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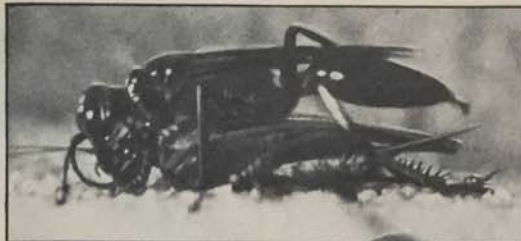
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NEWS CLIPPINGS AND ARTICLES OF THE
1930's.

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Insects Are Actors in Remarkable Movie



Just as the hunting wasp, left, grabbed its prey, a cricket, the camera snapped getting this highly interesting photo



Left, camera with long range lens used in making movie of the insect world. Right, a scorpion caught by camera in battle pose

INSECTS are actors in an unusual series of motion pictures filmed by Stacy Woodard, of Hollywood, Calif. Armed with a long-range lens and aided by infinite patience, he succeeded in recording vivid scenes of deadly scorpions in battle, of hunting wasps stalking their prey, and of

other rarely-viewed wonders of the insect world. One of his most prized sequences shows the hunting wasp seizing a cricket, its natural prey, and paralyzing it with a drop of venom from its stinger. To obtain it, he had to build a complicated system of runways to guide the wasp before the

camera lens. The runways terminated in an enclosure in which he placed the crickets. Sometimes he was forced to wait half a day for a wasp to enter one of the runways. At last, however, a wasp would spring upon its victim, pick it up, and carry it away.

INK NOW COMES IN BAR FORM

INK in bars has recently been placed on the market. Each bar is supplied in a special paper tube, and finger pressure drops it out without handling. For use, one of the bars is dissolved in a quart of water. The bar can be broken in half or even into smaller pieces if the full quantity is not required.



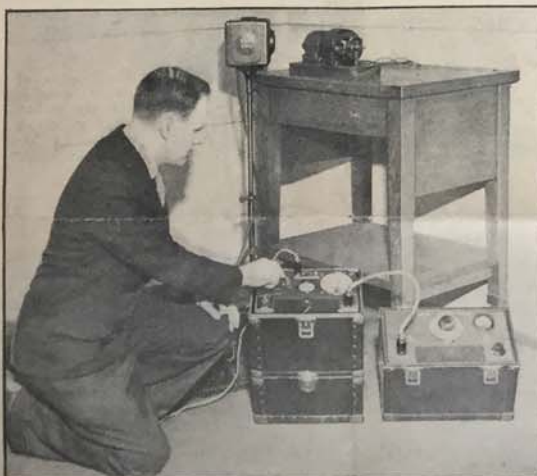
Ink bar in tube makes quart of writing fluid

HOW OUR SKYSCRAPERS EVOLVED

EVOLUTION of the skyscraper from its squat ancestor of heavy masonry is strikingly shown in a series of models just placed on display at the Museum of Modern Art, in New York City. The first shows a building of sixty years ago, its weight supported by walls of reinforced concrete. As buildings rose higher, exemplified by the second model, architects still used steel only as an auxiliary. The advent of the all-steel skeleton construction demonstrated in the third model made possible the sky-reaching towers of today, with their walls honeycombed with innumerable windows.



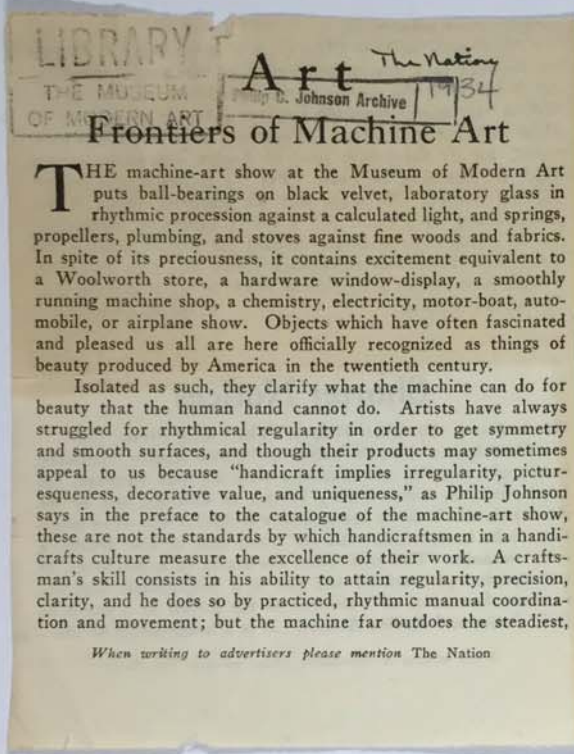
These three models give the evolution of the modern skyscraper. The model at left shows a building of sixty years ago. The next model is of a taller building of steel and concrete. The third is the towering all-steel building of today



TAKING HUM OUT OF MOTORS

EVEN the diminutive electric motors that run fans and vacuum cleaners have come in for attention in the war against noise. To aid in eliminating objectionable hum, the miniature broadcasting station pictured at the left, has been set up in an East Pittsburgh, Pa., research laboratory. When a motor is running on the table before the microphone, the intensity of the noise it makes is registered directly upon an electric dial. Thus engineers are able to compare different types, and to re-design a motor until they take the hum out of it. The apparatus used is known as a noise analyzer, and may be applied to measure noises originating from any source.

