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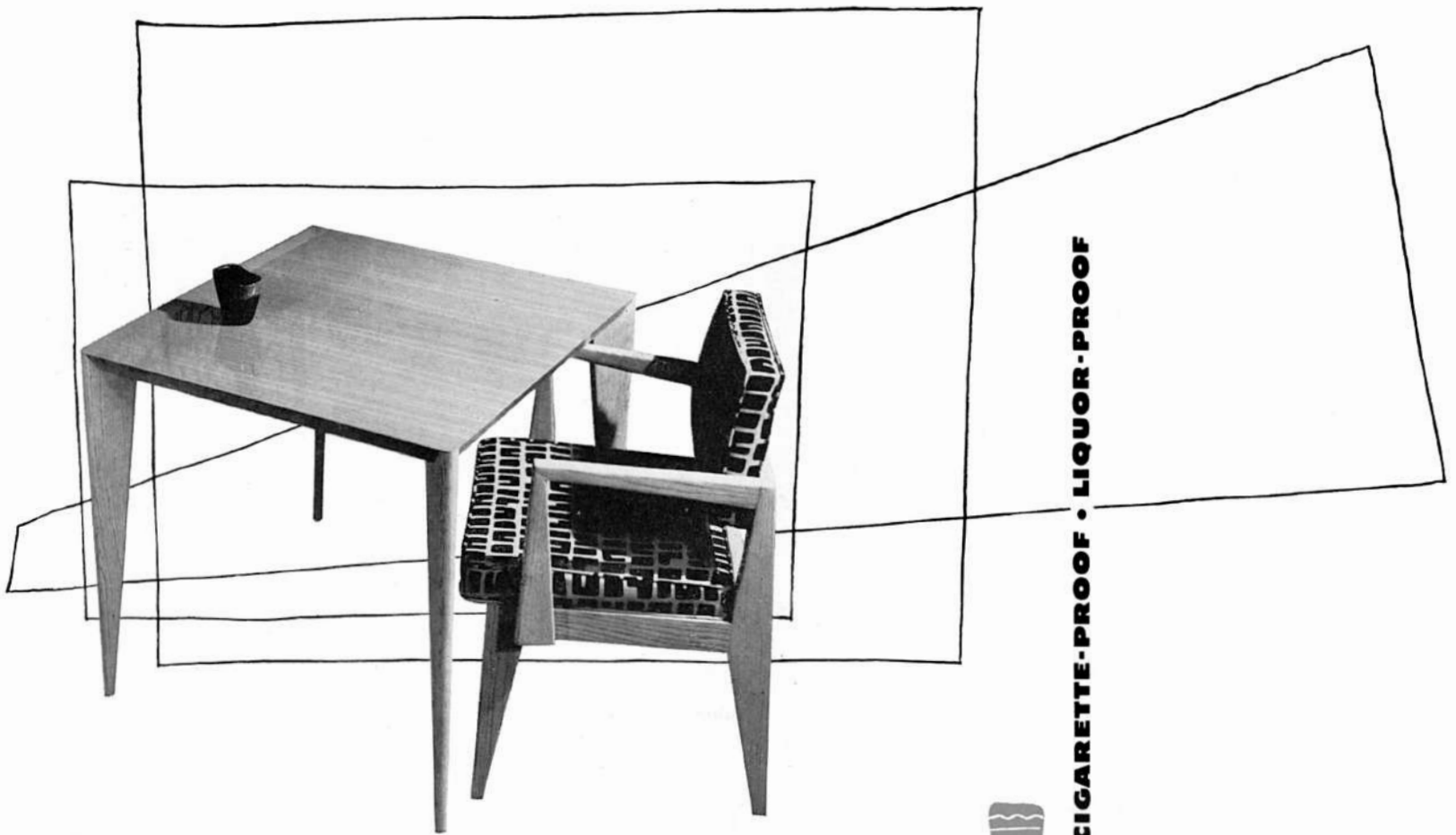
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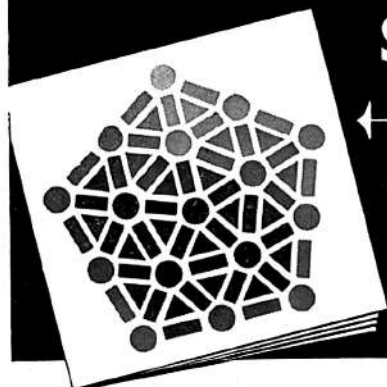


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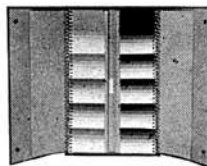
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ART

CLAIRE FALKENSTEIN

SAN FRANCISCO

The Decorative Arts Gallery at the San Francisco Museum of Art has been performing an admirable task in a series of exhibitions concerned with **every-day living**. The shows of highly selected objects have a two-fold aim: to direct the attention of the buyer to the really fine things on the market, and to shake the manufacturer and artist-craftsman into a recognition of the qualities that make for functional satisfaction and esthetic delight in objects of use. All examples have been carefully chosen and handsomely presented by the Decorative Arts Committee working with the museum staff.

The ten members of the Decorative Arts Committee are composed of artists, architects and designers. Serving voluntarily, they have met regularly to decide upon the content and direction of each show. And, though the museum staff as a whole has been brought into play along with the committee, Betty Willis and Robert Church are the two who have been most engaged on this particular museum project.

Five exhibitions covering a period of six months have offered the public available, well designed objects of use executed either by the hands of artist-craftsmen or by the machine. All of the material has been lent by individual artists, local stores or manufacturers. Each exhibition has been the result of consideration by many persons, though one person was held responsible for the general over-all plan. For example, Lou Banks, a Decorative Arts Committee member, directed the installation of **DESIGN IN THE LIVING ROOM**. Themes or motivating ideas, always being present, have given the shows punch and clarity.

The first of the five exhibitions: **DESIGN IN THE KITCHEN** was built around the Thermador oven. Its placement, as focal point in relation to other tools for the preparing and storing of food was of prime concern. The refrigerator, the mixer unit, pressure cookers, the best things on the market in the line of can openers, basters, etc. were all included. Of particular interest was the simple and economically constructed steel counter with the sliding table architecturally incorporated. Rounding out the picture, complete kitchens were presented in architectural renderings by Campbell and Wong, Fred and Lois Langhorst and Clarence Mayhew.

As its organizing theme, the second exhibition of this series: **DESIGN IN THE DINING ROOM**, had three price ranges to meet actual situations in life. The pre-fabricated, "knock-down" furniture by Klas Grabe offered a fresh solution to the low-cost range. While in the medium and high ranges, furniture by George Nelson, Aalto, and Eames rewarded even the casual observer. The food containers and eating tools included beautiful pottery by Frans and Marguerite Wildenhain and Edith Heath in the medium and high levels, and a few good examples of mass produced Franciscan and Santa Anita wares in the low-cost level. The wide variety of glass ware and

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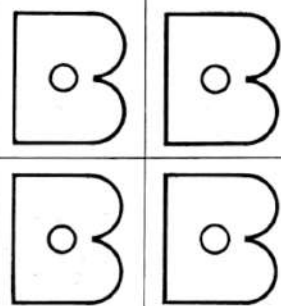
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table settings was augmented by a delightful wood ware by Pres-tini. These latter seemed to echo the sculpture of Elah Hale Hays—a welcome addition. Finally, a model of a dining area by John Yeon of Portland, Oregon, gave added meaning to the show.

The third exhibition: DESIGN IN THE LIVING ROOM, imaginatively interpreted the needs the room should satisfy, then attempted to answer these needs symbolically. It was apparent that the Decorative Arts Committee and the museum staff asked themselves such questions as these to determine the material to be shown: What are the primary requisites of a living room? Where should the emphasis be placed? Betty Willis, relaying their conclusions to me, called attention to five elements required for a quiet retreat (if that is what is desired): cheerful warmth of a fireplace, comfortable chairs, books and good light. She added, however, that the living room could also function as an enclosure to house art treasures, and as a place to listen to music, to look at television, to play games, to serve cocktails and after-dinner coffee.

With all these factors in mind, Lou Banks designed the installation around a free-standing fireplace by Campbell and Wong to express a flexible, open living scheme. The single, vertical television and radio wall unit, the book tree, chairs, coffee table, fabrics and wall paper made a luxurious combination. An arrangement of twenty veneer panels was a happy thought, and gave added richness.

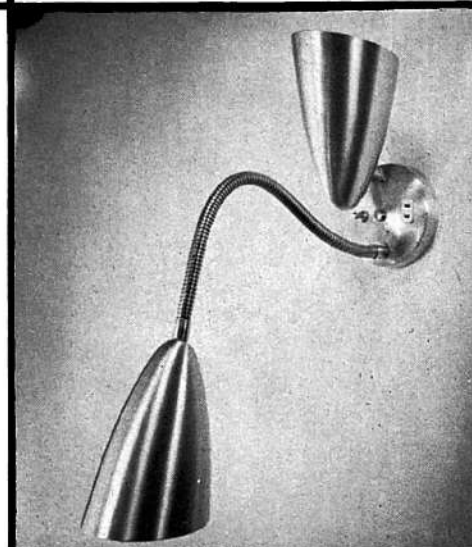
The fourth exhibition: DESIGN IN THE PATIO, climaxed this art-for-living series both in the material shown and in the installation. Accessories to the patio were in the Decorative Art Gallery as usual. However, one of the really exciting happenings ever to occur in the museum was the patio construction in the main entrance gallery. Robert Royston, landscape architect of Eckbo, Royston and Williams, carried an original and daring concept into a three-dimensional reality. A cantilevered shelter of redwood and canvas, an interpenetrating wall supporting sculpture panels and a brick terrace were made into a unit by his sensitive handling of space. In the brochure accompanying the exhibition, Mr Royston insists

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that "like a good house, a good outdoor space is not made by applying a new form to an old idea—" This applies to the use of the material as well as to the design. The cantilevered, curved shelter, held by wire in tension from a triangular base as a single point of anchorage, dramatizes a new structural principle. Another innovation is the garden screen. It may be considered to be a single sculpture with densely interesting points occurring at certain intervals. Florence Alston Swift's concrete and iron panels are encased in the wall to give it these points of intensity.

Among the many accessories to the patio in the Decorative Arts Gallery, the short handled alloy garden tools were especially nice. One could imagine serving salad with them; they were so beautiful. The long, simple ceramic bowl by Harold Riegger, the space cutting metal and canvas Hardoy chair, and the new outdoor red-wood furniture by Eckbo, Royston and Williams contributed significantly to the show.

The fifth and present exhibition: FAR EAST FOLK ARTS, may be considered to be part of this series of shows even though the work covers a span of twenty years or more and is from another culture. Being larger than any of the previous shows of this series, it spills out of the Decorative Arts Gallery, filling the long west gallery as well. Aside from the fact that the objects are from ordinary households where they have been in daily use until recently (and made by anonymous oriental art-artist craftsmen), they relate to contemporary design as an important **form** source. The relationship of these objects of use to our own contemporary ones parallels the relationship of Japanese and Chinese architecture to our contemporary building.

A wholesome impression is gained on viewing the work. Only through the implicit concept, as exemplified by the work, of man being within nature rather than "facing nature" could bowls of such tense, fruit forms come into being. Even the trivial pieces convey a love of nature. Some of the material was bought in China Town in San Francisco, yet much of it came from collectors of oriental objects. Among the generous lenders to the show were George H. Kerr, Rudolph Schaeffer and Winfield Scott Wellington.



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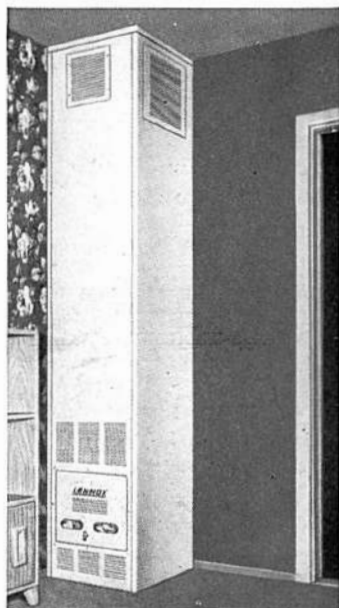
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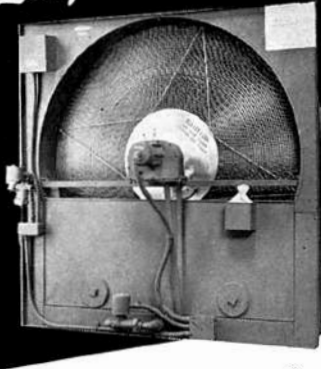
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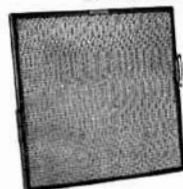
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THE FILM WAY

Nothing creates a greater degree of horror in the Hollywood film producer's breast than the newspaper item which states that an act of juvenile delinquency in a specific case was immediately traceable to the influence of a particular movie, or to motion pictures in general. The youthful culprit's defense, "I seen it in the movies," (inevitably given the widest possible newspaper coverage, and occasional Sunday supplement and national magazine treatment), is likely to create more havoc in Hollywood studios than a ten percent drop in box office revenue. This frequent imputation is the 'bete noire' of the Motion Picture Producers Association, and has resulted in a sizeable literature of its own produced by the Association to refute what it considers an intemperate as well as unprovable allegation. Spokesmen—paid and volunteer, pamphleteers, lecturers and social study experts are periodically called upon to answer the attack; a good share of the Association's budget goes toward fighting this recurrent charge. And for those who have seriously studied the issue, the question is about as academic as it is debatable.

However, a more serious charge, and one of which Hollywood's film makers are not fully aware, and to which the Association has paid scant attention, is the fact that American film makers have failed to assist in the general as well as the specific aims of American education.

If we agree with the noted British educator, Sir Richard Livingstone, that education is "the greatest of all formative forces," a view expressed in his *Education for a World Adrift*, then we are forced to the conclusion, after observing the facts, that our films have not helped "make its (education's) voice heard decisively above the babel of confused crying."

The more serious charge, then, is, first the fact that our films have added to the confusion and to the babel of contradictory ideas and attitudes by presenting on our movie screens what the British educator terms "standards of disintegration;" and, second, the industry's failure to make available to education to any measurable extent the best single means of enlivening the educational process itself.

There will be general agreement that the American film through its own system of values and attitudes—its preoccupation with letting boy get girl; its strict adherence to the sometimes contradictory moral catechism of the Producers Association Code; its concentration on stories of violent action; its perpetuation of some of the myths of American life, its presentation of racial stereotypes, its rooted adherence to plot banalities, its over-simplification of highly complex social, political and moral problems—that through these, American films have made their contribution to standards of disintegration, there is little that can be done effectively about it beyond boycotting those pictures which are offensive.

Producers make those films which will earn a box office profit. Their apparent predilection for triteness is determined by box office graphs which indicate that the public still continues to pay to see triteness. In the words of one producer, "I've been using the same plot year after year for twenty years, and my pictures are still making money. Why should I change?" The point that film audiences have been conditioned into accepting what they get through over fifty years of celluloid spoon feeding escapes most producers. There are no 'letters to the editor' of the newspaper; in fact, correspondence to studio executives is often directed to the fan mail department which obligingly sends the writer a mimeographed hand-out and a pocket-sized photograph of the studio's chief. There is no Federal Communications Commission of radio, which is concerned with the public service and public interest factors of the film industry.

"Self-Regulation" is the by-word of the industry, the phrase which covers the intent and application of the Motion Picture Association's

Production Code. The Code is the industry's direct answer to any form of local or federal censorship, which all observers agree would be abhorrent.

"Paralleling the effort to maintain the highest possible artistic standards, (reads a typical annual report of the Association in reference to the Code and Self-Regulation), is the continuing determined purpose to maintain the highest possible moral standards on the screen. Not in years has the Association been called upon to render judgment on so many difficult and involved stories—film stories which demanded the most careful study in order to bring such entertainment within the provisions of our Production Code . . . Etc. . . ."

But the assiduous interpretation of the Code has done little to affect the essence of content, and, concomitantly, the standards of disintegration to which Sir Richard referred in his classic essay.

Nationalization of the American film industry, a step contemplated in Great Britain, under present circumstances is impossible, and, in general, would be undesirable. Values which all agree are worth creating and holding must come through of their own accord, and as a result of the realization of film makers that it is as easy and as profitable to make honest pictures as it is bad ones.

Although some pressure groups in the United States have been successful in their campaigns to silence the screen on some issues and make it bray on others, there is little that can be done to change the spirit and content of our films beyond the normal influences which consumers can apply at the box office.

But American films can serve in the community of education itself. The case for the alliance of the film studio and the school was succinctly stated in Britain recently by Mr. David Hardman, Parliamentary Secretary to the Ministry of Education, in an address he gave before a gathering of visual aid experts. "We shall be missing," he stated, "the greatest chance we ever had of making education a living thing unless we take full advantage of the new medium of visual aids."

Up to the present Hollywood studios—some of them, that is—have shown a token interest in the educator's problems. Six of the major studios, with annual production budgets of several hundred million, have shown no interest or inclination to spend any of that money in the educational field, and dismiss this fact with the view that "education" is not within their province.

"Certain subjects," Sir Richard Livingstone wrote, "need experience of life for full and fruitful study . . . Our school population has hardly any experience of life; most university students have little more . . . Any subject is studied with more interest and intelligence by those who know something of its subject-matter than by those who do not; and, conversely, that it is not profitable to study theory without some practical experience of the facts to which it relates."

Modern education has failed, the British educator points out, because the techniques and mechanics of modern education have been inadequate or pedantic, unrealistic or antiquated. Motion pictures supply the best answer to that great lack.

The efficacy and efficiency of the film as a teaching medium have been well established and need no extensive exposition here. The documentaries and training films of the Signal Corps, the Air Corps and the Navy during the war are outstanding examples of the educational film brought to its highest level of proficiency. These war-time subjects demonstrate graphically the advantage and superiority of films over textbooks or the classroom lecture. Educators throughout the land recognize the value of audio-visual aids, and the pace to bring 16mm projectors into the classrooms and film libraries into the schools has been accelerated since the end of the war.

Yet, the educational film field needs help, the kind of help which it can get only from experienced, film-conscious and film-knowing studios. Film subjects, the trickling quantity of them which are being made at present, do not fill the demand and lack the quality they ought to have. In Hollywood alone there are some sixty or seventy producers of 16mm educational films, firms which are producing from ten to a hundred subjects a year; supplying them to schools and colleges throughout the land. In an article for the



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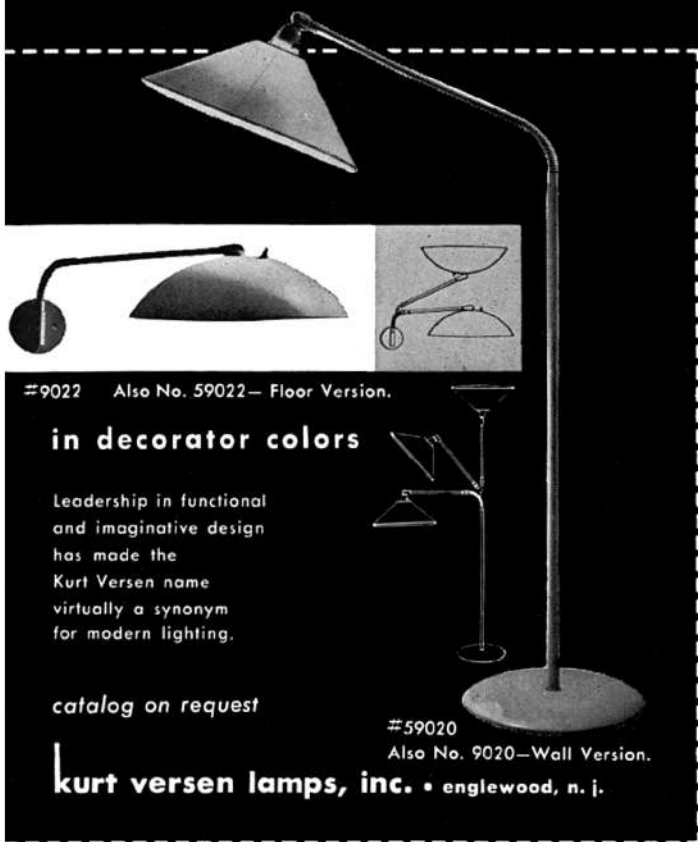
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"Hollywood Quarterly," published by the University of California at Los Angeles, and the Quarterly Associates, screenwriter Charles Palmer, who has worked in both the educational and entertainment fields, writes, "With too few notable exceptions . . . much, maybe most, of the existing so-called 'educational' film is downright bad." Mr. Palmer voices an opinion well known among film craftsmen and educators. It is a fact that many of the 16mm film producers now operating in Hollywood are promoters. In my own knowledge I have seen highly respected educational film producers buy random footage from a camera man, shot with no plan, program or script—to say the least—and then contrived (no other word suits), into what screenwriter Palmer calls the 'so-called educational film.' I know of one film editor who was handed several thousand feet of old silent film footage, most of it out of the fast-moving 'newspaper' movie school, (the abomination of honest newspaper men who resent what Hollywood has done to the profession), and asked to make a 'documentary' on American journalism for school use.

