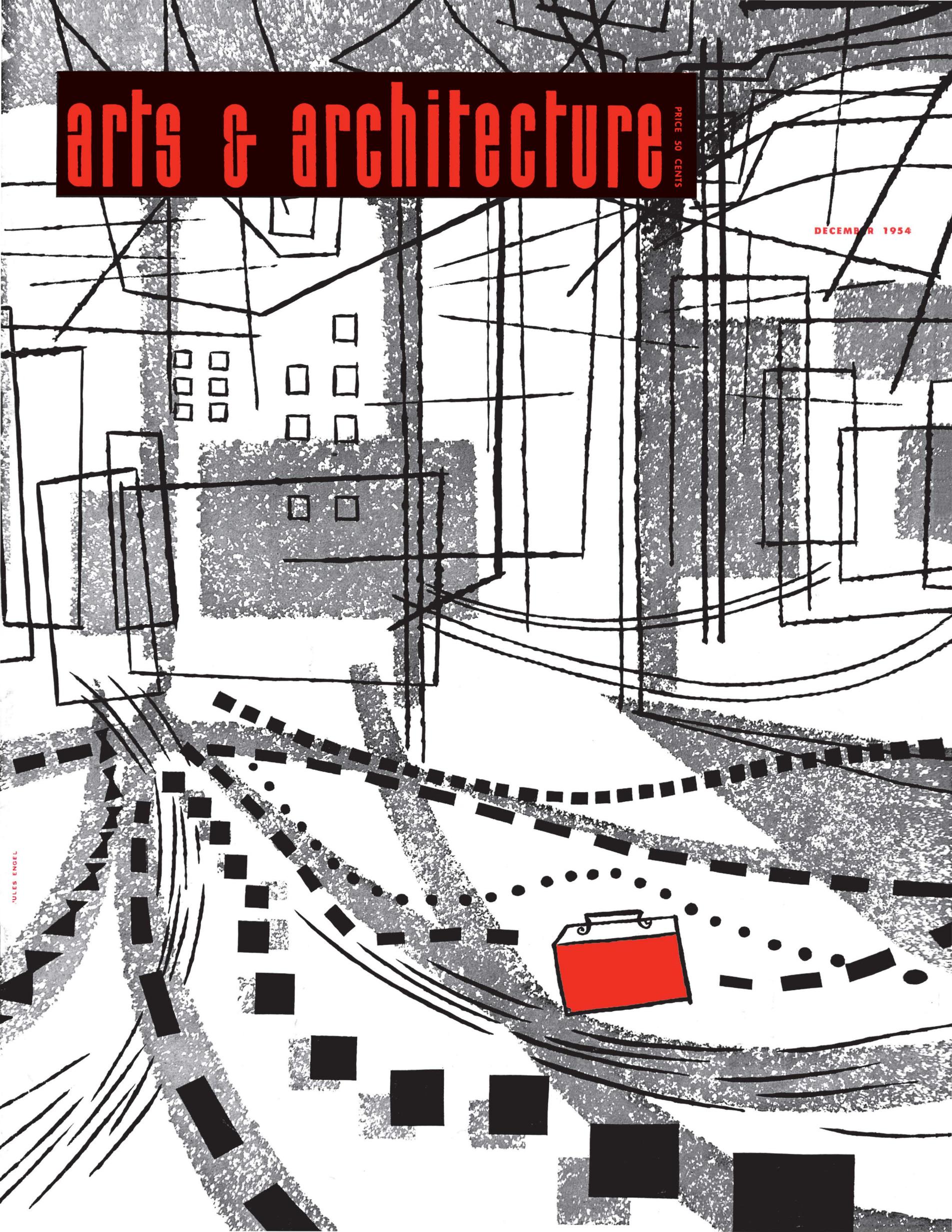


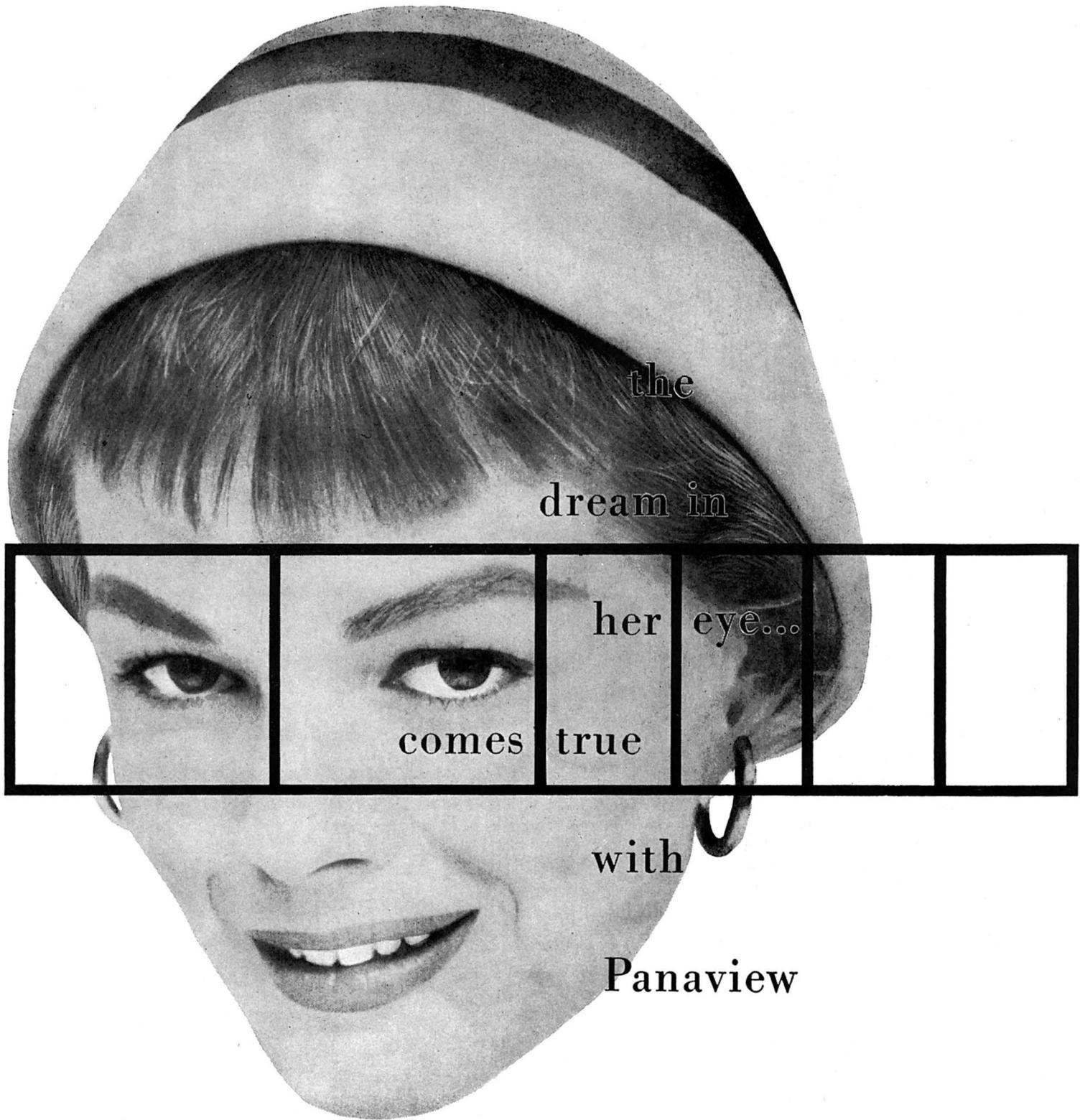
arts & architecture

PRICE 50 CENTS

DECEMBER 1954



JULES ENGEL



the

dream in

her eye...

comes true

with

Panaview

Your client will love the enduring beauty of Panaview sliding aluminum doors and windows. You'll love its clean lines, simplicity, and harmony with contemporary living requirements. You'll both be delighted with its economy in price and installation cost.

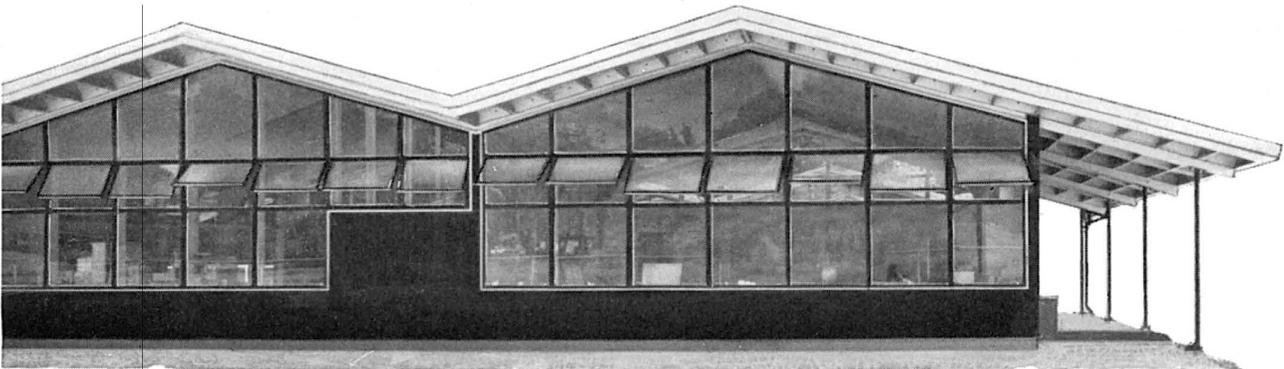
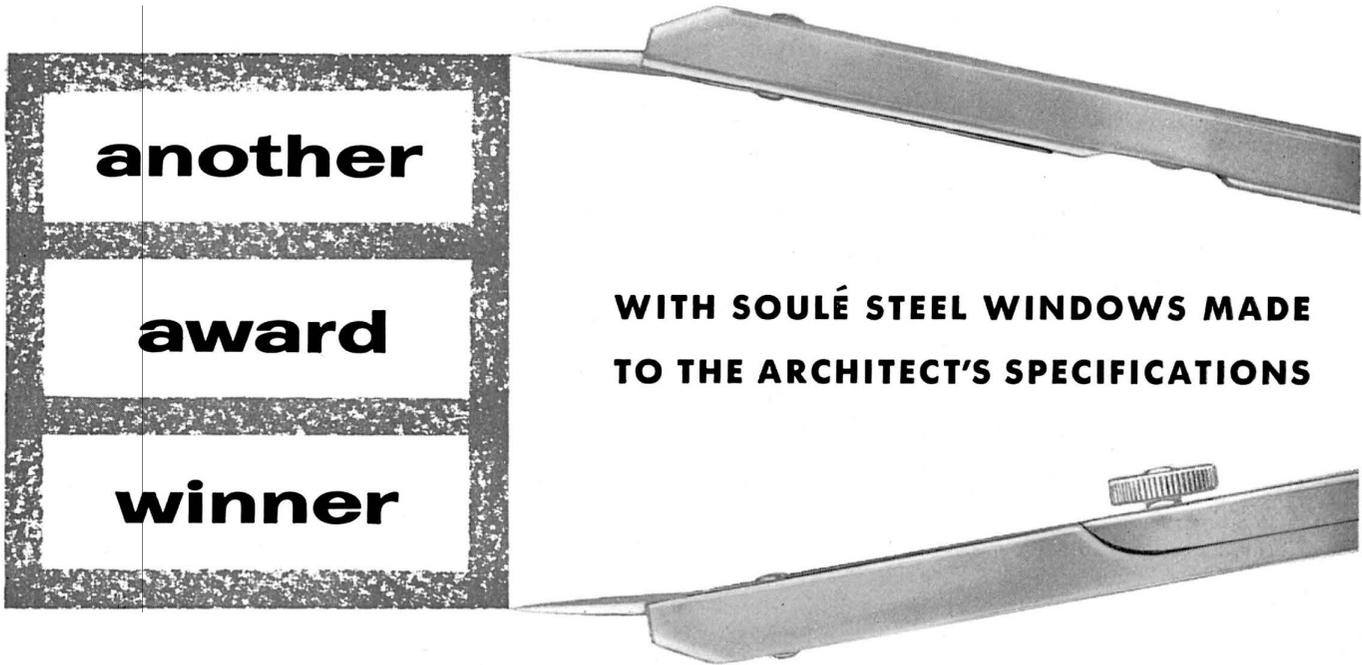
Write now for new brochure 5302-A



PANAVIEW

SLIDING ALUMINUM DOORS AND WINDOWS

13432 Raymer Street, North Hollywood, California



Manor School, Fairfax, California. John Lyon Reid, Architect, A. Von Rotz, Contractor.
 Winner of the 1954 School Executive Award for "Outstanding Architectural Design."

Building windows to your exact design and specifications without premium costs is an essential part of Soulé Paramount window service. Our design-engineering department works with you on problems concerning materials, sizes and shapes, helping you get your window at lowest possible cost.

An important plus Soulé feature is installation of windows by skilled company crews. You are guaranteed the windows you want, installed in a professional manner. *And don't forget, Soulé windows are made in the West, so delivery to your job is prompt, with no excessive shipping costs or delays.*



SOULÉ STEEL COMPANY

Department BB

SAN FRANCISCO, 1750 Army Street • LOS ANGELES, 6200 Wilmington Avenue
 PORTLAND, 2630 N.W. St. Helens Road • SEATTLE, 4100 W. Marginal Way
 PHOENIX, 511 East Roosevelt Street • SAN JOSE, 460 Park Avenue

Please have your Architectural Representative call and show me your award winning window.

NAME _____

ADDRESS _____ CITY _____ STATE _____

3075 55-324

ART

BELLE KRASNE

In retrospect, the opening of this season in New York seems to have been markedly different from any other. It was subdued, "official" and lacking in the excitement which customarily generates soon after Labor Day. At the galleries there were fewer shows, fewer visitors. Artists and dealers straggled back to the city from East Hampton, Provincetown, Europe. And the talk, during September, was of hurricanes rather than of art.

Indeed, it was a mournful note that started the season, what with the deaths, within a few weeks of each other, of Curt Valentin and Heinrich Schultz. Schultz had been a partner to Wittenborn until 1953, when he quit the art book firm and became a private dealer. Valentin, of course, was the director of the well-known 57th Street gallery that bore his name.

Valentin's death was marked by a memorial show held at his gallery. Selected and installed by a committee from the Museum of Modern Art, it was a properly catholic show of "modern masterpieces" which, during his 17-year career in this country, Valentin had sold to museums. Respectful at once to him, to the "masters" and to the museums, the show included many fine things, of course. I was especially delighted to see again the lyrical Matisse *Blue Window* of 1911, lent by the Modern, and that forceful Rodinesque bronze by Matisse, *Le Serf* of 1900, from the Fogg. And though I am not generally excited by the work of Gerhard Marcks, his poised, erect *Melusine III*, from the Walker Art Center, struck me as one of the most refined conceptions of the female nude that I have seen in a long time.

But really this was not Valentin's show. His greatest asset as a dealer was his enthusiasm for the work of art itself, and this enthusiasm made it possible for him to crowd many things into the gallery without creating an impression of clutter and confusion. The

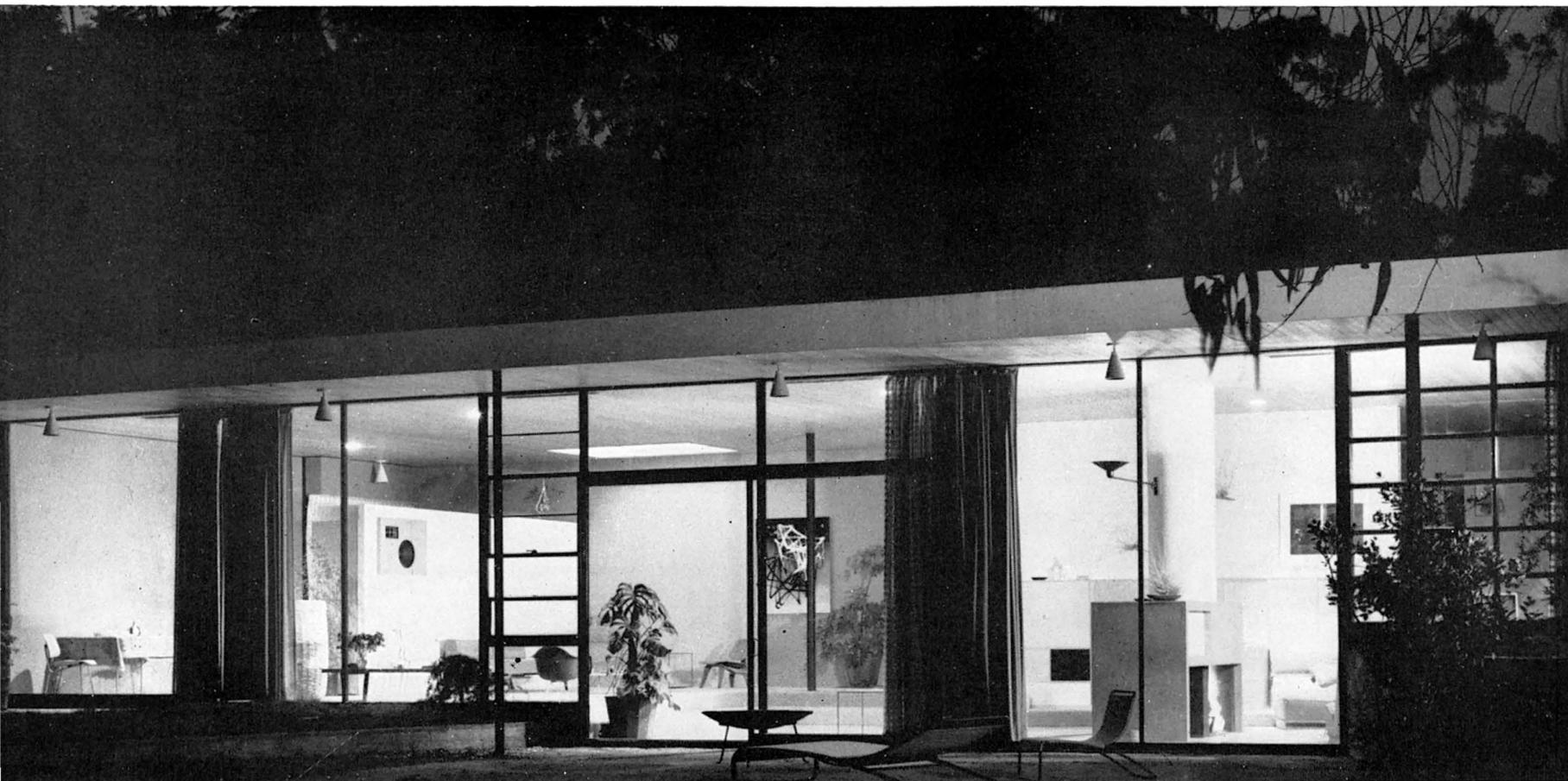
Rodin exhibition held just before the summer—Valentin's last and one of his most remarkable shows—included 81 items, among them many small sculptures, watercolors and drawings. There were only 30 pieces in the memorial show, "important" pieces comprising more of a tribute than an exhibition. The rooms looked empty, austere, cold—as they had never looked before. But this simply confirmed what we all knew anyhow: that the gallery had been the man.

As I said when I began, this season has been unlike any other, and I imagine that it seemed so, in part, because many galleries either opened late or else marked time for several weeks with gallery groups or stock shows. It was not until October 23, for example, that Kootz opened his first one-man show of the season, a show of Ibram Lassaw's new sculpture. Rose Fried waited until November 2 to open her first show, an excellent group of paintings and drawings by modern European masters. Matisse sent out his first announcement for the Dubuffet exhibition which opened November 23.

Still this does not account fully for the prevailing temper. Indeed, if the galleries seem quiet this season, it is because they are quiet. Attendance is really off, and it is off because the gallery habitué today is taxed beyond his physical capacity. Unless he makes a career of visiting galleries, he simply cannot cover the 120-odd shows that are open all over the length and breadth of the city at any one moment. And so, forced to exercise selectivity, he confines himself to galleries that either are easily accessible to him or that are offering events he feels he cannot miss.

I will try to report on the activities of all the smaller and newer galleries later in the season; however, for the moment I would like to concentrate on the museums. This year, as it happens, the museums have stolen the march on the galleries and, I suspect, distracted many gallery visitors from their accustomed rounds. And if I noted before that the fall months had a markedly "official" cast, that impression must have developed as a result of five major museum openings of October. The Guggenheim, early in the month, opened a new installation of modern European

(Continued on Page 6)



FOR SALE:

A CASE STUDY HOUSE by Charles Eames and Eero Saarinen, architects

Planned for seclusion and privacy, yet immediately accessible to all urban facilities. Situated on a tree studded meadow of approximately one acre overlooking Santa Monica Bay, Los Angeles, California.

Price \$65,000

Courtesy to brokers

For information write Box 314, Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles 5, California

arts & architecture

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES

Flora M. Brown
Herbert Matter
James Fitzsimmons
Jules Langsner
Peter Yates
Bernard Rosenthal
Grace Clements
Robert Joseph

STAFF PHOTOGRAPHERS

Harry Baskerville
Julius Shulman

EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley
William Wilson Wurster, A.I.A.
Walter Gropius, A.I.A.
Ernest Born, A.I.A.
Richard J. Neutra, A.I.A.
Welton Becket, A.I.A.
Marcel Breuer, A.I.A.
Gardner A. Dailey, A.I.A.
H. Roy Kelley, F.A.I.A.
Whitney R. Smith, A.I.A.
John Rex, A.I.A.
Mario Corbett, A.I.A.
A. Quincy Jones, A.I.A.
Fred Langhorst, A.I.A.
Raphael Soriano, A.I.A.
John Funk, A.I.A.
Gregory Ain, A.I.A.
Henry Hill, A.I.A.
Konrad Wachsmann
Eduardo F. Catalano
Paul Rudolph
Isamu Noguchi
Finn Juhl
George Nelson
Gyorgy Kepes
Harriet Janis
Garrett Eckbo
Edgar Kaufmann, Jr.
Dorothy Liebes
Esther McCoy
Edward Frank
Claire Falkenstein
Harold W. Grieve, A.I.D.

ADVERTISING REPRESENTATIVES:

Loren Hays
The Hays Company
1709 West Eighth Street, Rm. 412
Los Angeles 17, California

Carl R. Lucke
Carl R. Lucke and Associates
24774 Gessner Road
North Olmsted, Ohio

Scott Kingwill
Scott Kingwill and Associates
35 East Wacker Drive
Chicago 1, Illinois

CONTENTS FOR DECEMBER 1954

ARCHITECTURE

Small Country House by Wurster, Bernardi and Emmons, Architects	24
House by Gregory Ain, Architect	26
House by Wendell H. Lovett, Architect	28

SPECIAL FEATURES

UPA	12
The Layman Discusses Modern Art by Jules Langsner	16
The Tenth Triennale by Lazette Van Houten	18
Pot Creatures — La Gardo Tackett	22
Art	4
Notes in Passing	11
Music	30
The Contemporary Object	32
J.O.B. Opportunity Bulletin	34
Currently Available Product Literature and Information	36

ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico and Cuba, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.



Low-cost feature that gives homes an *extra quality* look

Many prospective home buyers don't understand the principles of sound design and construction. But they all recognize the value of built-in telephone facilities . . . the neater appearance of concealed wiring, the added convenience of extra outlets. These "extra-quality" features encourage people to buy. Yet, they cost so little.

Why not take advantage of Pacific Telephone's free Architects and Builders service. Let us help you plan the kind of home telephone facilities every buyer wants.

Put built-in telephone facilities in your plans



Pacific Telephone

FINE POTTERY

gifts reasonable and unreasonable
DECORATIVE BOWLS • LUSTRE • TILES



BEATRICE WOOD

McAndrews Road, Ojai, California
Telephone: 2430

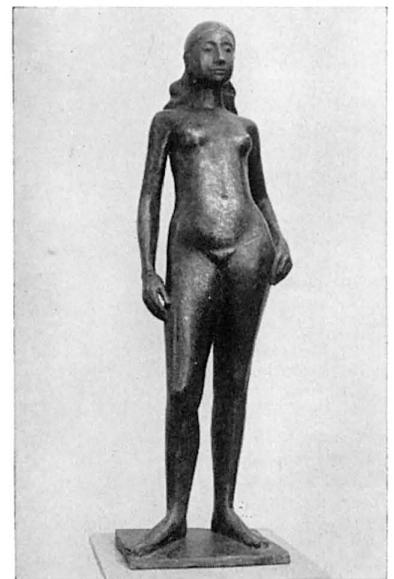
ART

(Continued from Page 4)

painting and sculpture from its collections. In mid-October the Modern launched its 25th anniversary festivities with a huge and stunning exhibition of paintings from its own collection. On the following day, Brooklyn opened the first major exhibition in recent years of masterpieces of African Negro art. A week later, adjacent to the Museum of Modern Art, the new Whitney was opened to the public. And finally, at the end of the month, the Metropolitan launched the big show of Dutch painting which it is sharing with Toledo and the Toronto Gallery of Art.

