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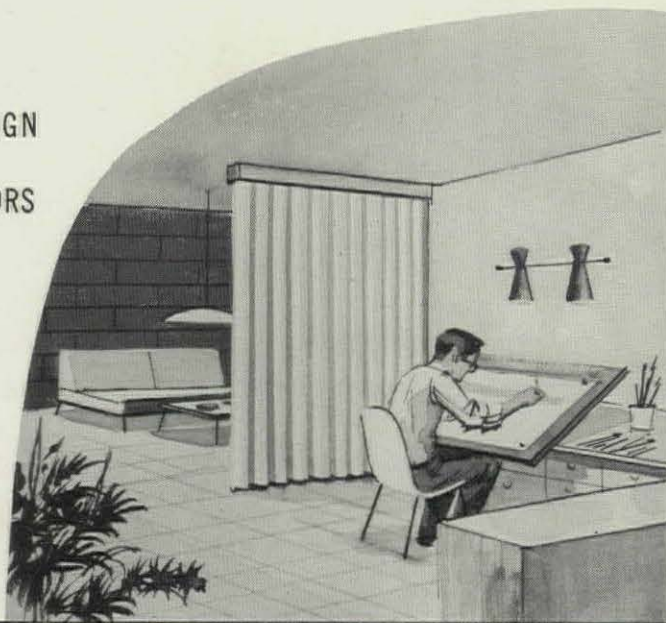
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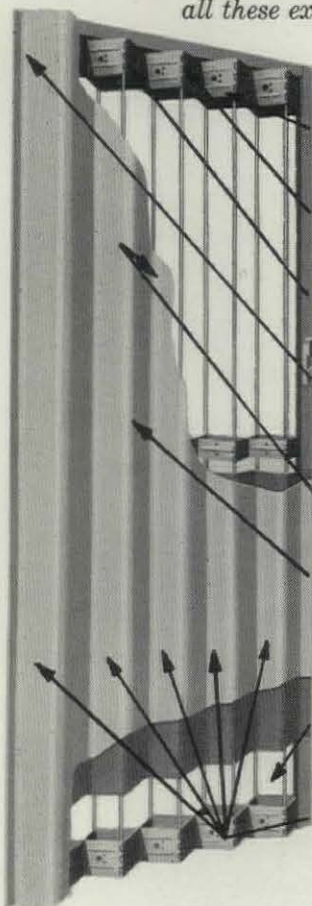
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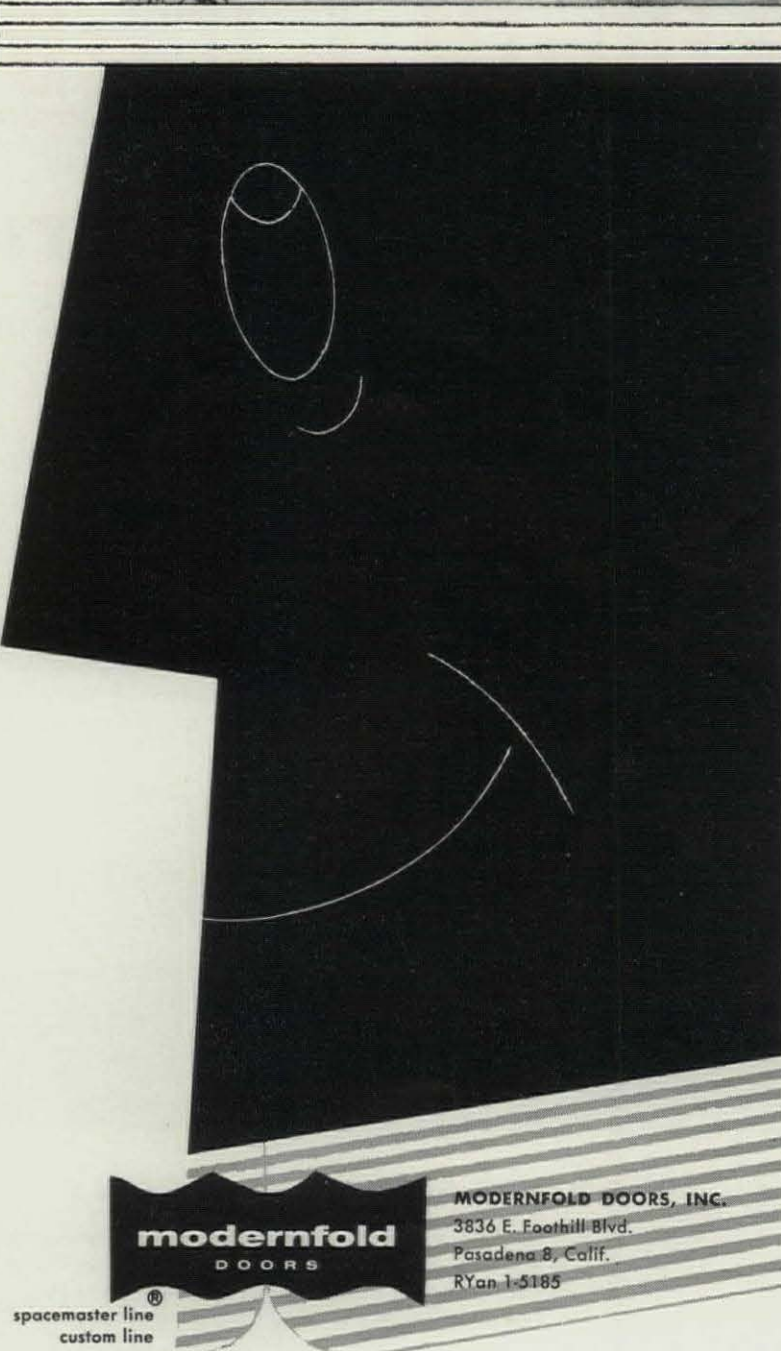
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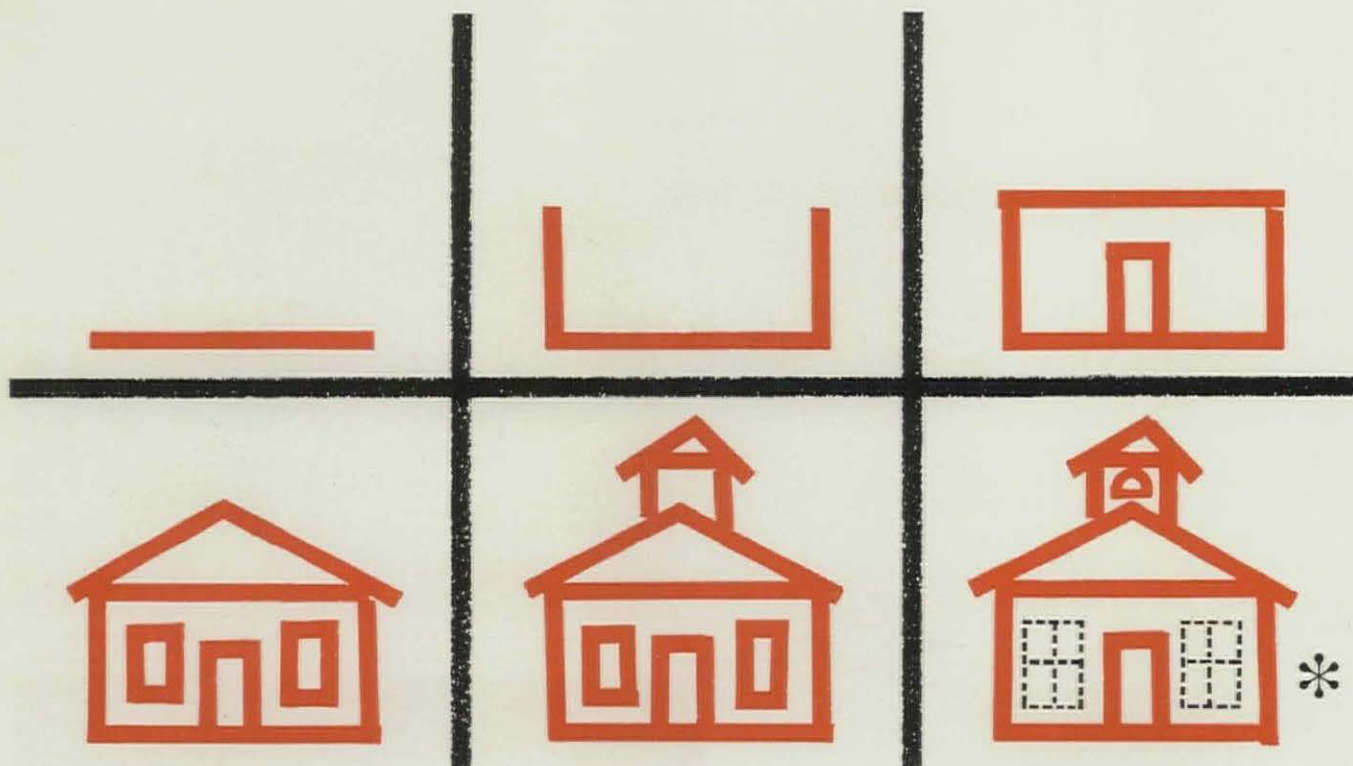
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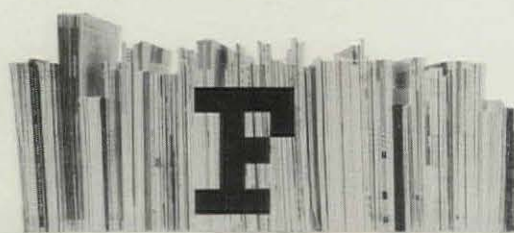
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BOOKS

ROBERT WETTERAU

THE JAPANESE HOUSE AND GARDEN, by Tetsuro Yoshida, translated from the German by Marcus G. Sims (Frederick A. Praeger, \$12.50)

THE LESSON OF JAPANESE ARCHITECTURE, by Jiro Harada. (Charles T. Branford Company, \$6.50)

PAGEANT OF JAPANESE ART, Vol. VI, **ARCHITECTURE AND GARDENS**, edited by the Staff Members of The Tokyo National Museum. (Toto Bunka Co. Ltd. \$16.00)

CONTEMPORARY ARCHITECTURE OF JAPAN, by Shinji Koike. (Shokokusha Publishing Co. \$7.50)

Architecture in the Greek sense, and as we know it, is still unfamiliar to the majority of the Japanese people. The Japanese is a tradition-minded man, and sees the significance of life in natural and everyday things. "Kenchiku," the word equivalent to architecture did not appear in Japan until about 1912. "Zoka," or house building, and "Fushin," the term used for the collecting of funds for donations to build and repair temples and shrines, were the prevailing words.

The Japanese house has evolved and developed with special reference to climate (the very definite seasonal changes of equal length), a strict economy of native materials, and with particular regard for the traditional Japanese way of life. The long tradition is essentially religious and reflects the impact of Shintoism, Buddhism, and the various sects of Zen.

A builder and assembler, the Japanese is tectonic, and his building is not designed for architecture; his interest is in the simplest forms and proportions adaptable to man, with an almost complete subjugation to his natural surroundings. He is not preoccupied with shapes, and avoids all unnecessary adornment. As the site is an integral part of his house, one without a garden and connecting veranda is almost unthinkable.

From the necessary economy of space in a crowded country, with the consequent conservation of building materials, comes a rational, functional planning, a standardization of measurements existing down to the smallest units. Room size is based upon the mat system (the mat being 3 by 6 feet) with the number of mats determining the room size. This is the Japanese version of the modular and it is completely successful. The lintel, rather than the arch system, permits the use of large openings without weakening the structure. Sliding doors and panels, with rooms opening into rooms and to the outside, provide a flexible plan for multifarious living purposes. Little or no furniture presents an uncluttered arrangement; with movable panels over built-in cupboards, a change may be made from bedroom to living room in a matter of seconds. Building materials are native: largely timbers and boards, selected for grain and natural beauty, polished, but seldom marred by paint, except to cover certain defects; plaster of natural color and other native stuffs are used for interior walls, while the roof is often made, even today, of rushes and thatch. Such construction is rapid and cheap, and with the standardization of sizes and units the building can be, and often is, carried out by unskilled labor.

The house is seldom placed on the road, and the fence or the garden wall is to be regarded as the exterior wall of the house. The garden, originating in the sixth century, after Chinese models, is a work of art, for rest and contemplation, rather than for practical purposes. From the tenth to the twelfth centuries, the gardens of hills and ponds developed under Zen Buddhism, and later the tea ceremony type emerged, with stepping-stones, stone lanterns and water-basins. A great importance is attached to stones in natural forms, and a water-washed and water-worn stone is more beautiful to a Japanese than a carved one.

In studying the plates in these books, and there are well over six hundred magnificent photographs and plans in all four of them, one concludes that the lesson to Western man is not so much in the architecture, but the importance of the connection of man with nature. There is no battle here, no desecration of site, but rather a cooperative being with and of natural things. Even in the smallest house-and-garden, the miniature landscape is in strict imitation of nature, in a benign and natural manner. If one needs a background to understand and appreciate the Japanese house, the first three mentioned volumes give tables, and classifications of architectural history, each with its definitely marked periods. The entire cultural development has been an opening and closing to foreign influences; periods of absorption, digestion, and a sloughing off. For the Japanese keeps only what he can use in his home life of simplicity, and contemplation. A copyist to a degree, he remains indigenous and very idiomatic.

Mr. Harada's book, which is a revised edition of one first published in 1936, shows in a photographic survey, the early styles of temples, shrines, monasteries and palaces, as precursors to the present Japanese domestic architecture. His section on the Japanese house of today is particularly admirable in its selection of approaches to the houses themselves. An architect of note, Mr. Harada very modestly includes only one photograph of the approach to his residence, which is one of the most beautiful in the book.

Mr. Yoshida's book was first published in Germany in 1935. Now revised, enlarged, and translated into English, it presents many photographs of the Imperial Palace of Katsura in Kyoto, a magnificent classical building, perhaps the finest example of Japanese domestic architecture. The inside-outside photographs are particularly fine, and the isometric drawings and plans should be of interest to the designer and the architect.

The members of the Tokyo National Museum have completed an ambitious project by issuing the sixth and final volume of work treating the whole history of all branches of Japanese art. Volume VI, **ARCHITECTURE AND GARDENS**, is a survey from the Pre-Buddhist Period to the Edo period, a span of about thirteen centuries. The emphasis here is upon the the historical and cultural development of the country. The fifty photographs of the architecture and gardens from the ancient periods to those of around 1868 are well-reproduced in photogravure and in color, and in the text are interspersed some seventy-three illustrations.

In **CONTEMPORARY ARCHITECTURE OF JAPAN**, Mr. Koike, professor of architecture at the University of Chiba, attempts to fill a gap in architectural history not covered by the books dedicated to traditional and classical buildings. For the past thirty years Japan has been absorbing engineering and technical know-how from the West and in the public buildings, new colleges, stations, and hospitals

there seems to be a new eclecticism. The dwelling house, while being constructed of new materials seems to adhere more closely to old forms. What will come of the influence of Mies, Le Corbusier and others remains to be seen in the future, for it is too soon to tell what will be rejected and what will be ultimately kept. This period is bound to be transitional. During World War II, an estimated 300,000 houses were destroyed. The population continues to increase and industrialization grows. With it all, the Japanese retains his old ways, after work, in his house. . . .

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MUSIC

PETER YATES

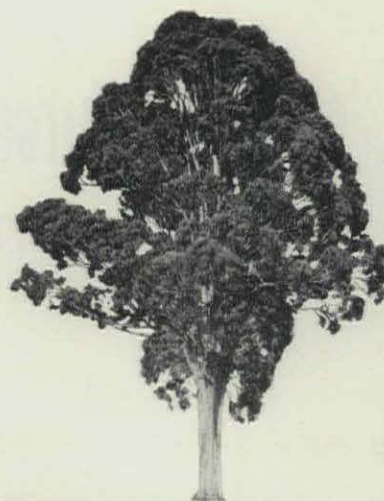
TRIBUTES AND TEMPER

The musical fortunes of Ingolf Dahl, as composer, conductor, teacher, and pianist, have risen with the reputation of the Southern California School of Music. This year he has been offering a full semester course in the music of Igor Stravinsky. He was also this season Director of the USC Festival of Contemporary Music, seven programs covering major works for band, chamber groups, chorus, opera, and orchestra, and an entire evening of new works by California composers. The last program was offered in collaboration with the local chapter of the International Society for Contemporary Music. I was happy to see this program described as a continuation of the California Composers programs formerly given each season by Evenings on the Roof, which originated them.

Of the seven USC festival programs I selected two and shall begin by commenting on two of the works which I did not hear—fair enough, since I did hear them elsewhere. The festival included two works by Wallingford Riegger, played in honor of the composer's seventieth year: the Sextet, opus 53, and the Nonet for Brass Instruments. I heard the Nonet earlier in the season at a Monday Evening Concert.

Wallingford Riegger has never been a popular or a well-known unpopular composer. His admirers do not claim that he speaks for American music, and he is not of that eminence commonly spoken of as neglected. His works survive as well-shaped building blocks in the architecture of what will eventually be called, when it is completed, Twentieth Century American Music. I like what Elliott Carter wrote about him in the American Composers Alliance Bulletin, February 1952: "The present, belated recognition of Wallingford Riegger's music reveals, once again, that there are undercurrents, unsuspected depths to the American musical scene that are slow to come to the surface. But when they do, they give it greater importance and meaning."

Riegger was born into a musical family, studied music and made it his profession, teaching theory and cello at several universities. His compositions have won him prizes and more respect than performance. He is one of those workmen of positive individuality who make style but do not create it. His music does not move freely, but it moves. As genuine a composer as Walter Piston, his mind works nearer the flux and the evasions of unfinished talk. Behind every note is effort but also purpose. Nothing there is merely complacent or successful at second-hand. If his art were furniture, we might sit up to it more comfortably than we hear it. It resembles the stray kitchen pieces that now in the sanctified neglect of a museum delight us by an unforeseen grace. When we are a generation or



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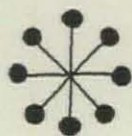
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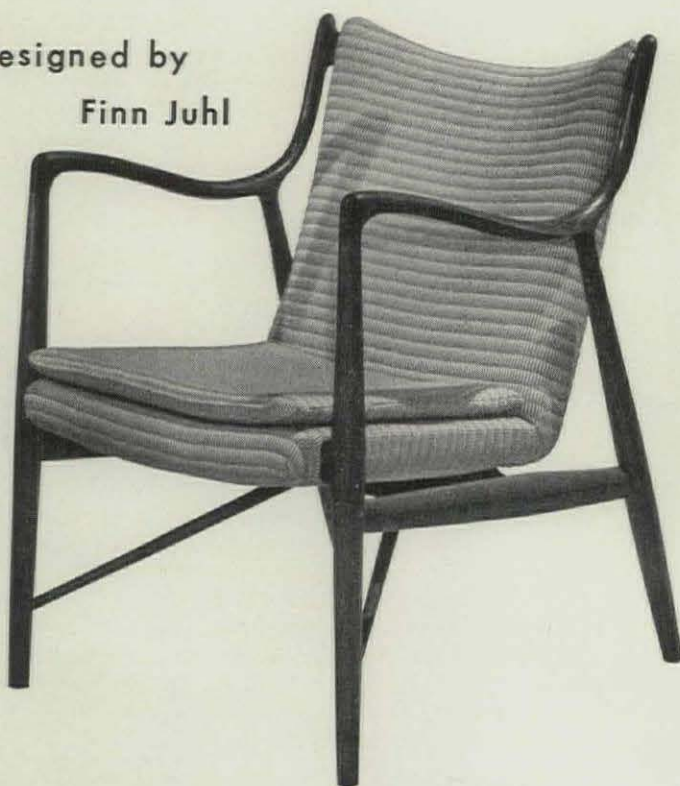
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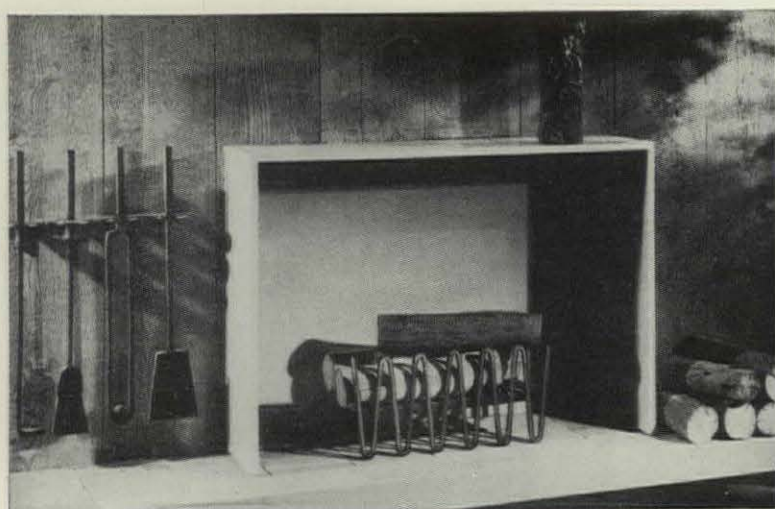
two more free of the German excessiveness which some ears respond to as emotion, we may accept this spare, wry, undeclamatory music with the same pleasure that has renewed the space, wry, undeclamatory painting we recognize as earlier American.

