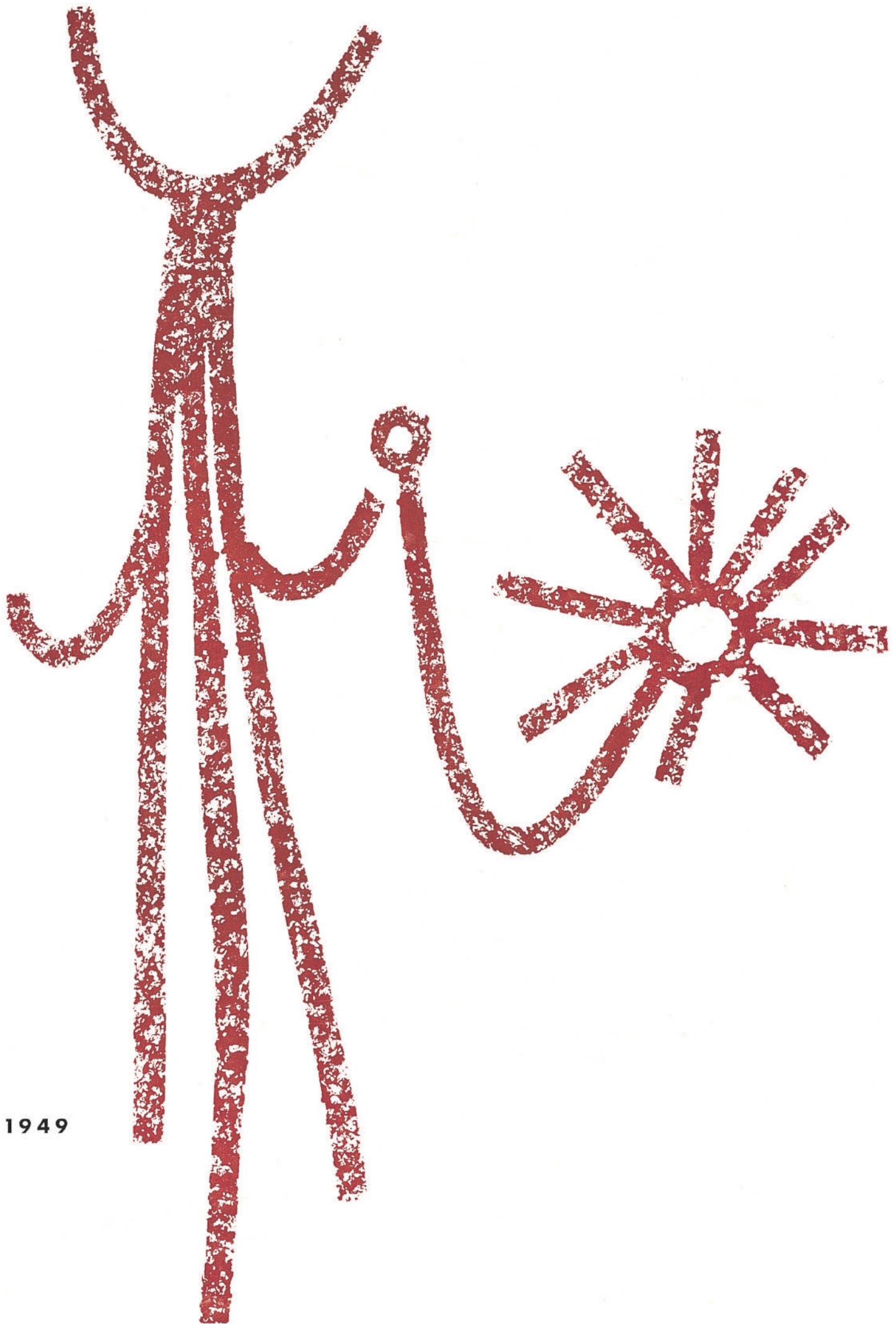


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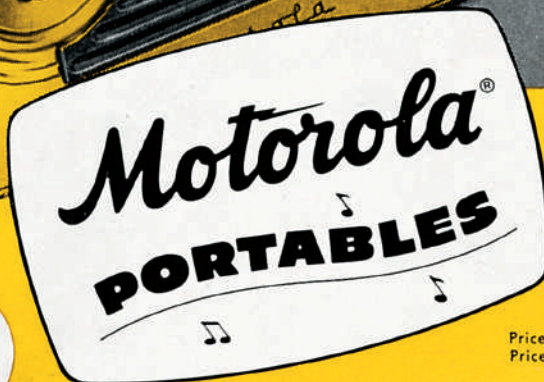
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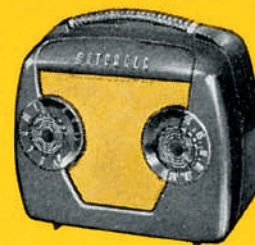
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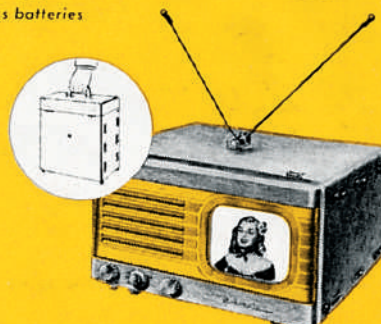


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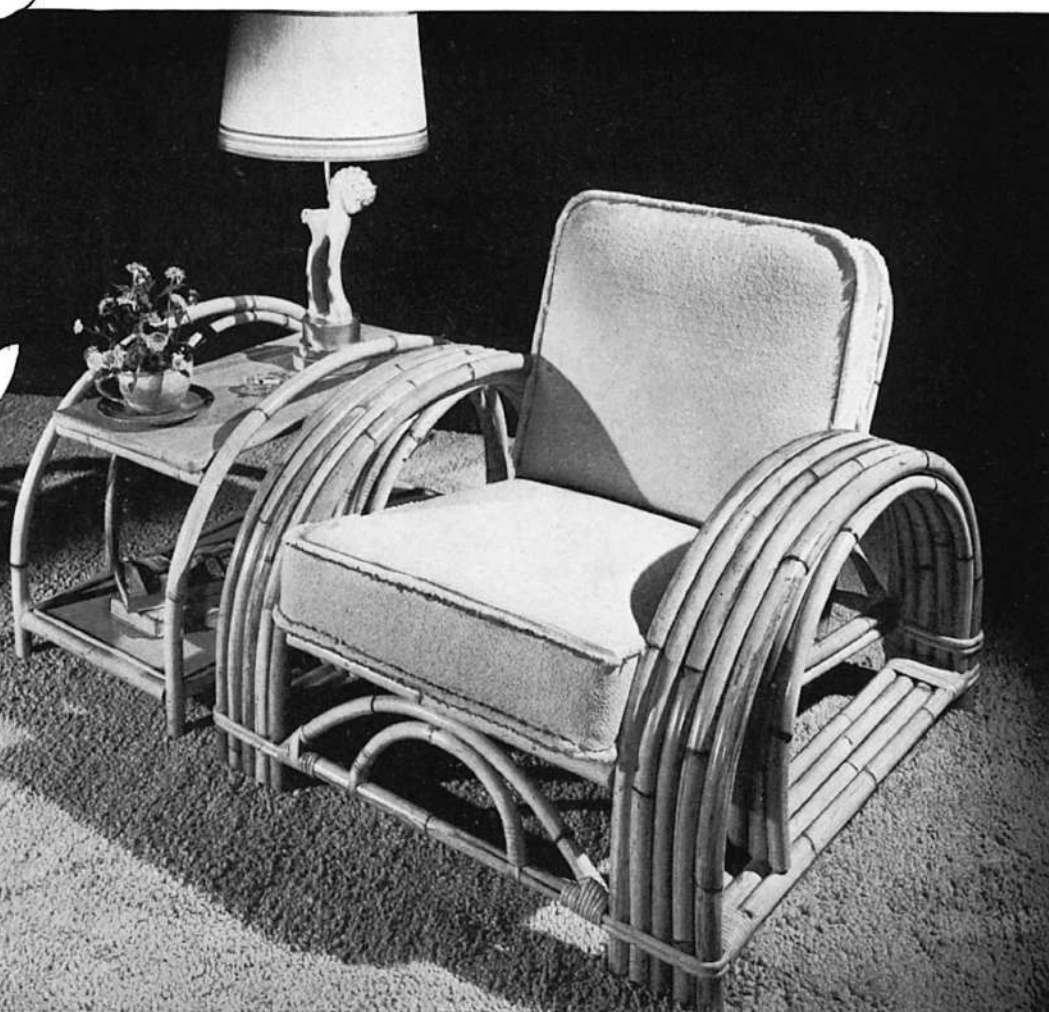
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E. BOYD

ART

After more than two years of preparation on the part of museums, libraries and collectors in this country and abroad who have cooperated with Dr. W. R. Valentiner, an immense exhibition of the work of Leonardo Da Vinci has opened at the Los Angeles County Museum. This is an unprecedented opportunity to see in one place the range of the painter's activities, of his influence upon others, and, in some measure to realize his true stature. Here are blow-ups of the most famous of Leonardo's portraits, altarpieces and frescoes, paintings from his workshop or of his composition, or the product of pupils and contemporary painters under his direction, still others are frankly imitative by artists of many countries in succeeding years, together with sculpture, stage models and drawings.

The sixty six models made from the painter's notebooks are most satisfactory as they may be handled and operated by visitors. In their three dimensional form these seem more familiar to us than they do in the drawings of Leonardo. Some of his inquiries into the principles of optics, air currents, architecture, geology, physiology, and destructive engines, and such devices as cranes, winches, gears, jacks and hydraulic lifts, seem commonplace and even elementary to us today. We must remember that our workaday gadgets and machines were not actually made and put to use until years, even centuries, after Leonardo's time, in order to appreciate his premature vision. This, indeed, is his most arresting characteristic to our eyes. Had he been born now he might have been an industrial designer or engineer with the arts as an avocation, in his time the pattern of civilization did not give him the economic support that alone could have carried his hypotheses to fulfillment. The social climate of his age was an ideal hot-house for the ripening of curiosity, the humanists had paved the way for the revival of classical arts, pursuit of scientific knowledge was not yet thwarted by the bigotries of the Reformation and Counter-Reformation, but practical uses for many of Leonardo's concepts were not destined to exist for hundreds of years so his designs lay neglected among dusty cabinets of art until the invention of steam, and after.

On the other hand the respect for the arts, never greater than during the Renaissance, kept Leonardo in a position to direct what was virtually a painting factory throughout his life. Political turmoils shifted centers of wealth from city to city as powerful dynasties rose and fell. With the aplomb of the anationalist, Leonardo found commissions for his genius wherever he went, yet all of the while he pursued his real, if unprofitable, interests. We read of commissions from despotic patrons for which he made sketches, but sometimes never completed them. Recorded as a fascinating personality by his contemporaries he had, apparently, the charm and wit to evade petty court demands. How he adjusted his tangential activities to the limitations of his times is very well shown in this exhibition. To list the kinds, and titles, of the exhibits is impossible; in order to cover the material the museum has published, not one, but two, scholarly catalogs.

Of Leonardo's drawings much has been written, in reality the tenuous, brown-inked lines need to be examined at leisure and more than once. But in the drawings there is consistency of style while in the paintings we find a bewildering variation, the natural result of pictures worked by many hands of more or less proficiency and by painter's whose degrees of taste were far from Leonardo's. Two tiny panels, the Madonna of the Pomegranate and a profile of the young Beatrice D'Este, are attributed entirely to him and are exquisitely painted, with his uniquely deceptive unstudied pose, to warrant the attribution. A "lost" painting, extravagantly described by his contemporaries, of Leda and the Swan, is represented here by original sketches and two paintings "after" the original. Each is quite different in feeling, our imaginations supply a happier model than does either one.

It is amazing to meet with the names of so many Renaissance painters, famous in their own right, who came at least partly un-

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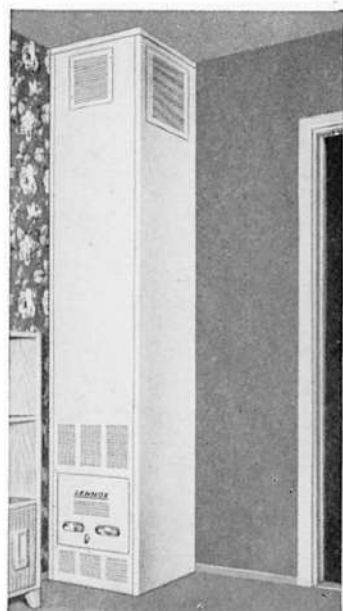
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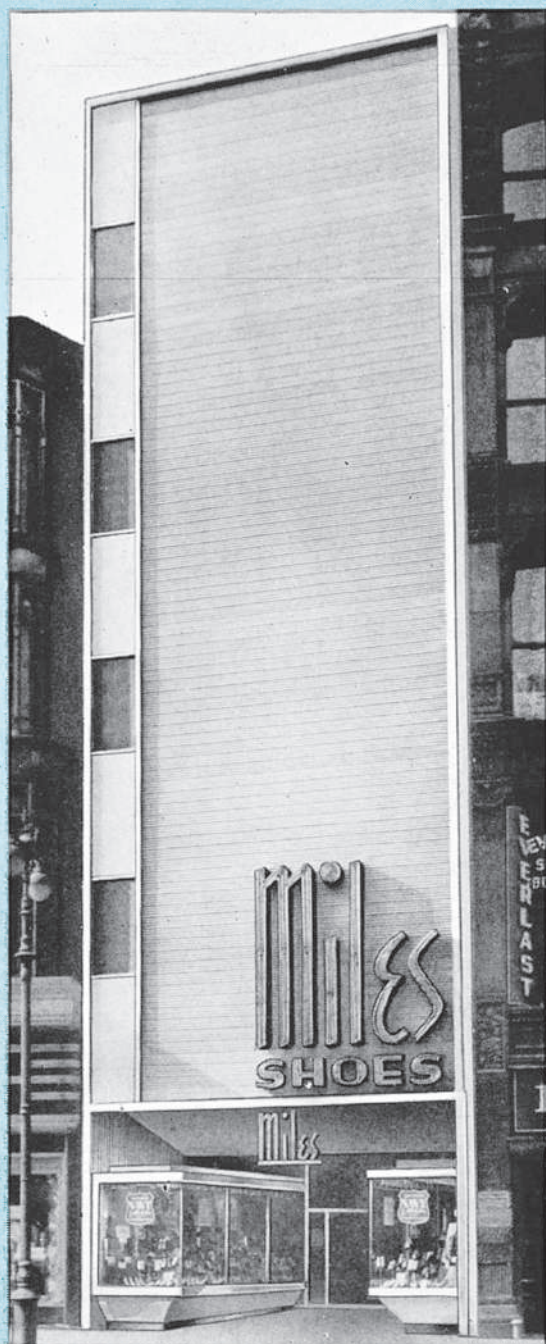
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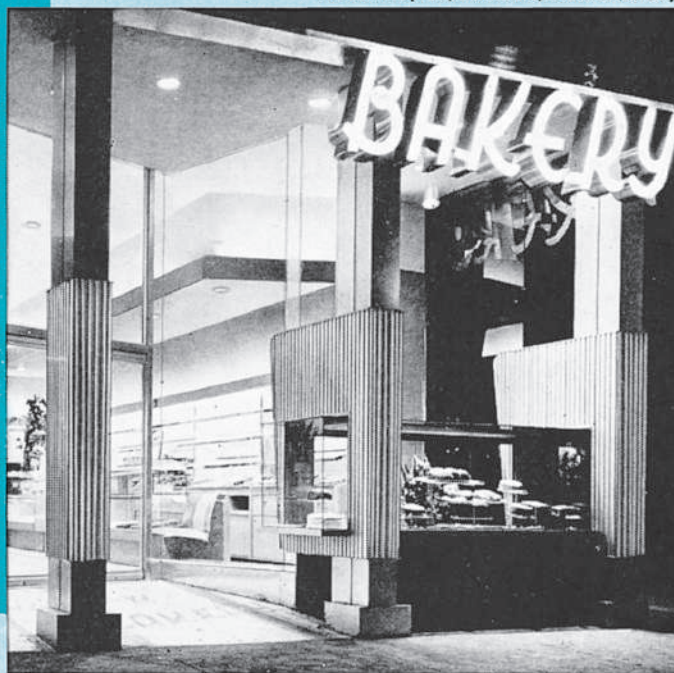
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der Leonardo's influence, but here are their pictures to prove that they did. The impression of a single force expressed through many channels is the predominant theme of the exhibition. Whether or not we care for the style, or the objectives of Leonardo, his single influence was as powerful as that of any conquering ruler, a rare achievement for a man whose implements were the pen and brush.

In addition to books by, and about, the painter we are shown his personal library—the sources of his knowledge. This is the wisest way to build a background to art of other periods than our own, in fact the only way to give life and reason to expressions of culture through the arts. The supplementary materials on Leonardo's life and times add very much to the enjoyment of this quite exhaustive exhibition.

Along the same line of thought is the History of Art course given by Dr. Kenneth Foster at Claremont in the past winter. Having sat in on one of Dr. Foster's classes this reporter is impressed by the changes in the subject—changes for the better—since once upon a time, when it was an encyclopedia of names, dates, and apocryphal anecdotes. At Claremont the periods of art history are covered by a survey of contemporary cultural indicators, philosophy and literature of the epoch, and their consequent effects upon the arts and architecture—most frequently synonymous in other ages than our own—with comparatively little reference to specific painters. When these are cited it is in connection with examples of their work, or facsimiles thereof, at hand to distinguish their creators from the millennial index of names. Although this sounds merely rational it is, literally, an immense improvement upon the parrot-like recitals of warmed over Vasari and Ruskin of only a generation ago.

SAN FRANCISCO ART NOTES

CLAIRE FALKENSTEIN

The San Francisco Museum of Art has been honored by the premier of the largest and most definitive exhibition of Paul Klee's work ever to be held in America. It is a retrospective exhibition covering a span of forty-one years. The great Swiss painter has been so appreciated by his country that a Foundation has been established in Berne, Switzerland for the purpose of collecting and preserving his work. This particular exhibition of paintings and drawings has been organized by the Berne Foundation and assembled by the Museum of Modern Art. Though most of the work has come from Switzerland, a few pieces are owned in America. After the San Francisco showing, the exhibition will travel, stopping off at important museums and galleries throughout America.

The enthusiasm that has met this show has been rivaled by only one other held in recent years at the San Francisco Museum of Art. The other was Henry Moore's. In both cases, art student attendance and numbers of persons included in gallery tours have been high. This is an excellent barometer of acceptance. The excitement concerning the exhibition began with the museum staff itself. The true meaning of Christmas was felt when the pictures were unmasked, one by one. Many of the paintings have never been seen in America until now and they are indeed gifts.

Though the average size of the works is small, two large galleries and a corridor were required for the 200 paintings included in the exhibition. The successful installation was achieved by breaking the galleries into alternate active and rest areas, circulating

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the screens supporting all the paintings and drawings into an asymmetrical pattern, not allowing obvious or dramatic effects to advance to the consciousness of the observer. The orderly and unobtrusive treatment of open space against massed screens seemed to echo Klee's method of composing cross-hatch structures in a sea of space. This sensitive handling was brought about by John Humphrey. Mr. Humphrey was correct in the placement of paintings, I believe, when he considered the whole as a fluid harmony. The idea that the work has few sharp changes in style, though great variety in technique and media, was pointed up by a method of interweaving—one painting leading into another.

All of the paintings, the **fluid whole**, appear to be organs of sensation which present our environment to us as well as our complex feelings. They are responsive antennae exploring the felt, the seen, the tasted, the touched, the imagined, the remembered, the hoped for. . . . And they purge by means of their suggestion of human emotion. Yet, in Klee's own words "the dream, idea, or phantasy—must be taken seriously only if it unites with the proper creative means . . ." In order to make his 'secret visions possible' then, pictorial organization is acknowledged: The meandering line has purpose; space is controlled; color in its tone and hue is carefully considered.

Paul Klee translates his intuitive knowledge of the forces shaping the events of natural phenomena into plastic terms. Implying that he believes man to be subject to those same forces—withstanding moral responsibility and emotional and psychological needs—he insists that every artist wants to be aware of the 'center of creation.' Seeds afloat in his ink drawings seem to have the purposeful motion of generation. Again, the structure of the atom with a nucleus surrounded by wide arcs of electrons is conveyed. Or, a pattern of minutia with an all-over pulsation may be presented. His elements of space, line, color are like the irriducible elements of matter. Forms developed from specific instances out of every-day life become pure in structure. For example, without regard to content, the line remains a line, and free. It is not destroyed by confusion and redundancy.

It might be said that though Paul Klee's world does not mirror the physical world of the senses, he restates the basic variety and change found there. His work is another facet of the important contemporary concept of Space-Time. In every painting there is a feeling of motion and sometimes forms seem to disappear as they change. The equilibrium Klee expresses is the result of the tension established between the elements as they move in space. They are held and transferred by their relationship. Opposing the static, he dwells on the idea of the **beginning**, the **continuing** and the **becoming** of an image.

When I walked through the galleries, I made such notes as these: Corridor, one wall: Coptic textiles of the fourth and fifth centuries A.D. Other wall: Klee's drawings. This is appropriate. Karl Nierendorf reminds us that Paul Klee did not learn very much from his academic teachers in Munich. It took a trip to Italy to teach him what he wanted to know. While there, he became acquainted with "Byzantine and Christian art, coptic weaving and ancient calligraphy." The first drawing, dated 1899, is on a sketch book page. It is a clean, objective figure. Next, there are anatomical drawings, landscapes, animals. All very early.

1909: A more personal interpretation of landscapes, heads, interiors. His 'little discoveries' accumulated between the years of 1902 and 1912 brought the later original work.

1915: Open space in his drawings have meaning and fullness, Associational, yet formal-directional equilibrium.

1918: All the space is closed, like a matrix.

1925: "Flying Seeds," just two elements on an open field.

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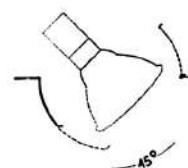


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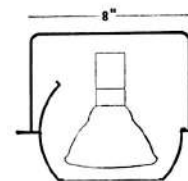
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CINEMA

ROBERT JOSEPH

At one of those Hearings which have to do with the infiltration of objectionable ideas into motion pictures, one of the witnesses made the penetrating observation that one might tell a subversive picture from a non-subversive one by the mood of the background and the mood of the plot. This witness, who shall remain nameless, observed that pictures with 'low key' or sombre lighting were anti-American; and those with 'high key' or high kilowatt lighting were pro-American. This technical-intuitive logic apparently made a profound impression upon the Committee which conducted the Hearing, and these observations were admitted as acceptable evidence of subversive intent. We now have,

based on this testimony, an easy rule-of-thumb method from differentiating between politically acceptable and unacceptable pictures by the simple expedient of holding a photographer's light meter near the screen and taking a careful reading of the candle-light power units.

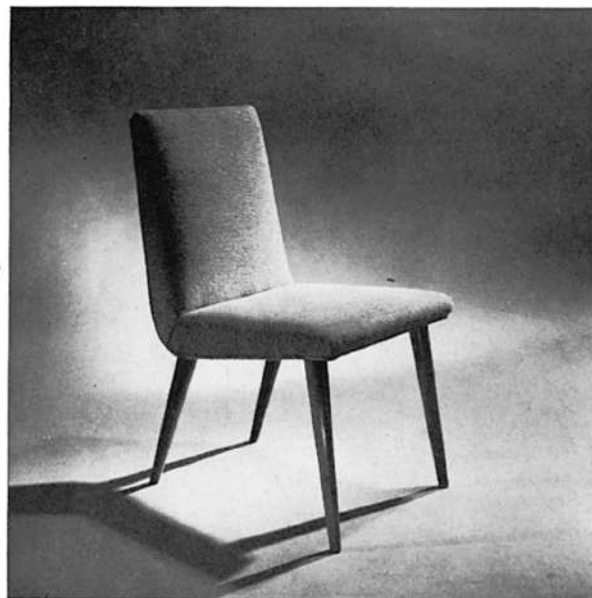
All of this is a preamble to a consideration of what realism in motion pictures means. Two recent pictures come to mind, both realistic enough, both full of 'low key' lighting. In one, the sordidness was honest; in the other, the sordidness struck me as both unnecessary and offensive.