But aside from the presence of film promoters who see the ever-widening educational field as a good thing, are the well-intentioned craftsmen who are a little short on pedagogy; and, conversely, the educators who are more than a little short on their cinematics. A happy union of the two, the capable technician and the progressive-minded educator, is all too rare.

In some respects the educator who looks down his pince-nez glasses at films as a medium of instruction is about as bad, is as bad as the capable technician who wants no part of the educational field. The educator has been taken in by the entertainment world's insistence that it creates nothing but "entertainment." Actually the word is a misnomer. The most escapist of all films is propaganda for something; even for love, as Producer Walter Wanger once stated. In the most unsittable western ever made, the producer of what the trade calls an "oater," has created in even a distant sense a moment of our frontier history. An Esther Williams "filmusical" is, for those who want to look for it, seven seconds worth of instruction on how to swim under water.

"To separate motion pictures," F. Dean McClusky, Lecturer in Education at the University of California, and Head of the Audio-Visual Instruction Department, wrote in an article, "The Nature of the Educational Film," "into two classifications: those which entertain; and those which educate—is not paralleled in the teaching of literature and drama in the schools. Many novels and plays which were written in the first instance to entertain are used in schools for highly desirable educational purposes. The novels of Charles Dickens and the plays of Shakespeare were not written as school textbooks, but no one would question their educative value in the study of English literature."

Not all films produced for entertainment are suitable for education. But Ralph Jester, a technical expert and advisor to Cecil B. DeMille, was assigned by Paramount Studios some years ago to study and then edit some of DeMille's old pictures into one and two reel historical subjects. So pictures like "The Crusades" and "Union Pacific" were cut down, seven or seven and a half reels of plot, subterfuge and chicanery were tossed out, and Paramount had a program of worthwhile educational shorts.

The grammar of the motion picture—"dissolves," "fades," "yipes," "cuts" and other optical effects were invented by D. W. Griffith and others to answer the narrative needs of the new medium. The entertainment film through the years has refined these techniques. The educational film with rare exceptions tells its story in a series of straight cuts, without narrative subtlety or appeal. By rejecting the entertainment film technique almost as a whole, and because of the planless nature of the educational film field as a whole,

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modern education is by-passing or ignoring the best means of improving and extending its own educative program. Shortly after my return from Germany in 1946 as Film Officer for Berlin, I was invited to participate in a seminar on the use of American educational films in the re-education and re-orientation of German youth.

"How effective have some of our films been?" a noted educational film producer, a man who had turned out a number of films which had been distributed by the Education Branch and the Information Control Division in occupied Germany, asked.

"The educational films which you have been sending us," an educator just back from Munich told the gathering, "have been teaching young Germans many things. But none of them, unfortunately, were designed to teach them how to live."

MUSIC

PETER YATES

In hearing the newly recorded symphonies by J. C. Bach and Christian Cannabich, the little suite by father Leopold Mozart, one is slightly but not seriously aware of what C. M. Girdlestone is talking about when he says in his book on Mozart's Piano Concertos that nearly everything in Mozart's music was already present in the works of his contemporaries. What, apart from the light and charming formalities that Mozart borrowed from his time and graced in art to adorn his heroes and his villains, is actually to be found in the works of his contemporaries? By no stretch of his gentle, conventional imagination could Christian Cannabich have shaped an entire movement as a rhythmed melody, quite unlike the recurring big theme tunes of Tchaikovsky, the portrait of his daughter Rosa that is the central movement of Mozart's happiest piano daughter Rosa that is the central movement of Mozart's happiest piano sonata, in B flat (K. 309). The dramatist, the lyricist, the artist who uses these means personally by the miraculous mastery of phrase and timing, that is the Mozart for whom conventional figures and practices, accidents of circumstance depending upon the epoch of style into which one has been born, are trivia until he has made them his own. Making them his own he has made them everyone's; they are no longer accidents of circumstance; the epoch survives in them. The best one can say nowadays of Christian Cannabich as a composer is that he was a good composer for his time, as one may soon say it of Prokofiev. The best that one can say of him historically, because it is the best we know of him, is that he was a kindly and considerate friend to Mozart.

The continuous talk of genius that is the chief theme of this column reduces us often to impotence, to adjectives and epithets. Genius, after all, demonstrates itself in action, not in our opinion of it. Genius is a very relative quality but absolute. The presence of it, however slight, makes all the difference. We saw this happen the other evening at the last concert of another trivial Hollywood Bowl season. Trivial, not because there were no good things during the season but because, as my piano tuner remarked in the language of economics, bad money has driven out the good. Why was I there? My piano tuner, who is to other piano tuners what Jeeves is to other gentlemen's gentlemen, took me. I sat in his box.

Koussevitzky conducted. Heard by means of radio or phonograph records, music conducted by Koussevitzky has its severe limitations. Most of us are aware of them. But Koussevitzky making the most of the meagre rehearsal time and of the Los Angeles musicians' starved need for leadership was something else again. The vari-

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ous conductors of a disorganized summer have given the hastily formed orchestra the best they could offer in the conditions; the musicians have done the best they could to work with them. Koussevitzky gave them bread and wine and was repaid in the riches of the spirit. Nothing less than a touch of genius could lift the fogging banality of the program: Prokofieff's Classic Symphony, Rachmaninoff's Second Piano Concerto complete with Artur Schnabel in his well-advertised movie role, the Tchaikovsky Fourth. I might add that throughout the entire Concerto, which he played as well as he can still play this sort of music, Rubinstein swatted not a fly until the last measure of the last movement, when the urge to do it just once could no longer be resisted.

Should I try to describe the playing? The fleetness, the delicacy, the timing of the Prokofieff symphony, one of the three works, or possibly four, counting the March which Rubinstein poured out with full orchestral resonance for his second encore, that may recall this composer's name to future generations; the reverent restraint of the orchestra, the calm shaping of each melody in the concerto, so that instead of an abused, hackneyed monster it became a memorial of all that is usually overlooked in the current vogue of Rachmaninoff; the—eloquence is not the word, titanic is quite wrong for it. Beauty and loveliness convey nothing of it, dramatic is a misnomer—the orchestral show-business of the Tchaikovsky symphony hit the mark. A Tchaikovsky symphony well played is like a big-league game of the emotions, adding up to nothing more than the excitement of being there to see it happen: but all there. Nothing is lost in the trickiness of the pitching, and every time the ball is hit it is expected to go over the fence. But the pitcher has to be good, and the ball has to go clean over the fence; otherwise the effect is as fuzzy and constricted as a baseball game on television.

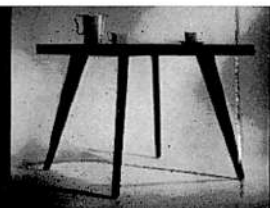
All this the orchestra accomplished and more, loving every minute of it. This is what the union can't legislate into the rule-books, that a musician should not only be paid for working at his job but should be given every artist's chance to love it. So at the end of the symphony, while the audience, packing up its blankets and trying to beat the remainder of the crowd to the exits, was also pausing to applaud, the orchestra suddenly came to life like a stage-full of Kinsey-starved human beings.

Somebody jumped up at the back of the orchestra and, when Koussevitzky returned to the stage, conducted the brass players in a *tusch*—that little fanfare of devotion that is an orchestra's formal tribute to a conductor whom it admires beyond applause. Out came a wreath the size of a cartwheel: I can't recall ever having seen one before on an American concert stage. And then the orchestra members shouted and beat their instruments and stamped their feet like crazy. We particularly watched how the concertmaster beat his feet. That is what genius means, and you can't have it when you want it, and you can't have it by being propped up on a podium and being paid to wave a stick.

One of the supreme living dancers, Carmelita Maracci, has her home here; but her fame lives in New York. When she danced last spring at Royce Hall on the UCLA campus the hall was packed, but the critics had to be downtown at the Philharmonic Auditorium for some routine business. Don't blame the critics. Blame the conditions, the inertia, which keep the newspaper proprietors from increasing their cultural staff in proportion with the growing self-made cultural activity of this immense small town. The goodwill of the Los Angeles music and art critics, human, overdriven, and cantankerous as they can't help being sometimes—myself by no

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means the least in that respect—has contributed as much as any other factor to our homemade cultural growth. When Maracci danced at the Redlands Bowl this summer, an audience of four thousand, packing the seats and spread out on the banks, was spellbound to silence by a program that would have been serious business to the most intensively cultivated dance specialists of New York or Paris. Los Angeles has the artists, the genius, but who in Los Angeles does anything to find them or bring the genius to the public, unless the artists themselves pay the freight?

The appalling spectacle of the concert and recital announcements in the music section of the major New York newspapers every Sunday during the season has not yet been reproduced here. For a great part of the public such a spectacle represents culture at its zenith: I see it as a choked pool of trout perishing in a dry season. These riches need to be spread out over the entire continent. Culture is the part of life no one needs until he has it. Then instead of planting culture in his own back garden, he goes to the market to buy more of it. He will pay for it to the limit of his income and often beyond. He will insist that the moneybags of the community should provide culture for him. But symphony and opera can degenerate rapidly to bread and circuses. The market may become a supermarket; it may contain anything the mind and the appetites can want. To keep his capital investment fluid the proprietor must hang out banners and play up the cut rate, or hang out more banners and proclaim the merits of his high-priced, exclusive stock. All that remains of culture is the lure of the market. The only enduring worth of any community culture must be measured by the quality of the genius it produces. Genius is seldom self-evident until it has reached maturity. By that time it bears the marks of the culture that has produced it. American genius of the older generations, with the brief exception of the glowing American Athens at Concord, Massachusetts, has been driven into itself, concentrated upon itself, until it breaks out in a transcendental prophecy and vision, an unworldliness and innocence aware of sin but not of sophistication. This character of the American genius has not changed, but it is choked and confused now in the midst of any amount of unsure talent brought to market. Talent which can be controlled and directed from without is more marketable than genius. It's easy to rise in the talent business, if you put your mind to it and give it all your energy; but rising by these means doesn't make for individual genius. As I look around I see the most gifted thwarting themselves or held back, unable to accommodate their great gifts to the talent market. Something will come from them, but it will not be the mounting experience that it might have been, the steady growing from mannerism to maturity and through maturity to fulfillment that distinguishes the great, brief cultural periods. Culture is the opportunity society offers to genius. It is the social appetite for genius. And it is always at war with the ways of the world.

The great Mannheim orchestra perished, because for all the urging of Christian Cannabich it would not hire Mozart to compose for it and conduct it. The Paris orchestras boasted about their unison attack, the *grand coup d'archet*; but they did not employ Mozart and perished. In London soon afterwards an impresario earned an enduring place in history by inviting Haydn to compose and to conduct the dozen symphonies that to this day are known by the impresario's name. Not long afterwards the London Philharmonic won like glory by commissioning and patiently waiting to receive Beethoven's Ninth Symphony. Long after his reputation as a conductor, the name of Koussevitzky will thrive most loftily as that of the man who commissioned memorable works by such composers as Scriabin, Bartok, Roy Harris, Benjamin Britten—to mention only a few. Rubinstein formerly and more recently Andor Foldes have helped themselves to reputation by commissioning young, unknown, mediocre, and well-established composers to write piano works for them.

Culture cannot be bought and paid for or arranged by backstage intrigue; it has to be earned by creative energy and imagination. Every man has his touch of genius. If he cannot use it to be a creative artist, thinker, builder, technician in his own right, he can dedicate himself with energy and imagination to finding and furthering the works of those who are more gifted and through that fulfillment receive, not gratitude which must never be expected, the reward of the single talent well invested.

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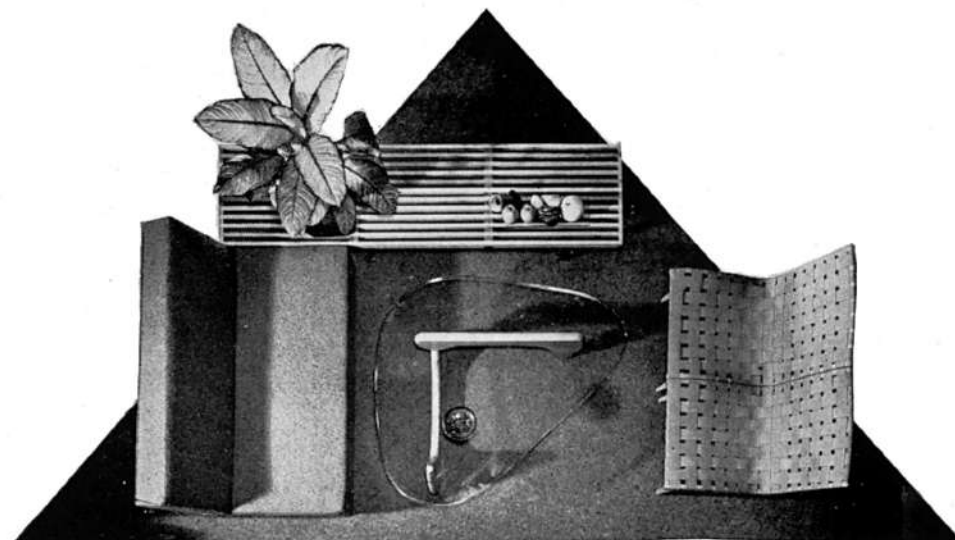
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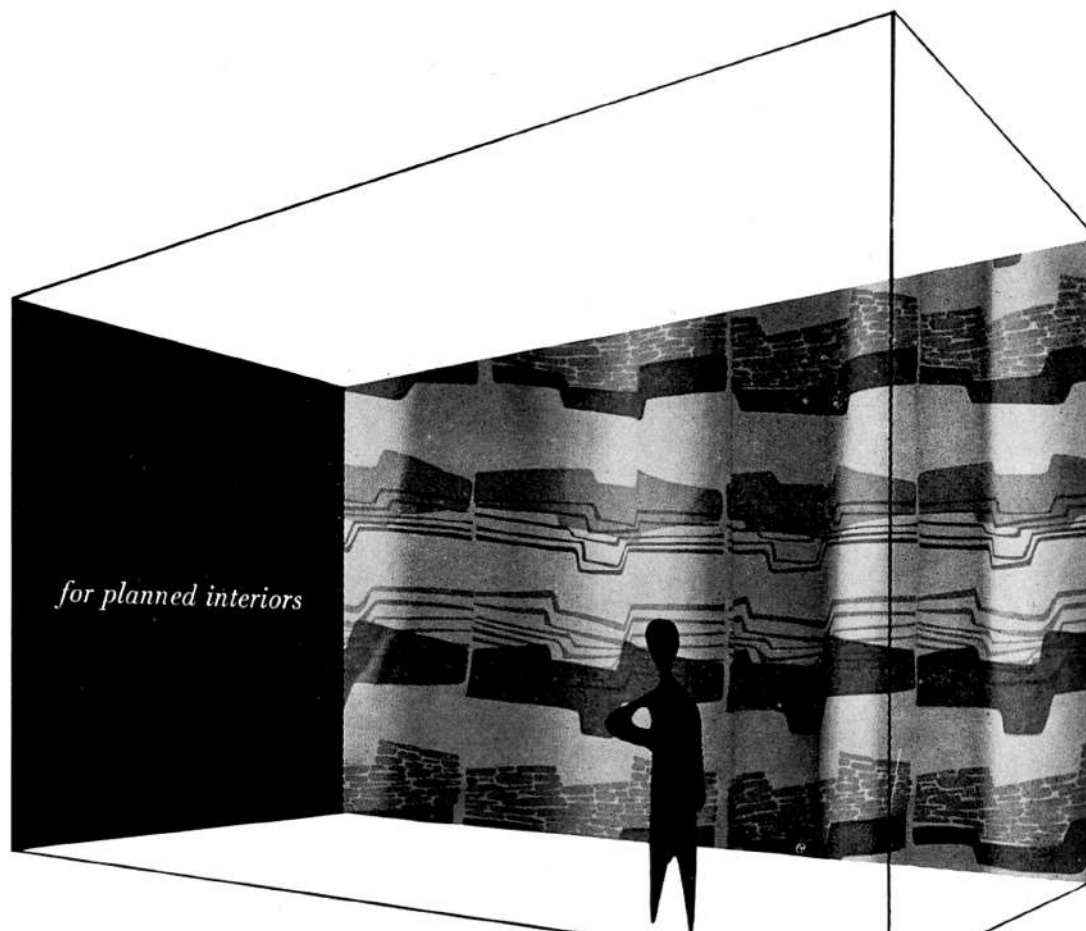
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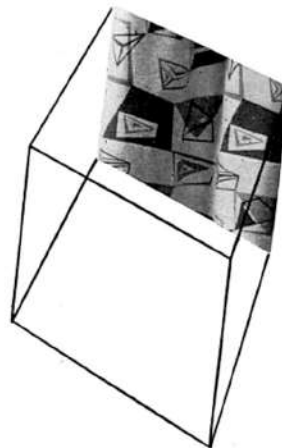
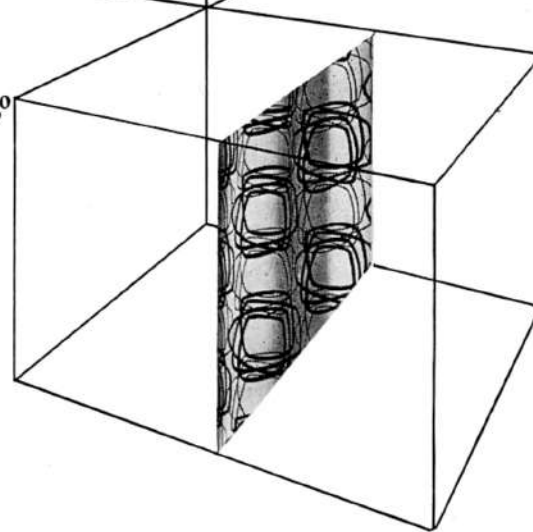
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Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, now therefore, The General Assembly,

Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3

Everyone has the right to life, liberty and the security of person.

Article 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6

Everyone has the right to recognition everywhere as a person before the law.

Article 7

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11

1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

2. No one shall be held guilty of any penal offense on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13

1. Everyone has the right to freedom of movement and residence within the borders of each state.

2. Everyone has the right to leave any country, including his own, and to return to his country.

Article 14

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.

2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15

1. Everyone has the right to a nationality.

2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to

(continued on page 41)

From left to right:
Moderator: Sidney Peterson
Douglas MacAgy
Alfred Frankenstein
Gregory Bateson



photograph: William Heick

THE ILLUSIONISM AND TROMPE L'OEIL

The recent Illusionism and Trompe L'Oeil (fool the eye) exhibition of paintings at the California Palace of the Legion of Honor in San Francisco presented a well illustrated idea. Dr. Jermyne MacAgy, curator of the museum, conceived the idea and designed the impressive installation which, in itself, was a work of art. Ranging through six centuries, from the 15th into the 20th, the exhibition consisted of reproductions of murals—a section of Raphael's Parnassus fresco in the Vatican in the trompe l'oeil tradition—of illuminated manuscripts, of three-dimensional peep-shows, of paintings on various materials, of collages.

The definition and content of the show were conveyed succinctly by the titles of the essays in the catalog prepared for the exhibition: "The Advance of the Object," Jermyne MacAgy; "Entirely With the Brush and With the Naked Eye," Alfred Frankenstein; "Phantasy in Fact," Douglas MacAgy. In the foreword to the catalog, Mr. Thomas Howe, director of the California Palace of the Legion of Honor, refers to this kind of painting as an "applied science to be taught by the academic rules laid down centuries ago." And the rules were derived from the laws of perspective, *chiaroscuro*, foreshortening and careful rendering of detail.

From the time of the Renaissance, one witnesses the maturing of this attitude toward painting in western culture. Illusionism in painting, as represented by the Italian, French and Flemish schools, was progressive at first in its exemplification of life as then lived. As time passed, the represented object pushed steadily to and beyond the picture plane and finally into the observer's space. Country after country entered the tradition. The 17th century brought in the Dutch, English, and Spanish schools, while the 19th century saw America as an associate. Collage in the 20th century, giving the observer the object itself, has established the limits of the tradition of imitating natural phenomena.

It is important to point out that the idea illustrated by the exhibition was not an academic survey of a painting tradition. The character of the show was iconoclastic, and it gathered evidence to prove the necessity for birth of the new. The historical analysis indicates that there has been an inevitable and persistent motion of the represented object in art-form toward its own destruction. It presented an answer to those who would say: "I want a speaking likeness"—or, "It's just like the real thing"—or, "What does it represent?" Implicit in the wind-up of this painting tradition, the way has been paved for those artists engaged at the "growing edge" of painting. Life has challenged the over-rational, the rigid, and the bisymmetrical. The mechanical is being replaced by the organic. We look toward both mass and field as carriers of energy. Because of the 20th century motion concepts, process and metamorphosis are basic in today's expression. And trompe l'oeil is relegated to a position of secondary or of no importance.