Furruccio Busoni was a genius who failed, not entirely but to the degree that he desired, to transform his knowledge into works. Sebastian Bach exceptionally proved, as Richard Strauss who claimed to do so did not, that it is possible to write in music about music, or about any other subject, for example theology, without loss of musical substance; that it is possible to describe in music as music nearly any significant occurrence. Strauss went further only in describing what is not significant, a type of wit which provides fun but defeats taste. Busoni, with ampler knowledge, wished to revive Bach's method. He was a proud, humble man, as Bach was, but his art was rooted in no culture, and his originality existed as a commentary on the past. Brahms created out of criticism, but one forgets that. With Busoni one can seldom forget it. Bach-Busoni is the trademark and best model of one type of critical editing. The art of Busoni is all footnotes and emendations; it explains constantly and vitiates taste in a confusion of techniques.

Looking through a volume of concertos transcribed by Bach from other mens' work, or a piece of his own which he has rewritten for another medium, one may presume that transcription is a type of creative art. Bach's transcriptions were conveniences or reworkings in the way that a good craftsman, liking the shape or look of a house or piece of furniture will go home and make another. He imitates, he does not copy; the turn of his tool or of his mind is his signature of originality. Bach was the best musical joiner in his community, so good at it that men in other communities who valued musical joinery knew his reputation. Busoni was a virtuoso in an era of transcendental reputations. He valued his reputation so highly that he made himself too good a pianist to be popular. Like Liszt, for the advantage of public music but with the same unfortunate consequences for himself as a maker, he set up to conduct and to create, to propagandize the new composer and edit the old, to guide the young, to companion the wise, and to finance all of this by concert and recital appearances across two continents. He aspired to be the impresario as well as the ballet; the humble student and the daemonic, possessed artist; to realize in his music the higher stirrings of religion and an icy control of technique. None of these desires was alien to his time or unknown among his peers, but he took them with a more absolute seriousness, as seriously as Bach read Luther. The program defeated itself, but he wrote perhaps six or eight pieces as fine as his genius. He refined constantly with the uncertainty of a taste that knows too many periods.

His career, life, power, failings are all audible in the *Fantasia Contrappuntistica*, which exists in three versions. The style and craftsmanship are diffused and contorted by the notion of genius, as if genius were a duty laid by heaven on the talented man. Here we become aware of the necessity for such workmanship as that of Wallingford Riegger, to redress the balance. The urge to possess genius by force, as if in competition with all the genius of all lands and centuries, has corroded the best talents of the later nineteenth and the earlier twentieth centuries.

The first *Contrappuntistica*, the very name evidence of a rootless giantism, unlike Bach's formal, reserved *Contrapunctus*, begins in pious intention to complete the four-part last fugue of Bach's *Art of Fugue*. In the surviving version the fugue breaks off, as if by superhuman intervention, at the place where Bach signed the near-completion of his greatest work by introducing a theme on the letters of his name. The effective interruption may be fortuitous; in the original the fugue may have been finished. Busoni completed the fugue in a style not unworthy or unlike Bach's and prefaced it by a choral prelude written simply for two hands. But now ambition entered in, and he desired to take over for his own possession what he had done previously in pious scholarship. In the second *Contrappuntistica* the fugue has been amplified, almost beyond the capacity of two hands to play it, and interludes and a set of variations inserted between the parts of the fugue. The prelude has become coarser and demonstrative. It is boastful, virtuoso, didactic, mixing styles and scholarship, an ostentation of learning and pianistic technique. Still unsatisfied, Busoni now prepared a third version, for two pianos, combining some of the grace of the first version with still more pedantry, mixing the styles more inextricably, so that every beauty seems to bring with it a vulgarity, every refinement of harmony an accompanying noisy display. It is too difficult for the



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Toccata and Fugue crowd and too noisy for those who might otherwise admire its esthetic dexterity.

Those of us who revere the memory of Busoni and cherish the rare qualities of his best music were grateful to hear this *Fantasia* performed earlier this season at a Monday Evening Concert by Ingolf Dahl and John Crown; the same players repeated it at the USC festival. But for all our reverence, admiration, and gratitude this is an unrewarding composition, a pendant and abuse of the great work that inspired it.

The first of the two USC programs I did attend was the California Composers Concert. It began with a *Serenade* for flute, viola, and piano by Andrew Imbrie, who teaches in San Francisco. One hears this sort of writing turned into sound at contemporary music programs, dry, scholarly, referential without significance, incapable of being given voice by instruments. The second piece was a *Suite* for Solo Violin, magnificently read by Robert Gerle, the best work that I have heard by Halsey Stevens, head of the USC department of composition. It originates like the *Serenade* in the style of Bela Bartok, but here the composer has transformed his borrowings. Works for solo violin are usually paper-music, following Dr. Johnson's dictum about women who write, but this is not; the sound has sap and texture. The *Suite* deserves playing.

William O. Smith of San Francisco, who wrote the next piece, a *Duo* for clarinet and violin, very nearly justified his efforts by his playing of the clarinet. The best that can be said is that the music is well written for the instruments; it is elementary romantic in an up-to-date reactionary manner, again with vague deference to Bartok. Bartok, a fiercely independent artist, has become the favorite model of the "liberal" composer, who avoids any positive theory or esthetic commitment.

The succeeding work, *Variations and Fantasies on a Theme of Arnold Schoenberg* by Wolfgang Fraenkel, shows an admirable detachment from its subject. It might not, one hopes, have displeased Brahms, except the theme, one of the Six Little Pieces by Schoenberg. The theme sounds as classical as Handel in respect of its glosses. These *Variations* and the *Suite* for Solo Violin together would justify a program of contemporary music; the *Serenade* and the *Duo* are no more or less than one would expect to hear on such a program.

It was the final work of the evening that gave the concert presence. Ramiro Cortes is a twenty-two year old composer from Texas, who has made a short, happy career of winning prizes for composition. A week or two before the concert he had been written up in the Music section of *Time* as an example to composers less brash or forward than himself, on the occasion of his winning the Gershwin Prize and a performance of his *Sinfonia Sacra* by the New York Philharmonic-Symphony. I was prepared to dislike the young man and to find his *Quintet* for Piano and Strings superficial and obvious.

Instead, he had scarcely sounded the first chords but he had won my attention, and as the movement proceeded, the strings revolving above a long, passacaglia-like ostinato of the piano, over and over again in the same position, I became aware that this was an artist who could hold attention by waiting, who could command the listener's responses by his control of tone, powerful, resonant, and reserved, and who as a composer could strike when he wished with a force the greater for being held back. After the business of the preceding pieces here was at the least an elementary Franck.

And then he released the tension; the ostinato began moving up the keyboard; and I'll swear I was so intent on that release the hair stood up on my head and my skin prickled. That, my learned friends, is competence; that is performance. The young man who could do that could douse an entire music faculty in the reservoir of his talent. With the succeeding movements I made an effort to push the pianist and his tone out of my attention and listen to the string parts. Not, let me insist, that the piano was being played too loudly. The softest tone of a true pianist can be thunderous, like very distant thunder in the mountains, heard through any clamor in the foreground. The *Quintet* was designed to exploit such pianistic tone.

Giving my ears to the string parts I found them as delicate in texture, as remote from idiomatic commonplace, as free of the larger romantic moving of the piano part, as the theme of the earlier Schoenberg variations in comparison with its gloss. Here I realized is a composer who imitates with a difference, who sets in collaborative harmoniousness unlike lines and textures, a real composer, by golly, who writes music not to look at but to be played and heard. My enthusiasm may do him no good with his professors, but what can they do with him?

Music teaching shows itself pretentious, when Schubert goes to school. The great German systematic composers were self-taught inheritors of a local and family cultural tradition, deep-rooted not in scholarship but in practice. Buxtehude recognized this tradition when he heard young Bach improvise. French composers of the nineteenth century were Conservatoire graduates, with a clubman's commonness. The rebels, Chabrier and Debussy, and Satie, who later solemnly attended school, brought French music into the twentieth century, urged by the example of Liszt, an old-style nomad. Busoni was also a nomad, and he tried unhappily, because he was asked, to serve as the head of an Italian conservatory.

Am I trying to say that cultural nomads, or composers deep-rooted in a local and family tradition, need not go to music school? No answer is a good one. A composer may go decently to music school, graduate and become a cultural nomad, like Stravinsky. He may be a cultural nomad of no tradition, live in one culture, be received in another, yet be attached by affinity to a third, like Delius, who lived in France, was accepted in Germany and is regarded as an English composer, though his parents were German-Dutch. His chief, if not only influence has been to originate those high, shrill string or vocal keenings Hollywood studio composers rise to at moments of intense inspiration. Charles Ives, Yankee-ingenious with a family inheritance from his bandmaster father, graduated from Yale and the Germanic training of Horatio Parker, not having altered his awareness, shared by scarcely another musician in the country, of a deep-rooted American cultural tradition.

Norman Demuth, an English critic, reports the consequences of wide score-reading and some listening—with evidence that more listening might have proved a corrective to the score-reading—in a book, *Musical Trends in the 20th Century*. He devotes a chapter seven pages long to what he calls *The American Naissance*, a fine title to hang over his leaky shed of misinformation. For example: "That America has some folk-lore tradition was evidenced by Charles Wakefield Cadman (1881-1945) who did for Indian folk-song what Bartok did for Hungarian and Cecil Sharp for English." I am glad

(Continued on Page 34)

ART

DORE ASHTON

THE FRENCH MALAISE: THE STATE OF FRENCH POLEMICS

The wave of polemics, the discursive edge to the general discussion of art in France today rivals any period in art history. Certainly never before in France has there been such a woolly quality to esthetic arguments, or so much neurotic public self-justification. The fact is that the painting battles are being fought behind the shield of the word. And unhappily, the painters themselves resort more and more to the word to justify and measure what after all cannot be measured, or should not.

What brought about this vocal din was the sudden shift in French painting from the classicism of Cubism to the extreme romanticism of "tachisme." At some undefined point in recent history, the French painter seems to have tired of his assigned role of the rationalist in paint. Bored with logical construction, fine cuisine and clearly defined cubist space, he reversed himself with a vengeance. Striking out for the freedom of ambiguity, the new French painter attacked his canvas like an adversary, sweeping over it with a variety of media, strokes rather than forms, signs rather than symbols, and surfaces rather than structures. This painting which had nothing to do with either cubism or neo-plasticism, or even the high-keyed brand of French expressionism, came to be called "tachisme" deriving from the French word "tache" meaning stain or spot. It



The Reclining Sisters by Corneille Photograph by H. Riemens

was only natural for the French painter to overemphasize his release from the type-casting of history. With centuries of "esprit" behind him, he had to make rather a desperate gesture. And he did.

The tachiste wave brought in its wake (or was it the other way around?) a mass of literature, explaining, defining, deploring and above all, justifying the new phenomenon. Today, it appears to be the critic who is the gladiator, the standard bearer for new movements. Time was when he was after the fact. The new critic is a cross-breed, rather egotistical and usually an aspiring poet. More and more the embroidery of poetic diction obscures French criticism. (For example, an essay by Michel Tapié titled "Pour une Offensive Notionelle" in which he says: "Ainsi, les espaces abstraits qu'invente la topologie des ensembles, même à peine entrevus, dénoncent la pénurie d'invention des peintres qui se disent abstraits et la pauvreté spirituelle de leurs exégètes . . . l'existence de ces espaces inconcevables en art ne peut que très fortement influencer sur le psychisme, tant des spectateurs que des créateurs . . .") In France, the sober tradition of German enumerative art criticism is completely



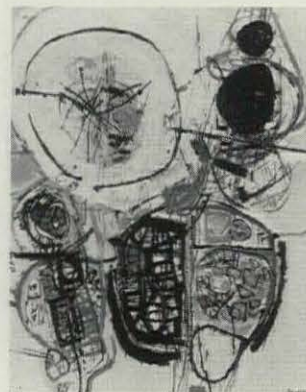
*R. E. Gillet
Photograph by Paul Facchetti*

eclipsed by this spasmodic type of obscurantism.

It might seem gratuitous to drag in the reams of words as evidence of the state of French esthetics, but unfortunately it is all too pertinent. Thousands of young painters in Paris, faced with

the dilemma posed by the new turn have become critics' disciples. The need for props for a shaky faith must be very great to draw into the once-removed world of art criticism the artists themselves.

If one were to make a concordance of the number of times certain keywords are used in current French criticism, one would find



*The Great Sea Sun, 1955
Corneille*

Photograph by H. Riemens

the most frequent usage is of the word "liberté." Obviously, this undefined liberty represents a liberty from the bounds of reason, of method in painting and sculpture. Although it has been more difficult to claim that kind of freedom in sculpture, in painting it has been relatively simple. The stress must be on immediacy (another favorite word) on instantaneity (another) and on the untrammelled gesture of painting. The act itself becomes a kind of enormous signature-making. If an artist can produce a mark large enough, distinctive enough to be recognized instantly as his, he has won this liberty. This stress on the momentary effect appeals to poets who can read what they like into the art they contemplate. Since the new painting is based on the principle of ambiguity, the very stuff of poetry, it is only too easy for the poetically oriented critic to build his own monument (often more beautiful than the works of art it is built on) and create his own artists.

JUSTIFICATIONS

One of the most interesting aspects of the current polemic is the search for origins. A great deal of space has been devoted to tracking down the sources of the new movement. Some bold critics have thrown a glance, cursorily to be sure, at America, finding there a similar movement. This, according to the general run of French opinion, has all come about because of some vague entity known as the Pacific school whose principal is Mark Tobey. This school, they believe, is based on mysticism imported from the Orient and depends on a calligraphic conception of the world, or at least of



Gold Gallic coin

painting. Any number of blurred French articles have been written on the influence of the Orient on contemporary art. Particularly, of course, Zen Buddhism, about which French critics and artists don't seem to know more than their American counterparts. This influence is manifested in the linear quality of much current French painting—the whirling, criss-crossing, hurtling lines thrown randomly on canvas; or the great, dashing single figure, the mark on the canvas like a gigantic character (Matthieu.) Of course, there are French critics who deny that the impetus for the new painting comes either from the East or from America. One writer defiantly opened the catalogue of a group exhibition saying: "In response to a certain American offensive which would like to prove that contemporary art is dominated by an 'informal' school of which the brain is found on the coast of the Pacific, we claim to maintain here the traditions of a school of Paris which has renewed its frame and in which the vitality has never been so strong." The title of the exhibition, incidentally, is "Painters of the New Generation." The

(Continued on Page 33)

Information is becoming more and more an essential part of our everyday lives. This is a development which springs from the age of industrial change in which we live—for under the impact of mechanical progress our horizon has widened to such an extent that the conditions determining our need for information have nothing in common with those which prevailed before the machine age.

In the old days a man was closely dependent on his surroundings. But nowadays our horizon is that of the Earth itself; the conditions governing production are now such that it is dependent no longer upon local but upon world markets, while politics are conducted no longer on a national or even on a continental, but on a global scale. The citizens of this tremendously expanded world can no longer be educated solely by contact with their immediate surroundings: their education must include "information," systemically planned and effectively brought within their reach.

In democratic countries, where universal suffrage and the parliamentary system have trained the general public to discuss the actions and statements of governments, where the press is free and opinions can be expressed without constraint, citizens are normally called upon to use their judgment, since it is their votes which determine national policy. But to do so, they must be given the right facts on which to base their decisions.

Rousseau considered that democracy was possible only "in a very small State, where the people can be brought together without difficulty and every citizen can easily be acquainted with all his countrymen." In his view, anything larger than the Agora of ancient times was too big. The advanced level of development of our technical resources, many of whose possibilities have still to be explored, allows us to take an entirely different view from Rousseau's.

Printing has long since made possible the diffusion of the written word in unlimited quantities, while further and recent progress enables ideas to be instantly conveyed, in any language, to the uttermost parts of the earth. Radio allows us to listen, thousands of miles away, to a speech while it is actually being made, and television reveals to us a distant speaker's every gesture and every expression that crosses his face. Discussions in parliaments or their com-

mittees are brought before us in the fullest detail, so that we have the impression of feeling their heat, of being plunged in their atmosphere. As in almost every transaction of present-day civilization, we may be excused for feeling that technique has a sure solution for every problem submitted to it.

The difficulty is not, therefore, in the technique of information, but in the use to which we are to put it. Shall we, for instance, be able to ensure an objectivity in our information services, recognizing the dignity of the individual by leaving him free to form his own opinion? In a social structure so complex as ours, an increasing number of questions must be left to specialists, for most of us are not equipped to deal with them. But to assume that the specialist can invariably supply the answer would be a serious mistake. Whenever the human factor makes itself felt—and it pervades the whole sphere of politics—the expert's specialization may become a drawback. Much fun has been poked at the man-in-the-street with his sturdy common sense, but not enough, perhaps, at the blunders of the specialist who oversteps the bounds of his competence.

To enable each of us to use our judgment, we need unbiased—that is, honest—information. And here complications arise, for truth is not in the interests of everybody: it has to be defended against the large and powerfully equipped army of those whose secret purposes is to distort it. The basic need is for everyone to be properly informed about current events, especially about those facts which will influence his opinions. This does not entail revealing the secrets of diplomacy or big business: the simplest and most general facts provide the best basis for reflection, and a search for the ins and outs of things often leads people astray. I have come to the conclusion that, in politics, only the relatively cultivated mind is prepared to accept simple explanations. And even so, the facts must be presented objectively and dispassionately.

Let us be optimistic enough to believe that honesty is the best policy. As business magnates and responsible advertisers are well aware, you cannot fool all of the people for very much of the time. But those whose job it is, or who make it their business to collect information and make it available to the public are naturally tempted to pick and choose, and selection may be based on preferences which are not always disin-

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FUNCTIONALISM IN ARCHITECTURE HAS BEEN ERRONEOUSLY INTERPRETED AS BEING MECHANISTIC AND FOLLOWING PRACTICAL CONSIDERATIONS ONLY. IN FACT, THE PIONEERS OF MODERN ARCHITECTURE HAVE EARLY REALIZED THAT MAN ALSO HAS DREAMS AND THAT THE FUNCTION OF HIS PSYCHE IS JUST AS REAL AS THAT OF HIS BODY. A FUNCTIONAL APPROACH IN ARCHITECTURE AND DESIGN HAS, THEREFORE, TO FULFILL THE PSYCHOLOGICAL REQUIREMENTS OF MAN AS WELL AS THE PRACTICAL ONES, IN ORDER TO REACH THE ORGANIC.—WALTER GROPIUS.

Contemporary architecture recognizes these four task-functions: (1) creating optimum structures for meeting the *physical* needs of human beings; (2) so creating these structures that the *psychological* needs of these human beings will also be optimumly satisfied; (3) while, at the same time, optimumly fulfilling its *social* responsibilities to society; and (4) accomplishing this within specified *economic* limitations. The architect not only has the problem of solving these functions on paper, both verbally and graphically, but he has the problem of relating the solution to the client, to his staff, to the builders who will construct it, and to the general public who must live with it—and to his own psychological needs.

Yet although the architect has long made verbal recognition of psychological factors in architecture,* a scanning of architectural literature reveals little actual reference to basic psychological knowledge nor any grasp of the scope of the science of psychology and its possible applications to the work of architects. True, some familiarity is shown to the work of the perception psychologists (especially of the Gestaltists and Behaviorists of the 1920's before psychology had really established itself as a science). But we know of no architectural school which includes a course in Architectural Psychology, nor of psychologists lecturing at architectural conferences, nor of psychologists being consulted by architectural firms**, and the amount of psycho-architectural research is miniscule—the work of psychologists reveals even less reference to architectural human behavior than

the architects' little concern with psychology.

*In 1929 an architect even wrote a book with a chapter on "The Psychology of Architecture." But this book, which was entitled *The Logic of Modern Architecture*, showed no more grasp of psychology than it did of either logic or modern architecture.

**Although physiological factors should not be ignored, they are relatively fixed and unvariable—the normal range of American men's height, for example, is within 20%; the distance between American male eyes varies only .25" for 80% of the adult population. Psychological factors, on the other hand, are extremely more variable, much more mobile, and while deep-rooted in an individual's personality, have innumerable surface implications for the architect. While we cannot do much to vary a man's physical height, the architect can do a great deal in varying his psychological height.