I have commented before in this column on what I considered the cinematic excellence of Screen Plays' "Champion," film based on the Ring Lardner classic of the ring about a thoroughly obnoxious 'comer' who fought his way to the championship and stayed there over the bodies of his family and friends. "Champion" was a study in egoism and evil, and the sordidness and somberness of the background, the shifty characters who people the world of fisticuffs, the 'dealing' of boxing managers and fight promoters—all these were real enough and elicited praise from hard-bitten sports writers who detest what the screen has done to sports.

The somberness of "The Lady Gambles," on the other hand, struck me as unreal and unnecessary. I had no sympathy for Kirk Douglas as the ambitious, self-preening boxer in "Champion," and I had no sympathy for Barbara Stanwyck as the habitual gambler, so that the question of sympathy was not involved. But there was a certain amount of phoniness in the manufactured sympathy which the writers concocted out of their own imaginations for the gambling lady, a victim of a sort of mental disease for which psychiatrists have as yet found no name. But they will.

Barbara Stanwyck descends from lady-like composure to back-alley crap shooting during the course of her nine reel fall from decency. She is brought back to a regenerated state of acceptability by some last-minute hocus-pocus, numbo-jumbo which passes for psychiatric treatment in one of those hospital bedroom

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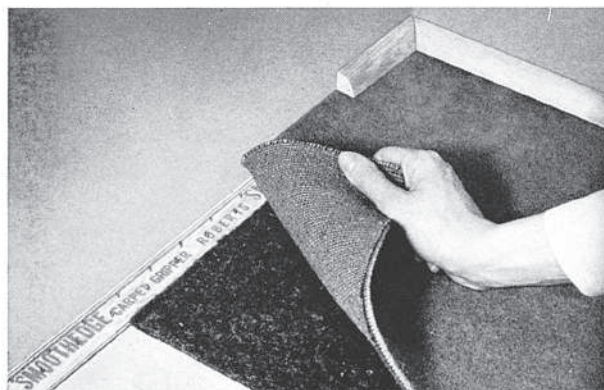
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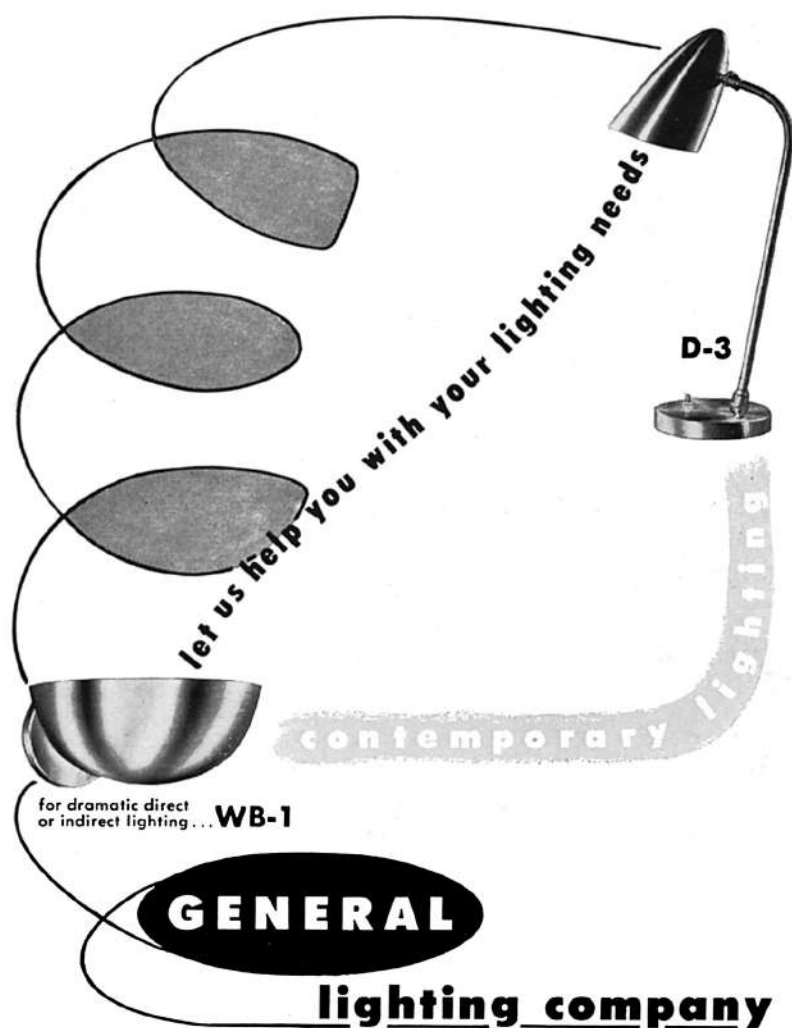
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scenes, and the audience is then assured that she will never touch a loaded pair of dice as long as she lives. What made the sordidness of the Stanwyck picture so objectionable as sordidness was the falsity of the story's conclusion. Somberness and wickedness and a-morality were introduced by the screen writers for the sake of fleeting background color, and were never an intrinsic part of the leading lady's personality. Audience will accept the dark seriousness of "Champion" because the mood is consistent; they will not accept the evil of "The Lady Gambles" because the moral standards, the characterizations, and the character developments are based on the leit-motif of the 'happy ending' which every—or almost every—picture must have.

Retrospect

"Home of the Brave," a story of anti-Negro prejudice, has been praised in many quarters and comes to the screen as a very honest and simple statement of one phase of intolerance. Actually there is nothing startling or world-shaking in this screen version of the Arthur Laurents stage play. "Home of the Brave" is concerned with one type of virulent prejudice—the social bigot who dislikes the members of another race simply because he himself has been conditioned into intolerance through thoughtlessness and indifference. At the base of Corporal T. J.'s intolerance is a blind, playful sort of discrimination which is fundamentally a social differentiation. The word 'playful' is used advisedly, for this sort of bigotry is to be distinguished from other more virulent and more dangerous forms of prejudice.

The interesting fact about "Home of the Brave" is its apparent acceptance by the public. It has been estimated by the industry that the theaters of four cities in the United States will pay back the producer's production costs, around \$450,000—a good indication of its box office appeal and financial success. "Home of the Brave" indicates to me, at least, that people will pay to see a good picture, and do not necessarily have to be fed cinematic pap. The film also suggests to me that because of its strength at the box office, audiences are hungry and have been hungry for many years for strong motion picture fare.

An additional aspect of "Home of the Brave" which bears comment is the fact that D. W. Griffith approached the same theme in "Heart of the World" back in 1918, and showed the close friendship between a White man and Negro, as it showed between Lloyd Bridges and James Edwards. The fact that audiences and critics are hailing "Home of the Brave" as a "daring" picture, and that the film itself is offered as a proof of "guts" (that's what the billboards tell us) shows that Hollywood still has to go a long way to get back to where it once was—twenty one years ago.

MUSIC

PETER YATES

ESSAY ON THE TRUE ART OF PLAYING KEYBOARD INSTRUMENTS by Carl Philipp Emanuel Bach, translated and edited by William J. Mitchell, Associate Professor of Music, Columbia University: W. W. Norton & Company, Inc., New York, 1949.

Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu Spielen* and Arnold Schoenberg's *Harmonielehre*, published last year in English under the title *Theory of Harmony*, are the two most important German contributions to the critical theory and practice of music. Until these publications neither had been available in an English text. A few paragraphs of the *Harmo-*



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nielehre were included in a small biography of Schoenberg written many years ago by Egon Wellesz. Many sections of the *Versuch* are among the quotations used by Dannreuther and by Dolmetsch in their separate treatises on the correct playing and ornamentation of seventeenth and eighteenth century music. Each book is distinguished by the fact that its author is now ranked as one of the chief creative thinkers and composers of his time. Unlike the critical works by Schumann, Liszt, and Wagner, which were of and for the period in which they were written, the *Versuch* and the *Harmonielehre* are fundamental texts. Each begins a new era in the art of music.

Schoenberg's *Harmonielehre*, completed in January 1911 and dedicated to the memory of Gustav Mahler, was written at a crucial period in the development of twentieth century music. It substituted for a theory of harmonic systems a new conception of tone rather than tonality as the basis of consistent harmony. For Schoenberg an idea in music consists in the relation of tones to one another, without regard to the presence or lack of a key system. Such an apparent lapse from harmonic order into tonal anarchy needed to be supplemented by a new method of organized control in composition. This was afterwards supplied by Schoenberg in the formulation of his twelve-tone technic. Whether or not one agrees with the practice of the twelve-tone technic, Schoenberg's *Theory of Harmony* is basic to the distinction between nineteenth century and twentieth century methods of musical composition.

Both the *Harmonielehre* and the *Versuch* contain many passages of general discussion about the art, the purpose, and the practical intent of music as an idiom of thought. For the general reader these are the most rewarding sections of either book. Both are concerned with problems of music teaching, and the authors do not hesitate to argue with force against contemporary practices. Unlike Schoenberg, who is concerned with the harmonic organization of music in terms of composition, Bach deals with the problems and technics that must be mastered by any performer on a keyboard instrument.

Carl Philipp Emanuel, second son of the mighty Sebastian, was considered by his own generation a more important composer and theoretician than his father. Time has reversed the verdict and put all but a handful of Philipp Emanuel's compositions out of general knowledge. For practical reasons musicians may be content to accept the circumstances as final. Only a few of his sonatas and incidental pieces are suitable to the use of the piano as it is now played. These compositions are essentially chamber music for the clavichord, that most private, most discriminative, most rewarding of keyboard instruments. At the time when Bach was writing, the piano was still a new invention, but the critical distinction he makes between the piano and the clavichord is as valid today for the playing of any keyboard music before that of Mozart.

"The more recent pianoforte, when it is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task which is not without difficulties. . . . Yet, I hold that a good clavichord, except for its weaker tone, shares equally in the attractiveness of the pianoforte and in addition features the vibrato and *portato*" (the sustaining of an even tone by holding the striking tangent against the string) "which I produce by means of added pressure after each stroke."

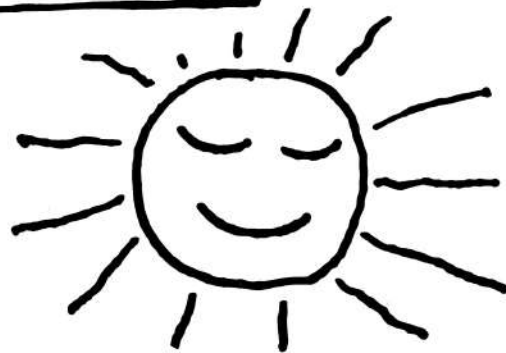
Sebastian Bach began his career as a church organist. All of his larger compositions are written to be performed in a church or hall before an assembled public audience. The many smaller works that he wrote for the musical education of his wife and sons are with a few exceptions intended for the clavichord.

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Philipp Emanuel avoided the organ: "Our forefathers were more concerned with harmony than melody and played in several parts most of the time." He cultivated the *galant* or rococo style of ornamenting an accompanied melody and only occasionally, for academic reasons, reverted to formal counterpoint. For ensemble or accompanying parts he played the harpsichord or, if necessary, the piano; for virtuoso solo playing he preferred the clavichord. Most of his solo playing was heard privately in small music rooms at the court of Frederick the Great.

If his compositions are not for our times, they are not therefore to be disregarded. His *Variations on La Follia*, as Wesley Kuhnle remarked, "summarize two hundred years of keyboard playing." More than that, they import into keyboard technic characteristic features of the virtuoso Italian violin playing of Corelli and his pupils. There is a *Rondo* that seems as though it might be by Beethoven. The curious rhythmic breakings and hesitations of his emotional melodies, broadened by the sonorities of a larger instrument continue through the sonatas of Clementi into the most characteristic melodic passages of Schubert.

The design of his music, which combines the harmonic daring and dash of Domenico Scarlatti with something of his father's longer sentences, provided the common pattern upon which Haydn, Beethoven, and even Chopin built their larger and more individual forms.

But the most influential and enduring work of Philipp Emanuel Bach is the *Versuch*. As the central document of the art of keyboard playing, the true inheritor of Francois Couperin's *L'Art de toucher le Clavecin*, it has never been superseded. It represents that time when composition and performance were not yet separate, when the composer improvised as he performed and wrote after the same manner in which he improvised.

This Research into the Veritable Skill of Playing at the Keyboard, as the translation might have been called clumsily but with more of the original point, is the root source of every significant piano method. Haydn and Beethoven sprang so nearly from this root that the idiom of the *Probestuecke* and the *Sonatina Nuova*, written by Bach to serve for examples of this technic, appears in their early writings as idiosyncratic as their own mannerisms. Said Beethoven to Czerny's father after hearing that future master of pedagogy play in 1801, "Send him to me once a week. Be sure to procure Emanuel Bach's instruction book on the *True Art of Playing Keyboard Instruments*, so that he may bring it to his next lesson." Chopin is said to have kept the book beside the piano. Both the *Essay* and the accompanying *Probestuecke*, which are available in modern editions, are as pertinent to keyboard playing today as in Beethoven's time.

"The true art of playing keyboard instruments," begins Bach with the first sentence of his introduction, "depends on three factors so closely related that no one of them can, nor indeed dare, exist without the others. They are: correct fingering, good embellishments, and good performance." Chapter One takes up the art of fingering: "Every figure calls for its own distinctive fingering, which may require modification simply through a change of context, and the comprehensiveness of the keyboard creates an inexhaustible wealth of figures." Chapter Two deals with Embellishments: "Consider their many uses: They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them. . . . Without them the best melody is empty and ineffective, the clearest content clouded."

For one who has sweated over quotations from this chapter in the works by Dannreuther and Dolmetsch, the original text in its proper order seems miraculously simple and direct. Yet, whoever

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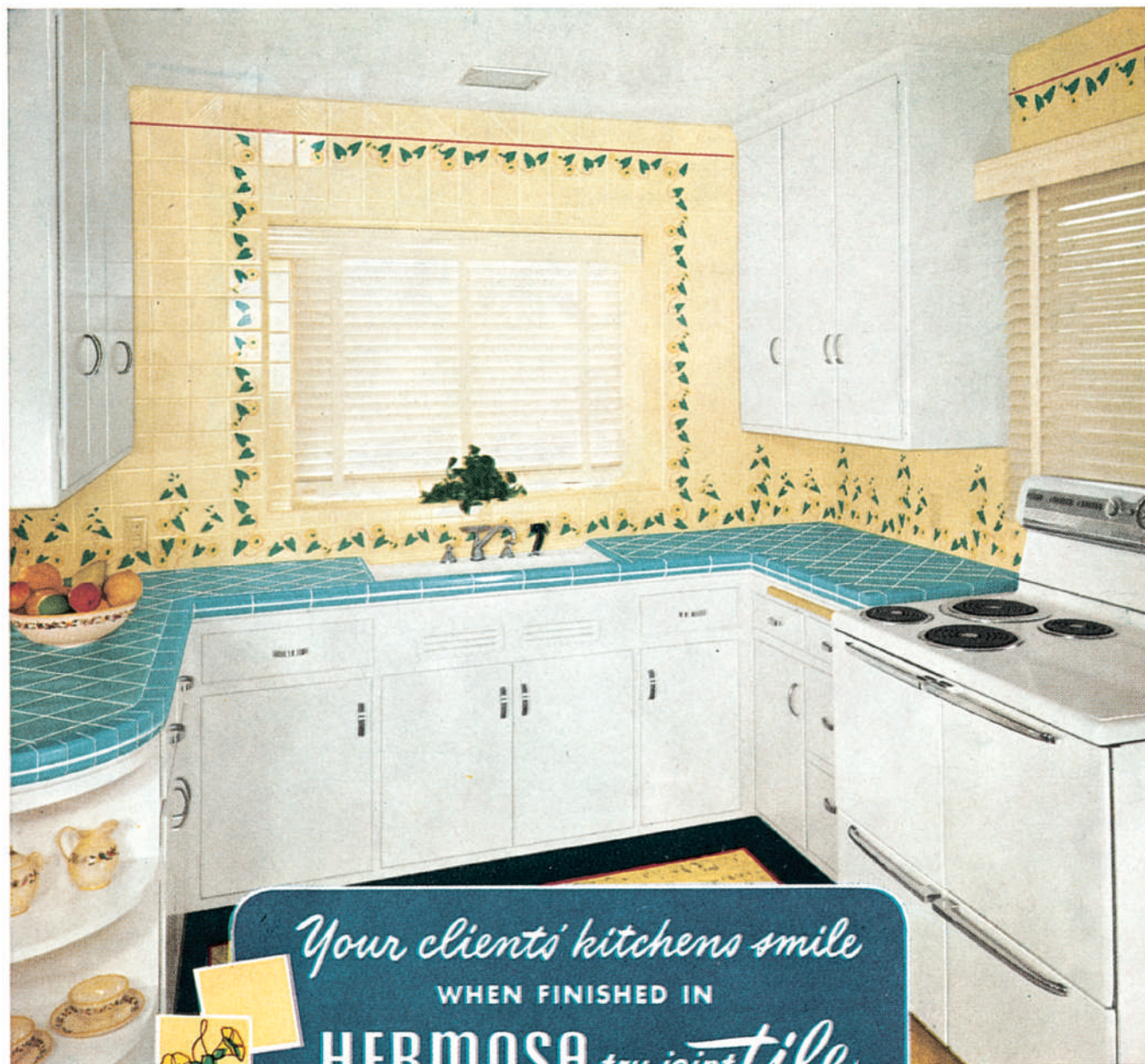
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has learned to find his way among the tangled alternatives of Dolmetsch will realize that the context of this chapter is by no means so simple as it appears. "We shall see," writes Bach, "that many passages allow for more than one kind of embellishment." The statement is plain, but we must understand it in another sense. Except a few specific ornaments, there are no absolute rules in accordance with which every particular sign of embellishment is to be played. The later French clavecinists—"In justice to the French it must be said that they notate their ornaments with painstaking accuracy"—began the modern convention of indicating on the page exactly how the passage should be read. Francois Couperin inserted numbers at doubtful passages in his keyboard *Orders*, referring the reader to notes in *L'Art de toucher le Clavecin*.

To take for granted, as modern French musicians have seemed to do, that a correct playing of these embellishments is all that is needed for the proper execution of a piece by Couperin shows a complete misunderstanding of the actual situation. Frescobaldi, Chambonnieres, the Couperins, the Bachs, no matter how individual and original they might be as composers, alike accepted as the commonplace of instrumental playing a sort of rhythmic exactness which seems to us when we first hear it to be the most licentious rhythmic freedom. So completely was this taken for granted as the only natural way of making music that it was seldom discussed. The leaning of the passing note against the main tone, the habit of French keyboard players, was parodied by Germans and Italians as *In stile Francese*. Frescobaldi and Couperin both mention the sharp rhythmic distinction between the French and the Italian interpretation of a like passage.

Marks of embellishment were in the same way as often omitted as indicated; it was a matter of good taste to know what sort of ornamental addition would be expected in each place and the most tasteful manner of playing it. Following Couperin, Bach engraved his later compositions with greater care for the exposition of the ornaments. Haydn's sonatas are written out as veritable treatises on the art of embellishment. "It has always been better for composers to specify the proper embellishments unmistakably," writes Philipp Emanuel, instead of leaving their selection to the whims of tasteless performers." Unfortunately the writing out of embellishments soon wiped out their rhythmic freedom and idiomatic spontaneity. By the mid-nineteenth century all ornaments were notated and played alike as equal notes under the metronome. Nowadays any composition, let it be the Schumann *Toccata* or Bach's *Italian Concerto*, is noised with a dry accuracy and no distinction among styles.

As Bach's discussion of the right ways of performing embellishments implies other ways with which he disagrees, so he negatively affirms contemporary and earlier practices of other sorts, idiomatic to habitual music-making at that time. Bach's judgment is not final; it is no more than the preference of an authoritative taste. Searching among his negatives one finds many idiomatic practices made clear that would otherwise be little known.

Further chapters of the *Versuch* deal with Performance, the art of the affections, as the stylistic conventions of the period were called; with Thorough Bass and the use of it in Accompaniment. That on Performance is of especial value to anyone who wishes to recreate in his playing the character of eighteenth century keyboard style. The translation, editing, and footnotes are of splendid quality. The whole book is an important contribution, much needed and long overdue, to the scholarship of music in English. Norton Co. is to be thanked and congratulated for having published it.