The Trompe L'Oeil show presented ideas which led to the conclusion that our time is not a period of consolidation, but instead a point of departure toward creating a synthesis that would be abreast of the findings, the feelings and the emotional needs of our era.

Individual discussions concerning the exhibition of Illusionism and Trompe L'Oeil finally resolved into an open forum in the Theater of the California Palace of the Legion of Honor. The panel consisted of Gregory Bateson, cultural anthropologist; Alfred Frankenstein, art editor of the San Francisco Chronicle; Douglas MacAgy, director of the California School of Fine Arts; and Sidney Peterson, faculty of the California School of Fine Arts, as moderator.

The paintings on the stage to be discussed particularly were: "Still Life," Zurbaran; "The Bottle of Suze," Picasso; "The Fair Captive," Magritte; "Collage with Squares Arranged According to the Laws of Chance," Arp; and, "Card Rack," Peto. Following are excerpts from the forum discussion:

MODERATOR: The examples of the show of trompe l'oeil or illusion in painting, or the deceit and the illusion of visual reality, are confined to recent centuries. Because the works upstairs belong to our western culture, these questions come to mind: To what extent is the passionate concern with mimicry characteristic of our culture? Does it exist in other cultures? Dr. MacAgy tells us that with the advance of the object through the picture plane, the rules of perspective were evaded. In the Renaissance everyone "went in" for perspective or the uni-ocular view of the world. For example, if one eye is closed, one sees pictures everywhere as they were painted in the Renaissance. Hold up two fingers about a foot apart and in front of your eyes and look with just one eye. You will see a picture foreshortened according to the rules of perspective. If you look with both eyes, focus on the near finger; move the other hand up close to that finger to provide a background. In the process of doing this you have reduced the history of the development of trompe l'oeil, in so far as it is concerned with the advance of the object, to a gesture.

This limited illusion made it impossible to produce the kind of depth to be obtained by transferring double images to the back of our heads. So, why are we interested in this sort of thing? Has it any relation to what is being done today and if so, how and why? Mr. Bateson, as a cultural anthropologist, how would you account for this western obsession with mimicry on the one hand and our apparently renewed interest in the concern at the moment?

BATESON: I think it is true to say that there is very little that we would call trompe l'oeil outside occidental culture. Even here much of the talk about attempting detailed accuracy is "swanking," for the detailed accuracy was really secondary compared to the deeper significance of what they were doing.

MODERATOR: In other words, we have not been concerned with

the object represented, rather our concern has been for the illusion of the picture as an object.

BATESON: Yes. I don't think that Harnett ever really looked with an inquiring eye at a rabbit. If you look at his rabbits, you find that they really haven't any skeletons inside them.

MODERATOR: This question has to do with the painter's awareness that he was producing still life, nature morte. He was reproducing inanimate objects with the exception of cadavers. He would be embarrassed even by the cadaver of a rabbit.

BATESON: I think people who paint species of cadavers always let their curiosity carry them a bit. Isn't that why the cadaver is cut out from the category of still life?

MACAGY: It's a form of curiosity, as an interest in death, but it seems to me that there is an emotional tone.

BATESON: In death or in anatomy?

MACAGY: Surrounding such curiosity.

BATESON: I should say that curiosity, if present, excluded the pictures from our category of *trompe l'oeil*.

MACAGY: I am going to argue against that.

BATESON: On the other hand, I think that the point of death in a more general sense is characteristic. The fact that, with the possible exception of one or two, these pictures are without movement. Illusions of static three-dimensionality we count in our category of *trompe l'oeil*.

MACAGY: In relation to that would you say that curiosity cannot be present with respect to a static concept of representation?

BATESON: Surely not.

FRANKENSTEIN: Mr. Bateson, aren't you saying, actually, that these paintings are works of art which employ motifs for artistic ends?

BATESON: I simply made a negative point.

MACAGY: I wonder if you could give an example, Mr. Bateson, of an art form in which you do find concern with mobility, with life?

BATESON: In this exhibit, the middle piece of the triptych, in which the two panels of the *Mabuse* are *trompe l'oeil* and totally static, while the little Holy Family in the middle is relatively alive.

MACAGY: What gives it its life?

MODERATOR: Communication doesn't often occur in a direct way. In Zoology we learn that the chief characteristic of life is death.

BATESON: The chief characteristic of life is a movement toward death.

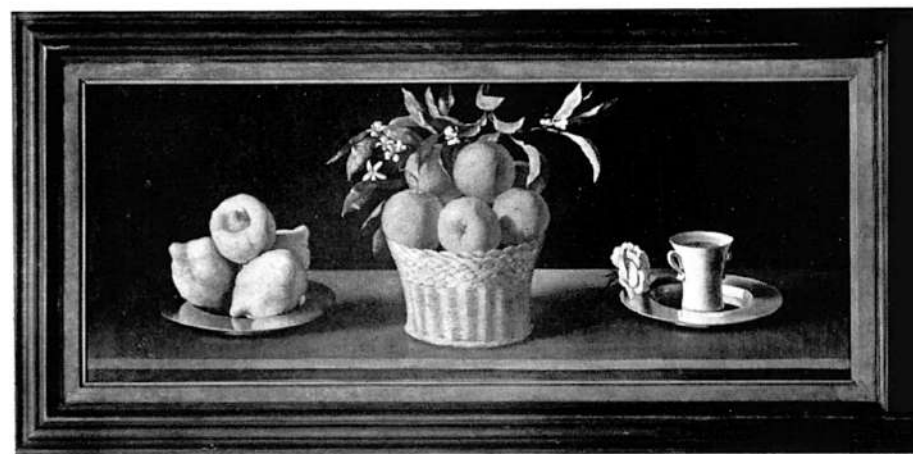
MACAGY: I should like to go back to the term "curiosity." Did we not agree that there might be such a thing as curiosity about life evidenced in *trompe l'oeil* painting? And that there may be other implications present than scientific curiosity? I think other implications present in *trompe l'oeil* painting are these: First, as twentieth century beings, our curiosity is aroused by the show itself. Alfred North Whitehead points out, in discussing the basic assumptions by which we live, that "assumptions may appear so obvious that people do not know what they are assuming because no other way of putting things has ever occurred to them." This show, I believe, allows us to get outside our assumptions, to some degree, and to investigate their nature and perhaps to open our eyes to other possibilities. The chief virtue of this show is its stimulus to self-questioning. In posing questions, we may establish another frame within which a philosophy appropriate to our lives may be plotted. In terms of our curiosity, I think we might encounter a whole list of questions. For example, does art perform the same function for different peoples at different times? Must we expect the same experience from every work of art? What is the basis of this understanding? Must a visual work of art always involve a relationship of some kind to the representation of the

so-called "outside" world of nature with which Renaissance culture seems to have identified "reality?" Does pictorial order (symmetry, etc.) correspond to order in personality? Does the overt stress on "unity," as demonstrated in conventions as those of symmetry and those of perspective etc., unify our temperament when we apprehend it in a picture? Is pictorial unity a symbol of human desire for unity of intellect and emotion, and is this desire satisfied by the symbol? Are we convinced that these complex attitudes of our minds, which in both thought and action often seem so contradictory, may be reconciled by some form of unity that would sustain us through life in relation to ourselves as individuals and as social beings? Or is it possible that our attitudes may function on irreconcilable levels in relation to which art may act in ways which need not call up the idea of "unity?" It seems to me that all these questions come to our minds through an investigation of the exhibition as a whole. Also, the painters of these pictures had their own questions—the paintings are evidence of questions. To be sure, many of the questions were not consciously formulated.

BATESON: I agree that we express curiosity in going to the exhibit . . . But now, what questions were in Harnett's mind?

FRANKENSTEIN: The questions in the mind of that particular painter are relatively simple, it seems to me. They are, first of all, questions of virtuosity, questions of delight in the ability to represent meticulously, accurately, and quickly. Though he was not favorably regarded by all the critics of his time, the one or two favorable opinions expressed applauded him by saying "his brass is brass, his wood is wood." There was a fascination in his own time with the purely virtuoso side of the thing, in its representation. Besides this, there is a curious symbolism in the objects themselves. The disassociation of objects from everyday life evoke mystery. Then there is a considerable interest shown in the objects simply as shapes.

MACAGY: I agree altogether with you, Mr. Frankenstein, on the common garden variety of interpretation of these things. However, the whole tradition as represented by five odd centuries has deeper implications. You might return to the basic assumptions to which Whitehead referred and find implicit faiths. The way of perception involves a faith. Mr. Bateson mentioned the static character of these works. One may qualify that statement in relation to a type of perception which



might be called "a tactile-muscular" type of space intuition. William Ivins contrasts this with the "visual" type. The Renaissance tradition, into which these *trompe l'oeil* paintings fit, is based primarily upon the tactile-muscular type of perception. I believe that the tradition of the tactile-muscular, which began in ancient Greece, had a strong influence on the patterns of our thought—discontinuously as far as the Middle Ages are concerned—more or less up to our present time. However, I



Card Rack With Oval Portrait of Abraham Lincoln, JOHN FREDERICK PETO.

believe that some painting today is no longer operating within the tactile-muscular tradition, but is operating within the visual tradition, or beginning to operate within it. And the visual tradition inevitably refers to a system of ideas which involves flux and constant movement, involves attitudes which are expressed scientifically in some of the works of physicists today. In other words, it seems to me that Harnett implied a type of perception which in turn was a symbol of an outlook which does not apply to us today, but which did apply in relation to this long sequence of paintings illustrated upstairs.

BATESON: You would say that the trompe l'oeil artist is excited about introducing tactile-muscular dimensions into his painting in the way we are excited with introducing, say, kinesthetic movement considerations into painting?

MODERATOR: Rather, excited by the values derived from that . . .

BATESON: I would agree with the word "tactile" much more than with the word "muscular."

MACAGY: So let's fix it at tactile. Will you then call tactility a characteristic of this static concept, in trompe l'oeil painting?

BATESON: Yes, I think I would have to.

MODERATOR: I wish to return matters to the beginning with the question that was tossed to Dr. Bateson and the object of which was somehow lost in the shuffle. I mean the general problem of cultural preoccupation, over a very long period of time in the western world, with the question of mimicry and realistic representation in art, and our apparent renewed interest and concern with such a problem at this time is esthetic history.

BATESON: You mean, if I refuse to answer the question "Why do we go in for representation," won't I at least answer the question, "Why do other cultures have taboos on representation." Taboos on representation in other cultures derive from, I imagine, the exaggerated notion that the represented object is the object. The notion about the broken mirror is similar: Your image is broken and, therefore, magically, you. Going back, our own preoccupation with representation as related somehow to the Aristotelian theme runs through the culture, of the separation of form and object, form and substance. Probably no other culture in the world has such an idea.

MODERATOR: Representation of objects would act as an orientation toward the world? Affirming for us the substantial existence of objects?

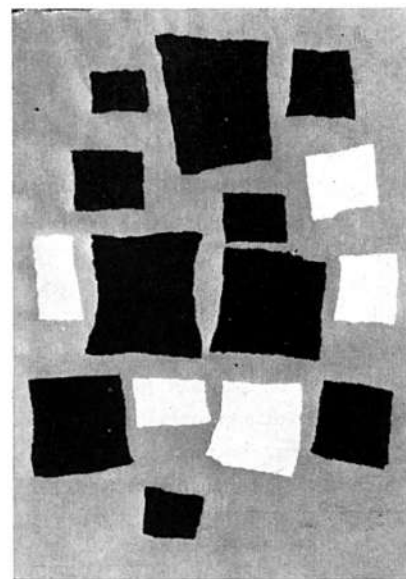
BATESON: Control also enters here. For example, you might find that in representing your physical environment you gain control over it.

MODERATOR: Isn't there here also the question of the control over the object in an approved way, a social consideration?

MACAGY: The collective function is very relevant to this form of painting. The painters have been performing acts in the form of their paintings which are a kind of catalyst of the many private responses to reality that we have as individuals. The many cases of individual forms of painting today may be

contrasted to this. I think that this collective function which painting had then was a necessity for communal life, and, therefore, that art contributed to a common illusion about objective reality. Art and the objective world in time approached identification.

However, by a series of experiments at the Hanover Institute near Dartmouth, it has been demonstrated that there is little relationship between the sensations which we experience and the external object from which the stimulus to our senses has come. What we commonly call a real object is in fact what our past experiences make of the external stimuli which the external object presents to us. It follows therefore, a given object is not perceived as quite the same thing by any two people. Everyone interprets sensory impressions in accordance with his unique history of experiences. Three conclusions are pertinent to this discussion: 1. That, since the objects we perceive do not correspond exactly with the stimuli presented by external events to our senses out of which they are partly built in our minds, the objective world is in some degree illusory. 2. The reality of perceived objects is relative to the individual temperament. 3. Past experience conditions the nature of perceived reality. Now, I think that those points might be applied to this subject in this way: 1. In spite of the enormous faith that seems to have been placed in the rational, mathematical science of perspective projection throughout the history of this particular tradition, the artist has modified according to what he knows intellectually to be the case. The Zurbaran is a modification of a rational principle in terms of the validity which is felt to exist by the artist, and perhaps by the spectator, in the shape of an object as he knows it, not as he sees it from a fixed view-point. I think that the development of representational art, as we see it in this show and as this



Collage with Squares Arranged According to the Law of Chance, JEAN ARP, 1916-17. Museum of Modern Art Collection.

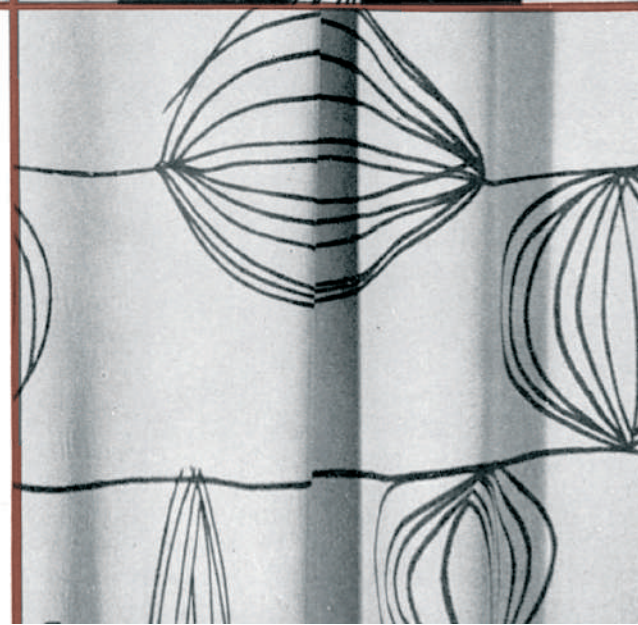
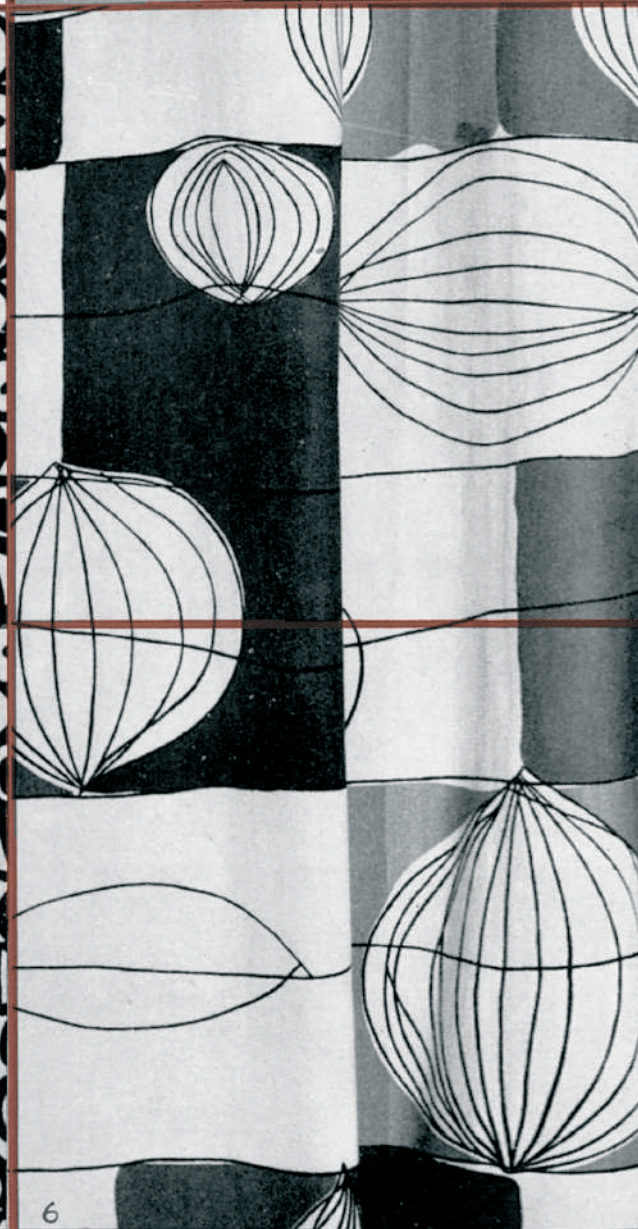
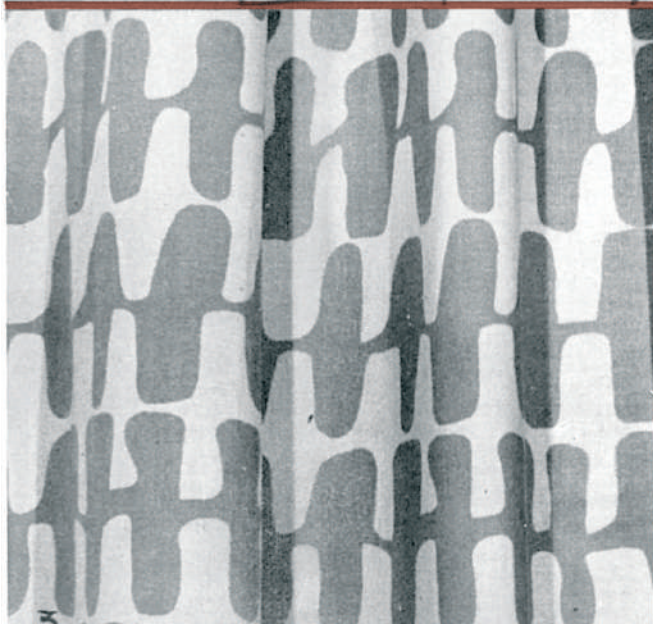
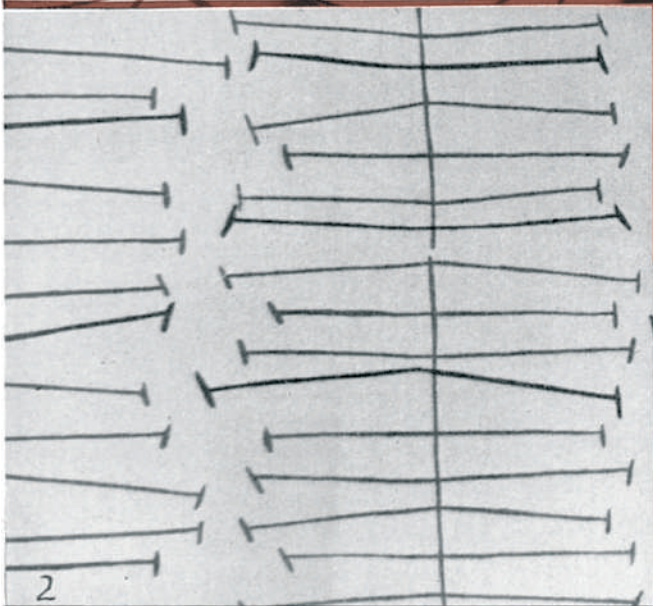
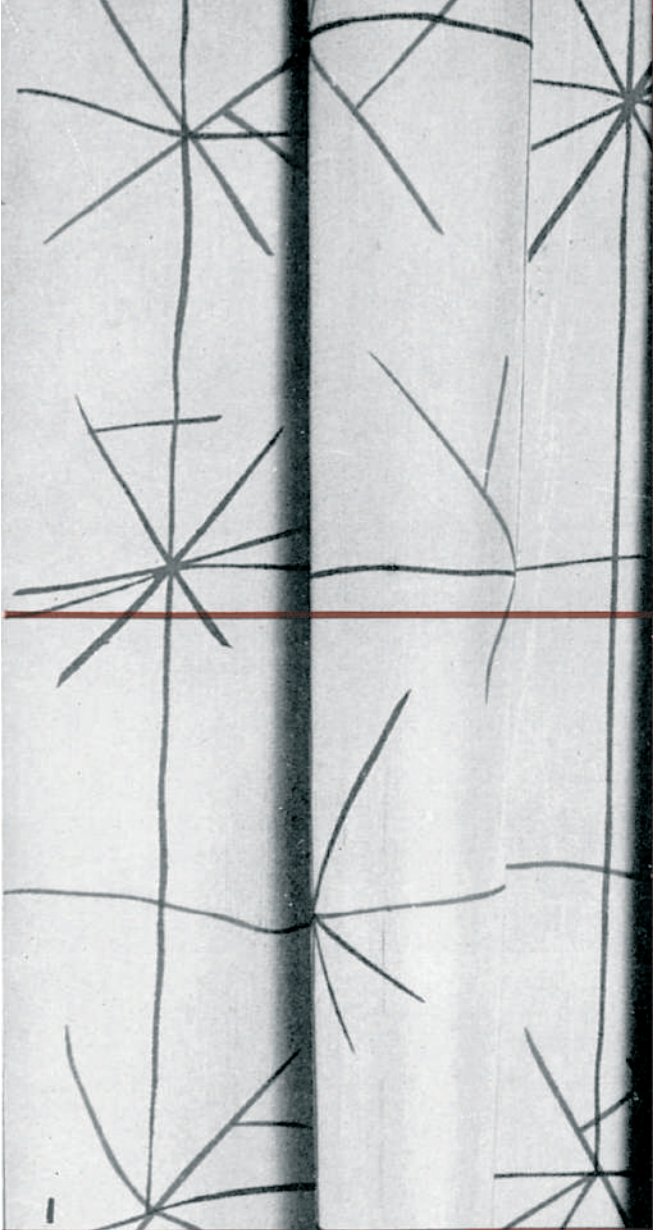
show illustrates the whole Renaissance development, may be seen as a succession of compromises between advancing intellectual beliefs, such as perspective projection and the nature of the world.

