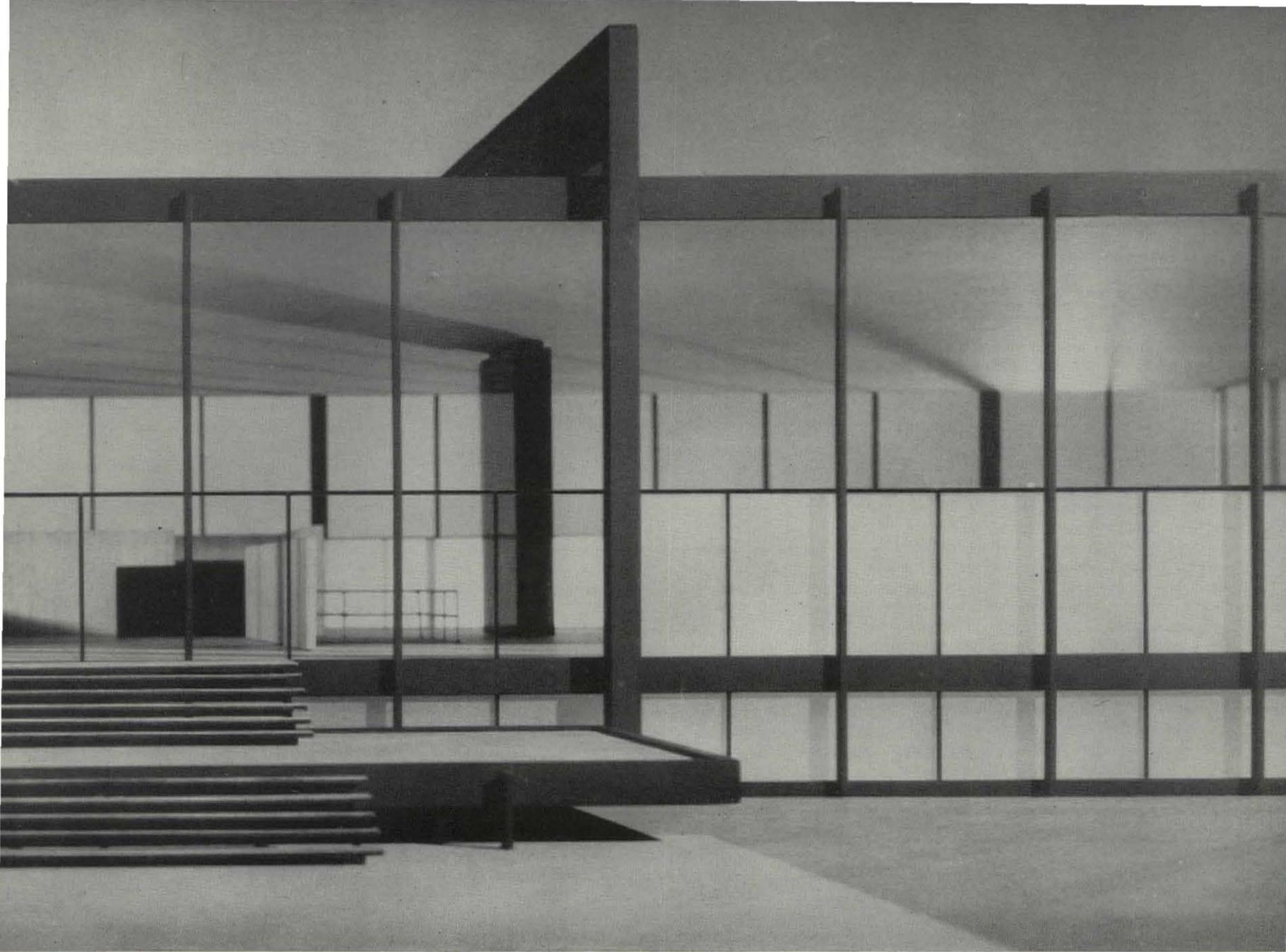




The pictures on this page show a detail of the main entrance with a large terrace and wide entrance steps. The section shows the general distribution of the two floors. It also shows the position of four main steel trusses which carry the whole roof load. The side elevation clearly shows the proposed rhythm of all elevations by standard dimensions of 10' distance between the mullions.

PHOTOGRAPHS BY HEDRICH-BLESSING





THE MATHEMATICAL APPROACH IN CONTEMPORARY ART

By a mathematical approach to art it is hardly necessary to say I do not mean any fanciful ideas for turning out art by some ingenious system of ready reckoning with the aid of mathematical formulas. So far as composition is concerned every former school of art can be said to have had a more or less mathematical basis. There are also many trends in modern art which rely on the same sort of empirical calculations. These, together with the artist's own individual scales of value, are just part of the ordinary elementary principles of design for establishing the proper relationship between component volumes: that is to say for imparting harmony to the whole. Yet it cannot be denied that these same methods have suffered considerable deterioration since the time when mathematics were the foundation of all forms of artistic expression and the covert link between cult and cosmos. Nor have they seen any progressive development from the days of the ancient Egyptians until quite recently, if we except the discovery of perspective during the Renaissance. This is a system which, by means of pure calculation and artificial reconstruction, enables objects to be reproduced in what is called "true-to-life" facsimile by setting them in an illusory field of space. Perspective certainly presented an entirely new aspect of reality to human consciousness, but one of its consequences was that the artist's primal image was debased into mere naturalistic replica of his subject. Therewith the decadence of painting, both as a symbolic art and an art of free construction, may be said to have begun.

Impressionism, and still more Cubism, brought painting and sculpture much closer to what were the original elements of each: painting as surface design in colors; sculpture as the shaping of bodies to be informed by space. It was probably Kandinsky who gave the immediate impulse towards an entirely fresh conception of art. As early as 1912, in his book on "The Spiritual Harmony in Art," Kandinsky had indicated the possibility of a new direction which, if followed to its logical conclusion, would lead to the substitution of a mathematical approach for improvisations of the artist's imagination. But as he found other ways of liberating painting from romantic and literary associations he did not adopt this particular line in his own work.

If we examine a picture by Klee or one of Brancusi's sculptures we shall soon discover that, though the "subject" may be an indeterminable echo of something or other in the actual world about us, it is an echo which has been transmuted into a form that is original in the sense of being elemental. Kandinsky confronted us with objects and phenomena which have no existence in ordinary life, but which might well have meaning or be portents on some unknown planet; a planet where we should be quite unable to gauge their purpose or relevance. Yet it was undoubtedly Mondrian who went furthest in breaking away from everything that had hitherto been regarded as art. If the technique of structural design may seem to have inspired his rhythms the resemblance is fortuitous and one which was not present in his own inten-

tion or consciousness. Although the specific content of his work is constricted with the utmost discipline, the horizontal-vertical emphasis represents a purely emotional factor in his composition. It is not for any whimsical reason that he called his latest pictures "Broadway Boogie-Woogie" and "Victory Boogie-Woogie," but simply to stress their affinity with jazz rhythms.

If we can agree that Mondrian realized the ultimate possibilities of painting in one direction—that is by his success in eliminating most of the remaining elements which are alien to it—two others still lie open to us: either we can return to traditionalism (in its wider sense), or else we can continue the quest for subjects with a content of a new and altogether different nature.

Let me take this opportunity to explain why it is impossible for many artists to go back to the old type of subjects. In the vast field of pictorial and plastic expression there are a large number of trends and tendencies which have all more or less originated in our own age. Different people look at modern painting and sculpture with different eyes because what they severally recognize as significant of our age is necessarily various. Clergymen have a different idea of art from scientists. Peasants and factory-hands live under radically different conditions. There are inevitable variations in standards of living and levels of culture. Similar differences can be found among artists. They, too, come from different walks of life, and their work reflects different emotional and intellectual undercurrents. There is another attitude to modern art which must not be overlooked as its now numerous followers can always be relied upon to take their stand against every disinterestedly progressive movement. I mean the much-boasted school which demands that, since art itself cannot perhaps solve social and political problems, these shall at least be made dramatically "actual" and suitably glorified through its medium. We have good reason to be skeptical about any "Political Art"—regardless of whether it emanates from right or left; especially when, under the cloak of antagonism to the prevailing social order, its aim is to bring about a new but, in all essentials, almost identical structure of society—because this is not art at all but simply propaganda.

After this digression into the potential alternatives which may be said to have existed prior to somewhere about 1910, let me try to make clear why some of us were unable to rest content with what had then been achieved. That would have meant going on marking time over the same ground during the last forty years and painting in one or the other of those manners which may be called "à la Klee," "à la Kandinsky," "à la Mondrian," or, what was more usual "à la Picasso," "à la Braque," and "à la Matisse." A great many gifted and intelligent artists are still wearing out their talents in ringing the changes on these modern masters. In fact this sort of painting has now become something in the nature of a substitute for the masters themselves, and "à la" pictures begin to rank as interesting variants of their originals. To ac-

quiesce in this state of stagnation was impossible because we have no right to allow a halt to be called in any genuinely creative field of human activity.

We can safely assume that all the various forms of expression open to painting and sculpture at the present day are now sufficiently known, and that the techniques they postulate have been sufficiently demonstrated and clarified in the work of their respective pioneers (except perhaps for a very few which can be already anticipated, but which have not so far been realized). What, then, it may be asked, are the possibilities of further development? But there are two other important points which must be dealt with before that question can be answered: namely, whether the several idioms just referred to can claim general validity in the plastic arts; and whether there is reason to enlarge the existing limits of their content. Careful study of those forms of expression has led me to the conclusion that all of them were the discoveries of individual artists, either born of their will to overcome particular problems or else expedients called forth by exceptional circumstances; and that therefore they cannot be considered universally applicable or appropriate. As regards content, most of the modern work which is often held to have been largely inspired by mathematical principles cannot, in point of fact, be identified with that entirely new orientation I have called the Mathematical Approach to Art. And as this needs to be more nearly defined, I will now endeavor to elucidate it, and at the same time answer the question I have left in suspense.