For want of space, I will confine myself this month to a few observations about the Modern and the Whitney. Next month I will have something to say about the other current museum exhibitions and about a group of recent shows at the galleries.

No one could fail to be impressed by the showing of 400 paintings at the Museum of Modern Art. Here is only a third of the entire collection, yet it establishes the Modern as one of the world's greatest museums of modern art, one that is superior in several respects to the Musée de l'Art Moderne in Paris. The Paris collection reflects a narrow provincialism: it contains little



Gerhard Marcks: *Melusine III*

but French art and, except for a Grandma Moses, no American painting at all. But the Modern is broadly representative, and it has all the faults and virtues of an encyclopedic collection. The inclusion of so much Latin American painting, for example, is of political rather than esthetic consequence. But the inclusion of German painting here is to be preferred to its exclusion from the collection in Paris. After all, Schwitters and Ernst are permanent fixtures in the modern tradition, though I am not so sure that I can say as much for the German expressionists. Besides we can see, as the French cannot in their museum, an impressive selection of futurist paintings, a number of historically important suprematist works, the several phases of Mondrian, as well as the work of Italians, Belgians, Russians, Japanese, Dutchmen, Englishmen and, of course, Americans.

So one of the advantages of this show is its range. And paradoxically another is its selectivity. For while it represents virtually every country from which significant art has come during the past 75 years, it stresses certain aspects of the modern movement and certain individuals above others. Special rooms or walls have been set aside for the work of a few "masters," and the exhibition is a far better one for having such emphasis.

My own accents might not have fallen precisely where the Modern's have. I cannot, for example, share the museum's enthusiasm for Shahn and Graves, whose talents I feel are illustrative. For the same reason, I cannot appreciate the "magic realists" who occupy far too much of the Modern's space and attention. Fewer errors of judgement seem to have been made among the older Europeans. Three of Derain's five pictures are quite dull. There is no Munch in the show though the Modern itself had a large Munch show in 1950. And there is no Utrillo. Moreover, in an exhibition of paintings, it is surprising to come across a cast stone piece by Arp—and three of his wood reliefs besides.

It would be agreeable indeed to report that the selection of younger Americans and Europeans is as distinctive as the choice of older ones. But that excellent taste that has brought into the Modern's collection some of the finest paintings by some of the best artists of the 20th century—for example, I have never seen a better selection of work by Picasso, Gris or Braque—that taste is barely evident in the group of paintings by younger abstract artists. Here cautious selection gives way to a democratic principle of representation. One wonders if there are pressures that necessitate this one-of-a-kind sampling or is it simply a matter of indecision before a vast number of possibilities? Regardless, there are better realized examples by Gottlieb, Knaths, Balcomb Greene and John Ferren, by Manessier and Vieira da Silva. And ten pictures of slight consequence could have been eliminated to make room for a few more by Gorky, Tomlin and Hartung, each of whom has one canvas in the show. Or even for De Kooning, who has only two.

But these are minor complaints in view of the fact that there are three vastly impressive Picasso rooms. Here one can find *Les Femmes d'Alger*, a picture that has lost none of its vitality and violence in the half-century that has elapsed since it was painted; the witty *Three Musicians*; the pale blue and beige *Seated Bather*, breezy lyrical, remarkably simple, and the ambitious *Night Fishing at Antibes* in shadowy blues, lavenders and blacks, a painting as mysterious as it is delectably humorous. Here, indeed, is a repertoire that could command the admiration of a Polonius "tragedy, comedy, history, pastoral . . . scene indivisible, or poem unlimited."

Cézanne, to, has a room of his own, in which the tectonic *Bather* and a marvelously lucid *Still-Life with Apples* hang opposite each other, two facets of a superb accomplishment. A small room has been set aside for the small wonders of Paul Klee. Several large Matisse's have been hung in the main hall, where there is plenty of room to stand back and admire them. Fortunately, the huge *Piano Lesson*, which always seemed a trifle drab and diffuse to me, is one of the pictures which the Modern recently cleaned; it now seems sharp and vivid, not at all too large for its content. Another painting which was recently cleaned is Rousseau's *Sleeping Gypsy*, which seemed enchanting enough before but which is now positively miraculous—like an intense vision, haunting, mesmerizing, magical, glowing almost phosphorescently in a semi-darkened room. On the other hand, the Mirós, which one remembers as being full of sparkle, are among the big disappointments of the show because they look dingy and battered. But to compensate, there is a radiant Delaunay tondo, *Sun Disks*, recently acquired by the Modern; there are shimmering Redons; there is Léger's imposing mechanism *Le Grand Dejeuner*; there is Severini's *Dynamic Hieroglyph of the Bal Tabarin*, a conception as intricate and almost as architectural as Seurat's *Parade*.

Here, then, is an exhibition which provides a splendid retrospective view of the modern movement, one that reveals its maturity and shows us the full stature of its masters. And here we can clearly see the compendious nature of modern art, its infinite variety of personal visions, ideas, styles. Indeed, for so short a period, it has an unprecedented diversity.

Contemporary art has at its disposal a bewildering vocabulary to which each successive development of the past 75 years has contributed. Cubism provided a new concept of form and structure; surrealism, a new content, a regard for the unconscious; dada, a fresh attitude toward materials; futurism, an emphasis on movement. The list could be extended, and if we bring it up to date we can add abstract expressionism which has put new stress on the intimate relationship between the work of art and the artist.

But these styles have more than altered the appearance of painting and sculpture; they have changed the very look of the world. Our architecture, our cinema, our books and our billboards, the design of objects that surround and confront us—all these have been affected by the artists of this era. That their influence should be as pervasive as it is at a time when one hears the lament over the separation of artists and public poses some important questions for our consideration.

When the announcement was made of the Whitney's move to

(Continued on Page 10)

designed by
Finn Juhl



BAKER FURNITURE, INC.

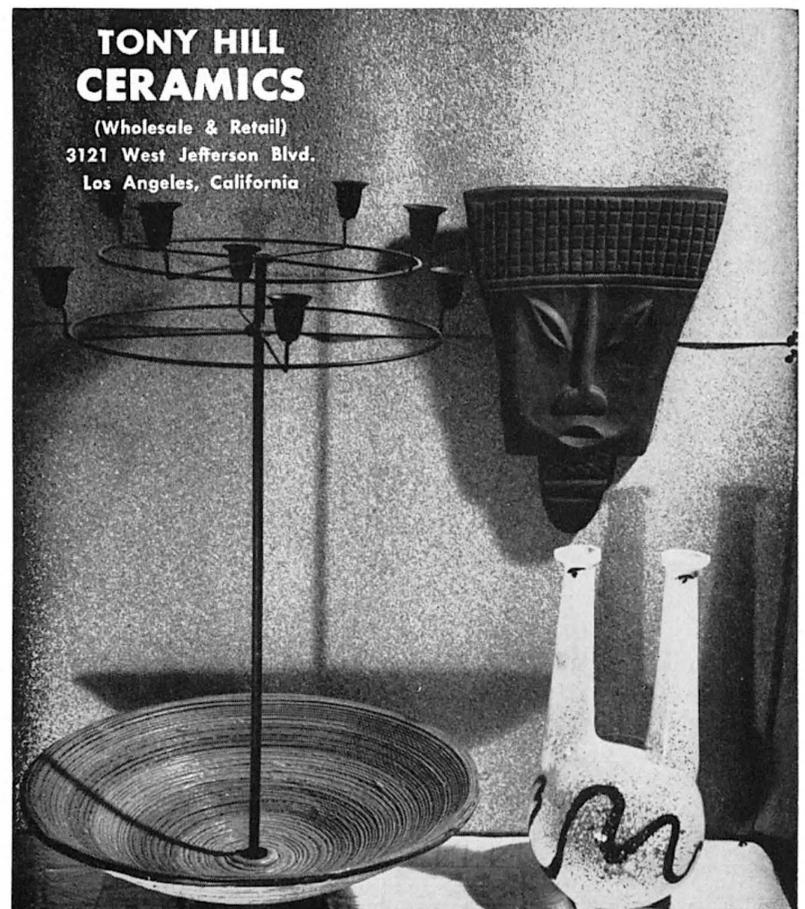
Holland, Michigan

CHICAGO
6TH FLOOR MERCHANDISE MART

NEW YORK
THE MANOR HOUSE
305 E. 63RD STREET

LOS ANGELES
8778 BEVERLY BOULEVARD

SHOWROOMS: EXHIBITORS BUILDING, GRAND RAPIDS 2, MICHIGAN



LAMP & MASK AS ABOVE

VASES, ASHTRAYS, ETC.

There's one way to be sure of what you're getting when you buy plywood sheathing . . .



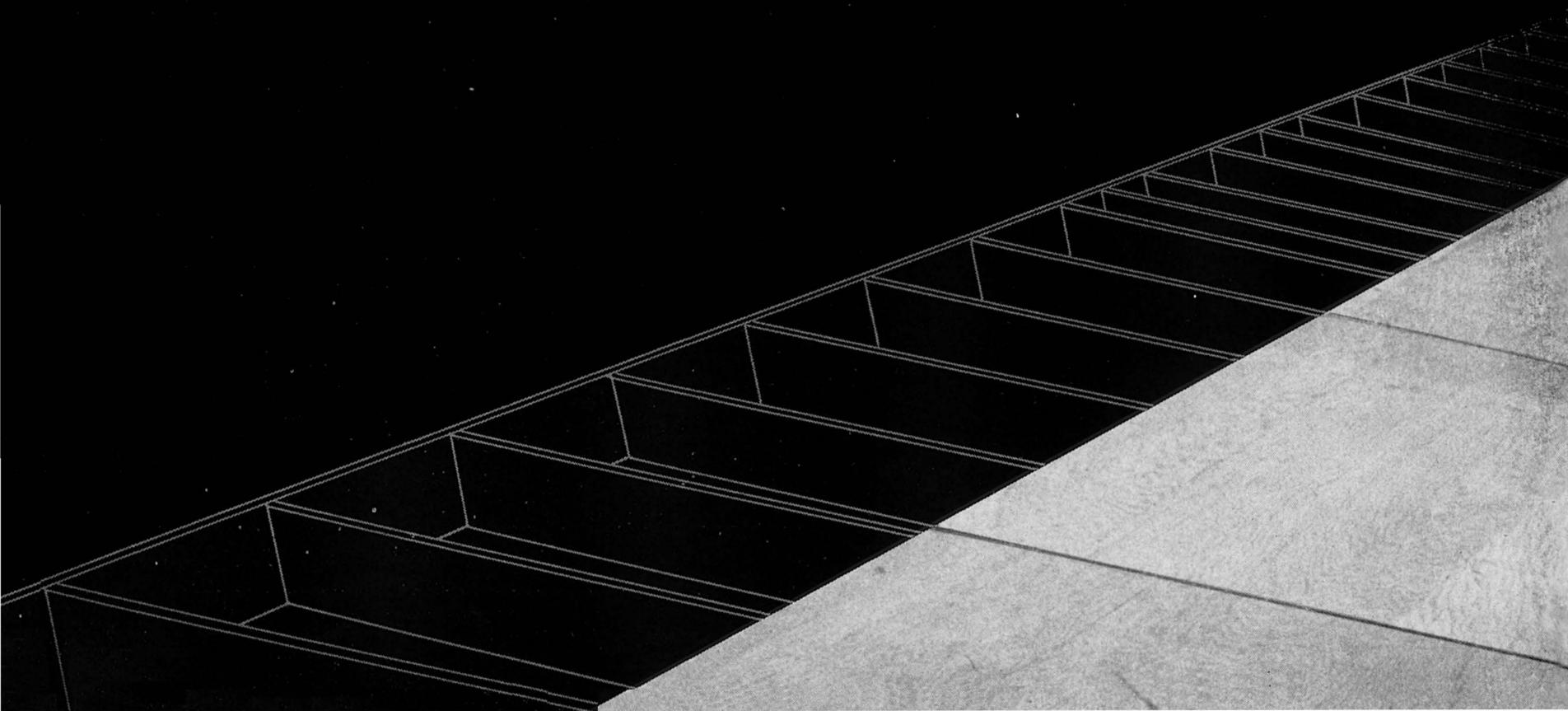
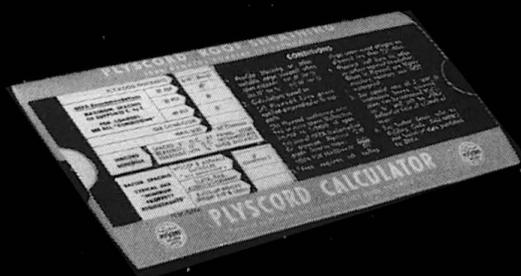
LOOK FOR THIS DFPA

Be safe—be sure! Insist on genuine DFPA trademarked sheathing, engineered to meet exacting structural requirements.

When you buy grademarked, trademarked PLYSCORD, you're getting strong, durable Douglas Fir plywood sheathing that's quality-tested by DFPA* to protect the buyer.

* **DFPA:** Douglas Fir Plywood Association is a non-profit industry organization devoted to product research, promotion, and quality maintenance.

NEW: A handy slide rule giving thickness and nailing recommendations for Plyscord sheathing on various stud, joist and rafter spacings. Free. Write DFPA, Tacoma 2, Washington.



TRADEMARK!

GENUINE
DOUGLAS FIR PLYWOOD

PLYSCORD®

INTERIOR TYPE GRADE C-D

SHEATHING



CHAIR AND SOFA DESIGNED IN DENMARK BY PETER HVIDT FOR JOHN STUART INC.



Modern and traditional furniture for bedroom, dining room and living room.

JOHN STUART INC.
FOURTH AVE. AT 32nd ST. NEW YORK 16

John Stuart furniture is sold only by architects, decorators and select stores.

IMMEDIATE DELIVERY!

To make your visit as profitable and convenient as possible, we are pleased to announce that we now stock for IMMEDIATE DELIVERY, many numbers from our well known list of sources. Architects and their clients are welcome at the leading showroom for modern FURNITURE, FABRICS, LIGHTING and INTERIOR PLANNING. One trip will prove our point.

CARROLL SAGAR & ASSOCIATES

CS&A

wholesale-contract to architect & client

CARROLL SAGAR & ASSOCIATES

8833 Beverly Boulevard Los Angeles 48 California

Bradshaw 2-8656/Crestview 4-2346

ART

(Continued from Page 7)

54th Street, next door to the Modern, most of us hoped that some keen competition would ensue between the two museums. We thought, too, that the proximity of the Modern might induce the Whitney to develop a more vital policy. Possibly we were over-optimistic; but that remains to be seen. All that can be said at the moment is that the opening exhibition on 54th Street was dispiriting.

The Whitney's new quarters, of course, are considerably more attractive and flexible than its old ones: the walls of the galleries can be shifted; the lighting is good; the floors, we are told, are easy on the feet. Everything from the smart reception desk on up is bright and new—everything except the atmosphere, and this is so familiar that despite the newness of the building one gets the sensation that the Whitney has been transported, intact, from 8th to 54th Street.

There are two factors that account for the familiarity. First, we are dealing here with the same collection; second, with the same directors.

By now the Whitney's collection is well known and well defined. Modern American artists can be grateful for the fact that it is devoted exclusively to their work, since no other museum has the same focus. Yet unfortunately, in its devotion the Whitney has been more parochial than detached. It has allowed itself to become identified with local coteries; it has built up a wide circle of friends but not an impressive collection. Now while it is admirable for a museum to have friends, it is essential for it to maintain a degree of objectivity and high standards of quality. In this realm, of course, the Modern has set an example: it has made an appreciable effort to meet its responsibilities on both esthetic and historic grounds. But the Whitney has been lax. Granted it does not have the range of choice that the Modern has, it need not have so many undistinguished works in its collection, and it need not be less demanding of national art than the Modern is of international.

Any survey of modern American art would be incomplete without examples of each successive native movement—the Ashcan School, the old New York circle, the Woodstock group, the regionalists, the school of social protest, the magic realists, the new New York school. But in a museum some distinction must be made between those movements that have esthetic significance and those that have only historical interest. The emphasis will be determined by the directors, and the caliber of their collection will depend both on the quality and quantity of the examples they select. Where, as in the Whitney, they accumulate too many examples of esthetically unimportant phases of our art, they merely compound dullness.

Still, the Whitney's collection is not altogether without luster. There were, for example, two brilliant galaxies of paintings in the opening show. In one, I found Max Weber's *Chinese Restaurant* of 1915, Hartley's *Forms Abstracted* of 1913, a Stella variation on the Brooklyn Bridge, a Carles that is singularly beautiful in color and Gorky's poignant portrait of himself and his mother. In the other, a deftly painted Glackens, the devastating Luks portrait of Mrs. Gamley, a Prendergast, a Ryderesque Eilshemius, a Sloan, still fresh, and a stunningly summary Henri.

Isolated works besides these liven the collection—for instance, particularly good examples of the work of Balcomb Greene, Motherwell, Walt Kuhn and Edward Hopper, an a late calligraphic Gorky. And it is to the credit of the Whitney that almost every one of the works I have mentioned was purchased for, not donated to, the collection. For if the museum's scope is limited, so, we know, are its funds.

More than the collection, though, it is the directors who have given the old look to the new Whitney. One can only hope that in time these directors will learn something about the techniques of installation from their illustrious neighbor, the Modern, for if ever a collection needed dramatization, the Whitney's does. Yet for the opening it was displayed drearily and without regard for the individual works. Most of the paintings looked as if they needed a thorough cleaning. Unfortunate juxtapositions of them should have been avoided. But the worst affront to the sensibility

(Continued on Page 30)

We live in a world that seems to be becoming increasingly aware of the problems of language. That is probably because our generation bumps its nose against the barrier of language more often and more violently than our ancestors did. How could it be otherwise in an age that has made travel so swift and devised ways of communication that are almost instantaneous?

But it is all very provoking to the human ego. We can devise atom bombs to wipe out half the world or jet planes to girdle it, but, so far as the tangle of language is concerned, we are still in the era of the Tower of Babel. Actually the situation is much worse than that: we have slipped back and are continuing to slip back. Linguists say that there are approximately 3,000 languages spoken in the world today, and they don't pretend they have finished counting yet.

What really aggravates the situation is not that many completely different tongues are spoken by groups of a few thousand, or even a few hundred, in the interior of New Guinea, or in the jungles of Amazonia or in the heart of Africa. What counts is that the thrust and drive of new nationalisms are constantly setting up new national languages with full official status. There is nothing iniquitous about this; a distinctive language is a very natural though not an essential attribute of sovereignty, and it is clearly silly and a waste of time to scold the Irish, for instance, for reviving their ancient tongue or the Indonesians for adopting Bahasa instead of a European language of wide diffusion.

It is no wonder, though, that there is an increasing desire to solve what is a world problem, once and for all, by radical means. One drawback is that the reformers offer so many different panaceas. Some advocate that we should all learn one of the languages already widely spoken in many parts of the world. Unfortunately the identity of language X nearly always depends on the nationality of the advocate. The British and the Americans see great inherent advantages in English. French-speaking people are persuaded that French has certain intrinsic merits which give their language a prior claim. Speakers of Arabic or Chinese or Russian or Spanish can think up equally good arguments without any difficulty at all.

If the choice is to be one of the so-called artificial languages, then which one? Is it to be Esperanto, which has the advantage of an undoubted head start over the rivals, or one of the rivals themselves with claims to being even more scientific and even more simplified?

The ultimate solution may well lie in one of

these suggestions, or it may be of a different nature altogether, but if the solution is to be effective, it must be adopted on a world-wide basis and arrived at by general consent. That will be extraordinarily difficult and will depend in the long run on the decisions arrived at by governments and by the peoples on whom governments depend.

That suggests that a first and very necessary step in the solution of the world problem of the diversity of languages is for people everywhere to try and understand the extent and nature of that problem. Only then can they properly come to grips with it.

Languages, like members of human families, have a habit of drifting away from one another.

It is this instable or dynamic characteristic of languages, coupled with the fact that languages are often the plaything of political and economic forces, which now favour and now retard their expansion, that makes a languages map and the general language situation so changeable. The picture today is not at all what it was even a generation ago. A generation hence it will probably be quite different again.

Nationalism, particularly local nationalism, is a factor that must be reckoned with here too; it has a characteristically stubborn way of preventing all-wise authorities from imposing one dialect in preference to others, thus "simplifying language problems in the interest of the native."

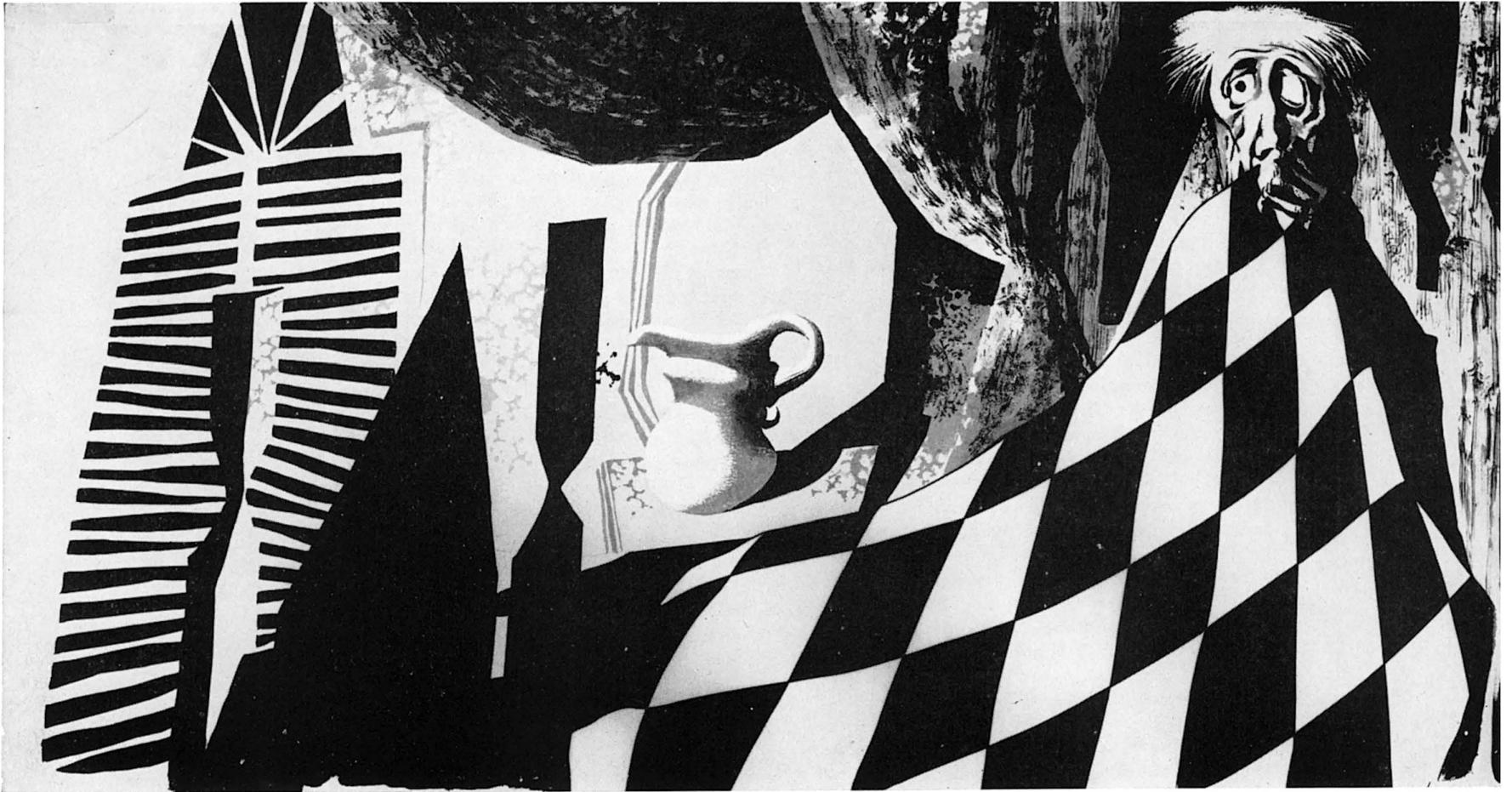
What the immediate future holds for these areas must depend in a large measure on political developments during the next quarter century, and a great burgeoning of new official languages on the Asian model is well within the bounds of probability.

There remains the question of the so-called link-languages, those languages which are widely distributed over the earth's surface or at least spoken by many millions of men and women. Estimates of the actual diffusion of such languages vary greatly, but the list of the 13 languages spoken by 50 million people or over which Professor Mario Pei of Columbia University gives in his stimulating book, *The Story of Language* (2), is probably accurate enough for the layman. His list runs as follows:

1. Chinese (all dialects): 450 million.—
2. English: 250 million.—
3. Hindi-Urdu: 160 million.—
4. Russian: 140 million.—
5. Spanish: 110 million.—
6. German: 100 million.—
7. Japanese: 80 million.—
8. French: 75 million.—
9. Malay: 60 million.—
10. Bengali: 60 million.—
11. Portuguese: 55 million.—
12. Italian: 55 million.—
- Arabic: 50 million.