The Hanover experiments indicated that the world of appearances is to some degree illusory—and painting we know is illusory. The identification of one illusion with the other could easily lead into the introduction of actual objects on the surface of the picture.

MODERATOR: When you reach the point where you conceive of a painting as an illusion of an illusion it is necessary to reintroduce the actual object. For example, if Magritte here, could have possibly splashed some water on the center of his canvas in order to fairly captivate the sea (continued on page 42)

fabrics

The printed fabrics developed by Design Unit of New York reflect a strong desire to make decorative fabrics an integral part of an architectural effect, either as all-over texture, playful linear patterns or bold accents of cheerful color. Materials for these patterns include natural linen, a flat opaque background of good neutral color, and a raw silk which is translucent and light for draperies. Both materials have inherent beauty and textural interest and harmonize with interior surfaces such as natural wood, stone or brick.



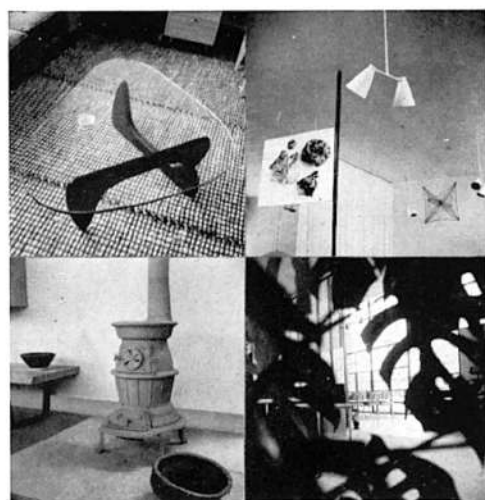
In creating exclusive patterns for specific interiors, special attention is on the use of the room, the space to be defined or part of the room to be emphasized. Standard patterns vary in size and type to accommodate varying interior needs. These patterns are never naturalistic, but are based on a strong feeling that nature should provide a major source of inspiration in design.

- | | |
|--------------------|------------------------|
| 1. starry pines | 5. flight |
| 2. jack straws | 6. carnival |
| 3. primitive forms | 7. lantern |
| 4. barrel heads | —photos: melton-pippin |



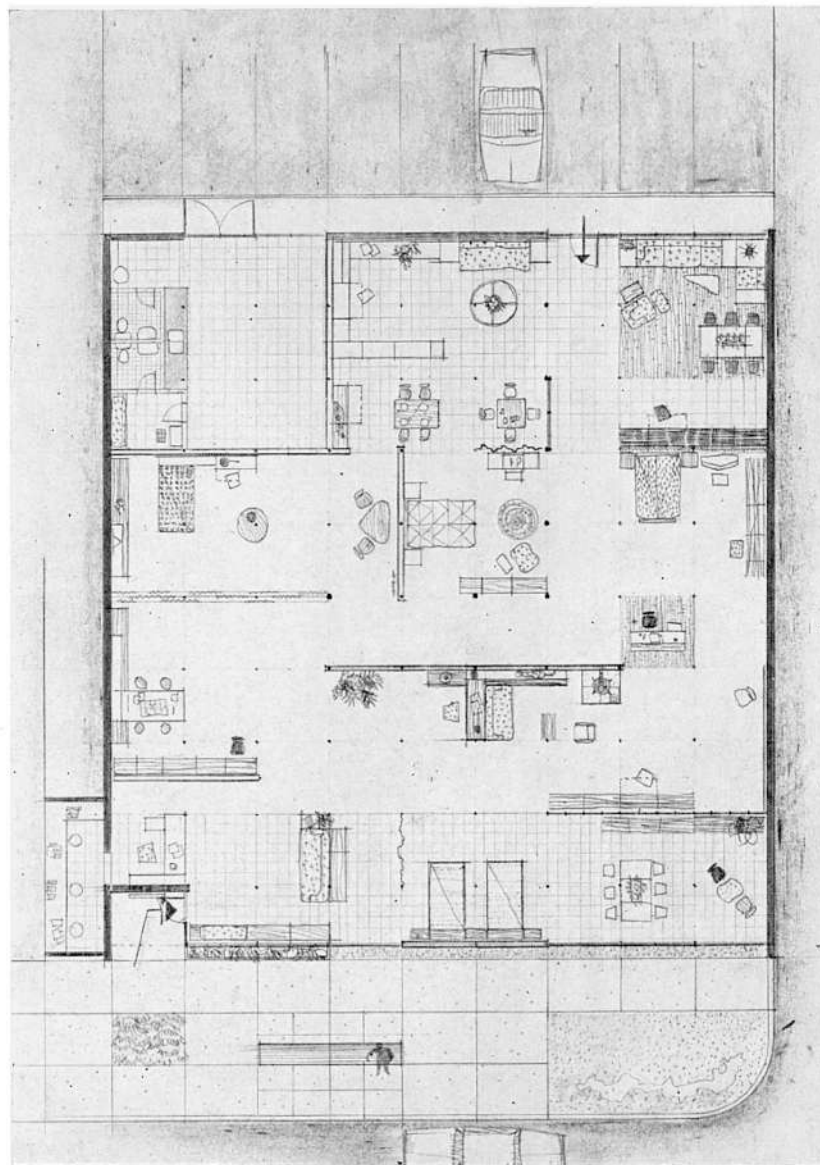
furniture show room

DESIGNED BY CHARLES EAMES



This is one of four show rooms for the Herman Miller Furniture Company, and it's first on the West Coast. The others have been done by George Nelson, in New York, Chicago, and Grand Rapids; and this, to serve the Southern California area, in Los Angeles, by Charles Eames.

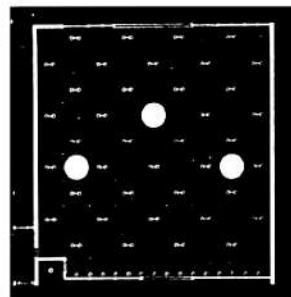
In planning the new Los Angeles show room, the Herman Miller Company was fortunate in not having to accommodate itself to already existing space. The building was conceived and erected for their particular and special purpose, and the objective, created as a whole, resulted in not one but several solutions ending in a fully coordinated and realized area of exhibition for a distinguished furniture collection. The architecture became a simple frame, fluid and malleable to its purpose, rather than a rigid space relationship having to be tortured into the performance of a function. The building, then, is only one of several important things existing in relationship to a product and relating the product to its surroundings and to the client. This related whole is actually the realization of an attitude, perhaps the attitude of the adult but knowing child—very fresh and

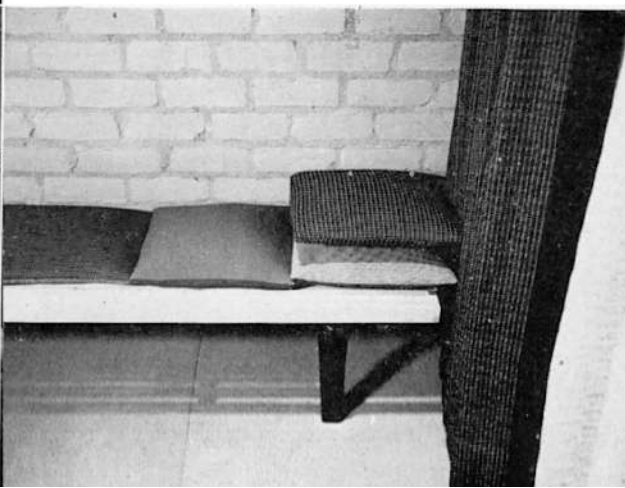
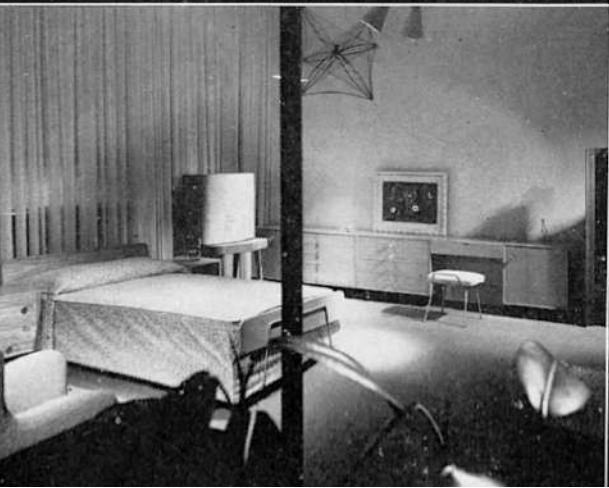
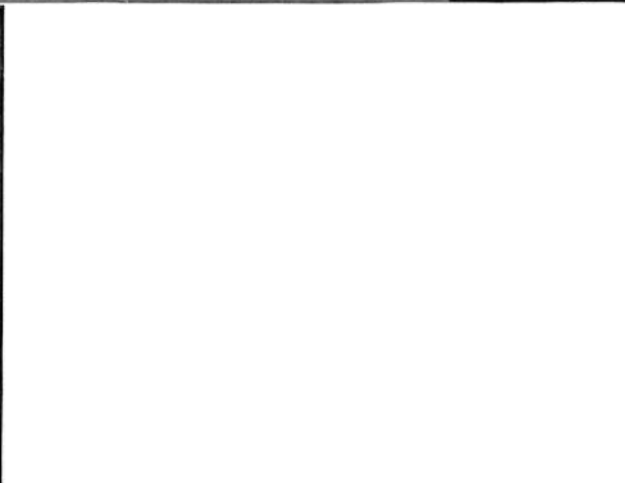


The regularly spaced grid of dots on the plan indicate threaded metal inserts which are welded to the steel trusses and secured in the concrete floor slab 7'-0" on centers both ways. These inserts can receive poles, tension members, and partitions to form a flexible display background system.

Three 6'-0" diameter skylights bring natural light into the center of the building and, under normal daylight conditions no artificial light is necessary.

Night lighting is cared for by double pendent units hung from the ceiling checkerboard fashion throughout the area and a row of single units across the street front.



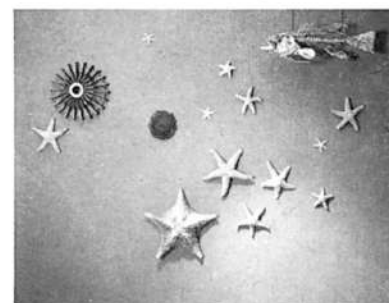


clear—but also full of the magic of small things which establish an immediately intimate relationship. It is in spirit perhaps a refreshed recognition of things in their place and objects that recall and renew, rather than the placing of units for sale or things merely to be looked at.

There has been a gathering together, a focusing of attitude, that makes for clarity in human scale values. While one might occasionally question the choice of objects, there is a relief in the intelligent sense of play and the playful sense of living in the organization of charming bits and pieces.

The accessories, accenting backgrounds and the furniture itself, have been collected from sources varying through the world of a child's toy to the universal object in nature and choices from prominent collections. These, far from attempting to dictate or even to suggest style, merely create an area for an attitude toward good furniture honestly conceived and those good objects out of everyday life of which people have grown fond.

Much of the actual display material was fabricated and installed by the versatile members of the Eames staff.



Wire sculpture and bottle collection loaned by John Folis.



African leopard, and early American weathervane loaned by Billy Wilder.



Matter photograph and Hoffman painting loaned by John Entenza.



Truscan pot and Kandinsky painting loaned by Stendahl Art Galleries.



Photographs by Jay Connor.

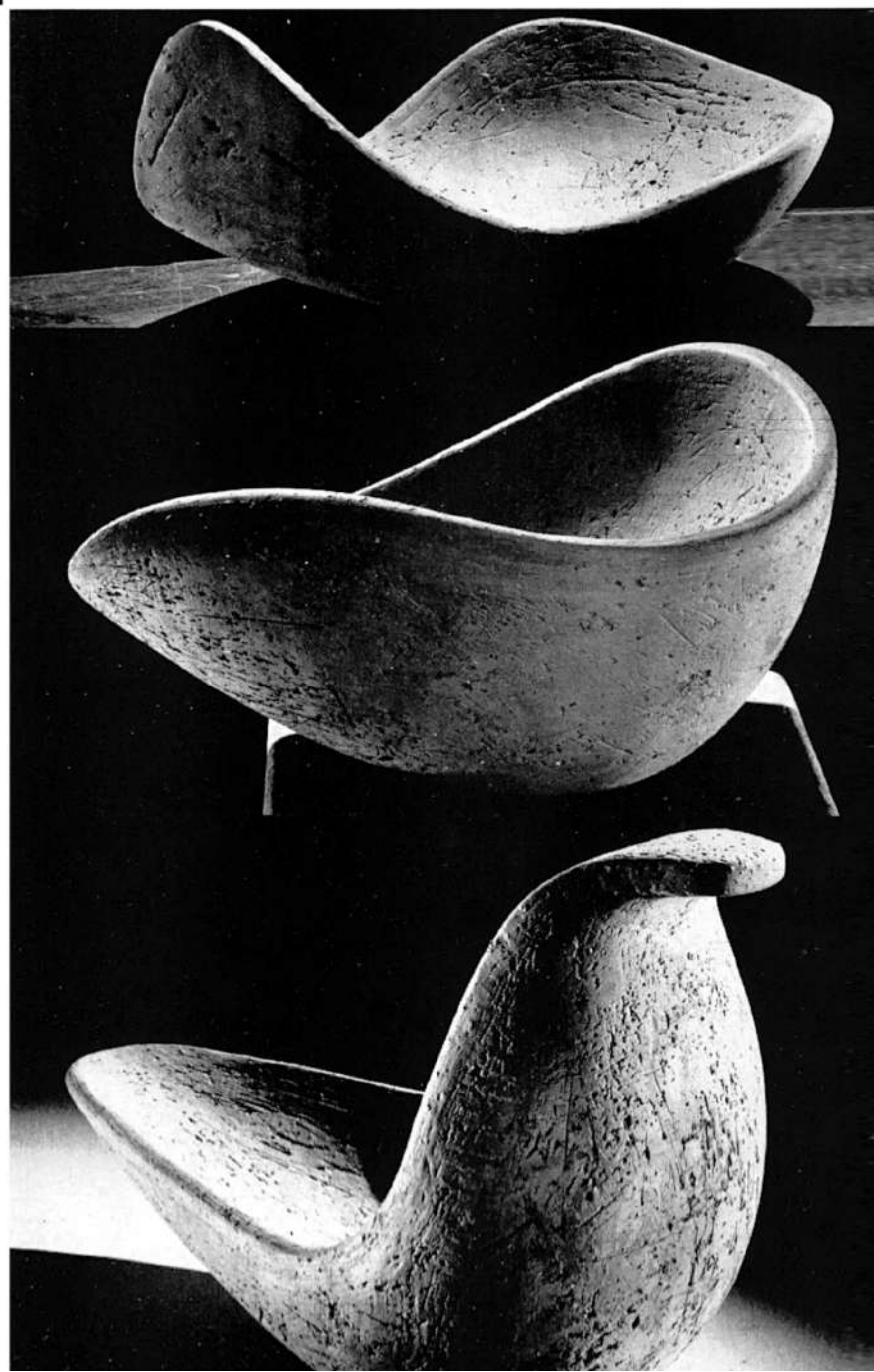


by eugene deutch

form in ceramics

There is no intention of giving a formula, but this statement is merely an attempt to help clarify the important elements involved in ceramics. Form, in general, embraces these constituents: materials, construction, design, and personal interpretation. It is the final expression in a cohesive form that is important.

In ceramics form has been misunderstood, and often completely forgotten for the sake of decorative, surface expression. Shapes without understanding of basic principles and integration of the other requisites of art and craft can hardly be called form. Too frequently decorative elements and textures have covered completely the material of ceramics: the clay, which should be dominant. Nature has created forms through evolutions, growths and adaptations; it has made trees, rocks, bones, into proportionate, structural forms; they have become visual expressions through the laws of nature that give us beautiful, timeless forms. Man-made forms should also consider material, function, and need, in order to develop a structural, growing form. Just as nature has given



function to forms, so the man-created forms should be functional.

Streamlined design is too often a cover over old structure. In ceramics abstract shapes and free forms have become important without the necessary understanding of the basic ceramic need and the nature of clay. Many times the streamlined approach is used as a short-cut which ignores the inner needs of the material.

In other times when potters used the wheel, shapes stayed round and very often an uninteresting shape was decorated in order to overcome its less important values. Glazing methods have now been perfected in order to cover the formless shapes; and in other periods when the wheel was not used, we see the results in hand-built ceramics which many times led to free well-shaped animal suggestions and other forms out of nature. These were the first free forms which grew out of the material and necessity.

Forms have changed according to the need of social structure. It was first of all functional and only later became decorative. Just as cone-shaped vessels were designed to be set in sand, pottery was made to fit the camel and mule backs for the transportation of water or grain. Form itself has always been the principal deciding factor in pottery.

In our design-conscious time one must not forget to find and feel the solidity of a form, and it must be remembered that our need is also functional. Living in small quarters, simple and solid forms make areas seem more spacious and free forms move important factors into one unit. However, free forms are often so free that they are "loose." There is a law in them as important as it is in the circle, square, or oblong. Often our free forms are off-round, and many times they have constant movements which make heavy clay jumpy.

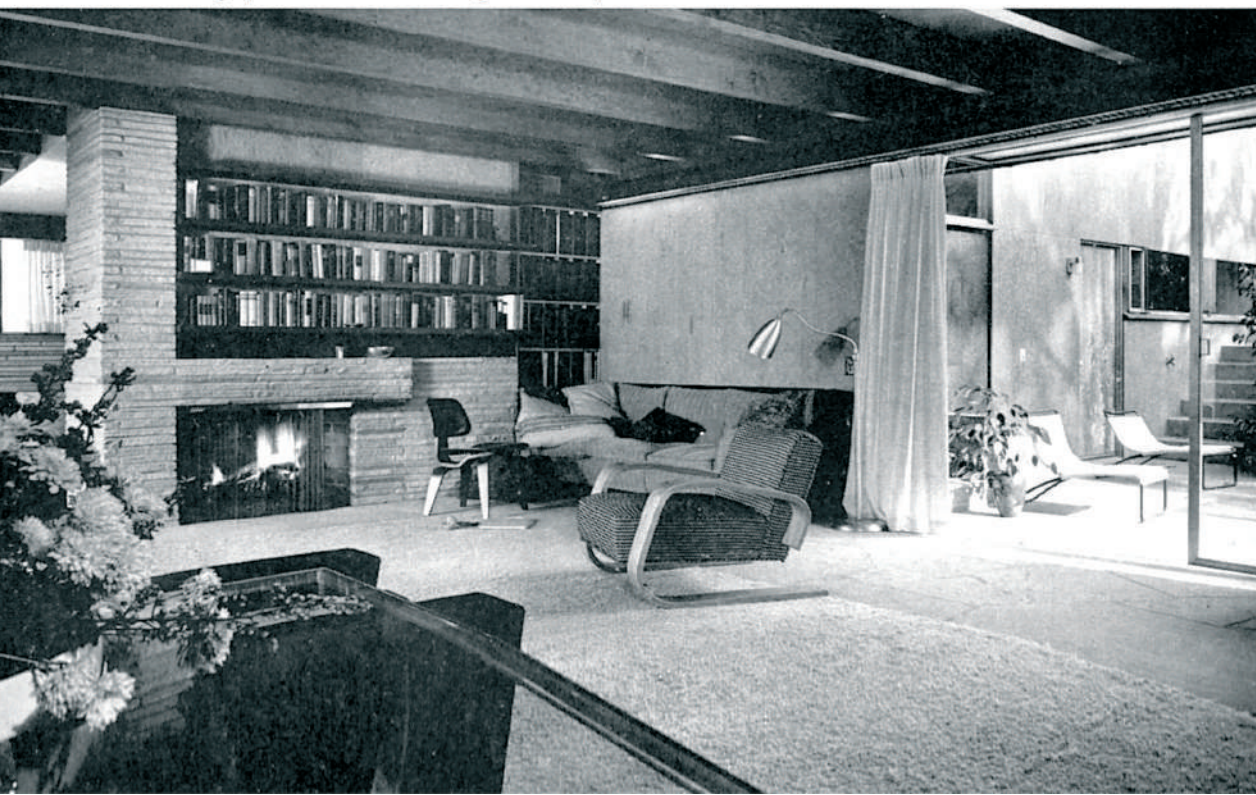
In the history of art it becomes possible to recognize the society in which and for which a specific object was made. Surface decorations give us endless materials and data out of past civilizations. The language of ceramics is universal, and the forms which are total expressions of our present living are also universal. Our vast moving and complex society deflects its personality in its art expressions, in its decorations, and in its forms.