Yet psychology—the science of human behavior*—deals with many aspects of the problems which beset architects, commencing with the selection and training of architects in the first place; extending through various psychological aspects of design—including human engineering of buildings and furniture, selections of color, pattern, plan, and other factors of design decision-making, including the effects of the architect's own psychological traits on his work; and on to his problems of human relations.

It would thus seem time to consider specifically what possible contributions to the progress of architecture might result from the collaboration of psychologists and architects.

*While there used to be a debate whether or

not psychology could be fairly termed a science, the question has been settled by the maturation of the social sciences within the last 20 years. The debate now is whether psychology should be considered one of the natural sciences or one of the social sciences.

Architectural Personnel Psychology

First, we might consider the application of psychological techniques to the selection of architects and architectural students. Is architecture attracting the highest possible caliber of potential architects? Are those most likely to succeed in architecture going into the field? What type of person is most likely to succeed in architecture, anyway? Are the most successful architects the best designers, or are other qualities required? What personality traits should be encouraged in the architect? Should the architect be a creative iconoclast or a social collaborator? Can we devise a test which will help screen architectural candidates? Can we devise means for objectively evaluating the creativity and over-all performance of architects?

These are questions of a type with which some psychologists have concerned themselves. Extensive research and practical application have been accomplished in psychological trait analysis, job classification assessment for both industry and the Armed Forces—e.g. the Strong Vocational Aptitude tests, Flanagan's work on pilot selection, Murray's work on assessment of OSS candidates, Taylor's work on creativity in scientists for the Naval Electronics Laboratory, etc.

In spite of the significant successes which have been achieved, the application to architects will

PSYCHOLOGY AND THE ARCHITECT

not be an easy one. But there are, nevertheless, approaches which can be applied to the selection and assessment of architectural students and architects, which are worthy of the effort. Such research would provide a start for developing an Architectural Personnel Psychology.

Architectural Educational Psychology

Having scientifically selected its students, the next problem would be to ensure that schools of architecture are developing the best possible architects. The psychology of learning is still in its infancy, in spite of such pioneering work as that by Thurstone and Hull, so that immediate applications to architecture are limited. There have been, however, some very provocative experiments—e.g. some which suggest that creativity is greater in a cooperative group than in a competitive group. But the problem of determining objective criteria for valid design teaching would be difficult—especially as there appears to be a good bit of contradictory dogma in the different architectural colleges. Yet psychologists undoubtedly could be helpful in pointing out these contradictions (as the deans may not be aware of the extent to which their instructors apparently enforce style dogmas*). Further, it would be interesting to see the results of a study comparing architectural grades (including scores on State Board examinations) with later architectural income—and architectural awards (if other similar studies are indicative, they would not correlate directly).

The calibre of architectural education seems relatively high in comparison with conventional standards—(architectural schools are at least

blessed with superbly talented deans)—but conventional standards are anything but high and there would appear to be a great deal of truth in Wright's criticisms of colleges' stultification of design talents—which is not to imply that academic standards are not important (and who is to validly and reliably say that Wright and Moholy-Nagy are right?). As some psychologists have recently been studying similar problems of creativity, it might be more than interesting to see their conclusions after focusing on the architectural creativity problem. This is thus another subject in which we don't have the answers but in which psychologists have techniques for seeking valid answers—and it would seem time to start employing them.

*As indicated to me, spontaneously, by students from a number of leading architectural colleges.

Architectural Human Engineering

Houses and other architectural structures are inhabited and used by human beings—which is to say that results, sometimes comical but too often sad, will occur never envisioned by the designer. The 60,000 persons killed by accidents (other than traffic)—largely in the home—every year is mute testimony to that. Psychologists and anthropologists are being employed by the Armed Services and industry to aid their designers in reducing accidents resulting from "human error" and to operate equipment optimally. The result has been the development of the new field of "Human Engineering"* (some of whose work parallels that being done in Architectural Standards).

How could psychologists who know nothing

about architectural or industrial design improve the work of these specialists? In the same way they have collaborated with mechanical designers—by bringing a different approach to problem solution. First, the psychologists apply the scientific method, examining a class of related events to determine the variables and then submitting these variables to experimental control. Second, being specialists in human behavior, they are specially aware of the human factors which lead a supposedly intelligent human being to use an electric razor while loafing in a tub of water, and thus can make suggestions to minimize such eventualities. Third, because of their knowledge of psycho-physiology they are particularly alert to problems of human perception, such as are involved in most accidents.

In short, there is reason to believe that if the attention of human engineers were turned toward architectural design problems, they could make a significant contribution toward the reduction of home accidents (especially falls and burns), as well as toward the development of more optimally usable household equipment and furniture.

*Cf. *Psychology in the World Emergency*—Dennis (ed.). *Current Trends in Industrial Psychology*—Dennis (ed.).

Psychology and Architectural Esthetics:

The psychology of perception has an obvious application to art and architectural esthetics, as human reactions to line, form, and color are determined by our psycho-physical processes of perception. These processes have had consider-

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Ocean and Rocks

William Brice—a painter in this region of Los Angeles—has had a show of his work this spring at the Alan Gallery in New York and more recently at the Perls Gallery here—the exhibition at this writing is still open. Granted black and white reproductions, it is unfortunately necessary to resort to words to convey (if possible) color and a sense of scale. The paintings are rich and glowing, romantic color



Ocean and Cliff

MATERIAL COURTESY ALAN GALLERY, NEW YORK,
AND FRANK PERLS GALLERY, BEVERLY HILLS

PHOTOGRAPHS BY OLIVER BAKER



Fruit Tree

WILLIAM BRICE

BY FREDERICK WIGHT

versus disciplined form, and they are large—six feet is usually the shorter way.

The paintings are in oil on board with a mat sanded texture: a mural extensiveness and awareness of unbroken surface makes for refinement. The color is tropical with some restraint, since this is sub-tropical country. The tawny rust of canyons, the sea blues set off with foam whites; the title *Ocean and Cliff* conveys this theme, and *Ocean and Rocks* is equally fine; or there is a snarl of exuberant vine and undisciplined growth which springs up where this dry country is watered—*Fruit Tree* is the best in this vein.

The desert buffs have their share in *Land Fracture* and *Parched Land*. The organic forms, the artery and kidney suggestions which come through in black and white are returned to geology by the color.

Brice is aware that heated tones can tire i

they are allowed to go rampant, and he has refined them down with black and brown just as the Spaniards refined down Mediterranean color.

As to scale, the paintings completely take you out of your depth as today's large paintings are intended to do; they take you into the sea, into the mountains, or into their own jungle. But unlike the hyper-expressive vast canvas cult, they are not vociferous theatre, they are architecture of a most disciplined sort. In a sense—I think in a good sense—they are conservative. The artist is working in a vein which allows anything to happen in terms of design, and I doubt—with so much freedom—if he has felt how traditional his painting is; from Cézanne through Braque there is an orderly progression and procedure which Brice has mastered, for what he has done is in its way masterly, disciplined, yet unstinted in feeling or scale. It seems—perhaps because of its scale—to be the full-grown conclusion to a process: it is not an experimental art.

The painting presents its quality as a fact well out of the run of experience. It is good enough to set you thinking about the problems of painting rather than about the artist. Seen too close, as is inevitable in galleries—or even in the artist's own studio—this question of scale forces itself upon you. That this painting is architectural makes you reflect on the architecture of our days, on the gap between architecture and painting which seems more the fault of the architect than of the painter. The better the architect, the less he (still) seems to like painting and sculpture, and you suspect a certain unwillingness to admit that architecture is after all a set for a total experience of living which should be and look empty until the other relationships have been added. As though it were a



Land Fracture

little unfair to steal the show because by the rules of building shelter the architect must be on the ground first. Well, these paintings are architecture, too, and they create space as well as bricks and glass do.

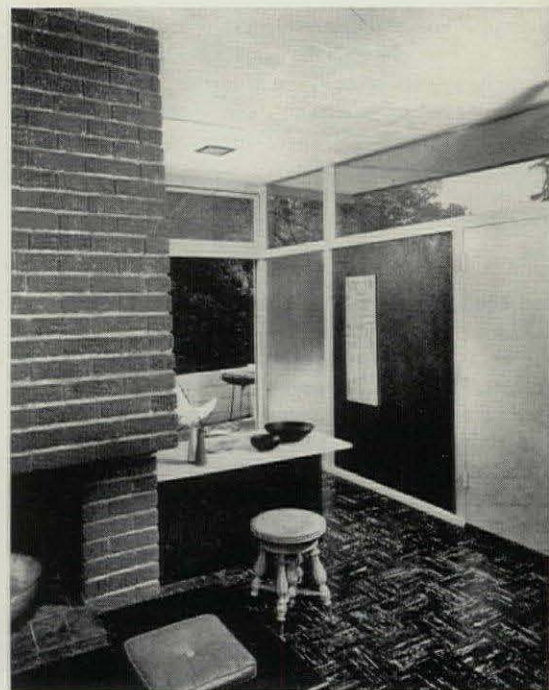
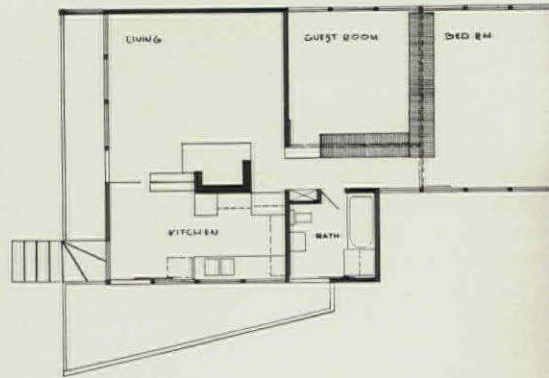
To neglect Brice for a paragraph, it is understandable that the architect should be out of sorts with the Nineteenth Century easel picture, particularly since the days of the Impressionists, for this painting is a window for which he has not asked. But this is only another way of saying that modern architecture is generically an old Mediterranean form which has been gaining ground on a northern architecture of a stronghold with pierced windows which look out on views. Mediterranean architecture looks in on a court (patio as we say) with pool or space greener and cooler than the dry hot over-

lighted world without. Its blank cloister walls asked to be painted since the days of Orcagna, to expand this man-made oasis into its own universe. This sort of architecture is at home here, and these large space-making walls of Brice's reconstruct the region—nothing smaller—and grow out of the region, and make sense for this sort of architecture, and complete it.

In brief, this is an intelligent art which meets the architect more than half way in solving a problem. For that reason, it curiously seems a conclusive performance—although the artist is a younger man. You feel that the artist has helped in some degree to solve something that the architect could not solve alone, and so perhaps he has freed himself and more than himself, and it is a good thing that he should be seen in a publication called "Arts and Architecture."

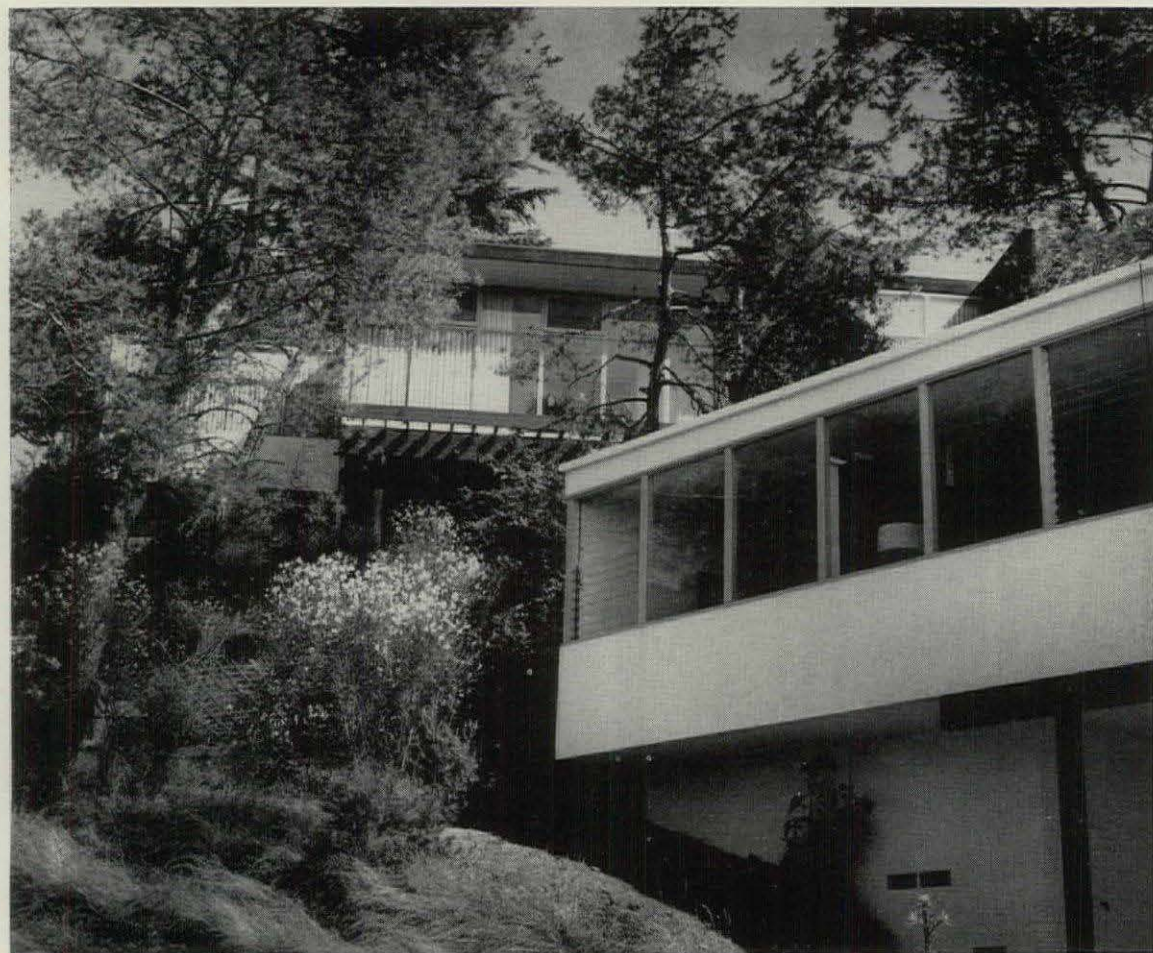


Parched Land



HILLSIDE HOUSES

BY GRETA GROSSMAN



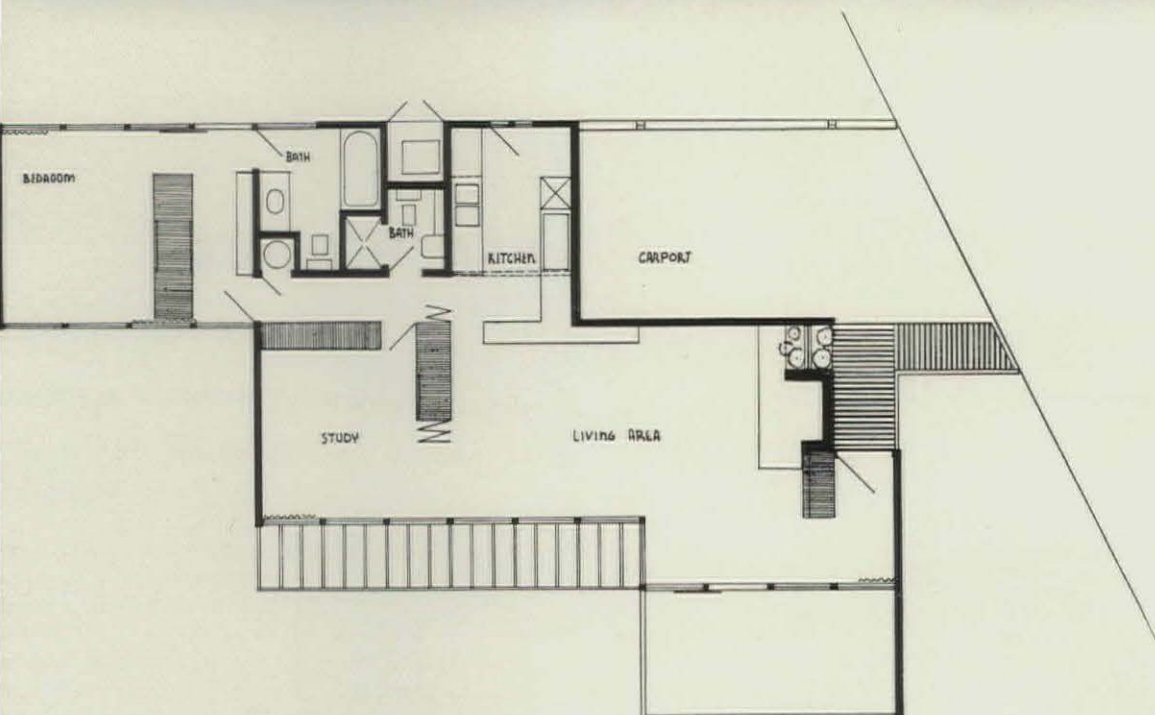
Originally intending to build one house on the extreme slope of the existing site, it was decided to divide the property in half and build two, one which would serve the purpose of income. The problem of the steep slope had to be solved and the plans be so conceived that beautiful trees dotting the property could be saved. Because the property bordered on two streets access was not difficult to solve. Working with a tight budget, the architect had to take complete advantage of the contour of the land which, more or less, dictated the actual location of the houses. The final arrangement secured beautiful views between trees and privacy for each house.

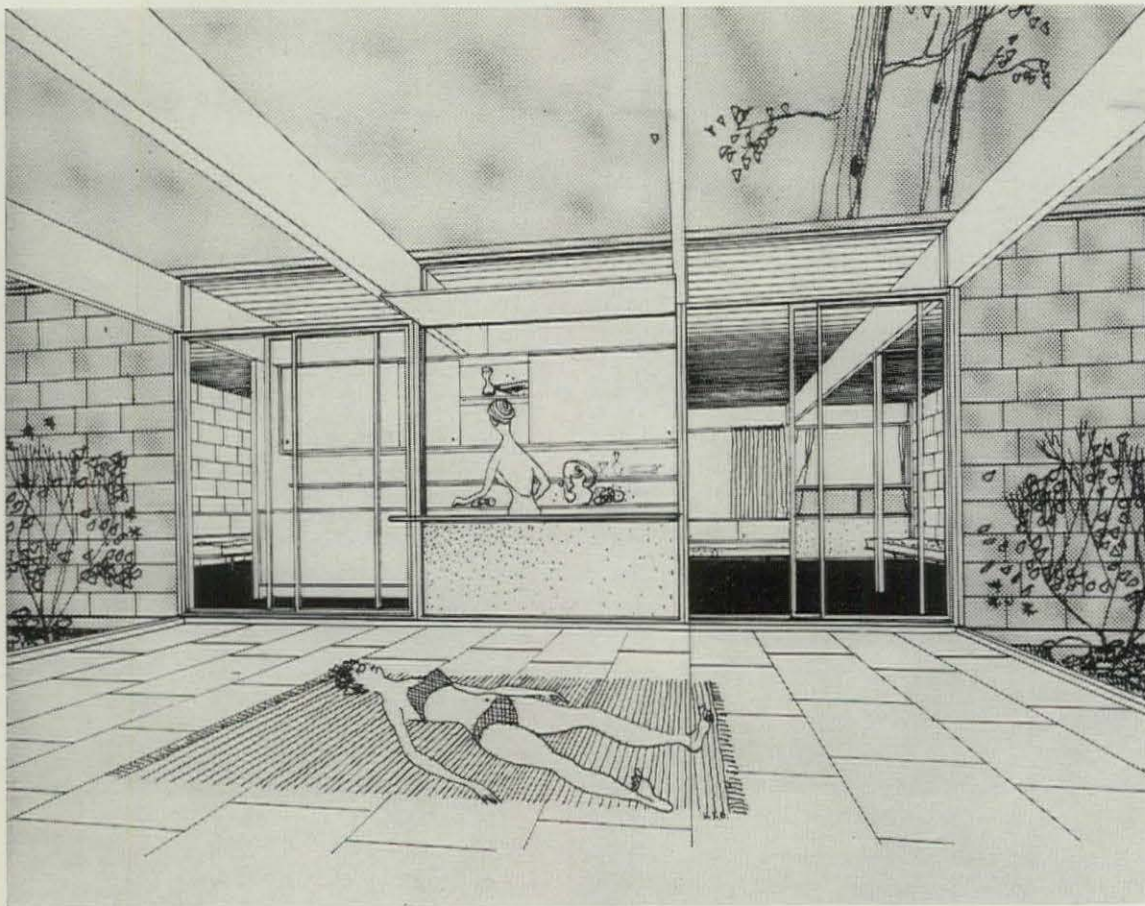
The house in which the client is to live has been planned for easy upkeep with as little enclosures as possible. All closets are door height and off the floor. The study and second bedroom are enclosed only by closets; a balcony gives off the living area and bedroom and kitchen. The color scheme, both inside and out, has been limited to black, white, gray, and blue.