I am convinced it is possible to evolve a new form of art in which the artist's work could be founded to quite a substantial degree on a mathematical line of approach to its content. This proposal has, of course, aroused the most vehement opposition. It is objected that art has nothing to do with mathematics; that mathematics, besides being by its very nature as dry as dust and as unemotional, is a branch of speculative thought, and as such in direct antithesis to those emotive values inherent in aesthetics; and, finally that anything approaching ratiocination is repugnant, indeed positively injurious to art, which is purely a matter of feeling. Yet art plainly calls for both feeling and reasoning. In support of this assertion the familiar example of Johann Sebastian Bach may be credited; for Bach employed mathematical formulas to fashion the raw material known to us as sound into the exquisite harmonies of his sublime fugues. And it is worth mentioning that, although mathematics had by then fallen into disuse for composition in both his own and the other arts, mathematical and theological books stood side by side on the shelves of his library.

It is mankind's ability to reason which makes it possible to coordinate emotional values in such a way that what we call art ensues. Now in every picture the basis of its composition is geometry or in other words the means of determining the mutual relationship of its component parts either on plane or in space. Thus, just as mathematics provides us with a primary method

by MAX BILL

of cognition, and can therefore enable us to apprehend our physical surroundings, so, too, some of its basic elements will furnish us with laws to appraise the interactions of separate objects, or groups of objects, one to another. And again, since it is mathematics which lends significance to these relationships, it is only a natural step from having perceived them to desiring to portray them. This, in brief, is the genesis of a picture. Pictorial representations of that kind have been known since antiquity, and, like those models at the Musée Poincaré in Paris where conceptions of space have been embodied in plastic shapes or made manifest by colored diagrams, they undoubtedly provoke an aesthetic reaction in the beholder. In the search for new formal idioms expressive of the technical sensibilities of our age these borderline exemplars had much the same order of importance as the "discovery" of native West African sculpture by the Cubists; though they were equally inapt for direct assimilation into modern European art. The first result of their influence was the phase known as Constructivism. This, together with the stimulus derived from the use of new materials such as engineering blue prints, aerial photographs, and the like, furnished the necessary incentive for further developments along mathematical lines. At about the same time mathematics itself had arrived at a stage of evolution in which the proof of many apparently logical deductions ceased to be demonstrable and theorems were presented that the imagination proved incapable of grasping. Though mankind's power of reasoning had not reached the end of its tether, it was clearly beginning to require the assistance of some visualizing agency. Aids of this kind can often be provided by the intervention of art.

As the artist has to forge his concept into unity his vision vouchsafes him a synthesis of what he sees which though essential to his art, may not be necessarily mathematically accurate. This leads to the shifting or blurring of boundaries where clear lines of division would be supposed. Hence abstract conceptions assume concrete and visible shape, and so become perceptible to our emotions. Unknown fields of space, almost unimaginable hypotheses, are boldly bodied forth. We seem to be wandering through a firmament that has had no prior existence; and in the process of attuning ourselves to its strangeness our sensibility is being actively prepared to anticipate still further and, as it were, as yet inconceivable expanses of the infinite.

It must not be supposed that an art based on the principles of mathematics, such as I have just adumbrated, is in any sense the same thing as a plastic or pictorial interpretation of the latter. Indeed, it employs virtually none of the resources implicit in the term Pure Mathematics. The art in question can, perhaps, best be defined as the building up of significant patterns from the everchanging relations, rhythms and proportions of abstract forms, each one of which, having its own causality, is tantamount to a law unto itself. As such, it presents some analogy to mathematics itself where every fresh ad-

vance had its immaculate conception in the brain of one or other of the great pioneers. Thus Euclidian geometry no longer possesses more than a limited validity in modern science, and it has an equally restricted utility in modern art. The concept of a Finite Infinity offers yet another parallel. For this essential guide to the speculations of contemporary physicists has likewise become an essential factor in the consciousness of contemporary artists. These, then, are the general lines on which art is daily creating new symbols: symbols that may have their sources in antiquity but which meet the aesthetic-emotional needs of our time in a way hardly any other form of expression can hope to realize.

Things having no apparent connection with mankind's daily needs—the mystery enveloping all mathematical problems; the inexplicability of space—space that can stagger us by beginning on one side and ending in a completely changed aspect on the other, which somehow manages to remain that selfsame side; the remoteness or nearness of infinity—infinity which may be found doubling back from the far horizon to present itself to us as immediately at hand; limitations without boundaries; disjunctive and disparate multiplicities constituting coherent and unified entities; identical shapes rendered wholly diverse by the merest inflection; fields of attraction that fluctuate in strength; or, again, the square in all its robust solidity; parallels that intersect; straight lines untroubled by any relativity and ellipses which form straight lines at every point of their curves—can yet be fraught with the greatest moment. For though these evocations might seem only the phantasmagorical figments of the artist's inward vision they are, notwithstanding, the projections of latent forces; forces that may be active or inert, in part revealed, inchoate or still unfathomed, which we are unconsciously at grips with every day of our lives; in fact that music of the spheres which underlies each man-made system and every law of nature it is within our power to discern.

Hence all such visionary elements help to furnish art with a fresh content. Far from creating a new formalism, as it often erroneously asserted, what these can yield us is something far transcending surface values since they not only embody form as beauty, but also form in which intuitions or ideas or conjectures have taken visible substance. The primordial forces contained in those elements call forth intimations of the occult controls which govern the cosmic structure; and these can be made to reflect a semblance of the universe as we have learned to picture it today: an image that is no mere transcript of this invisible world but a systematization of it ideographically conveyed to our senses.

It may, perhaps, be contended that the result of this would be to reduce art to a branch of metaphysical philosophy. But I see no likelihood of that for philosophy is speculative thought of a special kind which can only be made intelligible through the use of words. Mental concepts are not as yet directly communicable to our apprehension without the medium of language; though they might ultimately become so

by the medium of art. Hence I assume that art could be made a unique vehicle for the direct transmission of ideas, because if these were expressed by pictures or plastically there would be no danger of their original meaning being perverted (as happens in literature, for instance, through printer's errors, or thanks to the whim of some prominent executant in music) by whatever fallacious interpretations particular individuals chance to put on them. Thus the more succinctly a train of thought was expounded, and the more comprehensive the unity of its basic idea, the closer it would approximate to the prerequisites of the Mathematical Approach to Art. So the nearer we can attain to the first cause or primal core of things by these means, the more universal will the scope of art become—more universal, that is, by being free to express itself directly and without ambivalence; and likewise forthright and immediate in its impact on our sensibility.

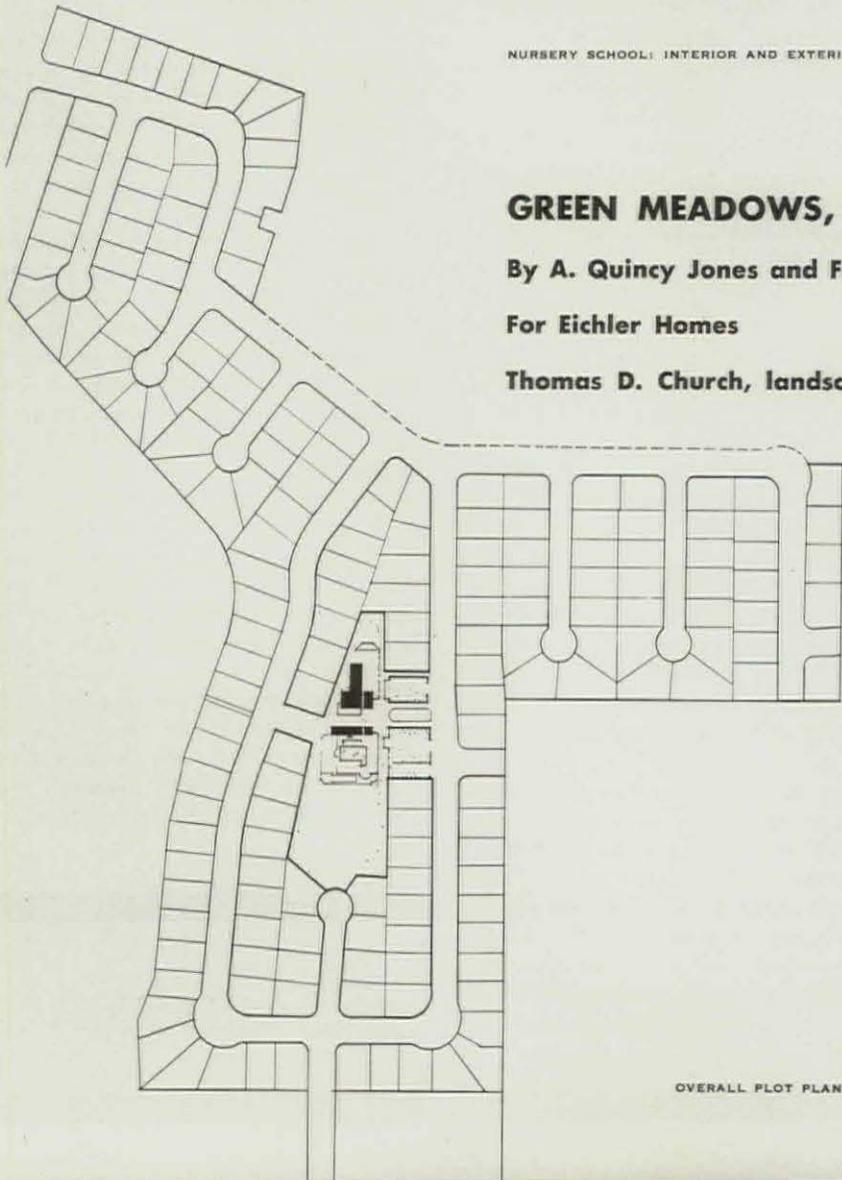
To which, no doubt, a further objection will be raised that this is no longer art; though it could equally well be maintained that this alone was art. Such a stricture would be like saying that Euclid's was the only geometry, and that the new conception of geometry associated with the names of Lobashevsky and Riemann was not geometry at all. One claim would stand against the other and that would be that!