(Continued on Page 34)

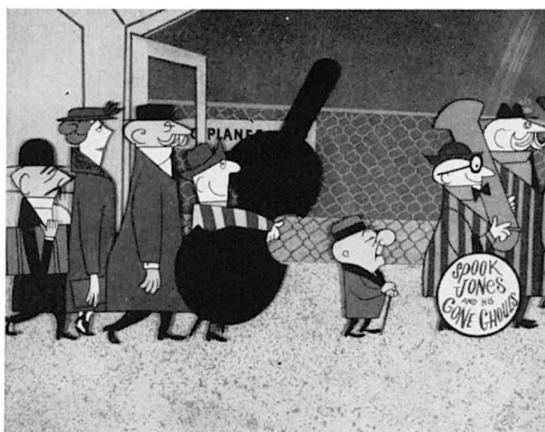
U P A



These are scenes from UPA's unusual presentation of the Edgar Allen Poe story, "The Tell Tale Heart."



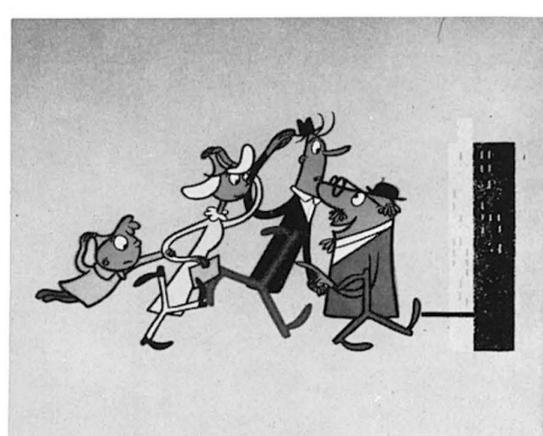
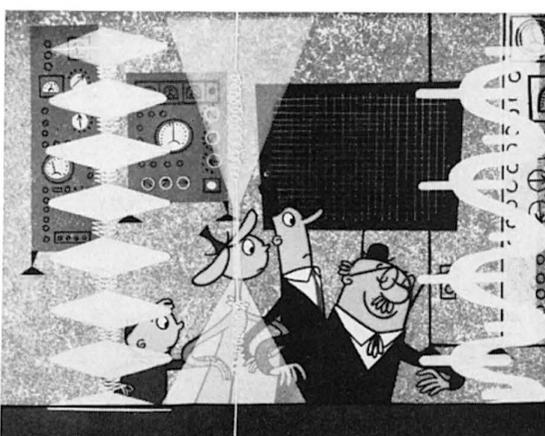
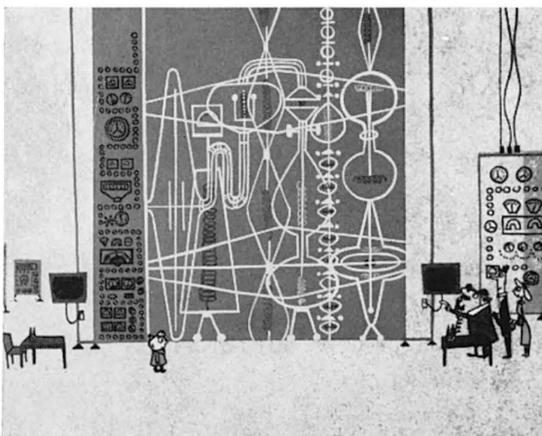
This is a scene from "Magoo Goes Skiing," Pete Burness directed.



This is a scene from "When Magoo Flew," UPA's latest Magoo adventure.



This is a background scene from "Destination Magoo," a story of Near-sighted Mister Magoo at Coney Island. Myopic Magoo believes he is on the moon.



These are scenes from the third Gerald McBoing-Boing cartoon, "How Now Boing Boing." Gerald, the little noise-making boy, succeeds in saying a few words over the telephone company's unscrambling device. Robert Cannon directed.

Anyone who has been to the movies in a G.I. theater will have no difficulty in recalling the stomps, whistles and whoops of the audience when the cartoon came on the screen. This noisy demonstration of affection, by no means confined to military audiences, must be attributed in large measure to the magical power of the cartoon film to whisk the spectator into a captivating flight of fantasy. In the cartoon film the viewer is transported instantly to an imaginative realm he knows quite well violates outrageously the logic of everyday life.

Cartoon characters blithely disregard "insurmountable" obstacles. They may suffer momentary set-backs, be flattened into cookie shapes by crashing head-on into immovable objects, but quickly bounce back, their physical identity unimpaired, their taunts to fate more impudent than ever. The inhabitants of the cartoon world call upon reserves of magic excluded from mundane life. They thumb their noses at "laws" of time, space, energy imprisoning their viewers. Natural and man-made objects surrounding the cartoon character are endowed with similar powers, and can shift from being objects to acting as protagonists

with insouciant disrespect for the "facts" of the situation.

So it is not surprising that in the surrender of individuality, of personal identity implicit in the military life, down to the presence of identical clothing—everyone in uniform, the G. I. (and for that matter most of the rest of the population) delights in the improbable world of the cartoon film.

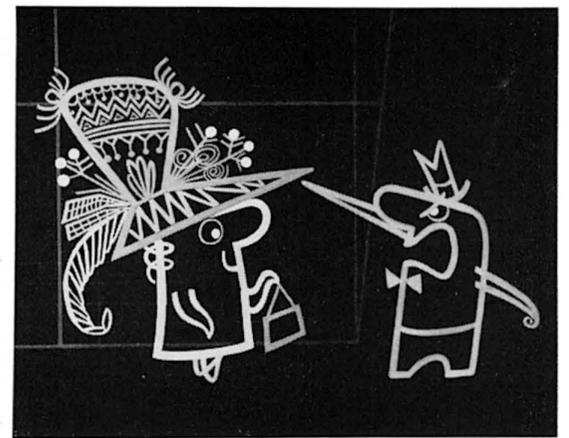
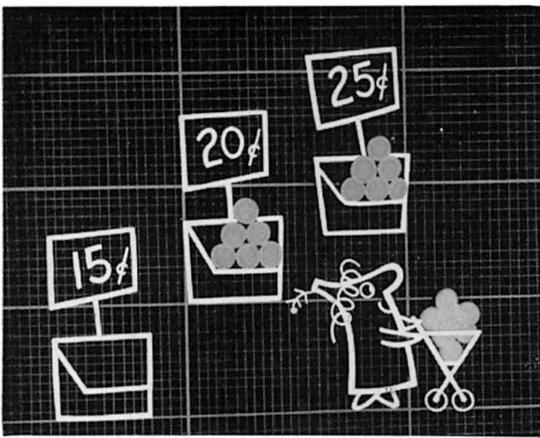
Recognizing the "hold" the cartoon film has on servicemen, the U. S. Navy astutely decided during World War II to make animated training films for pilots. Putting young men at the controls of "hot" flying machines created behavioral problems that were not being coped with adequately by ordinary methods of indoctrination. A pilot might be a model of conformity on the ground, in the air, with hundreds of horsepower at his fingertips, he might regress to an infantile state, flying recklessly and as a result all too often fatally. The Navy commissioned a fledgling cartoon organization, Industrial Films and Poster Service, to dramatize the infantile feelings of omnipotence that may overcome a pilot alone in the air and released from military regulations. The success of the

notably effective Flat Hatting assured subsequent calls upon the company from the Army, the Office of War Information, the State Department and private business for cartoons featuring human subjects that were fresh and imaginative.

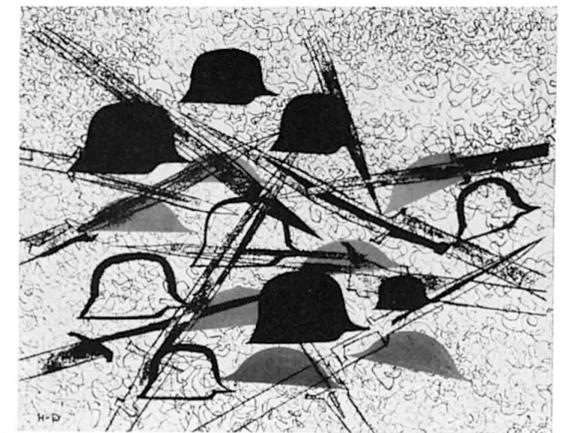
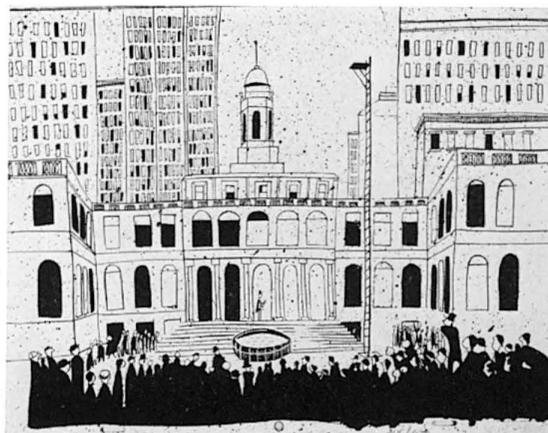
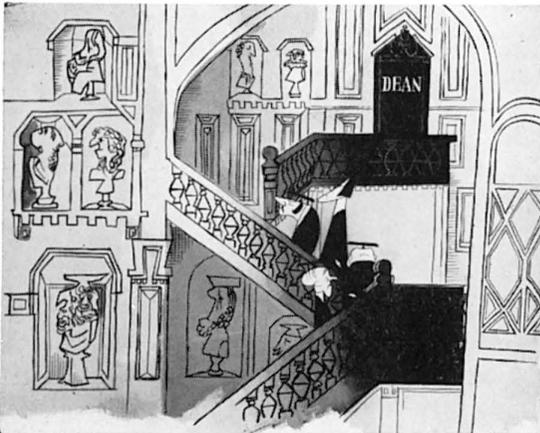
The young animators who had formed the nucleus of United Productions of America, as the company became known in 1945, were dissatisfied with the rigid conventions of storyline and visualization that dominated the film industry. Working for well-entrenched organizations they had had no chance to deviate from the animal fable in a naturalistic setting that the cartoon industry was content to exploit endlessly. These young animators, many serious, knowledgeable, and established painters, believed that the cartoon, as it then existed, failed to do justice to its visual and narrative possibilities. They were convinced that the creative innovations of twentieth century painting, not only could be adapted to animation, but more importantly would enhance immeasurably both visual and narrative quality. They felt that the creative potential of the cartoon film had scarcely been tapped.

The U.P.A. staff, once the opportunity pre-





These are scenes from "Fudget's Budget," a story of the family Fudget who try to live within their budget. Robert Cannon directed.



These are scenes from UPA's animated interscenes from the feature film, "The Fourposter."

sented itself, quickly extended these generalized ideas on the possibilities of animation to the thesis that the cartoon medium would gain impact as fantasy by stressing human foibles in human (rather than animal) characters existing in an invented (rather than naturalistic) setting that utilized the pictorial devices of twentieth century painting. Drawing upon the rich diversity of directions developed in modern art enabled U.P.A. to vary the styles with which different kinds of characters in different kinds of stories are presented. *Gerald McBoing Boing*, the ingratiating tyke with built-in sound effects in lieu of speech, exists in a different visual milieu than the aggressively myopic *Mr. Magoo*, while the *Madeline* series is Bemelmans in every accent and *The Unicorn in the Garden* treats the Thurber fable Thurberesquely.

No matter what the story, however, a common visual denominator runs through all U.P.A. productions. That is to say the screen is seen as a flat surface whether kept to the single surface plane as in *Fudget's Budget*, the action of which takes place on graphed paper, or in *Tell Tale Heart* (of Edgar Allan Poe), which slopes, leans, and tilts objects instead of anchoring space firmly in conventional perspective.

This flattening takes full advantage of the fact that a cartoon is a fantasy and that the audience delights in the transmutation of appearances. Whole episodes occur in which action transpires on little more than a platform, the characters simplified to linear essentials. The audience is responding to visual cues which are in themselves visual puns that heighten the sense of fantasy. This freedom of invention extends to the use of color, which in U.P.A. films is boldly "unreal," applied in flat, even, frequently brilliant tones with no attempt at modelling to suggest the rounded dimensions of the every-day world.

Certainly one of the keys to the imaginative zest of U.P.A. films is the studio's emphasis on creative invention. Once a story idea is approved it is turned over to a group of artists under the leadership of a director. Everyone working on the project contributes ideas to the story-line and to details of execution. Rather than a job, each project is a challenge "to come up with something"; consequently the atmosphere at U.P.A. is closer to that of a studio in the artist's sense than that of a place of employment.

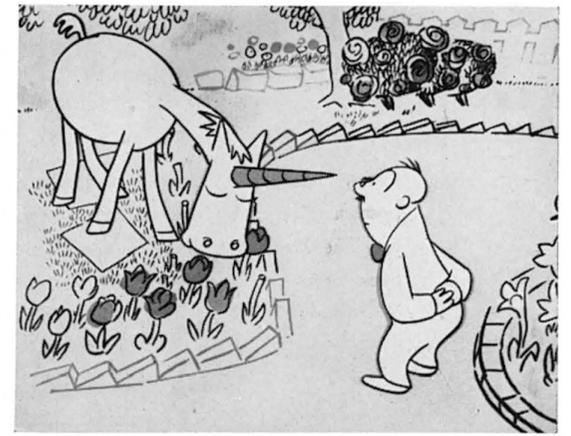
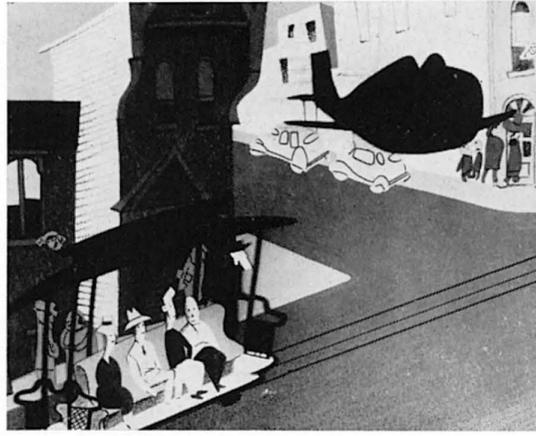
Yet despite the acclaim of audiences all over

the world, the success of U.P.A. has not been achieved without a running battle to maintain the integrity of their films. To continue to be creative, there must be growth, changes, departures from accepted innovations. The distributing end of the motion picture industry has not always known what to make of productions that, being different, are "off-beat" and therefore present the element of commercial risk. Many distributors are fearful that the appeal of U.P.A. is too sophisticated for the "corn-ball" audiences constituting the financial backbone of the industry. Nevertheless, though the most vociferous admirers of U.P.A. pictures are to be found in the more articulate segments of the community, films like *Mr. Magoo*, *Gerald McBoing Boing*, and the Hans Christian Andersen fable of *The Emperor's New Clothes* are entertainments designed to captivate audiences of all kinds. True, there is fey wit, and a fresh way of presenting animated images, but U.P.A. films are above all fantasies, carrying on the cartoon tradition of providing moments of improbable hilarity—collective waking dreams, if you will, to compensate for the dull, predictable, and oppressive realities we must all contend with in everyday life.—**Jules Langsner**

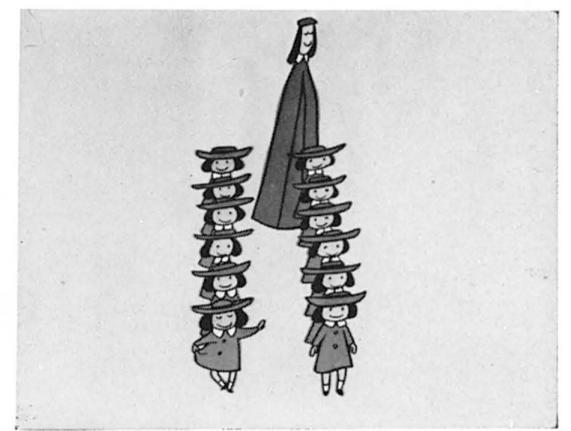
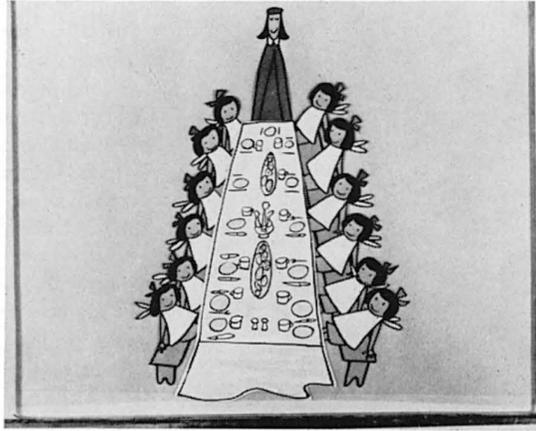




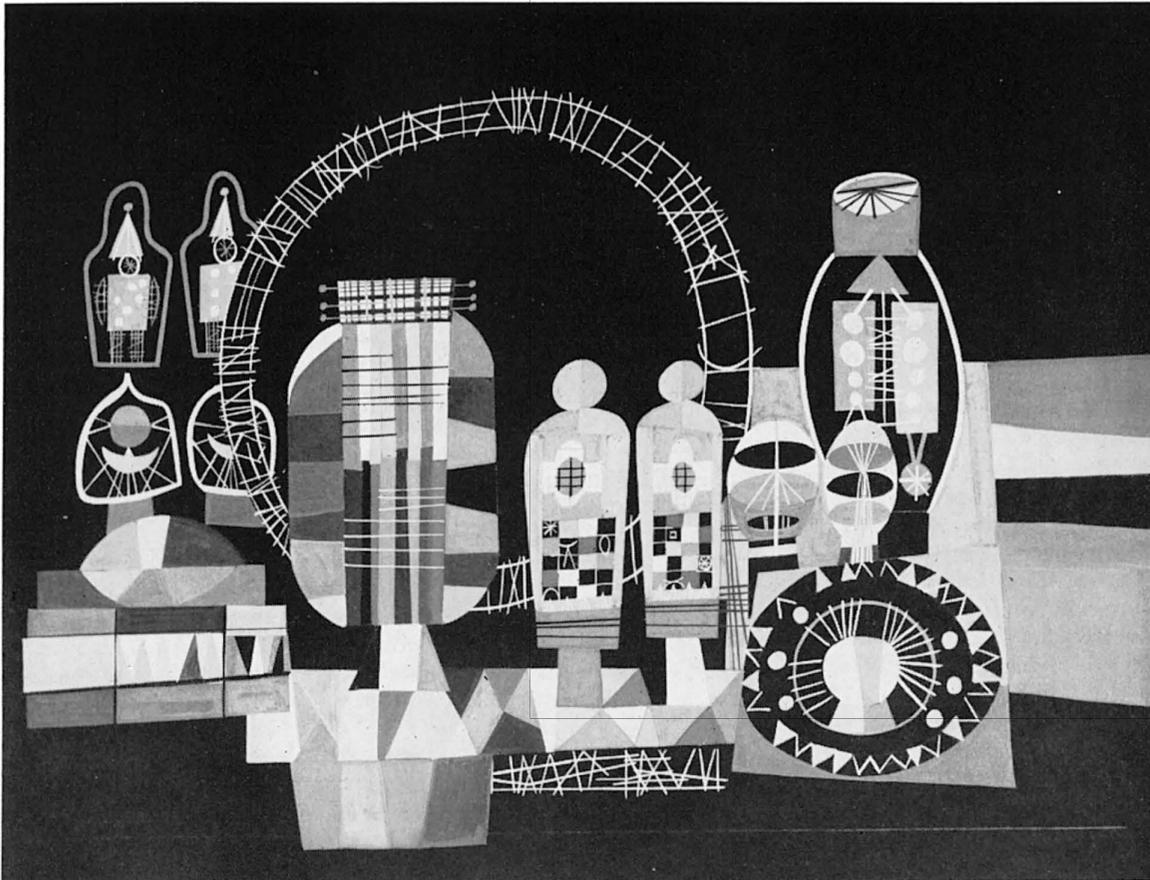
These are scenes from "Flat Hatting," a UPA training film produced for the United States Navy.



A scene from "Unicorn in the Garden," James Thurber's sardonic fable about a henpecked husband.

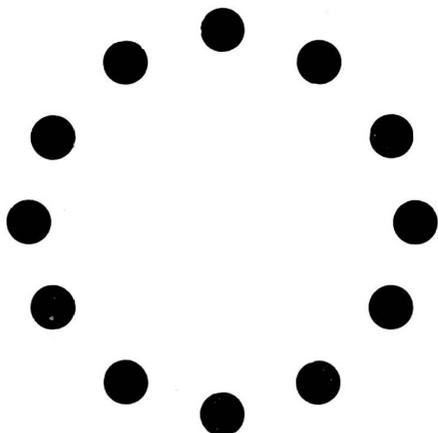


These are scenes from UPA's "Madeline," the delightful children's story by Ludwig Bemelmans. Robert Cannon directed.



An opening scene from "Tune in Tomorrow," UPA's third film for CBS.

This is the first of two articles on a new approach to the art education of laymen. The author planned, developed, and supervised the project he describes for The Fund for Adult Education of the Ford Foundation. Arrangements have been concluded with the capable staff of the Art Institute of Chicago for further testing and eventual national distribution.



THE LAYMAN DISCUSSES MODERN ART

Jules Langsner

All over the country thousands of people in all walks of life are escaping from pockets in front of their television screens to discuss ideas among themselves. This new breed of discussion addicts assemble regularly in small groups in schools, homes and libraries, unwilling to concede that adventure in ideas is the prerogative of experts. They have found that you cannot ask questions or talk back to radio or television or the printed word and that Univac is no substitute for thoughtful conversation. They may eat a complete meal out of a deep freezer, but do so in order to hurry off to join their group in the exploration of ideas, sometimes to look head on at our contemporary civilization. Among the phases of today's world that interest many of these inquiring laymen is modern art.

At first glance it would appear as if advances in the art of this century have outstripped the capacity of laymen to keep up with developments. Emphasis on creative innovation has fractured modern art into schools, tendencies, movements, idiosyncratic personal styles, thereby confusing the layman and helping to cloud his vision. Yet the fact remains that people are exposed to modern art, indirectly by the products of graphic and industrial design, and directly by paintings and sculpture in museums, galleries, and reproductions in mass-circulated periodicals. The Mondrian influence crops up on billboards and the pages of magazines; Noguchi is a familiar name to the furniture trade and the art world; Jackson Pollock is as much a staple of cocktail party conversation as Dali was in the thirties.

Making modern art available to a larger audience, however, by no means automatically makes it intelligible. A substantial percentage of the laity is provoked and disturbed by works given the stamp of approval by reputable experts. These viewers are stimulated, aroused, intrigued by modern art. They may also be baffled, bewildered, frustrated, inclined to suspect that the clues to modern art are locked in a code room from which they are being excluded.

Articles, books, lectures, courses on art appreciation do not always meet the needs of these ambivalent viewers who are attracted by modern art but at the same time are resistant to its innovations. Objective presentation of "the facts" may not penetrate the walls surrounding these spectators, for the walls are psychological as well as intellectual. A condition exists in which people are teased by modern art and then cut off at the moment of satisfaction. The resulting frustration produces a gnawing conflict within many observers. Far from being repressed, pushed down into the deep recesses of their unconscious, this conflict is floating around at the top of their heads, indeed frequently spilling over in expressions of consternation. They have pertinent questions to ask but in the presence of experts they fear possible loss of status if they reveal their inadequacy in matters of art. Aware of the cultural pecking order, they tend to be either passively mute (in other words, hostile) or openly belligerent to the efforts of authorities to "educate" them.

If this picture of an audience of interested but thwarted laymen is accurate, current methods of art education are not coping successfully with the problem. What about group discussion of modern art? Perhaps the answer to the layman's needs is to be found in the permissive yet structured setting of planned and organized discussion. But can laymen discuss modern art perceptively? Is it possible to learn how to see by discussion? Wouldn't it be necessary for the novice viewer to be guided through the maze of modern art by a competent teacher?

The challenge presented by these questions was accepted by the Fund for Adult Education of the Ford Foundation. In January 1953 the Fund launched an experimental project to test the possibility of group discussion of modern art.

Three related goals were set:

- (1) To help participants experience modern art as meaningfully as possible, taking into account differences of sensitivity and responsiveness.
- (2) To present the significant connections between modern art and the art of other times and places.
- (3) To link developments in modern art to currents of thought and feeling in our society.

When first proposed, the project was viewed with skepticism by some art and discussion experts. Group discussion had evolved in areas congenial to verbalization: philosophy, economics, politics, history, social problems, foreign affairs. These topics presented issues that could be examined through evaluation of alternative "arguments." But discussion of art introduced non-verbal experience into a situation that called for articulate expression. Discussion might flounder for lack of focus, or if people took issue, they would drift into problems remote from the experience of art. The art experts expressed grave reservations about casting a group of laymen adrift in a complex field without authoritative guidance. Art education, they believed, required special learning and tutorial skills. Otherwise a group of uninitiated laymen would compound each other's ignorance. And if their status as laymen was not constantly kept in view they might end by considering themselves experts.