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Frontiers of Machine Art

THE machine-art show at the Museum of Modern Art puts ball-bearings on black velvet, laboratory glass in rhythmic procession against a calculated light, and springs, propellers, plumbing, and stoves against fine woods and fabrics. In spite of its preciousness, it contains excitement equivalent to a Woolworth store, a hardware window-display, a smoothly running machine shop, a chemistry, electricity, motor-boat, automobile, or airplane show. Objects which have often fascinated and pleased us all are here officially recognized as things of beauty produced by America in the twentieth century.

Isolated as such, they clarify what the machine can do for beauty that the human hand cannot do. Artists have always struggled for rhythmical regularity in order to get symmetry and smooth surfaces, and though their products may sometimes appeal to us because "handicraft implies irregularity, picturesqueness, decorative value, and uniqueness," as Philip Johnson says in the preface to the catalogue of the machine-art show, these are not the standards by which handicraftsmen in a handicrafts culture measure the excellence of their work. A craftsman's skill consists in his ability to attain regularity, precision, clarity, and he does so by practiced, rhythmic manual coordination and movement; but the machine far outdoes the steadiest,

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March 28, 1934]

The N

most regularly coordinated skilled weaver or potter in achieving the regularity of pressure and movement that the weaver or potter can acquire only relatively. As a craft instrument the machine is therefore a perfected, powerfully and skilfully endowed projection of the human hand. It can cut, press, polish, mold, more perfectly than the most perfect sculptor, and so makes the artisan, technically, a creature of the past.

The modern artist is faced by the need to understand and use machines. New instruments have always in the past produced a new aesthetic. Today the powers of the human hand are heightened and multiplied mechanically, and the camera does the same thing for the human eye. It reveals proportion, motion, texture, and balance, and together with the X-ray and fluoroscope, tells the twentieth-century artist things about the living being that Leonardo struggled to find out from its corpse. Modern chemistry also multiplies materials and colors and multiplies their variability; this fact alone would impose aesthetic revolution on the painter and decorator.

But heretofore artists have been unwilling to recognize the machine as a new frontier in art. When it first began to make inroads on crafts William Morris led a bitter fight against it, on the theory that machines could make only shoddy things, because that was what machines were being used to make. To Morris and his fellow-fighters the machine was a competitor. Nowadays it has come to be looked upon as an oppressor. Plainly it is just an instrument, one that can be as well used for human welfare and comfort as for human discomfort and oppression. To put this idea into practice involves social revolution, just as to put the idea of the machine as an art instrument into action implies aesthetic revolution.

The Museum of Modern Art does not present the machine as an artistic instrument, but as itself a work of art. A screw and a spring and a propeller are surely beautiful, but they are not art unless everything that is beautiful is also to be called art—a tree, a girl, a horse. Ordinarily one assumes that objects made primarily to express emotion are to be called art, though one does not need to say that all products of the artistic impulse are beautiful. None of the objects in the Modern Museum show were made primarily to express emotion. Machines, so far, have been used chiefly to make more machines; secondly, to make scientific instruments; thirdly, to make useful objects. A few by-products of these activities have been used for decorative purposes. In other words, machines have been used by industrialists for industrial purposes, by scientists for scientific purposes, and by business men for business purposes; not yet by artists to make art.

So far the only artists who have made much of a place for themselves at the machine are artists who serve business, collaborating in the design of useful objects in order to make them more attractive to buyers. Occasionally they take some industrial forms into purely decorative media, and then an elegant shop labels the object art and raises the price. In the Modern Museum there are bowls and vases in one room exactly like the laboratory glassware in an adjoining room, with the difference that as "art" they are labeled Fostoria and Steuben and cost five or six times as much as when they are called Eimer and Amend battery and hydrometer jars.

There is no reason, except perhaps business, why artists should not be served by the machine instead of only serving it. At present, however, it still comes hard to the manual craftsman, such as every painter and sculptor still is, to make his peace with the higher mechanics. In order to do so he must learn his trade all over again, and people tend to defend what they know against what they don't know. Besides, the artist is sentimentally attached to the palette and chisel and quiet studio and easel and Greek fragment. Spray-guns, electric drills, and laboratories imply a terrifying new world, and it takes brave men to master it.