Although this new ideology of art is focused on a spectral field of vision this is one where the mind can still find access. It is a field in which some degree of stability may be found, but in which, too, unknown quantities, indefinable factors will inevitably be encountered. In the ever-shifting frontier zones of this nebular realm new perspectives are continually opening up to invite the artist's creative analysis. The difference between the traditional conception of art and that just defined is much the same as exists between the laws of Archimedes and those we owe to Einstein and other outstanding modern physicists. Archimedes remains our authority in a good many contingencies though no longer in all of them. Phidias, Raphael, and Seurat produced works of art that characterize their several epochs for us because each made full use of such means of expression as his own age afforded him. But since their days the orbit of human vision has widened and art has annexed fresh territories which were formerly denied to it. In one of these recently conquered domains the artist is now free to exploit the untapped resources of that vast new field of inspiration I have described with the means our age vouchsafes him and in a spirit proper to its genius. And despite the fact that the basis of this Mathematical Approach to Art is in reason, its dynamic content is able to launch us on astral flights which soar into unknown and still uncharted regions of the imagination.

*Translation by P. Morton Shand
This article will be included in
Tomas Maldonado's monograph on Max Bill*



NURSERY SCHOOL: INTERIOR AND EXTERIOR ENTRANCE COURT BETWEEN NURSERY SCHOOL AND POOL BUILDING



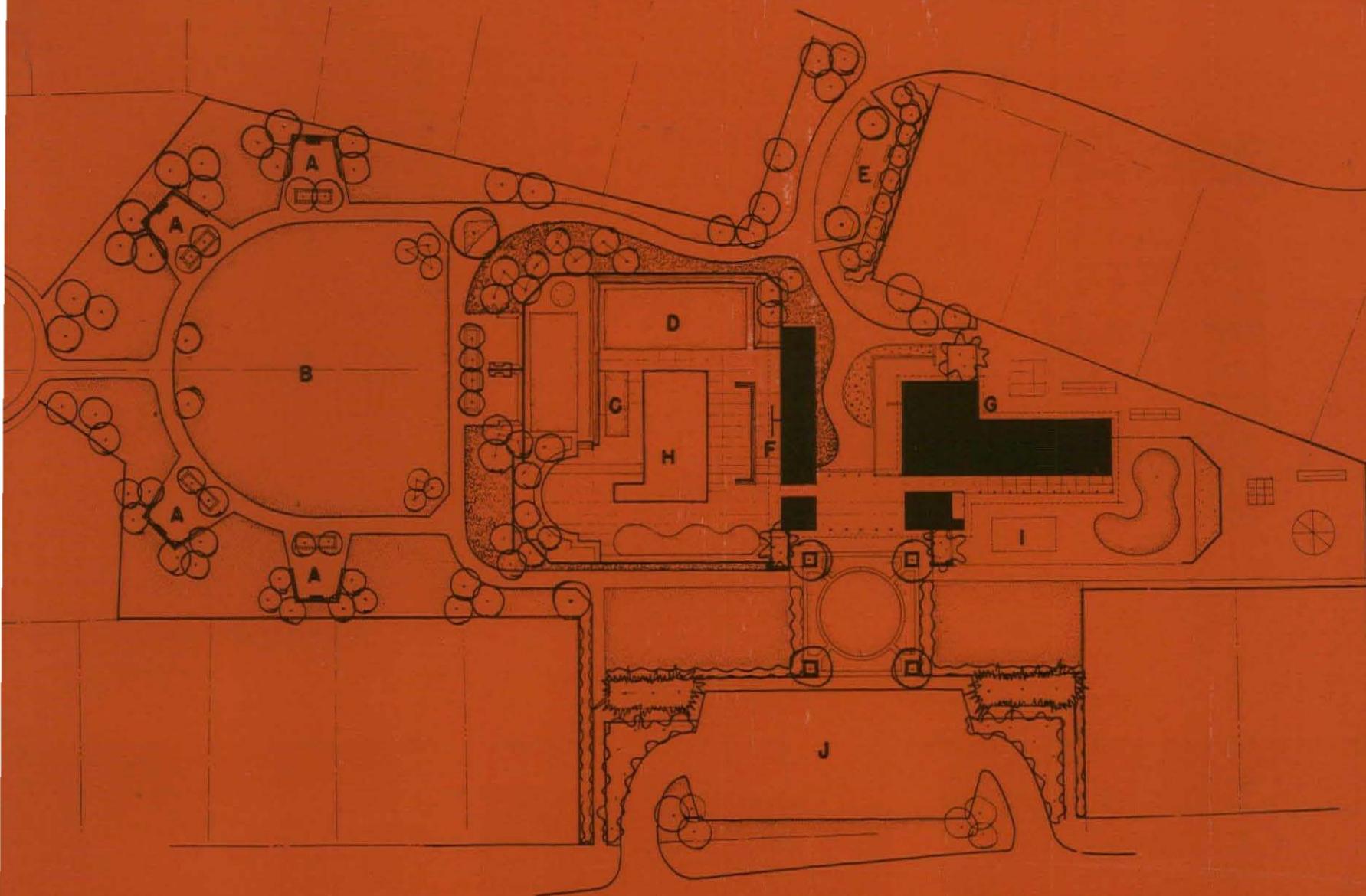
GREEN MEADOWS, a community development

By A. Quincy Jones and Frederick E. Emmons, architects

For Eichler Homes

Thomas D. Church, landscape architect

OVERALL PLOT PLAN



PLAN OF THE COMMUNITY CENTER INCORPORATING: A. BARBECUES
 B. PLAY LAWN
 C. SCREEN-FENCED PLAY AREA FOR CHILDREN WHILE PARENTS SWIM
 D. TEMPORARY BLEACHERS
 E. PERAMBULATOR PLAZA
 F. POOL HOUSE
 G. NURSERY SCHOOL
 H. POOL
 I. BASKETBALL
 J. PARKING

This new housing project is to be developed around a three-acre community center where the planners will build and equip a complete playground with barbecue facilities, a community swimming pool with pool house, and a nursery school building which will be under professional supervision and also provide accommodation for neighborhood civic and social activities. The houses will be carefully oriented for privacy, for the amenities of outdoor living and protection from prevailing winds and hot afternoon sun. Each property is to be fully fenced.

The development, which is near schools and shopping facilities, has been carefully planned in order to set it well apart from heavily traveled highways. Within the tract itself, the streets have been designed for safety and convenience. In plan the houses vary from three to four bedrooms; all offering a wide choice in the uses of interior space. A wide selection of types and arrangements will be available to the client, but in no case will a house be placed upon a site for which it is not properly suited. Exteriors are of clear redwood vertical siding, specially milled; roofs will be fire resistant and fully insulated with Fiberglas. Each household storage problem has been carefully studied and gener-

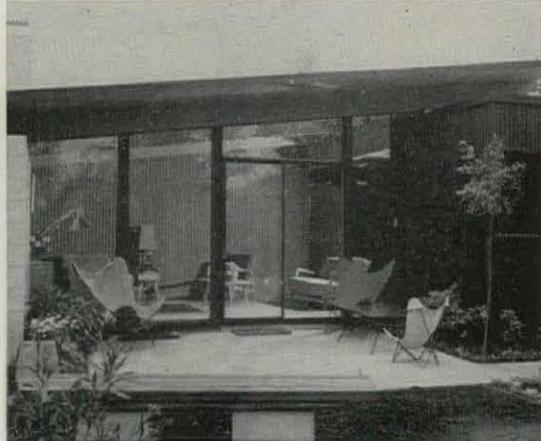
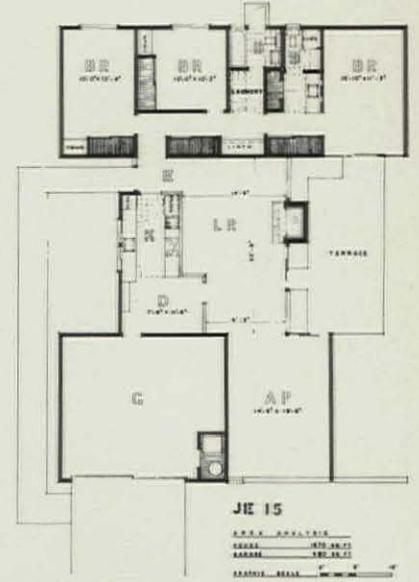
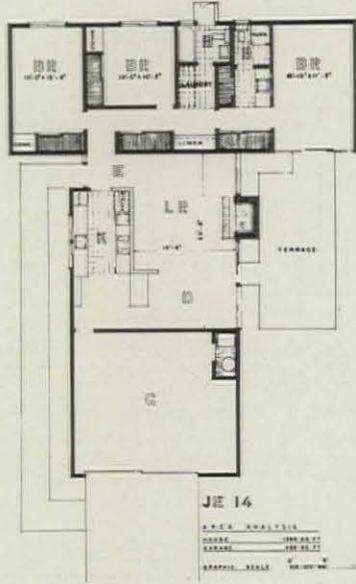
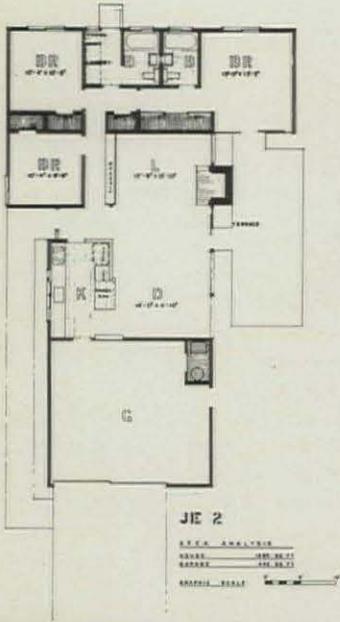
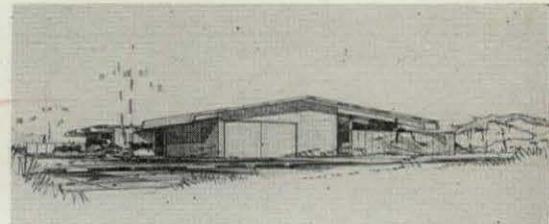
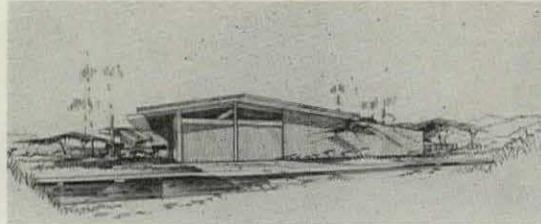
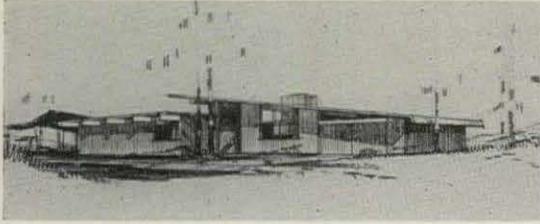
ously solved. A central hall design permits direct access from entrance to the living, sleeping, or kitchen area. The houses will be radiant heated, and all have glass walls overlooking extensive patios; Arcadia sliding doors are used to connect patios and living areas. After choosing the site and the preferred general plan, the client is also permitted a selection of colors and a choice of one of several kitchen arrangements most suitable to his needs. All counter tops are Formica; floors in the living areas are to be covered with cork tile. This will be the latest in a series of architect-designed home communities developed by Eichler Homes and will follow their well-known practice of successfully incorporating generous sites and well-designed contemporary houses in projects to be offered at a realistic cost. They have secured the services of the best architects, site planners, and landscapers in producing what up to now have been outstanding commercial housing developments.