The series of discussions developed by the Fund for Adult Education aimed to attract individuals motivated to learn something about modern art and to increase their enjoyment of it. As in other discussion groups, ideas, information, experiences would have to be sorted out, but the burden for doing so would be assumed by participants. Implicit in the situation is the presence of mature, responsible, intelligent adults bent on a joint enterprise in which all are vitally concerned.

The fact that this kind of discussion had not been attempted before in an organized way meant that problems would have to be solved by trial and error. Not much was known as to what precisely the laymen who enrolled expected to get from the discussions. What aspects of modern art should be covered? In what sequence? How would the cross-currents of discussion fuse with direct visual experience, which is personal and tends to be mute? Attention toward the act of seeing, it was recognized, might prove incompatible with the animated exchange found in good discussion. Ideas might be so colored by subjective response to works of art that participants would be unable to communicate with each other.

It would be necessary to revise usual discussion procedures to accommodate these changed conditions.

The format that finally emerged from a series of test discussions rests on 5 main pillars:

(1) An introductory, spontaneous discussion of modern art at an Organization meeting one week in advance of 10 weekly two-hour sessions.

(2) A weekly reading assignment in a specially prepared text to provide common background for discussion and to set the theme of each meeting.

(3) A slide presentation at the opening of each meeting to amplify and supplement the weekly reading.

(4) Discussion moderated by a member of the group and focused on specific visual examples in the form of large color reproductions, and original works of art when feasible.

(5) The presence of an expert functioning as a resource person and referred to as the *group consultant*.

Participants and art experts who have observed the discussions at first hand are in general agreement that the goals set for this project have been achieved. It is necessary to understand the process of discussion in relation to art experience if one is to grasp fully the implications of this new slant on art education of the layman.

Discussion thrives on the give and take, back and forth exchange of different points of view. The size of the group, however, may determine the degree to which profitable exchange takes place. After much trial and error with groups having as few as 12 members and others with as many as 35, a happy medium of about 20 was arrived at as the number most likely to derive maximum benefit from the experience. In a group of 20 there is enough latitude for differences, with chances for the individual to participate actively by contributing his point of view.

In the discussion situation, people react not only to the stimulus of ideas, they inevitably are responding to each other. Statements are evaluated (consciously and unconsciously) on the basis of who is doing the talking as well as on the merits of what is said. Participants quickly develop awareness of personality differences. In responding to art, this difference of personality becomes, as we shall see, an asset, adding richness to the experience rather than detracting from it.

One week prior to the formal beginning of the discussion series, participants attend an introductory (called the Organization) meeting. After enrollment details are concluded, the consultant starts an informal, spontaneous discussion by showing participants specially chosen reproductions. These works of art are sufficiently provocative to cause the group to respond intensely and to produce marked differences of reaction. This spontaneous discussion breaks through some of the barriers between people newly brought together, and brings into the open the charged emotions many participants bring to modern art. The knowledge that one is sharing a quandary, that others may be experiencing similar frustrations, creates an atmosphere in which participants begin to speak freely without fear of losing status.

Discussion at the preliminary meeting is non-directive, tends to be diffuse and unstructured. It provides an outlet for the emotional weighting brought to modern art. This initial discharge of heat has the effect of releasing pent-up tensions, thereby enabling the group to deal more effectively with the material presented in the remaining ten weeks.

The Organization meeting helps to resolve the reservations many participants have toward discussion as a method of learning about art. They may resent authority in matters of culture, yet at the same time doubt the capacity of laymen (themselves included) to voyage alone in such deep waters. They may come in the hope of having the mysteries of modern art revealed by a member of the elect. Lectures on art do not meet their needs, but they incline to revert to the dependent position of student to teacher. Thus the spontaneous discussion at the Organization meeting becomes critically important to the subsequent tone of the series by crystallizing the process at the beginning as a rewarding experience.

Each of the subsequent 10 discussions is opened with a slide talk of 30 to 40 minute duration by the group consultant. The slide

talk serves two primary purposes:

(1) Ideas introduced in the weekly reading assignment are clarified, augmented, and reinforced by the group consultant.

(2) An opening wedge to lively group discussion is started.

The slide talk is not a formal presentation in the conventional manner. Rather than a lecture by the consultant, it is a period of free and easy discussion. The consultant solicits reactions to the slide material, encouraging participants to interrupt the flow of his observations about a particular work on the screen by asking questions, commenting back and forth among themselves, or for that matter challenging his statements. The consultant is thus not so much an unassailable expert as he is a more knowledgeable participant sharing the experience with the group. This kind of permissive presentation creates a posture of alertness in the viewer for he finds himself testing the statements of the consultant and other members of the group for himself. Forty eyes are riveted to the object on the screen in the effort to see if what is being discussed is indeed so.

Discussion during the slide talk helps to loosen the tongues of more timid members who find they speak more comfortably in the anonymity of a darkened room. And by contributing to the discussion, the timid participant is seeing more actively than if he remained within his shell. In as much as the consultant controls discussion during the slide talk, acting as a combined speaker-moderator, the group gains experience in keeping discussion relevant. The scheduled two hours is thus a continuous discussion, one part benefitting from the prepared observations of an expert, the remaining period from joint exploration by the group as a whole.

The slide talk is a revealing experience for the consultant. In the permissive setting of group discussion, he discovers how distant his view of an art object may be from that of the group. He also discovers how stereotyped his responses may have become through sharing the fresh perceptions of his group. The art expert as writer or lecturer, serenely confident in his point of view, is inclined to proceed as if what he says is as lucid to his lay audience as it is to himself. Long years as an expert have incapacitated him from looking at art from the perspective of a bewildered spectator. Thus the expert tends to assume that axioms simple to him are equally apparent to the layman. This is partly a matter of semantics, for art has developed a vocabulary arcane to nonspecialists. Negative space, calligraphy, hieratic values, intersecting planes are terms without meaning to the average viewer. These words denote subtleties for which he is not prepared, though as the layman acquires visual insight he readily grasps their meaning. As a consequence the consultant learns, sometimes to his distress, how uncertain is communication between himself and the group. After a formal lecture the speaker can maintain the illusion that he has spoken clearly and cogently. But the expert presenting a slide talk to a discussion group is not allowed off the hook. He cannot take shelter in his position of authority. It can be a chastening experience and an invigorating learning process for the consultant.

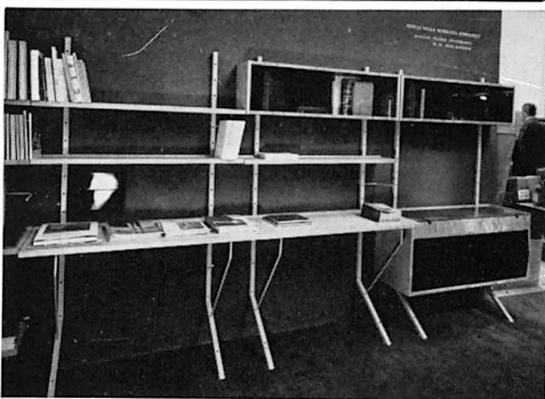
Following the slide talk, discussion by the group as a whole becomes the order of business. Responsibility for discussion leadership is assumed by the members themselves on a rotating basis. The moderating can be done by either one individual or a team of two who have planned a course of discussion in advance. This assumption of responsibility by the group is of key importance. If discussion remained in the hands of the consultant, the group would tend to "talk for the teacher," more inclined to paraphrase his words of wisdom than to explore works of art for themselves. Frequently the group is reluctant at first to assume this grave responsibility, acutely conscious of their insecurity. There is a tendency to cling to the passive dependent role of children seated at the foot of their teacher. Indeed, sometimes a collective anxiety may almost immobilize the group in its first efforts at discussion on its own. But the very fact that the group is on its own creates a sense of collective responsibility, each of the participants sharing inwardly the ordeal of their fellow members serving as discussion leader. In order not to let him down, and inferentially themselves, the group must keep the discussion going, and thus keep attention directed at all times to the ideas and works of art under consideration.

(Continued on Page 35)

by Lazette Van Houten



1



2



3



1. This simply composed low cost metal chair designed by J. Penraat was among several by this designer in the Netherlands' display. It is also available with thickly upholstered pads and in a variety of finishes.
2. Shown in Sweden's space were the metal structure units of Nordiska Kompaniet.
3. Great Britain confined its participation to two room settings, showing the work of Ernest Race and Robin Day. Here are two Race designs, a small and very pretty metal and plastic rocker and an adjustable lounge chair.

Milan, Italy, has for thirty years had special meaning for designers and architects all over the world. For it is there that every three years (excepting the war years) the Italian design professions have organized an international exhibition of modern decorative art, industrial design and architecture.

From the first the Triennale, as this exhibition is known, has sought to accomplish a greater collaboration between the arts and architecture. It has emphasized consistently the importance of design in industrial production. Its programs, while always recognizing these two basic points, have at various times laid stress upon such particular fields as the design of utensils of common use and mass housing.

The Tenth exhibition which opened late last summer followed much the same pattern. It aimed to show that a new relationship exists between industrial production and the arts, and the unity which exists between the arts and architecture.

It was a big show which touched upon many subjects: town planning, prefabricated housing, international industrial design, international mass produced furniture, workers' apartments and low cost furnishings, the work of international design schools, a survey of Italian home furnishings. In addition, the largest number of foreign countries ever to be represented, fourteen, participated with separate exhibits.

The fact that such a headquarters for the evaluation of modern design exists is due solely to the far-sightedness of Italian designers and to their energy in planning and forwarding such a program. There is no doubt that the Triennale has contributed greatly to industry's awakening to the need for good design.

Therefore it would be good indeed to be able to report that the project's wholly admirable aims are always excitingly realized or ably demonstrated. But it is probably inevitable that these exhibitions will vary qualitatively and it is generally conceded that the Tenth was not up to the standards set by some previously held. In fact in many ways the Tenth was a sad disappointment.

On the purely mechanical level the exhibit clearly got completely out of hand. The great importance of the Triennale is that it is international. And yet the catalog (a definitive one is to be printed some time in the future) was inadequate for intelligent interpretation of the various exhibits.

The airy indifference to time schedules is an annoyance for the seriously interested visitor. Opening day for the Triennale was August 25; one month later a number of outdoor exhibits were still under construction. Professional people from all over Europe and America traveled thousands of miles only to miss entirely the architectural exhibit (mainly prefabricated houses) which, though a featured section of the show, had not yet been built.

As to the main part of the show held within the Palazzo Dell' Arte there was a lack of clarity and cohesion in its over-all presentation. It rarely demonstrated the liberating and enriching contributions the arts and architecture can make to everyday living. In the fields of low-cost housing and furniture, for instance, the exhibition was woefully inadequate. Admittedly a most ambitious program, its success was further hampered by a small budget, smaller at least than that available for the Ninth Triennale. These facts may account for some of the more glaring faults—poor graphic work, indifferent art, overly contrived display techniques, faulty organization.

Italian designers have established a reputation for being daring, witty, inventive. Many of them are all those things and a great deal more. But, as with designers all over the world, there are the fearful, the humorless and the copyists among them. It was evident in many of the exhibits, and very marked in the fields of Italian home goods design, that there is always more mediocrity than genius.

However there were at least three projects in the Park which were outstanding examples of how good Italian design can be though they were relatively of little importance to the show as a whole. Belgiojoso, Peressutti and Rogers' Labyrinth for Children was an enchanting structure, with its mysterious winding paths, its wonderfully funny Steinberg murals and the climax of its hidden pool where a Calder mobile merrily waved.

And who but men with bubbling humor as well as skillful and imaginative ability would have designed a pigeon cote of white mesh fabric and dyed the birds to set it off? Floating on its almost invisible wire frame, this cage by Porcinai and Vigano, was a delight.

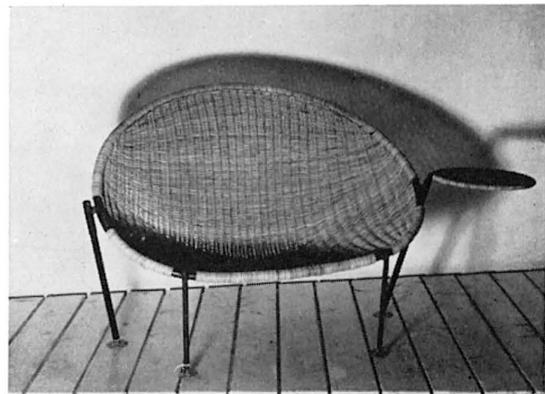
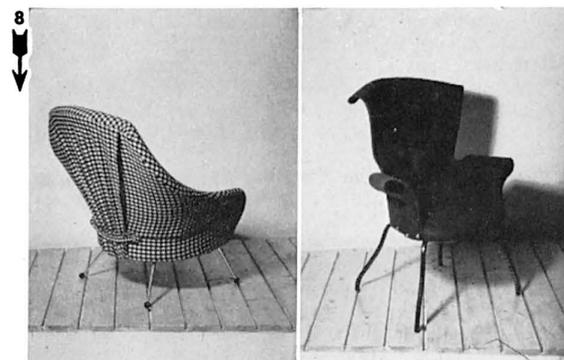
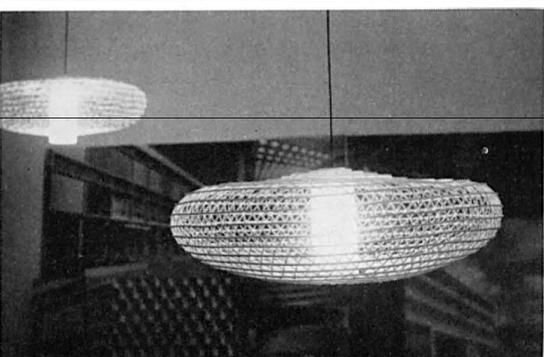
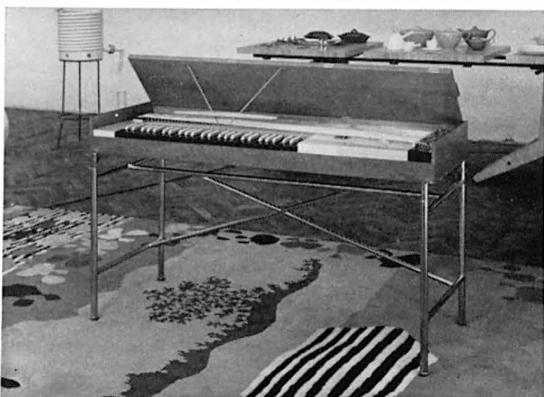
The handsome Maritime pavilion by Tevarotto and Zavanella was not only good to look at but it was an admirable solution to the problem of intelligently displaying ship parts and ship-building techniques. Built out into the water of a small pool, the open, airy structure seemed itself to be afloat.

But the principal park display, prefabricated houses, cannot be reported on so enthusiastically. These essentially mediocre structures failed to convince that they were practical nor did they please esthetically. They certainly did not prove that modern architecture has gone very far in solving the need for low cost housing.

The main show inside the Palazzo covered a lot of ground. There was a city planning exhibit in which the designers got so carried away with display techniques that the subject (and the visitor) was lost in a seemingly endless maze. It twisted and turned, sometimes on tilted floors; its photos were arty but uncaptioned, and it spent more time criticizing existing problems than on suggestions for their solutions.

There were many and large displays of Italian furniture, fabrics, ceramics, lamps and lighting, basket work, of the design trends familiar in the United States. One had the impression that

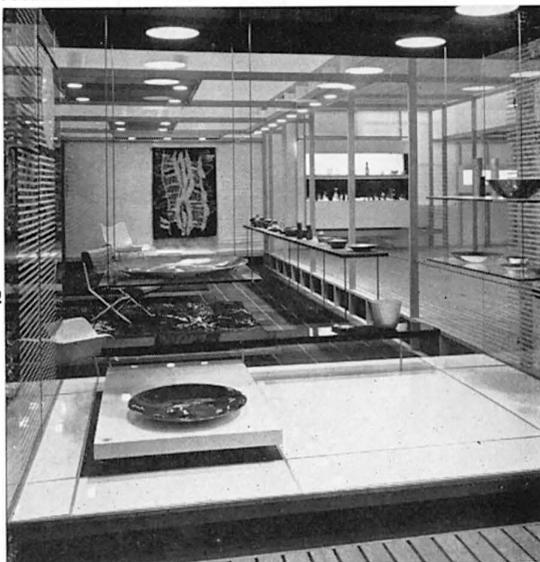
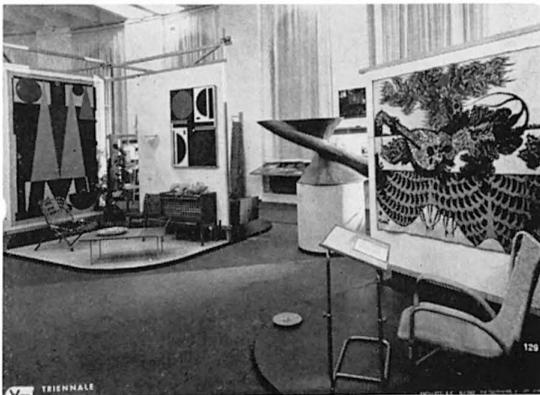
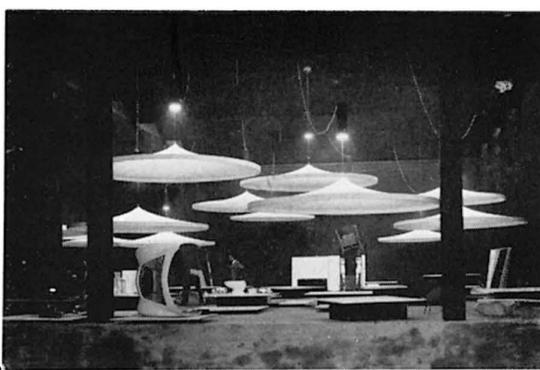
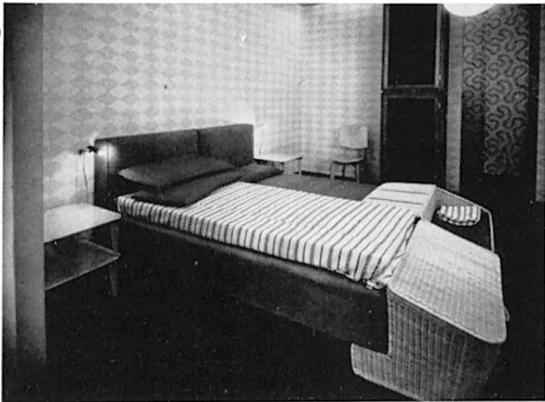
4. Finn Juhl who designed Denmark's exhibit also showed this new chair with metal back. It is interesting to see how the wood arms somewhat suggest the leather arms which have often been used by this designer.
5. Among the large number of objects which were shown in Germany's big exhibit was this modern clavichord designed by Rainer Schutze.
6. Austria showed principally decorative useful objects. This ingenious vase comes in a floor size as well as this table model. Designed by Karl Aubock.
7. These wicker hanging lamps were part of the Israel exhibit. Nathan Shapira is the designer.



8. This group of chairs by Italian designers is indicative of some of the directions which are currently being followed.
 1. Arm chair with "back interest" designed by Marco Zanuso.
 2. Plastic handled like pliable fabric designed by Eugenio Gerli.
 3. Chrome with a rattan seat by Vittoriano Vigano.
 4. Molded wood shell by Eugenio Gerli.
 5. Robert Mango's new wood chair recalls his wicker basket.
 6. Oversized rattan basket with table designed by Vittoriano Vigano.

9. A number of exhibits in the Italian section dealt with low cost furnishings for new housing developments. Typical floor plans were constructed. The furnishings are especially designed for these various projects and are intended to satisfy good design standards as well as the restrictions of limited budgets.

1. A bedroom in a State financed housing project. Furnishings for a four room apartment are approximately \$1,000 to \$1,100.
2. A project intended to meet the specific needs of the peasant population of Southern Italy. Complete furnishings for about \$400. Designed by Gneccchi and Pericoli.
3. A living-dining room in one type of apartment designed for the factory workers of Borsalino. Monti, Fratino and Orelli are the designers.
4. A kitchen unit in a Borsalino apartment by the same designers.



10. White fabric cones filtered light on the impressive Industrial Design exhibit, one of the best in the show. It was strategically placed to be in view from the main hall and stairway.
11. This section of France's exhibit indicates to some degree the haphazard manner in which the objects were both chosen and displayed.
12. The Scandinavian exhibit throughout was characterized by quiet good taste which in the case of Norway seemed somewhat austere. Visitors and objects were kept carefully apart. The designer was Arne Korsmo.

with few exceptions, the designers of these goods were trying to top their much deserved reputation of five or six years ago.

There was an international furniture exhibit which was put together to show good mass-produced furniture. The well-known designers and their pieces (there were more chairs than anything else) were represented and there was some new work of varying degrees of interest.

Successful display of such a large number of furniture pieces is admittedly a difficult assignment, but it would be hard to think of one that would have been less appealing. On a slippery wooden platform along both sides of a center aisle, the furniture looked alarmingly like a closeout sale. It is hard to believe that any but a professional (who would have been familiar with a good part of the exhibit anyway) would have grasped the point.

On the other hand the neighboring exhibit—mass produced furniture in room settings—was so pretentious in its presentation that again one was thrown off the track. To this non-Italian reading reporter, at least, it appeared at first to be a lesson on how to be chic if you have to be modern. It was certainly no demonstration of what designer-industry collaboration can mean to the average man.

A good-sized section of the Italian space was given over to reproductions of apartments from various housing developments, both private and state financed. A real effort is being made to provide decent housing and well designed furniture for low income groups, agricultural as well as industrial. Prices quoted on several of the furnishing "packages" are low enough to make them desirable to the tenants of these developments. But from an American point of view stylistically the furniture is often over-designed. At the same time for obvious reasons of cost it is below American standards in materials, construction, finish.

A survey of the exhibits of the 14 participating countries revealed no exposition of a central theme. They were about what one would expect, a kind of trade fair of contemporary industrial and decorative design, some good, some mediocre, some bad. The designs of the exhibits themselves fell largely into the second category.

There were the four Scandinavians, probably the most cohesive in the entire show. Immaculate in taste and presentation, urbane, beautiful and choice. There were no surprises, no clashes, and it was perhaps a little dull.

Holland, untastefully designed, with bad colors and unfortunate displays devices, had much good, solid design. France was at sixes and sevens with a general air of complete confusion. This is partly explained because of their eleventh hour decision to take part. But a more discerning selection might have given a happier impression of the contemporary school in France.

Western Germany took the biggest space of all the nationals and filled it with everything under the sun. There was apparent a high level of design, but the objects, no matter how good,

were dwarfed by the altogether unbelievable display units. Precast concrete bases heavy enough to hold up the Palazzo itself, were topped by cumbersome wood cases or concrete slabs, the whole held together with iron pipes. These massive, ugly pieces, indefensible for displaying anything short of machine tools, completely dominated the exhibit.

Israel and Austria, probably the countries with the lowest budgets, spent little money on backgrounds and fixtures. Austria's glass, lamps, ceramics, decorative objects and fabrics, however, proved the ability of her designers to compete on equal terms in international design. Israel, as her exhibit showed, has little to present for such an exhibition in comparison to older countries. But there were a number of charming objects, some hanging lamps, little twisted iron chairs, some hand-crafted ceramics.

England made no attempt to cover the design field. Two room settings arranged by Robin Day concentrated on his own furniture design and that of Ernest Race. It was quiet and dignified, and unremarkable in any way. Next door Canada showed without attempt at coordinated display, a hit and miss collection of objects.

Both Switzerland and Belgium executed elaborate display plans as backgrounds for those products which enjoy world-wide acceptance: watches, optical instruments, movie cameras, industrial tools, with only a sprinkling of home goods.