Lack of respect for the material creates bad ceramics, and in too much of our contemporary work this lack of respect insults the clay and its modest simplicity. Style in form, just as style in any expression and period, should be well balanced, coordinated, and not merely a rigid pattern. Many of our decorative elements are not in the nature of lasting values, but merely quick visual expressions. As in all the arts, ceramics must develop lasting forms which can become an integrated part of living. Otherwise, it is merely an unnecessary, expensive "accessory."—Eugene Deutch.





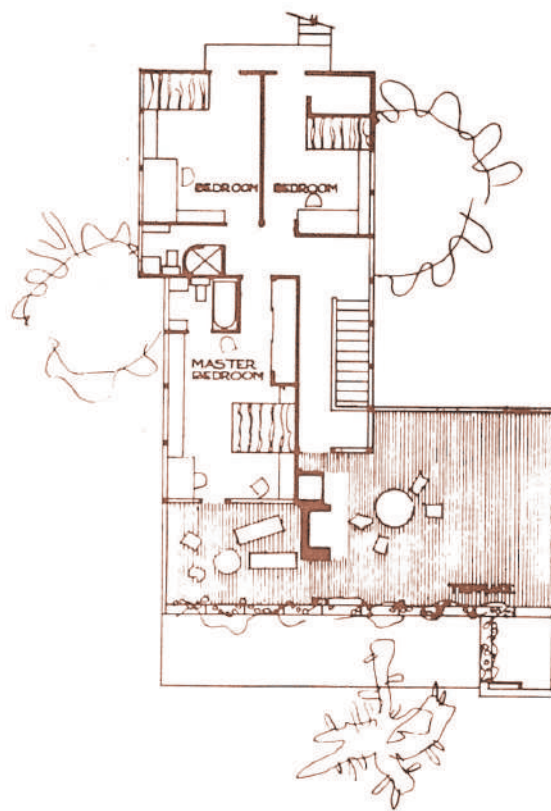
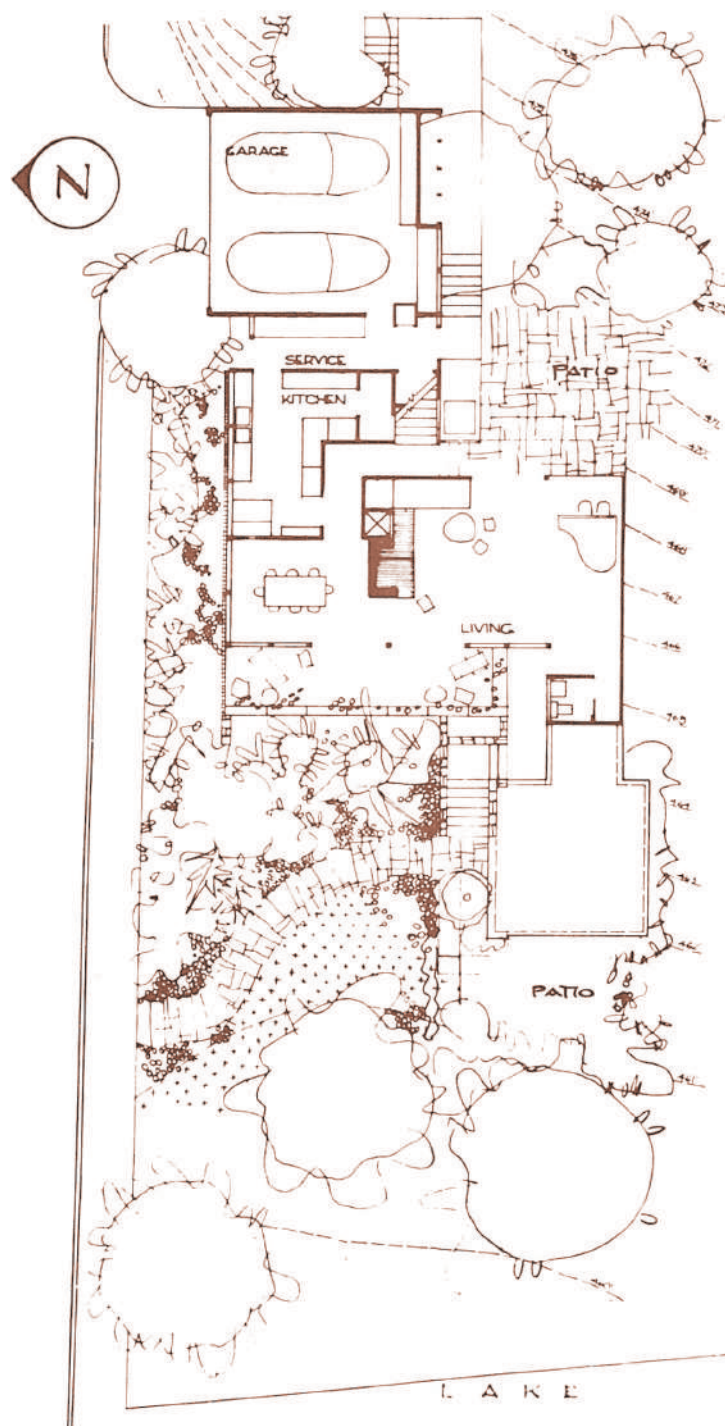
Above: The social deck is served by a dumbwaiter and equipped with a fireplace barbecue.
Below: Living quarters extend into dining room and patio.



The family, whose way of life is quite informal, consists of husband and wife, two sons, and a daughter.

The primary requirements were: Indoor-outdoor living, play space for the children, provisions for entertaining, and facilities for the enjoyment of music. Also the owners' collection of contemporary paintings was given thoughtful attention in the planning of wall space and illumination. In addition to the master bedroom and children's rooms, a den-bedroom was required for guests or for privacy of owner.

Lake breezes from the west, cooling the house on hot summer days, were an important consideration. Roof overhangs at west and south were planned to shield the occupants

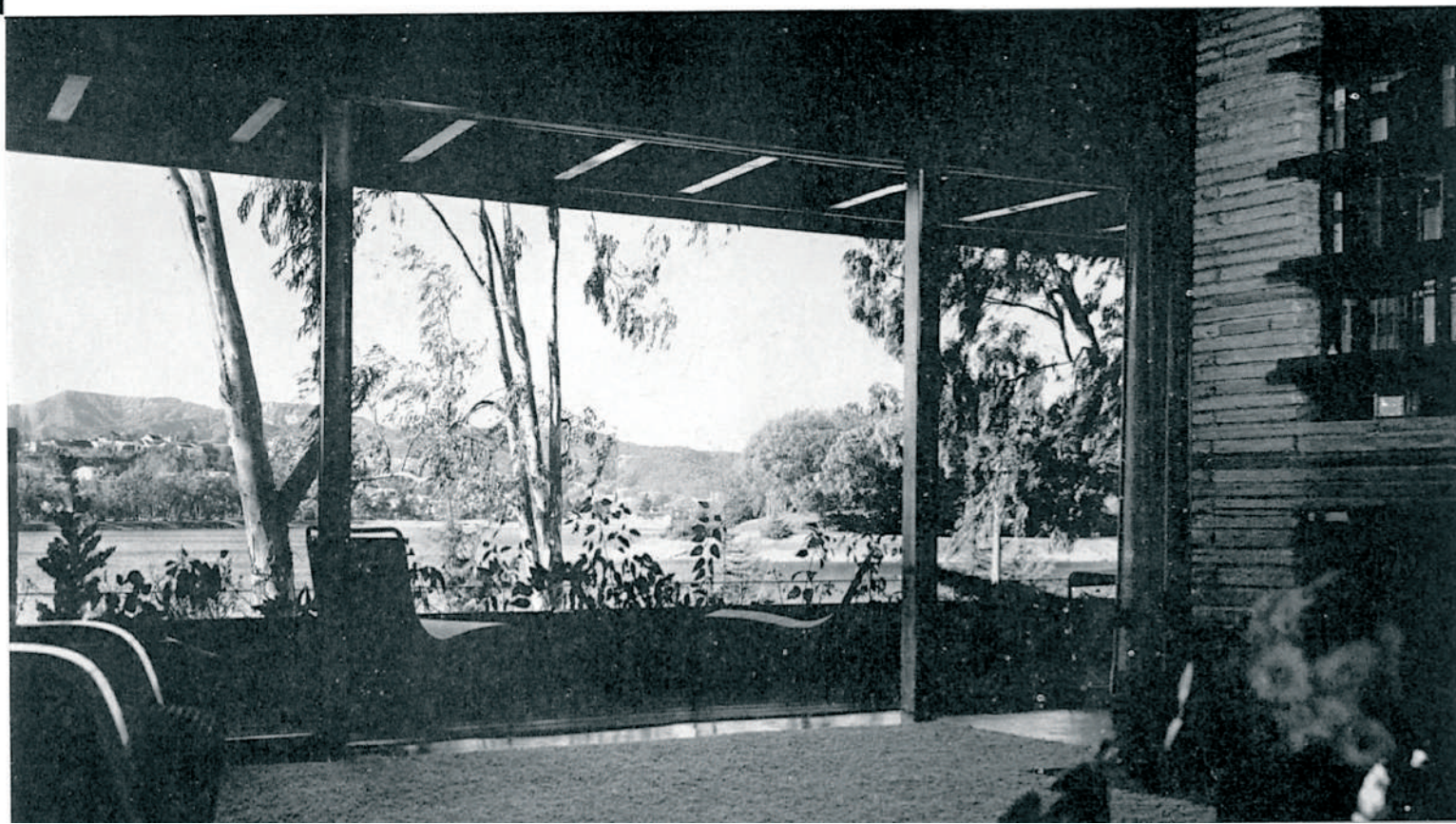


Despite the narrow lot the plan gives ample space for entertaining. From the rear patio there is a vista through two sliding doors to the lake. An outdoor sitting area is provided on top of the garage, and a dumbwaiter brings food from below.

Below: Living quarters open broadly toward the lake and mountain landscape.



LAKEVIEW RESIDENCE • RICHARD J. NEUTRA, architect



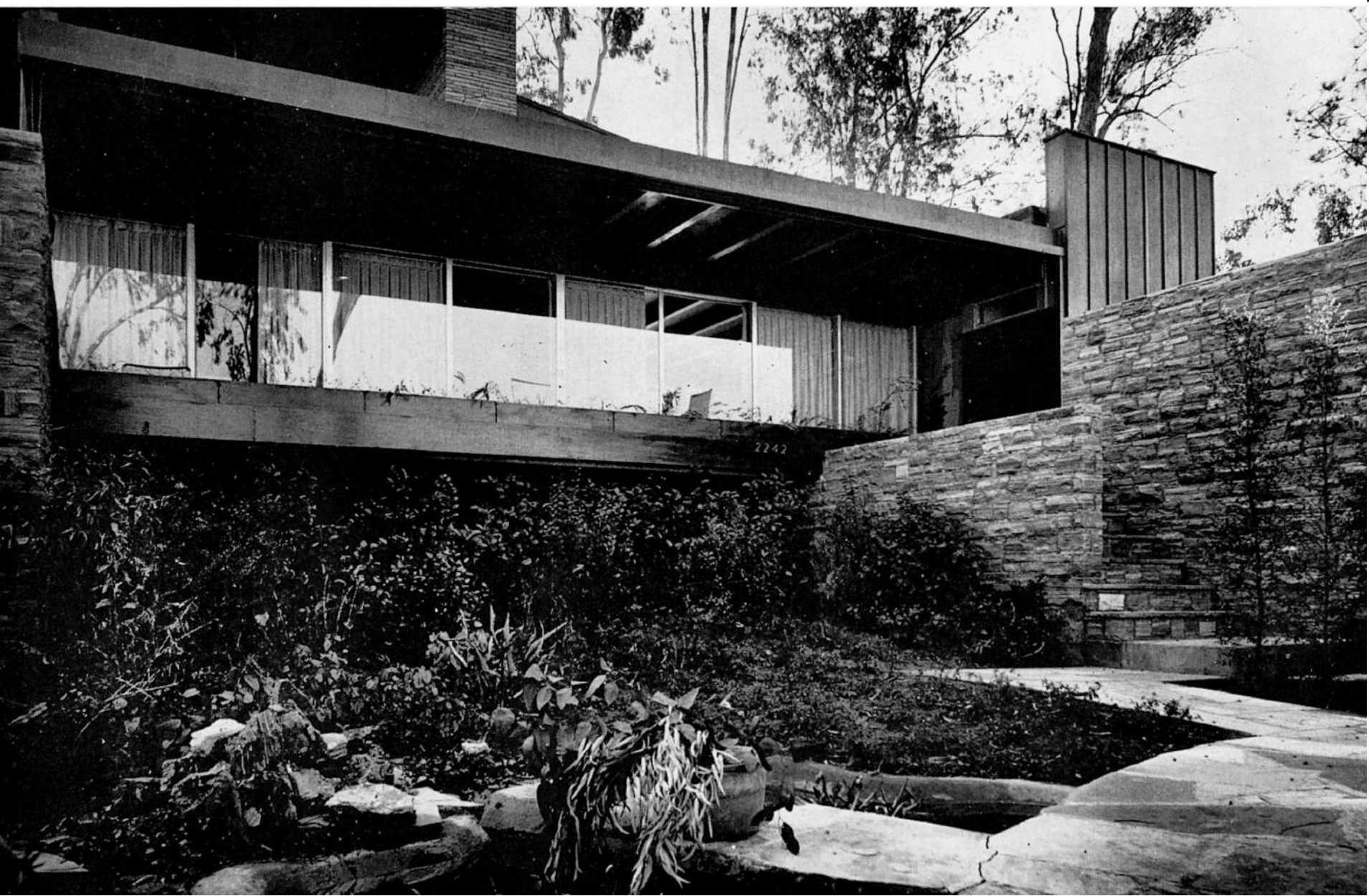


The stairhall is informally illuminated through large windows and by louvered light covers.



The corkfloored stairway is made attractive by view openings to the wooded landscape.

Stone paved walk passes between pool of waterplants.





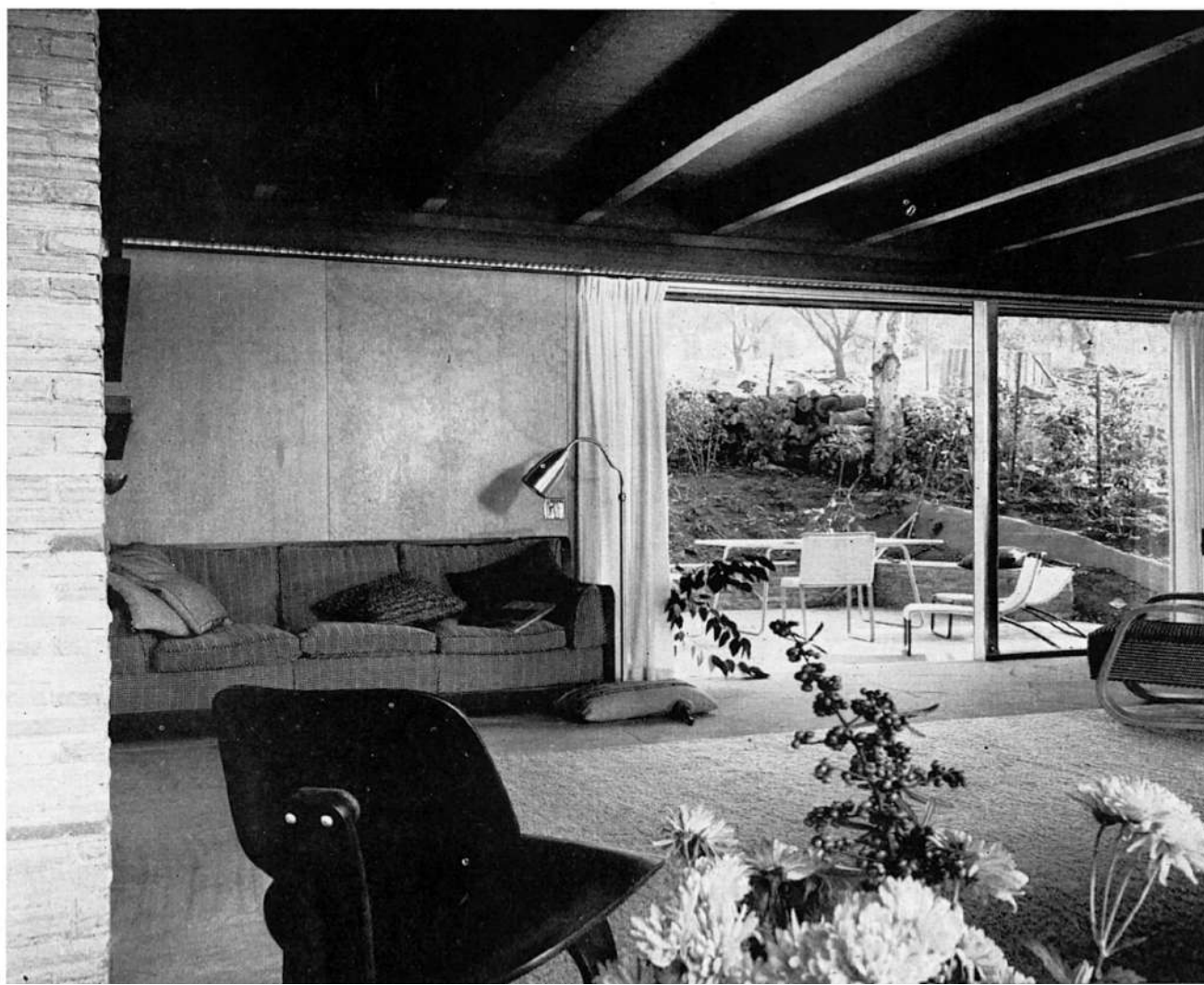
Above: Grouping of varied designs of similar materials in the same neighborhood makes for harmony in which the whole community is interested.

from strong summer sun in the early afternoon. The east patio was designed as a retreat from low afternoon sun, as well as a sunny morning outdoor area. Through transparent enclosures and sliding doors of the living room, even this easterly patio still partakes of the favored lake and mountain view. This lake view downward was preserved also for the upper deck and master suite by substituting planting boxes for balcony rails.

The narrow lot greatly limited possibilities of site development, but the physical restrictions were overcome through careful planning. The roof terraces over the guest wing, the westerly lake-view porch, the easterly patio and the stairway illuminated as a picture gallery form a continuous social space on various levels.

The guest apartment has its private entrance and private outside sitting space shielded by an existing live oak tree, which has been made a part of the composition.

Below: View through living quarters to the easterly patio and the woods surrounding it.