It is interesting that in both past and present undertakings a consistency of quality and planning has been rigidly maintained. They have not only been very successful but have become models of procedure in such enterprises.

This new housing project is to be developed around a three-acre community center where the planners will build and equip a complete playground with barbecue facilities, a community swimming pool with pool house, and a nursery school building which will be under professional supervision and also provide accommodation for neighborhood civic and social activities. The houses will be carefully oriented for privacy, for the amenities of outdoor living and protection from prevailing winds and hot afternoon sun. Each property is to be fully fenced.

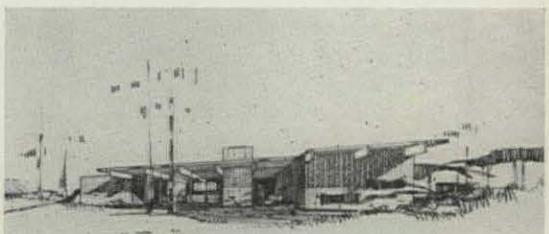
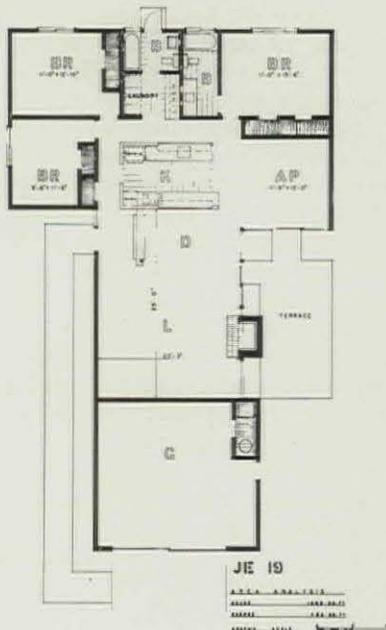
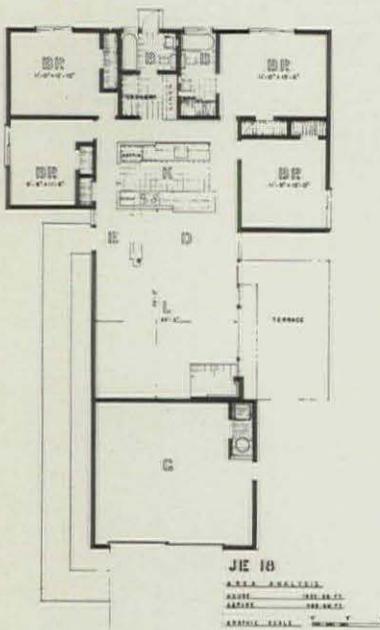
The development, which is near schools and shopping facilities, has been carefully planned in order to set it well apart from heavily traveled highways. Within the tract itself, the streets have been designed for safety and convenience. In plan the houses vary from three to four bedrooms; all offering a wide choice in the uses of interior space. A wide selection of types and arrangements will be available to the client, but in no case will a house be placed upon a site for which it is not properly suited. Exteriors are of clear redwood vertical siding, specially milled; roofs will be fire resistant and fully insulated with Fiberglas. Each household storage problem has been carefully studied and gener-

Green Meadows An Eichler Homes development (continued)



PHOTOGRAPHS: RONDAL PARTRIDGE, RUSSELL ILLIG

THE PHOTOGRAPHS ABOVE ARE FROM FORMER PROJECTS BY EICHLER HOMES SHOWING IN GENERAL THE QUALITY OF DESIGN AND MATERIALS TO BE USED IN THE NEW DEVELOPMENT



furniture

By LAZETTE VAN HOUTEN

Miss Van Houten here surveys, comments and selects the significant offerings of the American furniture industry as seen in Chicago and Grand Rapids during the recent summer showings.

The magazine feels that it is important to present this material as indicative of the current thinking in the development and the design of furniture.

Furniture which demonstrates an acceptance of the realities of 20th Century life was in relatively short supply at the June markets in Chicago and Grand Rapids. The midwest events which this season were marked by the fifth birthday of Good Design, (that mutual endeavor of New York's Museum of Modern Art and Chicago's Merchandise Mart), brought forth little furniture which would fit into such a category.

The atmosphere was conservative. Most manufacturers seemed to be stating their belief in the comparative safety of the past rather than their faith in the present, not to mention suggesting their hopes for the future.

In a sense the majority of the new furniture was an implicit refutation of 20th Century architecture. Explicitly it was stated by one manufacturer in a brochure describing his new collection: furniture which "seems to compensate for some bare-boned machine forms in modern architecture and design."

From the long point of view the industry's present dalliance with history—the 19th Century is much in vogue—will be unimportant. It takes more than a year or five years to establish a style. Outside of its hampering effects upon young designers, this current neurotic absorption with the past is relatively insignificant. It is only another temporary halt in the long development of what we call, in our own time, modern design.

And it is not unexpected. Conservatism marks the present climate of our world. Design is only one aspect of our life which reflects this. It has been increasingly apparent over the last few furniture markets that there is a strong desire to cloak the hard facts of modern life with the trappings of what at least appears to be in retrospect a less hazardous existence. Perhaps its June blossoming into overwhelming display was because the American Institute of Decorators chose to stage their annual show at and during the market.

At any rate the Palmer House, where they convened, rang with the happy cries of the decorators who had found in many of the new collections those styles which are close to their hearts. There were Italian Directoire and Biedermeier and Louis XV. There was something close to Art Nouveau, and there was Venetian, an old, old love, back with a bang, rejuvenated.

There were no "bare bones."

The Minnesota chapter contributed "Le Petit Dejeuner Pour Deux," described as "straight from the provinces of France." Looking backward with a vengeance, the New England group recreated "the spirit of a New England Parlor in the middle 1800's, brought up to date by using modern reproduction furniture!"

New York's contribution was inspired by "astronomical ruins near the ancient city of Jaipur, India," the scheme reflecting, it was felt, "an expression of mathematical concepts suggestive of modern abstract sculpture." Maryland used "scaled down versions of antiques" and presented a "Venetian Dining Balcony."

No one could say it wasn't impressive, but who could say it had anything to do with life in the U.S.A., 1954?

Nevertheless the out-of-this-world virus is catching. Even those firms which seek their sales through other than decorator outlets were infected by the bug. A pink paint rash spread widely among department and furniture store lines. Scaled down even further, the 'Louis' were in a number of showrooms where salesmen

are hard put to it to decide between all those X's and V's. Likewise on those "modernized" Directoire (or is it Empire) lines.

There are bound to be, as a result, a lot of startling ranch house interiors before long if the industry is on the right track. (Note to architects: Maybe you'd better scale down a few French chateaux and detail some Directoire picture windows.)

The atmosphere of insecurity in which we live—economic, intellectual, physical, emotional—which has encouraged this kind of escapism was discernible even in the majority of the few new collections which wished to be tagged as modern. Experimentation right now is at a minimum. Safety is the contemporary designer's watchword.

He seeks to avoid a mechanized look. He uses new materials and techniques as unobtrusively as possible. He is extremely apt to be influenced by modern Scandinavian design which is so often based on hand-crafted prototypes.

Honestly trying to produce furniture which fits more sensibly into 20th Century American life than modernized versions of the court styles of the 18th and 19th centuries, more of our designers have found inspiration in the modern work of the Danes and Swedes. Indeed admiration often leads to frank imitation.

Such design is felt by its producers to echo the past (that all-important quality) in a singularly apt way. It is considered to have a cozy look, a "warmth" which, as the industry uses the word, it undoubtedly has. It is agreed that its provincial derivations appeal to the American public, conditioned as it is by its own popular Colonial designs. And though it can be considered an informal style, thereby suiting the social atmosphere of average America, it is "well-bred." In an English publisher's effective phrase for the Sadler's Wells theatre, it is "soigné in its informality."

So long as the American industry has had to seek outwardly for its design inspiration, contemporary Scandinavia is a happy choice. Ignoring direct copying (a debate which will not be indulged in here) the love affair—a blazing passion in the case of Denmark—has enriched American furniture. For Scandinavian furniture reflects the maturity of the social climate surrounding its birth and development. It is predicated on the assumption that men and women today are grown up or ought to be grown up enough to face the facts, even the hard ones, of their world. It attests to the belief that this does not preclude finding dignity, beauty and graciousness in our own time and a willing acceptance of the creative work of our contemporaries. If these attitudes even in part rub off on the American furniture industry it will be a happy day for the designer and the men and women who buy the fruit of his talent and his labor.