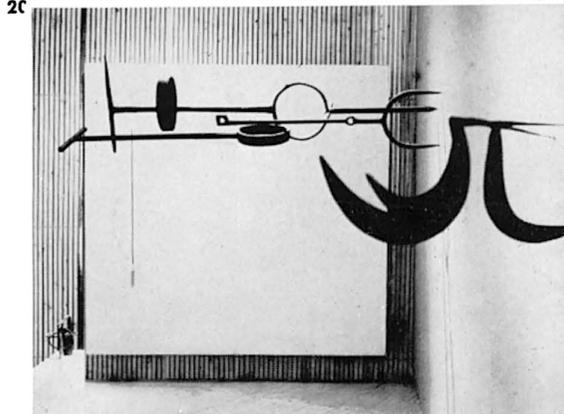
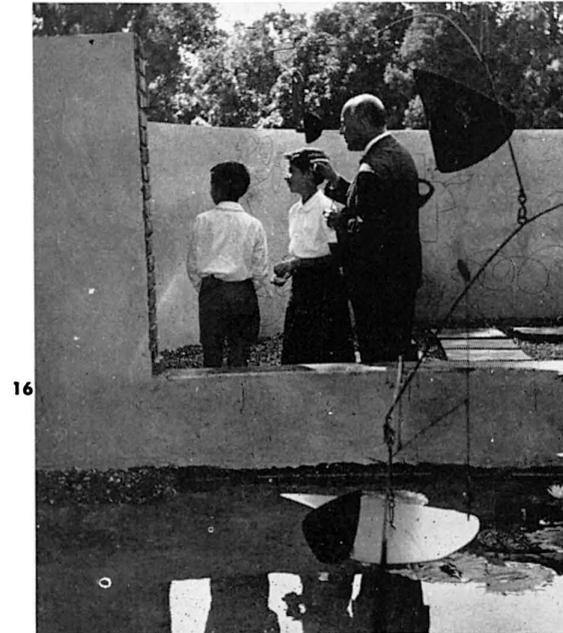
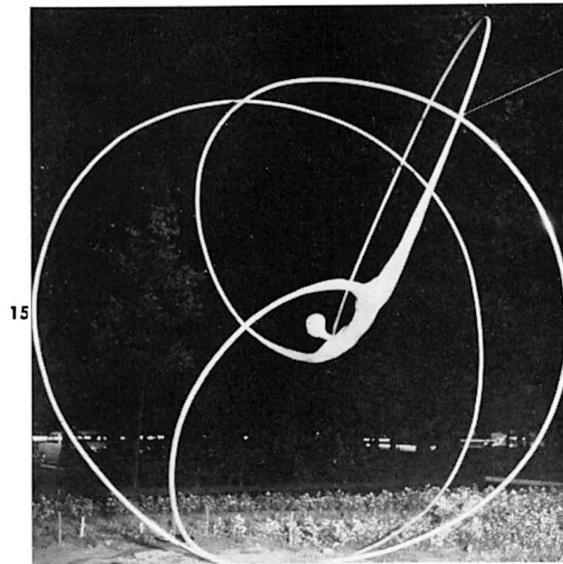
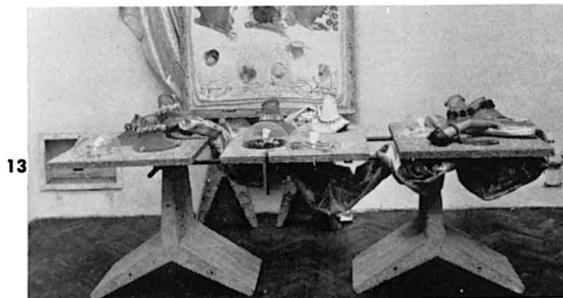
Presumably it was decided that by applying the shock treatment to Triennale visitors Spain's lack of modern design would go unnoticed. Iron sculpture by Chillida, which resembles nothing so much as instruments of torture, and Dali's jewelry, epitomised in his ruby throbbing heart, were the main attractions. Six espadrilles tacked on one wide wall, an antique Spanish costume on another, four glass bottles and a couple of fabrics completed the inventory. It was dramatic. But it was also both sly and slick.

The absence of a United States exhibit has been widely remarked upon. It is a sad fact that no way seems to have been found to make an official U. S. participation possible. There were individual American items on view: furniture, industrial design, and the Buckminster geodesic dome. The latter was twice shown in the garden, once as a pavilion for plants, once with interior fittings to suggest a house. Neither adaptation was successful.

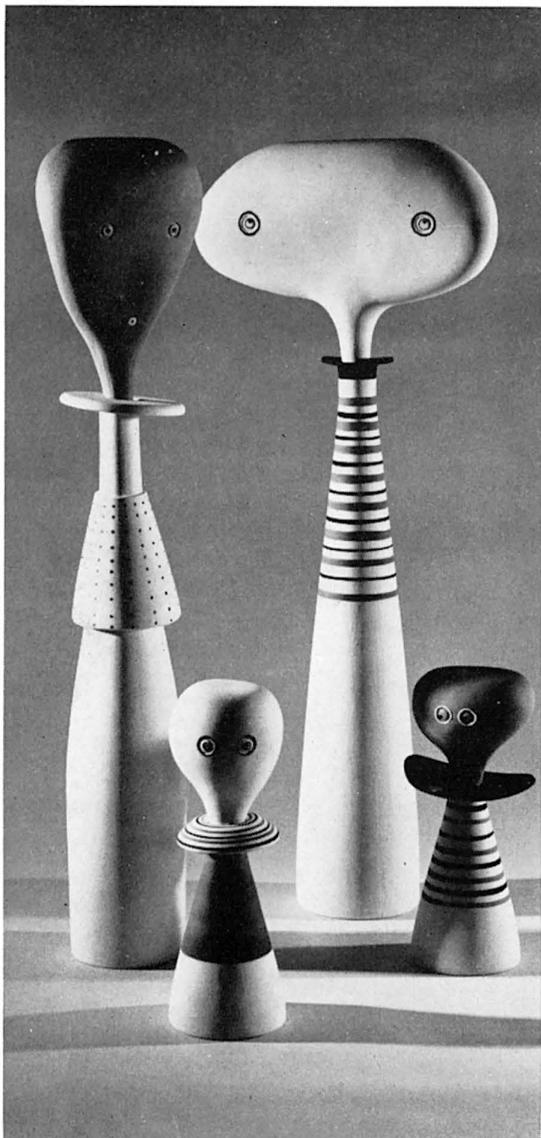
It is too bad that a really comprehensive selection of American design and architecture could not have been included in the Tenth Triennale. It is conceivable that American accomplishments in the fields of low cost industrial design and furnishings could aid other countries whose aims are high but who are just beginning to develop their talents in such directions.

It is conceivable also that such a demonstration of American awareness of the needs of the common man would help to alleviate some of the doubts which everywhere in Europe are a too frequent topic of conversation.

13. Germany exhibited an imposing selection of goods. The objects however were over-shadowed by massive display units of precast concrete.
14. Buckminster Fuller's geodesic dome was twice on display in the garden section of the Triennale, once as a dwelling place, and once, shown here, as a plant house.
15. Some sculpture as well as the architectural exhibit was shown in the park of the Palazzo Dell'Arte. This is "The Acrobat" by Cappello.
16. Belgiojoso Peressutti and Rogers are responsible for the completely charming "Labyrinth for Children" which was erected in the park. A winding path is walled by Steinberg drawings scratched into the wet cement by the artist. At the end (shown here with Mr. Rogers and two friends) is a lily pond with a Calder mobile.

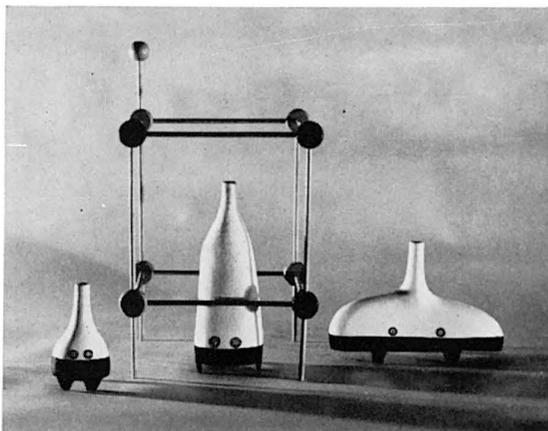


17. Umbrella-like canopies in stretched saffron and white canvas to house a photographic exhibition; by Remo Muratore Leonardo Fiori and others.
18. Prefabricated aluminum house by Ravegnani and Vincenti, architects.
19. Furniture Exhibit.
20. Iron sculpture by Eduardo Chillida in the Spanish exhibit.

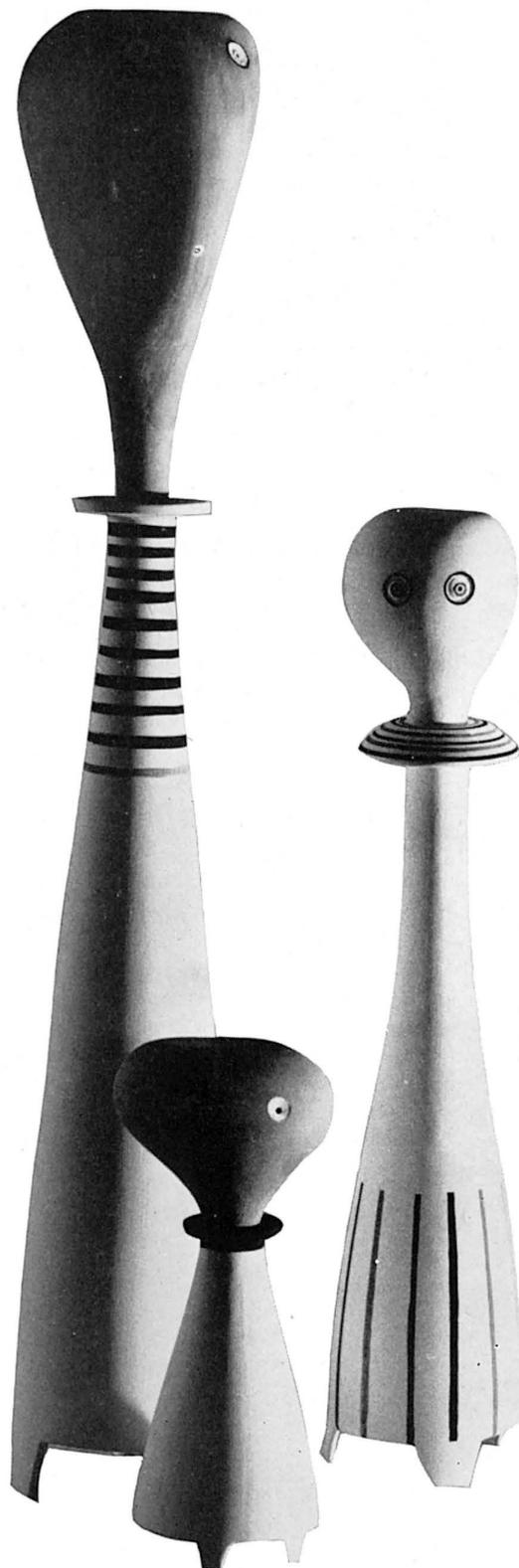


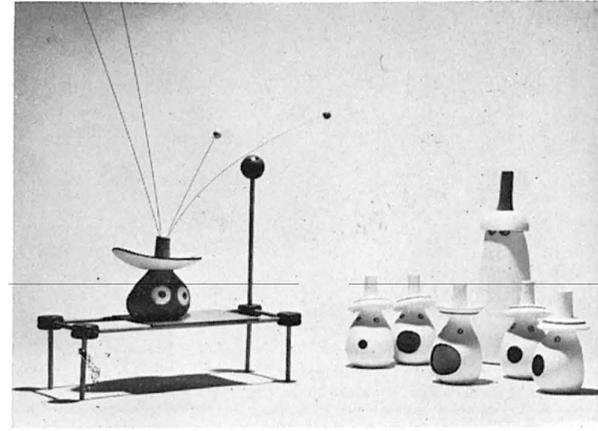
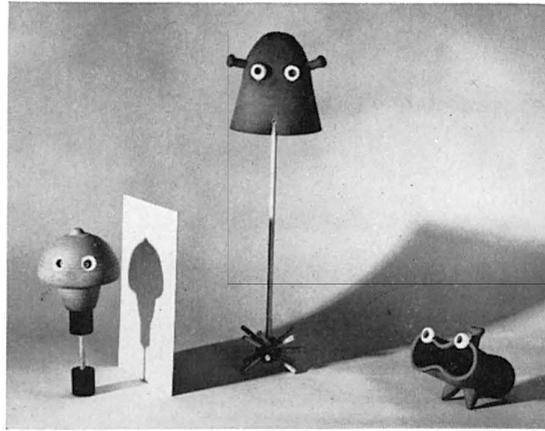
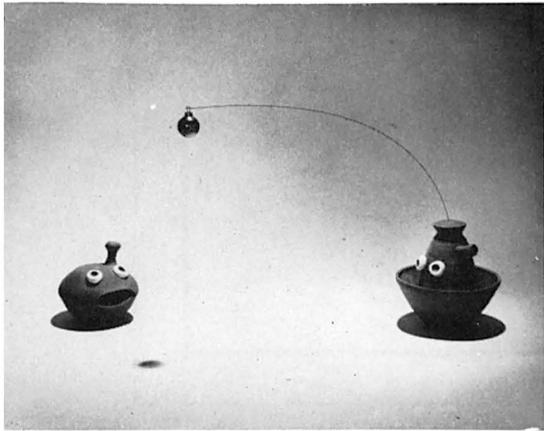
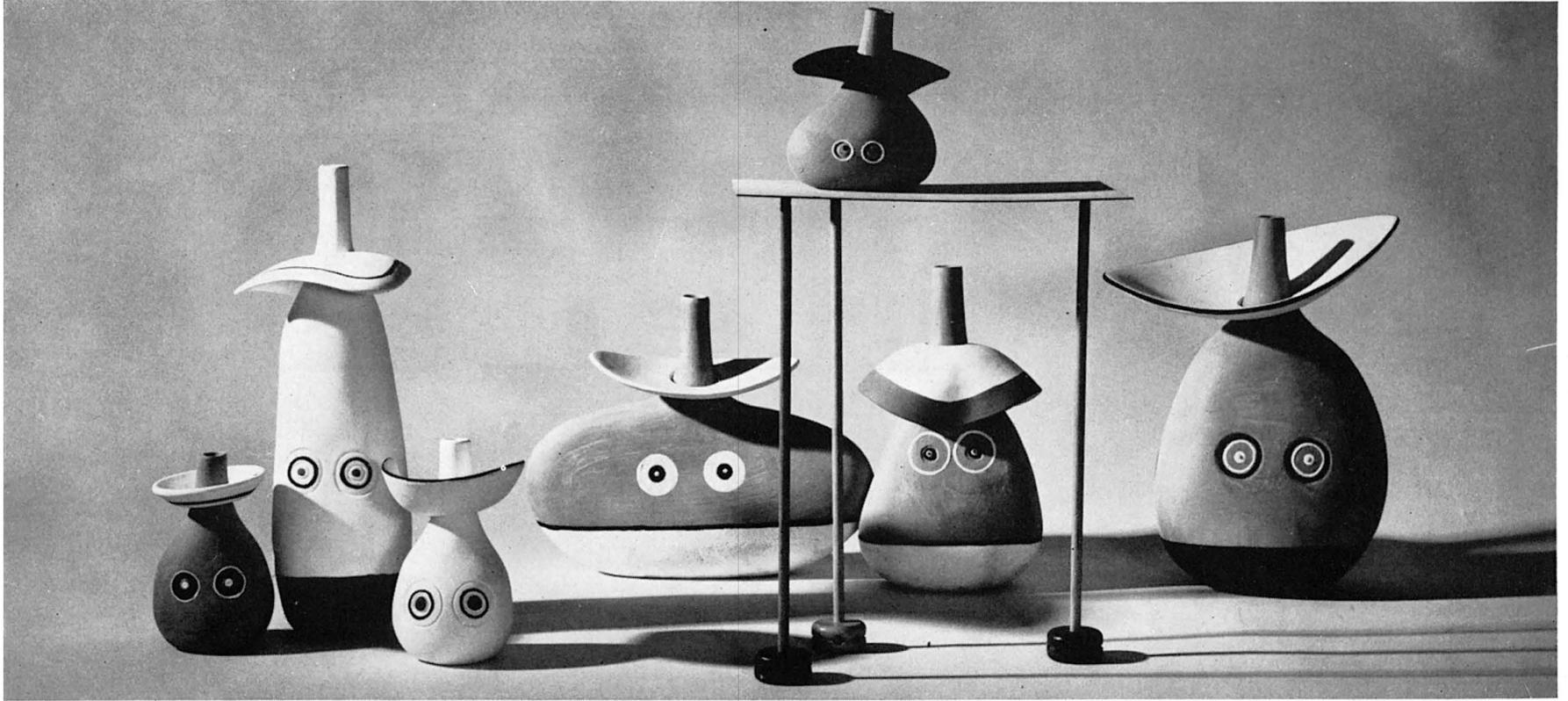
POT CREATURES

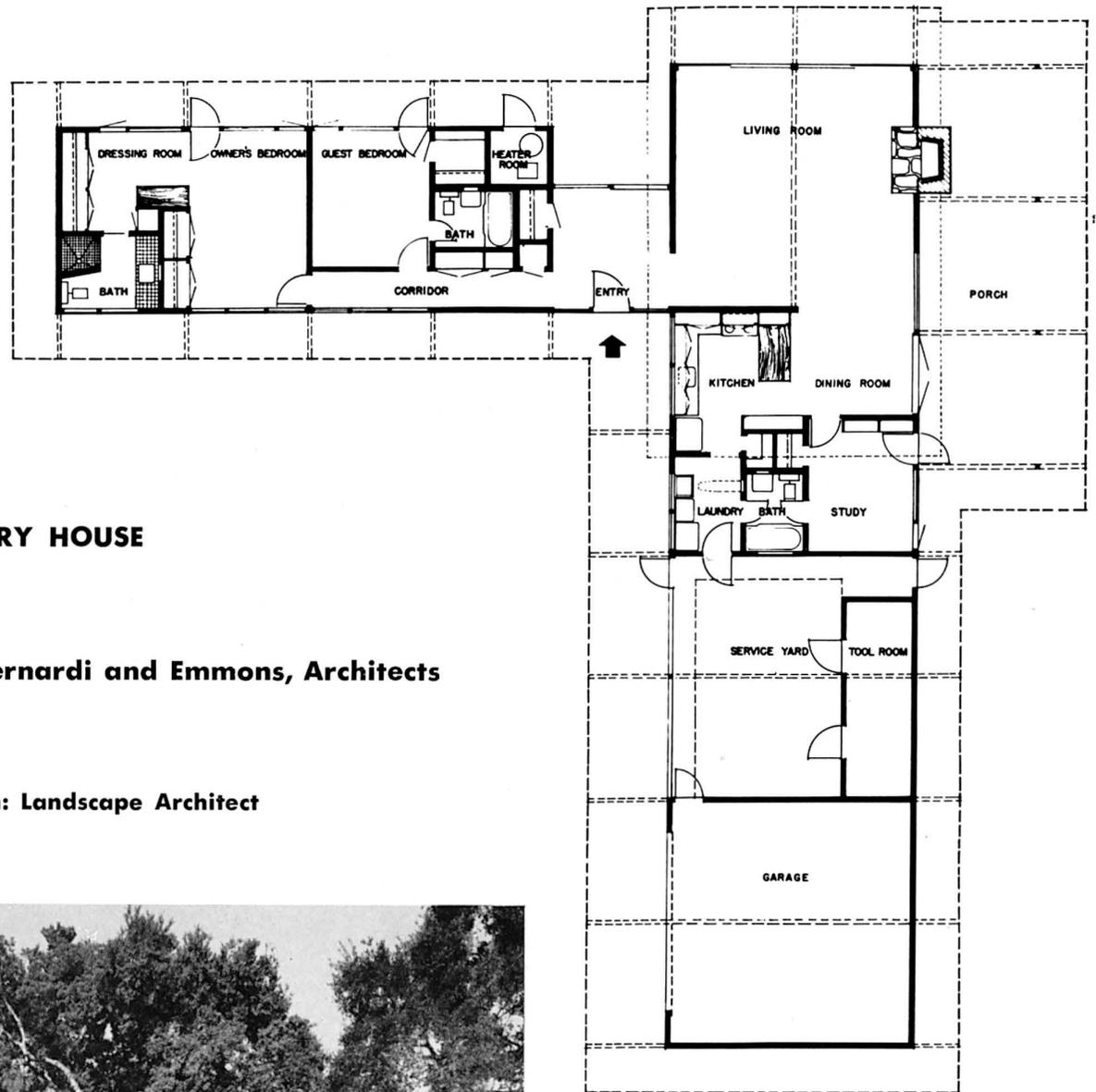
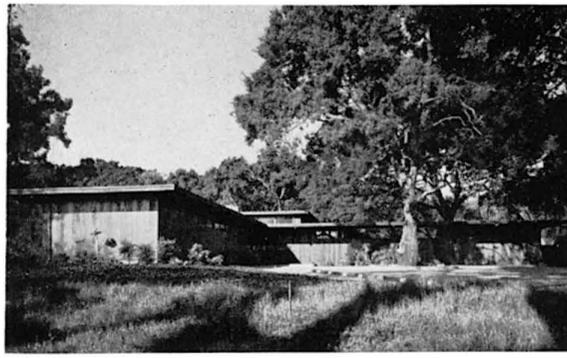
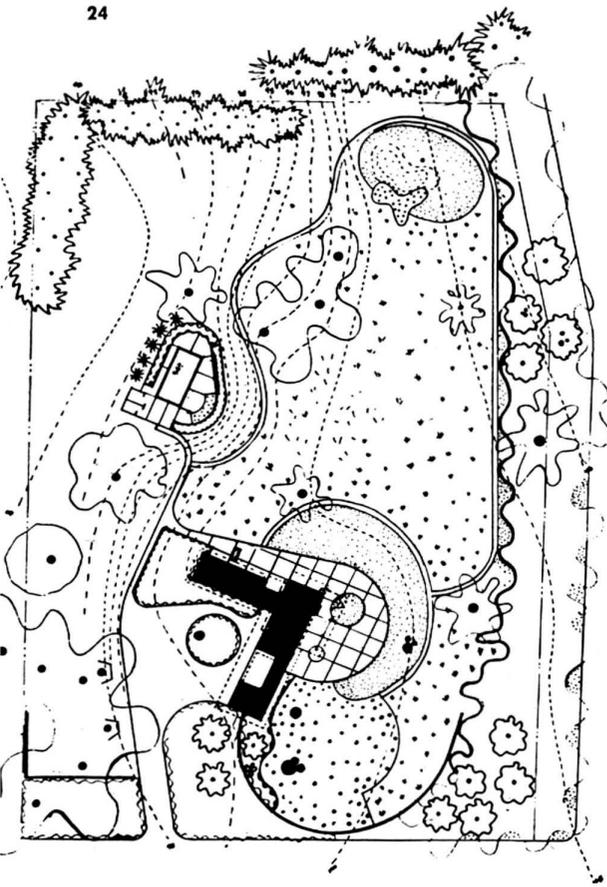
By La Gardo Tackett



These lively little figures are much more than charming figments of a playful imagination. They have an odd insidious life of their own and a way of making unbearably embarrassing observations, often of a private nature, on the lives of those who see or own them. La Gardo Tackett seems to create them lightly and with a painlessly ingratiating slyness. There are those who find an innocent amusement in all this, and others who are uncomfortably fascinated by these curious little monsters who hold a mirror up to second nature.