The lower house, or income unit, was planned for two bedrooms, separated by closets with glass above, thus permitting the ceiling to float through. It is all wood frame structure on a 4-foot module, with the carport under a portion of it. Exterior materials on both houses are white stucco and black stained Douglas Fir board.



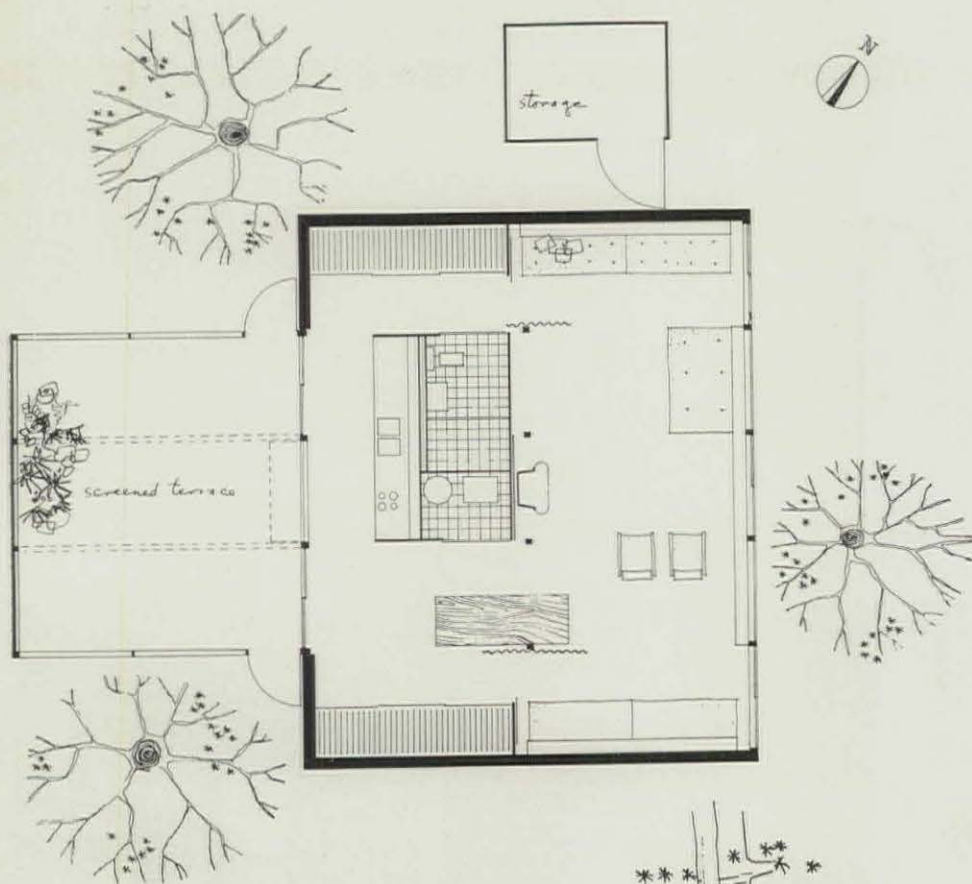
PHOTOGRAPHS BY JOHN HARTLEY





This construction is the first unit of an eventual living-entertaining-design workshop. Upon completion, the owners will make this a year around home. There is a view of the lake and the trees directly north with dunes landscape in all directions. The site is fairly heavily wooded, with good ground cover and wild flowers, and will be allowed to remain in its natural state. This initial unit is to be for the present an all purpose space for informal living, entertaining, and sleeping, in summer and on weekends.

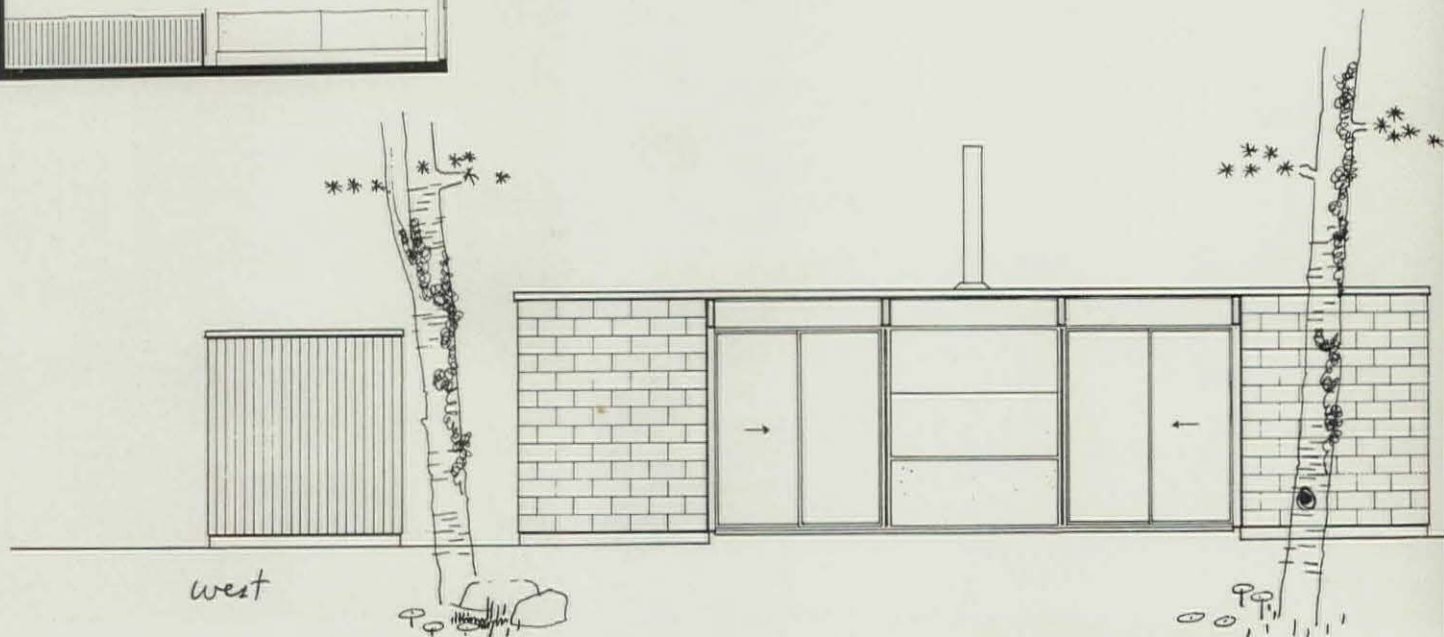
Construction is concrete block, plank and beam, concrete floor, perimeter warm air heat, sliding Novoply doors, Arcadia sliding glass doors to the terrace, fixed glass, Cemesto and Alwintite sliding windows to the northeast. The terrace is screened on two sides and on top. The color of the structural materials, furnishing and fabrics will be largely black, white, gray with strong colors occurring primarily in paintings.

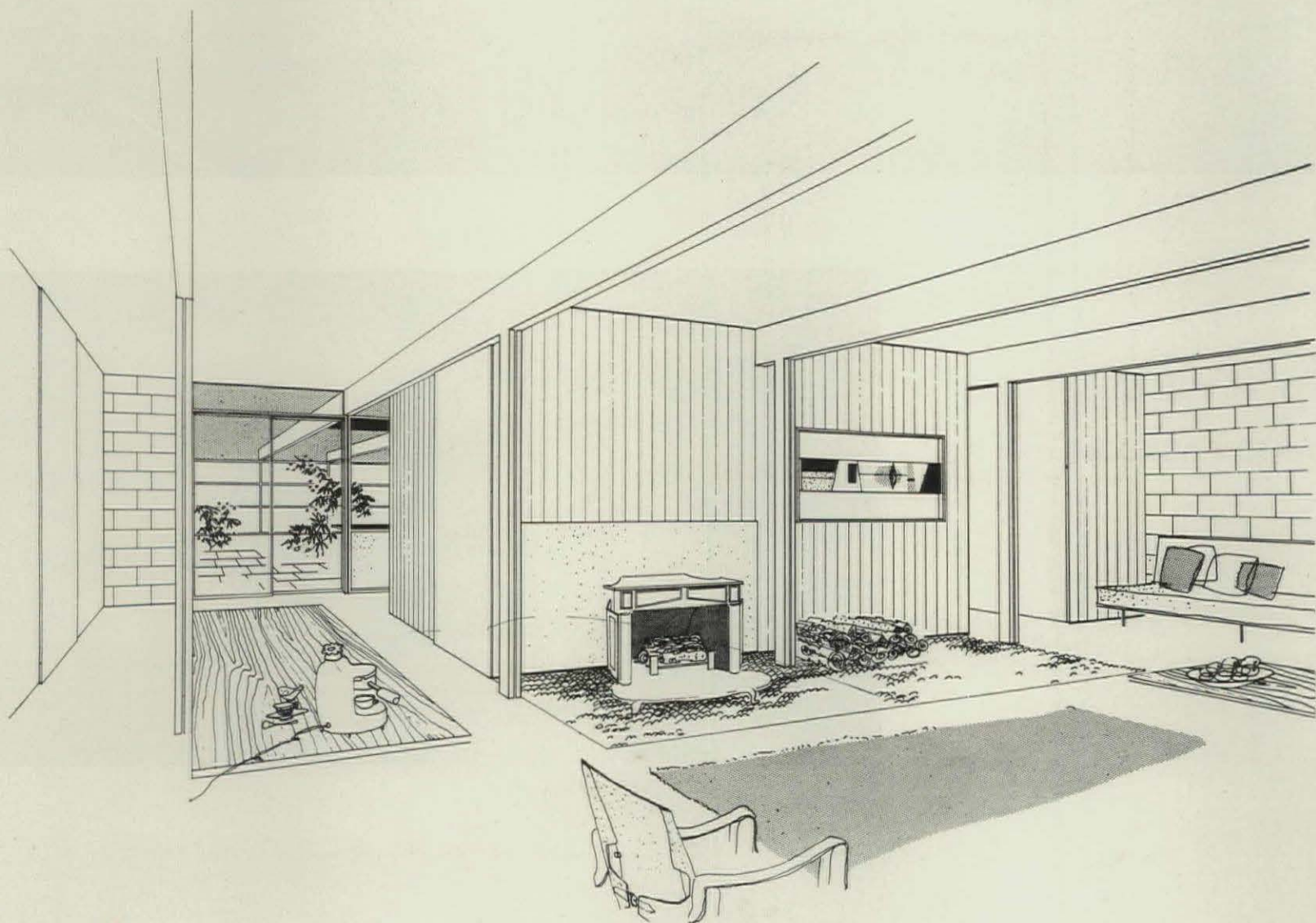


BEACH HOUSE

BY ROBERT BRUCE TAGUE, ARCHITECT

RICHARD E. BARINGER, ASSOCIATE







UNIVERSITY BUILDING





This building was designed and detailed to incorporate the ideas of the Department of Architecture and Engineering of the University of Houston, Texas and to meet the needs of the Engineering Department for office and classroom space with the limitations of a low budget and necessary approval of a conservative Board of Regents. Being a third unit of a group of buildings it was also required to be harmonious in design and materials with the two existing buildings.

The building is an exposed structural steel frame with curtain walls of window sections. The large masonry walls on the west and east were so designed to eliminate a heavy solar load and act as fire stops as well. All of the utilities lines, air conditioning ducts, conduits, etc., are exposed in the classrooms. The ceilings are exposed metal "Q" decking. The undulating shape helps afford better acoustics. All partitioning is non-load bearing "2" solid plaster.

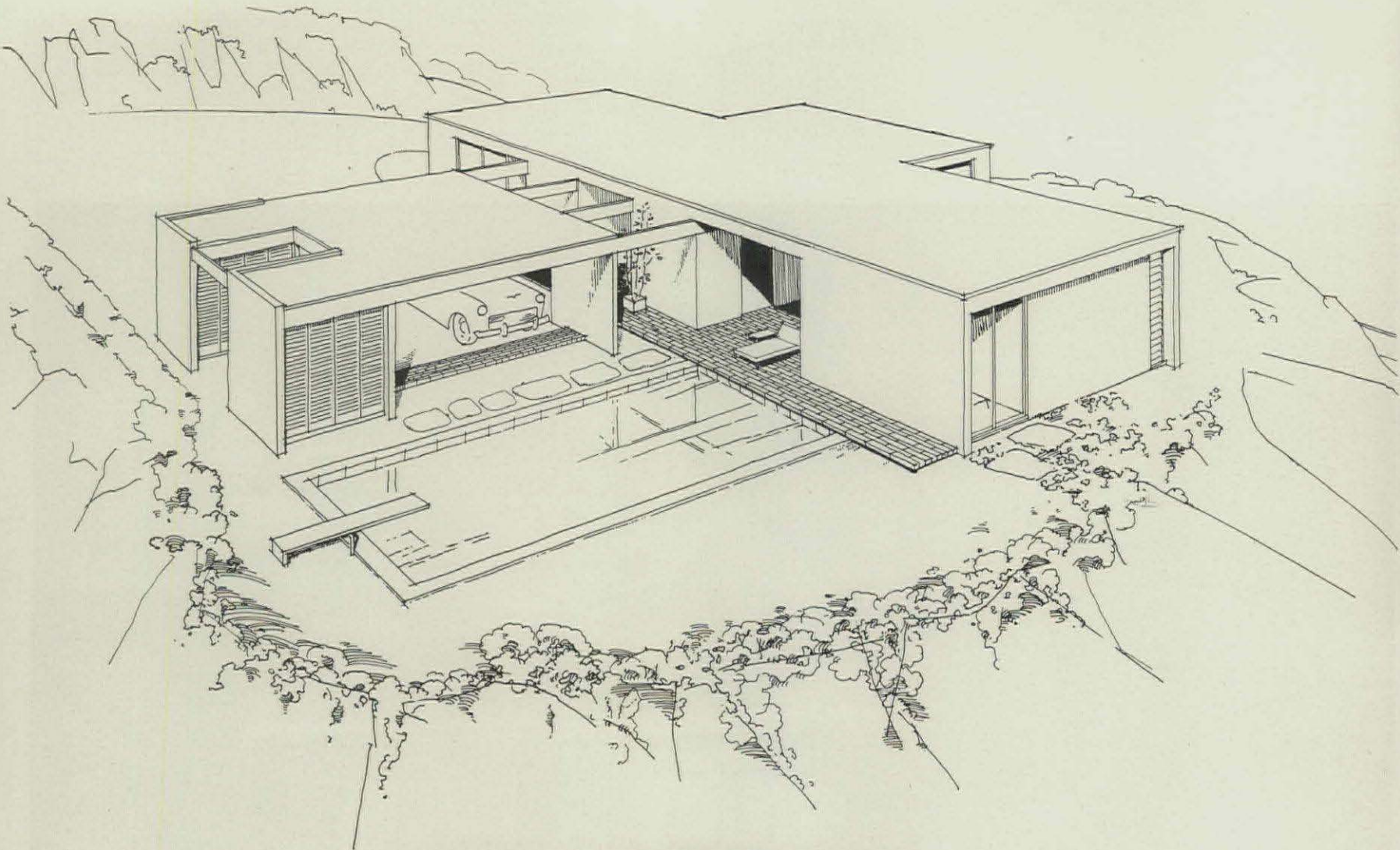
The corridors of access are on the exterior as balconies rather than on the inside which cut costs considerably since it was not necessary to air condition waste space. This was feasible because of a mild climate.

In the administrative portion of the building redwood panelling was used in the offices and acoustical plaster ceilings. Below the adminis-

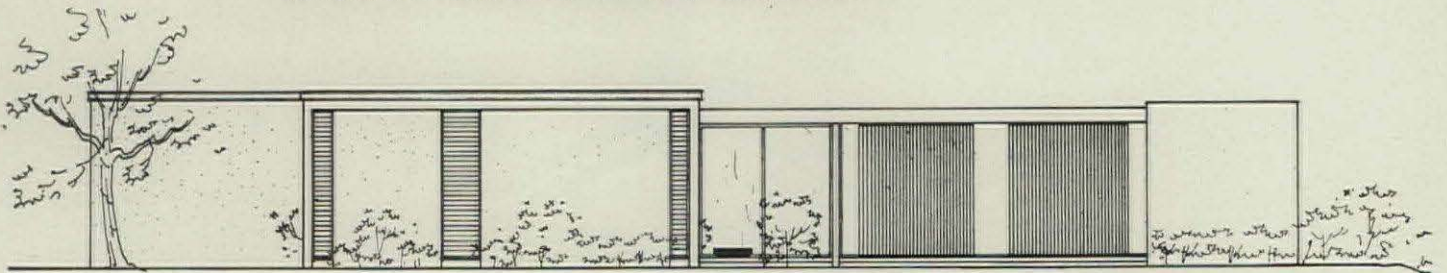
(Continued on Page 31)