It would be a still happier day if American designers would be given more of an opportunity to make their own peculiarly personal contributions. They have already produced furniture which is ample proof that they have a valid claim to front rank design position.

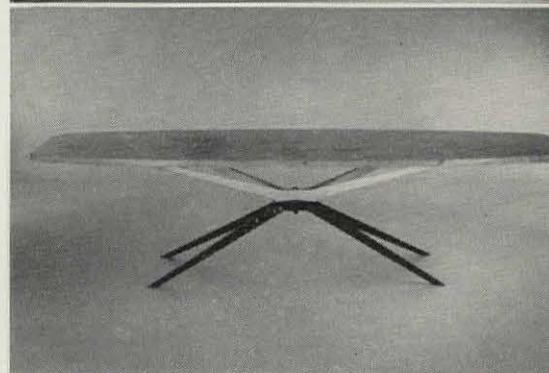
What is needed is more freedom to override prejudices and inhibitions which have so often proved to be unfounded on the sales floor. Granted this, future markets need not be so top-heavy with furniture which at best is a rehash of the work of other modern designers, at worst a rehash of the work of men who designed for life in quite another world.

furniture—lazette van houten

Herman Miller is showing this desk or dining chair in a combination of walnut and birch. Suggesting Scandinavian design, it is by George Nelson.



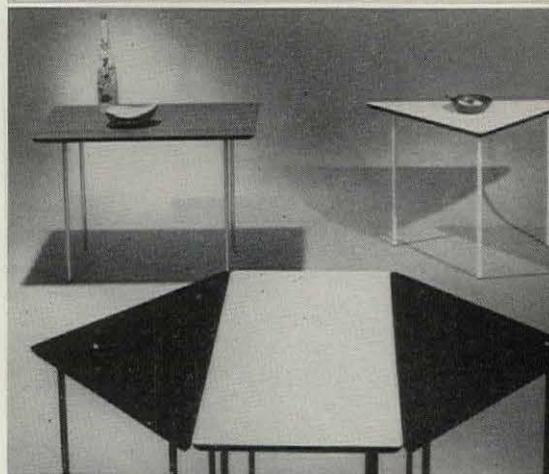
The Danish designer Larson has done a new four-foot sofa for John Stuart to retail at \$142 in spring construction. Also done in foam rubber and available in beech and teak or all beech.



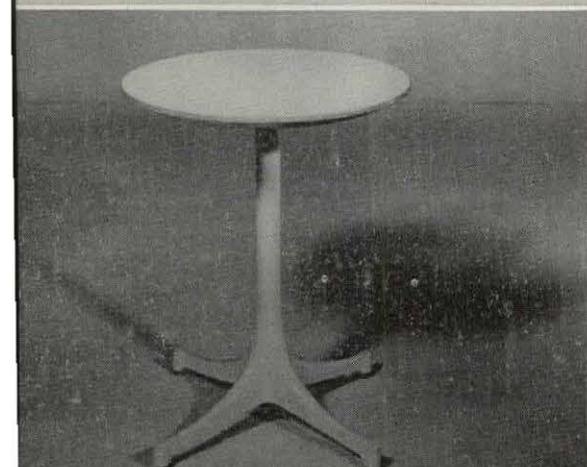
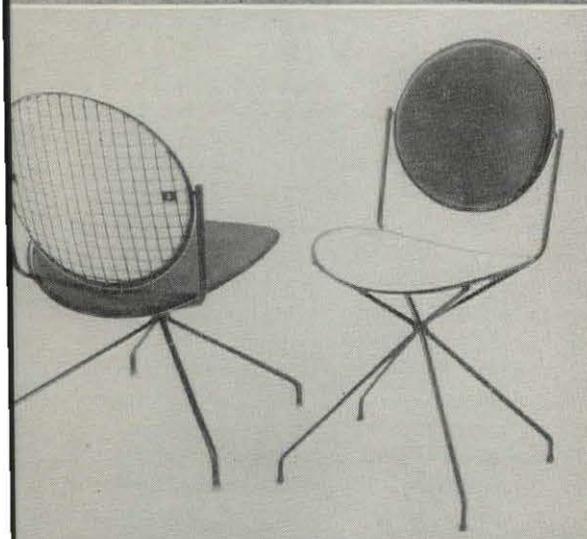
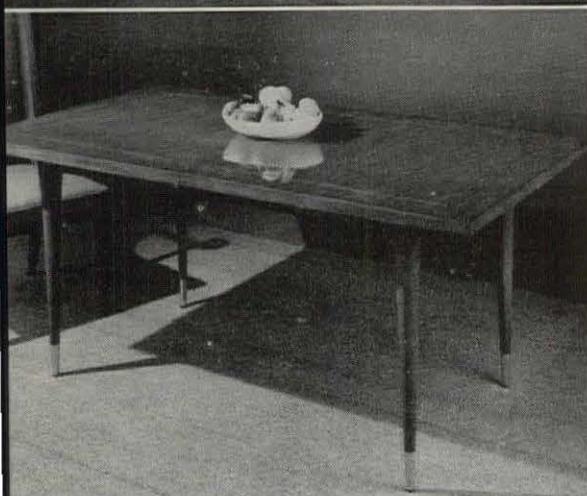
Tables of all sizes and for all needs have been added to the modern end of Charak's collection. This mahogany dining table extends to 102 inches and retails at about \$480.



Tony Paul, for Raymor, has designed two inexpensive metal chairs with swivel backs and plastic covers in pleasant colors. \$25 and \$15.50 at retail.



George Nelson has designed a series of plastic topped tables based on black or white enameled cast metal. This small, low version retails for about \$80 while the dining size, rectangular with two end bases, is priced at about \$190.



This dining chair with low wooden arm is part of John Keal's new nine-piece group for Brown-Saltman. Also included is a conventional side chair shown in background. The arm chair retails for about \$60, the side chair two dollars less.



Daniska Modern Provincial is the name Salvatore Bevelacqua gives to his twenty-six piece group for Alliance Furniture Division of Tillotson Furniture Corporation. Many pieces are hand-carved, a number closely follow original Danish designs. Sideboard shown will retail for about \$329.

Custom order tables readymade is the idea behind Interim's group being sold by Raymor. There are 10 sizes, six bases, choice of 18 marbles and three metal finishes. Retail price of 60 by 20 inch, travertine topped table shown is about \$107.



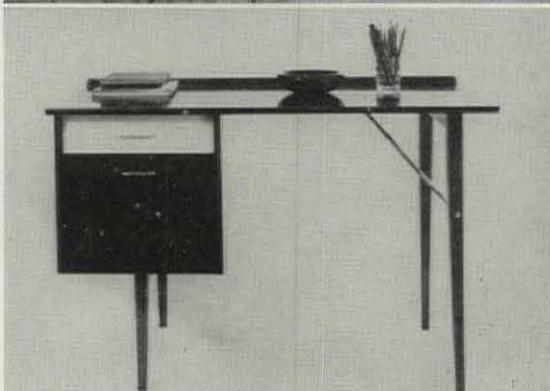
Baker has added a number of pieces to their Finn Juhl collection and are also now doing the cases and a dining table in teak for the first time. Shown here are a cane-backed arm chair at about \$173.50 and a side chair at about \$95 in muslin. Both in walnut.

Statton's new 40-piece Contemporary Americana group was designed by William Beard. In cherry, it includes a number of well-thought out double-duty pieces in addition to the regulars for living, dining and sleeping room use. The tambour sideboard comes with a capacious deck (not shown) at about \$400 retail. The bar cabinet or desk retails for about \$200.



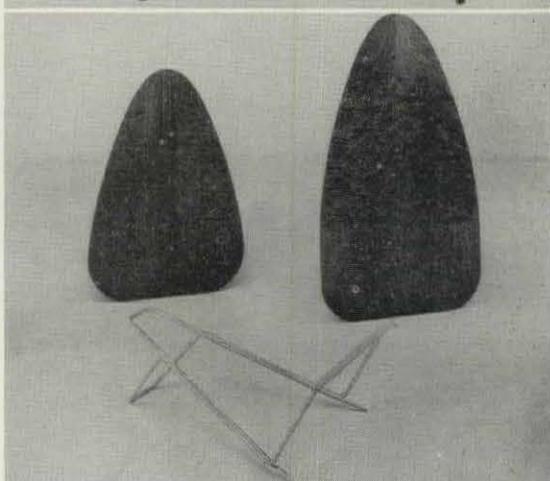
Scope's new desk has a plastic laminate top and drawer section which may be used left or right. Deck is removable and is included in the \$95 retail price. The plywood and metal chair is upholstered in suede and sells for \$40.

"Multiplication" tables are the first furniture effort of the lamp firm Modeline. Metal legs in choice of finishes, Novoply tops, the tables come KD, two to a carton at \$24.95 retail.



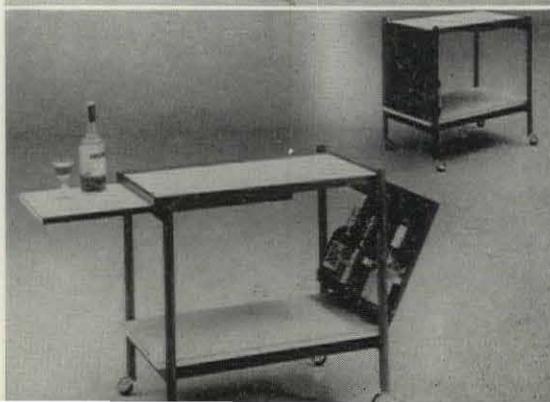
Milo Baughman has added a small desk to his Murray Furniture collection. White enamel front on upper drawer helps visually to reduce depth.

Walnut and cherry combine decoratively in this new addition to Heritage-Henredon's Circa 60 group. Top is Genuwood, a wood veneer and plastic laminate. Retail price is about \$160.



Greta Grossman has added a number of handsome tables to her collection for Glenn of California. These "ironing boards" of intricately figured stump walnut may be had in 60 or 48 inch length. They rest on a solid brass tubular base. Retail price: \$134, and \$120.

Raymor's diversified collection includes two interesting molded plywood chairs, one with plastic cane, to retail under \$30. They are European in origin and are shipped K D.