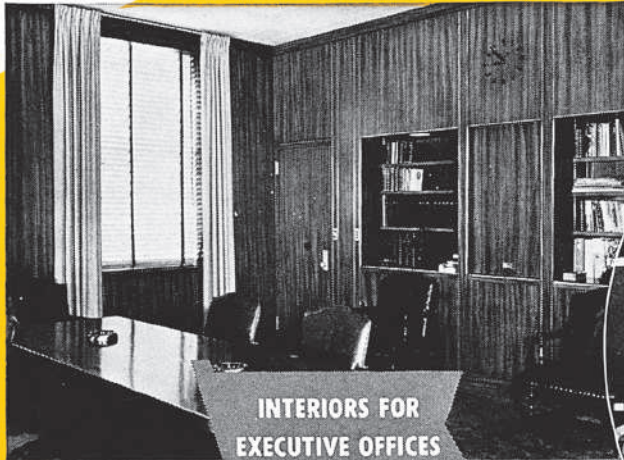
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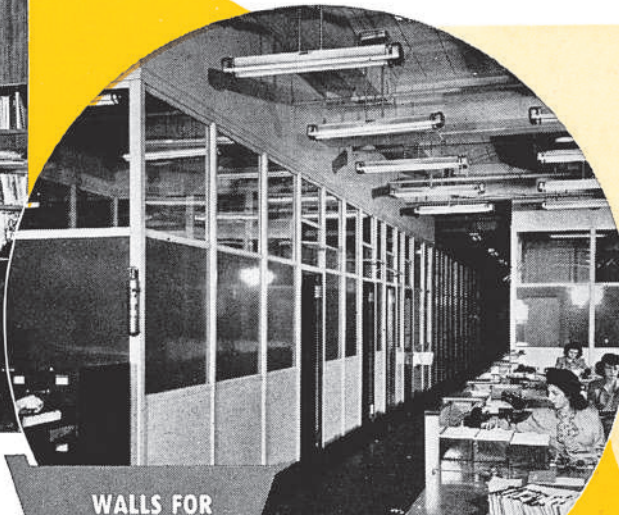


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a/ end table with figured elm top, birch legs/ 18.00

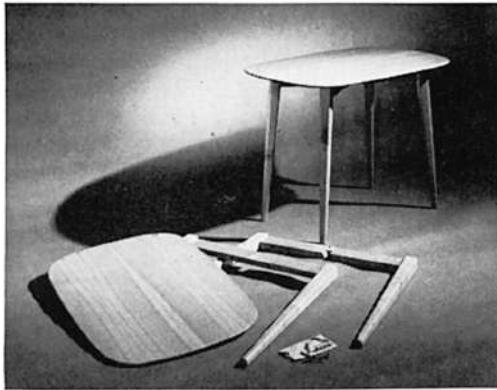
b/ bookcase cupboard, available with or without desk insert.
 bookcase cupboard only/ 146.00 drop lid desk insert/ 70.00

c/ hanging bookshelves and drop lid desk... solid birch
 birch bookshelves/ 36.00 desk/ 58.00

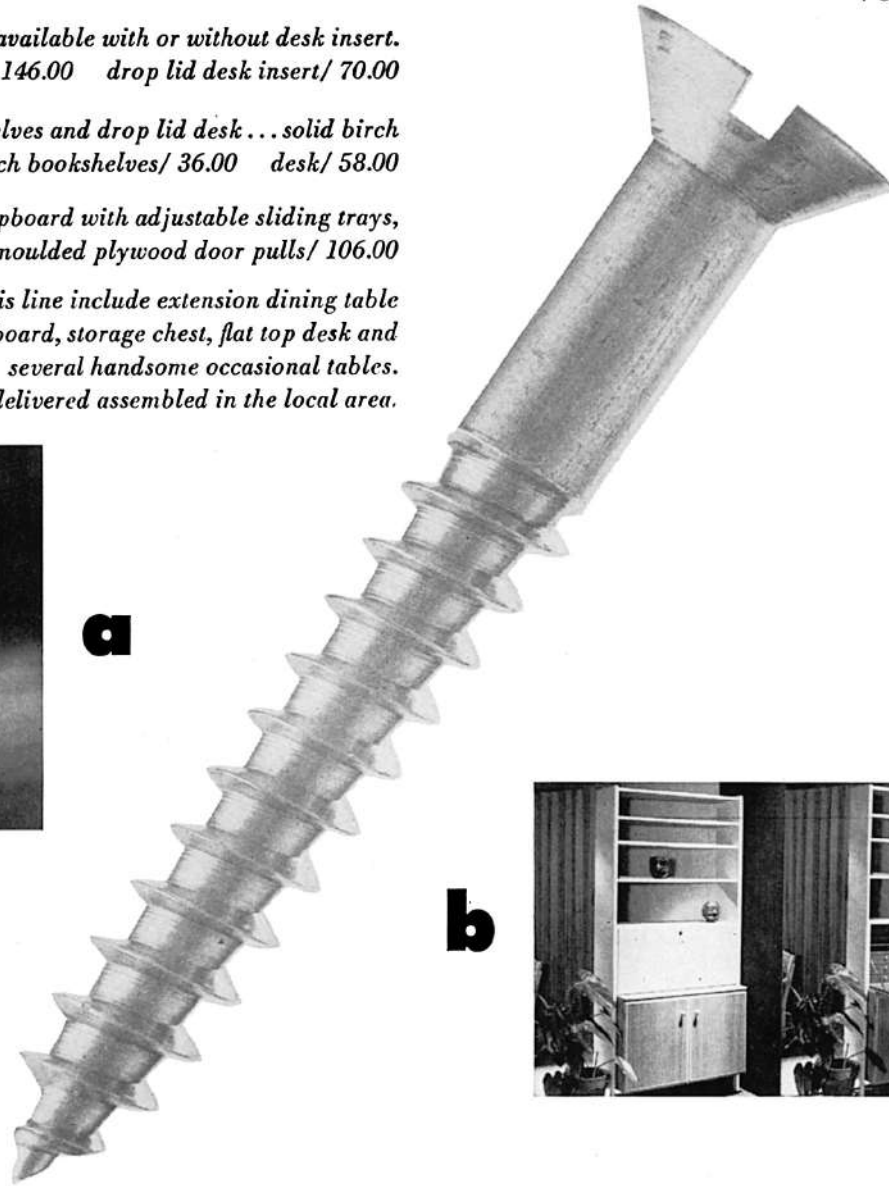
d/ mahogany cupboard with adjustable sliding trays,
 moulded plywood door pulls/ 106.00

*other pieces in this line include extension dining table
 and side chairs, sideboard, storage chest, flat top desk and
 several handsome occasional tables.
 furniture is delivered assembled in the local area.*

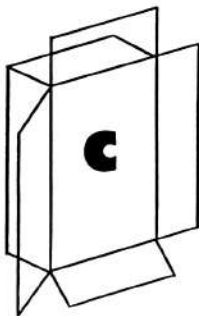
triva bygg



a



b



c



Frank Bros.

d

If the consequences were not so potentially tragic, the silly season of the Senator Claghorns could be dismissed with a mixture of amusement and contempt and a slight sickness in the pit of the stomach. Evidently we are reaching the dregs of the witch hunt when it becomes necessary for its protagonists to indulge a kind of accelerated hysteria in order to recapture the headlines upon which they have battered so fat-headed in the last few years. It seems that the boys are having a little difficulty in deciding which witch is which, and are reduced to blanket indictments on the theory that irresponsible accusations alone will keep their crusade alive. Curiously enough, it never seems to occur to them that, while they indulge their carnival techniques, the real subversive works quietly and efficiently well beyond reach of their peculiarly juvenile clangor.

We would be interested to know exactly what definition these gentlemen have for things like free speech, free thought, free press. As for limitations we are quite satisfied personally with the one stated by the late Mr. Justice Holmes, when he said that freedom of speech "does not entitle anyone to yell 'Fire' in a crowded theater."

It is incredible that a political hoodlum can address the presidents of our great universities with the request that his committee be privileged to examine for "dangerous thinking" the texts from which they attempt to translate the light of knowledge, and it is disgusting to see such a man with his political pants down weasling in retreat when he finds himself without a vestige of support. The terrible point is that he very obviously did not fully understand exactly what he was doing, but merely took a flyer in the hope that he could uncover some juicy bits and pieces with which to flail men, institutions and ideas that maintain the democratic system that supports him.

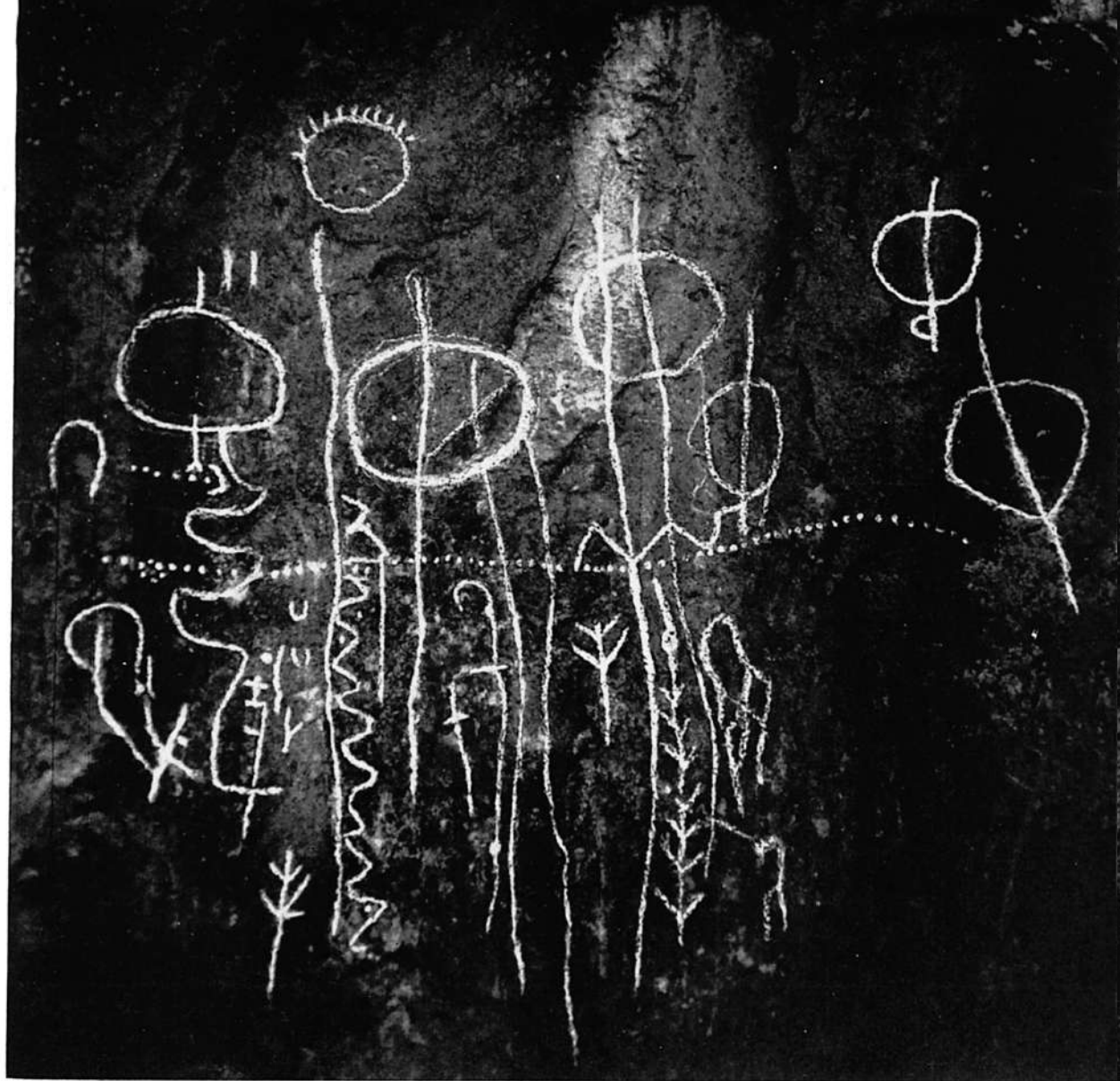
While there is no doubt a need for some control of those elements that ruthlessly use any means to oppose and destroy everything for which our cultural system stands, surely that control must be in the hands of responsible men who are jealous of every human prerogative and violent in the defense of every freedom. Matters of this kind need not be administered on a local or even a national basis, but should be regulated, in the name of good sense, under the control of a United Nations, within the framework of UNESCO, where the validity of all freedoms and all controls would be best considered by those who know what they are talking about. If the democratic idea is to win any war, hot or cold, surely it will be an empty victory won at the expense of freedom of the human mind or freedom of the human spirit. Any compromising or temporizing with those particular glories of Western civilization must place us in a most difficult position from which to swap successfully arguments with a cold-blooded and synical adversary.

It is curious that certain congressmen neither seem to know nor understand that the cultural repressions they suggest are the very ones that have brought the system they oppose to a new low in the history of human culture. Gradually and methodically artists, scientists, architects, journalists, writers, and philosophers have been limited and contained and brought under a rigid control system, with the result that the world can no longer accept any of their activities or any of their pronouncements without a profound, though regretful, suspicion. It is here that one finds the real seeds of human slavery which, whether fertilized with cold-blooded calculation or loud-mouthed ignorance, grow tragically into the same thing: intellectual strangulation.

Our case in point is best stated in a recent article by Peyton Boswell in the June 1st edition of the magazine "The Art Digest." The article concerns one Representative Dondero of the State of Michigan who read into the Congressional Record certain remarks pertinent to his state of mind and to what he hoped would become the state of mind of others like him. It is interesting that Congressman Dondero prefaced his remarks with an admission that he "does not know anything about art," but his ignorance being no deterrent, the pronouncement included, among other things, the following statement:

"It is not my purpose to suggest that newspapers should clamp censorship on their art critics, but I do say that if this condition of over-emphasis and an attempt to glorify the vulgar, the distorted, and the perverted has come about due to the neglect and lack of proper supervision, it is high time that some of our newspapers start cleaning house in the smaller compartments of their organization."

Are those burning books we smell, or is it just Mr. Dondero's stinking little brew boiling over? Mr. Boswell, take it away!



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Following a normal interest in primitive art and archeology, it has occurred to us that while we have spent much time appraising works from practically everywhere we have neglected the ancient products of our own area. It is easy to overlook the fact that the California in which we live not only exists in the present, but was also the Spanish California, the Russian California, and the native Indian California before the white man came. Investigation uncovered a world of material relating to interesting and important native works of art. Near Blythe, created on the surface of the desert by turning over rocks, there is a colossal figure of a man so long that it was only recently discovered from the air. At Little Lake, one hundred fifty miles from Los Angeles, there is perhaps a mile stretch which is covered with prehistoric Indian markings. In California alone there are at least one hundred sites where these markings or petroglyphs occur. Despite their inherent richness and variety, petroglyphs seem to have gone unnoticed by practically everyone with the exception of a few archeologists and prospectors. One develops an insatiable appetite for searching out these rock formations that if properly located often turn out to be ancient Indian camp sites or landmarks.

Petroglyphs are made by pecking or carving the rock surface with another hard rock or by painting with pigment mixed with what was probably animal grease, and, in rare cases, combinations of both methods.

The painted petroglyphs are generally badly weathered when exposed, but when sheltered or in caves they sometimes appear very fresh. I have examined one cave only seventy miles from Los Angeles where the paintings were only on the inside walls above the entrance so that peering in we see nothing, but when inside, looking out, the signs become apparent. At first observation petroglyphs are difficult to find, but once seen they seem to flash out at one. They come to life and with catalytic action revitalize the area, so that we are with the Indians. We begin to see petroglyphs where there are none . . . or perhaps there really are. Don't we respond to the same stimulus and follow the same compulsion as the Indians? The smooth granite surface, a chewed end of a twig, and some earth pigment mixed in oil.

Petroglyphs have almost universal distribution, and are perhaps the oldest existent form of art. According to the noted authority Julian H. Steward, "It seems preferable . . . to designate all designs and figures on rock petroglyphs (literally, rock glyphs) and to reserve pictograph for that primitive type of writing in which objects and events are represented pictorially on all kinds of materials." Because we are all so familiar with the Paleolithic cave paintings of Europe and the African Bushman paintings, it seems odd that so little interest has been shown in this type of material when it appears immediately around us. Petroglyphs in North America were all but ignored until 60 years ago when Garrick Mallery compiled his monumental work on North American Indian Picture Writing. Steward has laid the ground work for a thorough study and classification of the various styles by first making a survey of a particular area, and also generally stimulating interest in the subject in 1929. It is worth noting that in the area comprising Cali-

PETROGLYPHS

1. Painted in Tulare style at Rocky Hill near Exeter, California.
2. Carved in Great Basin style near Wellington, Nevada.
3. Carved but chalked in by photographers for visibility, Great Basin style at Round Valley near Bishop, California.
4. Painted in Tulare style on Hospital Rock in Sequoia National Park, California.
5. Carved in Great Basin style at Corn Springs near Desert Center, California.
6. Painted and pecked in Tulare style on Potwisha Rock in Sequoia National Park, California.
7. Carved in Great Basin style at Corn Springs near Desert Center, California.



fornia, Arizona, Nevada, New Mexico, and Colorado there are an estimated 1000 sites. In this group may be discerned (appended to the article is a brief and incomplete list of these styles). Paradoxically, one of the main factors contributing to the lack of interest in petroglyphs is that often they were the only remaining indications of a people or a culture, so that the archeologist turned to more tangible material. Yet only after we have thoroughly investigated and classified the various styles may it be possible to answer some of the questions the mute rocks pose. Unfortunately, ordinary archeological procedures cannot be applied to petroglyphs, and at present only by examining the superimposition of styles and by comparing stylistic features of petroglyphs with similar stylistic features of other known examples of material culture, can we hope to answer any of the major questions. The Indians who now inhabit areas in which petroglyphs exist usually can supply no information other than their existence and location, and generally there are no satisfactory answers to age or authorship. We should look to Australia for some assistance, for that continent is particularly rich with examples of this art, and more important, it is probably the only place where rock painting is still practiced by the aborigines.

Examination of the art of other cultures provides us with many facts which would probably not be encountered otherwise, and through these facts we obtain our sense of historical continuity. More definitely these facts, through comparison, tend to point out deficiencies in our own culture. This becomes evident when we consider that these petroglyphs were done by groups among whom there were generally no "artists." No doubt they were done by common folk and doctors and priests, etc., with usually functional reasons as motivation. Now, disregarding the contemporary man's conscious insensibility to esthetic values, we find that these petroglyphs in their formal and symbolic content, compare favorably with the work of today's specialists in art, the "artists." Therefore we see in the petroglyphs not only another source of esthetic satisfaction, but also a further means to strengthen our concepts of form. Although primitive art first appealed to us through its form, we are now learning that more important for us is the expressive quantity in it. This example of primitive art has saved expression from rigor mortis and has revitalized our art, through renewed interest in subject matter. In determining the importance of petroglyphs as works of art the observer would be better off if he were to disregard the conclusions reached by archeologists on this point, for the archeologists have not equipped themselves with the proper understanding of esthetic values. Conversely, a person might also arrive at an incorrect evaluation were he not to equip himself with the available mythology and lore pertaining to the particular area. In an appraisal of petroglyphs as a primitive art one circumstance is in the observer's favor; they will always appear in their natural physical setting, which is seldom the case with other types of primitive art.

For those who would pursue the subject further, we suggest as the most useful point to work

photographs: F. A. Usher, Jr.
Norman Rose
R. W. Usher
Jay Connor

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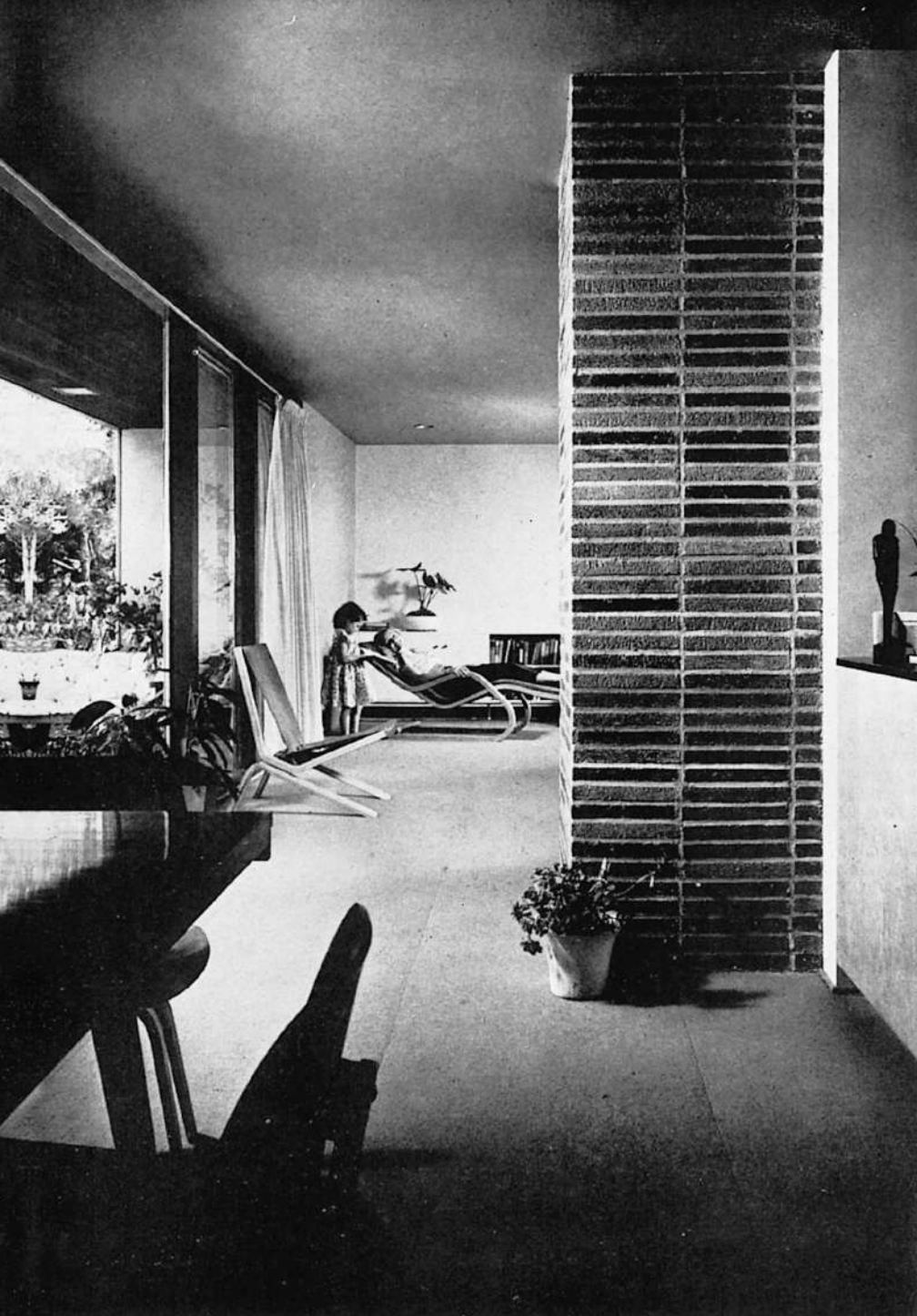
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back from, "Distribution and Bibliography of the Petroglyphs of the United States" by Robert M. Tatum, in American Antiquities Oct. 1946 vol. XII #2, pp. 122.

- A. Great Basin style
geometric and non-figurative curvilinear designs with the addition sometimes of very basic anthropomorphic and zoomorphic figures (usually pecked in the surface) wide distribution throughout the Great Basin
- B. Rectilinear style
similar to the Great Basin style but rectilinear rather than curvilinear in character (usually pecked in the surface) Owens Valley and South, east into Nevada, Arizona
- C. Labyrinth or Maze style
not a true labyrinth or maze, but is more elaborate than similar forms which appear in the above two styles (painted or pecked) California foothills from Los Angeles south
- D. Triangular style
zig-zag and diamond designs of the Cupeno and Luiseno puberty ceremonies (painted) California from Los Angeles south
- E. Basketmaker style
conventionalized anthropomorphic figures showing a relationship to the Basketmaker culture (painted) Arizona, New Mexico, Colorado, and Utah
- F. Vernal style
a style which seems to stem from the Basketmaker style producing very distinctive anthropomorphic figures (painted and carved) Utah
- G. Pueblo style
characteristic Pueblo design (usually painted)
- H. Santa Barbara style
complex geometric designs solid and linear in execution and conventionalized figures (painted) Santa Barbara, California and vicinity
- I. Tulare style
related to the Santa Barbara style, but shows more freedom in the selection of forms, although the style as a whole is narrow and well defined. Dominated by anthropomorphic and zoomorphic figures usually painted) San Joaquin Valley and surrounding foothills



APARTMENT IN WESTWOOD

**RICHARD
NEUTRA, architect**



Apartment buildings, conservatively built to last out and to successfully survive the amortization period, must serve various tenants for many years to come. Gadgets can change and must change as inventive commercialism puts them on the market every year. The comfort of the layout, the good human scale, the flexibility in the design of rooms and outdoor spaces adjoining them will endure when today's refrigerators may long be outmoded.

Stylistically the conception of a building to please and satisfy many diversified people over a long period of time will have to be free of the earmarks of fashion. Here it was the owner's wish that the building age inconspicuously.

Wherever possible, outdoor space, landscaped and surrounded by foliage, has been added to the apartment area proper or at least visually borrowed from the outdoors. The conjunction and harmonized composition with the earlier designed Kelton apartments to the south of the present plot has greatly helped in providing premeditated views and privacy control through a unified landscaping scheme.

In all cases maximum size has been allotted to living and social quarters, which in the larger apartments extend onto a deck or patio.