ANITA BRENNER

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THE MUSEUM
OF MODERN ART

Town AND Country

APRIL 1, 1934

PANORAMA

OF THE FORTNIGHT

In music and machines. Wine without women. In royal incognito. Along theatre street. And art from Tappé to the slums

To isolate a water faucet, mount it on a pedestal like a Greek statue and display it under specially constructed muslin ceilings through which the light diffuses evenly over functional curves, is one of the ideas that Philip Johnson has put over at the Museum of Modern Art. A student of architecture, with no professed leanings toward surrealism, Mr. Johnson has also selected for the current Exhibition of Machine Art—springs, gears, cables, chemical capsules, sections of wire shown on black velvet, electric light bulbs, and carpet sweepers. The general results, displayed with the originality expected of Johnson after his previous installation of "Objects: 1900 and Today" and "Modern Architecture" in the same galleries, has stirred up a controversy between art critics and industrialists who would either fuse or permanently separate the aesthetic from the practical.

In our photograph, he appears with his sister in

a modern apartment designed around furniture bought in Berlin from Mies van der Rohe, one of Germany's most progressive figures. Besides his own surroundings, Philip Johnson has designed everything from watches to tea gowns. At Harvard he spent most of his time in the Fogg Museum between long trips to Potsdam, home of the long-overlooked romantic architecture of Persius, Stüler and Häberlin.

Miss Theodate Johnson, the other child of the Homer H. Johnsons of Cleveland, is a dramatic American soprano, American taught. Ruth Thayer Burnham, of Boston, has been her only teacher. Three years ago Mrs. Burnham sent her abroad to obtain the opinion of leading European teachers. In Italy doubt was expressed that her training could have been solely in America, as it reflected the finest traditions of bel canto. She made her operatic début in Italy in "Cavalleria Rusticana."

In England she sang the great arias of Handel, Bach and Mendelssohn in a Twelfth Century parish church near London. Her concert successes in Rome and in several American cities have been built on programs that run from the simple melodic harmonies of old French and English songs through the exacting vocal pyrotechnics of the great masters to the dramatic dissonances of today. Not content to triumph only in music of the past, she studied the songs of Arnold Bax, Herbert Hughes, and Alfred Casella with the composers themselves. In this country she has coached with Thompson and Thomson among others, and continues her study of living composers under Eva Gauthier, the foremost exponent of contemporary song. In addition to her appearances in opera and oratorio, as a soloist with orchestra or chorus, and in concert recitals, she played dramatic rôles for two years at Cleveland's famous Play House. Miss Johnson's last concert was a Mozart program in March for Hartford's now famous Friends and Enemies of Modern Music.

IN VINO GUIDE. NO VERITAS

THE liquor guide to end liquor guides is now available at your neighborhood five-and-ten. If you are one who believes that wine and spirits constitute a topic of conversation, it will give you some fine ammunition for a skirmish, and may help your cross word puzzle record at the same time. Supposing "Horizontal 27" in seven letters calls for a wine "obtained chiefly from Ohio and New York" and "either still or sparkling and dry or sweet," how many of you could guess Catawba without the aid of the "Household Guide to Wines and Liquors" by two Chemical Engineers, one with a Ph.D.?

And did you know that "whiskey is kept as a



JEROME ZERBE

Far from Cleveland, on a modern German sofa, are Theodate and Philip Johnson, sister and brother, singer and designer. He is responsible for the Machine Art at the Modern Museum

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GEORGE PLATT LIVES

The Hungarian artist who painted our cover, Maria de Kammerer, will open an exhibit of her second season of American portraits May Day at Jacques Seligmann's



BOFFOTO

The greatest figure in the Soviet Theatre, Meyerhold, whose sixtieth birthday was a national celebration



JEROME ZERBE

At the Milk Fund benefit, Metropolitan Opera premiere of "Linda di Chamounix": Katharine Hepburn and Tappé

general rule directly on ice," that you should "never drink . . . liqueurs as you would water" because it "is improper either as guest or host to drink to excess. It is a distinct show of lack of refinement and self-respect and it is always extremely embarrassing to everyone present"?

As to the mixing of drinks, they "are prepared readily even by an amateur . . . and with a little experience one may become an expert . . . To obtain best results it is advisable never to skimp on any of the ingredients," such, apparently, as the brandy in an Alexander! (cf. Ben Webster's "What will you have?" cocktail tray), the Italian Vermouth in a Clover Club (the best Clover Clubs in the world were made at Sacher's in Vienna with four parts gin, one part lime juice, white of egg, and a little less than one part raspberry syrup, not grenadine), the piece of pineapple in an Old Fashioned, and, sacred name of a Bourbon! the "slices of lemon, orange, pineapple and cherries" on top of a Mint Julep.