BY CATO, AUSTIN, AND EVANS, ARCHITECTS, IN ASSOCIATION WITH EDMUND FURLEY





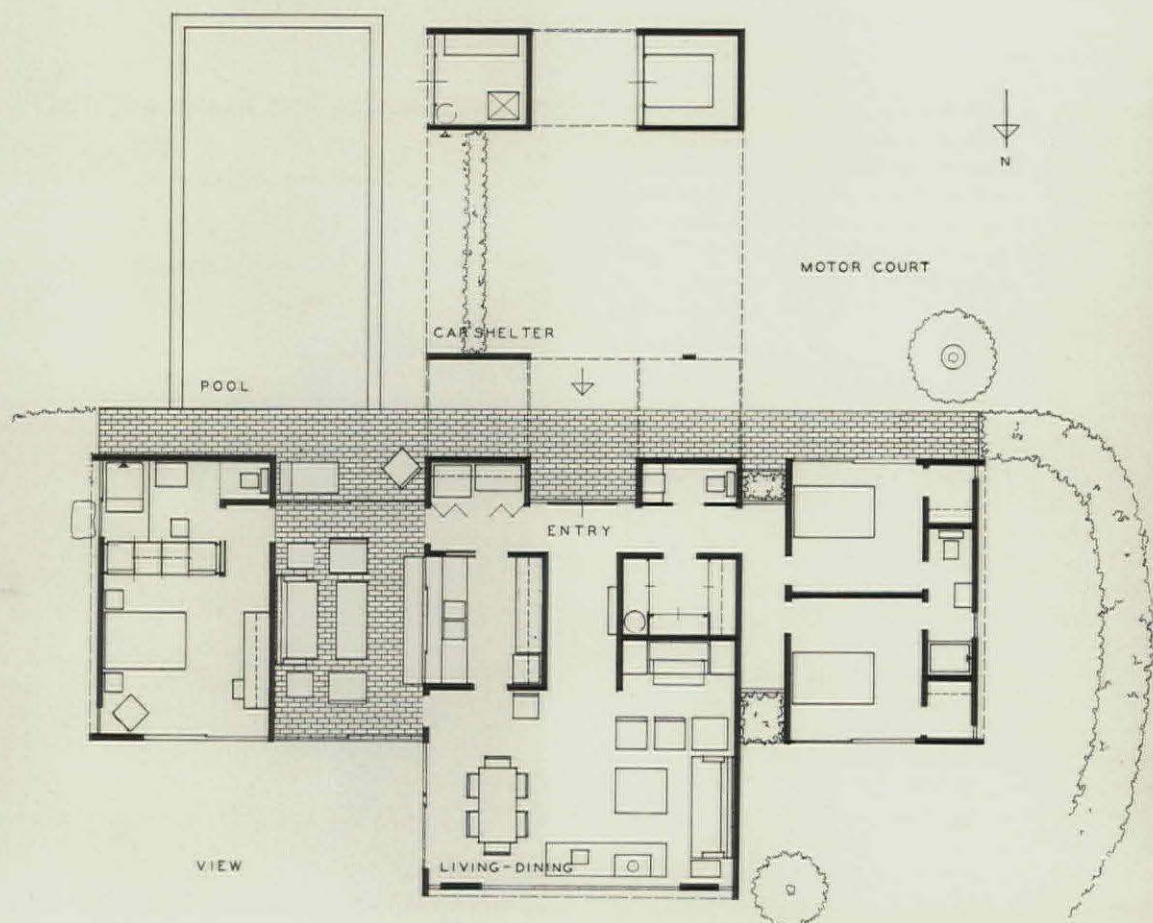
HOUSE BY JAMES DURDEN, DESIGNER

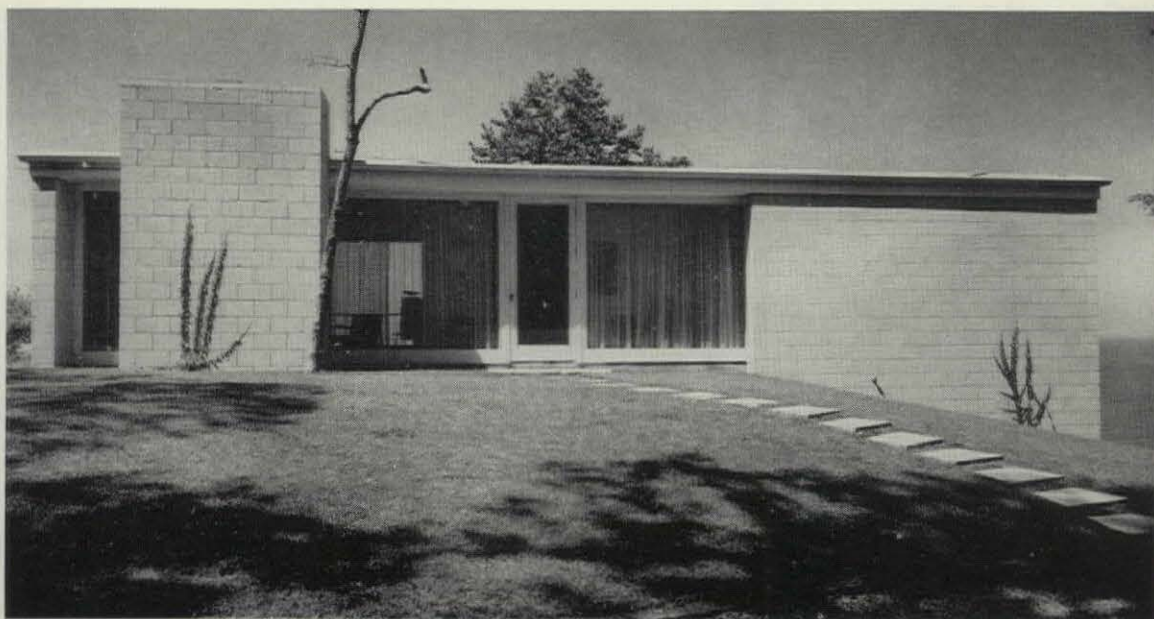
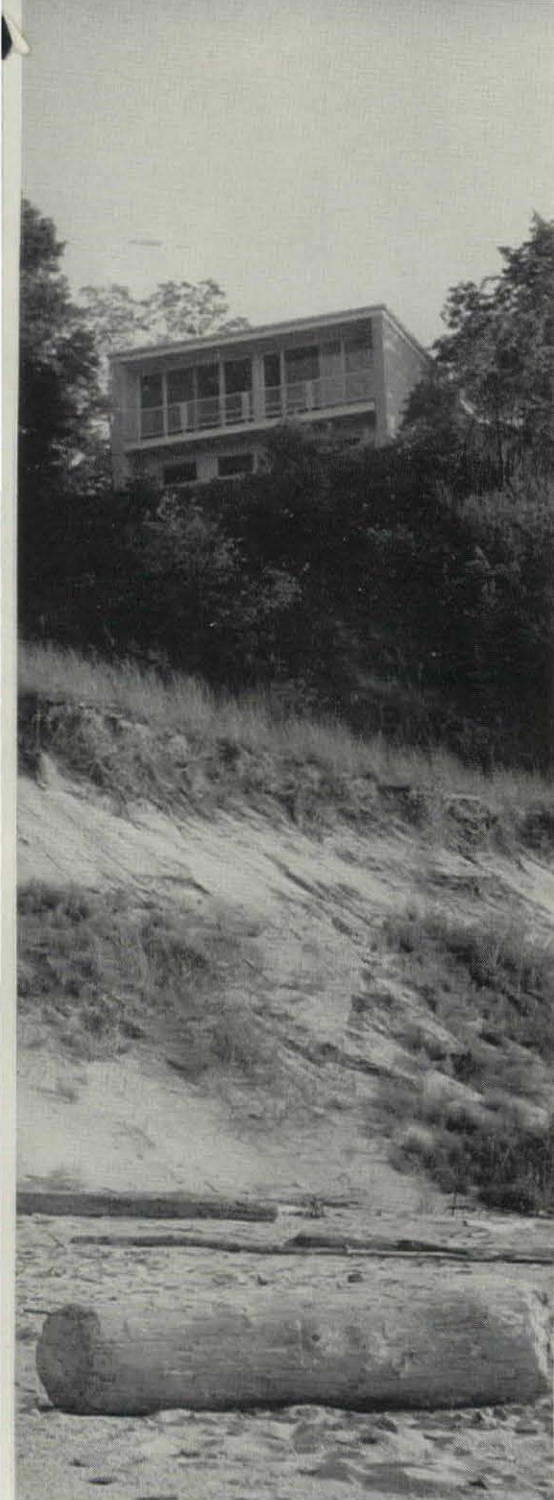


The site is a hillside promontory, 40 feet above the street, already levelled, and with a commanding view of nearby mountains and hills. It is convenient to urban areas, yet private without isolation. The building area is circular, approximately 85 feet in diameter. To avoid backing down a steep driveway to the street, it was necessary to provide automobile parking space at the top, yet to restrict this area in order to maintain maximum building space. This made it necessary to push the car shelter far enough toward the center of the building site to secure an automobile turnaround. After projecting the livingroom toward the view and keeping it on an axis with the car shelter a long bedroom wing was designed perpendicular to it.

The circular shape of the site and the resulting plan developed four distinct outdoor areas without sacrificing building space. A client requirement was that the master bedroom be isolated. A screen porch, which will be glassed in, separates it from the rest of the house, and is to be used as an informal place of entertainment, convenient to the kitchen and pool area. The necessary hallways are lighted by windows

(Continued on Page 30)



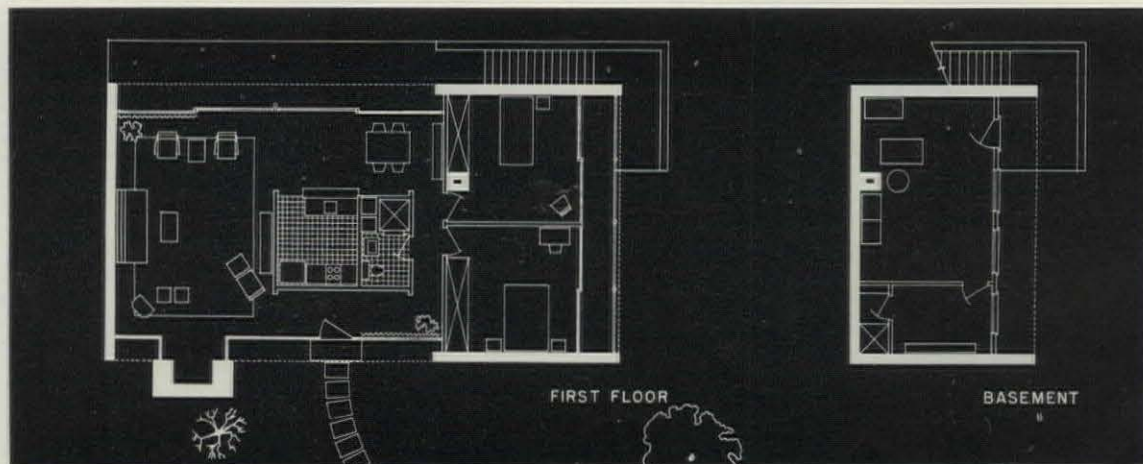


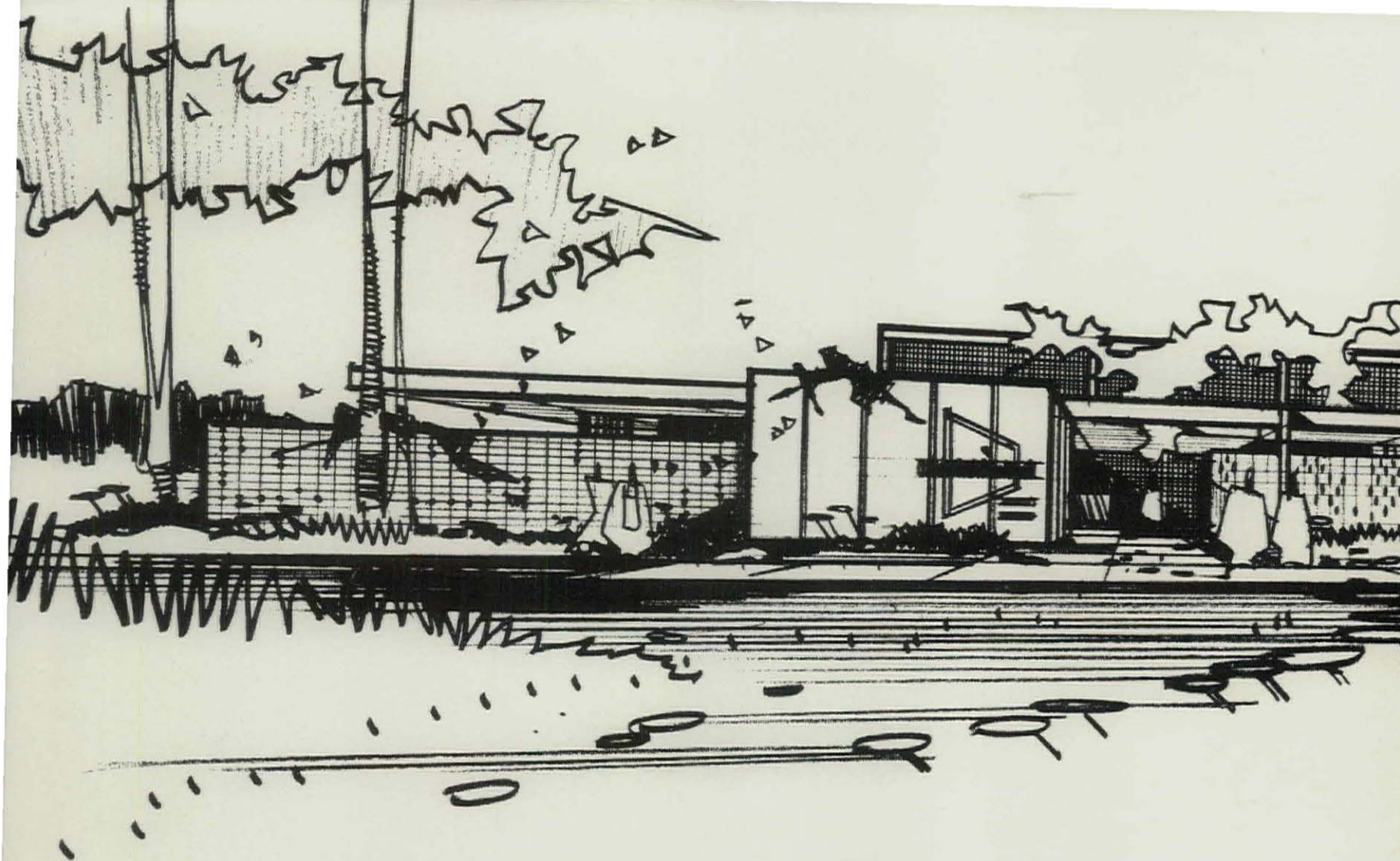
The site is high on a deserted dune, overlooking Lake Michigan. On the land side to the east, the approach is through a heavily wooded section reaching to the small parking space at the entrance. Everything in the design was directed toward emphasizing a discipline of using only three masonry walls and keeping the roof to a simple rectangle. The masonry walls are kept as pure walls, with no holes in them for doors and windows. The position of the chimney outside of the roof line preserves the complete rectangle of the roof. In the plan an attempt was made to reduce to a minimum the number of interior partitions. The bath and kitchen were grouped into a central core with white plaster walls, and so placed in the rectangle of the house that although it does not touch an outside wall it screens off space for an entrance, living room and dining room. One other plaster partition separates the two bedrooms and is again free from the masonry,

(Continued on Page 30)

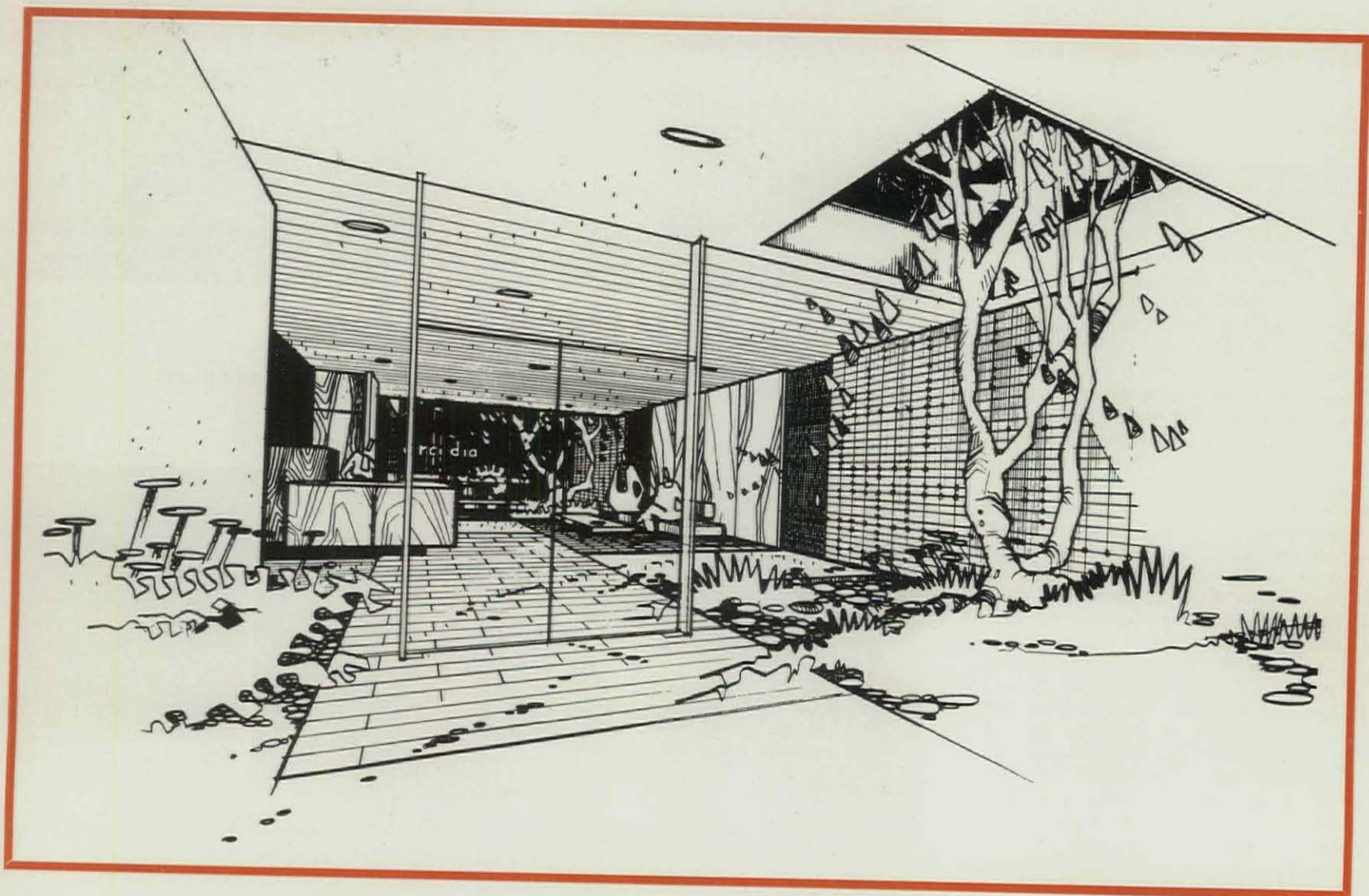
SUMMER HOUSE

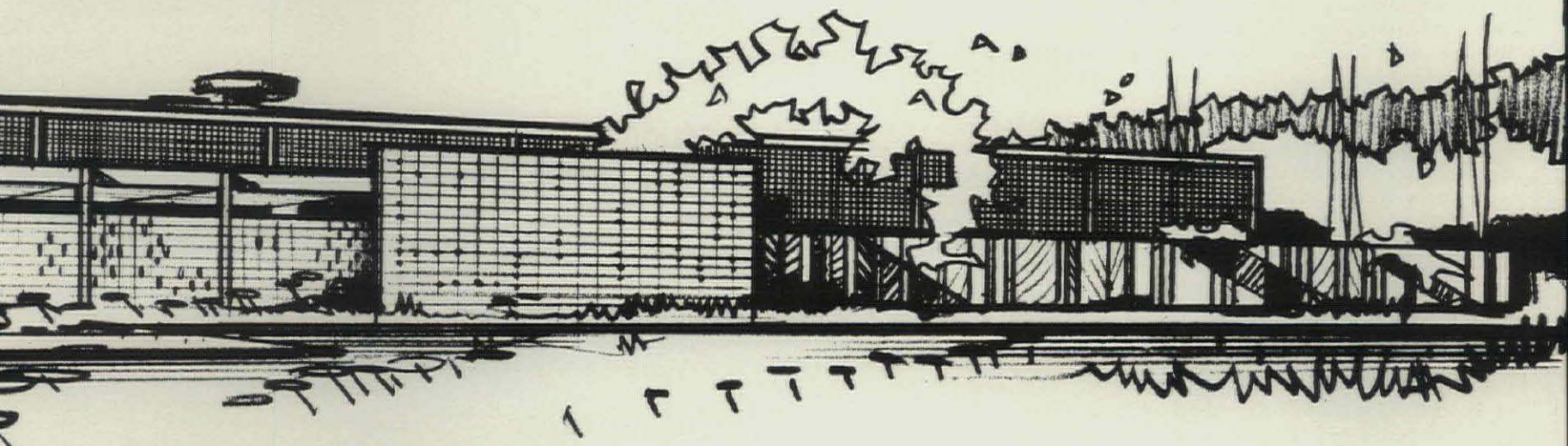
by Carter H. Manny, architect





commercial building



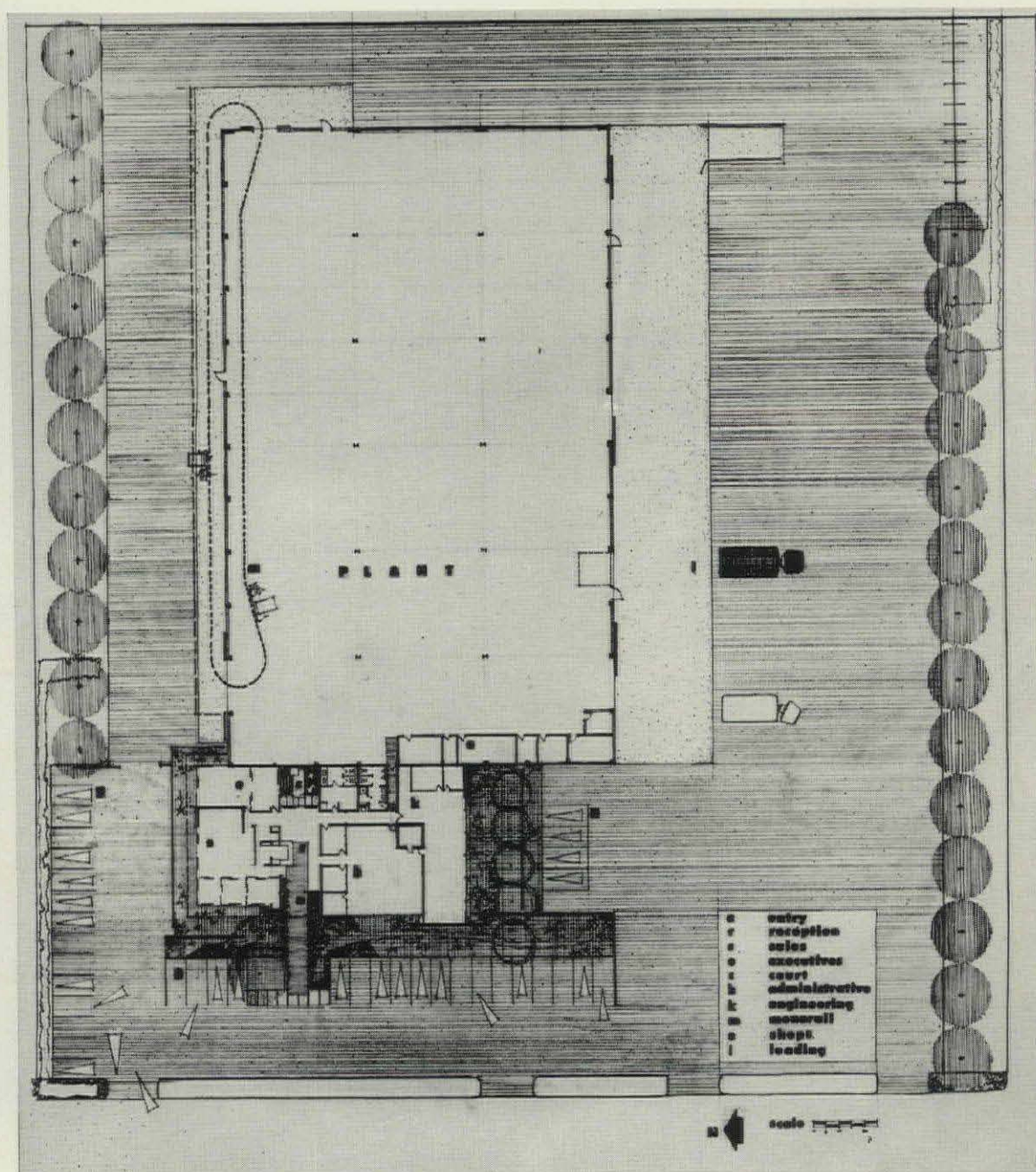


This new office and factory building for Arcadia Metal Products will be on a ten-acre site in Fullerton, California. The design of the office section shows perimeter walls almost completely of sliding glass doors which open to private garden areas that are shielded from public view by free standing masonry walls or decorative fences. This device considerably enlarges the visual area of the office and provides relief from normal eye tension found in much office space where the view is either restricted or non-existent. The focal point of the structure is a lobby with two garden courts open to the sky, one which serves as the terminal point of the lobby, and the other near the entry, which is a combination of brick walk and structural clay block walls combined with plaster and natural finish walnut paneling; the brick floor continues through the garden area to the reception desk. The ceilings throughout are acoustical tile; the floors are asphalt tile on reinforced concrete slab.