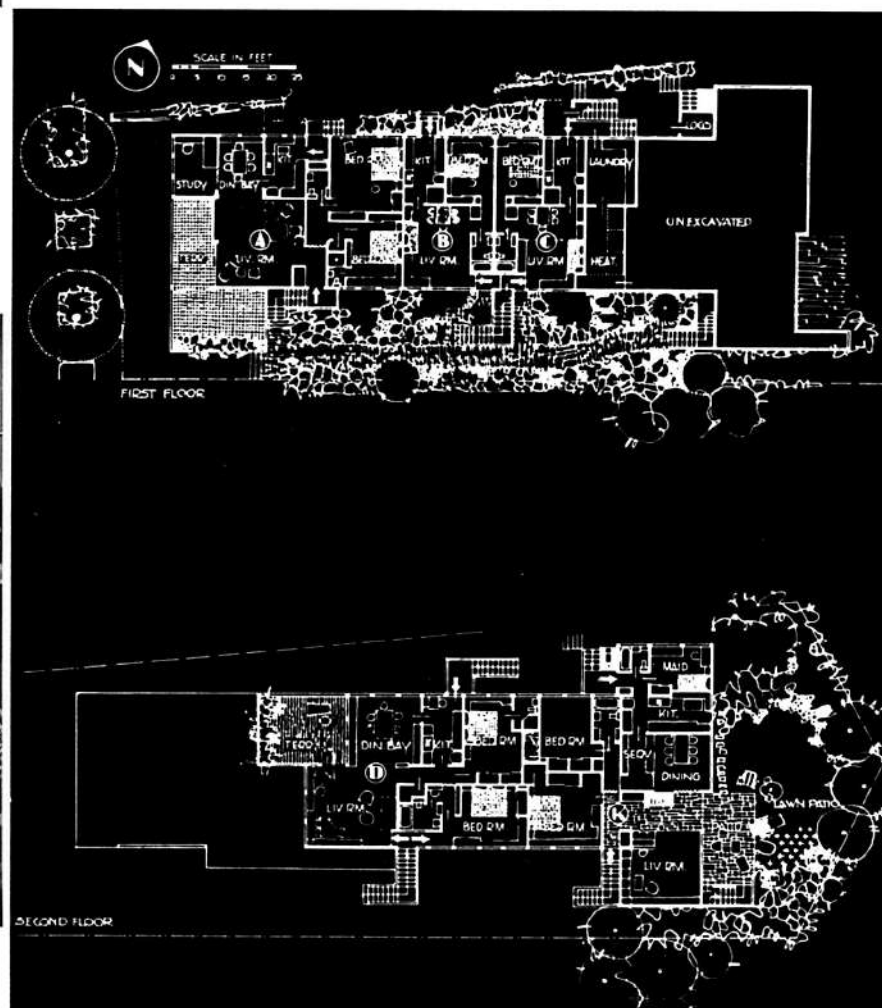
The owner's apartment, even more than the others, has the residential character of a house, but all units are benefitted by suitable cross-ventilation.

Kitchen and bathroom counter cabinets are formica covered and with the asphaltic tile floors and enamel painting are tuned to various color schemes. Blond paneling of select birch in some apartments and a flat but well-padded "boucle" type carpeting give the tenants a welcome initial start in furnishing.

In addition to light individual laundering in the apartments an automat for electric laundering and a dryer are installed in the utility room of the understory, accessible to all tenants, who are also provided with individual storage rooms back of their garages. The construction is a timber chassis with fire resistant cement plaster around the garage compound. Plate glass in large view windows, steel sash, sliding doors, a gravel insulated roof, add to the structural and functional amenities.

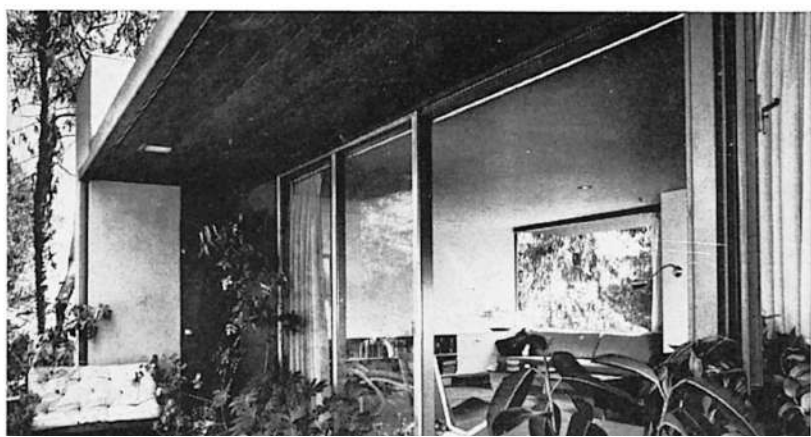
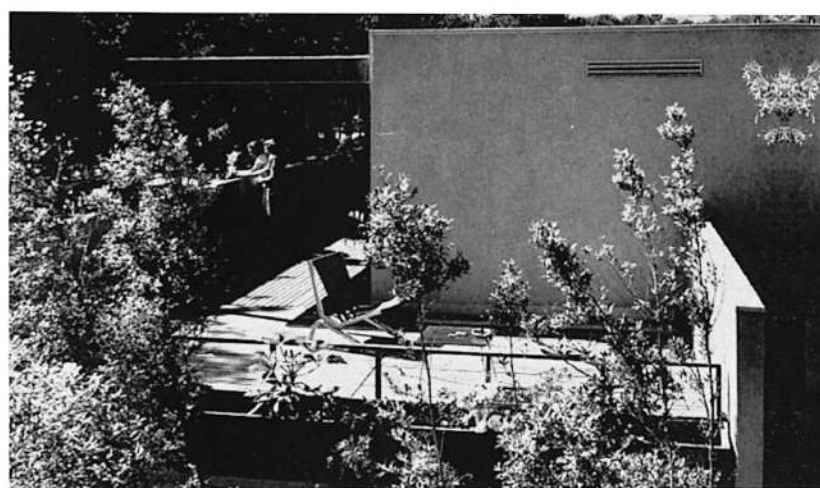
LOUIS KIEVMAN, OWNER-BUILDER

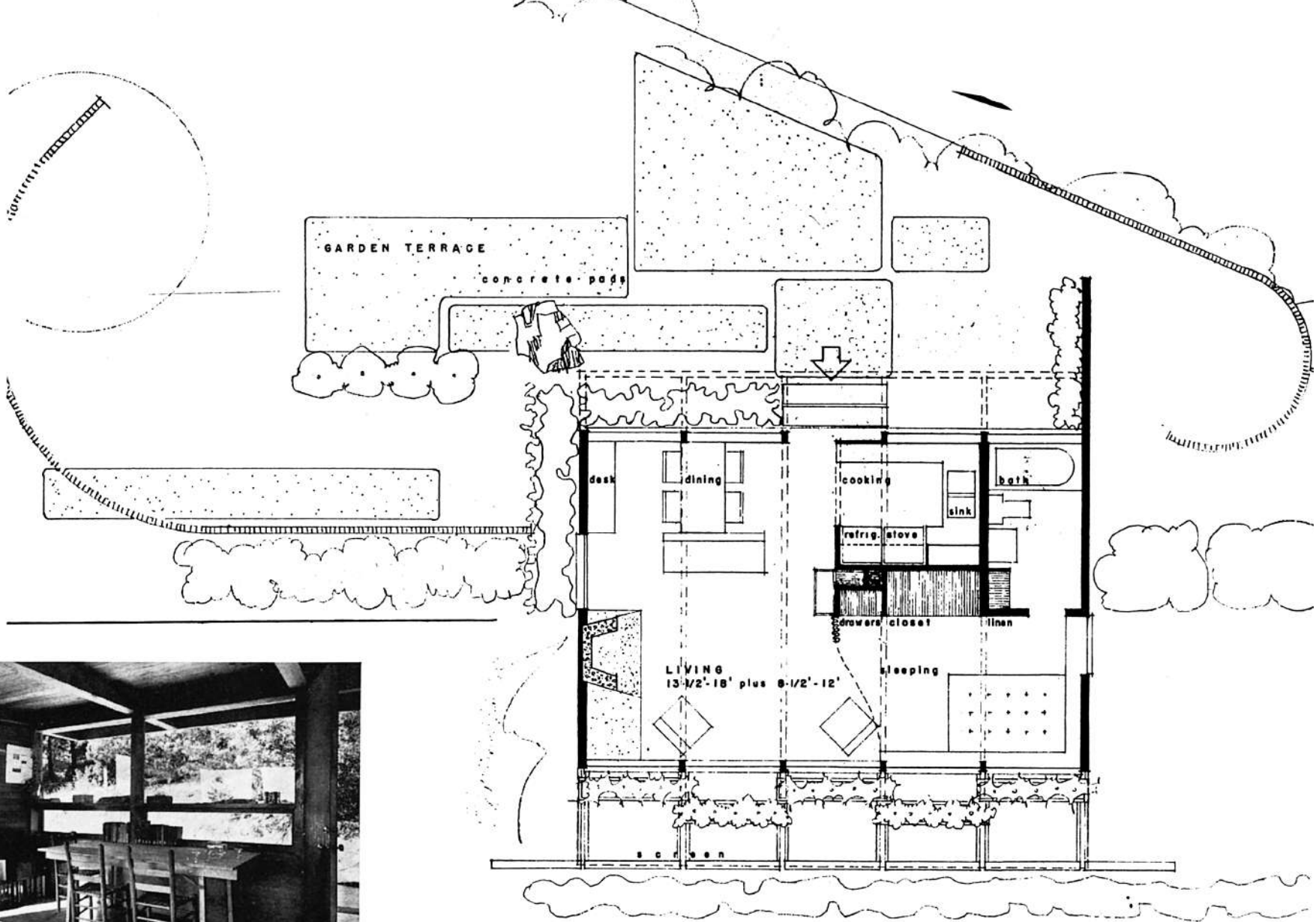
This page, above: View from dining area into living room. Top, right: The elaborate radio and phonograph set is designed to suit the musician owner. Below: The master's suite combines sleeping quarters with the desk space of a study. Opposite page, top: Approach, entrances and entry stairs are placed on the south side adjacent to the neighboring apartment court into which the free area, well landscaped, expands. Center, left: Five apartments with individual garages, storage rooms behind. Center, right: Outside space extends social quarters to balconies. Bottom, left: A patio, flagstone paved, on same level with living quarters gives residential character. Bottom, right: The stepped volume of the building permits a west view terrace for the upper floor apartment.





photographs: Julius Shu'man

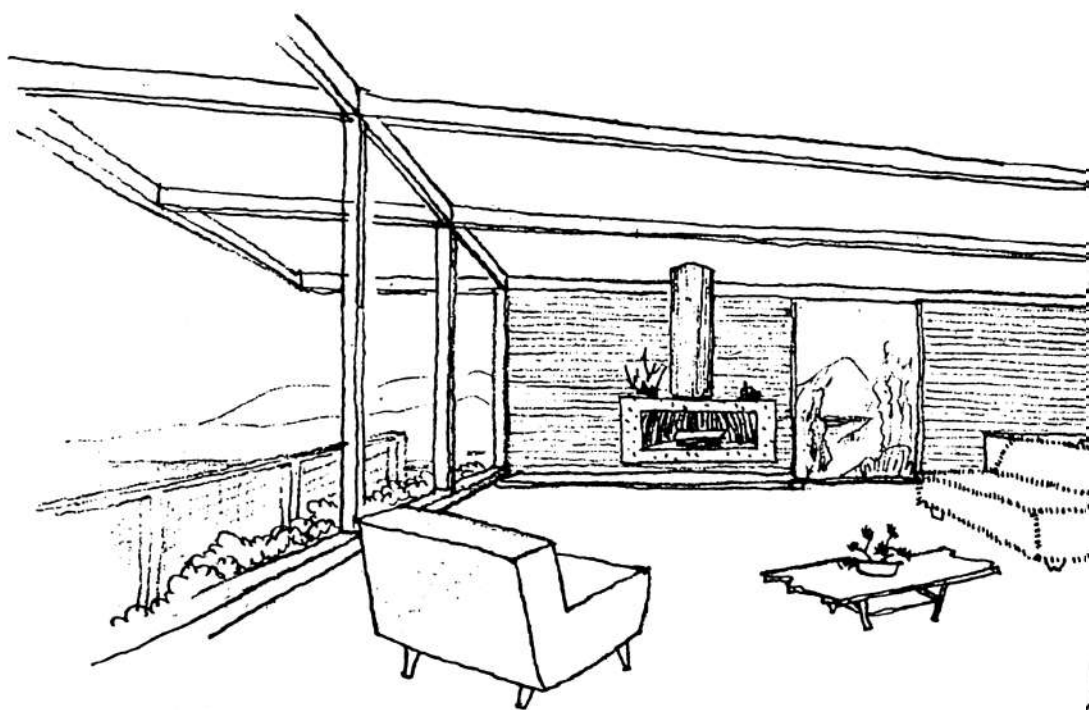


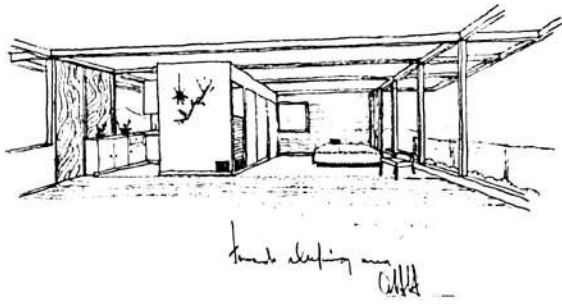


photographs: Roger Sturtevant



A SMALL HOUSE OF 485





The project was to build a minimum house with maximum amenities to offset the minimum cutting of lot area. The house would later be a rental unit to offset the expenditure on the lot. The placement of the house on the lip of the slope left the maximum of flat area for garden-terrace on the southeast, protected from wind. The west face of the house, entirely of glass, faces the Bay, Berkeley in the foreground, and San Francisco and the Golden Gate directly beyond.

The structure is the simplest possible—beams on posts with 2 x 6 T&G plank ceiling and floor. The north and south walls are redwood siding inside and out. The redwood wall in the bathroom is most pleasant and surprising. The interior walls, or rather, core of closet, is fir plywood. Provision was made for a curtain track to separate the sleeping alcove, but this has proved to be entirely unnecessary.

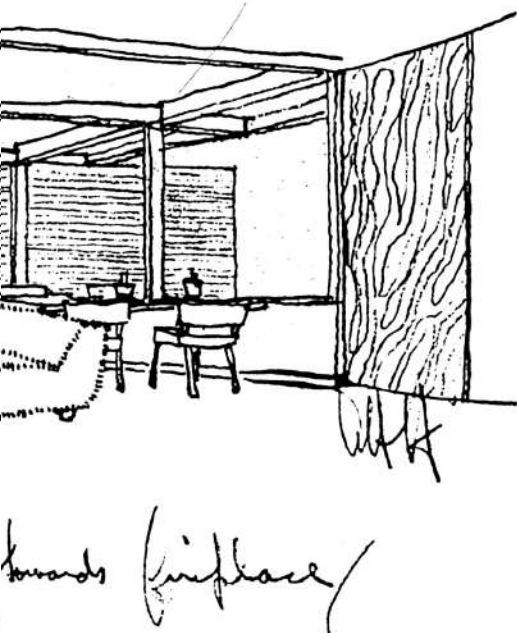
The fireplace was an experiment, especially since a fireplace costs

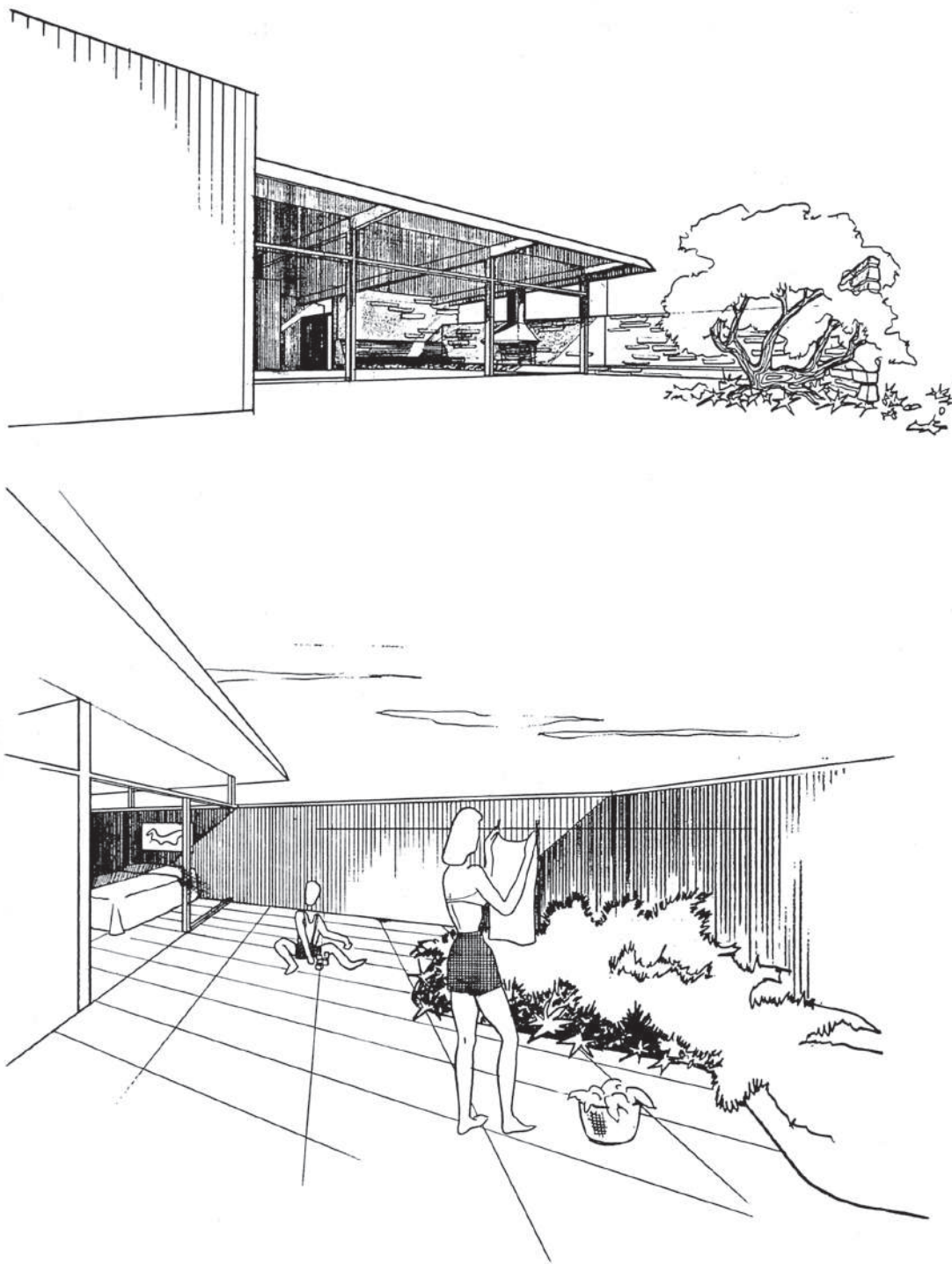
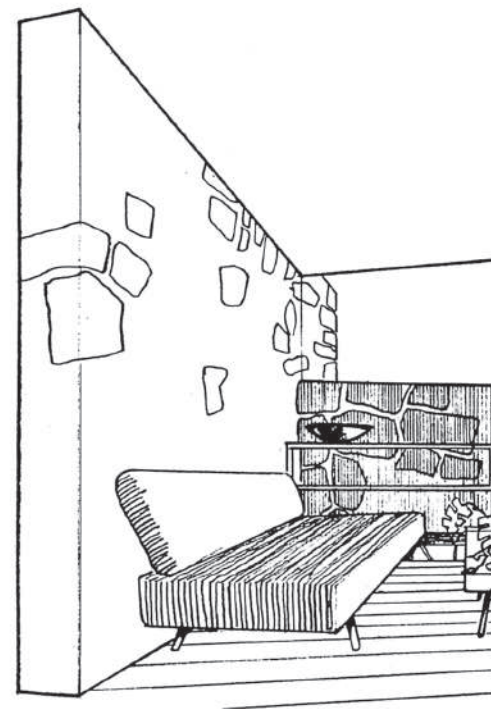
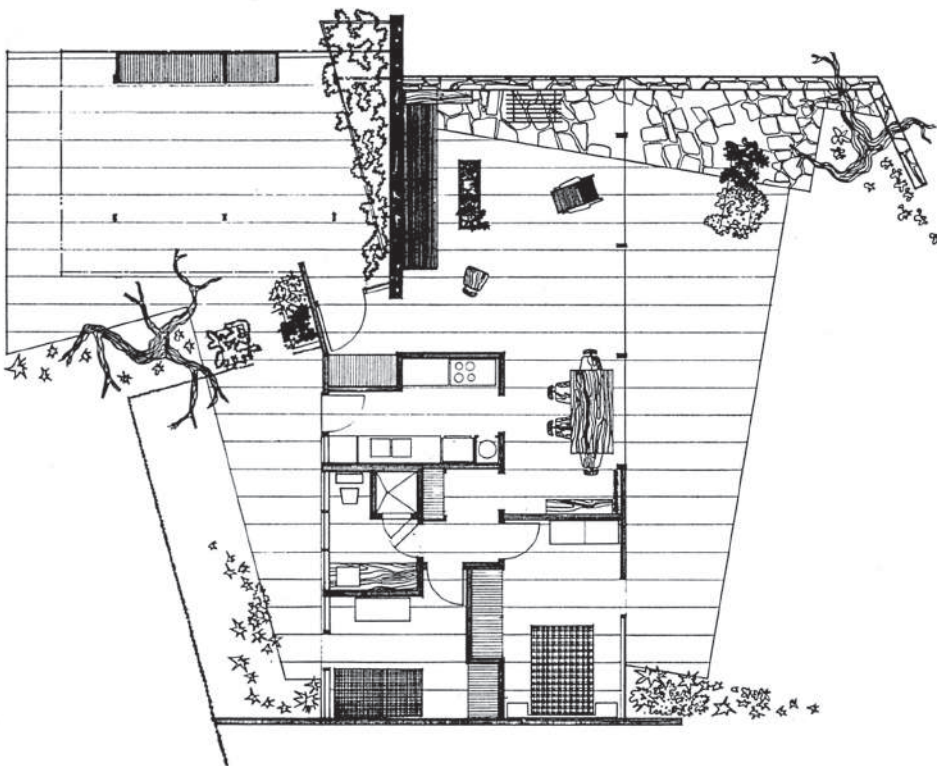
S Q U A R E F E E T B Y A L B E R T H E N R Y H I L L

approximately \$350. The cost of this solution was \$62. We made a mistake by leaving out a damper. This was readily solved by putting a pie pan on a pivot in the flue. It works perfectly, and costs 85 cents! All plywood walls are welded to the studs on the interior.

The house was built in 22 working days and cost a little over \$4100, which included landscape fee of Eckbo, Royston & Williams, as well as the architect's fee.