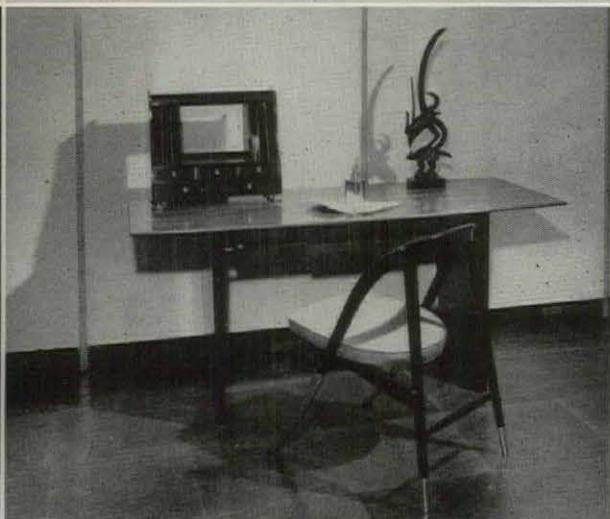
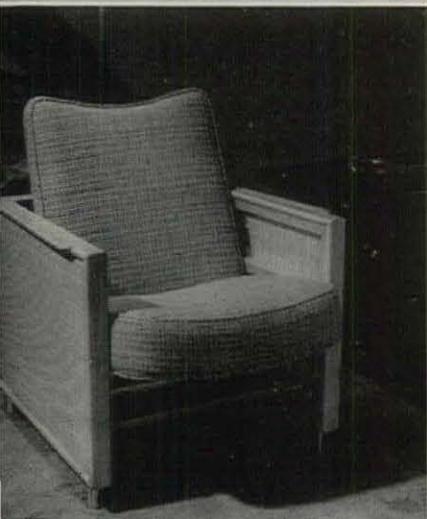
A new walnut and Formica cart by Greta Grossman. It is priced at \$155.



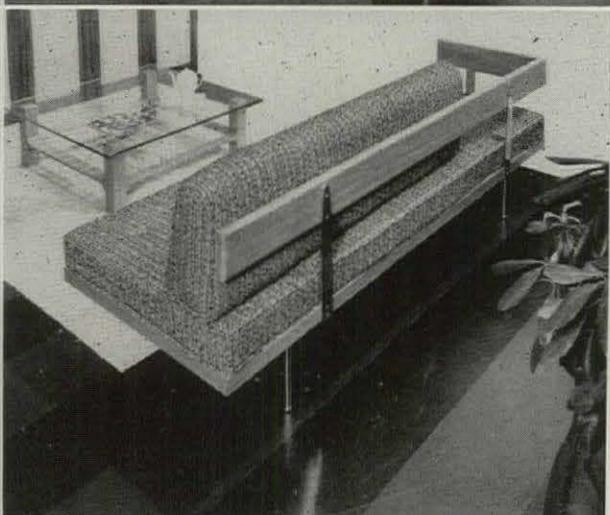
Jens Risom combines thermoset plastic and walnut or birch for this cabinet with tambour front storage area. It is typical of a large group of storage units in a range of sizes for various uses. This 54-inch size retails for about \$380. Risom has also done a new seating piece group. The three-seater shown here retails for approximately \$390.



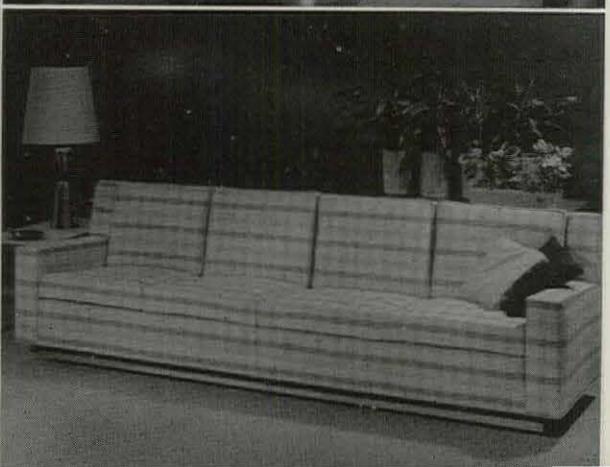
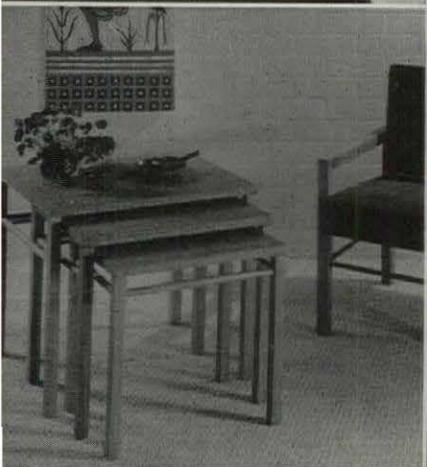
George Tanier is showing several chairs by the English designer Ernest Race. This side chair at \$42 retail in muslin is cast aluminum. The Swedish teak desk has a sliding top with drop leaf. The drawer unit slides and can be placed right or left without dismantling. It retails for \$144.



Edward Wormley's Hemisphere collection for Dunbar includes this "A" chair in which leg and back are one laminated, molded mahogany piece. It will retail (seat in muslin) at approximately \$300. The writing table with removable stationery chest is also intended for dining. The woven cane enveloped chair, "Cinerama" is constructed with a theatre seat mechanism for rocking motion. In muslin its retail price is about \$375.



Harvey Propper's new sofa bed has back supports and legs of brass. Priced in muslin at \$399. His new big sideboard divider retails at \$991.50.



Van Keppel-Green designed an eight-foot all rubber sofa this season for Mueller. On casters, the piece retails in muslin for about \$500. The new nested tables at about \$120 come in four finishes with either natural or bleached cork tops.

furniture—lazette van houten

Raymond Loewy has done a new walnut group of dining and bedroom pieces for Mengel. The prevailing enthusiasm for Scandinavia shows up in tables and chairs. An "extender" shown here is designed, with or without legs, to link units together. Double dresser, chest and bed retail under \$350.



Paul McCobb has recognized the ageless appeal of a classic furniture piece—the "lady's" writing desk.

High secretary by Paul McCobb. Both desk and secretary are now included in H. Sack's Connoisseurs Collection available through B. G. Mesberg.



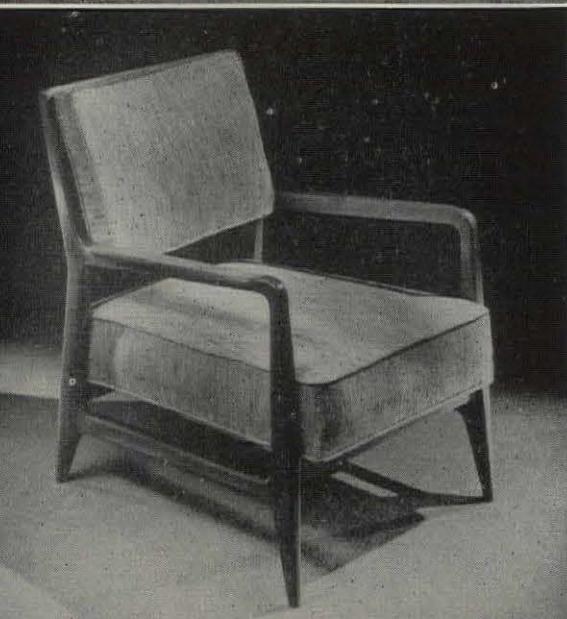
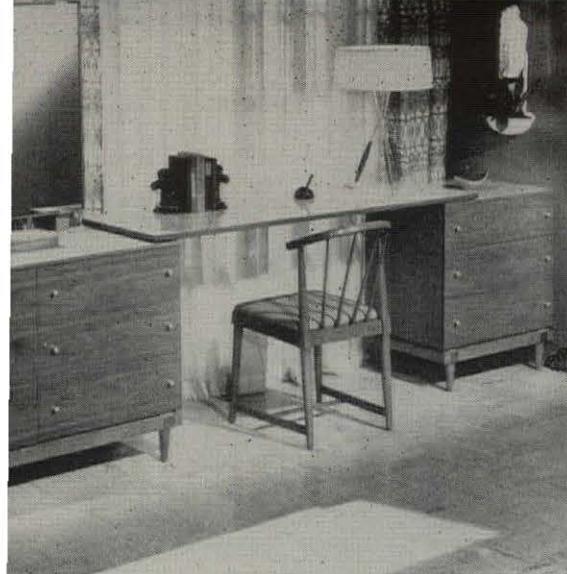
The big point about Charles Eames' new sofa for Herman Miller is that it is shipped K D and folded over, in a twelve-inch carton. It retails for about \$250.

An important addition to John Widdicomb's Mid-Century collection is this console dining table at \$250. It forms a 38-inch square game table and extends to 78 inches.

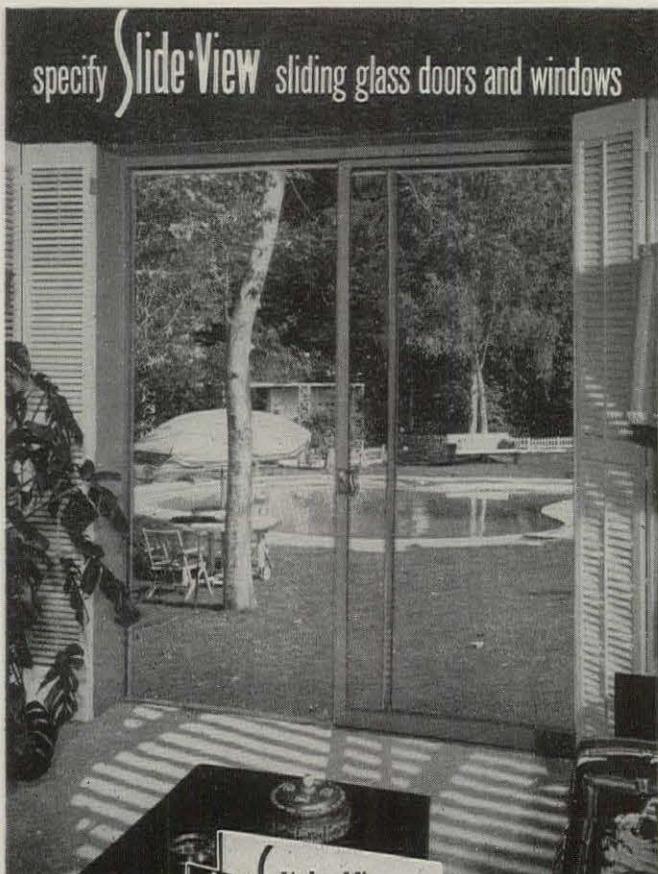


The Norwegian, Arne Hiorth, is responsible for the steel tube and wicker chair shown by George Tanier. It retails at \$84.50; also available in a cloth cover.