TOWN HOUSE

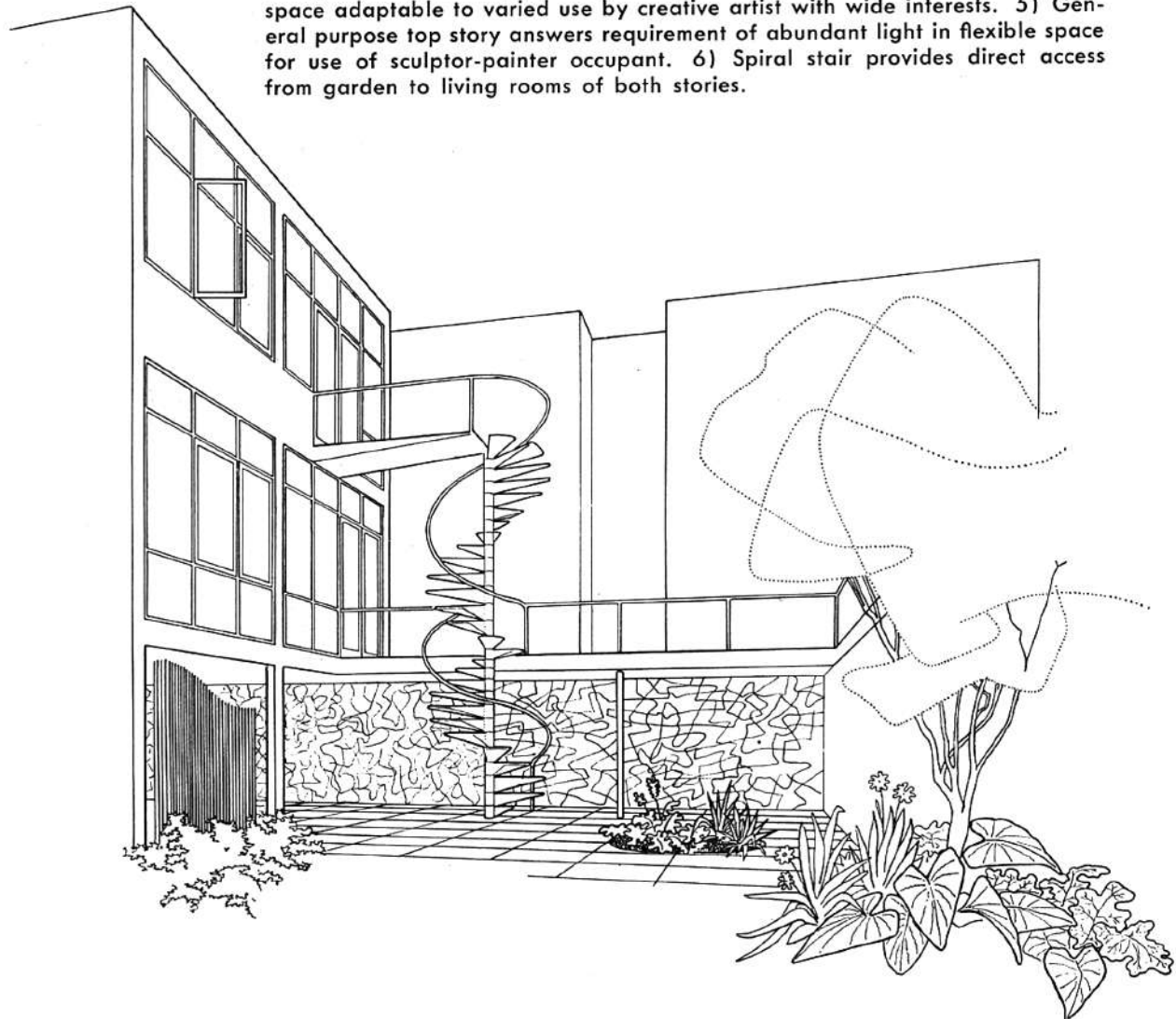
BY

JOSEPH ALLEN STEIN
architect

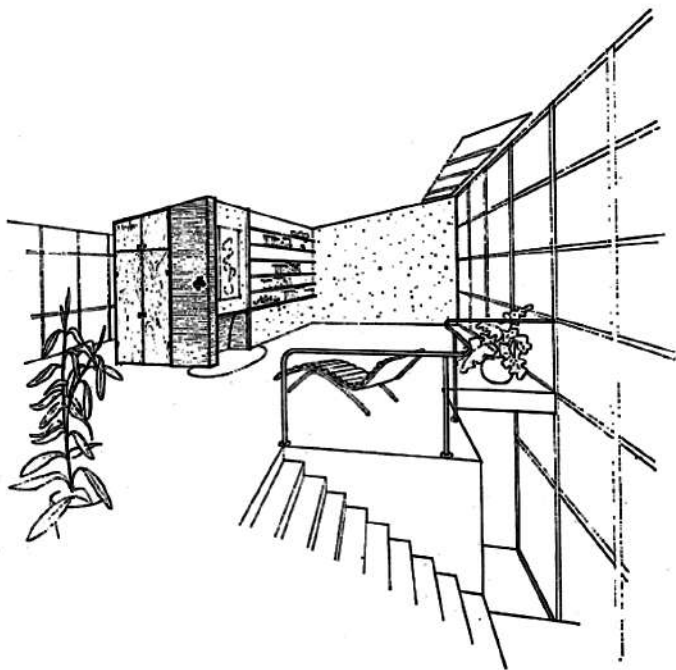
CHARLES MOORE
assistant

PROBLEM: Keeping a sharp eye on the client's budget, develop 22' by 60' of sloping city lot elbowed on both sides by San Francisco "typicals," into an attractive, flexible residential situation, with well-lighted space for an artist's varied interests; for a modest yet relaxed urban living scheme, with corner for a favorite piano, books, conversation with friends, or at home alone.

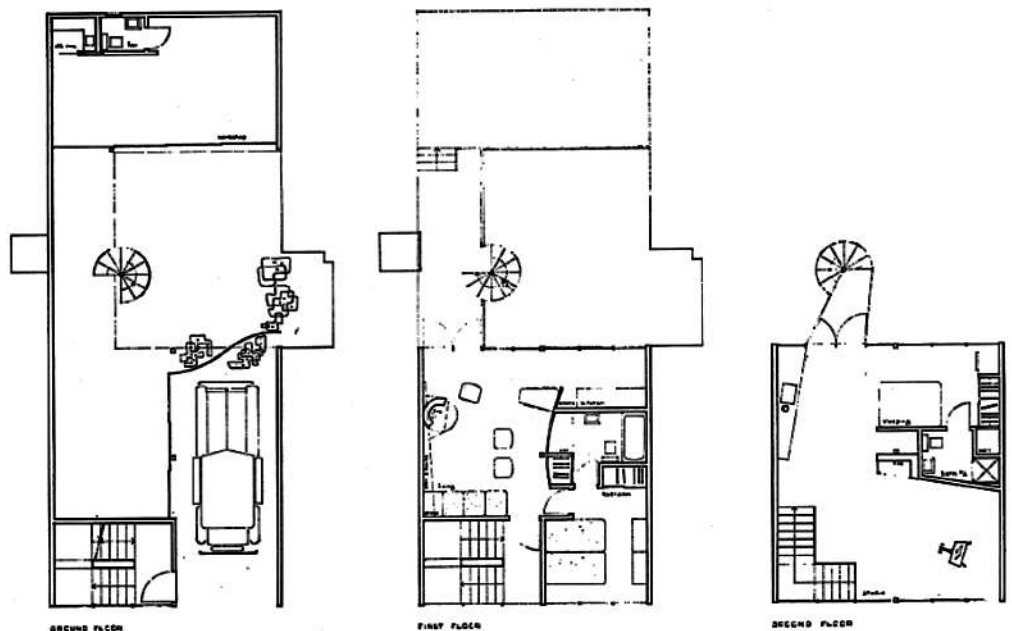
PLAN: 1) Two stories above open ground level; space arranged so future conversion from one family use into two apartment rental occupancy is possible. 2) Street facade resolves problem of light with privacy by its design as a translucent screen wall with transparent movable intervals for ventilation. 3) Car shelter and street entrance to building provided in ground level layout; access through gate to garden and to garden house. 4) Garden house a separate structure projected in inspirational setting to afford additional space adaptable to varied use by creative artist with wide interests. 5) General purpose top story answers requirement of abundant light in flexible space for use of sculptor-painter occupant. 6) Spiral stair provides direct access from garden to living rooms of both stories.

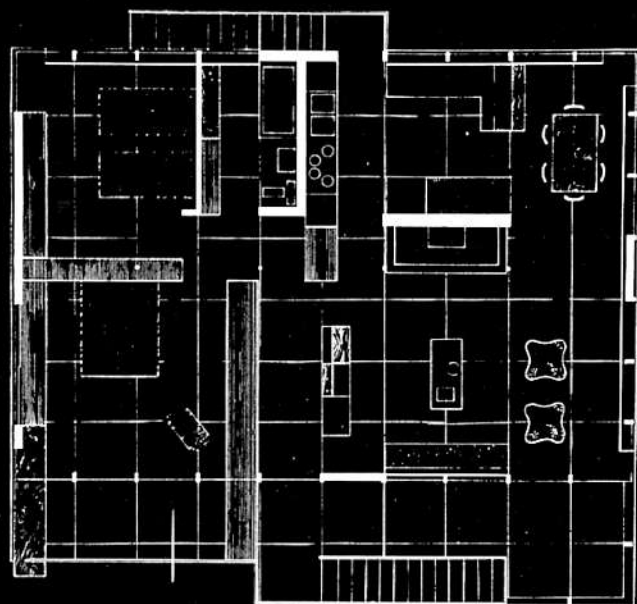
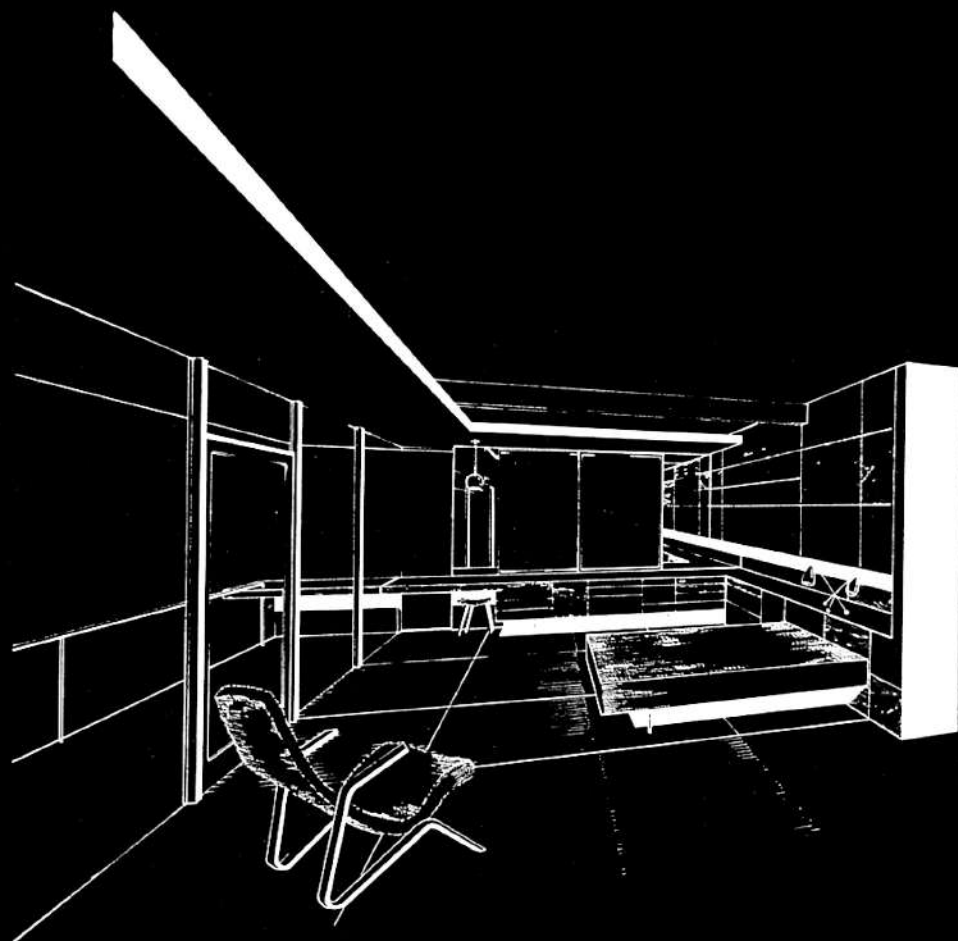
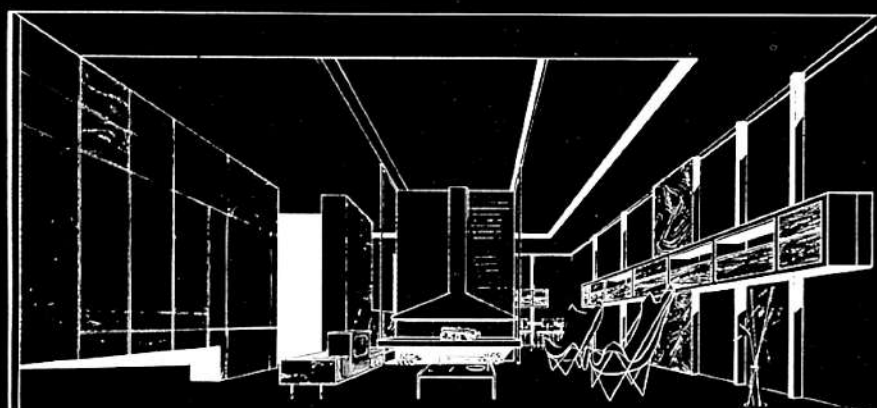


REAR ELEVATION AND GARDEN



VOCABULARY OF MATERIALS: Exposed structural frame painted wood; transparent and translucent sash; painted wood sash trim; steel spiral stair; corrugated copper sheath for plant box and base of stair-landing which artist intends to overlay with decorative treatment.





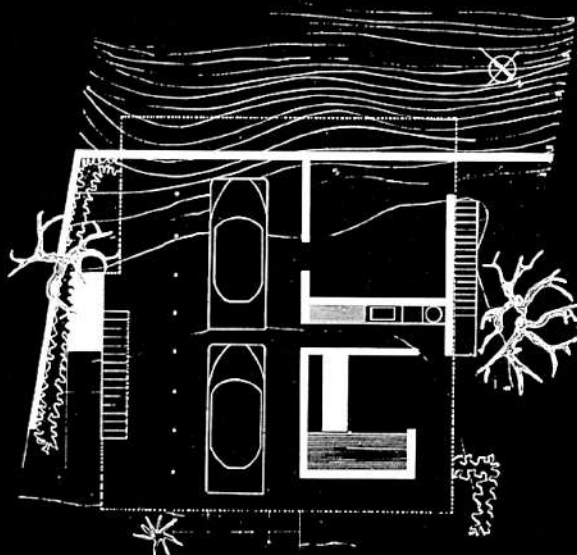
HOUSE BY CRAIG ELLWOOD designer

The building site comprises two adjacent 25-foot lots in a canyon. From the front property line to a parallel 35 to 40 feet back, the upward slope is a gradual 24 inches, but from this co-extension the incline is abrupt and increases immediately to 12 inches in every 9 to 15 inches; thus an uphill slope of 45 degrees.

Raising the living area upon 2½-inch pipe columns, 9 feet above grade, results in a free relationship to the surroundings. Placement of the retaining wall allows for a minimum of excavation. The house anchors to this wall and cantilevers through use of junior beams 4 feet beyond. The plan is 4-foot modular.

Accentuating economy, all plumbing is in one wall, back-to-back. This wall is the only interior partition on the second level. Partitions and room separations are effected by placement of wardrobes and cabinets.

The second level comprises 1392 square feet: 1120 square feet living area—272 square feet of sun deck. The first level's living area totals 495 square feet (utility, storage, hobby). The remainder of this level is carport and garden.



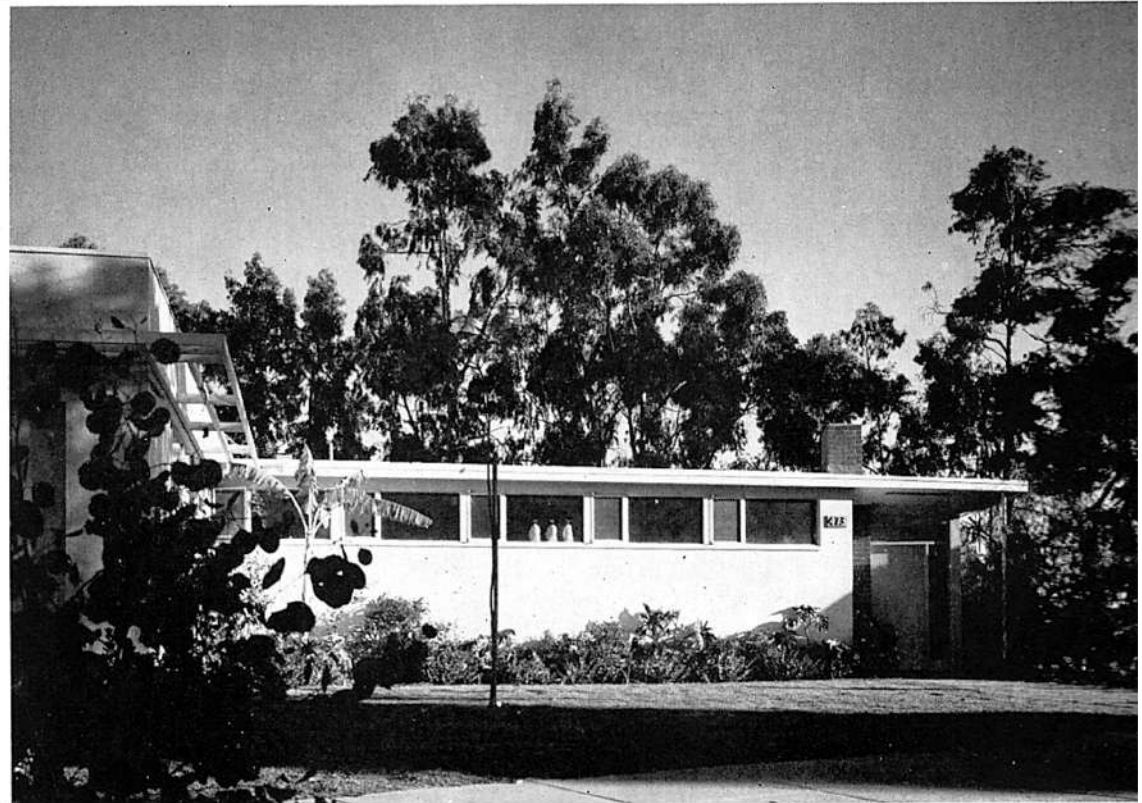


Living room showing southeast wall of three glass panels, each seven feet wide. Frames are steel; center panel slides. Wall in back is paneled in Douglas fir plywood. Ceiling is painted yellow. Floor is cement, chemically stained in rust color.

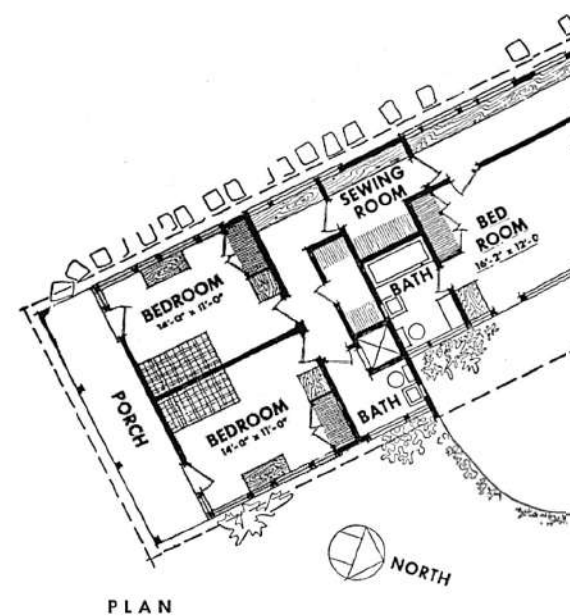
View from terrace into living room. Walls and ceiling are in light yellow.



photographs: Shirley C. Burden



Street front; exterior is of stucco, painted white.

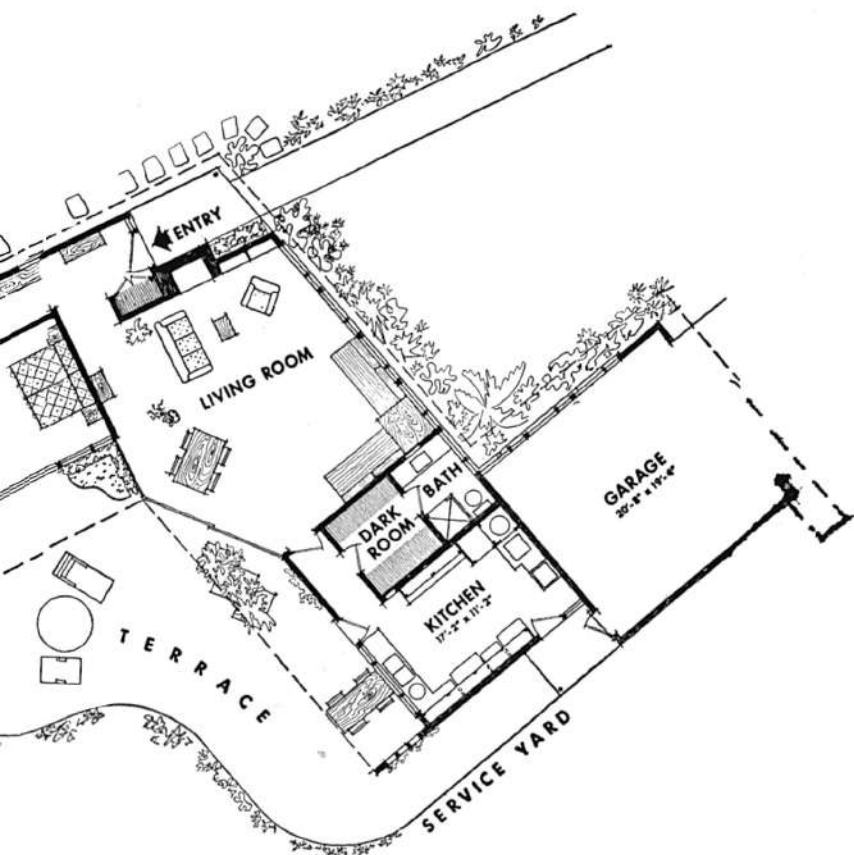


This house is located on a winding street, with a view of the village below and hills and ocean in the far distance. A group of eucalyptus trees at the rear end of the property make a welcome background for garden and terrace. The downward slope of the property permits an unobstructed view from the house, with no interference of privacy and open space. High windows, used on the front of the house, give added seclusion and admit afternoon sun. All rooms, including the kitchen, open up to the garden and terrace with large windows and doors.