The office area is designed on a ten-foot module permitting the use of sliding glass doors as wide as twenty feet, floor to ceiling in height. The structural system is square steel posts at perimeter walls combined with floor-to-ceiling sliding glass doors; both steel-framed and aluminum-framed doors will be used. Bearing and shear walls are structural clay block. A slab type wood frame roof is supported on the corner steel posts permitting floor-to-ceiling glass and a projection of the ceiling area to continue as exterior overhang. It was necessary to consider local sun conditions and an overhang of five feet was designed to provide protection from the sun where needed.

The structure of the factory area is wood joists, plywood sheathing, tilt-up wall panels with poured-in-place concrete columns. The plant itself is designed for future expansion when the tilt-up concrete panels may be removed and additional space added for production purposes.

BY A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS



The exhibition of "California Designed" home furnishings will show something over 250 examples of furnishings and accessories selected as representing the best typically California solution to problems in design and workmanship.

The exhibition, to be presented in Long Beach and San Francisco, includes selected furniture, floor coverings, wall coverings, fabrics, lamps, accessories, tablewares and home appliances. Products were chosen from entries designed or manufactured in California which had not appeared on the market prior to 1954.

While all the selections can be properly classified as contemporary, the entries were juried on the basis of freshness and originality as contrasted to overworked reproduction of modern design. In furniture, function and utility were important considerations; finishes are soft and warm rather than slick and mechanical. Indications are that wrought iron is losing favor among designers who prefer to exploit the texture and grain of a wide variety of woods and to emphasize fine detailing and workmanship. Brass has appeared as a subtle way of adding highlights. Seating furniture shows excellent workmanship and is detailed to fit the smaller space of modern living units. A strong oriental influence is seen in the frequent use of bamboo, particularly when used with various yarns and shimmering metallics. It is also represented in hand screened and stencilled scrolls, in screens, and in wallpapers of imported Japanese silk. Hibachi tables, paper screens, rattan furniture show mid-Pacific and Japanese affinities rather than southeast Asian.

There was a wide selection of ceramics which, in their more robust form and colorful glazes are adaptable to outdoor living uses, while others have more delicate lines and fine glazes. Illustrated here are representative examples of the choices made.



Sundial table and chair, steel and foam rubber; by Van Keppel-Green for Holly



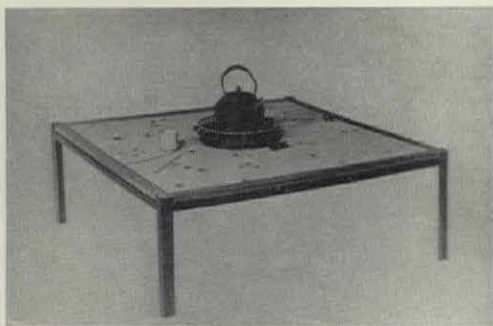
Walnut and travertine dresser, by Kipp Stewart and Stewart MacDougall for Glenn of California



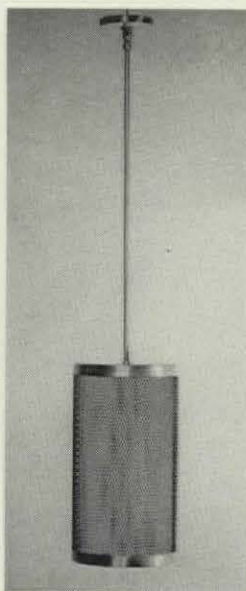
Couch, iron, by Hall Bradley for Tropical Sun Company

An exhibition to have simultaneous openings at the Municipal Art Center in Long Beach and the de Young Museum in San Francisco in early July, later to be nationally circulated by the American Federation of Arts.

CALIFORNIA DESIGNED



Hibachi table by Russell Bayly



Lighting fixture by Gross Wood



Brown clay planter by Margaret Schnaidt

THE JURY

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 HARRY LAWENDA—PRESIDENT OF KNEEDLER-FAUCHERE.
 GRETA GROSSMAN—FURNITURE AND INDUSTRIAL DESIGNER.
 RICHARD PETERSON—DIRECTOR OF CRAFTS, LOS ANGELES COUNTY FAIR.
 JOHN ENTENZA—EDITOR OF ARTS AND ARCHITECTURE MAGAZINE.
 DR. ELISABETH MOSES—CURATOR OF THE DE YOUNG MUSEUM.
 SAMUEL HEAVENRICH—MUNICIPAL ART DIRECTOR OF THE CITY OF LONG BEACH, DIRECTOR OF CALIFORNIA DESIGNED.



Cherry and walnut coffee table by John Kapel



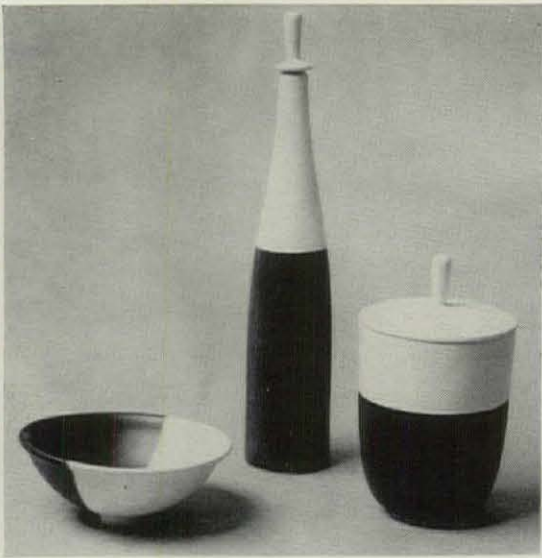
Desk by Richard Selje and Murray Feldman

Walnut and brass daybed, by Carlos Fonseca

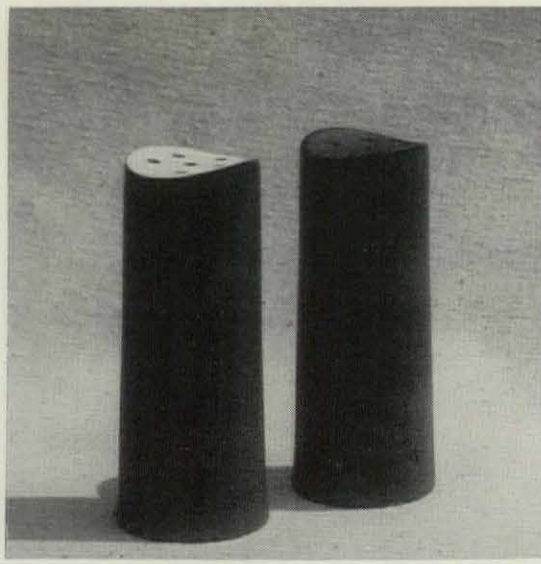


Chair, walnut, by Paul Tuttle for Liliith

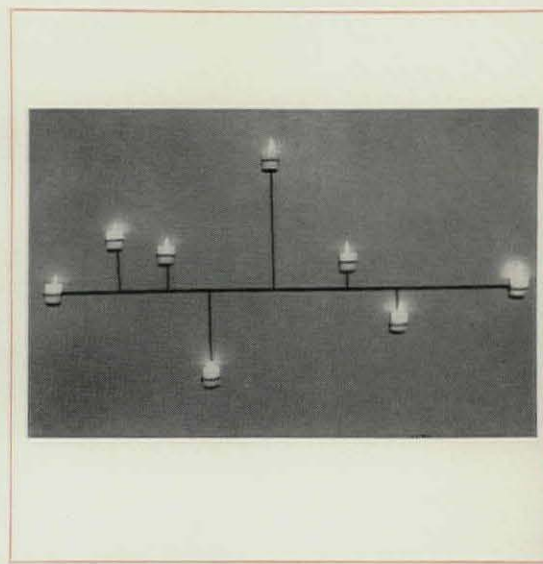




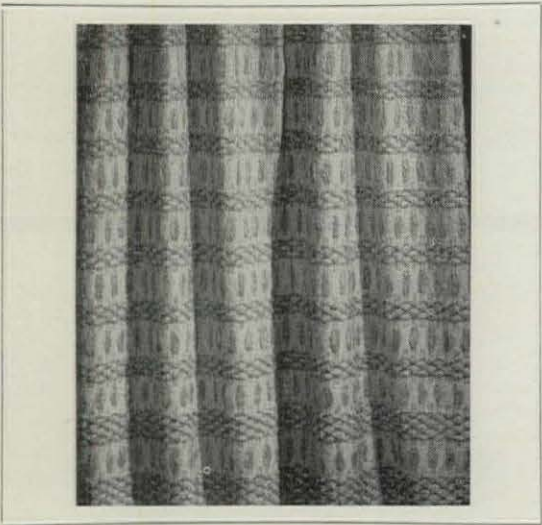
Jar, bottle, and bowl, black and white
by Jerome and Evelyn Ackerman for Jenev



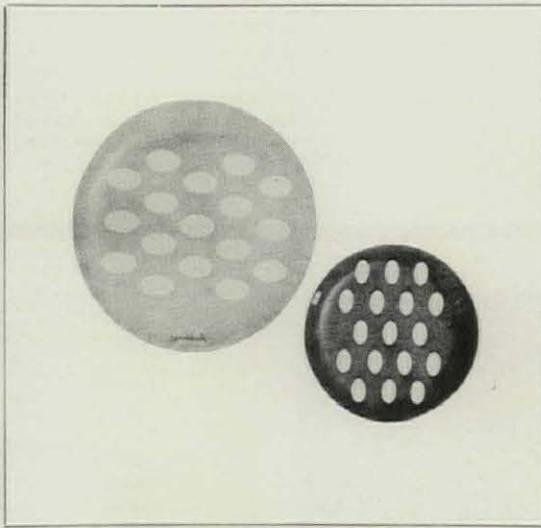
Stoneware salt and pepper by Rupert Deese



Candelabrum, metal, by Bruce Hill for Peter Pepper



Drapery, cotton, rayon, metallic, by Maria Kipp



Plates, glass, moonstone, coral, by Zella Marggraf



Plastic and burlap table, by Albert Clarke
for the Lorac Company

Buffet service by Edith Heath

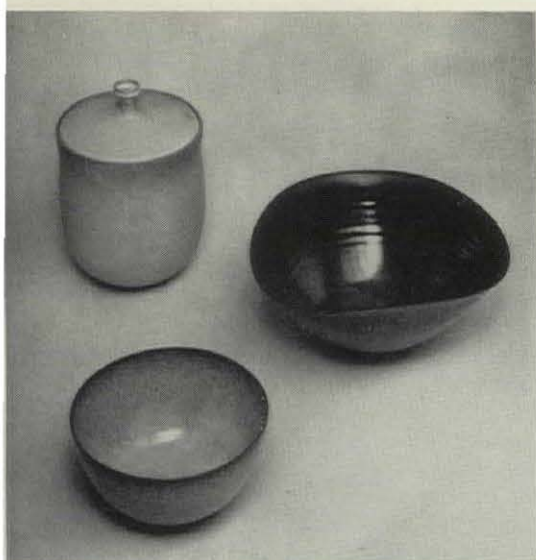


Terra cotta lanterns by Malcolm Leland

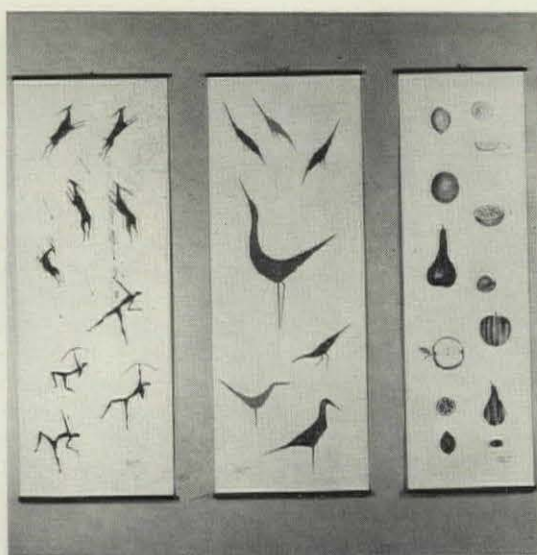


Easy chair, walnut, by Folke Ohlsson for Dux





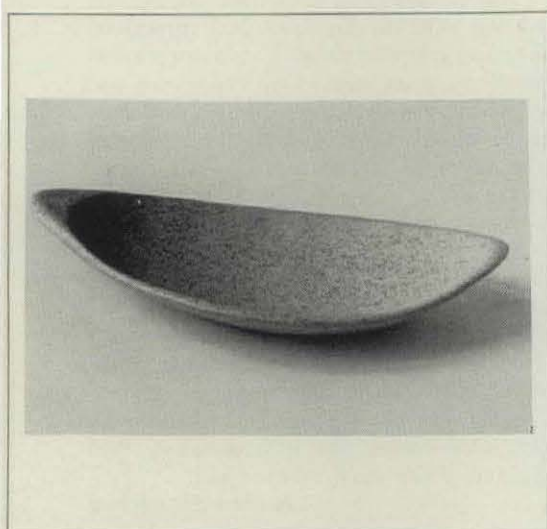
Jar and bowls by Gertrud and Otto Natzler



Scrolls by Boone-Paul



Bench-table by Leonard Price



Speckled ashtray by Gerda Kutner

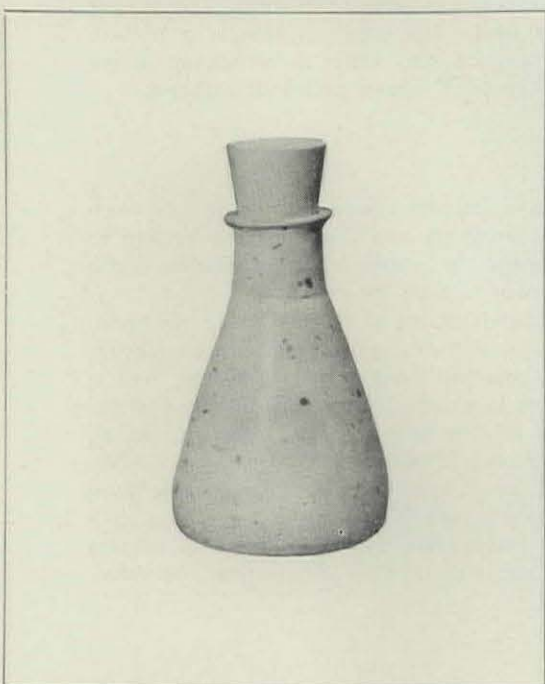


Nest of tables, mahogany and Micarta,
by John Keal for Brown-Saltman



Corner horn, walnut, by Lee Jenson for Musicbox

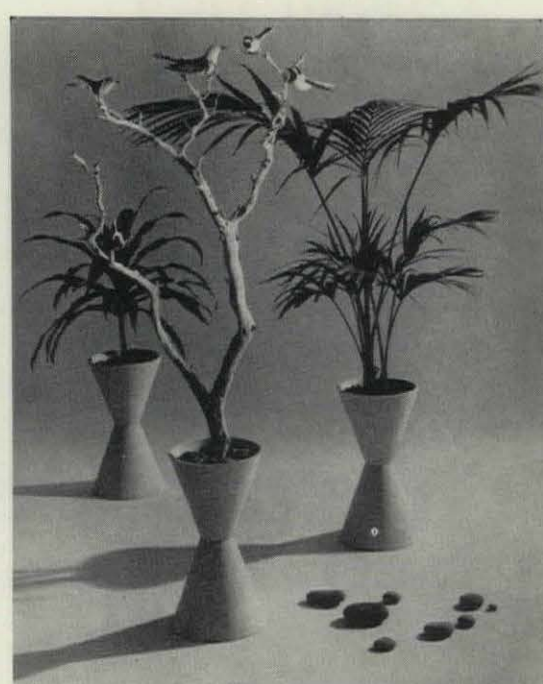
Stoneware bottle by Gertrude Labarre



Printed linen by Art Yung



Terra cotta planter by La Gardo Tackett for
Architectoral Pottery



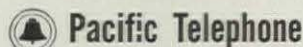


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NOTES IN PASSING

(Continued from Page 11)

terested.

This slippery slope leads from the sphere of information to that of education, not to say propaganda, the boundaries between the one and the other being sometimes almost imperceptible. Competition may serve as a corrective, but in its absence there is a real risk of distortion. When control of the press, or of any other source of information, becomes over-centralized, supervision by a higher authority is needed, to ensure that all points of view find expression and are put before the public.

This brings us to another danger, which is most rife under totalitarian governments, but from which not even the genuinely democratic countries are completely exempt—that of a government-controlled information service. Since the first world war, propaganda (to call it by its proper name) has led to the rise of many official bodies, undoubtedly charged with informing the public but also designed to "educate" in a rather special sense of the word.

This is the point at which truth and action, two different things, intersect. The programme we need should include, as its most important item, the sifting of "information" in order to separate truth from propaganda, both in national and international affairs.

The United Nations and Unesco, like the League of Nations in its day, represent the common factor between countries of infinite diversity, brought together by the need to preserve and safeguard peace. It would be optimistic to suggest that closer acquaintance will increase mutual affection; but if our lives are to be linked we do, after all, need to be informed about the characters and activities of those with whom we are likely to come into more and more frequent contact in a world where the perpetual increase of speed results in a constant shrinkage of distances.

Complete objectivity is probably unattainable. Even historians, who are supposed to be pledged to the service of truth, never entirely achieve it. But we must strive for it, either by advocating honesty, on an international scale, in the presentation of facts, or indirectly, by adopting Renan's concept of truth as a dialogue in which the conclusion is arrived at from opposite angles. In fact, the problem of information resembles all the great problems of our epoch: technology has provided us with invincible weapons; the difficulties begin when the human factor supervenes. But it is precisely that factor which makes the struggle, and life itself worth while.

—André Siegfried

SUMMER HOUSE—CARTER H. MANNY

(Continued from Page 23)

strongly contrasting with its rough surface and darker color.

Wardrobe cabinets of wood separate the bedrooms from the rest of the house, meeting the masonry walls well back from the edge. The wardrobes are made of raised $\frac{3}{4}$ " plywood panels forming a continuous pattern when the bedroom doors are closed. Kitchen and bathroom in the center of the house are lighted with simple carpenter-built sky lights with heat absorbing wire glass at the top and obscure patterned glass below. The basement was put under only part of the house to use the natural slope of the site and contains a dressing room with shower.

The color scheme is a monochrome gray and white. The plaster and woodwork are painted white, the concrete blocks, a natural cement gray; the floor gray asphalt tile. Color is introduced in the furnishings and in the few accents of pillows and floor cushions.

HOUSE—JAMES DURDEN

(Continued from Page 22)

and a glass door. Pantry and laundry space across the hall from the kitchen can be opened completely and used with the kitchen or closed when not in use. Storage, hot water, and broom closets are in one large closet off the other side of the entry.