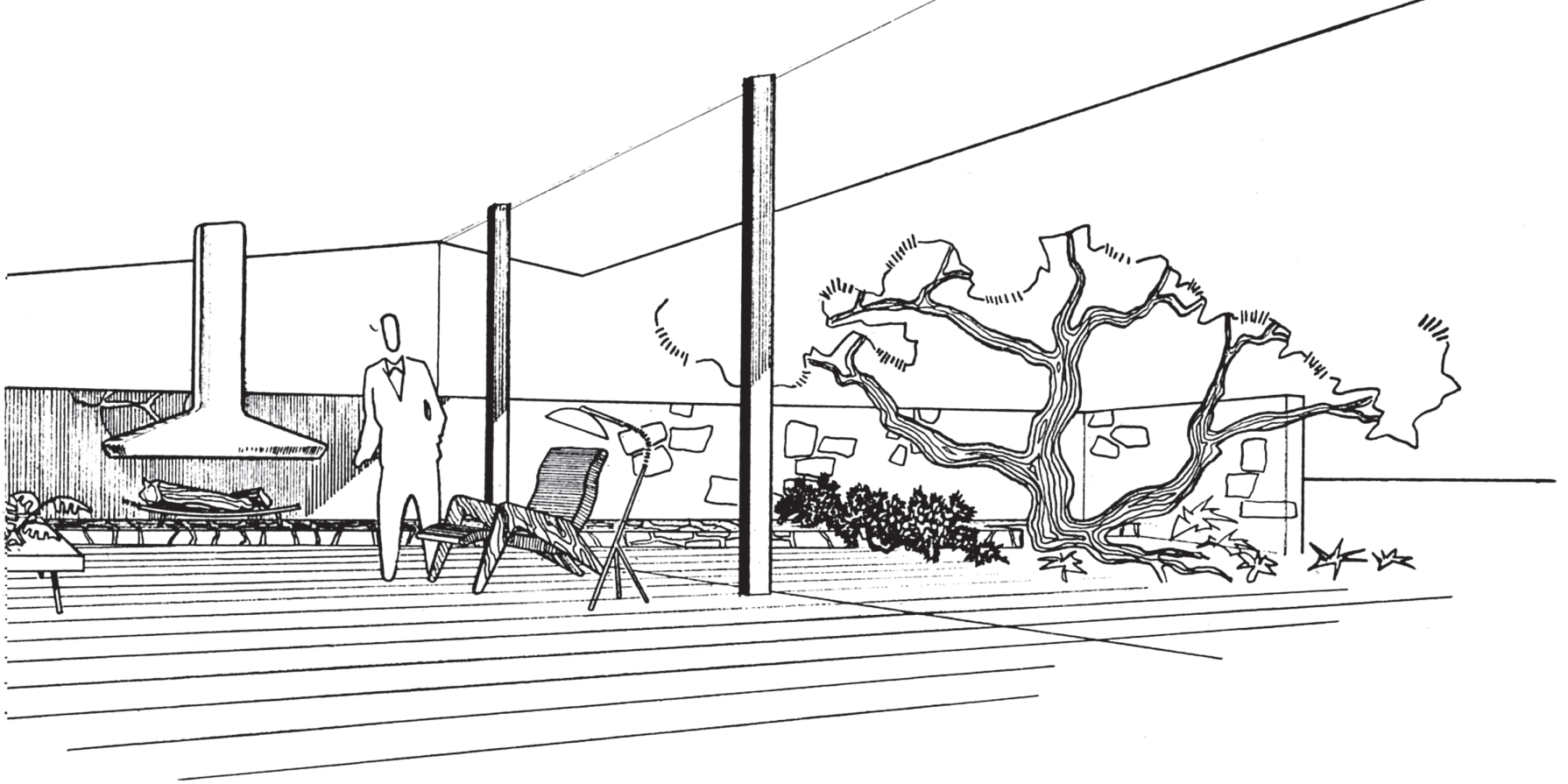
ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS



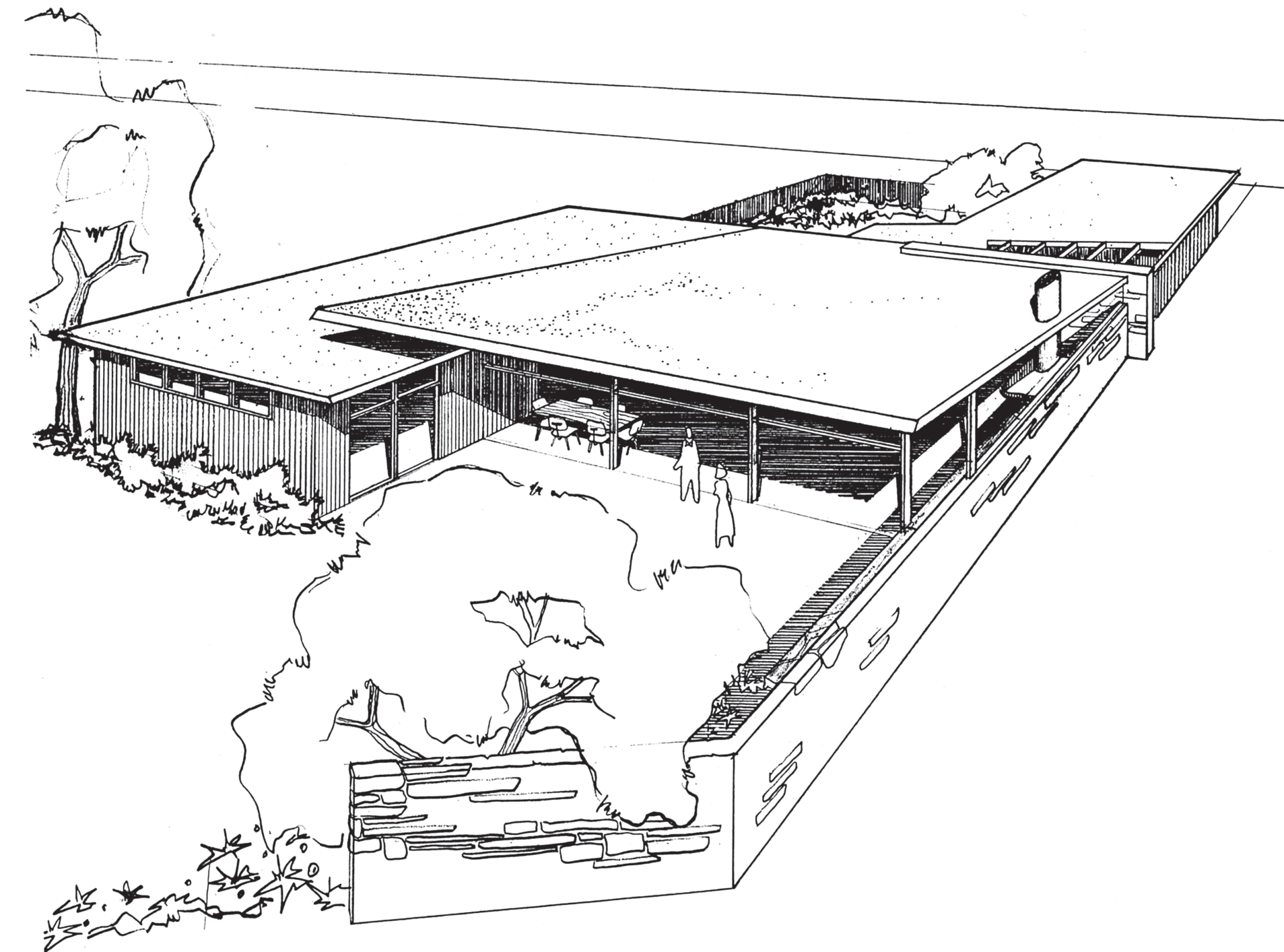


PROJECT FOR A SM

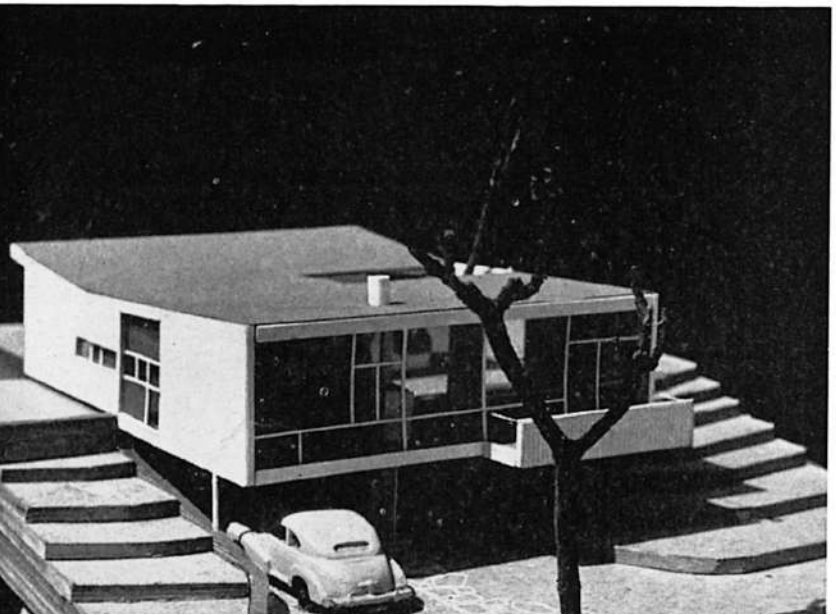
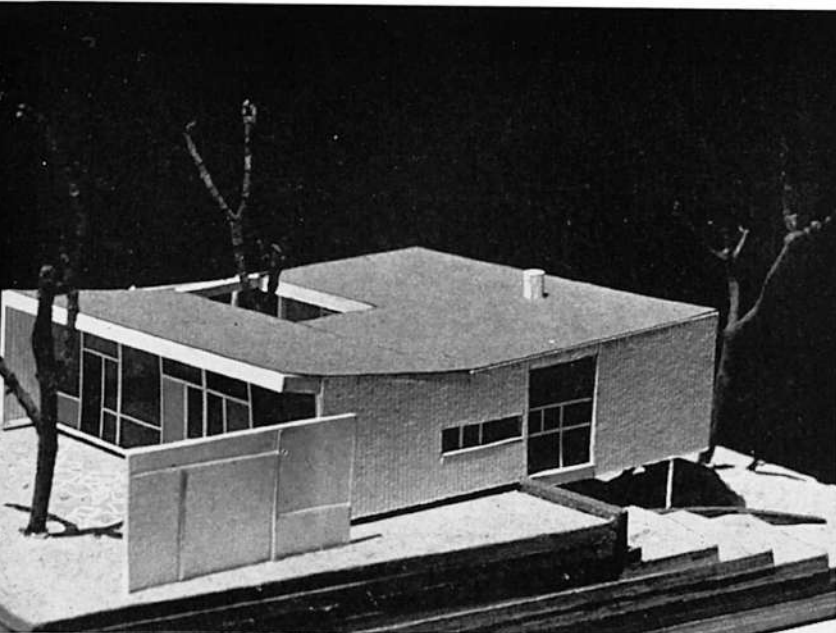
This is essentially a small house of comparatively minimum floor area. Obviously the use of stone and wood tend to raise the actual per foot cost, but by means of economy of plan and framing the money spent for hallways and plaster ceilings is used to create textural warmth. The two inch "V" joint T. and G. roof with supporting beams up to 8'-0" on center is used with supporting wood columns. The solid walls are diagonally braced to take lateral loads. The fireplace is composed of the raised hearth, a four foot vertical stone wall from which a copper hood is cantilevered which in turn supports the terra cotta flue lining. The fixed glass above the wall clearly demonstrates the fact that the roof structure is independent of the fireplace. All rooms open to the outdoors. The living-dining area and the master bedroom-den open to the social patio. The child's room joins the quiet patio which also serves as mother's drying yard and service area where visual supervision is possible from the kitchen. The dining area is an enlarged traffic link between living and sleeping areas. This seemed feasible since the dining function occurs but three times a day and it is assumed the family is grouped at those times. The familiar use of glass to broaden the enclosed living area visually has further been enhanced by the strong plane of stone wall and hearth of the fireplace going out into the garden and the continuance of the colored concrete slab markings from the very first approach to the house, through it and beyond it. Washable throw rugs are used in the bedrooms and living area where softness is desired, and gas wall panel heaters were selected for initial economy, saving of floor area and ultimate flexibility. The carport has been treated as open as possible to give a canopy feeling to the main entry. Its roof is pierced to allow sun to form patterns on the stone wall of the house and the planting below. The car is shielded with the storage-wall that is the catch-all for garden and game equipment. The grapestake fence has a gate to the service entrance for deliveries.



ALL FAMILY DWELLING BY RICHARD JAY SMITH, designer



photographs: Marcell Seidler



A low cost house, having essentially a BI-NUCLEAR plan—living and sleeping centers—joined by mechanical core.

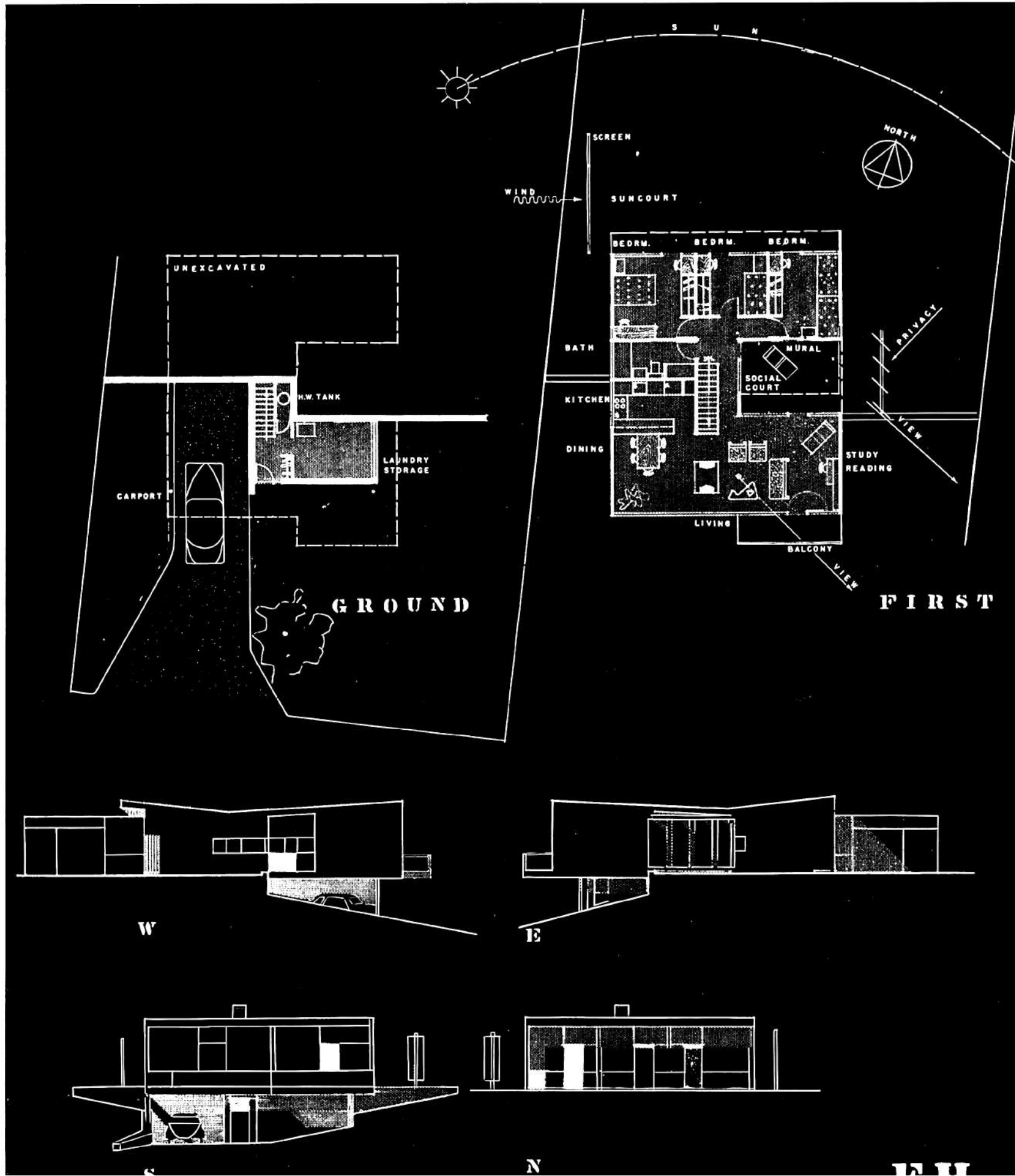
A superb view of the ocean is away from the sun—to the south (the sun being on the north in the Southern Hemisphere). This results in a main exposure of the living areas to the view and some openness to the sun, toward a central "social" court. The alternative views from the sitting group are the sea and an exterior mural in the court—illuminated at night.

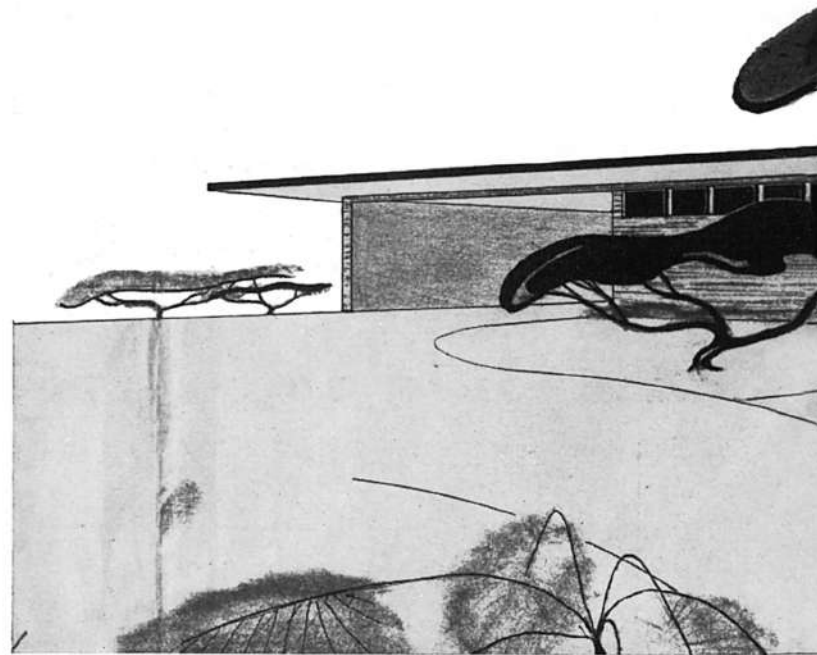
All bedrooms, in a row, get the sun with a simple roof overhang. Obscure glass wind screen makes sunbathing possible and vertical louvres give privacy to inner court without obstructing the view. The slope of the land provides for open carport, entrance and utility room below main floor.

The interior of the living area is a continuous flowing space including the interior court, the stair and open kitchen around free standing 2-way fireplace.

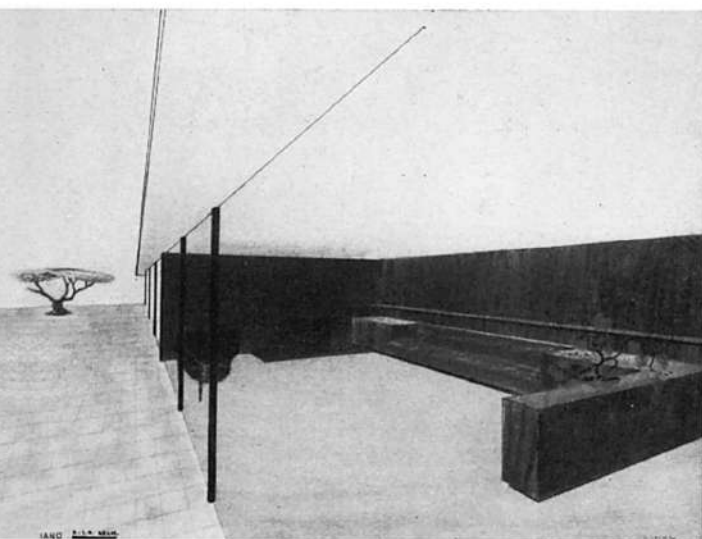
HARRY SEIDLER, *architect*

SMALL HOUSE TO BE BUILT ON THE COAST OF AUSTRALIA



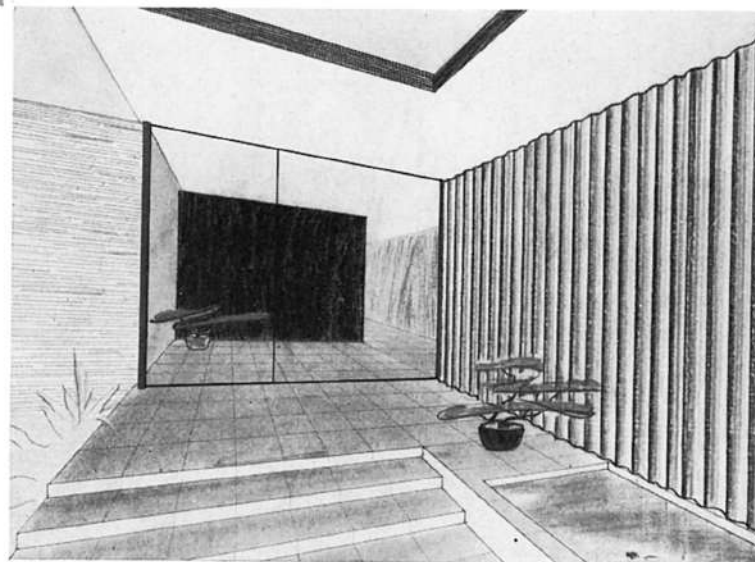


SUBURBAN HOUSE • RAPHAEL S. SORIANO, architect

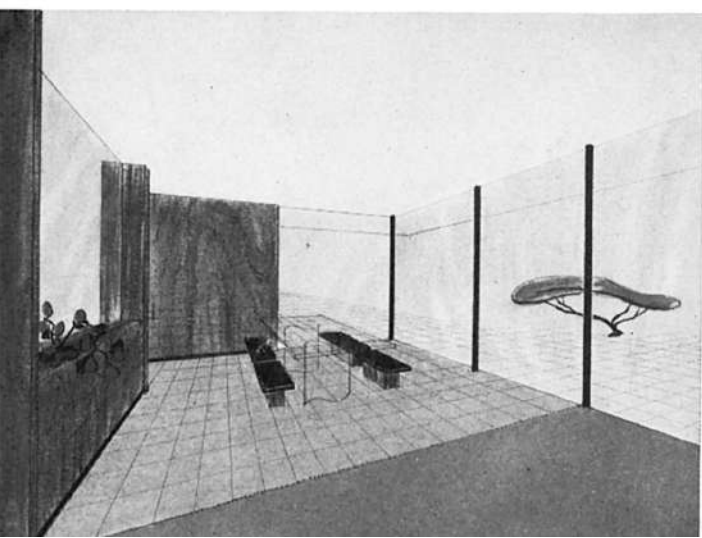


ENTRANCE

This house is oriented away from the street toward the large paved terrace, gardens and swimming pool with all principal rooms opening to these outdoor living facilities through 8' steel doors and windows. Providing for these closely integrated elements on the long sloping 150' x 300' site necessitated excavating to a 10' level for 250' with the remainder of the lot being terraced up 70' and utilized for the orchard. The house is approached from the street by a semi-circular drive which passes by the main entrance to the sheltered guests' parking, the service entry and the garage, the doors to which are operated from the car by a magic-eye control device. The long central hall lighted by the corrugated glass exterior wall gives direct access to the master bedroom suite, the living-dining room and kitchen, all of which open onto the terrace, gardens and pool, guest room suites, and cabanas. The service wing is reached through the kitchen-service porch or directly from the terrace which it helps to enclose. In addition to the garage it contains a shop-storage room. The master bedroom suite includes large bath and dressing rooms. Bathroom walls are of formica. Walls, wardrobes and dressing tables of the dressing room are of



DINING ROOM

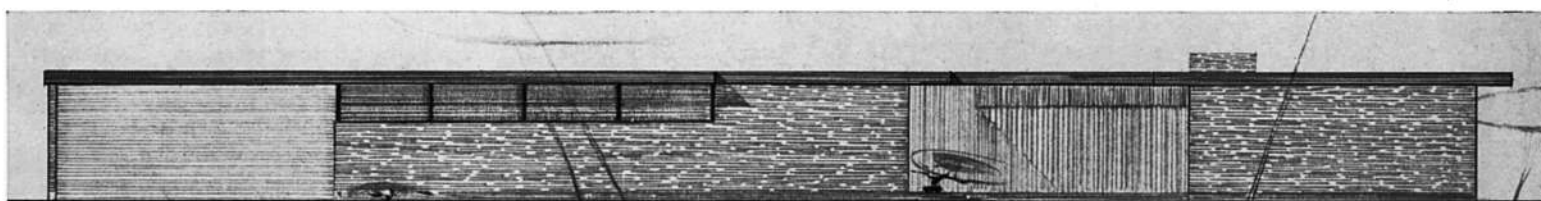
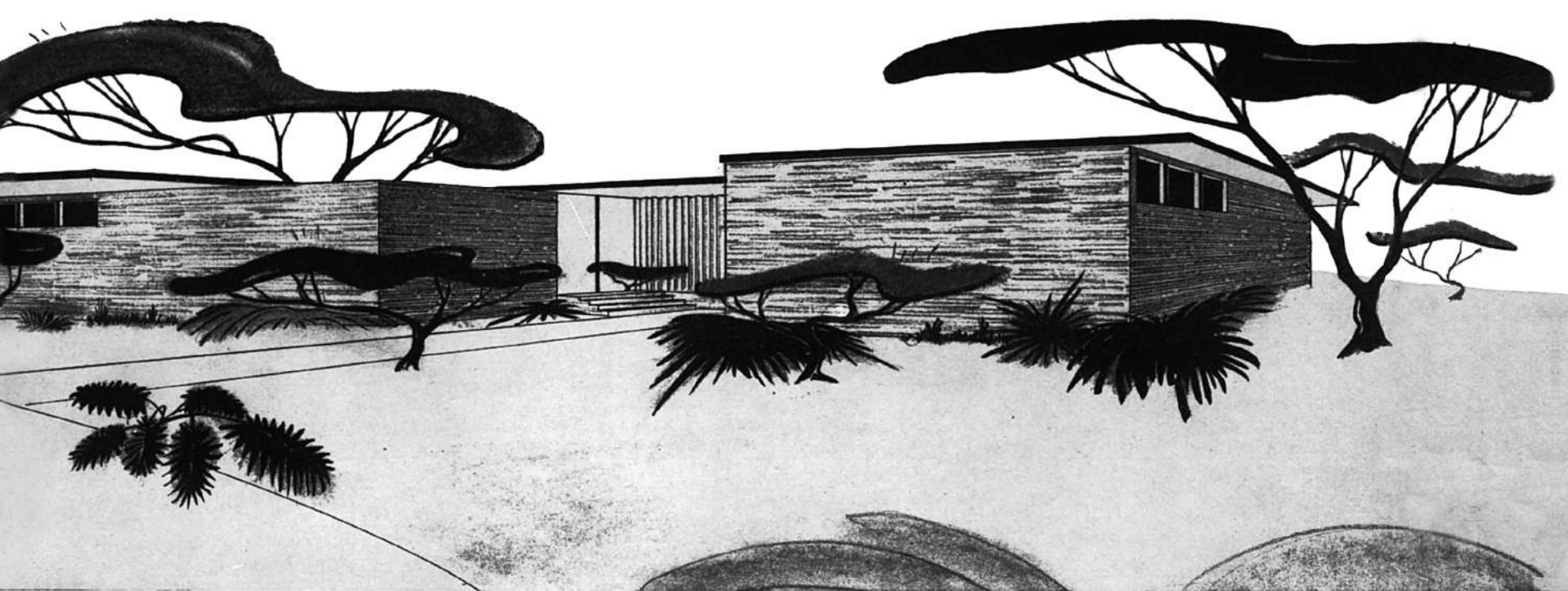


Philippine mahogany plywood and mirrors.