The owners, a family with two young boys, needed a three-bedroom house. At the time of construction post-war building restrictions allowed for only a part of the house to be built. In the beginning a one bedroom house was completed, but the foundation for the three-bedroom house, with the radiant heating system in the reinforced concrete floor, was finished at this time. A dressing room with bath, adjacent to living room, was included in the plan and made the conditions of temporary living easier for the entire family until all of the bedrooms and baths could be completed. When restrictions were lifted, this space, planned for conversion, was made into a dark-room. The house is now complete, and serves the family well.

Wall and roof construction is wood frame and steel. Windows and sliding door have steel frames.

SUBURBAN HOUSE BY J. R. DAVIDSON, designer



Above: Living room showing both walls in Douglas fir plywood. High windows facing the street. Built-in radio, record player and storage.

Below: Boys' room; the entire storage wall in Douglas fir plywood. At the right, a celotex wall is used as a tacking surface. Floor is cement, chemically stained in gray-blue.



Fireplace wall of plaster painted in pale yellow; ceiling is the same. Frame around fireplace in split brick. Floor is cement, chemically stained in rust color.



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NOTES IN PASSING—UNIVERSAL DECLARATION OF HUMAN RIGHTS

continued from page 21

marriage, during marriage and at its dissolution.

2. Marriage shall be entered into only with the free and full consent of the intending spouses.

3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17

1. Everyone has the right to own property alone as well as in association with others.

2. No one shall be arbitrarily deprived of his property.

Article 18

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20

1. Everyone has the right to freedom of peaceful assembly and association.

2. No one may be compelled to belong to an association.

Article 21

1. Everyone has the right to take part in the Government of his country, directly or through freely chosen representatives.

2. Everyone has the right of equal access to public service in his country.

3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international cooperation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23

1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

2. Everyone, without any discrimination, has the right to equal pay for equal work.

3. Everyone who works has the right to just and favourable remuneration insuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

4. Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

3. Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

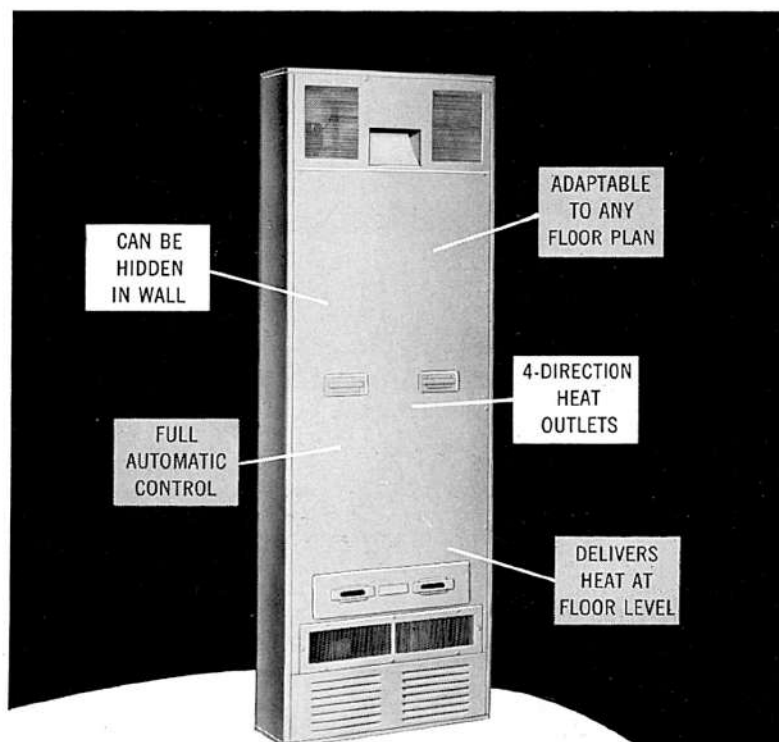
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29

1. Everyone has duties to the community in which alone the free and full de-



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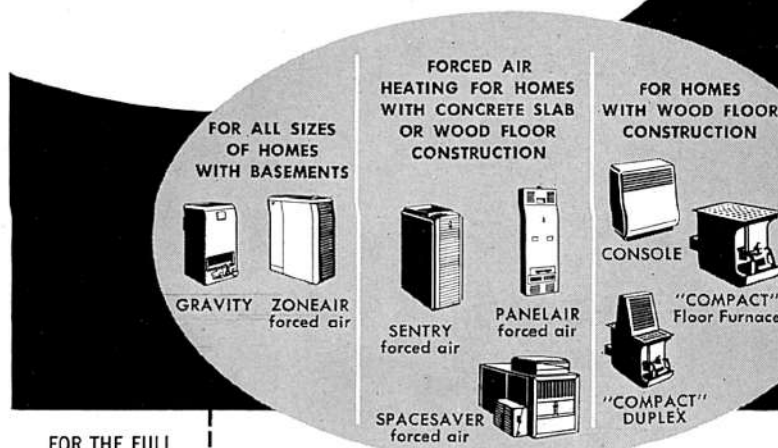
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velopment of his personality is possible.

2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

THE ILLUSIONISM AND TROMPE L'OEIL

continued from page 24

itself, I am sure he would not have hesitated.

FRANKENSTEIN: I think that implicit in some of the things Mr. MacAgy has been saying are certain questions of subject matter which have interested me in studying the group of American 19th century still life painters. Aside from the anachronistic interest in the old, there is the use of the most trivial kind of subject matter. John Frederick Peto up there has arranged some objects for our admiration as a little photograph of Abraham Lincoln, a playing card, an old speller, a few labels torn off boxes, a few letters. Habermas reaches into his own pocket and pulls out a handful of old tickets, broken, dog-eared combs.

MODERATOR: In Zurbaran's "Still Life" the emphasis seems to be upon the expendable. In this portrait of citrus and a cup of coffee, he points up the highly expendable and destructible nature of his subjects. When we look at the Peto, we see a collection of objects which are also highly impermanent, expendable in a sense.

FRANKENSTEIN: The objects that Peto uses are not expendable, they have already been expended. These objects are not in themselves objects which call forth any particular reaction, or call forth any particular literary or symbolic meaning. They are, rather, excuses for abstract arrangement.

BATESON: Aren't the objects dead?

FRANKENSTEIN: Representation of a dead partridge serves a different purpose in a painting than representations of torn envelopes.

MACAGY: There is an emotional tone to objects used by human beings. Also, I think, there's a sense of accident in the scrap-heap which has some bearing on the question we are discussing. Haphazard arrangement had not been exploited before, to any degree. This quality begins to approach a part of our natures which had been ignored in painting—that side of man moving quickly through life with little relics, little mementos, tossed aside on the way. It is what they mean in relation to ourselves as living beings, with a proportion of our lives devoted to, if you like, disorder. You also get this reference in the Arp picture.

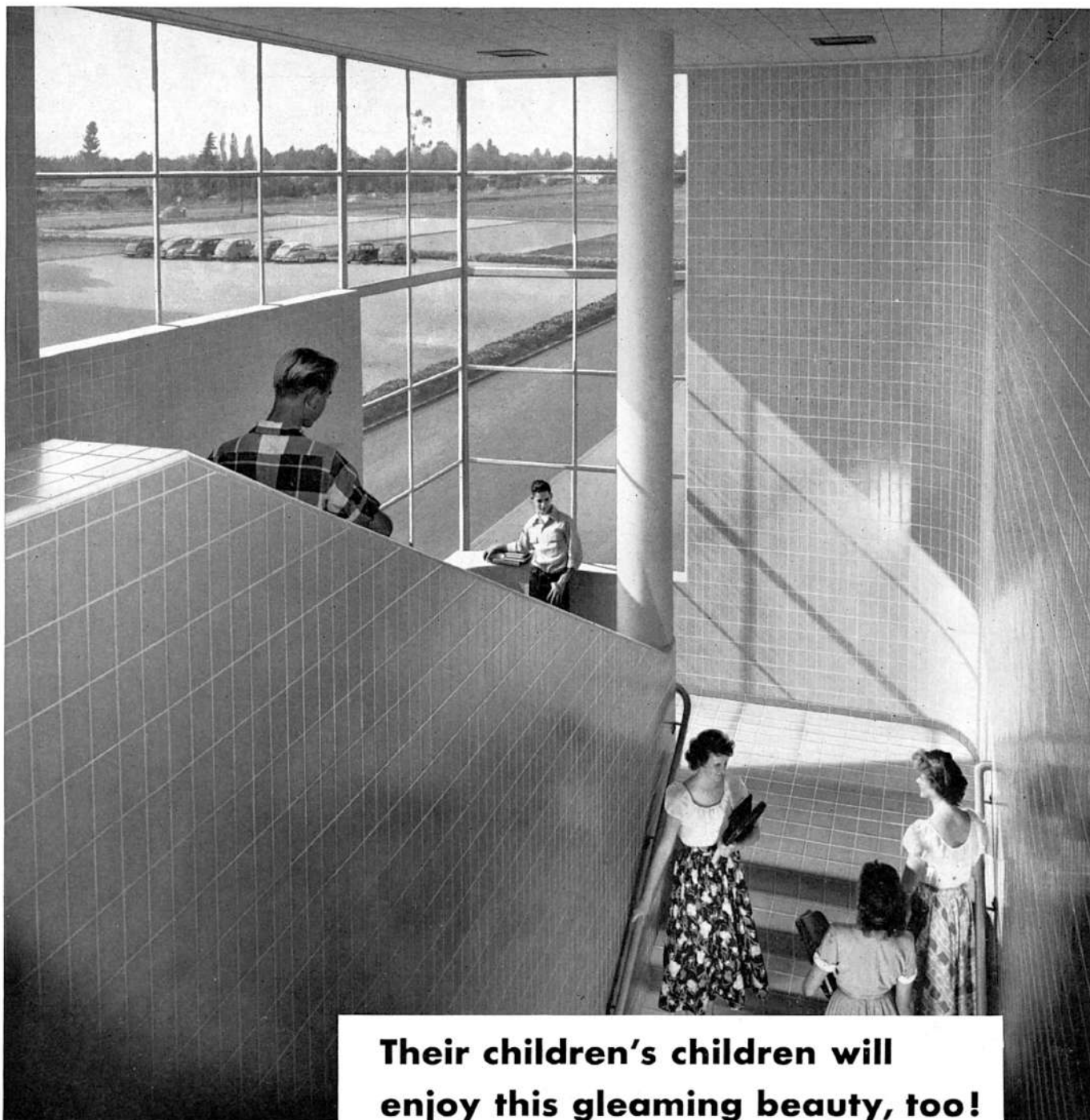
MODERATOR: Perhaps it's a question of a hazardous kind of order. Certain things may be experienced only by accident, as a kind of peripheral response.

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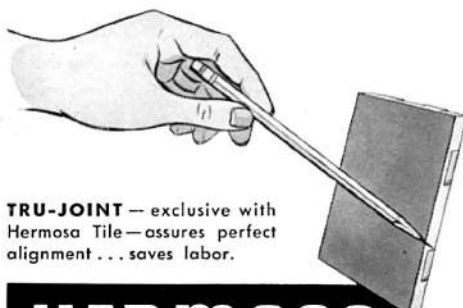
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PRODUCT BRIEFS

Note: Following are brief items regarding new products. Full addresses of all manufacturers are given so that direct inquiries for more information can be sent to them. For best identification it is suggested that reference to Arts & Architecture be made in making such inquiries.

An architectural competition, offering \$5,000 in cash awards, for the most interesting and practical new designs for an eight-family wood garden-type apartment building of wood frame construction, has been announced by the Timber Engineering Company, an affiliate of the National Lumber Manufacturing Association, 1319 Eighteenth Street N. W., Washington, D. C. . . the competition opened October 1, will close January 15, and awards will be announced March 15 . . . it is the sponsor's belief that a well integrated combination of this fundamentally low-cost type of structure with traditionally low cost wood construction can provide an economically feasible answer to many existing housing problems . . . the competition is open to any architect, designer or draftsman, and to students in recognized schools of architecture who will graduate in 1950—all must be residents of the United States or Canada . . . major awards will include a \$1,500 first prize, a \$750 second prize, a \$500 third prize, and 10 \$100 honorable mentions which the jury can award at its discretion . . . there will be separate student awards of \$500 for first, \$250 for second, \$150 for third, and seven \$50 honorable mentions the jury may award if it wishes . . . however, if a student's entry merits, it can be given a major award • Carco Board, which is being introduced by L. J. Carr & Company, Post Office Box 1282, Sacramento, Calif., after a \$250,000 three-year research program to develop a semi-hard, high quality, low-cost building board, has been merit specified for use in the 1950 Case Study House of the magazine Arts & Architecture . . . the board is made entirely from selected fiberized wood bound with an organic binder . . . retaining a smooth blond finish on both sides, the board can be plastered, textured, painted, stained, or left natural . . . it is highly water- and fire-resistant and termite-proof, with good insulating qualities, and can be worked with saw, hammer and plane • A complete new line of six electric ranges featuring new designs, mechanical improvements, and lower retail prices has been introduced by the Norge Division of the Borg-Warner Corporation of Detroit . . . the new line ranges from a 20" apartment model at \$164.95 to a 38" master delux divided-top model at \$299.95 . . . the larger model features a 'picture window' oven • What its manufacturer calls a sensational new modular lighting system, "the most significant development in the light-

ing field since the introduction of the fluorescent lamp," has been announced by the Mitchell Manufacturing Company, 2525 Claybourn Street, Chicago . . . basically the system consists of four modules, or units, which have a single or multiple standard measurement of 16 1/4" and which can be put together in innumerable combinations to fit any commercial lighting need . . . they can be lined up end-to-end, side-to-side and end-to-side to achieve unlimited custom-made lighting patterns • The Burgess-Manning Company, Libertyville, Ill., is marketing Acousti Booths, sound-proof telephone booths for use in offices and factories where the sound factor is important . . . the manufacturer states that Acousti Booths, which are available in full length or waist high models that can be attached to walls or desks—they do not have doors—trap outside noise before it can reach anyone using the telephone • A waterproof finish, Asphalt-Seal, for painting and weatherproofing asphalt side wall and roof shingles has been developed by the Dewatex Manufacturing Company, West Forty-second Street and Dyer Avenue, New York 18, N. Y. . . the manufacturer says that the product stops bleeding and crumbling by sealing the pores of the surface • Paine Rezo hollow-core flush doors, distributed on the west coast by L. J. Carr & Company, Post Office Box 1282, Sacramento, Calif., have been merit specified for use throughout the 1950 Case Study House of the magazine Arts & Architecture . . . the air-cell construction of the doors combines the strength of cross-banded plywood with lightness in weight, and the interlocking core construction holds in check the tendency of wood doors to warp, shrink and sag . . . because they are precision made and squared to exact size and shipped ready to install, installation costs of the doors, which are available in any wood for exterior, interior and cupboard use, is very reasonable . . . they can be had with mirrors or louvers . . . • Revere Copper & Brass Inc., 230 Park Avenue, New York 17, has issued a 28-page booklet, "A Simplified Design Procedure for Residential Heating," which outlines a procedure for radiant panel heating design "so simple and straight forward that it can be used by the average plumbing and heating contractor without engineering training" . . . the procedure is intended for residences and other non-mechanically ventilated structures . . . it gives analysis of hundreds of installations designed by graphical methods . . .

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors 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 the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (702) Gas Ranges: Catalog new models Magic Chef Gas Ranges; copiously illustrated with full technical information, ratings, features, dimensions.—L. C. Ginn, American Stove Company, 1641 South Kingshighway, St. Louis 10, Mo.

• (669) Laundry Equipment: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires six feet wall space; rated high by Consumers' Union.—J. E. Peters, Blackstone Corporation, Jamestown, N. Y.

• (586) Dishwasher-Disposal Unit Combination: Information Kaiser Time-saver Sink, combining water-powered dishwasher and disposal unit in 48-inch steel cabinet retailing at \$369.50; porcelain work surface, four access doors; units also sold separately.—Walter Felt-house, Kaiser-Fleetwings Sales Corporation, Bristol, Pa.

• (426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—H. C. Miller, Howard Miller Clock Company, Zeeland, Mich.

• (587) Refrigerators, Gas: Brochures, folders Servel Gas Refrigerators, including information "twin six" dual 12-cubic-foot model; no moving parts, no noise.—Philip A. Brown, Servel, Inc., 119 North Morton Avenue, Evansville 20, Ind.

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

• (815) Automatic Ironer: Illustrated booklet Ironrite automatic ironer, giving suggestions for planning ironers into residences; profusely and well illustrated.—Gordon E. Wilkins-Ironers Inc., 121 South Alameda Street, Los Angeles, California.

CABINETS, COUNTER TOPS

• (643) Kitchen Cabinets, Steel: Brochures, folders Berger steel kitchen cabinets; insulated against metallic sound; drawer glides ball bearing; shelves removable, adjustable; bonderized finish, two coats of enamel.—N. W. Sutmaier, Berger Manufacturing Division, Republic Steel Corporation, 1038 Belden Avenue, Canton 5, Ohio.

(731) Cabinet Tops: Booklet requirements for building sink cabinet tops, table tops, other horizontal surfaces using Formica; covers tools, equipment, gluing, pressing, edging, finish-

ing.—J. Rodger White, The Formica Company, Cincinnati 32, Ohio.

• (481) Hardwood Kitchen Cabinets: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind.

ELECTRICAL EQUIPMENT

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data.—Miss Dorothy Lauer, Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

• (806) Door Chimes: Brochure new NuTone continuous chiming Repeat-a-Tone door chime; continuous chiming for front door, two notes for rear door, single note for third door or signal; well designed, practical.—NuTone, Inc., 919 East Thirty-first street, Los Angeles 11, California.

FABRICS

(794) Fabrics, Printed: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

• (485) Plastic Fabric: Brochure, samples Boltaflex all-plastic upholstery fabric; 51 colors; soft to the touch; will not crack, chip, peel, stain, stretch, sag.—Sol Sackel, Bolta Products Sales Company, Inc. 151 Canal Street, Lawrence, Mass.

(301) Fabrics: Information contemporary fabrics in wide range textures, colors, designs.—Miss Zelina Brunschwig, Brunschwig & Fils, 509 Madison Avenue, New York, N. Y.

(407) Plastic Fabric, Woven: Brochure, folder, samples Lumite woven plastic fabric; won't fade, stain, cuff; wide range colors homogeneously integrated; many textures, designs; does not cup; handles easily.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, New York.

(809) Contemporary Fabrics: Folder Konwiser collection contemporary fabrics; wide variety of textures, designs by Irma Schneider, Gloria Prival, Peter Busa, Matt Kahn, Rose Serrapica, Herbert Shalat, Lusita Keely, Mildred Frey; one of best sources.—Konwiser Fabrics, Inc., 68 West Fifty-eight Street, New York 19, New York.

• (444) Fabrics: Information one of best lines hand-printed contemporary fabrics; wide range colors, textures, designs.—Ben Rose, 314 North Michigan Avenue, Chicago, Ill.

FLOOR COVERINGS

(799) Fine Floorcoverings: Original Creations; Custom made in any size, any color. Received the A. I. D. Citation of Merit for 1948.—Joseph Blumfield, 4075 Beverly Blvd., Los Angeles, California.

(803) Carpets, Textiles: Information complete line contemporary, traditional floor coverings; wide variety colors, patterns.—D. & W. Frazier, Inc., 2020 West Eighth Street, Los Angeles, California.

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

(388) Linoleum: Full color booklet featuring Pabco linoleum; suggests floor treatments for all rooms; wide range colors, patterns.—William Lowe, Paraffine Companies, Inc., 475 Brannan Street, San Francisco, Calif.

• (685) Carpet Strip, Tackless: Full color brochure detailing Smoothedge Tackless Carpet Strip; works on curtain stretcher principle; eliminates tack indentations, uneven installations.—Ben L. Paulsen, The Roberts Company, 1536 North Indiana Street, Los Angeles 33, Calif.