The living-dining room is furnished as a single space, television, radio-phonograph, books and game storage built around an alcove. The seating arrangement is oriented toward the best view, and a low portable stove, which sits in profile in front of the fixed glass. The master bath, completely private from neighbors and the street, can be entered from the pool area through sliding glass doors. Two outside storerooms screen a small service yard; they contain pool equipment, a heater with underground plenum, and serve also as a guest dressing room. The house has perimeter heating, sliding aluminum Panaview glass doors and rests on a concrete slab floor,

carpeted, with brick paving along the entrance and screened porch. Wood framing was used throughout, with shear panels floated between glass at the north and south corners of the house and the north living room wall. The entire house is plastered with no exposed structure. The motor court and car shelter are covered with fine gravel.

UNIVERSITY BUILDING (Continued from Page 21)

trative offices, in the display and lounge area, sliding glass doors form the walls.

The color scheme is very simple. All interior ceilings, white, all interior walls, light gray, all exposed structural steel, charcoal gray and a variegated gray and peach asphalt tile floor. The exterior, all metal and doors, charcoal gray. To add color to the building, venetian blinds were used, yellow, blue and peach.

PSYCHOLOGY AND THE ARCHITECT—KREG MARTIN (Continued from Page 13)

able experimental study since the initial investigations of Helmholtz and Wundt in the 19th century. Early in the 20th century, a major contribution was made by such Gestaltists as Kohler and Koffka, in providing an understanding of the way we see things in interrelationship to each other. More recently, there is the stimulating work being done under the direction of Adelbert Ames at the Hanover Institute, showing the extent to which our reactions to external stimuli are conditioned by our past experiences, that the reality of perceived objects is relative to individual temperament, etc.*

In spite of the obvious difficulties, the possibility of a science of esthetics has been propounded by our foremost logicians—Cohen on the basis that esthetic processes consist of a continuum of decision-choices which may be subjected to applied logic; and Kantor on the basis that esthetic situations consist of a series of interbehavioral events which may be studied just as interbehavioral events are studied in all the sciences.** Certainly, there are situations which could be studied. For example, the progression of musical enjoyment from Strauss . . . through Tchaikowsky, Beethoven, Mozart, Bach, etc. to Schoenberg as one's musical experience increases is well known. Probably a similar progression in art and architectural preferences could be discovered through a study of individual esthetic experiences. Another interesting study would be an attempt to apply Gyorgy Kepes' provocative principles of the 'language of vision' to architectural esthetics, with scientific experiments to test their validity and reliability. Obviously, this would not be easy but there are new measurement techniques which may make it possible, surprisingly enough.

*Cf. Douglas MacAgy in a panel discussion on "The Illusionism and Trompe L'Oeil" printed in *Arts & Architecture*.

**Cf. Morris Cohen—*Introduction to Logic & the Scientific Method*. J. R. Kantor—*The Logic of Modern Science*.

A Psychology of Architecture

"The true function of Architecture is the expression of beauty."—WRIGHT.

"The search for beauty begins with the class-conditioned goals of clients; involves their social orientation, the family, their bodies, the living activities; the architect-client relationships, not to mention the architect's and his client's own personal peccadillos; the building process, style, environment, site, structure; and finally expression itself."—KENNEDY.

Irrespective of whether psychologists can help develop a science of esthetics, they can help us to understand different human reactions and needs with respect to architectural structure. If a particular structure stimulates a response in people to cause them to call it "beautiful," it is meeting an emotional need of theirs (and/or is a conditioned response). What is "beautiful" in one age is "horrible" in another. What is "inspiring" or "warm" and "restful" to some is "cold" and "ugly" to others. Even what is "ugly" at one moment may seem the opposite under different circumstances (witness Washington, D.C.'s bastard Greek structures with one's love, with the moonlight on the Potomac and theories of organic architecture to the contrary notwithstanding, it's "be-yeau-ti-ful!"). These variable reactions are subject to rational analysis—psychologists have found, for example, that varying personality types react differently to different types of architecture. But this does not mean that we can jump to the conclusion (as Kennedy apparently has in his stimulating *The House*) that all emotionally secure people prefer Modern Architecture, while the insecure cling to the Traditional—some



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people like Modern precisely because of their insecurity. The significant thing is that the psychologist can identify psychological factors determining architectural preferences.

Be assured, the "why" is not simple. Kennedy in a most interesting discussion of Architectural "Expression" identifies masculine and feminine symbolism in architecture, in a pseudo-Freudian analysis. Sub-conscious sexual connotations are undoubtedly part of our mental make-up but the degree of their intensity varies with the individual, the time, and with other psycho-physical factors. To say that one enjoys the sight of John Yeon's house encrusted on a rolling slope midst a strategically located wood because it is "fundamentally feminine in its ground relationship" may be true but is no more established than the claim that Borax architecture is fundamentally masculine. The fascination of holes does not 'undoubtedly' arise from the similarity with the female genitals—a condition of which half of the children have no knowledge. These are all questions on which there is a need for much more psychological research.

A better understanding of the psychological needs of the contemporary individual can be had by reading the works of such as Alexander, G. Allport, Frank, Fromm, Horney, Jung, the Meningers, etc. While they represent different views of social psychiatry and don't relate their points to architecture, they do discuss the problem of the individual's developing a freedom of personality while relating himself to a confused world in which old faiths are being demolished—a problem to whose diminution, modern architecture can make a significant contribution.

As Gyorgy Kepes pointed out in a world of economic, social, and psychological chaos, we have three basic tasks before us:

(1) . . . We must span bridges between man and nature . . . (2) . . . Build bridges between man and man, to create a new social relatedness which will have the strong fibre of progressive common purpose . . . (3) . . . Span bridges within ourselves, to create integration within. . . .

Modern architecture and art can help build these bridges, Kepes said, by offering unification and order, providing new forms of psy-

chological security and stability. The psychologist can help by ensuring that these bridges of social and personality expression are not just those of the architect but relate to the actual needs of his clients.

Psychological Biases in Architectural Design

Architects seem little aware of the psychological factors which influence the criteria they establish as to what constitutes good design. Most contemporary architects prescribe that "form shall follow function" but when it comes to the translation of this dictum each has his own version of what it should and must mean. These differences may be ascribed to artistic individuation, or, as we prefer, to the different psychological needs of the individual architect. We think this variety desirable and do not concur with the dogmatic rationalism of the individual schools. We think it important to recognize that these differences are not necessarily due to any superiority of a particular style but to different psychological needs of the architects concerned. Just as we have various geometric theories in modern geometry, so may we soundly have various architectural theories, which though mutually conflicting, may each be valid for different design situations. Let's be specific.

There is the organic "orchid" architecture of Frank Lloyd Wright—a tremendously rich, dramatic conception of building, with dynamic concrete cantilevers, sensual use of materials, dramatically interplayed as an architectural symphony, with high-aspect-ratio fenestration providing a melody of dynamic lighting effects, over an underlying architectonic rhythm. Wright is, obviously, the Shaw and Wagner of Architecture—both in his personality and work. He is Prometheus Unbound, Man and Superman, Barnum & Bailey, Cecil B. de Mille—Man as a god, in all his greatest nobility, grandeur, power, and egotism, producing passionate, extrovertic architecture. In so being he is but expressing and fulfilling his basic psychological needs—needs common to some extent in all mankind. This is not to say that Wright's houses are necessarily for extroverts—to the contrary, a person lacking these effulgent characteristics may therefore need to compensate for this lack by living in such housing.

Then we have the International Style—"pussy-willow"—architecture of Le Corbusier, Mies van der Rohe, Gropius, etc. "*La maison est une machine de vivant.*" It is characterized by its rectilinear geometry, its elegant simplicity, its elemental purity, its rigid order, its sophistication—and some would say by its "honesty" and others would say by its "coldness." Certainly, this is intellectual, introvertic architecture. To find a parallel in music, possibly we must go back to Bach, or better to the Gregorian chants.

It is interesting that in a day of atonality and dissonance in contemporary music and of a similar apparent disorder and distortion in modern art (with such exceptions as Mondrian neo-plasticism, which was an integral development of the *de stijl* group of International Stylists), we should find such pure order and elegant simplicity reaching its epitome in the International Style of modern architecture. In architecture, unlike art and music, the 19th century was the age of disorder. Psychologically, this might be explained that in the well-ordered world of the Victorians, its inhabitants could well tolerate confusion in the home—in fact, sought it and its concomitant eclecticism, for the variety it produced. Today, our music and art reflect the disorder and confusion of contemporary life, while in our contemporary architecture we find order and simplicity to meet our needs for psychological quiescence and structural order.* The fact that this characteristic is strongest among the International Stylists of European origin may reflect a greater drive for these needs than by Americans, who have been spared the wounds of battle of two world wars in our country. It may also reflect differences in patterns of childhood discipline.

Another common characteristic of these architects would seem to be that they are intellectuals—in the best sense of the word. Intellectually, they have contributed greatly in their field—is it surprising then that they should design such "contemplative" architecture, with its close affinity to the beautiful and contemplative architecture of Japan?

"The long path from material through function to creative work has only a single goal: to create order out of the desperate confusion of our time. We must have order, allocating to each thing its proper place, and giving to each thing its own according to its nature."—Mies van der Rohe.

Finally, we have what might be called "redwood" or "roof-tree" modern—that architecture which is typical of many young American architects, such as Kennedy. If Organic Architecture is architecture of the Right, and the International Style is architecture of the Left, then this Nature Architecture is the architecture of the Center. Like the International Style, simplicity is a key theme but its informality and irregularity contrasts with the formality and geometric regularity of the International School.* The conception of Indoors-Outdoors and Outdoors-Indoors predominates, its Nature Love going even to the extreme of the "tent" and "grass-shack" philosophy. Like Organic Architecture it "roots itself in the soil"—no standing up on stilts, no white exteriors, natural colors not primaries. But it never would start with any of the geometrical plans of Wright (e.g. his pentagon house), as these structures grow from the inside-out and are liable to take any irregular floor-plan shape. Nor is any of its Romanticism carried out to such exhibitionist extremes as that of The Master, for it must be unpretentious.

This is "happy" architecture. It is the *Grand Canyon Suite*, *American in Paris*, *Appalachian Spring*, or better yet the contemporary jazz of Stan Kenton or Dave Brubaker. Better than any other, it can be called "democratic" architecture—no servants here, kitchen open to the living room, and its cost is in reach of most anyone. This is Young America at its best—and as such it is expressing and fulfilling certain basic psychological needs—needs which are more common today than the 19th century Individualism Personified that drives Wright, or what may be the 21st century needs of the Internationalists. Unlike either Organic or International architecture, it is always modest, seldom radical or daring, always much more "livable"—no fear here of spilling ice cream or beer on the floor—for this is a modest, conservative generation, better socially adjusted than its predecessors with neither so great drives for order on the one hand nor psychological rebellion on the other. Thus, its architecture reflects its psychological state and needs, as do the rationalizations of its architects.

It may seem quite trite to say that personal design characteristics are simply an expression of the psychological needs of the individual—that Wright is expressing his need for psychological freedom, Mies his need for psychological security, and Kennedy his need for psychological normality. Perhaps the reader would prefer an explanation that Wright was ignored as an infant and had to scream for attention—and is still screaming; that Mies' feeding patterns were strictly according to schedule and so today he insists on regularity in his design; while Kennedy was breast-fed on demand and hence today is a conservative naturalist. Certainly it would be possible to analyze architects and their creations in a Freudian, a Jungian, a Behaviorial analysis, etc.—and each in its own way might have a certain validity. But from the public view, it is not too important what the actual causes were (unless pathological). What is important is to recognize that such psychological factors *do* exist, and that these needs should not be allowed to conflict with the equally real needs of the clients. Further, in any attempts to determine objective principles of sound design we must consider such rationalization factors. What is appropriate for one culture is not for another, what is sound for one generation is not for the next, what is meaningful for one individual is not for the next. Thus, sound design principles are relative to psychological needs. And the better the architect understands his own needs, the better he can discover the needs of his clients—and be more tolerant of other design choices.

The real significance of both the architects' and the clients' needs, however, cannot be determined haphazardly. The architect is not competent to determine these without the help of the trained psychologist. Thus, once again we see an opportunity for significant collaboration between the architect and psychologist—for the good of both.

*Note: The distinctions between the different design styles are necessarily somewhat arbitrary. This is illustrated in the case of Gropius and Breuer, who, while still retaining characteristics of the International Style, have adapted themselves well to their New England environment, adopting an increasing "naturalism," as in the extensive use of fieldstone and other characteristics of the so-called "Nature" style. Nevertheless, we believe the distinctions serve a valid heuristic purpose.

Note: This is Part I of an article to be concluded in the August issue.

ART

(Continued from Page 10)

French, it seems, have become susceptible to the American neurosis which makes us all look desperately to the "young" generation, hoping to find there some positive reaction to what appears to be a general chaos. But the young in their turn are looking to older critics and theoreticians for their cue.

L'ART GAULOIS

The urgent need to establish precedent or semblance of a tradition has been exemplified in the past year in several interesting exhibitions in Paris, the most curious being "Perennité de l'Art Gaulois," organized by André Breton, Lancelot Lengyel and Charles Estienne, with some assistance by Marcel Duchamp. The show, which combined ancient Celtic medals with contemporary painting and sculpture was the occasion for a long-winded public discussion of the relative merits of that unparalleled abstraction: "L'esprit Latin."

The key-note of the exhibition was a statement by scholar Lancelot Lengyel, who recently published a remarkable book on Gallic medals, and who has posed its implications for the modern as follows: "It is curious to note that the contemporary interest in Gallic medals coincides with the development of an artistic movement which is abandoning Latin realism in order to base itself on rhythm."

The attack on the "esprit Latin" has been vigorously and provokingly led by the venerable "piqueur" André Breton. And in fact he has managed to sponsor a wide group of young painters who nourish themselves on his positive, infrangible convictions. As absurd as some of the proposals are, (in tracing the Celtic spirit in French art, M. Breton has found it necessary to ignore the fact that periods like the Baroque and Rococco grew just as certainly from the "esprit Latin" as did classical realism), this new polemic has raised some serious problems and has stirred up the air enough to get results.

In Breton's analysis of the ancient medals, he remarks that far from being merely degenerate Greco-Roman influenced art as has been assumed for centuries, they constitute an extension of the Celtic spirit. Specifically, he discusses the philosophy of Druidism with its emphasis on the "secret rapports of man with the universe." The kind of abstraction (emblems for the sun and planets; for eternity, and a general "astral symbolism,") which this ancient religion sponsored was superior, in Breton's opinion, to anything produced by the Greco-Roman culture. "Greek form" he states "is born of an anthropomorphic vision of the world which freezes movement and crystallizes emotion. Celtic art springs from a vision of the infinite which dissolves the concrete and reaches the abstraction of the visible."

These few phrases are enough to give a general idea of the kind of discussion surrounding the new painting whose roots are not in the classical tradition. Claiming the Celtic tradition, its devotees point out that the characteristics of the medal art include rhythms usually produced with vaulting line; gratuitous ornament; indifference to "beauty" and excited, eruptive forms. All of these terms can loosely describe the kind of abstract expressionist painting which has captured Breton's interest. But they remain vaguely descriptive terms. The painters who have Breton's approval have little of the confidence, purpose, or clarity of conception that a tradition—even a Celtic tradition—would ordinarily provide.

The unseating of "esprit Latin" is not the only task Breton has

undertaken. Of late he has aligned himself with the considerable group all over the world attracted by Oriental principles. The "grand exploit" of modern art, he says, is to fight the world of appearance, to reject all that is "cortical" in order to find the marrow, the essence, the guts of things, which, he holds, the eastern artists have done.

It isn't odd that Breton has expounded these theories most elegantly in a catalogue introduction for the painter Degottex. Degottex is a "new" painter addicted to the kind of liberty which permits him to throw ropes of paint on glistening white surfaces with complete abandon. He very often uses primary colors, the brightest red or blue found in a tube, and applied directly. The rhythms produced in his more successful canvases are erratic, undulant, or staccato, producing a momentary visual excitement in the spectator. But behind the thick forms is the white blankness, a void which prohibits visual wandering.

Breton's evaluation of Degottex naturally is more in terms of what the painter's *gesture* means than in what the paintings mean. "Les grands sables que choisit Degottex sont le théâtre ou leur impregnation alternée et génératrice se donne jour. Les bleus et l'orangé s'y enlacent et délaçant dans leur jeu souverain." (Poetic diction again.) Breton continues saying that, "without wishing it, this art renews the lesson of the extreme Orient, that of the works of Zen. . . . This art begins, in effect, by lines and "taches." And then: "I think that there is nothing there to deny my own presumptions at the origin of Surrealism, in direct rapport with automatic writing, that that is the ineluctable future of painting."

There it is. Now, several decades after the first surrealist manifesto, Breton is coming like Mephistopheles to claim his own. De-ferring to Kandinsky whose "inner necessity" forms the true base of the contemporary movement, Breton has annexed the abstract expressionist movement as part of the original surrealist intention. The implications of this, the oriental element, and the campaign against Latin realism require little comment.

THE NEW NATURE

In New York, the dilemma of the abstract painters has been partially resolved by the slogan proclaiming a "new nature." In American terms the new nature seems akin to the nature discovered by the German expressionists around 1910. But in French terms, the new nature is a more abstract quantity. It returns, in fact, to the symbolist movement of the 19th century, basing itself more or less on the Baudelairean notion of "correspondences." Most of the painters associated with Breton, for example, claim to derive their forms from the earth, their rhythms from the sea, etc. One of the Parisian critics, Charles Estienne, credited with having invented the term "tachisme" has been talking for a few years about "l'art métaphorique." Estienne, with strong poetic tendencies, has a great feeling for painting and has offered some responsible art criticism. But like so many others today, he looks in painting for a vertiginous imagism, a swift, eye-shocking effect which the romantic poets of the 19th century tried to seize in words. An example of Estienne's poetic criticism: "On écrit pourtant, mais la mer monte, et on récrit toujours, mais il n'y a pas d'autre écriture à chercher que les pas du voyageur à la frontière ou le cri du courlis signale, comme la plume signale la vague, l'inaltérable et chancelante mer-veille de l'instant."

T H E M A G A Z I N E

arts & architecture

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This stress on instantaneity, so ubiquitous now, is a major tenet in Estienne's new faith. He isn't as young as many of his protégés and he has been through the tired years during which abstraction, as conceived by the Cubists, seemed to freeze into an academicism rivaling 19th-century salon academicism. He saw the surrealists fall into a technicolor dream-world jargon and never emerge. And he saw the neo-plasticism of Mondrian brutalized by imitators. What else was there but to hope for a cathartic art, or one which could at least express some identifiable emotion? Back to the Celts, or the negroes, or the Easter islanders—anywhere where the direct emotion was unsullied by cerebralism. That Estienne puts forth these ideas is symptomatic of the state of mind of many younger painters. They are not ideas picked out of the air but rather samplings of the feeling among young artists with whom Estienne is associated.

These artists could hardly be called a "school." Their work varies both in content and quality so much that it would be hard to see any relation at all except perhaps that they are all more or less expressionist. In an exhibition whimsically titled "Alice in Wonderland" which Estienne staged at Galerie Kléber (odd how many French critics have been staging their own shows) the painters were chosen to illustrate Estienne's (and Breton's) theory that the painter, like the poet, must catch the fleeting moment. Alice, in Estienne's foreword, is told that to be a painter she must learn to play. When she asks how, the March hare explains that she must wave his moustache in the time it takes for him to jump an obstacle. "To be a painter it is necessary to be able to draw a man in the time he takes to fall from the second to the first floor." This is not entirely ironic. As an idea of direct impulse, and speedy registration of subliminal reactions, it appeals to many artists. But it is, in my opinion, an essentially literary idea, not well adapted to the painting medium. Perhaps it accounts for the note of despair in so many discussions. Painters are no longer comfortable in their medium. Why should they use oil paint at all if what they seek is the ephemeral, the swift emotions better captured in an ink drawing. To force the oil medium into an unnatural simplicity is to lose part of the meaning of painting. Looking at the majority of paintings in the Alice in Wonderland exhibit (or the huge exhibition of international expressionist painting called "Phases") a spectator could not help remarking the awkward uses to which oil is put. Surfaces are glassy and even, or else they are troughed, puckered, fretted in a disorganized, brutal fashion. Strokes are heavy and have no form. (An old-fashioned idea that every stroke of a brush has a form of its own!) Perhaps all of these unbeautiful paint qualities could be forgiven if some heightened expression resulted. But usually, the surfaces are so dazzling as to obscure any content other than the immediate, visceral shock content. The show included among others paintings by Marcelle Loubchansky, suns, seas and universes in rampant expressionist terms; Tsingos, two-inch thick, creamy signs resembling those of the American painter Yektai; Hantai, an old surrealist; Fahr-El-Nissa-Zeid, Toyen, Degottex and two young painters, Corneille and Gillet, both of whose paintings were good enough to seem misplaced in the catastrophic group.