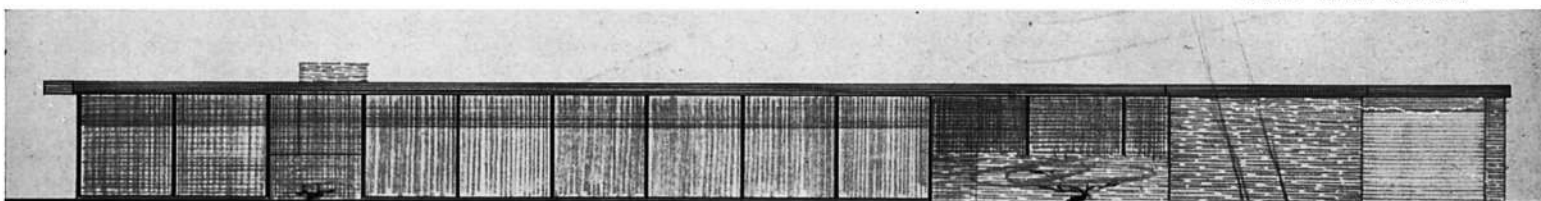
All walls of the living-dining room except the solid glass one on the terrace side and the brick fireplace one at the south end are finished in Philippine mahogany plywood and the built-in cabinets, shelves, radio-phonograph, and the Chinese red airfoam couch are solid mahogany. Sliding peach colored mirror panels open the bar to the dining space, and below the panels (and the counter) are storage drawers.

The kitchen is readily accessible also to the barbecue and outdoor dining space on the terrace, the garage and the store room. Kitchen, service, and maid's room walls are gray painted plaster while all cabinet work is marlite and drains and splashes stainless steel. Ceilings throughout the house are painted an off-white and floors are completely carpeted in steel gray except in the entry where tile is used and the dining room, pantry, kitchen, and bathrooms which are light gray terrazzo.

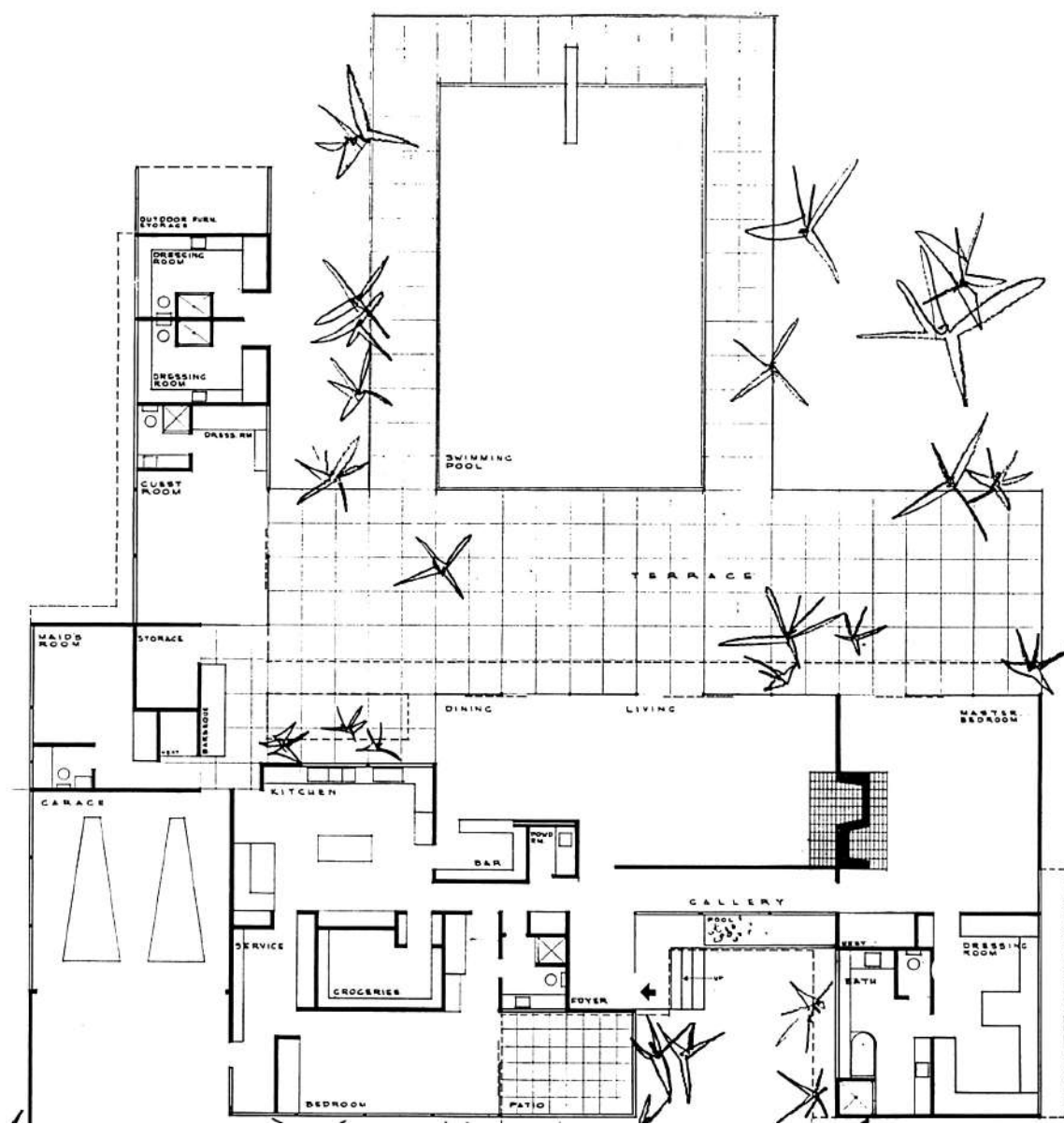
Structurally the house is framed with light steel joists and 3" pipe columns on a modular system.



WEST ELEVATION



EAST ELEVATION



The whole conception of the plan is based on a modular system which effects simplicity of erection and economy of cost.

THE PUBLIC AS AN ACTIVE PARTICIPANT IN THE DEVELOPMENT OF ART

For too long it has been fashionable to blame artists for abandoning the public, for incompetence or charlatanism, and to abuse museum staffs for showing what isn't art, and to criticize the critics for saying that it is. It is time to turn the spotlight on the other side, the public, and see what is wrong. Somehow their wave-length is jammed and there is no reception.

Historians now insist that history never repeats itself but there is still validity in Solomon's dictum that there is nothing new under the sun. Abstraction of one or more forms that in themselves are the symbols of a concept is a current device in painting and sculpture that is almost totally rejected by the layman. What was the oldest art that we know, the bison of Altamira, but an abstraction of a concept? What also were the vines and fishes of early Christian frescoes, or the formal carvings of the Maya and the cornstalks and bear tracks of our own Southwest? Plastic art has always drawn heavily upon symbolism by the use of devices for ideas that were recognized by artist and spectator alike without literal imitation of nature. In "primitive" art these concepts were of primary well being; fertility in human beings and crops, success in hunting and warfare, their abstracted symbols were invocations for their gift from the deities, or, symbols of the deities themselves. In no case did such abstractions tell a specific story as does, for example, the picture of "Washington Crossing the Delaware."

Whenever abstract expression has been employed its beholders have no trouble in reading the meaning whether the artist worked in terms of the Book of the Dead, Celtic runes, or the Bayeux tapestry. The need for literary interpretation came only after the ideology of the makers was historically lost. This is why the Sphinx, the Mayan glyphs or the huge heads of Easter Island were for so long called mysteries; modern man wants the story. At some time not so long ago plastic art as a medium of communication per se was displaced to the position of accessory to written narrative, becoming what we call illustration. Today, although "picture" newspapers are read by many who will not read text, each cut must be captioned—the key to the graphic page lies not within the cut but in the tagline.

Reconstruction of cultures by archaeologists is invaluable in extending our knowledge of mankind and thereby of ourselves, but the literary label is not the basis of plastic art. If the work of an unknown artist of an extinct culture is truly creative we understand it by what our eyes see in it; our response is not quickened by knowing that the maker was of a fishing culture, poly-

gamous, or that he rubbed grease in his hair and that the carving is of his second best wife. The relation of form to material, the planes and surface textures, are what we see and admire.

Human concepts vary little over centuries and so the creative artists periodically outgrow the repetition of votive symbolism to develop their skills along lines of techniques. In this way naturalistic art has recurrently been practiced but, contrary to popular impression, at its best this naturalism was never "life-like." The subjects were idealized, as in the classic Grecian or Renaissance, to hypothetical perfection, lifting them far above the defects of reality. When this idealization in turn grew stale with usage the artists invented stylizations, of fantasy or theatricalism, to reanimate their craft. Until recently the public had no difficulty in grasping the intended allegory in any of the alternations of proficiency and provincialism that have marked the progress of art for thousands of years.

It is only in recent times that the intercommunication between artist and public has stopped, leaving the artists an ostracized group of "freaks" in the public mind, instead of the interpreters of spiritual and material life. Without tedious delving into the economics of our forbears it is apparent that the great source of art available to the people was for a long time the churches of Europe, which served as public art galleries where the integration of painting and sculpture with architecture was familiar to the poorest. In America Protestant churches had no place for the graphic arts; by the time that Catholicism had achieved the power and wealth to furnish churches here they were, with painfully few exceptions, given over to chromos and plaster casts. Secular art was mostly limited to handicrafts. After the Civil War American artists went abroad to learn foreign standards; the newly active collectors went aboard to amass what are now our great museum collections. Even as these pioneers were orienting their appreciation to accepted continental esthetics the creative avant-garde there was building a new structure—they were sickened by the anecdotal, parlor-album easel pictures and were reverting to the ancient use of abstraction, to symbols of common shapes and common concepts. This re-evaluation took time, a long lifetime, and it is still experimental, all of the "isms" that we quibble over are only facets of the whole; a whole too close for us to see as such until we shall have gained the perspective of distance.

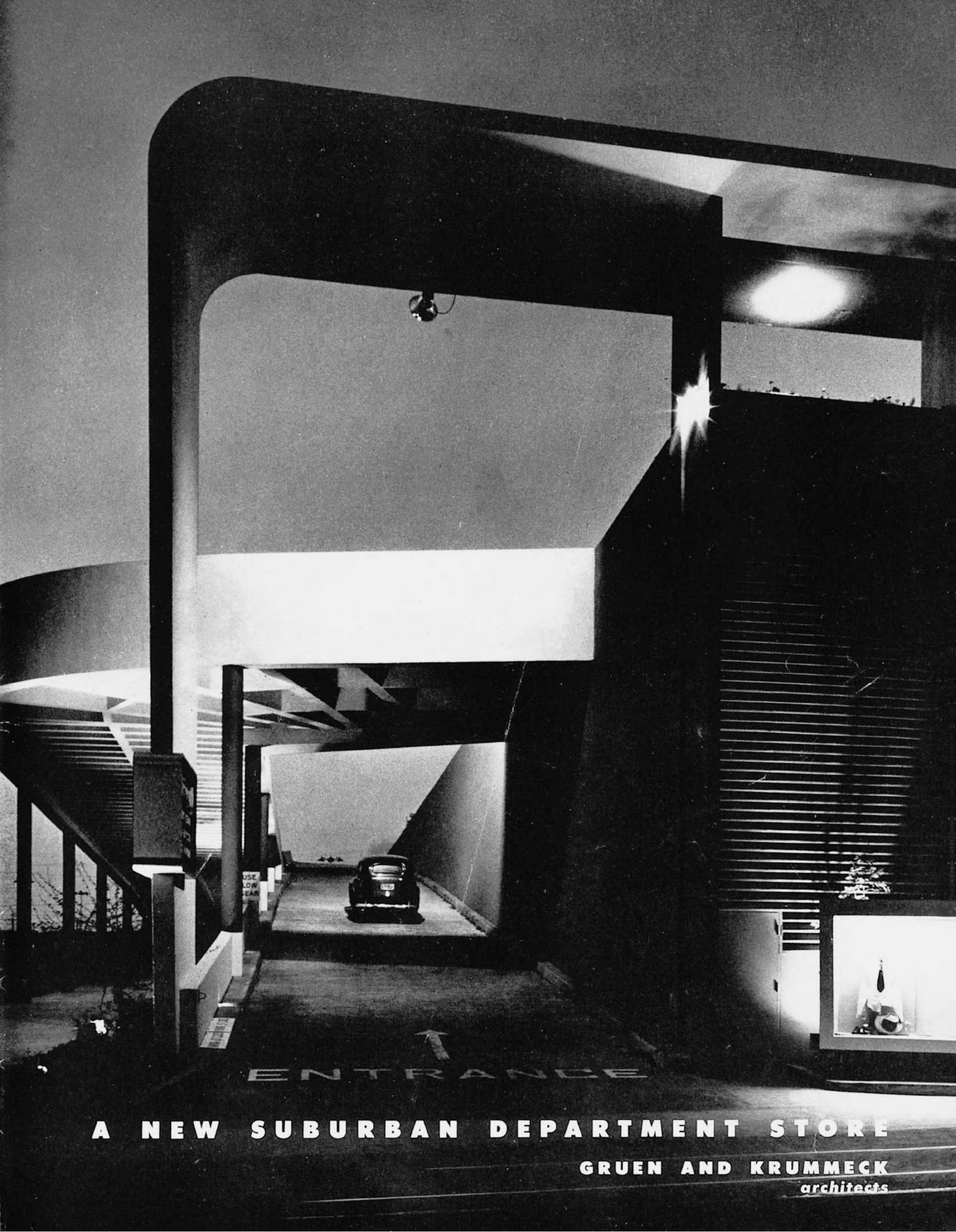
And what place had art in the life of the average man in these same years? Except for tradesman's signs many of them saw none, but the cramped little

woodcuts in books. When books grew commoner they were illustrated by steel or good-engravings and lithographs, each one captioned. Larger plates from the same printers were framed, the best of these were "after" the old masters and our own historical painters. Later came art photos, the hallmarks of gentility, brown prints of the Coliseum—then a flood of handtinted farm scenes, framed Christmas cards, prayers, calendars—nothing seemed too tasteless. In statuary there were Rogers groups—does anyone remember these? They too told a story. On the principle of filling a vacuum, the culture without broadly varied art filled it up with illustrations. The power to recognize an abstraction was lost, we have forgotten more than we know. The greatest obstacle to the layman in looking at contemporary art is precisely this—he admits that the color and design are pleasing—but what does it mean?

Which brings us to the subject of education. Books on art appreciation are mostly written by critics; sometimes they call themselves amateurs, sometimes professors, but they are read by the complacent, already converted few. The terminology scares off popular readers; the author expects the reader to follow him through the ego, the libido, dynamics, spatial dimensions, belongingness and the bounding line. Painters who write interpretations of their own work have unfortunately added to the impasse as they paint well but write occult nonsense.

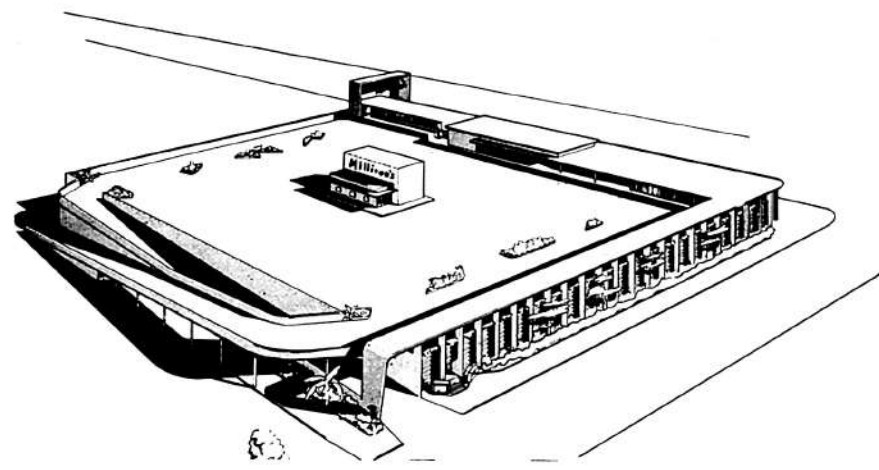
Without books how else may the public grow familiar with contemporary art, at least to the point of intelligent enjoyment? One thinks, naturally, by visiting the dealers, where the new work of the best as well as the debutants is annually shown. To see one picture, however good, in a group show is hardly ever satisfactory in understanding the painter's particular style. But in a one man show we have the chance to get behind the frames and follow the painter about while he works out a theme or a problem, through his ups and downs to the solutions. Here, one feels, we have our finger on the pulse of fresh, living art. But do we?

The dealer is in business, with the same risks and overheads as men engaged in selling anything else. If he permits himself the luxury of confining his stock to what meets exacting standards of taste he wins prestige, perhaps; but prestige doesn't make sales. When a dealer presents the work of a dark horse, as often happens, he is gambling on long odds. Therefore he cannot afford to do so all of the time. But when he does the public has its best chance to see the more original creative work of the moment. Only a unique (continued on page 48)

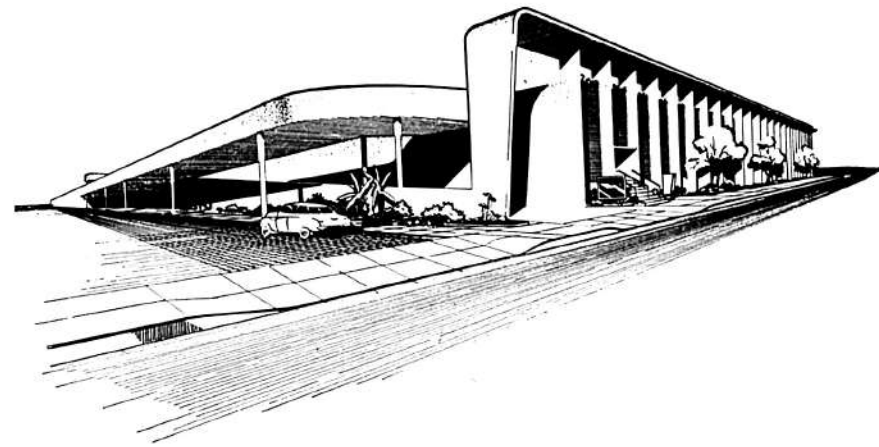


A NEW SUBURBAN DEPARTMENT STORE

GRUEN AND KRUMMECK
architects



From any parking space on the roof, it is only a few steps to the entrance at the center of the roof or to the entrances of the restaurant, auditorium, children's playroom and beauty shop.



photographs: Julius Shulman

Design:

Victor Gruen, A.I.A. Architect

Associate in Charge of Project:

Karl Van Leuven, Jr.

Consultants:

Kourken Bardizbanian, Structural Engineer

John J. Cullinane, Mechanical Engineering

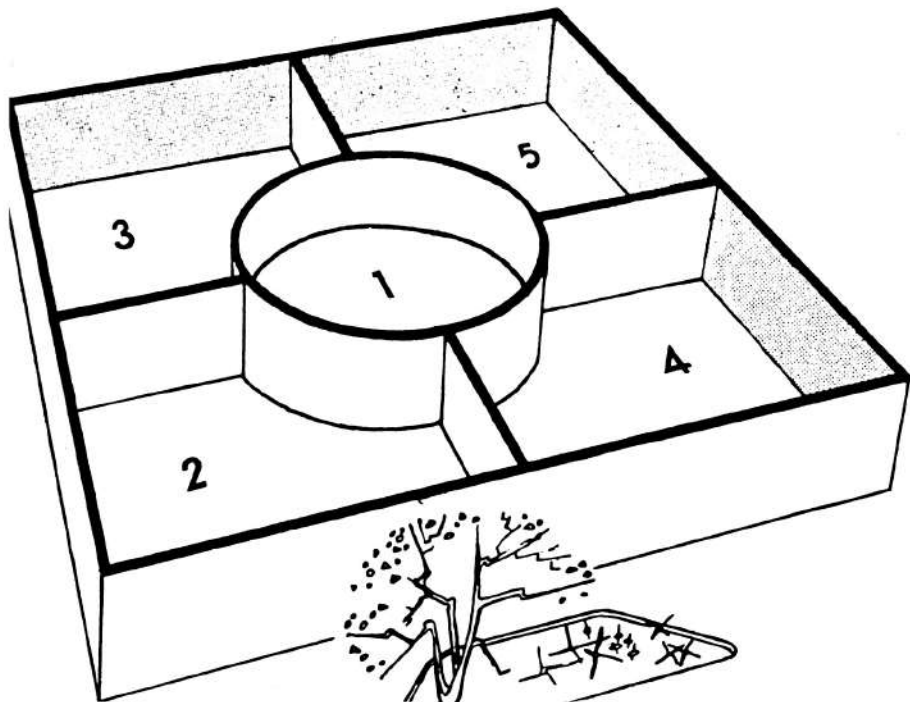
Hilberg, Byler & Hengstler, Mechanical Engineering

H. L. Deitz, Electrical Engineering

Foster K. Sampson, Electrical Engineering

Architectural Supervision:

Max Reder Horwitz, A.I.A.



FIVE "FLOORS" ON ONE LEVEL

All shopping needs surround the customer and are available without the necessity of using stairs or elevators. The store has been moved back 25 feet from the building line, thus making space for landscaping.





PROBLEM

The design of a suburban department store of the low and medium price class in a rapidly growing community located on a boulevard with heavy automobile but very light pedestrian traffic; public transportation facilities are poor; most customers must come by car.

Client originally desired three story building but accepted, upon architect's recommendation, one story layout for the following reasons:

1. Construction costs were lower mostly because of savings in vertical transportation and because of simpler construction methods.
2. Operation of store is considerably cheaper because of easy supervision and low service cost.
3. Economy in space was achieved because of reduced loss for traffic areas.
4. Conditions for merchandising layout are more favorable because of better possibility for correlation of departments.