Gio Ponti designed this simple walnut arm chair for M. Singer's modern collection. It retails in muslin for about \$184.



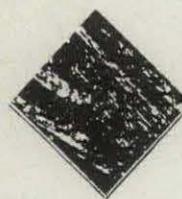
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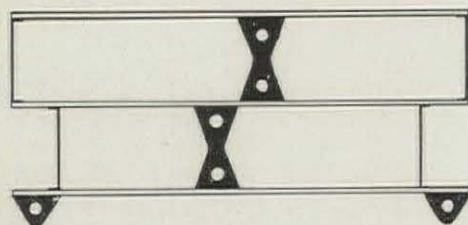
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MUSIC

(Continued from Page 10)

and detail anything I have read on that subject. It would be impossible in small space to summarize these two chapters, and I can do no more than record a couple of dissents. Mr. Kirkpatrick explains why the many sonatas requiring a full five-octave keyboard could have been played only on a harpsichord with sixty-one keys and two sets of strings that is listed in an inventory of the Queen's instruments. He insists that such an instrument could have had no more than two registers, plus the combination of them, because in his opinion two sets of jacks plucking one set of strings can never be mechanically successful. Against this I would set the fact that I have heard two such instruments, one built by Wesley Kuhnle in 1952, the other an English instrument built in 1590, played in succession at a single recital without mechanical difficulty, and Mr. Kuhnle has since that time given many recitals on his instrument. We must presume therefore that Scarlatti's registration for these sonatas of largest compass could reasonably have included three registers and their seven combinations, a much wider range of alternatives than Kirkpatrick allows.

The chapter on performance contains an extended discussion of expressive rhythm. Here as in the chapter on Scarlatti's harmony, Mr. Kirkpatrick works backwards from the nineteenth century. This may provide a more useful method of exposition but evades dealing with the problems in terms of their native, contemporary conventions. With Scarlatti's style so deeply rooted in Frescobaldi, one would expect the discussion of rhythm to begin with the instructions given by Frescobaldi in his prefaces. Instead, Mr. Kirkpatrick mentions and sets aside the less pertinent rhythmic deviations discussed by Couperin. The very great rhythmic freedom that Mr. Kirkpatrick proposes and in several instances documents delights my ears and fingers to read of. I only wish that such freedom were more evident in his own playing.

I would suggest to Mr. Kirkpatrick that he try the old overlapping method of fingering the scales and the stiff fingering of passages in thirds and other repeated intervals. He may find, as I do, better articulation of both design and sound by this method, which will enable him to do naturally in many instances what now he must manage by premeditation. I find no evidence to support a preference for modern fingering in Scarlatti that would not also require it in the Elizabethans.

Among the several appendices, which include a genealogy of the Scarlatti family and a most generous bibliography, is an extended section on Ornamentation in Scarlatti. Mr. Kirkpatrick believes that, unlike the Italian skeletal notation of the immediately preceding period, Scarlatti's notation implies few if any unwritten embellishments to be added by the player. In my own experience I have found need to add a large variety of incidental shakes, slides, mordents, and acciaccaturas in places where such ornaments would normally be implied in music by other composers of that period. If such additional embellishment was used as late as by Mozart in his sonatas and concertos, I see no reason to suppose that it was not used by Scarlatti. Mr. Kirkpatrick also contends that the acciaccatura, as written by Scarlatti, is invariably harmonic rather than melodic, a crushing of additional non-harmonic tones into the harmonic context, instead of an extra-harmonic embellishment of the melodic line. In its place he prefers a very wide use of the melodic short appoggiatura, which Scarlatti generally indicates. With his revealing discussion of the short appoggiatura I am in nearly full agreement, as with his contention that in Scarlatti, unlike the general practice, the acciaccatura should be held in many cases for the duration of the chord rather than immediately released. But I am unable to accept his elimination of the acciaccatura as an implied melodic ornament, a stylistic loss too common among present-day singers of Italian opera.

To supplement his book Mr. Kirkpatrick has prepared for Schirmer an edition of 60 sonatas, in their original paired and in one instance triplet grouping. This edition sets forth the score in its original bareness, with none of the nineteenth century expressive apparatus of phrasing, slurring, and staccato that so seriously mars the complete Longo edition. He has also recorded these sonatas for Columbia. To celebrate the fulfillment of these long labors Mr. Kirkpatrick offered a Scarlatti Festival at Dumbarton Oaks in Washington, including besides the sonatas a *Te Deum* in C major for double four-part

chorus and continuo, excerpts from a *Mass in G Minor* for four-part a capella chorus, a *Stabat Mater in C minor* for ten-part chorus, ten soloists, and continuo, excerpts from an opera and a cantata, a *Sonata in G minor* for violin and continuo, five organ sonatas played by Paul Callaway, and related works by Scarlatti's father and his contemporaries, Corelli, Vivaldi, Handel, and Charles Avison.

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 1550, as follows:

Educational institutions, 225; Selected artists, architects & designers, 875; 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.

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(Continued on Page 33)



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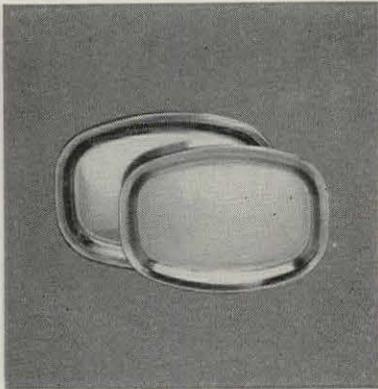
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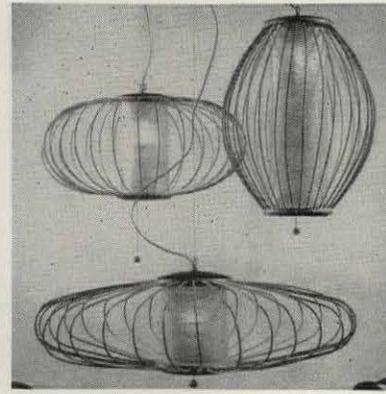


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CASE STUDY HOUSE*(Continued from Page 15)*

is not necessary to cross the living area since the traffic pattern is along the north living room wall, away from furniture and carpeting. The maid's room is located away from the living, recreation and terrace areas and near the entry and kitchen utility rooms. It has its own small garden court and is large enough to be partitioned in the future into two rooms if necessary. The bath here will also be used for guests. The kitchen-utility section is near the entry, carport, dining and terrace areas and is also easily accessible from the recreation room within reach of the children. Outdoor play areas may also be easily observed from this section of the house. Built-in kitchen units will include range, two ovens, refrigerator, freezer, and dishwasher. The west kitchen wall opens to the dining room to serve as an eating bar for children. The dining room looks to the south terrace and is separated from the living room by a low divider cabinet containing a liquor bar and a radio-phonograph-speaker equipment.

The utility area will include automatic washing machine and dryer, soiled and clean clothes storage, miscellaneous storage and ironing board and table. The recreation room face of the east wall of the utility room will serve as background for motion picture projection. The projector will be permanently housed in the cabinet on the east wall of the recreation room which will also be used for toys storage. This recreation room is multiple in purpose, serving as a general indoor play area for children, cabana for the pool, projection room and guest room with an adjacent bath to serve both house and pool. The area east of the recreation room is a walled-in service yard easily accessible from the kitchen-utility room and separated from the carport by a free standing partition. Adjacent to the carport are storage and hobby rooms for ceramics and woodworking.

The plan is correlated to the module of the structural frame. Structural members will be steel; the frame will be designed to withstand all forces so that all walls will be non-structural.

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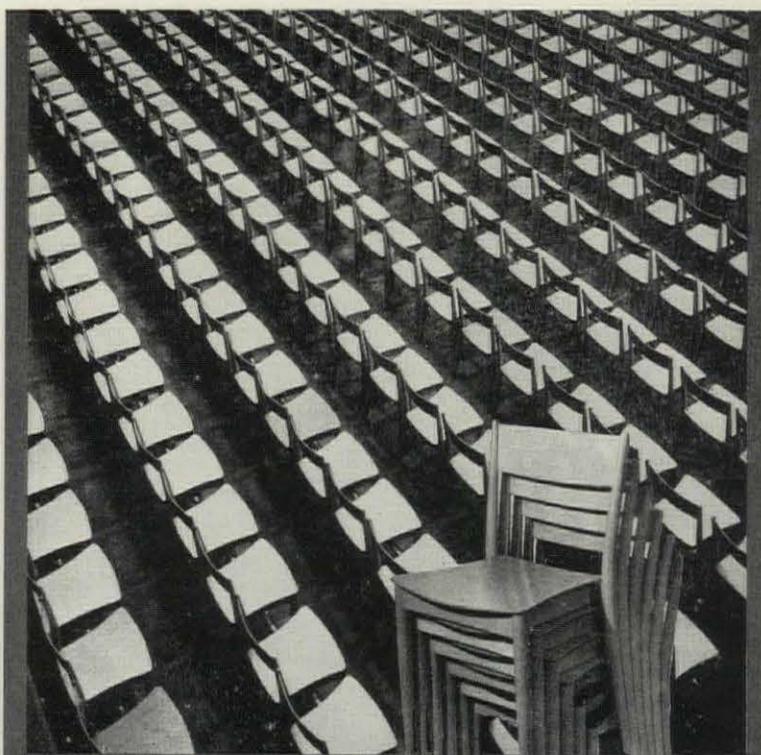
J.O.B.*(Continued from Page 31)*

3. Advertising, Design and Graphic Arts; 4. Art Education, Supervisor or Student Teaching; 5. Art Education and Clothing Design; 6. Art Education and Home Furnishings.