Roger-Edgar Gillet, although an expressionist, has worked out of French tradition. His most recent work, which has departed from traditional planar composing, contains large, linear figures, sometimes resembling primitive, anthropomorphic symbols which are defined in firm but excited brush strokes. His surfaces are carefully worked, his colors ranged with plenty of nuances. Corneille, a Dutch painter working in Paris, springs more directly from the northern expressionist tradition although in earlier works at the Stedelijk Museum in Holland, he explored delicate color and constructive composition as practised by the so-called younger generation, post-cubist painters in Paris. Recently, Corneille, who helped to organize the international experimental group Cobra, has begun to release more and more of the explosive emotions identified with the northern expressionists. His paintings are decisively built with brilliant colors, applied in heavy sweeps and often dramatized with swinging black outlines. Sometimes they present an inner-eye image, a beast or figure couched in the language of the child or primitive. At other times, Corneille's canvases seem to be composed with birds'-eye space: what appear to be a mass of spinning black suns, compounds of rocky, stonehengean forms, archeological pits, are tilted up, confronting the spectator with their terrible power. Corneille differs from his co-exhibitors not in intent, but in his manner of expressing which is, for all its spontaneity, considered and disciplined.

Considering all the highpitched excursions into fantasy, the repeated efforts to escape formalism, the urgent desire to reincarnate

the poetic in painting, it is strange that only a few young painters have avoided the dangers of unprincipled violence. Poetry means to them a kind of general license issued upon application by chortling furies. But this violation of the essentially poetic isn't limited to the visual arts. In music, for example, the term "expressivo" once meant "sweet, sad yearning." Now, it is a pejorative term synonymous with schmaltz. The fear of schmaltz, or rather, sentiment, is widespread. In their will to erase a past, the present-day artists have eliminated the lyrical, the slowly gained inner knowledge which has always been the hallmark of the creative.

(To be concluded in the next issue)

MUSIC

(Continued from Page 9)

for Charley Cadman's sake, I liked him well, to hear it. But he was no Bartok, nor was Sharp: catching tunes is much less than elucidating in music as music their esthetic significance.

Demuth begins the chapter by commenting: "The American genius for publicity seems to have failed where her music is concerned. It is true that one may find scores here and there at agents, and that certain isolated works appear in our programs from time to time; but no effort appears to have been made to publicize the music in a general way. . . . The result is that American music is almost a closed book to the European music-lover and is confined to a few names, some of which play no part in the twentieth-century concept." Then he lumps Ives in the same paragraph with Cadman. He has heard one movement by Ruggles and knows in more detail several American composers who are Paris-trained.

Demuth is wrong not to have researched his book more thoroughly, but he has laid his finger on American cultural cowardice. How much basically American music is ANTA sending abroad with the Philadelphia and the N Y Philharmonic-Symphony? This money, too, is being spent in the plush circle of the impresarios' fair-haired boys. Two gaudy giants, uniformed in decadent display-culture, throwing medals and money at each other, make a display for nations that could not otherwise afford to entertain themselves so lavishly. Once again we have taken over the Russian tactic, encouraging transient performance at the cost of internal cultural strength. Do we have a pride in our American music? Not a bit. We are proud of our glossy symphony orchestras and big-money international soloists, as we are proud of our automobiles, which proudly tell the world the worst about us.

Loewy, the designer, whose wrap-around Studebaker remodeled the lineaments of the four-wheeled bathtub several years ago, takes apart the American family automobile and its irrational pretensions in a late *Atlantic Monthly*. I'm glad he and I are in agreement: let the protectors of the American hi-powered sway-buggy make the most of it.

Ingolf Dahl, though a naturalized American, has played and propagandized and entered into the realities of American music to a degree that should make him a model for native-born American musicians. The concluding program of the USC festival, which he prepared and conducted, should be an example to our orchestral committee-men and women, who plead boxoffice necessity and restrict such willing conductors as Mitropoulos and Wallenstein from performing more than perfunctory tittle of American music. Three of the five works on the program were American. A fourth, Ravel's *Tzigane* for violin and orchestra, gave a well-deserved opportunity for the concertmaster, Robert Gerle. The fifth, Hindemith's *Nobilissima Visione* suffered through coming after *Men and Mountains* by Carl Ruggles, a genuine vision most nobly conceived by an American composer of so great consequence that his name and music alike are unknown to the American public. *Men and Mountains* is less than half the length of *Nobilissima Visione*; it is better written, orchestrated throughout in a more interesting manner, more concentrated and, except Hindemith's forced finale, more intense. This was the first opportunity for Ingolf Dahl or myself to hear an orchestral work by Ruggles, though we have heard all the major orchestral works by Hindemith a half-dozen times apiece. We were mutually delighted; the orchestra, he tells me, took to Ruggles' sound with enthusiasm; and we shook hands after the performance as content as if I were congratulating him on having robbed Fort Knox.

Do you expect me to describe *Men and Mountains*? It is abstract but goes directly to the emotions like Whitman's poetry. The movements support their titles, and the titles are musical experiences: *Men, Rhapsodic Proclamation; Lilacs: with deep feeling; Marching Mountains*. When we let ourselves go, out of the spiritual cellars

where we hide our reserves of gold, this is how we speak. Naked on a program such language embarrasses us. We prefer those European formalities, words like sonata, rondo, passacaglia, which we can identify as musical entities and grammatically dissect. *Men and Mountains* is a complete orchestral polyphony, self-generated without obvious cultural derivation, having at every moment at least one more moving part than our ears are accustomed to receive, rather as if Vaughn-Williams had been able to put together one of his later symphonies, without crowding it, in half the length.

With no respect to our orchestral guardians, I suggest that the exclusion of the music of Ruggles from American concert programs is a cultural monstrosity, as if our industrial capacity were held at the service of Sioux war-chiefs. That's not fair to the Sioux, who were capable of vision. I've been casting about in my mind to find some barbarian equivalent for the cultural maladroitness and esthetic distrust shown by the eminent citizens who behind the scenes control our musical activities. Not among the Navajo, the Kwakiutl, the Apache: each of these cherished a cultural tradition. No, these orchestral mentors who tell the imported conductors what our orchestras may perform resemble the tribe of South Sea Islanders, described by Ruth Benedict, who make a social compost of mutual hatred and fear of anything unknown. The greater American composers have been their victims, Ives and Carl Ruggles, cut off from opportunity before their prime, and the innumerable progeny of these composers who have seen their fate clearly and preferred to avoid it.

The program we were speaking of before I lost my temper again started with *Rounds*, for string orchestra, by David Diamond, a good example of the sort of music American composers try to produce, aimed somewhere between what they would like to write and what they believe the orchestral guardians will allow the public to hear. It's a seriously composed piece that sounds well in the astringent manner, introverted, unassuming, neat, not too difficult and expecting only courtesy from the audience, written as if to satisfy critics rather than delight human beings.

Immediately after *Rounds* came the *Sinfonia Sacra* by Ramiro Cortes, the boy whose Quintet and his piano-playing shook this disorientation off its balance. The *Sinfonia Sacra* won the Gershwin Prize this year and a performance by the N Y Philharmonic-Symphony.

The composer conducted. He swung out on the stage, arms and legs gangling, like an overgrown adolescent, stepped on the podium and at once became a conductor, tail coat impeccable, body bending from the ankles, every movement as full, considered, and romantic as if he had been trained in the school of Nikisch. The sweep of his arm that brought the big orchestral accent came from full-round the other side of his head. None of these little, cramped, jerky, apologetic movements by which the usual composer conducting his own music apologizes to the audience behind his back. No matter how many problems or impediments lie ahead of him, here is a composer who conducts naturally in the grand manner, who expects his music to be performed as he conducts it. It was music plainly intended to be heard; it deferred to nobody; it was full, sufficient, and not yet great music. I'm not surprised young Cortes has been picking up awards. Perhaps he has what is needed to get around the orchestral guardians. I hope so. Or they may break and hobble him first. All this I was thinking while I watched him gracefully lead the orchestra through his *Sinfonia*. Then he stumbled off the podium back to boyishness.

I do a lot of growling from my lair in the direction of the mastodons, sabre-toothed tigers, and the surviving dinosaurs who in the form of corporate impresarios roam the modern musical world. Whenever I think of a national concert organization my mind summons up tyrannosaurus rex with part of a body dangling in its teeth. So it's as well to dish out some recognition of the occasional usefulness of corporate monsters: or perhaps to distinguish gratefully how the power of a monster can be made useful when it is governed by a flickering of human intelligence near the centre of the automatic nervous system.

For several years the networks had been drifting away from presenting good music on the radio. Having bemoaned the drift I am now willing to concede how many programs have been restored or have stood firm. Through the years the Standard Symphony, though its standard has not risen, has held its Sunday evening spot. The Metropolitan Opera broadcasts, for all their corny intermission interludes—I presume something must be done to fill so many intermissions—has brought the best from that talent-ridden, reactionary

stage. The devoted Oklahoma Symphony offers consistently the most worthy programs. The Boston Symphony—for which, candidly, I think Muench as inadequate as Ormandy is for Philadelphia; but both are social conquests—is back on the air, and so is the Philadelphia Symphony. From Philadelphia this season came a *St. Matthew Passion* in two broadcasts; from Boston a *B minor Mass*. Doyen and still the best of all the broadcast music programs, the Sunday afternoon Philharmonic-Symphony performance from New York, held up by the unfailing loyalty of CBS, remains the symbolic measure of our very slowly evolving cultural republicanism. The recent evolution has been in two directions. Mitropoulos, a champion of contemporary music, has been severely restrained in his indulgence. Under Bill Fassett the intermission breaks, bringing in geographical excursions, personal interviews, the playing of odd instruments from corners of the European hinterland, and the fascinating sound excursions of *Strange to Your Ears*, have often outdone and dimmed the surrounding performances.

Bill Fassett, in manner and material, has achieved one of the most significant cultural breakthroughs of many years in the rigidly conventionalized field of serious mass entertainment. More power to him. I admire his craft. He reaches the long arm of his influence into the back-country of our continent to hold up for admiration a young orchestra, a deserving musical project—but not too often, for while the region glows the nation nods. His interviews artfully explore prejudices, the growls of old Vaughn-Williams, the attitude represented by a book called *The Agony of Modern Music*, its complacent ignorance exposed by setting the author into stumbling debate with a more competent critic. He has learned to translate experience into entertaining sound without sacrificing it to the bad excuses of entertainment at any cost. If his symphony made of bird calls went overboard in electronic hoaxing—not entirely so, but how well the local birds outside the house sang after these distortions!—he has made us, most of us, aware as never before of the musical components of birdsong and the relation of these tiny, ever-present masterpieces to the artificial instrumental qualities we prefer to call musical. The mockers outside my window of a spring night embellish the air with liquid vocalises like eighteenth century castrati. Their whole art is ornament, shakes, mordents, acciaccaturi, slides, arpeggios, appoggiaturi, infinitely linked.

This overdue panegyric, over a carping continuo, is brought out of me this morning by the fifteenth anniversary of still another CBS program, *Invitation to Learning*. How many Sunday mornings have I sat at the piano or my spinet harpsichord, playing softly while I listened to the conversation about books expertly and unobtrusively guided by Lyman Bryson. Here one heard one morning the real Toynbee, answering a question about his religious belief: the slow, drooping voice carefully replying, in spiritual neutrality, "I am a—theist."

Well, we have lost the NBC Symphony and Toscanini; Bernard Herrmann no longer stirs up unusual programs for CBS on summer Sundays; chamber music has vanished from the air. But all is not lost, and some is being given back. May I suggest, propose, beg that the Library of Congress chamber music programs, missing from the air for fifteen years, should be restored.

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.*

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.
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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

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T. TEACHERS-ART DIVISION: For full-time positions with State University of New York:

1. *Teacher of Advertising Design:* Lettering and layout design; technical phases of preparing material for publication; application to school and commercial problems; planning exhibitions, developing publications and teaching aids.
2. *Teacher of Drawing, Painting, Graphic Arts:* Expression, design and representation using two-dimensional media; figure drawing, perspective, pictorial design in oil, water and casein media, print-making processes; related historical study.
3. *Teacher of Art Education, Supervisor of Student Teaching:* Directing observation and study of people's art activities in school, home, community; supervising student teaching.

Rank and salary depend on personal qualifications. Make application and have credentials sent to: Mr. Stanley A. Czurlies, Director of Art Education, State University College for Teachers, Buffalo 22, New York.

U. TEACHERS-INDUSTRIAL DESIGN: Midwestern state university has open two permanent positions for qualified industrial design teachers:

1. *Assistant Professor:* At least two-years' design experience required. 18 hours teaching per week. Salary about \$5,500.
2. *Instructor:* Professional design experience desirable, but not mandatory; must have ability to handle and maintain wood working power tools. Salary about \$4,500.

V. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

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: Registered State of Maine. Applicant for NCARB Certificate. 3 years design experience. Design responsibility for radio-television studios and offices, schools, church work, dormitories, warehouses, office buildings, YMCA pool and gym, homes, displays. Male, age 27, single. Willing to relocate.

B. ARCHITECTURAL DESIGNER: B.S. in Fine Arts, Columbia Univ.; Graduate Cooper Union School of Architecture. 15 years experience in design, supervision of construction and administration. Desires position in art school, college, university or museum. Male, married. Willing to relocate.

C. ART DIRECTOR-LAYOUT ARTIST: 20 years experience in all phases of general and industrial advertising with agencies, manufacturers, booklets, catalogues, sales promotion, packages. Good knowledge of typography and production. Desires permanent position with agency or

manufacturer. Male, married. Willing to relocate.

D. ART EDITOR—PUBLIC RELATIONS AND PROMOTION: 8 years experience in publishing, museum, public relations, organizational and management advisory positions. Seeking to leave Civil Service and will travel and work with clients anywhere. Male, age 35.

E. ARTIST—DESIGNER: Attended American Academy of Fine Arts in Chicago. 2 years' experience in large industrial firm designing watches, jewelry, and related items. Seeks permanent position in design field. Female, single. Willing to relocate.

F. ARTIST—ILLUSTRATOR: Graduate R.I.S.D., 1955; N. Y. Art Directors Club Scholarship, 1955. Desires permanent position with publications, books, magazines or TV studios. Experience in graphics; prefers juvenile illustration. Female, age 22, single.

G. ARTIST—TEACHER: Graduate Pa. Academy of Fine Arts. Scholarship to Europe, 1931. National exhibitions. Private teaching experience. Desires position as instructor of drawing and painting in art school or college art department. Male, age 46, single.

H. ARTIST—TEACHER—LECTURER: Traveling fellowship, 1941, Penna. Acad. of Fine Arts. 4 years at Barnes Foundation, Merion, Penna. Extensive creative teaching and lecturing background. New group method applied in teaching drawing, sculpture, painting. Several one-man shows. Desires position in museum, college or art school; also desires freelance work in designing wallpaper and fabrics. 3 years experience in silk-screen printing of modern decorator's fabrics. Female, age 43.

I. ART TEACHER—COLLEGE OR PROFESSIONAL SCHOOL: Graduate of Pratt Institute Art School; B.A., Oklahoma City University; M.A., University of Tulsa (upon completion of thesis). Exhibiting fine artist. Thoroughly experienced advertising artist. 6 years part-time teaching experience. Male, married, age 33.

J. CERAMIC DESIGNER AND TEACHER: University and professional level, presently in California. Master's degree Alfred University, Industrial Ceramic Design; undergraduate degree Art Education, Syracuse University. 7 years' teaching experience; 6 years' experience as producing designer-craftsman. Administrative ability. Exhibited nationally, internationally; many awards. Seeking fall and summer positions East or West Coast with industry, architect, museum or in teaching. Age 31, single.

K. DECORATOR—STYLIST: Chicago Art Institute. 8 years decorating experience. 2 years photo advertising stylist R.C.A., Bakelite Co., etc. Desires position with manufacturer or advertising concern. Female, age 32, single.

L. DESIGNER: Honor graduate, 1952, of Midwestern university, seeks creative full-time position in interior or industrial design, preferably in studio handling all types of design. 2 years experience in technical illustration—familiar with manufacturing processes and all phases of art production. Male, age 24, single.

M. DESIGNER—CRAFTSMAN: Interested in constructive creative objective in research, invention, design field. Experienced machinist, draftsman, designer, silk screening, metal and silversmithing, woodworking. Male, age 35, married. Willing to relocate.

N. DIRECTOR OF DESIGN: Well-known in housewares field. Basic industrial experience in production, cost and packaging. 10 years executive experience. National recognition in fine arts and design. Male, age 45, married. Willing to relocate.

O. INDUSTRIAL DESIGNER: B.S. in Design, Univ. of Michigan, 1955. Seeks starting position in field of industrial design. Male, age 21, single. Willing to relocate.

P. INDUSTRIAL DESIGNER: B.I.D. (Honors) Syracuse, Univ., 1951 (5-year course). As Designer-Engineer for large aircraft corporation incorporated human engineering into design program. Also experience in store planning and architectural planning. Desires industrial design position, preferably involving human engineering, offering stimulating research and development projects. Male, age 31, married.

Q. INDUSTRIAL DESIGNER: Pratt Institute graduate. 6 years experience in various fields including furniture, automotive, plastics and general product designing. Male, age 27, married. Willing to relocate.

R. INDUSTRIAL DESIGNER: Mechanical engineering degree. 4 years experience styling and developing products ranging from clocks to major appliances for leading electrical manufacturers. Seeks permanent employment in New York City area with manufacturer or consultant. Single, age 28, male.

S. INDUSTRIAL DESIGNER: Registered Professional Engineer. Extensive background styling consumer products. Proficient in all art media and full knowledge of materials and processes. Can handle all phases from creative design to manufactured product. Desires free-lance or retainer work. Male, age 28.

T. INTERIOR ARCHITECTURAL DESIGNER: Graduate R. I. School of Design, 1955. Architectural background with ability in detailing, rendering, drafting and furniture designing. Desires permanent position with architectural or interior design firm in Boston area. Female, married.

U. POTTER—TEACHER: B.S., Colorado A & M College; B.F.A., M.F.A., College of Ceramics, Alfred University. Desires position teaching at college level. Also trained in sculpture, painting and design. Male, age 28, married.

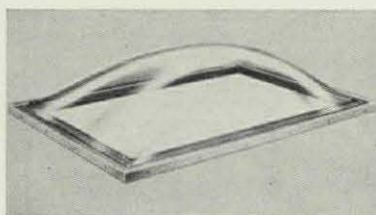
V. PRODUCT DESIGNER: 6 years experience in product design. 4 years with leading glass manufacturer. Desires permanent position with product or industrial design firm or manufacturer. Male, age 35, married. Willing to relocate.

W. TEACHER; SCULPTURE, DESIGN: A.B., M.F.A., Indiana Univ. Many sculptural awards, exhibitions; 8 years experience teaching sculpture and visual design; desires teaching position in sculpture and two and three-dimensional design. Male, age 34, married.

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



(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

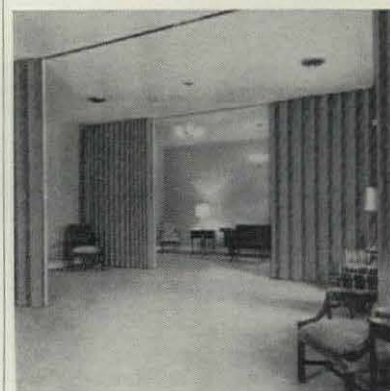
✓ (254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

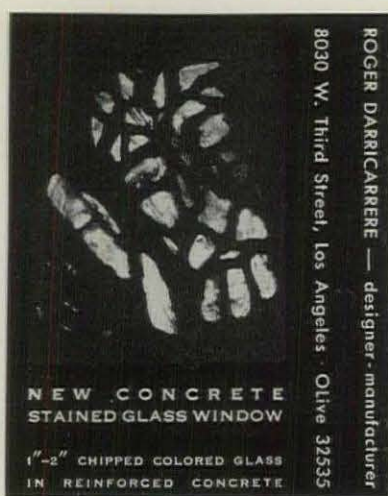
(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.



APPLIANCES

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



NEW CONCRETE
STAINED GLASS WINDOW
1"-2" CHIPPED COLORED GLASS
IN REINFORCED CONCRETE

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Infor-

mation complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

HEATING, AIR CONDITIONING

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

(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; use-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 design 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.

(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.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, 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.

MISCELLANEOUS

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

✓(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, 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.

(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.

(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.)

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminum plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sec-

tions 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; ¾" 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.

SPECIALTIES

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

(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.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagerete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(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.

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

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