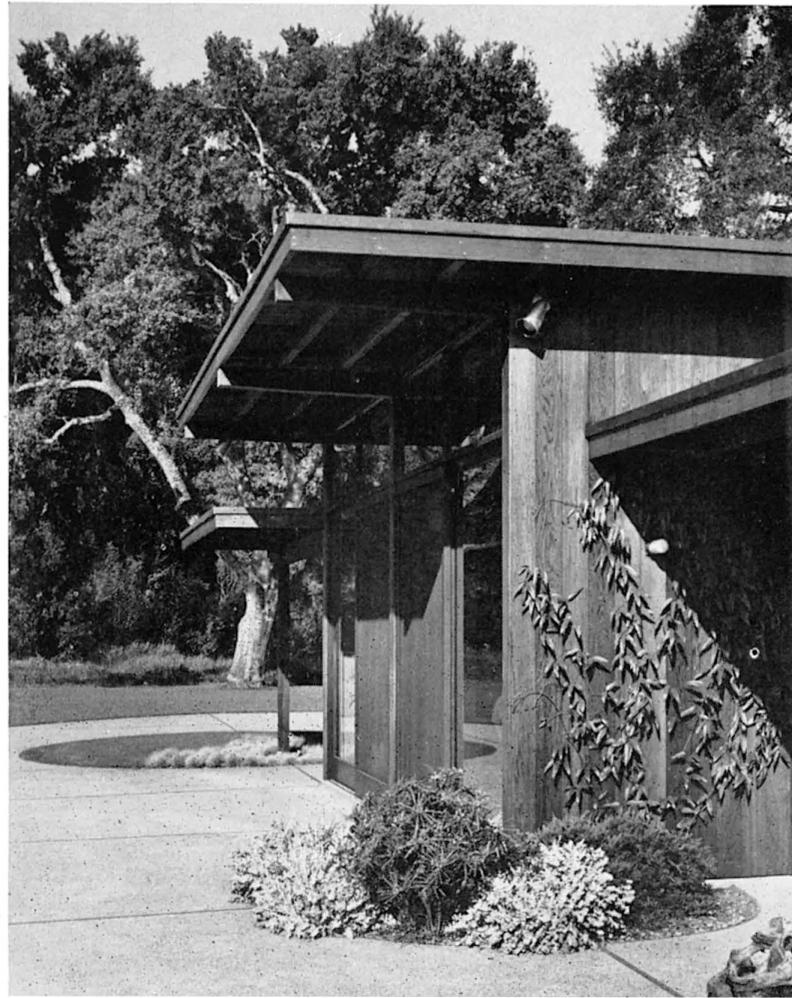




SMALL COUNTRY HOUSE

By Wurster, Bernardi and Emmons, Architects

Lawrence Halprin: Landscape Architect



MATERIALS

Exterior:

- Flush Joint Redwood boards—natural finish
- Asphalt and gravel roofing
- Copper gutters and downspouts and flashing
- Sliding doors and large fixed glass—1/4" polished plate
- All other glass sheet

Interior:

- Floor—Concrete troweled in color and hardener throughout
- Walls—All walls flush joint vertical grained Douglas Fir except walls at bathrooms and laundry which are plaster
- Ceiling—Flush joint V.G.D.F. at living room, dining room, kitchen, entry, corridor. All other ceilings plaster
- Fireplace—Native field stone

MECHANICAL SYSTEMS

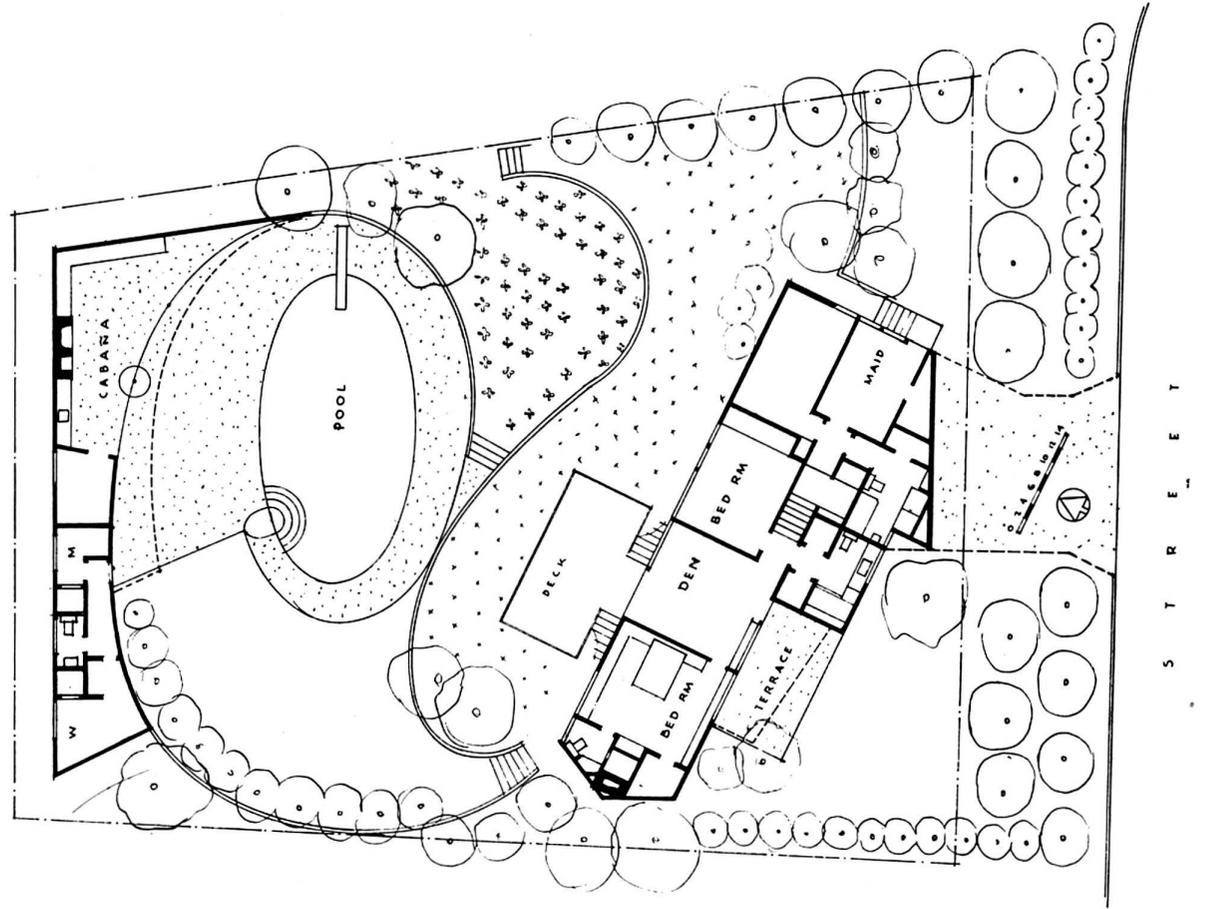
- Electric vent fan in kitchen
- Hot water, radiant panel system, copper tubing in concrete floor slab

The owners' general requirements were for an informal house on approximately three wooded acres containing views of the natural California landscape. Architect and landscape architect were requested to work together from the inception of the project to develop a combined house and garden plan which would be designed for constant use of visiting children and grandchildren, as well as the owners themselves. Minimum maintenance and upkeep were prime requisites since the wife enjoys doing her own housework and employs only partial help, while the husband derives his chief source of relaxation from caring for the grounds with the aid of a once-a-week gardener. The grounds were to be developed only to the extent of requiring a relaxed amount of attention, while the rest of the site was to be retained in its natural state. However, integration of both natural and developed areas was carefully considered, and ready access to the terrace from all principal living areas was a specified request. These and the following listed items comprised the owners' program.

An open kitchen, dining room and living room relationship; two bedrooms and an additional room for use as a study, extra guest bedroom, or future maid's room near the service side of the house; a liberal use of natural materials, with an expressed preference for wood inside and out, and a fireplace and hearth of native stone; generous storage space for linens, dishes, books, clothes, tools and outdoor furniture; built-in wardrobes and drawers; a service yard developed as an integral part of the house plan; a swimming pool and a small golf green; the cost of the house to be as low as possible within the bounds of good construction.



House by GREGORY AIN, Architect



PHOTOGRAPHS BY JULIUS SHULMAN



The site of this house overlooks a quiet view of San Fernando Valley to the rear (north) but it fronts upon a fairly heavily traveled residential street on the south side. This street is almost twenty feet above the greater level area of the lot. The major problem in designing the house was to effect an easy transition from the high approach and to get both north (view) and south (sun) exposure for all principal rooms still retaining privacy from the street and from adjacent lots. This was accomplished by giving the house four split floor levels so related that one never has to negotiate more than a half flight of stairs at one time.

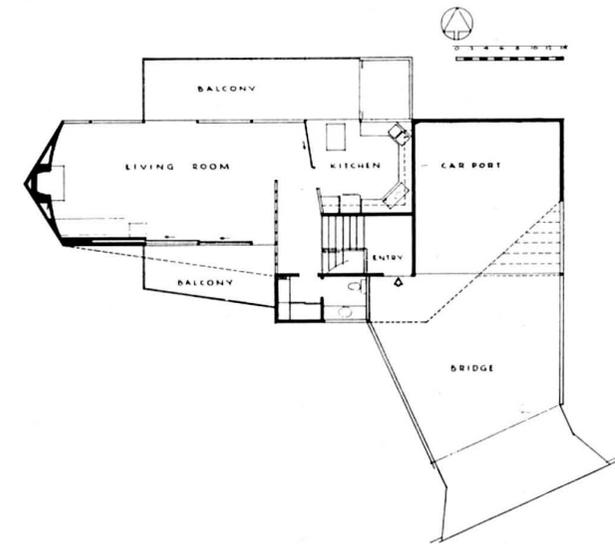
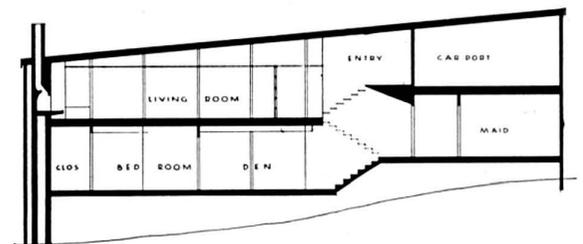
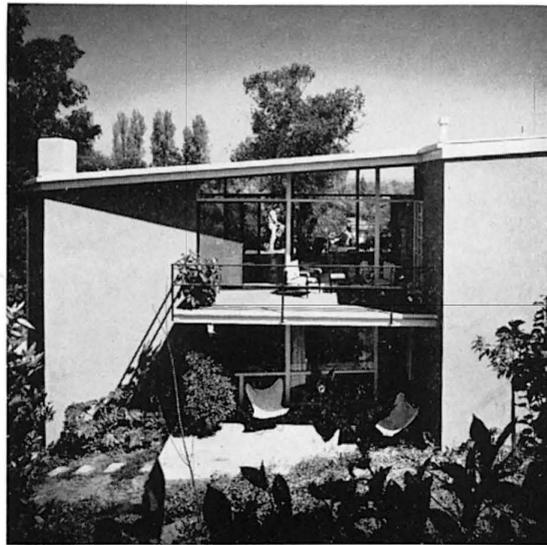
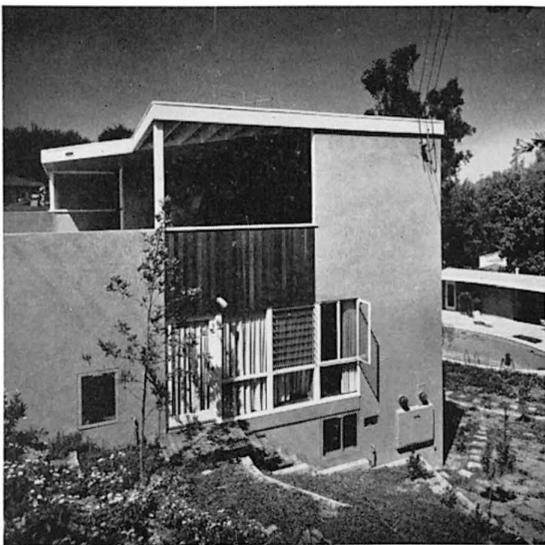
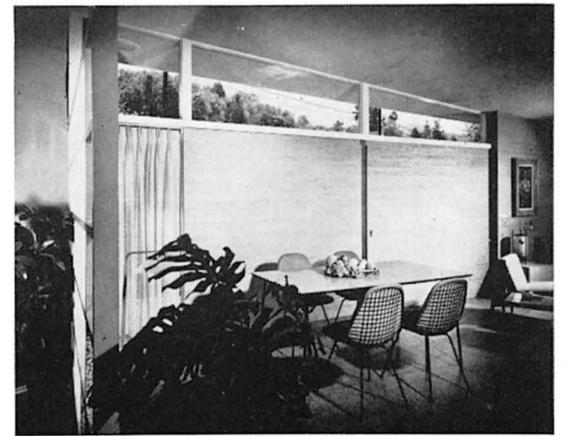
Thus the top floor, connected by a short bridge with the street contains garage and entry hall. A few steps down lead to the living room, kitchen level, with large balconies on opposite sides extending the living room in two directions. A flight down leads to play room and maid's room level, with its own garden and entry on the east side. And yet another half flight down comes to the bedroom and den level, this again opening out to a south patio and a large north balcony. From the latter, a few steps descend to the principal garden terraces, swimming pool and cabanas.

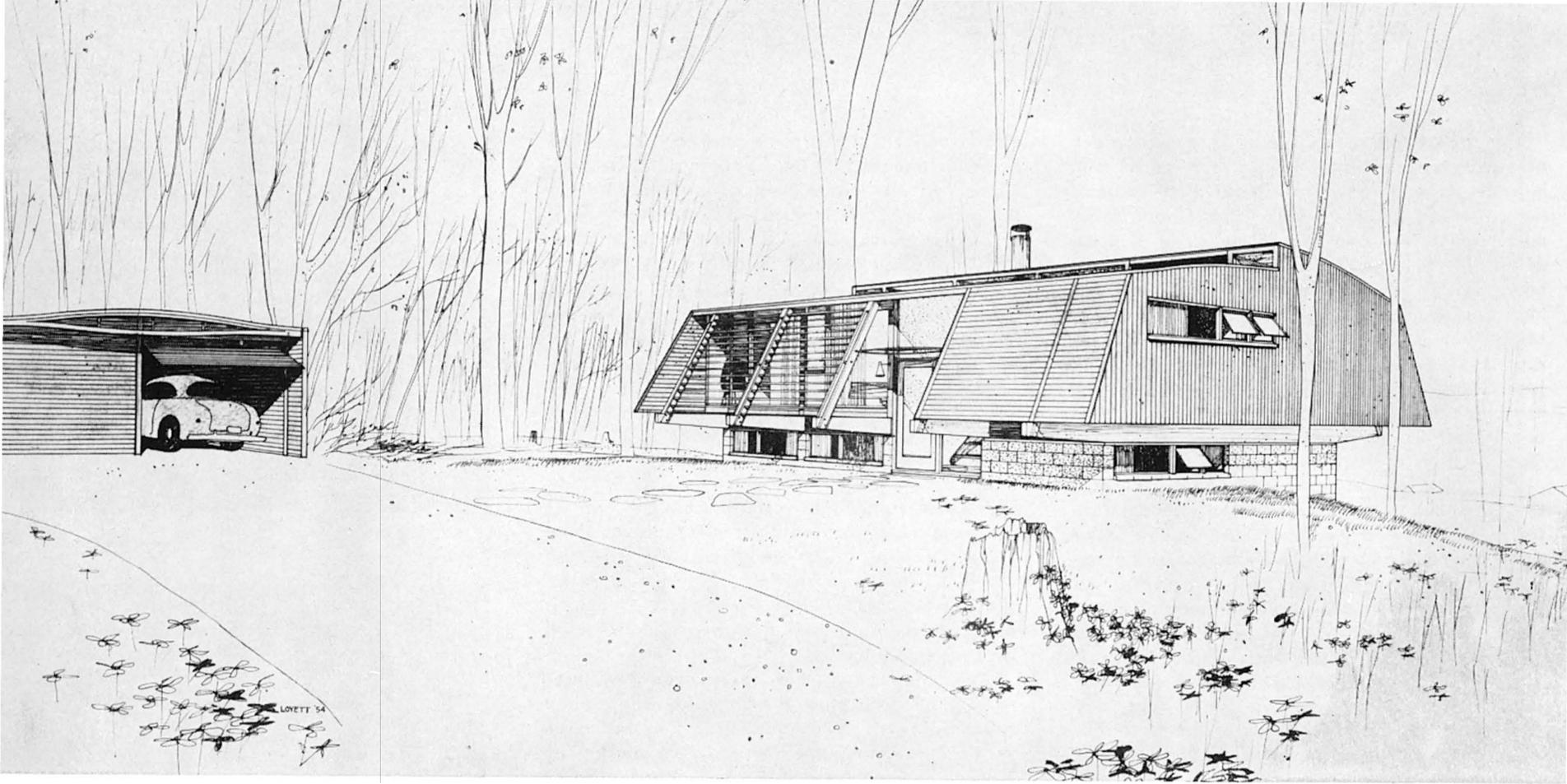
The greater part of both long walls of the living room are of glass, but half of this glass can be covered by sliding wall panels which match the contiguous grass-cloth covered wall. This masking of windows allows a possibility of completely changing the form and nature of the room—almost a "remodeling" at a mo-

ment's notice. In the same way, a sliding wall panel at one end of the living room allows the kitchen to be joined with or separated from the living area, depending on whether the owner or the housekeeper is working in the kitchen.

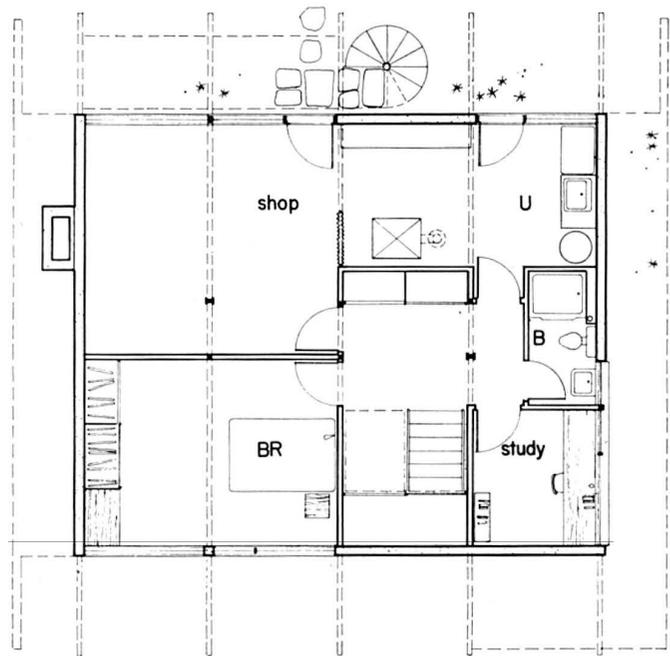
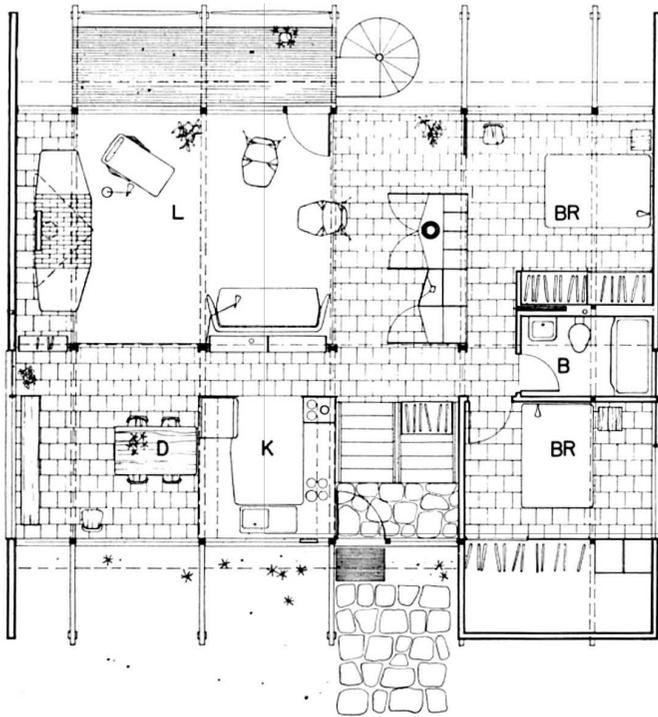
The color scheme throughout is largely in variations of browns, with white, coral and gold. The last named appears in small areas, as on the metal frames of sliding glass doors, and in the tiny square tiles that are dotted on several large unbroken brown plaster walls. Here the gold spots almost disappear in the surrounding brown, except when accidents of shifting light or the moving eye suddenly brings out a flash of gold. In the same way, the mottled brown tile of the living room fireplace wall variously conceals and reveals the superimposed pattern in gold of snow crystals. These brown and gold tiles, like the fancifully designed marine tiles (sea animals, shells, mermaids, etc.) in bath rooms, swimming pool, and cabana were designed and executed by Laurie Mattlin.

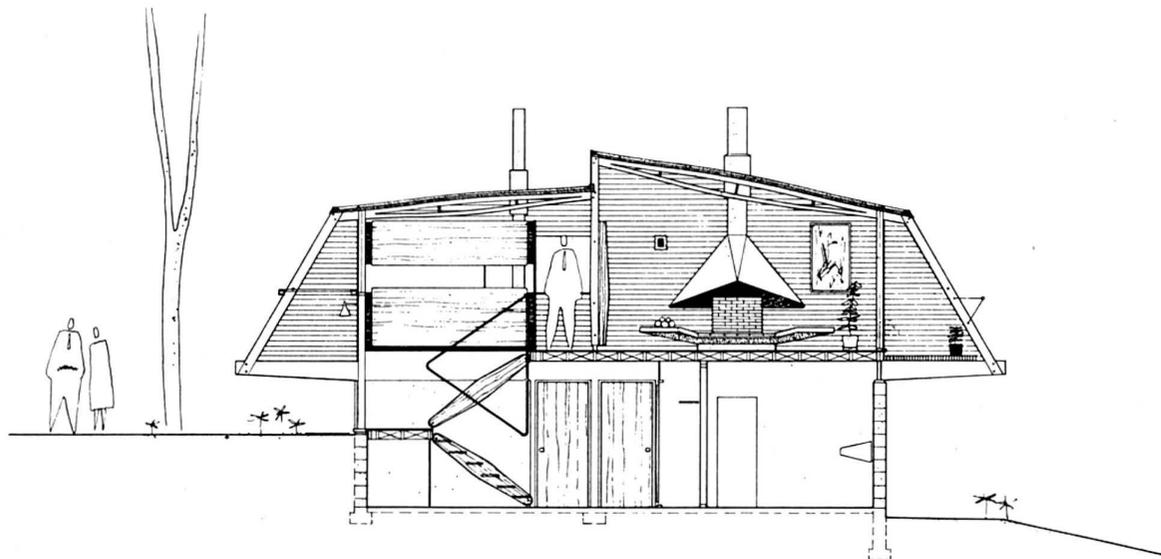
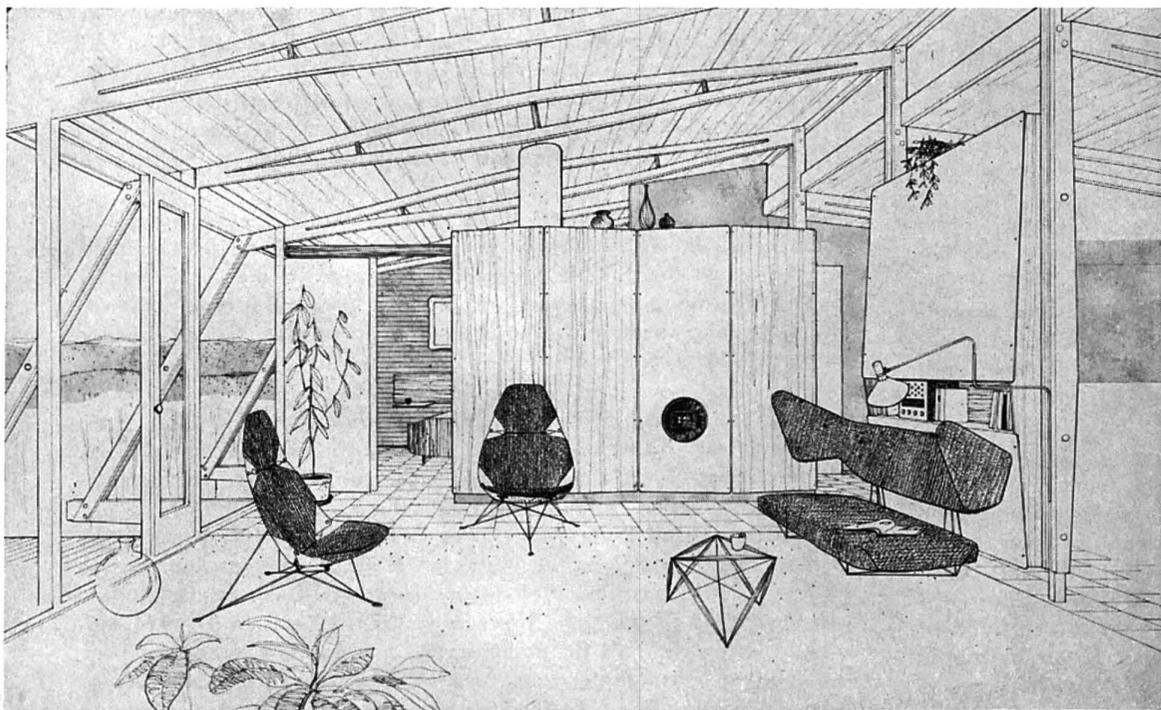
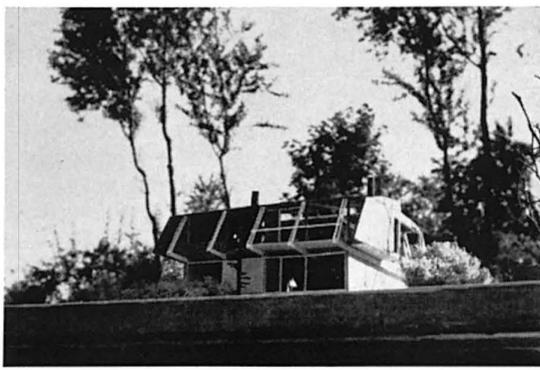
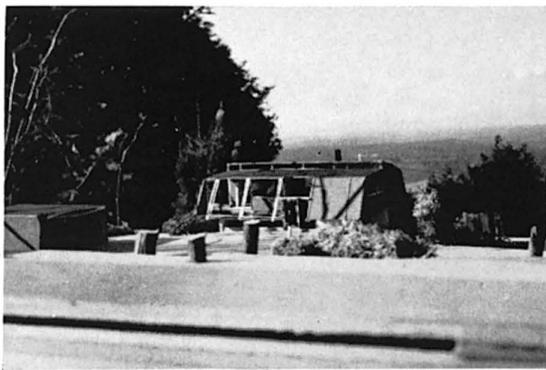
Other features include a floating steel stair railing, acoustic plaster ceilings as a radiating source of heat, a complex music reproduction system throughout the house and garden. The landscaping, except for the basic ground cover is done almost entirely with edible plants, including native oriental and subtropical fruits, nuts and berries, down to minor hedges of artichoke, rhubarb, and asparagus. This landscaping was only recently planted, and has not yet grown sufficiently to be well displayed in the photographs.