PARKING

The one story layout made it possible to use the roof area for parking, thus the greatest utilization of space for parking purposes was achieved. Roof parking is made accessible by up and down ramps, each 20' wide. Entrance to store is in center of roof, thus cutting walking distance from parked cars to a minimum. Additional parking area is located behind store and on north side of store.

SPECIAL FEATURES

The building is moved back 25' from the building line along the main boulevard and 10' along the secondary boulevard. The resulting area is landscaped. Along the main boulevard four-standing display buildings are erected at an angle for easier view from passing cars. Conventional show windows are omitted.

Departments which gain advantages from independent operation outside of normal business hours, like the restaurant and the beauty parlor, are located on the roof, reachable from the roof parking area and connected by interior stairway with the store. An auditorium is accessible from the roof area and can thus be made available at any hour for community activities. Special shops, reachable from the inside and the outside, are "the snackbar," the "shoe repair shop" and the "smoke shop," all located near the rear entrance.

STRUCTURAL DATA

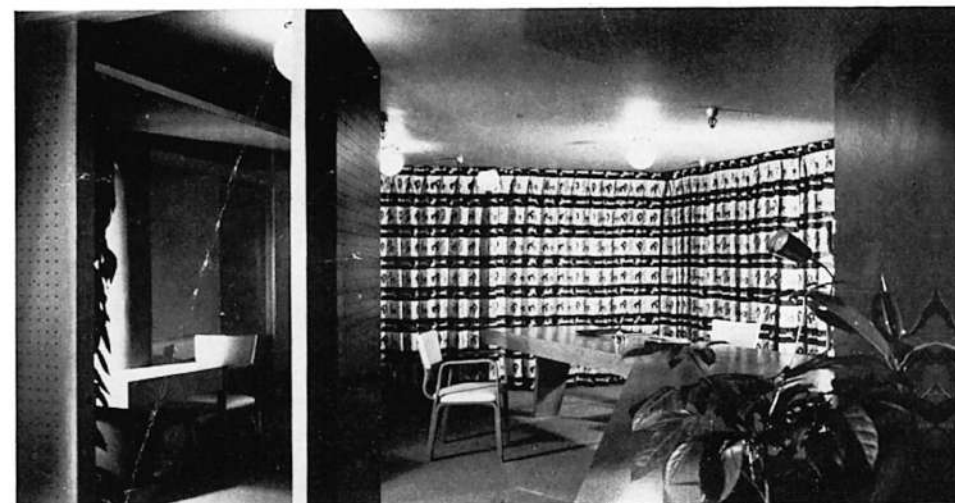
The building is of class "A" reinforced concrete construction and sprinklered throughout. Mushroom type columns 24' on center with spiral reinforcement carry the 6" roof slab. The fins along the fronts are of reinforced concrete. Walls between the fins are reinforced common brick. The ramps are of reinforced concrete construction. The building is mechanically ventilated.

MERCHANDISING LAYOUT

A partial basement is used for storage. Mezzanines are used for employees facilities and storage. The entire first floor is used for sales purposes. A circular center area together with two broad aisles connecting front and rear entrances contains the merchandising groups usually found on the first floor of department stores. Pylons consisting of first floor and mezzanine divide and organize the first floor into four distinct, separate areas. These pylons contain merchandising services like fitting rooms, forward stock rooms, and offices, as well as mechanical equipment. A circular concourse around the center area connects all departments with each other. The arrangement thus achieved puts five merchandising floors on one level.

COLORS

The colors play an important role in this building. In the interior they are used for orientation. The four merchandising sectors are named, in accordance with their basic color theme, The Yellow, Rose, Blue and Green stores. The circular center portion has gray as basic color theme. Exterior colors are dark green for fins, natural red for brick walls, white for roof overhang, yellow and cocoa brown for solid wall portions.





accentlights— in white, brushed aluminum or color— available from General Lighting Company, Inc.

west coast representatives:

L. M. BAXTER CO.

271 south van ness ave., san francisco

1006 lowman bldg., seattle

1008 s. w. 6th ave., portland

MAIN OFFICE & PLANT:

1527 charlotte st., new york 60

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This 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

•(560) W. R. Ames Company: Information Ames revolving shelves for kitchen cabinets, coolers; sturdy aluminum construction; easy to install without rebuilding cabinets; turns at a touch, eliminating stooping, climbing, rummaging; sanitary, ant-proof; sizes for all standard cabinets, coolers; sensible products.

•(669) Blackstone Corporation: Brochure, folders, data sheets Blackstone Combination Laundry; washes, dries, irons automatically; counter height, counter depth, requires only six feet of wall space; rated best by Consumers Union; very good design; should be investigated for contemporary kitchens.

•(469) Coolerator Company: Brochures unusually well designed, engineered 8½ cubic foot refrigerator; gives maximum storage space, including 40 # built in frozen food locker, 5 ice trays; also 15 cubic foot heavy duty home food freezer; thermostatic controlled temperature 5 degrees below to 5 degrees above zero; includes 5 year food insurance policy; both used in CSHouse Number 18.

(790) The Emerson Electric Manufacturing Company: Catalog and price list Emerson Electric Fans; illustrates and gives specifications for household and commercial, portable and fixed fans and ventilators; mountings, ducts and louvers illustrated; thorough and practical.

•(641) Finders Manufacturing Company: Brochure, folders line of Hollywood electric table appliances, including grill, broiler, waffle-grill; well designed, well engineered; merit specified for CSHouses Numbers 1, 3, 20.

•(586) Kaiser-Fleetwings Sales Corporation: Information new Kaiser Timesaver Sink, unit combining Kaiser water-powered dish-washer and Kaiser disposal unit in 48" steel cabinet to retail \$369.50; porcelain work surface, four access doors; dishwasher and disposal unit will still be sold separately as well.

(642) Kelvinator Division, Nash-Kelvinator Corporation: Folders, catalogue sheets covering Kelvinator refrigerators, electric ranges, electric water heaters (including counter-top style), frozen food cabinets (both home and commercial); precise, well presented information one of the best lines of appliances.

(750) Lewyt Corporation: "The Finest Vacuum Cleaner You Can Own," pamphlet illustrating new Lewyt Vacuum Cleaner, light convenient and compact, incorporates new principles of high-suction, triple-filtering cleaning; has no dust bag; is good looking.

(702) Magic Chef: Catalogue new Magic Chef line, different models illustrated with mention of individual features, dimensions and operational data.

•(426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

•(587) Servel, Inc.: Complete set brochures, folders, data Servel gas refrigerators, including information "twin-six" dual 12-cubic-foot model; no noise, no moving parts; merit specified in CSHouses Numbers 11, 15, 16, 17, and 7.

•(365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

(739) Themador Electrical Manufacturing Company: Folder reviewing Themador electrical appliances for finer living, interesting kitchen layout suggestions for built-in electric ranges; review of heaters and cooling fans; prices listed.

(740) Western Stove Company: Folder on Western-Holly ranges explaining "Choose Your Own" features by which specifications of any one of 500 models can be duplicated; custom styling at competitive prices; top notch engineering and designing; immediately available; merit specified.

CABINETS, COUNTER TOPS

•(643) Berger Manufacturing Division, Republic Steel Corporation: Folders, brochures steel kitchen cabinets; merit specified for CSHouses Numbers 8, 9; efficiently designed; drawer glides on ball bearings; removable adjustable shelves; insulated against metallic sound; bonderized finish, two coats of enamel.

•(481) Mutschler Brothers Company: 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.

ELECTRICAL EQUIPMENT

•(449) Cannon Electric Development Company: Folders, information Cannon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(768) Electrical Products, Inc.: Information neon signs and animations; custom-built switching equipment; engineering service for specific advertising problems; builders of the animated flying horse on the General Petroleum Building.

(711) Manning Manufacturing Company: Saf-T-Plug wall receptacle permits electrical contact only on twist of plug; eliminates danger of shock, fool-proof, durable, inexpensive.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

(713) S & M Lamp Company, Inc.: "Red Cap" Flood-Lites for outdoor night use; plugs in easily as toaster; weather proofed, corrosion resistant aluminum; light when and where you want it for safety, pleasure and protection; very good product; excellent selection of styles and models.

(497) Westinghouse Electric Corporation: New 12-page booklet wiring diagrams and kitchen layouts; plans for both L-shaped and 2-story feature houses meet recommended cabinet, counter surface requirements; gives specifications, dimensions for refrigerators, sinks, range, water heaters, cabinets, other equipment; valuable data.

(697) The Wiremold Company: Brochure illustrating installation and many uses for Plugmold, wire raceway with plug receptacles on 6" or 18" centers, fits neatly over ordinary baseboard, ample power supply when and where needed.

FABRICS

•(485) Bolta Products Sales, Inc.: Information and samples Boltaflex, all-plastic upholstery fabric blending quality, toughness; good colors, soft to the touch, spectrum of 51 colors; will not crack, chip, peel, stain under normal conditions, stretch, sag; good product worth study.

•(301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

•(428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

•(486) Greeff Fabrics, Inc.: Information wide line exciting contemporary fabrics; interesting textures, designs, colors; merit specified for CSHouse Number 7, definitely worth investigating.

•(407) Lumite Division, Chicopee samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

FLOOR COVERINGS

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

•(309) Klearflax Linen Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

•(388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors, patterns.

(685) The Roberts Company: Four-color brochure for sales purposes, shows by comparative photographs the more attractive appearance of smooth-edge applications as compared with other carpet installation methods.

(487) Alexander Smith & Sons Carpet Company: Well executed 24-page four-color brochure on Alexander Smith & Sons rugs, "Colorama," Clara Dudley's color idea book; emphasizes, explains colors, textures, patterns one of most widely known lines; many good plain colors; definitely worth study, file space.

•(670) Tile-Tex Division, The Flintkote Company: Printed color charts, 4" x 4" samples Tile-Tex asphalt tile, featuring new line of colors; colors based on national survey by color experts to determine color preferences; wide range of colors immediately available, including plain and neutral colors; good source of data.

FURNITURE

•(412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast. Eastern outlets.

•(559) Barwa Associates: New illustrated catalogue of one of America's most revolutionary chairs, the Barwa; winner of three design awards in 1947-48; merit specified in CSHouse Program; worth investigation.

•(583-A) Cannell & Chaffin: Information several of best lines of contemporary furniture and good contemporary decoration service; one of oldest and best sources of information and services, having to do with interiors.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

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Please send me a copy of each piece of Manufacturer's Literature listed:

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ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

(714) Certified Chrome: "A-Just-Rite" chrome dinette chair, adjustable by a flip of the wrist to a four-inch-higher level; ideal for growing children and workshop usage; test-proven upholstery, no sharp edges.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated; charge made of 10c.

(709) Edgewood Furniture Company: Catalog of the William Armbruster collection of modern furniture "designed by an architect—for architects" lists specifications and prices; gives small paste-up pictures for architectural layouts; deserves file space.

• (313) Ficks Reed Company: Catalogue contemporary Malay Modern and Amber Ash furniture; versatile, good especially for recreation rooms; indoor quality; one of best lines informal furniture.

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

(569) Ingram of California: Contemporary cocktail, dining and end tables, laminated plastic tops are alcohol, cigarette and stain resistant and come in choice of three solid colors—black, brown or green satin finish, hardwood legs in ebony black and natural blonde; worth investigation.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, strap, fabric upholstery; wood or metal chair frames.

(705) Leyton Furniture Company: Originals by Maximilian, complete line, dining, living and bedroom furniture, something new, modern, sturdily built.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, Charles Eames and George Nelson, reflects one of most important design programs in furniture industry.

(720) Modernage: Folder presenting the new Multiplex Modern line of contemporary, functional, inter-matching furniture, graceful design to please the eye as well as serve the purpose; specifications given for individual pieces.

• (562) Armin Richter: Retail source for contemporary designs in furniture by Aalto, Nelson, Eames, Saarinen, Martine and others. Modern Interior design, and also fabrics.

(723) Royal Metal Manufacturing Company: Listings and specifications for Royalchrome, established line of distinctive metal furniture.

(584) Carroll Sagar & Associates: Source of modern furniture lines, Jens Risom, Functional Furniture, Charles Eames, Knoll, Herman Miller, Everett Sebring, Glenn of California, Dunbar; Versen and Hansen lamps; specialize in service through architects and decorators; worth investigating.

(730) John B. Salterini Company: 1949 catalog Salterini line of wrought

iron furniture guaranteed not to rust for six years, at once exquisite and rugged, smartly and serviceably upholstered, luxuriant but styled for wear and tear.

(791) Leo Selditch Associates: "Showplace of Contemporary Furniture" factory representatives and distributors of Multiplex, Directional Modern, New Era Glass Furniture, Queens, Textiles, Clay & Glass, Inc., and Gene McDonald wallpaper; illustrative pamphlet available.

(735) H. H. Turchin Company: Manufacturers of brilliant glass furniture now present booklet "The Decorator Touch," discussing design, color and lighting; factually written, thoroughly illustrated; costs 10c but worth much more.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

(707) Waldron Associates: Package of sheets illustrating available lines of modern furniture and lighting equipment, flexible reference file which can be supplemented by additional sheets as new items are added, sizes and specifications given.

HARDWARE AND FIXTURES

• (589) Adams-Rite Manufacturing Company: Complete information well designed contemporary line hardware for sliding doors; features new Rite-Lock, adjustable to any door thickness from 1 1/8" to 1-15/16"; easily installed by notching stile; five surface finishes available; merit specified in all current CS Houses.

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks. Full technical, installation data.

• (561) Custom Hardware Inc., Los Angeles. Fine finish hardware custom made. French Georgian, Colonial and Modern periods. Cast brass, bronze and aluminum. Colonial rim locks. Special pulls, push bars and plates for structural glass and other entrance doors.

(741) H. S. Getty & Co., Incorporated: "Butt Hinges for Builders' Hardware Trade," explanation of extrusion methods of hinge manufacture; catalog of Getty hinges and price lists for loose and fixed pin models.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(708) Magic Mirror Door Detective: New safety device for doors, utilizes two-way glass which permits observer on the inside to scrutinize visitors but presents only a shiny mirror surface to those on the outside; modestly priced.

(710) Maximoff Research: Recoil Door Bumper with self-engaging holder that keeps doors open; designed for beauty and serviceability, can never wear out; merits investigation.

• (565) Mitchell-White & Company—Modern design Brake-O-Matic door check for use in the best homes, finest hotels and offices, write for literature.

(722) Sturdee Steel Products: New 1949 line "Easy to Lift" overhead garage door hardware, standard and lo-head jamb, pivot and commercial track types, merit specified for use in Case Study House.

(727) Tulson Distributing Company: Illustrative folder new Tulson Sliding Hinge; saves space, eliminates gap left by conventional hinges, presents new possibilities in furniture design, airplane fixtures, galleys and built-ins; good new idea.

HEATING & AIR CONDITIONING

• (381) Horace F. Allison: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service. (Unable to service inquiries from other areas.)

(749) Barber-Colman Company: Catalog of Venturi-Flo, circular ceiling air conditioning outlets; provide quiet operation, high diffusion efficiency and sturdy construction where good looks are essential; available in a wide range of sizes.

(779) Hodge Sheet Metal Products: Information custom sheet metal work; did the sheet metal work on General Petroleum Building.

(773) W. S. Kilpatrick & Company: "Weather Made to Order," discussion of heating, ventilating and air conditioning problems encountered in large commercial-type structures; contracting engineers for the air conditioning system in the General Petroleum Building.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

(759) The Lunkenheimer Company: Guide for selecting valves, boiler mountings and lubricating devices; valves grouped according to steam pressure and special applications; used in boiler and heating system installations; wide variety of models; engineering service available in solution of steam-line problems.

• (541) Montag Company: Electric furnace, manual and circular, provides continuous filtered all-year ventilation; M-H modulating thermostatic controls for eight blower speeds, 12 heating steps within two degrees of room temperature; full data available.

(542) Payne Furnace Company: Information new Payne Panelair forced air wall heater; occupies floor area of only 29 3/8" x 9 3/8"; room air drawn in near ceiling, discharged through outlet grilles at floor level into one or more rooms; built in thermostatic fan controls provide two-speed fan operation; 55,000 btu; worth investigating.

• (647) Radiant Heat Engineering, Inc.: Brochures and folders complete radiant heating engineering and installation service in Southern California; firm thoroughly experienced by many major installations, now installing radiant heating CS Houses Numbers 8, 9; good source of information.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion radiant panel heating in 36 well-illustrated pages; this is a down-to-earth manual and no architectural file is

complete without it; can't be recommended too strongly.

(755) Security Valve Company: Pamphlet presenting the Warden, automatic, low-pressure, shut-off valve for high and low-pressure applications; provides absolute shut-off of fuel when supply pressure fails; will not leak, seep or re-open until reset manually; a good safety device for industrial applications.

(756) Tennessee Enamel Manufacturing Company: Introduction of Temco Gas Heaters, a new design trend in gas heaters; radiant and non-radiant circulators; vented and unvented models available, new cabinets designed for harmony with home furnishings.

INSULATION AND ROOFING

(573) Phillip Carey Manufacturing Company: Brochure specifications Carey built-up roofs; one of best sources roof information, including tables, architectural and construction sketches, application data; good service material by one of oldest national manufacturers

(716) Infra Insulation, Incorporated: "Simplified Physics of Thermal Insulation" brochure giving good, thorough discussion of heat transfer, conduction and density, radiation and rejection, condensation and temperature calculation tests; discusses advantages of aluminum foil insulation; gives installation details.

• (95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data.

LIGHTING EQUIPMENT

• (653) Cannon Electric Development Company: Folder new Cannon colored utility pilot lights for signal, warning, decoration, general illumination applications; from one to four lens on plate 4 1/2" wide to necessary depth; lens in five colors of unbreakable plastic.

(718) Century Lighting: Folder introducing new "Dramalite" designed by Oliver Lundquist, practical for office and home installation; good, adaptable, carefully engineered product in a variety of attractive models; prices given.

(785) Garco: Catalog modern line of lighting fixtures; good to look at, easy to see by; fixtures illustrated and calculation charts given; price lists included; installation details shown; good information source, reliable product.

(717) General Electric Company: "Fundamentals of Light and Lighting" very thorough discussion of light engineering, gives light calculation charts; beautifully illustrated; excellent reference text solving general as well as special problems; should be on "required reading" list.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(787) Gibson Manufacturing Company: Bulletins on Gibson fluorescent lighting fixtures; many exclusive features for ease of installation and repair, flexibility of use and conversion; many combinations made possible; shielded light with bare light efficiency.

(734) Gotham Lighting Corporation: New booklet Gotham Architectural Lighting; demonstrates pendant and recessed light troughs, illustrates flat, curved, diffusing and louvred lenses; lamp types shown for household and commercial use, specifications given.

• (590) Guardian Light Company: Information Guardian kitchen counter light, 8 or 15 watt fluorescent fixtures for easy installation under top cabinets to flood work areas with indirect light; portable or permanent; sensible product; merit specified for all current CSHouses.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

(786) The Kirlin Company: Catalog of residential and commercial incandescent-fluorescent recessed lighting fixtures; beauty in graceful simplicity; uses shockproof frosted glass to eliminate screen guards; special forms and channels; lighting patterns illustrated; installation details given.

(657) The Miller Company: New revised edition "Ceilings Unlimited," illustrating and describing Moler fluorescent troffer lighting systems; complete engineering, installation details, illumination performance; good examples of combining light and ceiling equipment; well prepared, worth close study.

• (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(782) Sunbeam Lighting Company: New two-color catalogue Sunbeam Fluorescent Luminaires; clear, concise, inclusive; tables of specifications; a very handy reference.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps

(762) Webb Electric Company: Specification sheets new Webb recessed lighting fixtures with exclusive snap-in feature and Holophane lens; use 100 or 150 watt incandescent lamps; installation instructions given; a different lighting treatment.

MISCELLANEOUS

• (563) American Aerovap, Inc.—a fly killer that gives you positive and continuous protection. Write for literature

(792) Jaycee Colorslides: Mayan, Colonial, Modern Kodachrome slides, architectural wonders of Mexico City, Yucatan, old Antigua, lists available; make interesting reference material for architectural files.

(726) The Kemode Manufacturing Company: Information new Quik-Shot Soldering Irons, inexpensive and have interchangeable tips from 3/8" to 1" or more, heated by package heat ele-

ment in 5 seconds; has no breakable parts. Good idea.

(788) Korfund Company: Bulletins illustrating motor and fan bases for elimination of noise and vibration; installation details given; make possible upper floor installation of vibrating machinery without costly equipment or adjustments.

• (592) The Homer Laughlin China Company: Full color folders Jubilee Dinnerware; simple design, pleasant color selection; simplicity allows accessories to make table settings formal or informal; light in weight; merit specified for CSHouses Numbers 20, 1 and 3.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

• (474) Modern Designers: Full information good lines ceramic trays, bowls, incidentals, and lamps; well known contemporary designers; available through selected retail outlets; used in CSHouse Number 18.

PAINTS, SURFACE TREATMENTS

(513) W. P. Fuller & Company: Sixty pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of the best prepared specification books available; belongs in all files. Available to Western readers only.

(725) Gordon Chemical Products: Gordon's 101 Sealer, preserves natural wood beauty while providing greater color control, prevents grain raising, color bleeding through surface, filler shrinkage and stain bleeding; provides absolute sealing.

(729) Leewood Corporation: Suggestions for inexpensive, luxuriant-looking, "business as usual" applications of Amerwood rustic paneling; comes in even widths 6" to 12" and even lengths of 8' to 16'; provides a wide variety of patterns.

• (501) McCloskey Varnish Company: One of best brochures treatment of floors and their finishes; based on Gymseal, Tungseal, Penetrating Floor Sealer, Terrazzo Seal, Wood Sealer; penetrating but simple analysis how to treat, maintain wood, terrazzo, cork, concrete, magnesite wool composition floors; well worth study.

(703) National Electrical Manufacturers Association: Standard for Laminated Thermosetting Decorative sheets; explains standard wear, heat, stain, light, moisture and expansion tests for laminated sheets, and gives recommended method for application.

PANELS AND WALL TREATMENTS

(767) C. F. Bolster Company: Information special plaster application problems; contractors of vermiculite plastering job on General Petroleum Building; serve Southern California area.

• (585) Davidson Plywood & Lumber Company: 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.

Where to plan portable telephones in new homes



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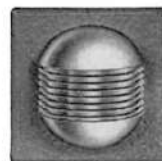
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The Pathfinder



Pilot Lights



DNP-1



DNP-2



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CASE STUDY HOUSES FEATURE CANNON LIGHTS

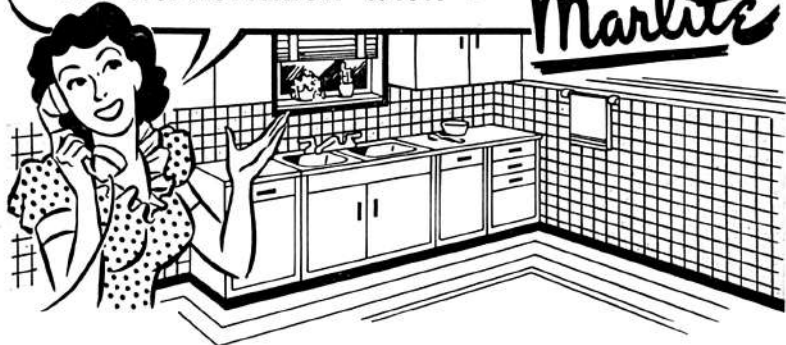
Case Study House No. 18 (shown above), the Fritz Burns House at Highland & Wilshire and the new Neutra House all feature Cannon Pathfinder Lights, the ideal outdoor path light for safety, convenience and beauty. Low voltage types (transformer required), and also 115-volt types direct from house circuits, available. Shown at left are the Utility Pilot Lights, which may be used inside the house for such uses as hallways, operating all night at low cost. Ask your electrical contractor or wholesaler.