• (487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

FURNITURE

• (559) Barwa Chair: New folder on America's most revolutionary relaxing medium, the Barwa; winner of three design awards in 1947-48; merit specified CSHouse Program; worth investigation.—Barwa Associates, 49 East Ontario Street, Chicago 11, Ill.

• (313) Rattan: Catalog Malay Modern, Amber Ash contemporary furniture; versatile, good for recreation, rooms; indoor quality indoor-outdoor

informal line.—R. L. Ficks, Jr., Ficks Reed Company, 424 Findlay Street, Cincinnati 4, Ohio.

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

(569) Contemporary Tables: Brochure, information plastic top contemporary tables; solid colors, wood veneers; stock and custom designs.—Ingram of California, 8765 Beverly Boulevard, Los Angeles 36, Calif.

(804) Contemporary Furniture: Catalog for the trade on contemporary furniture for residential, commercial use.—J. G. Furniture Company, Inc., 102 Kane Street, Brooklyn 2, New York.

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames.—Hans G. Knoll, Knoll Associates, Inc., 601 Madison Avenue, New York 22, N. Y.

(807) Contemporary Furniture: New designs in furniture by Maurice Martine. Visit our showroom or write: Maurice Martine Designs, Studio No. 5, 1415 Coast Highway, Corona Del Mar, California.

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

562) Furniture, Retail: Information good source best lines contemporary furniture; designs by Eames, Saarinen, Martine, others; full interior design service; also fabrics, accessories.—Armin Richter, 7661 Girard Avenue, La Jolla, Calif.

(584) Furniture, Retail: Information good source contemporary furniture, retail and trade; designs by Rison, Functional, Eames, Knoll, Nelson, Sebring, Glenn, Dunbar; also Versen, Hansen lamps; specializes on service to architects, decorators.—Carroll Sagar, Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, Calif.

(811) Contemporary Furniture: Brochure, catalog Sherman-Bertram line of contemporary furniture for residential, commercial, hotel use; well designed,

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simple pieces.—Sherman-Bertram Furniture Company, 3535 Hayden Avenue, Culver City, California.

(813) Contemporary Office Furniture: Information well designed line of contemporary office furniture; firm is particularly interested in working with architects and decorators.—Spencer & Pritikin, 8327 Melrose Avenue, Los Angeles 46, Calif.

• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, Taylor Green.—Hendrick Van Keppel, Van Keppel-Green, Inc., 9529 Santa Monica Boulevard, Beverly Hills, Calif.

GENERAL

(529) Building Materials: Information all kinds of building materials, including metal windows, wood windows, sash hardware, insulation, screens, lumber, panels.—Russell S. Edmonston, E. K. Wood Lumber Company, 4710 South Alameda Street, Los Angeles 11, Calif.

HARDWARE AND FIXTURES

• (589) Cabinet Hardware: Folder, data sheet contemporary line cabinet hardware; matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts.—Folke Engstrom, American Cabinet Hardware Corporation, Rockford, Ill.

• (561) Custom Hardware: Information fine finish custom hardware, including contemporary, French, Georgian, Colonial; cast brass, bronze, aluminum.—R. W. Gerhart, 1224 Rio Vista Avenue, Los Angeles, Calif.

(824) Drapery Hardware, Venetian Blinds: 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Sturgis, Michigan.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube type boilers, compact interchangeable oil and gas burners; full specifications, detailed and well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

• (381) Radiant Heating: Firm will engineer and install systems in Los Angeles area; one of the best sources of practical information on radiant heating. (Unable to service inquiries from other areas.) Horace F. Allison, 8346 W. Third St., Los Angeles 36, Calif.

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

(316) Rotary Cooler: Brochures, folders Far-Air rotary evaporative coolers; good design, quality construction, easy installation, low maintenance; 2,500 to 6,000 CFM, automatic controls optional; full specification, installation data, including piping, wiring diagrams in old or new construction.—Farr Company, Los Angeles, Calif.

(822) Forced Air as Furnace: Catalog sheets Clipper Forced Air Gas Furnaces; simple, heavy, sturdy; easy ac-

cessibility; Henderson multi-stream heat exchanger assures uniform heating, high efficiency, low fuel cost.—Henderson Furnace & Manufacturing Company, Sebastopol, Calif.

• (329) Furnaces: Brochure Lennox "Tallboy" furnace—Air-Wave Heating—forced air performance at gravity price. Approved as central heating system by A.B.A.—E. Ray Champion, Lennox Furnace Company, Marshalltown, Iowa.

(817) Ventilating Fans: Brochures, folders Nu-Tone ventilating fans for kitchens; simple, practical, well engineered and designed.—NuTone, Inc., 919 East Thirty-first Street, Los Angeles 11, Calif.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ "x9- $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—A. J. Horn, Payne Furnace Company, 336 North Foothill Road, Beverly Hills, Calif.

(331) Radiant Panel Heating: Brochure containing non-technical discussion radiant panel heating down-to-earth discussion of subject by foremost authorities.—Norman A. Schuele, Revere Copper & Brass, Inc., 230 Park Avenue, New York 17, N. Y.

INSULATION AND ROOFING

• (650) Roof Slabs: Folder for architects, builders on Stretecrete roof, floor slabs, telling what they are, how they are made, and what they will do.—Hector MacLean, Basalt Rock Company, Inc., Napa, Calif.

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fisurone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings.—Gates Ferguson, The Celotex Corporation, 120 S. La Salle St., Chicago 3, Illinois.

(221) Insulation for Concrete: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents downward heat loss.—Allan Paul, Gladding-McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, Calif.

(795) Kimsul Insulation: Technical booklet (AIA-37B) properties Kimsul insulation; consist of plies of creped asphalt-treated cellulose fibers with creped "pyrogard" cover held together with rows strong stitching in blanket; full details thermal, acoustical installations.—E. J. Keefe, Jr., Kimberly-Clark Corporation, 155 Sansome Street, San Francisco, Calif.

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

• (812) Acoustical Tile: For efficient sound conditioning at lower cost, specify Simpson Acoustical Tile. Highest Sound Absorption, Exclusive Hollokore

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LIGHTING EQUIPMENT

(653) Utility Pilot Lights: Folder Cannon colored utility pilot lights for signal, warning, decoration, general applications; from one to four lenses on plate $4\frac{1}{2}$ " wide to necessary depth; lenses in five colors unbreakable plastic.—Leslie Baird, Cannon Electrical Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

• (449) Garden Lights: Folder Cannon Pathfinder Lights to illuminate gardens, driveways, steps, paths, patios; light below eyelevel, thrown downward.—Leslie Baird, Cannon Electric Development Company, 3209 Humboldt Street, Los Angeles 31, Calif.

• (718) Dramalite: Folder introducing "Dramalite" designed by Oliver Lundquist for home and office installations; several models adaptable to wide variety of uses.—James J. Fedigan, Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y.

• (106) Fixtures: Brochure line of General contemporary lighting fixtures; wide variety covering all types of uses residential, commercial applications.—William Garelick, General Lighting Company, 1527 Charlotte Street, New York 20, N. Y.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection of Architectural Lighting Fixtures for every purpose. Visit our new showroom and see our fixtures. General Lighting Company, 8336 W. Third St., Los Angeles 48, California.

(823) Gibson Highlander: Brochure giving full details Gibson Highlander all-purpose lighting fixture; overall efficiency of nearly 80%; smooth modern lines, precision constructed; wide range applications, easy to install, service; full specification data, prices.—Gibson Manufacturing Company, 1919 Piedmont Circle, Northeast, Atlanta, Ga.

• (734) Architectural Lighting: Booklet Gotham Contemporary Architectural Lighting featuring pendant, recessed light-troughs; illustrates flat, curved, diffusing, louvered lenses; residential, commercial styles; specifications.—H. M. Gerstel, Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y.

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

(462) Contemporary Lamps. Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, Calif.

(657) Fluorescent Fixtures: Revised edition "Ceilings Unlimited" illustrating, describing Moler fluorescent lighting fixtures; shows combined light and ceiling equipment; full data all technical features.—H. L. Harrison, The Miller Company, 99 Center Street, Meriden, Conn.

(392) Luminaire: Brochure newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit

proper light distribution while reducing surface brightness to minimum; individual or continuous mounting.—L. A. Hobbs, Smoot-Holman Company, 321 North Eucalyptus Avenue, Inglewood, Calif.

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

MISCELLANEOUS

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

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—L. H. Markwood, W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

• (796) Hard Board Panels: Brochure, data, sample new controlled process hard board for walls, ceilings, partitions, shelves, furniture, cabinets; smooth surface, exceptionally resistant to abrasions, cracking, chipping, splintering, denting, breaking; can be installed with ordinary tools.—Peter Alport, Alport Associates, 620 Equitable Building, Portland 4, Ore.

• (801) Fabric Wall Covering: Brochures, folder Wall-Tex fabric wall covering; plain or in colors, patterns; can be safely washed; hides plaster imperfections; full specification, application data.—Columbus Coated Fabrics Corporation, Seventh and Grant Avenues, Columbus, 16, Ohio.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(681) Real Wood Panels: Pamphlet giving commercial standards for Douglas Fir Plywood as established through the U. S. Department of Commerce and the National Bureau of Standards; markings for wood types and grades illustrated and explained.—Charles E. Devlin, Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Washington.

• (802) Coralite: Gleaming, Colorful, Durable Coralite Baked Plastic Enamel Finish Panels provide walls and ceilings of stunning, mirror-smooth beauty. Last longer and cost less. Versatility in decorative design through choice of sizes, patterns, full range of colors. Stanley Moore, Fir-Tex of Southern California, 812 E. 59th St., Los Angeles 1, California.

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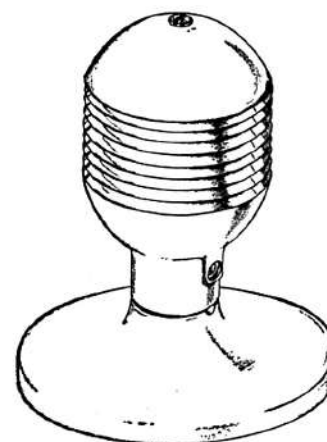
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(819) Silk Screen Wallpapers: Brochure on a group of eleven silk-screen wallpapers designed by Virginia Hamill. "Far Eastern Walls"; based on traditional elements adapted for contemporary use.—C. W. Stockwell Company, 3262 Wilshire Boulevard, Los Angeles 5, California.

• (661) Micarta: Brochure, color samples on decorative Micarta; wide range colors, textures, veneers; marble-hard, chrome-smooth surface, non-fading color; heat resistant, easy to handle, good for counter tops, fronts, walls, panels; readily available; Richard S. Lowell, United States Plywood Corporation, 55 West 44 St., New York, New York.

PLUMBING FIXTURES, ACCESSORIES

• (668) Bath Fixtures: Information Case contemporary bath fixtures, including T/N Water Closet, free standing non-overflow fixture; also complete line well designed lavatories.—Whitney G. Case, W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo 3, N. Y.

• (477) Harcraft Plumbing Fixtures: Brochure full information new line bath accessories in good contemporary design; clean, efficient, practical; used in CSHouse Number 18. Lawrence Harvey, Harvey Machine Company, 6200 Avalon Blvd., Los Angeles, Calif.

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

RADIOS

• (797) Radio, Built-in: Folder Flush Wall Radio, built in wall; for bedroom, bathroom, kitchen; standard 5-tube, A.C.-D.C. superheterodyne completely concealed by panel; steel box 6-1/2" x 9 5/8" and 3 7/8" deep with 1/2" KO.—L. R. Schenck, Flush Wall Radio Company, 7 West Park Street, Newark, N. J.

• (350) Radios-Television-Phonographs: Information, folders. Motorola FM/AM radio-phonographs in contemporary cabinets and Motorola large screen television sets; technically excellent, well designed cabinets.—Joseph G. Howland, Motorola, Inc., 4545 Augusta Boulevard, Chicago 51, Ill.

• (532) Contemporary Radios, Built-In: Information one of best sources custom built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.—Twentieth Century Design, 6553 1/2 Sunset Boulevard, Los Angeles 28, Calif.

SASH, DOORS AND WINDOWS

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic screen cloth; impervious to corrosion, stains, wear, bulging; does not need painting. comes in colors; cleans with damp cloth.

—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(664) Windows, Horizontally Sliding: Brochure new line Glide aluminum horizontally sliding windows, doors; size limited only by size of glass specified; full technical, dimensional details.—Abe Grossman, Glide Windows, Inc., 17221 Parthenia Street, Northridge, Calif.

• (808) Flush Doors: Brochures, folders Mengel flush doors with patented Insulok core; solid hardwood stiles, rails; key-lock dovetails; slam-tested; extra guard against warpage; lightweight; wide selection hardwood faces; well engineered.—The Mengel Company, plywood division, Louisville 1, Kentucky.

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordian-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—R. H. McConville, New Castle Products, New Castle, Ind.

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, muntins; outside screens. W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif.

(770) Windows, Folding: Brochure, data Browne Monumental Folding Type Windows; Alumilite frames require no paint, do not tarnish, discolor; can be washed from inside; for commercial use.—R. J. Travis, Universal Corporation, Houston, Texas.

(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.—Francis C. Hansen, West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif.

SPECIALTIES

(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y.

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

• (475) Ceramics: Full information on fine line of contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; Tony Hill, 3121 W. Jefferson Blvd., Los Angeles, California.

• (820) Barbecue Grill: Brochure giving 10 outdoor fireplace designs with complete construction details featuring Price Fyro-Grill; any type fireplace can be built around unit; heavy gauge steel form with removable steak grill, adjustable grate, variable draft control.—Price Fireplace Heater & Tank Corporation, 125 Austin Street, Buffalo, N. Y.

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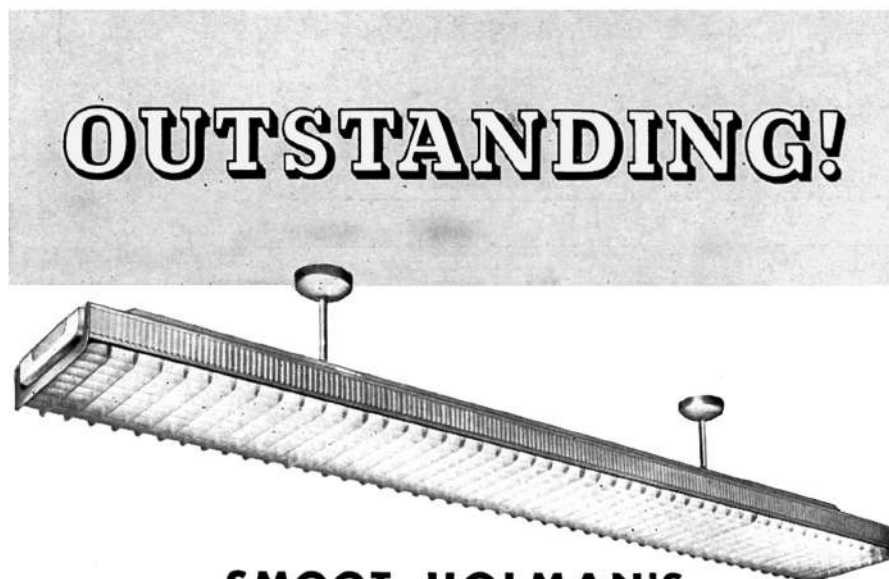
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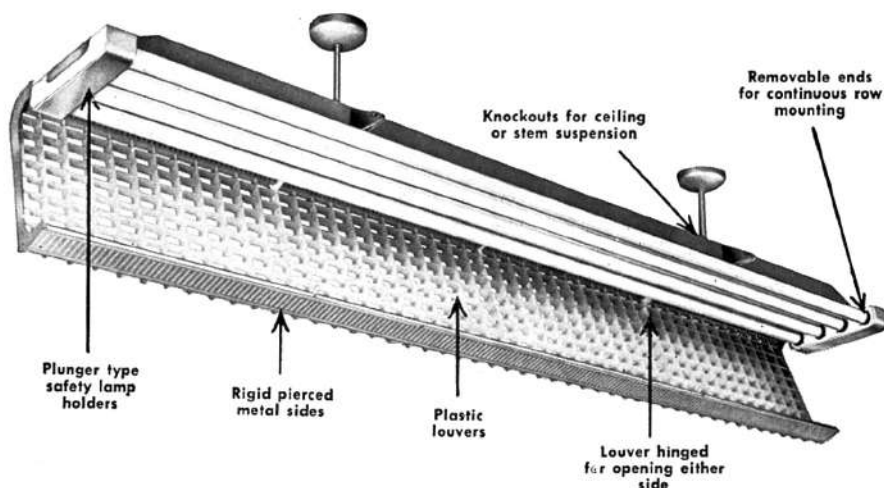
(455) Building Materials: Information, folders full line building materials distributed in Northern California; includes acoustical concrete, insulation, masonry, plaster materials, paints, precast units, wallboards.—Pacific Coast Aggregates, Inc., 400 Alabama Street, San Francisco, Calif.

• (778) Truscon Steel: Folder illustrating Truscon steel joists, ferrobord, steel deck, reinforcing and metal lath; gives construction details, dimensions, loading tables; essential information for steel construction work.—Paul L. Callahan, Truscon Steel Company, Youngstown 1, Ohio.

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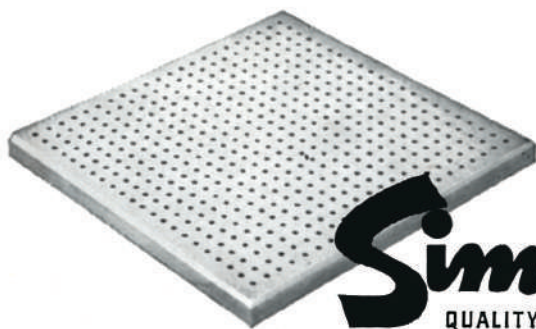


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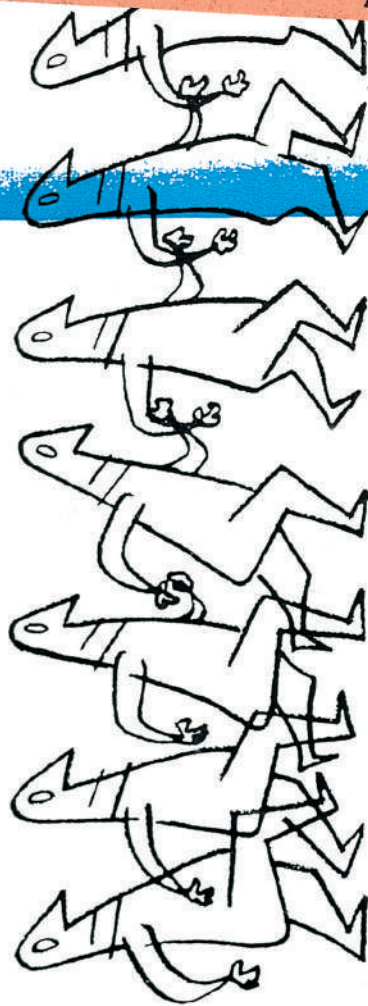
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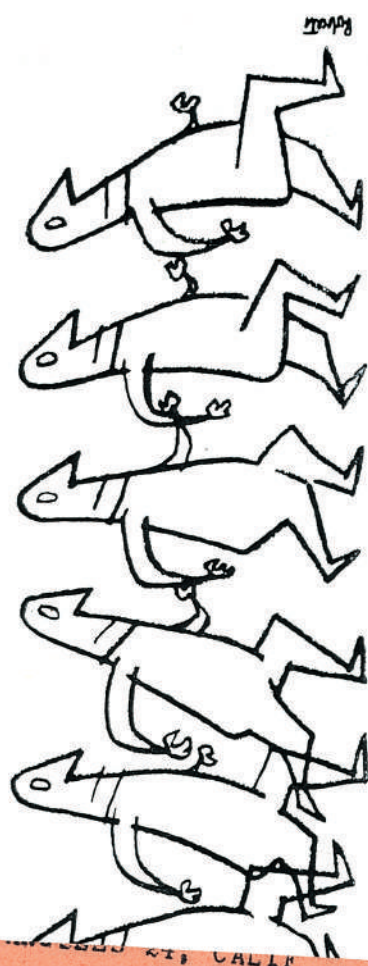
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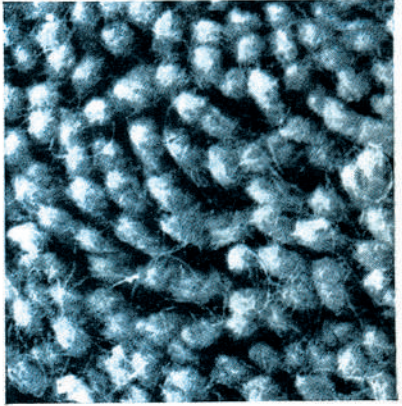


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