HOUSE BY WENDELL H. LOVETT, Architect





This house was designed for a site in the Cascade foothills east of Seattle. From a one-thousand foot elevation the ground slopes to the northeast and affords magnificent views of a lake and an expanse of mountains. Access to the property will be from a community road which lies above and to the southwest. A through drive will provide parking for guests and access to a double garage located among the trees on the heavily wooded western side of the lot.

The compact, two-level plan, with entrance midway between the levels, provides a maximum of usable floor space with a minimum of exterior wall and roof surface. This compactness will decrease construction costs and will tend to offset heat loss due to the large proportion of glass area that must face northeast. The southern glass areas of dining, kitchen and entry spaces, and the continuous clerestory will admit warm south light to all of the major interior spaces.

The low truss-like section of the house suggests a strong sense of shelter and repeats in silhouette the forms of nearby hills and mountains. Hovering just above the slope, it would seem to present a less formidable barrier to winds. This sectional entasis is repeated in other construction details, the bowed roof beams of double 3" x 4"s, stair stringers, sliding door pulls, etc.

Initially only the upper floor spaces will be finished, with the lower level used primarily as a shop and completed by the owner as additional spaces are needed.

ART

(Continued from Page 10)

ities was an installation of sculpture on the main floor of the building. In this gallery the distinction of pieces by Lachaise, Noguchi, Nakian, David Smith, Lipchitz and Roszak was smothered in a hopelessly cluttered display.

All this leads me to believe that the Whitney's guiding principle, not just in its installation but in the very formation of its collection, is a principle of generosity rather than of discernment. Where it might be wiser to show fewer things to better advantage, the effort is apparently made to collect and display as many works as possible. And in consequence everything and everyone suffers: the art and the artists, the spectators and the museum.

Today, when there are more professional artists than there have ever been in this country, it is more than ever unreasonable to try to form a collection that is only democratic and representative, and more than ever necessary to exercise discernment. Fairness is welcome in a museum director, but discretion is indispensable. The lesson the Whitney teaches us is that in a museum nothing of consequence comes of allowing a kind heart to substitute for a keen eye.

MUSIC

PETER YATES

Anyone who has fallen under the spell of a single opera, and most of us do find ourselves that way at one time or another, might be hard put to explain why it was that opera in particular which seemed for him enchantment. Music and stage scene together, an atmosphere as far as possible removed from that of normal living, compose the operatic trance. The actors need not act very well, or at all, need not look their parts, though we expect them to dress their parts to the limit; they need pay every little attention to one another and can come forward to the footlights to whisper, fortissimo, at some length, a confidential message. They bare their innermost sorrows or psychological promptings in bravura exercises, stopping to bow to the applause before getting on with their dramatic business. The pantomime, light opera, heavy opera, musicdrama, it is all the same. Everything depends on the atmosphere and, emerging from the atmosphere, the human voice. The voice can be old, worn out, frayed at the edges, and still be magical; it can be young, fresh, clear as a bell, and emotionally meaningless. I prefer it clear as a bell and magical; there comes a time when, forgive me, only the personality is Lehmann. And I prefer it in the right place. If you had heard that unforgettable debut of Flagstad as Sieglinde, and knew what you were hearing, you could never afterwards have accepted her as Brunnhilde. Nor as Isolde. Here was the heroic *hausfrau*, the sibylline warmth and placid reticence of the hearth, in tones, so help me, such as I never heard before or since. But for an Isolde—Frida Leider, at the end of her career, frayed and acting with the remnants of a voice. You didn't have to see her to believe her; and when you saw her, while she sang it made no difference. And one evening at Redlands Bowl, Elsa Alsen, a Brunnhilde you may never have heard of, sent me off cross-country on a Wagnerian sky-ride, a menace across the hills as far as Banning and back, by singing no more than the Valkyrie call. Even an operatic misanthrope, who would rather work on the road-gang than sweat out the two-week season of the San Francisco Opera at the Shrine Auditorium—6000 seats, the acoustics random, the decor a gaudily painted concrete tent, stage big enough for *Aida* with an elephant, and too much space for subtlety, if you can hear the voice you cannot see the face—has his reminiscences. Caruso was for me as for several million others the original His Master's Voice; I don't go back to Jenny Lind—but Galli-Curci—; at the fraternity house in Berkeley some kind brother would bring me in my lunch, because I would rather have gone foodless than have missed enduring *Lakme* for the sake of ten unforgettable minutes from Lily Pons.

No more, no more! There are still plenty of good singers and a few great ones, a few of the latter and several of the former emigrated from Los Angeles and the Los Angeles City College, to judge by its products one of the best operatic schools in existence, for

lack of a proper civic opera company in this city. Palms sweat, teeth grind, throats growl when we think of the great voices we have made and lost, the international prestige we might have had, all gone for lack of leadership. A respectable, neatly designed hall, that's all we need, trimmed for acoustics instead of display, with a stage not too large for *Figaro* or *Butterfly*, where the singer can pitch his voice over the footlights directly to the audience, instead of firing off salvos like a cannon at something out of sight. A hall in which a gifted singer can act and be seen doing it. Excuse me, I was going to talk about the speaking voice.

Away back, as far back as folklore leads us, the trick of using the human voice dramatically was to make it sound like something never heard from the human throat. When the gods spoke, or their human representatives, the effect was intended to be bloodcurdling, forced, in an unnatural range, high in the head or deeply off the chest, every tone distorted by shaping it with the mouth. As far as I know, this was true of early singing in every part of the world: the voice was used like a mask to hide the merely human identity of the priest, or the actor who in so many cultures became his theatrical representative. We can hear this voice today in Japanese classical singing, in *catne jondo*, and so I am told in a few genuine survivals of American backcountry folk-singing. It was the original language of the blues, before the blues went commercial. Some of it survived in Elizabethan singing and in the private art of the French singers to the lute. In all these the human voice was emotional because it was unlike the normal speaking voice. The docked castratus of the eighteenth century was admired because his art was that of neither man or woman; it was song, and song was unlike speech. Most of us put up with opera for the same reason. It is an enlarged and gaudily decorated dreamworld, usually simplified and often disorganized as dreams are and not at all unacquainted with violence. At its best it is the same world as Shakespeare's, with music instead of poetry to tell the meaning. At its worst, it is no worse than Broadway in the fourth and fifth decades of the present century.

In the original, dramatic song and dramatic speech were the same, used for like ritual purposes, to awe the gullible and enchant the mystic. As the gullible became the sceptic and the mystic turned to dualism, the human voice for the first time came into its own. The story-teller emerged, the first historian, who set no barrier between history and myth.

How often nowadays do we hear stories told? We see them dramatized often enough, and badly enough; we hear them read, sometimes not badly; seldom do we hear them told straight out of the head. I have heard one such storyteller, an Irishwoman from Pennsylvania, who speaks with the voice of Ireland, if not the accent, Susan Porter. She lives between mountain and water, at the edge of a cliff, in the Big Sur, California. For as many years as her friends can remember Susan Porter has been telling stories, Irish myths out of the same broth of nonsense Yeats and Joyce dignified. Often she tells the same stories in the public schools, where the children welcome her back. During recent years an admirer has been following Susan Porter around with a tape recorder, taking down her tales as she tells them. Three of these tales have now been issued, on a single long-playing record, *Stories from Irish Mythology* as told by Susan Porter; to obtain them you must apply to the Carmel-by-the-Sea Recording Co., P.O. Box 572, Monterey, California. If you can put up with the Irish mythical nonsense for the sake of hearing a reasonably good story beautifully told, or as I did for delight of listening to a tale shaped and modulated by the guided inflection of a speaking voice, I recommend that you write at once. Then call together a few friends, not too sceptical, dim the lights and throw credulity out the window. From there on the pleasure will be all yours.

A short while ago my wife and I went to the Nippon Theatre on East First Street in Los Angeles to hear a troupe of Japanese women perform an art of which I don't know even the name. On the front of the theatre the only English words visible referred to parking. I asked, is there a concert here? and was told, no. My wife more sensibly asked if this was the place where there would be the Japanese singing and was told, yes. So we went in.

The theatre was full of little old people from Japan, mostly country folk, if my eyes judged correctly. Scarcely a Nisei (American

born) was to be seen and no other Occidental except a photographer who snatched several shots and left. Oh, they were a worn audience; they had lived hard lives, little square men and women, or bowed with age. They turned to look at us—foreigners—as we walked in. One man called after us, "You won't hear." It was the only English, except our own voices, that we heard all evening.

We did hear and delightfully. This is what happened. Five women in Japanese dress walked out and stood in a line on the stage, while the proprietor of the theatre introduced them, each separately. When each singer had been introduced, she bowed. Then the first singer, the youngest, returned and stood behind a table covered with a painted cloth, which was changed for each performer. When the fourth singer appeared, the virtuoso of the troupe, the table cover matched the covers on the two side tables, on which were leaf arrangements.

Clapsticks sounded; behind a screen at one side a samisen player struck sharp chords; to this rhythm the singer introduced her story and began it with a song. The voice was artificial but to my ear less artificial than in the classical singing. The first tale was light, witty, and much encouraged by laughter from the audience. After the introductory song the singer began her story, dramatizing it with a great variety of inflection, pointing the action by movement of her upper body. The square, white folded cloth she used to wipe her face—each story lasted about forty minutes with scarcely a pause except a moment to draw breath before starting another song—became a letter carefully opened and read or a polite cover behind which to sip water from a glass on a higher table at her right. The story ended with another song, and again the clapsticks and heavy chords from the samisen.

The second story was masculine and dramatic, a tale of heroes, marked by drawing and thrusting of the fan become a sword. Deep male voices challenged, mocked and swaggered. Bodies fell and died. At each period of the story the singer bowed her head to a miniature Fujiyama under the cloth at the centre of the table. I don't know if it was intended to be Fujiyama or why she bowed. Every movement was as studied and formal, and therefore in the esthetic setting as natural, as true art should be, long studied in a long tradition. The first singer may have been an apprentice; the weight and complexity increased with each performance.

The third story was pathetic, full of breaking voices, pleading utterances, male voices stern and forbidding, weeping women. The songs were laments. The fourth story had a little of everything, a virtuoso vehicle for a virtuoso artist, who was troubled by a bad cold in the head. The cold was not acted and once interrupted the performance, but while she was singing, arias as difficult as in any opera, you would never suspect she was in trouble. Every pitch and inflection, each slide and embellishment, seemed as accurate as art could make it. In the middle was a drunken scene.

For this one performance we were privileged to watch the samisen player as she accompanied the singing and speaking. The screen which had previously concealed her was drawn back. Originally, as I guess, the stories were told to no accompaniment but the conventional cries and encouraging shouts from the audience. The samisen, introduced into Japanese music during the seventeenth century and therefore a modern instrument, may have been added as the storytelling became a recited performance. The samisen player, a handsome figure in red, accompanied with birdlike soft flutters of her plectrum, high struck single notes, tiny shrieks of her rosined finger down the strings, and with little high yips and deep throaty calls of "Gno!"—like the Spanish "Olé!"—as if at once marking the time and encouraging the speaker to continue.

Every word and motion of the performance was rhythmic, the prose of the tale as exactly related to the accentual plucking and crying of the samisen playing as the song to its more elaborate accompaniment. The first songs were simple, melodies not unlike those of our musical comedy but more embellished. The later songs, or arias, became as complicated in syncopation as our good jazz, so that my time-beating mechanism was swinging at three or four points at once, tapping my foot, wagging my shoulder, shaking my head—like jazz, no, it was like fine chamber music. And the embellishment made our playing of our own old music seem as empty and superficial as it usually is. You can bet I applauded, and I hadn't the faintest notion of what a word of it was about. There

(Continued on Page 32)

1954 CHRISTMAS OFFER

For your holiday gift orders the magazine *ARTS & ARCHITECTURE* offers a **FREE** one year subscription, or extension, for every group of three gift subscriptions at the special price of \$4.00 each. Regular rates are \$5.00 per year. This special offer expires December 31, 1954.

Gift

NAME _____
 STREET _____
 CITY _____ ZONE _____ STATE _____
 OCCUPATION _____
 GIFT FROM: _____

Gift

NAME _____
 STREET _____
 CITY _____ ZONE _____ STATE _____
 OCCUPATION _____
 GIFT FROM: _____

Gift

NAME _____
 STREET _____
 CITY _____ ZONE _____ STATE _____
 OCCUPATION _____
 GIFT FROM: _____

Please send my free _____ subscription _____ extension to:

Free

NAME _____
 STREET _____
 CITY _____ ZONE _____ STATE _____
 OCCUPATION _____
 GIFT FROM: _____

This offer applies in U. S. A. only. Please send orders to:

THE MAGAZINE

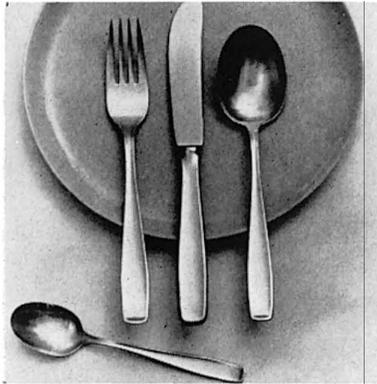
arts & architecture

3305 WILSHIRE BOULEVARD

LOS ANGELES 5, CALIFORNIA

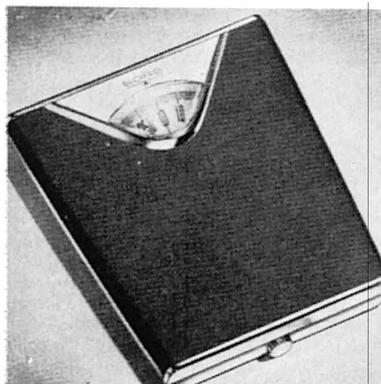
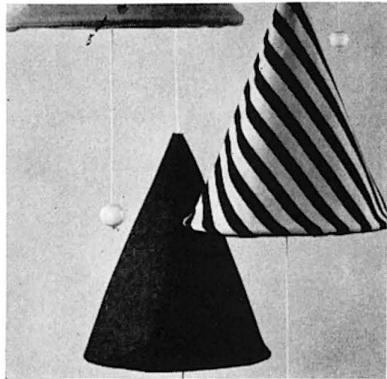
THE CONTEMPORARY OBJECT

What follows is a selection of well-designed objects available to you directly from the best of the contemporary shops.



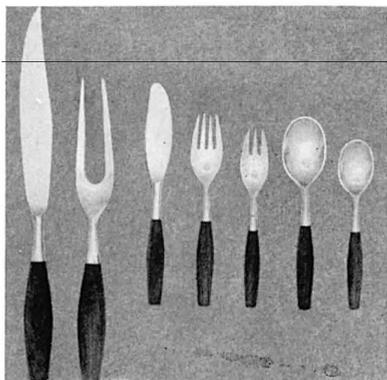
"LINE" STARTER SET—16 pieces (4 four-piece place settings), in handsome gift box, of this outstanding German chromargan nickelchrome steel formula tableware—for only \$19.95 (a saving of \$2.05). Salad forks \$1.10 ea. extra. Postage prepaid everywhere in the U.S., no C.O.D.'s please. In California add 3% sales tax. For complete, illustrated catalog on modern home furnishings and accessories, send 25c to MOGENSEN/COMBS, 150 So. Barrington Avenue, Los Angeles 49, California.

CONE GLOWS by Wes Williams. Refreshing and new in lighting, these washable canvas shades are gay and festive hung singly or in clusters. To brighten interiors, children's or rumpus rooms, covered patios or lanais. Dimensions of cone: 12" diameter, cylinder, 9"; each 16" high. Solid colors: red, orange, yellow, medium blue, white. Stripe: white with red, yellow, green or blue. Also smart multi-stripes. Shade, 10' electric cord with plug socket pull chain and cork ball complete \$7.50. Postage paid in U.S.A. Specify color and shape when ordering. HERON-TEAK, 326 So. Lake Ave., Pasadena 1, Calif.

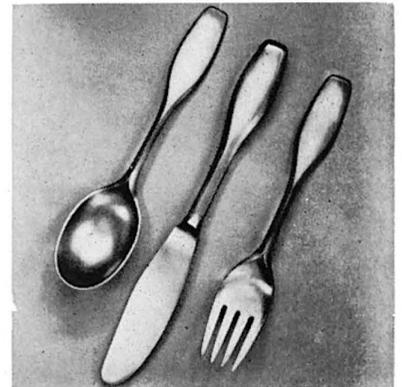


The first BATHROOM SCALE ever to win a design award. Borg's new "Flight" scale, designed by Raymond Loewy Associates, received this unique recognition from Industrial Designer's Institute in June. Unlike most scales, this weighs, not on a spring, but on beams and levers. Its precision-weighing mechanism is guaranteed for life. Built low and tip-proof, with scuff-proof roomy platform. Colors: black, white, blue, yellow, pink, green. \$15.75; Californians add sales tax. No C.O.D.'s, please. DAN ABERLE, 14633 Ventura Blvd., Sherman Oaks, Calif. STate 9-3201.

FJORD—a new concept in SCANDINAVIAN STAINLESS STEEL. A stunning combination of Danish steel and Siamese teak—beautifully designed and crafted—and priced at an attractive level your budget will enjoy. 5 piece place setting \$11.20 (as shown); 6 piece place setting \$12.80; carving knife and fork \$18.50 (as shown). Stocked for immediate delivery. No C.O.D., please. LESLIE'S, 245 No. Vermont Avenue, Los Angeles 4, California. DUnkirk 4-2195; open Mondays and Fridays until 9.



FAIRWIND—Newest addition to our stainless collection. Combining the grace of traditional with the simplicity and practicality of modern, Fairwind speaks to the conservative. It is made of the finest forged imported steel in a lustrous satin finish. You may have it mailed prepaid at \$8.25 for a 5 piece place setting. Butter spreaders extra. Californians add 3% sales tax; no C.O.D., please. VAN KEPPEL-GREEN, 9501 Santa Monica Blvd., Beverly Hills, California.



books and magazines
on applied and fine art

Museum Books, inc.

New books of special interest to readers of the magazine ARTS & ARCHITECTURE
Retail only; no trade discount.

- **ESPRESSIONE DI GIO PONTI**
A collection of diversified designs in architecture, interiors, furniture, industrial products, etc., created by one of the top Italian architects. 150 pages, 350 illustrations, 12 in color. Wrappers, folio, Milan 1954. \$7.50
- **STAIRS AND STAIRWAYS** by K. Gatz & F. Hierl
A handbook with over 500 pictures and many construction drawings of modern stairways. Text in German. 250 pages, cloth, Munich 1954. \$10.00
- **NOGUCHI 1931-1950-1951-1952** by S. Takiguchi & Hasegawa
The first book on the work of the contemporary Japanese-American artist, Isamu Noguchi, covering sculpture, interiors, garden design, etc. All the works shown are created in Japan. 95 photographs; English text. Cloth, Tokyo 1953. \$9.50
- **WALTER GROPIUS, WORK AND TEAMWORK** by S. Giedion
The life work of one of the world's most prominent architects is described and illustrated in this book—the first to portray the widely varied talents of Gropius and his close associates. 260 pages, illustrated throughout. Cloth, Zurich 1954. \$10.00
- **THE NATURAL HOUSE** by Frank Lloyd Wright
Mr. Wright answers the important practical questions asked by everyone who wants to build his own house at low and moderate cost. 108 pages text, 116 pages illustrations. Cloth, New York 1954. \$6.50

All book orders must be prepaid. Please make your check payable to the magazine

Arts & Architecture

3305 Wilshire Boulevard, Los Angeles 5, California

MUSIC

(Continued from Page 31)

were no program notes. The Kabuki players who toured the country this year may have been more gorgeous, they were in no way better artists.

I believe that this is the archaic art of Japanese story-telling, a country art little accepted among sophisticated townfolk, a combination of tale and art song. When we left after two hours and forty minutes of it, too soon for my liking, it seemed more was still to come.

When Michio Ito, the Japanese dancer who followed the free improvisatory style of Isadora Duncan, was in England, William Butler Yeats wrote several short dance plays for him, after the manner of the Japanese No drama. Yeats had learned of No through the translations by Fenollosa and Ezra Pound. The dance plays are poems to be spoken by actors, wearing masks and using formalized motion less distracting to the eye than dancing. They were intended for performance in intimate surroundings and required a little discreet music. I have no idea how many musical settings for these plays have been composed or in what form. Lately there has been a revival of interest in the plays, as in the whole art of Yeats, who like several of his fellow artists of the well publicized twentieth century had only to die to be admired as he deserved.

One of these plays, *The Only Jealousy of Emer*, set with music

by Lou Harrison, has been recorded (*Esoteric*, ES 506). I was as pleased by it as I was disappointed. The speaking of the women's parts is admirable; the men are unable to put aside their inhibited personalities; their voices apologize for speaking verse. The conclusion of the play as it is performed comes apparently from an earlier edition, corrected and much improved by the version in the *Complete Plays*. If only for the magic of the best verses in it, and speaking of the women, this performance is worth hearing.

The musical setting is for prepared piano, a medium invented by John Cage, about which I have written several times, and one or two obbligato instruments, including a vagrant cello that reminded me uncomfortably of William Walton's cello soliloquies for the Olivier motion picture *Hamlet*. If Harrison had used only the prepared piano, a medium that unites strangeness of sound with accuracy and easy control of tone, the result would have been as it should be. Prepared piano will give you a gong or a woodblock or a shimmering of diminished intervals, and it can be read from customary piano notation. I recommend to impresarios of the little theatre that they learn something about it by communicating with John Cage through the American Composer's Alliance, 250 W. 57 St., New York 19. Once you have learned to set up a prepared piano, which requires only a Steinway piano and a yardstick, some fruit jar rings, nuts and bolts, these latter obtainable with instructions in packets from John Cage, you can make it do the works of occasional percussion or set a composer writing music for it or train a pianist to improvise moderately at it, as Chopin and Liszt from behind the scenes alternated in improvising accompaniments to plays presented at the little theatre of George Sand. Simple to operate, and fun as well as gratifying sound.

I have written several times about Harry Partch, who composes his own music for the 43-tone scale he invented by study of the overtone series, builds his own instruments and trains amateurs to play them from his own notation. Some time ago I mentioned his setting of the translation by Yeats of Sophocles' *Oedipus Rex*, which was performed four times at Mills College to sold-out houses. *Time* reported it, but musicians, who are seldom aware of any artistic process they have not learned in school, showed no interest in it.

This summer *Oedipus* was again performed, outside San Francisco, in a new setting and a new version of the play. The proprietors of the Yeats translation refused to allow a recording of the Yeats text. Partch made a new version from a literal translation provided for him by a friend and rewrote the music. The new version has been shortened by some useful cuts, and the music is more concentrated. A recording made in advance of the public performance is at present available, privately, through the Gate 5 Ensemble, Box 387, Marin City, California.* On long-playing records, it costs \$13.

The virtues of this recorded performance are so many I shall need more than one paragraph to describe them. The recording itself is of high fidelity quality, every voice and instrument clear and brilliant. The speaking voices are uniformly excellent, the text fully understandable, the dramatic pace well sustained. The principal performers, Allan Louw as Oedipus, Pierce Murphy as the Chorus Spokesman, and Sue Bell Starck as Jocasta deserve the highest praise. The composer himself speaks the parts of Tiresias and the Herdsman.

Speaking to a tone is not a new art, but with the European scale of twelve tones in the octave the number of tones that can be used within the speaking ranges becomes very limited. The result is a species of intoning; it is supposed that Gregorian Chant originated in some such method. By using a scale of 43 tones in the octave the possible range is multiplied four times, the intervals being reduced to sixteenth tones, which can be used to approximate the normal inflection of a speaking voice. Thus the speech can be exactly controlled in pitch and the control notated; every inflection is therefore musically directed and can be related in turn to a musical score played on instruments tuned to the same scale. The consequence is not spoken opera but musical speech.

Partch has kept his speech cadences within a normal speaking range. A theme stated in small intervals by the voice can be as it were enlarged and projected through a much larger range of tone by the instruments. I do not believe this can be done so effec-

tively by any other present means. One voice speaks for the chorus, an improvement over the earlier version, in which as I remember it the chorus spoke as a body. The choral speaker is supported by the chorus chanting on a vowel tone, in one instance the vowel E—I speak subject to correction, since I have not read the score.