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★ WRITE FOR FREE ILLUSTRATED LITERATURE ★

(681) Douglas Fir Plywood Association; 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.

(783) Formica Company: New four-color brochure, "What's New in the Bathroom" full of new ideas; gives construction details; well worth having.

(793) The E. F. Hauserman Company: "Free Catalog to Help You Plan." Interior walls and ceilings to meet your exact requirements. It will pay you to investigate the many exclusive advantages of Hauserman Movable Steel Interiors. Write today on your business letterhead.

(784) Importa of San Francisco: Information new oriental bamboo flooring and wall paneling material; new idea for durable plywood veneer bamboo tiles, can be used for parquet flooring and makes interesting new furniture treatments possible.

(746) Marsh Wall Products, Inc.: New 12-page, full-color catalog illustrating original Marlite plastic-finished wall and ceiling panel for distinctive modern interiors; offers many new ideas for kitchens, breakfast rooms, bathrooms, playrooms, laundries, dens and commercial buildings.

(757) The Mills Company: Expertly designed catalog on movable walls; gives methods and suggestions for flexible partitions; special designs for drinking alcoves, toilet compartments and shower stalls; good line of hardware, louvers, bookcases, etc.; excellent information for architects, engineers and contractors.

(781) The Harold E. Shugart Company, Inc.: Acoustical engineers and contractors; installation of sound conditioning Acousti-Celotex in General Petroleum Building; engineering service available for special problems.

(577) United States Gypsum Company: Brochure USG Sheetrock, fireproof gypsum wallboard, paper coated, in plain or decorative surfaces; full specification, installation data, including full color photographs wood-grained surfaces; charts, tables.

(689) United States Plywood Corporation: blotter-size sample of Kalistron, new furniture and wall-covering material, together with a nail file to prove color indestructible; recipient invited to make test for himself.

(789) The Upson Company: "New Interiors for Old" very attractive brochure illustrating the use of crackproof Upson wall and ceiling panels; many excellent ideas for planning and remodeling; construction details and specifications given, color schemes suggested; a stimulating booklet.

PLUMBING FIXTURES, ACCESSORIES

•(515) Air Cushion Sales Company, Inc.: Folder new Air Cushion Arrestor

to stop water hammer in plumbing pipes; separates air from water entering home system; low installation cost, no breaking into walls; reduces wear on washers, valves; simple answer to nagging problems.

•(593) Aldrich Company: Folders, technical data Aldrich Boiler-Burners for steam and hot water heating systems and hot water supply; verticle fire-tube unit; full information specifications, dimensions, capacities; merit specified for radiant heating system CSHouse Number 13.

•(516) Beneke Corporation: Series two-color folder Beneke water closet covers; white, mahogany, oak for any size, shape bowl; simplicity of design; seamless kiln dried hardwood; full specifications available.

•(668) W. A. Case & Son Manufacturing Company: Information regarding Case contemporary bathroom fixtures, including T/N Water Closet, free-standing non-overflow fixture; also lavatories with dry shelf space, built-in soap dish, concealed front overflow; towel bars, wall hung or with legs; merit specified for several CSHouses.

•(420) The Kawneer Company: Folder new shower doors, tub enclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

•(594) Miami Cabinet Division, The Philip Carey Manufacturing Company: Well prepared 40-page two-color brochure presenting Miami-Carey bathroom cabinets, mirrors, accessories; all items clean design, well manufactured; this brochure is of more than usual value; products merit specified for all current CSHouses.

(771) Mueller Company: Information Mueller Merit Line Lavatory Combinations with special faucet features; grinding, abrasive action on washer eliminated; positive non-drip closing without forcing; working parts can be replaced as a unit when necessary.

•(566) H. B. Salter Mfg. Company: new catalog detailing, Salter-Glauber all brass plumbing fixture-feather-touch-drip proof.

RADIOS

(701) Altec Lansing Corporation: Specifications new AM-FM Tuner and Amplifier for home use, utilized tuned radio frequency circuit, said to be freest from distortion.

•(350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

•(518) Nielsen & Neilson: Information regarding installation of home television and custom radio sets in

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Southern California area; reasonable costs and completely qualified work; worth investigation, installed television CSHouse Number 18.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

ROOFING

(529) E. K. Wood Lumber Co.: Full information several of best lines of sash, doors; includes Druwhit metal doors, windows, Super-Vent awning type windows, Harvey sliding door hardware; Win-Dor integral hardware for shutters; Schundler Fesco Board roof insulation, Grand Rapids Invisible sash balance, Woodlife wood preservatives, Truscon residential steel windows, Timm aluminum windows, Rylock tension window screens, and icatator combination screen and storm doors.

SASH, DOORS AND WINDOWS

• (548) Adams-Rite Manufacturing Company: Information new unit-type lock for sliding door operation, adjustable to various door thicknesses; operates with natural sliding action of bar in cup; well designed; no mortising required; all exposed parts solid brass, four finishes available; good answer to old problem.

(712) Arcadia Metal Products: Side sliding steel sash and doors for residential and commercial use, high quality, fully guaranteed, assembled at factory and delivered ready for installation; standard types and sizes illustrated and installation details given.

• (506) Casement Hardware Company: Bulletin well engineered Win-Dor integral hardware for shutters of wood or glass; wood slats $4\frac{1}{2}" \times \frac{3}{8}"$, glass slats $4\frac{1}{2}" \times 7/32"$ to $1/4"$; can handle openings up to $4' \times 10'$, worm gear operators; slats held in place without screws, nails; weather stripped; offers wide range contemporary design uses, either vertical or horizontal; good product.

• (416) J. Royden Estey & Sons. Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(664) Glide Windows, Inc.: Attractive brochure new line Glide aluminum windows, doors; one of best, most practical solutions for wide areas of sliding glass; size limited only to size of glass used; full details; this brochure is one of best printed, product equally good.

• (507) Grant Pulley & Hardware Company: Folder new line Grant drapery, curtain hardware; inconspicuous, streamlined, durable; precision-made, won't bind or jam; made by company which manufactured top sliding door hangers for many years; good product, worth investigation.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(758) Premanente Products Company: New Kaiser aluminum shade screening, combines in one product the cooling action of an awning, the shading value of a venetian blind and the insect protection of a fine wire mesh screen; interesting new product.

(754) Rice Engineering Company: The Rice 3-Way Hinge, door closer and door check especially adapted to all-glass and glass-and-metal doors, simplified installation of heavy doors; completely concealed; requires no special preparation; excellent new solution to troubling problem; deserves investigation.

(745) Roddis Plywood Corporation: Roddiscraft Flush Doors, smooth, modern, finished in beautiful veneers, adaptable to any interior design; permanent Roddiscraft construction guarantees long life and lasting warm beauty of fine woodwork; Architects and designers should acquaint themselves with this excellent modern craftsmanship.

(728) Rolscreen Company: Four-color brochure on Pella Casement Windows; gives suggestions for handling large window areas, many good ideas attractively presented, stock sizes listed, installations diagrammed.

• (550) Steelbilt, Inc.: Folder Steelbilt steel horizontal sliding doors, windows; wide range of stock sizes permit unrestricted contemporary design; narrow mullions, mintons; outside screens; western manufacture, immediately available; one of best items of kind; merit specified CSHouse Number 1.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows.

(776) Truscon: Brochure "Truscon Residential Steel Windows," double-hung and casement types; provide a distinctive personality for any house without adding to its cost; smart appearance, fingertip control, weather-tight and inexpensive; fine installation details; deserves file space.

(777) Truscon: 87-page catalog Steel Windows and Industrial Doors; extensive illustrations of window types and installations, including jambs, mullions, hardware and screens; fine reference file material for architects and engineers.

(770) Universal Corporation: Featured in the General Petroleum Building, Browne Monumental Folding Type Windows can be washed 15 percent faster than other types and entirely from inside, reducing insurance rates; "Alumilite" finished frames require no paint, do not tarnish or discolor.



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In many localities, an important feature is the unique Aldrich interchangeable oil and gas burner. Your client may have automatic oil heat now... convert to gas later, or change from gas to oil anytime. Boilers have identical ratings with oil or gas.

Aldrich vertical-tube-type boilers are made in 6 sizes, 118,000 to 808,000 BTU an hour rating, oil or gas fired; available with or without new type high-delivery, double-spiral hot water coils. Boilers built to highest commercial standards—ASME stamped when specified; oil burners Underwriters' approved; gas burners AGA approved. Write now for specifications; detailed descriptions.

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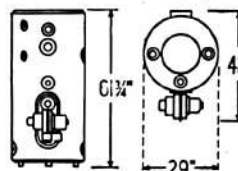
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• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

SPECIALTIES

(748) Barber-Colman Company: Uni-Flo grilles, registers and accessories illustrated and demonstrated in catalog; engineering principles detailed.

(760) A. J. Bayer Company: Architectural Metal Letters; information brochure covering permanent letters in all metals and great variety of styles; flexibility of effects can be obtained; contemporary design; no maintenance problem.

• (551) B B & C Manufacturing Company: Brochure Johnson Safety Vault, steel safes for floor or wall installations in houses, apartments, offices, varying sizes, pick-proof key or combination locks; insulated or non-insulated; merit specified for all CSHouses current.

(766) Dictograph Products, Inc.: Information Dictograph specialized communication systems, individually engineered and installed by experts, assure absolute privacy even on conference hookups; many extensions possible, no flicking of talk-listen keys; makes executive procedure easier.

• (475) Tony Hill-Wilmer James: Full information full line contemporary ceramics; unusual glazes, beautifully fired; also lamps with ceramic bases; used in CSHouses 11, 18.

(753) Morse Boulger Destructor Company: Bulletin on heavy-duty destructors for the incineration of wastes; special models available for special applications, bond destructors, fume destructors, sputum destructors, crematory destructors, and engineering service for industrial disposal problems.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

(730) Premier Tile and Marble Company: Fabrication and installation of decorative masonry walls; Roman travertine, Virginia greenstone, marble, tile and glass mosaic work.

(742) Rosti: Ceramic lamp bases and vellum shades; wide variation of sculptured forms, glaze treatments and shade combinations possible; lighting and decorative requirements discussed and individual lamps illustrated; very interesting.

(752) The Patent Scaffolding Company: Information on Gold Medal Safety Scaffolding Machines; provide maximum safety, efficiency and economy; rental service available.

(763) Seaportel Porcelain Metals, Incorporated: Booklet illustrating installations of modern enameling work for weather resistance and architectural effect; engineering and design services available; permanent color, low maintenance, simple installation, durable, unlimited colors and textures.

(715) Southern Barbeque-Grill Company: "The Way to Perfect Barbequeing" tells how to barbeque chops, steaks, spareribs, chicken, roasts, fish and other specialties; gives recipe for proven barbeque sauce; also illustrates Southern Barbeque-Grills; makes your mouth water.

(761) Stainseal Corporation: Booklet

illustrating the applications of stainseal products; guaranteed to clean, harden and restore original colors to brick, tile and flagstone; penetrates cells; removes and prevents alkali, surface discoloring, fungus, etc., good product.

(738) Stromberg-Carlson: "Better Than Being There" review of Stromberg-Carlson television models, quality design and construction, producing sight and sound at their best.

• (441) Tropicraft: Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller overall dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

STRUCTURAL BUILDING MATERIALS

(743) Durisol, Incorporated: Folder describing construction and application methods for Durisol 3-in-1 insulated roof plank, combining roof deck, thermal insulation and acoustical ceiling, fire-proof, easy to install, permits savings up to 20%.

(765) Inland Steel Products Company: Specification sheets for Milcor steel studs, plaster mesh, screeds, mouldings and other products; recommended studs spacing given for steel construction; gives extra fire safety, earthquake resistance, insulation value, sound resistance; light but rigid; provides inexpensive electrical and plumbing installation.

(772) Johnson-Western Company: Information gunite application of concretes; faster, lower form and labor costs, lighter-weight aggregates possible; deserves investigation.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes acoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wall-boards; good source of supply.

(732) Permanente Products Co.: Installations of Kaiser Aluminum ductwork, recommended specifications for construction and installation noted; FHA requirements given.

(764) Timber Structures, Inc.: Folder "Timber Truss and Arch Data" on bowstring trusses and glued laminated structural members; prefabricated for jobsite assembly and erection and designed for almost any commercial or industrial building; open a new field to the architect; can be molded to wide range of forms.

(778) Truscon: Folder illustrating Truscon steel joists, ferrobord, steel deck, reinforcing and metal lath; gives construction details, dimensions, loading tables; essential information for steel construction work.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-producer of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

WALL COVERINGS

• (666) Inez Croom, Inc.: Information on one of best lines of contemporary wallpapers done by silk screen process.

• (667) Timbertone Decorative Company, Inc.: Information Timbertone Structural Veneer Papers for decorative uses; heavy kraft paper, stained and finished, applied paper hanging manner; wide variety of wood patterns and colors; easy to handle, clean; flexible, comes in rolls; good product; merit specified CSHouse Program.

THE PUBLIC AS AN ACTIVE PARTICIPANT IN ART

continued from page 38

personality, like the late Alfred Stieglitz, can afford to show unknowns constantly and he, for all of his dogged battles, had a more severe standard of selection than many others.

The astute dealer wraps up his fiscal transactions in elegant settings, he shows the work of men already known and on the way to success. If they have not quite arrived his turnover is better as the prices are not yet too high for ready sale. Or he handles gilt-edged items, famous name pictures that are, here as well as in Europe, convenient mediums of exchange in lieu of cash. In connection with examples by such stabilized value-getters as Renoir, Cezanne, Degas or Picasso, it is interesting to notice another point. Authentic pictures by these men have comparatively similar market rating, but examine the dealer's choices among their numerous canvasses. The choice has been decided by considerations of size, (modern wall-spaces, therefore salability), by adaptability to prevalent schemes of interior decoration, (salability again), and general pleasantness of subject—pictures that are non-assertive decorative elements rather than self-sufficient units. Thus the dealer turns out to be a superior decorator, somewhat of an Elsa Maxwell in his social relations, and above all a shrewd business man. If he is all of these things he is a success—but his showrooms are not where we may go to learn about art, anymore than certain familiar magazines who boast that they pay the highest prices for fiction are the pages in which to look for the best original writing.

This brings us to public, or tax-supported museums, as the logical, and largest, active forces in public art education. These are not faced by the dealers' problems of survival. Museum programs of education rely upon mass teaching of the history of art in order to induce people to look at art itself. In the lesser museums whose policies seem to follow those of the greatest, adult and school-aged queues are taken at jog trot past assembled samples of 5000 years of human creativeness. It is doubtful if the sight of single urns or figurines, intended to represent a total culture in the same case with others as remote, mean as much in this instance as the pencils and shoe horns that are passed about in a darkened room as a child's game—objects to identify and remember in order to win a prize. The history of art is a fine thing for anyone to add to his background, but only in addition to, not instead of, looking at art itself.

Museums would make their intentions desirable rather than compulsory if, instead of capsule coverage of all time, they assembled specialized collections, one or more according to what is feasible. These, of whatever type, let us say the American minor painters, or the evolution of the chair—or the progress of Moorish art until the 20th Century in America—for instance, could be built up with major and minor examples, with whatever sculpture, drawings, prints, textiles and other furnishings that act as contemporary and supplementary material to present a whole culture. In this way the amateur might learn that other men had other ways of expressing their times, he would learn that expressions, foreign because strange to him, are as natural, and valid, as those to which he is accustomed. He would also, from drawings, sketches and fragments, see a concept in the making, and how more or less successfully this is carried to completion by different artists. The museum fatigues of "capsule time" collections would be avoided and the total relationship would be apparent. Familiarity with drawings destroy much of the layman's mystification over the completed great opus, and is more likely to induce him to attempt plastic creativity himself.

Here is the main cure for public apathy to art—participation. The idea is neither new nor original, all that it lacks is a much broader application. The widespread Federal Arts program of the '30s brought the arts to more people than ever before when they were able to learn the techniques of painting, sculpture, ceramics and print-making. No one expected all of these students to continue

such activities as a career, nor to prove themselves geniuses; the value of the experience lay in their increased understanding of art. It is current "wise guy" practice to belittle the overcrowding of art schools with G.I. students, to say that they are gold-brickers, that they will never be artists, nor find a market for their talents, if any, and so on. This dog-in-the-manger attitude overlooks the worth of so many thousands trained in art techniques and appreciation, whether or not they produce masterpieces, as the parents and educators of a future generation. Home fostered appreciation is an influence on the young worth a dozen museum crocodile tours.

Few members of museum staffs are practicing artists, the nature of their duties, finances, promotion, and public relations, monopolize their time and energies. Sometimes this tends to make the museum man an executive concerned with problems of expedience and as a result his chief aim, the judicious display of material, is neglected except for its physical aspects, walls, crates or insurance details. It is therefore admirable and worthy of note that a museum director, Donald Bear, has, after a lapse of years, returned to painting in order to better understand the viewpoint of the painters whose work he criticizes, displays and judges. Although Mr. Bear writes more about contemporary art, and serves on more juries, than do many of his confreres, in addition to his duties as director at Santa Barbara, he has found the opportunity in the past months to rediscover the principles of space, form, and color. He has worked from sketches of nature, just as a beginner, into the technical solutions of organized problems. By so humble a gesture he has placed himself once more on the same plane with the painters whose work he is called upon to sort out, as the sheep from the goats.

The pictures that he has done are packed with an immense fund of knowledge in their small dimensions, they remind one of a page of symphonic score, so much is implied in a few condensed symbols. The inherent delight of the painter in his work is clearly legible in the explosive rhythms of accent, whether the medium happens to be a still life or a leafy tree.

If a more than customarily aware museum man, who is actively engaged in the business of art and its appreciation, feels that he can do his work better by practicing painting, how much more true this is of the layman, for whom participation in some branch of plastic art is the first—but most direct—overture to understanding of the arts in general, with the inevitable improvement of cultural balance. By offering classes where materials and equipment are easily available our public museums might in part bridge the present no man's land between the public and the arts. After our own efforts along creative lines looking at the work of others is no more mysterious than the morning paper. When, if ever, the public has arrived at this state of awareness we shall have less of the taboos that now hamstring museum displays of contemporary art, such as Mrs. Grundy's dim view of the nude, or suspicions, based only on misinformation, that certain styles of art are political codes, or that only the dead should be allowed to exhibit within the walls. These taboos, enforced by the public, in themselves act as further deterrents to the public's eventual coming of age.

If widely indulged popular art participation were to be attained we should have a large body of people whose richness of perception would foster the growth

of individual expression. The mass patterns of today reach beyond factory production into our minds; if we do not somehow free ourselves from this hypnosis, by the reanimation of personal determination, sooner or later our sole response to all abstract concepts will be the vacant laugh.

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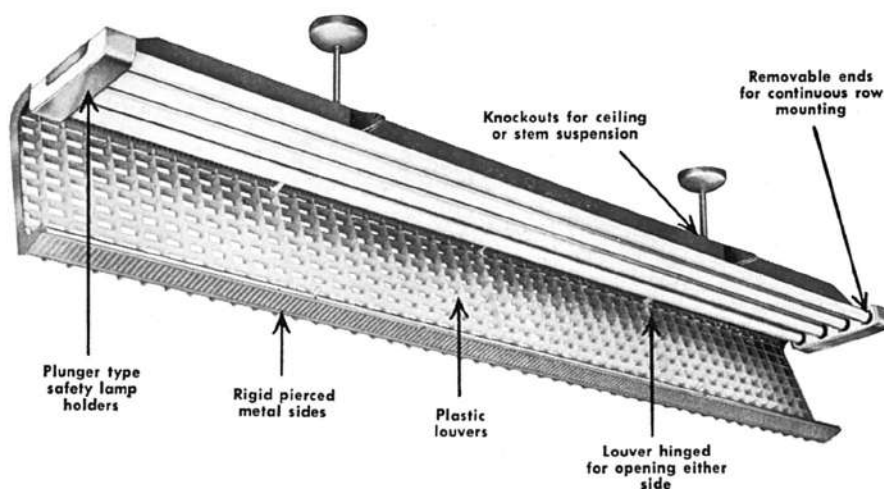


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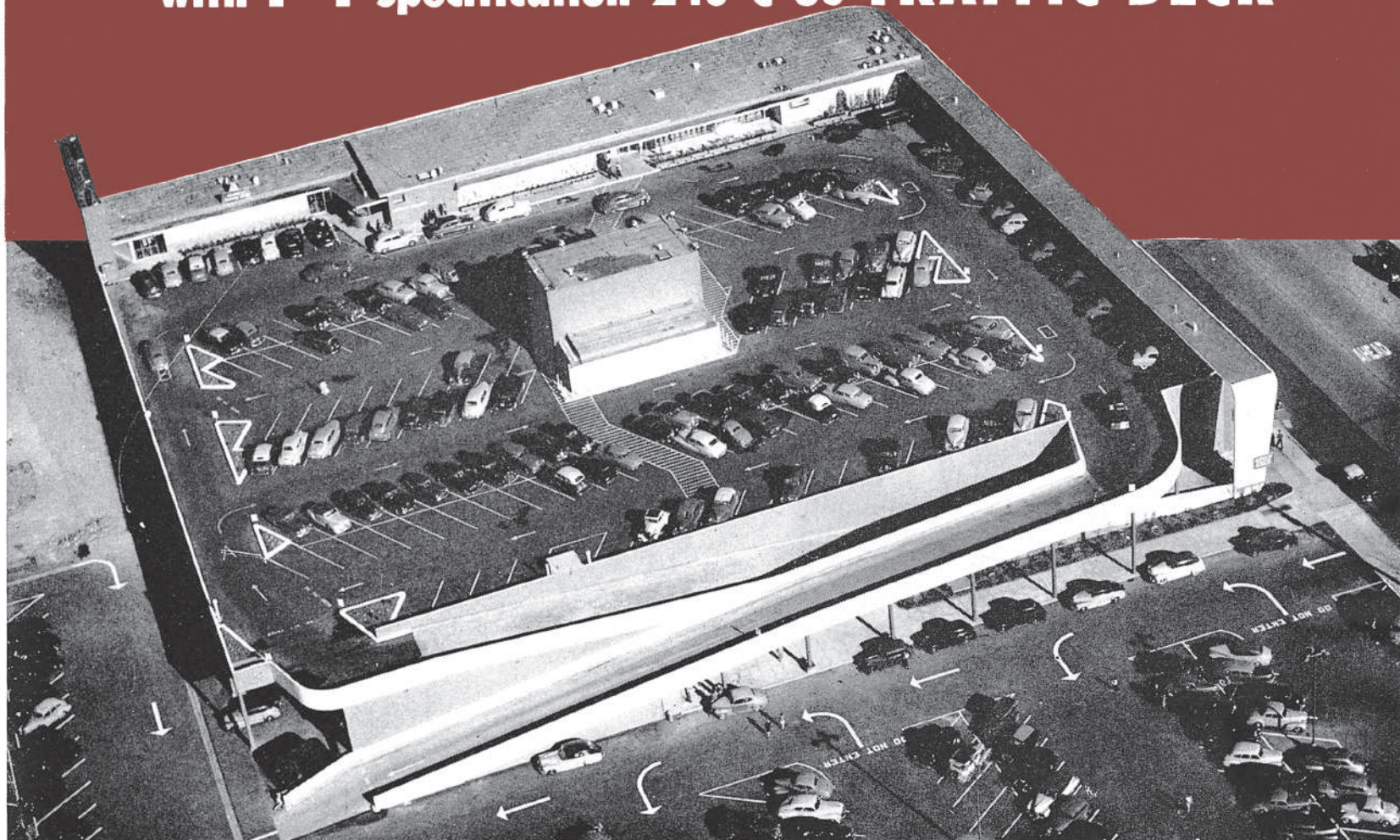
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