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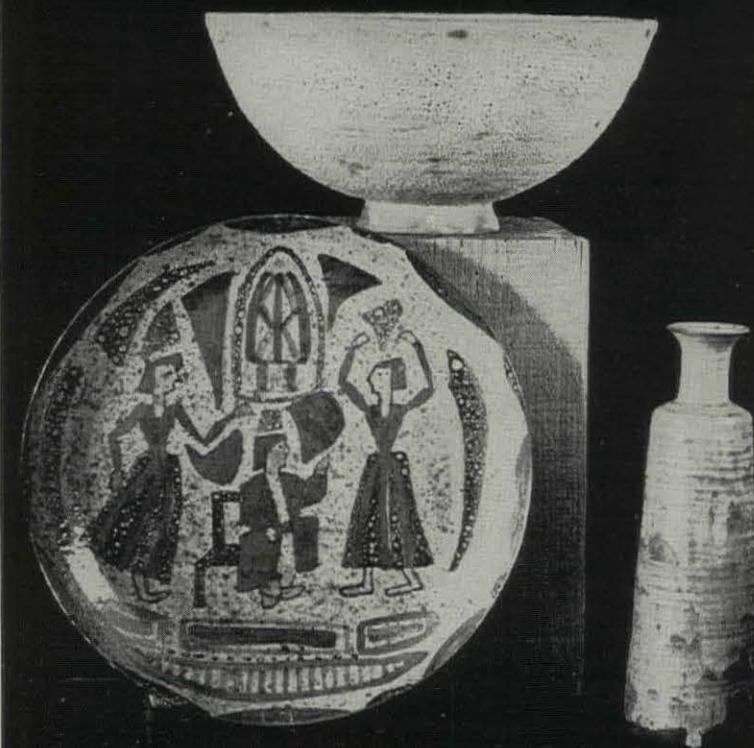
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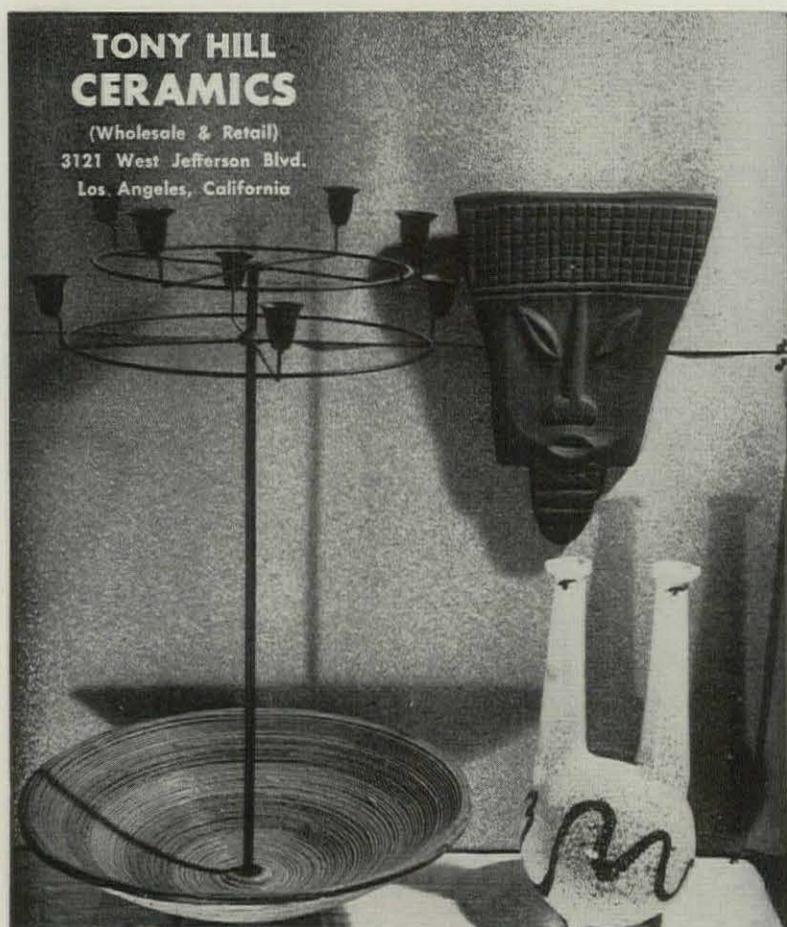
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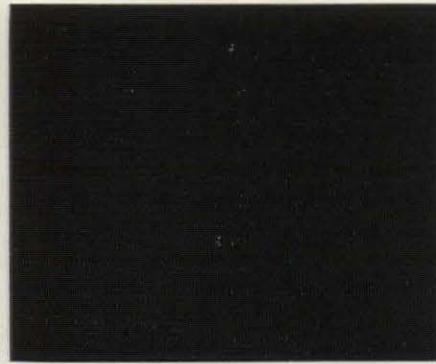
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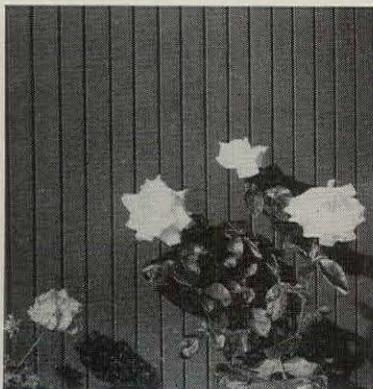
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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.

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(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Peter R. Jessness, Dept. AA, Gelvatex Coatings Corp., 1250 Wilshire Blvd., Los Angeles 17, California.



Texture 111 Exterior Fir Plywood

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual lock-



Kwikset "600" Locksets

ing exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(210a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminum plant, Soulé's new aluminum windows offer these advantages: aluminite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

APPLIANCES

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

• (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, squeegee; continuous piano hinges; highest grade glass; good contemporary corrosion 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.

DECORATIVE ACCESSORIES

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

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

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

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FURNITURE

(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. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist Office Furniture finished in walnut and Zolatone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

(207a) Contemporary Accessories: Complete lines featuring imported dinnerware, 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.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(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.

HEATING & AIR CONDITIONING

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

• (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 lens, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

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.

(212a) 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 in-

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terchangeable 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.

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(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.)

(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

SPECIALTIES

• (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, California.

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

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

(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.

(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.

(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.

(195a) Corrulux: One of oldest of translucent plastics, now greatly im-

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(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.

(179a) Plexolite-fiberglas 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.

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

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

barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse 1953.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

• (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.

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

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

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and gloden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

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

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

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

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Indiana.

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

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

STRUCTURAL BUILDING MATERIALS

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

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207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular 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. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

VISUAL MERCHANDISING

(207a) L. A. Darling Company offers new 36-page Vizusell Catalog, containing illustrations and specifications of new metal display merchandising units for all types of stores. Strong upright channels, interlocking brackets and accessories make Vizusell adaptable to display of any merchandise. Extremely flexible, fits perfectly into offices and factories as divider wall supports. Lightweight, easy to arrange to your architectural requirements. For free catalog, write Dept. AA, L. A. Darling Company, Bronson, Michigan.

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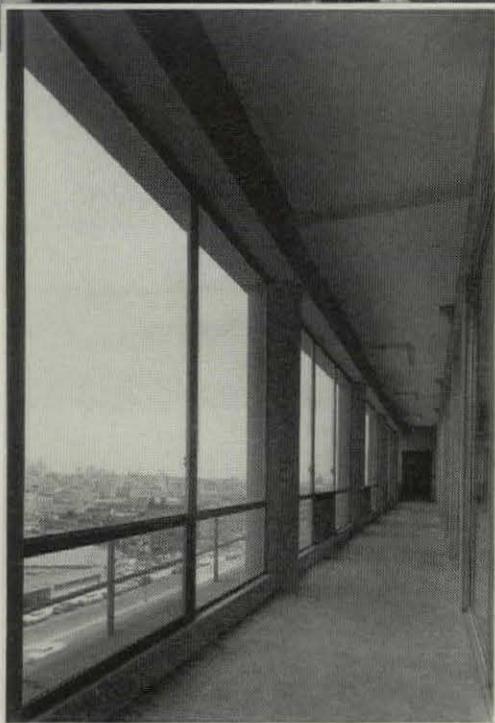
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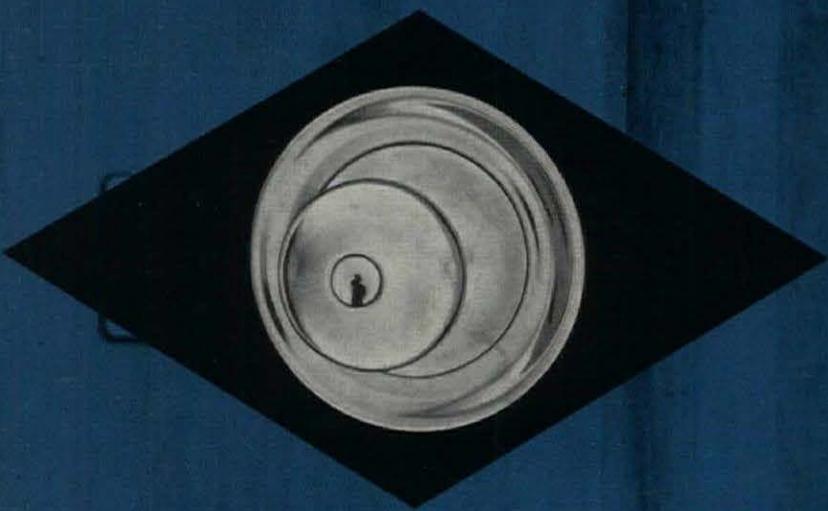


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