There is thus a continuous intervallic relationship, an interchange and extension of tones and melodies, between the chanted and the spoken parts, which is again enlarged as the spoken and chanted tones are carried over to the instruments. The rich resonances of the great marimbas, made of heavy wooden planks, throb through and rhythmically intensify the movement of the drama. The smaller marimbas add bright percussion. The plucking and sliding of the zither-like Harmonic Canons and the Kithara, the moaning of the three Chromelodeons, ordinary melodeons converted to play the 43-tone scale in one octave; and the melodic outlines supplied in more conventional manner by converted clarinet, cello, and string bass made up together a full and satisfying dramatic orchestra. Unlike our conventional groups of instruments, this orchestra is able to be used in whole or in part to produce an extraordinary variety of tone and sound effects, and complex overlays of rhythm, without distracting attention from the speaking voice. The melodies are rarely obbligato to the speaking voice; the sentimental distraction of the solo cello in the Walton and Harrison settings has been carefully avoided. The melodies refer to or respond but do not lead. Though more continuous and of course more elaborate, this orchestra is used in much the same way as the samisen and voice accompaniment to the narrative speaking of the Japanese singers. It marks time without beating, by cross-accents; it heightens tensions, emphasizes silences, responds often more fervently than the chorus to the dramatic implications of the speech. At the end, after the blinding of Oedipus, it becomes the chorus. Instead of the final descriptive speeches that drag out the story of the play, there is only the music, interrupted by one last choral reentry. The emotion is translated entirely into music, accompanied in the performance by choral dancing, and we meditate as we listen on the fatal drama suspended before us by this extension of its rhythm.

(Continued on Page 34)

HOLLYWOOD JUNIOR
COMBINATION
SCREEN and METAL SASH DOOR
★
The "WEATHER-WISE"
DOOR!!

A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

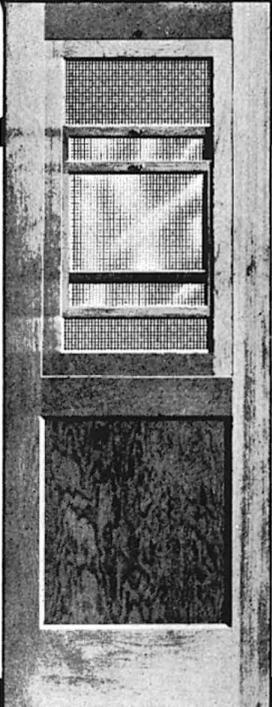
IT GUARANTEES YOU YEAR 'ROUND
COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

WEST COAST SCREEN CO.

1145 EAST 63rd STREET * * * LOS ANGELES, CALIFORNIA
ADAMS 11108

★ WRITE FOR FREE ILLUSTRATED LITERATURE ★



*The composer lives and the Ensemble rehearses in a large shed inside what was Gate 5 of a Marin shipyard.

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, designers, or companies.*

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 1925, as follows:

Educational institutions, 300; Selected artists, architects & designers, 1000; Organizations, publications, 100; Manufacturers & other business concerns, 500.

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. ARCHITECTURE FOR INDUSTRY: Full-time position for graduate of recognized architectural school, in small architectural department of large aluminum manufacturer in Kentucky producing materials with which architects build. To design, render, make architectural working drawings. Unusual opportunity. Salary \$6,000 to start.

B. ART DIRECTOR STYLIST: Permanent position with established Philadelphia manufacturer, supplying nationwide retailers with paper bags and boxes. Preferred requirements—young woman who has retail experience, art and design training, and an appreciation of the colors suitable for wrappings and store decor for active participation in top-level sales promotion problems. Typing extremely helpful. Send complete resume.

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

D. BLACK AND WHITE ARTIST: Must have lettering ability. Permanent position in package design department of national manufacturer located in Boston area. State experience and salary expected.

E. COLORIST: Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

F. DECORATOR—DRAFTSMAN (FEMALE): For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans and elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. DESIGNER—ADVERTISING DISPLAYS AND EXHIBITS: Builder of custom convention exhibits in Chicago area offers full-time employment to aggressive young man with industrial design background preferred. Able to do detailed working drawings, color sketches and sketch lettering.

H. DESIGNER—TWO-DIMENSIONAL: A New York City company selling designs to manufacturers seeks a recent male design school graduate, age 25-30, with good drafting and drawing ability for full-time staff posi-

NOTES IN PASSING

(Continued from Page 11)

There is, of course, no guarantee that the same 13 languages will appear in the same order fifty years from now, or even that such lists, drawn up in the not too remote future, will necessarily show Western languages in such an advantageous position. In any case, people who speak a world-language as their mother tongue should recognize their good luck but refrain from being arrogant about it. Above all they should refrain from attributing this wide diffusion to the intrinsic merits of the language in question. All languages, be they those of "primitive" or "civilized" communities, adequately express the concepts of the culture from which they spring and of the people or peoples who use them. All lead the learner by the straightest and surest road, perhaps by the only road, to a knowledge and true understanding of other cultures and other peoples.

That wise old man Voltaire went straight to the heart of the problem in his philosophical tale *L'Ingénu*, for when the Abbé de Saint Yves asked the ingenuous Huron which language he preferred, Huron, English or French, that simple American Indian replied, "Huron, of course." Our own language is always the best—for us. All the more reason for not imposing it on others.—Felix Walter

MUSIC

(Continued from Page 33)

Partch's *Oedipus* is a powerful act of the imagination, recreating the Greek drama more truly by means more suitable to its origins than the frenetic bloodshed and bawling so common in our efforts to recover the secret of Attic tragedy.

While professionals of music and drama have kept aloof from Partch, jazz leaders have lately been dropping by his place to hear the unusual timbres of his instruments and savor his rhythms. Partch is one of those inspired, stubborn radicals of creative thought who never exactly fit in anywhere; but his musical scale of speech intervals, his instruments, and his now demonstrated technique of setting a spoken play with musical controls could be of enormous value to the theatre. If the little theatre director will be well advised to examine the usefulness and versatility of prepared piano, the big theatre director—and radio, television, and the movies—should pay a visit to Harry Partch.

At the farthest remove from theatrical practicality is the oratorio-opera *Moses and Aron* by Arnold Schoenberg. The first performance, March 12, 1954, under the supervision of the Northwest German Radio, at Hamburg, Germany, required three months of rehearsals. The difficulty of presenting a great opera is no measure of its popularity or worth. Requests for permission to rebroadcast the excellent tape-recording of this performance have been received from a dozen national broadcasting systems, and it is hoped that a long-playing record may be issued.

Though it was written for the stage and rests its dramatic structure firmly on the composer's directions for sage movement, *Moses and Aron* needs the stage no more than Handel's *Belshazzar*. Everything depends on the voice; the large orchestra, though constantly at work, is at all times restrained from invading or replacing the dramatic priority of song and speech. Even more than the later musicdramas by Wagner, this is music for the mind behind the ear. Somewhere in the neighborhood of the Handel dramatic oratorios, Mozart's *Magic Flute*, Beethoven's *Fidelio*, Berlioz's *Damnation of Faust*, and Wagner's *Parsifal*, this oratorio-opera will find its place, one of the chief masterpieces of the twentieth century as of that highest form of operatic art where the dramatic touches the religious.

Several of us who heard the tape together at the invitation of Mrs. Schoenberg agreed in describing the score as "almost chamber music," so completely has the composer avoided the excesses of operatic expressionism, from Strauss's *Salome* to Berg's *Lulu*. But Schoenberg has done much more with his music than compose formal designs in the classical patterns, as Berg did in *Wozzeck* and *Lulu*. Although the entire score is derived from a single tone-row, this seeming impediment has been made its chief musical asset. Unlike the tone-row, for instance, of *Lulu*, which is omnipresent to the ear, the tone-row of *Moses and Aron* hides from identification, binding all parts together harmoniously and melodically, molding the flow of voices to its own fragmented contrary

motion, small intervals, and relatively low intensity. It is a row to build with, an abstract sentence capable of innumerable inflections. And it is designed for speech.

Moses speaks, in a very strong, deep voice, and Aron, a tenor, sings. During the two long dialogues between them these two manners of utterance are heard both in succession and simultaneously and, by the extreme contrast of registers, combine musically while each is separately understood. The first reaction of anyone who reads the libretto of this deeply religious and philosophical opera, written by Schoenberg himself, will be that the language must fail if it is not understood; yet I heard the entire opera performed in German and was esthetically content. All one needs to hear it, as to hear the *Mathew-Passion*, is a brief summary of the order of events.

Throughout his life Schoenberg experimented with the speaking voice, inventing his own means of combining speech with music, *sprechstimme*. The speaking tempo is governed by that of the music, but the speech intervals are relative only. The speaking part is notated by X's on a staff, the voice rising and falling relatively to these intervals, so that a wide range of notated intervals controls and subtilizes a narrower range of speech. Other examples in Schoenberg's music are the speech of Klaus, the Fool, towards the end of *Gurrelieder*, the speaking songs of *Pierrot Lunaire*, and the more forthright declamation of *Ode to Napoleon*.

THE LAYMAN DISCUSSES MODERN ART

(Continued from Page 17)

This discussion period of approximately 80 minutes is focused on visual examples—large color reproductions and sometimes original works when available—selected to give discussion pertinence. The physical presence of visual examples tends to head off vague generalizations. Everyone in the room must be able to confirm what is said in the reproductions before them. Consequently the group fixes attention on the act of seeing. It is not at all unusual for a group to concentrate for as much as half an hour on a single work, exploring structure, emotional impact, and relation to the development of modern art. This extended concentration on the act of seeing is made possible by the pooling of ideas and impressions, each participant gaining from the observations of his neighbors and from adding a contribution of his own.

Many discussion groups have to contend with hostile personalities. These individuals frequently contribute cutting remarks, directed at individuals or at a work of art under discussion. Their depreciatory attitude may stimulate fruitful discussion or may be destructive of it. Such a person presents a challenge to the consultant and the group. If the group is unable to cope with the hostility, the consultant must take over, unaggressively but effectively. He may suggest that the hostile character be given the responsibility of group leadership, thereby switching him from a negative to a constructive role. Or the consultant may suggest that the exponents of opposite points of view at loggerheads with each other and about to reach an emotional boiling point be asked to espouse the position of their antagonists. By this device an individual's investment in an attitude in terms of a personality conflict may be neutralized. Attention is directed back to the art object.

Overt hostility, however, may be an invaluable addition to the layman's discussion of modern art if the hostility remains within tolerable bounds. Chances are that many viewers in the group start with the profound suspicion that the modern artist is hoaxing them. This suspicion may or may not be stated explicitly, but observation of laymen in the discussion setting confirms the extent to which this notion prevails. Frequently the expression of suspicion may take the form of questioning the apparent lack of skill with which a work is rendered. The lack of finish suggests a contempt of the viewer, who in our society looks to the artist as a preserver of craftsmanship that everywhere else seems to be in decline. The layman tends to look upon the artist as inheritor of a tradition of technical competence. When the artist seems to have abandoned standards of performance, producing a work that appears casual and unfinished, we have learned in the confessional atmosphere of discussion that talk about qualities of spontaneity, immediacy, or of vitality and direct impact, sounds to the lay inquirer like an elaborate rationalization for ineptitude. The layman has not experienced these qualities. The vocabulary suggests gobbledegook. He is being had.

(Continued on Page 36)

tion creating new designs for mass-production. Industrial or commercial experience in ceramic decoration, plus sales ability and knowledge of home furnishings, also desirable.

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

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

K. GRAPHIC DESIGNER: A well-established manufacturer of bound books, visible records and machine bookkeeping equipment, in western Massachusetts, seeks full-time staff designer, male, age 25-40, trained and experienced in graphic design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

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

M. INDUSTRIAL DESIGNERS: Well-known New York industrial design consulting firm has several openings at \$8,000-\$11,000 salary level for experienced product and packaging designers, age 30-40.

N. INDUSTRIAL OR TEXTILE DESIGNER: Male, age 25-35, to do two-dimensional pattern work in color. Excellent working conditions with established company in small midwestern city. Opportunity for growth and promotion.

O. TOY DESIGNERS: Distributor of modern home furnishings accessories seeks specific toy designs of a highly commercial nature for new toy division. Designs will be held in strict confidence and used only after a satisfactory royalty arrangement is reached with the designer. Correspondence should be addressed to Richards Morgenthau Company, 225 5th Avenue, New York 10, N. Y., Attn.: Mr. Norbert Nelson.

P. RADIO-TV: Openings are anticipated with a large, well-established manufacturer, for designers with experience in graphic, packaging, furniture, radio and TV design.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. ARCHITECT: Practicing architect in N. Y. C. for 40 years. Registered in N. Y. and N. J., age 60, in good health. Wishes to relocate in Florida. Desires association with builder, architectural firm, as partner, associate (can take charge as chief draftsman) specification writer, etc. or as manager/representative for Florida office of such firm) or with bank, insurance company, construction company, or material manufacturer.

B. ARTIST—TEACHER: 5 years administrating, teaching and lecturing large museum educational program. Exhibited widely in all media. Experienced in design and graphic arts. Private classes for all ages. Promoted many group exhibitions. Desires administration, teaching or promotion job in art field.

C. ARTIST—TEACHER: M. F. A., Art Institute of Chicago, seeks teaching position, art school, college or university. Can teach drawing, painting, lithography. Some teaching experience. European travel and study on fellowship. National exhibition. Age 25, single.

D. ART SCHOOL OR COLLEGE TEACHER: Graduate of Art Students League, frequently honored with one-man shows, prizes and fellowships, seeks position as art school or college teacher. 10 years teaching experience, age 29, excellent references.

E. ARTIST—DESIGNER: Univ. of Illinois (1948). Seven years broad design experience. To direct, or assist direction of, manufacturer's industrial design studio. Age 31, married. Will relocate anywhere in U. S. A.

F. CHIEF DRAFTSMAN: Young man desires position with company engaged in appliance design as product stylist or on a part time free-lance basis. Experienced in porcelain enamel cabinet design. Prefers South or Southwest.

G. BOOK AND GENERAL-PRINTING DESIGNERS: Couple seek joint employment as complete art-production department. Strong in typography, illustration for juveniles, preparation for camera. Make lively maps, graphs, tables, spots; do figure illustration, keylining, lettering, general layout. Executive and copywriting ability, practical approach.

H. DESIGNER: Desires full-time or free-lance position as colorist or flat-work designer in floor coverings, wallpaper, wrapping paper. Experience in corrugated paper, paper bag, wrapping paper design, layout, some drapery coloring. B. F. A. degree, age 23, single, female.

I. DESIGNER-TWO-DIMENSIONAL: Interested in obtaining job requiring creative ability such as designing for textiles, wallpaper, gift wrapping paper. Qualifications consist of B. S. in Arts and Textiles, M. S. in Design. Two years experience teaching design at college level, has recently traveled in Europe.

J. INDUSTRIAL DESIGNER: B. S. in Industrial Design. 10 years experience in product development and design, engineering, architecture and plant lay-out. Capable of making renderings in all mediums. Experience in client relations and sales. Prefer West Coast.

K. INDUSTRIAL DESIGNER: R. I. S. D. graduate B. F. A. Experienced design offices and plastics field, including product, packaging, sculpturing and model making. Strong engineering background. Desire position with manufacturer not necessarily plastics. Age 27, veteran, married with one child. Will relocate.

L. INDUSTRIAL DESIGNER-CHIEF DESIGNER: 11 years experience as product designer working mostly with plastics and metals. Chief designer for past 7 years. 4 years as part-time teacher of industrial design, materials and manufacturing methods and technical illustration classes. Full knowledge of vacuum forming techniques. Thoroughly experienced in rendering, quick sketches and mechanical drawing. Desires position in New York area.

M. INDUSTRIAL DESIGNER: B. I. D., Pratt Institute, post-graduate studies in London and Paris. Twice a prize winner. Experienced as product designer and art director. Fluent in French and English. Age 29. Willing to relocate.

N. INDUSTRIAL DESIGNER: 3 years experience in interior, lighting, furniture design, including full-scale working drawings of furniture. Desires permanent position with product design firm in New York City area. Age 29, married.

O. DESIGNER: Graduate Rhode Island School of Design, and liberal arts college degree. Three years varied product design experience with several top companies. Year as sales representative before design training. Age 28, married, veteran.

P. INDUSTRIAL DESIGNER: Desires position with small progressive firm that recognizes the value of integrated design from product to printed matter in achieving maximum efficiency of visual merchandising. Experience includes work in all these phases with small free-lance firm—also instruction in industrial design. Married, age 27.

Q. INDUSTRIAL DESIGNER: College graduate and Industrial Design Graduate from Minneapolis School of Art seeks free-lance work specializing in trade-mark design. Technical background in radio repair, steel fabrication, machine shop, kitchen interior design. Age 30.

R. INDUSTRIAL DESIGNER: B. I. D. honor graduate of Syracuse University with several years experience, desires position where he can work creatively to improve products and packaging. Age 28, veteran, willing to relocate.

S. PACKAGE DESIGNER-ADVERTISING ARTIST: Would like to contact manufacturers and retailers interested in services on a free-lance basis. Wide experience with well-known firms.

T. SALESMAN-CONTEMPORARY FURNITURE: College educated in New York and Mexico. Has also designed furniture; familiar with modern furniture resources in Italy and Scandinavia. Capable of sales promotion and hard missionary selling to introduce new line over wide territory. Single, age 30.

U. TWO-DIMENSIONAL ARTIST: R. I. S. D. graduate, 1954. Desires free-lance or permanent position as designer where illustrative training may be applied. Prefer progressive greeting card firm. Versatile refreshing style. Female, age 23.

THE LAYMAN DISCUSSES MODERN ART

(Continued from Page 35)

It is not enough to tell the layman to shed his preconceptions and just look with clean eyes. The likelihood is that he will continue to compare his idea of honest effort with objects that seemingly violate his notion of respect for craft. In any case, it is doubtful if people shed deeply rooted attitudes by exhortation.

Suspicion of modern art by laymen is also rooted in bewilderment over obscure imagery or lack of imagery altogether. Confronted by a Mondrian, for example, a layman may see the exercise of craft, but is baffled by the absence of images denoting something. He may go along with the idea that art is visual language, but is unable to see that anything is being said. So he is put in the anomalous position of admiring skill (the lack of which he had complained), but concludes that skill is put to purposes he cannot fathom. On the other hand, an image that is enigmatic, as in a work by Paul Klee, also disturbs the lay spectator. He may acknowledge the presence of image and skill, but remain unprepared to deal with fantasy.

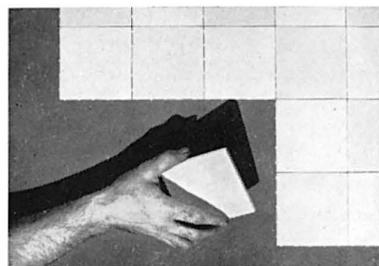
Yet despite such psychological blocks, the kind of people who participate in discussion generally start by being receptive to some kinds of modern art and are hopeful of developing the capacity to respond meaningfully to others.

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 check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Hollywood 38, California.



Set It and Forget It! Since variation in tile size is eliminated, spacers are simply placed in position at top and right and true alignment is automatic.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls with integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

APPLIANCES

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

(226a) Built-in Refrigerator Freezer: Information now available on revolutionary new REVCO BILT-IN refrigerator-freezer combination—two separate, matching units. 8.3 cu. ft. refrigerator plus 6.3 cu. ft. freezer, totaling 14.6 cu. ft. of storage space. Compact, convenient, economical, these units complement the modern kitchen with built-in cooking units. Outside dimensions without hardware: Height 33", width 33", depth 24 1/4" (to match base cabinets). Variety of finishes: stainless steel, antique copper, buttercup yellow, or may be ordered to match or contrast with kitchen colors. For free brochure, write to: R. N. Lehman, Dept. AA, California Kitchens, Inc., 2305 W. Alameda Ave., Burbank, Calif.

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

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. An-

gelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

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

FURNITURE

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(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, Elenbank 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.

HEATING & AIR CONDITIONING

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(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

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures;

complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

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

(782) 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.

PAINTS, SURFACE TREATMENTS

(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.

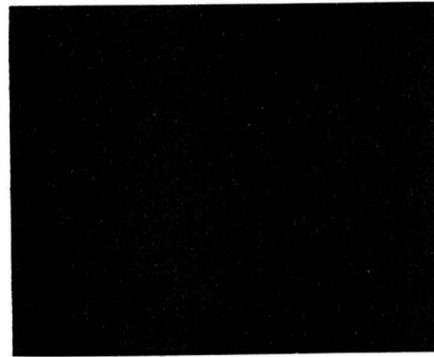
ROOFING

✓(223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

SASH, DOORS AND WINDOWS

✓(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.

(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;



FOR INDOOR AND OUTDOOR LIVING, SEE THE COLLECTION IN OUR TOP GALLERY



VAN KEPPEL - GREEN
 9501 SANTA MONICA AT RODEO DRIVE
 BEVERLY HILLS • CALIFORNIA
 CRESTVIEW 5-7821
 BRADSHAW 2-1650

SCHOLARSHIPS
 Four \$1320 merit awards for 1955-56 scholastic year available to architects, designers, painters, sculptors, ceramists, weavers and metalsmiths. Applications received until March 1, 1955. Degrees offered: B.F.A., M.F.A. and M. Arch.

CRANBROOK ACADEMY OF ART
 131 Academy Road, Bloomfield Hills, Mich.

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.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilinting plant, Soulé's new aluminum windows offer these advantages: alumilite 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. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

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

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(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.

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

(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.)

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously

available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

STRUCTURAL BUILDING MATERIALS

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

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; Romacrete—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.

(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.

(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.

(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.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. Makes unexcelled insulating base for radiant heating units due to cellular structure sealed by microscopic volcanic glass walls. Weighs as little as 20 to 40 lbs./cu. ft. and has adequate compression strength for this type concrete. Requires less handling and cleaning up and provides higher yield than all other perlite aggregates. Can be applied to cellular steel or pan

floors. Extremely efficient as it is impervious to moisture; unaffected by extremes of temperature and accommodates considerable amount of earth movement without cracking. For your copy, write to Permalite, Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(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.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

SPECIALTIES

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

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2 1/2 inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(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 locking 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.

VISUAL MERCHANDISING

(216a) 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.

CONTEMPORARY HOMES
 Sales • Rentals
 Featured by
RUTH RIES, Realtor
 9001 Beverly Blvd.
 CRestview 4-6293



FILL IN COUPON TO OBTAIN **MANUFACTURERS' LITERATURE**
arts & architecture
 3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA
 Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
No.	No.	No.	No.	No.

NAME _____
 ADDRESS _____
 CITY _____ ZONE _____ STATE _____
 OCCUPATION _____

NOTE: Literature cannot be forwarded unless occupation is shown. 124



It Costs No More To Give More— If You Give The Bonus In Savings Bonds!

If your company is one of the more than 45,000 companies that have the Payroll Savings Plan you *know* what your employees think of Savings Bonds—they spell it out for you every month in their Savings Bond allotments.

If you don't have the Payroll Savings Plan, and are wondering whether your people would like to receive their bonus in Bonds, here are a few significant facts:

—every month, *before they get their pay checks or envelopes*—8,500,000 men and women enrolled in the Payroll Savings Plan invest \$160,000,000 in U. S. Savings Bonds.

—Payroll Savers hold their Bonds: In the three years since the popular E Bond commenced to

mature (May, 1951 to September, 1954) over \$14,000,000,000 have come due. Throughout this period approximately 75% of the maturing bonds were retained by their owners under the automatic extension plan.

—on September 30, 1954, the cash value of Series E and H Bonds—the kind sold only to individuals—totaled 37.8 billion dollars, a new high.

To the Payroll Saver, and to the man who buys his Bonds at a bank (because his company does not provide the Payroll Savings Plan) a One Hundred Dollar Savings Bond looks bigger and better and *is* bigger and better, than a check for \$75. *Make this a merrier Christmas for every employee. Give the gift that keeps on giving.*

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

ARTS & ARCHITECTURE



CAROL WAS NO MATCH FOR STEELBILT

INTERNATIONAL NEWS PHOTOS



Carol was a violent lady that Tuesday morning when she called on the Dittrichs at about 115 m.p.h. With all her destructive fury she hammered the frame and smashed directly at the glass in the Steelbilt sliding doorwall. She tried every which way to drive rain into the house. The Steelbilt frame bowed (1/2", they say) and snapped right back. The glass held. Aside from some water in the sill track, not a drop was forced into the house. Frustrated, Carol roared through Marshfield Hills: toppling trees, ripping houses, breaking glass.

Hurricane Carol was no match because Steelbilt has: the strength of its patented, rocker-type glazing bead with screw adjuster to weatherseal sliding

Looking toward the Atlantic Ocean through the 17' Steelbilt double glazed sliding glass doorwall. Residence of Mr. & Mrs. Carl A. Dittrich, Marshfield Hills, Mass. Charles H. Lench, Jr., Designer Steelbilt of New England, Duxbury, Mass., Steelbilt Distributor.



Steelbilt, Inc. Gardena, California

Patented steel frames for fixed and/or sliding glass doorwalls and matching windows: fabricated to custom design or in stock sizes and models. Complete curtain wall systems. Write for literature and information

MR JULIUS SHULMAN ART
7875 WOODROW WILSON DR
LOS ANGELES 46, CALIF