"May our talents," says one of the proverbs that illuminate the bottom of each page of the Guide, "never be prostituted to vice."

SOVIET STAGE NOTES

For the first time in some years, the name of Vsevolod Emilyevich Meyerhold will appear on the committee of the Moscow Theatre Festival at the end of the summer. Although as far back as 1923 the title of People's Artist of the Republic was conferred upon him, certain factions worked against him until the general acclamation that greeted his sixtieth birthday this February.

Years ago, after graduating from the Moscow Philharmonic School, Meyerhold joined the acting force of the famous Art Theatre, but quit in 1902 to produce plays on his own. After the Revolution he became head of the "Theatre of the RSFSR" which was later named for him, and now, acclaimed by theatre students the world over, is greeted by the official press as "one of the most distinguished and talented representatives of the Revolutionary Soviet Theatre. A great epoch in the history of the Russian and Soviet Theatre is connected with his name."

Following in the steps of Elmer Rice and Harpo Marx, you see Paul Muni pictured in Meyerhold's theatrical domain. Behind him is the Grand Opera House, and after his return we may expect such another series of Russian anecdotes as have sprouted in the paths of Messrs. Marx and Rice.

The most characteristic experience of the Pulitzer Prize playwright happened on a small-town stop in the Ukraine, where the whole populace was set to outdo the American visitors in their own field of efficiency. Hardly had Mr. Rice notified the hotel proprietor that his electric light switch was out of order before a swarm of zealous comrades settled in his room with all the tools in a mail order catalogue. For a long time he could hear them hammering, but because of the crush was unable to watch the actual work of repair. When at last they had finished, the comrade-comrade of the group pointed with pride to the wall. Mr. Rice stepped forward to turn on the switch only to find tacked in its place a notice that declared in four languages—"This light out of order."

HIDDEN PURPLE

WHILE our democratic press continues to feature the resident Russian royalties, and princely visitors from Germany and England, no notice has apparently been taken of two equally blue-blooded young men who came to America on business. For a whole year now, one of the New York correspondents of the *London Daily Telegraph* has been a cousin of King George, who in England resides at St. James Palace, home of the Prince of Wales. Through his mother, who was Lady Valda Gleichen, Mr. Roger Machell is a grandson of the half-sister of Queen Victoria, daughter of the Duchess of Kent by her first marriage and the bride of a Prince of Hohenlohe-Langenburg. Our picture of Machell was taken at the Farmington home of the former United States Ambassador to Russia and the Argentine, John Wallace Riddle, who is shown with his sister, Grace Flandrau, author of "And Then I Saw the Congo." Mrs. Riddle, incidentally, the art collector, architect and patron of Avon School, was born Theodate Pope, a cousin of the Johnsons who opened this article.

The other royal foreigner is Count Franz Josef Seefried-Buttenheim, grandson of Archduchess Gisela of Austria-Hungary, the only daughter of the Emperor Franz-Josef, whose enthusiasm for shooting seems to have been inherited into the third generation. As a member of the Austrian Trade Commission, Count Seefried, a warm supporter of Dollfuss, concluded a tour of America with a visit to the Skating Carnival at Madison Square Garden. There the whole commission applauded wildly for their compatriots, Karl Schaefer, and the eleven-year-old Hedy Stenuf impersonating a doll.



Curtis Munson will marry on the seventh Chicago's leading lady golfer and one of Virginia's best horsewomen, Edith Cummings

ART AS ABOVE

"ART," says our heading, "from Tappé to the slums," and fails to mention a most interesting way station at the New York Junior League. Thereby omitting the "Sport in Art" loan show for guests of members only. After the invitation opening on April eleventh it will cost you only twenty-five cents for the Artists Fund Society to see for the first time privately owned pictures that run from Mrs. Philip Hofer's Goya, "Bullfighter," to a Bellows prizewinner in oils lent by Jock Whitney.

The slum artist is the young Princeton architect, William Fitz Randolph Ballard, who is working on congestion clearance with the Tenement House Commissioner, Langdon W. Post. Although only six years out of college, Ballard has already published original experiments in both the *Architectural Record* and *Forum*. One was an account of his "Housingometer," a brilliant invention that accounts for saving space everywhere but here.

Others on the outskirts of art are Miss Katharine Hepburn and Herman Patrick Tappé, who is certainly the most famous figure in a quarter century of American modistes. He has curly hair, a genius for dressing windows and brides, little or no business sense, and the figure of an ex-football star in better condition than most.—H. A. BULL.

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Hackley News - May 1931
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ALUMNUS PROMINENT IN ARCHITECTURAL NEWS OF DAY



PHILIP JOHNSON, '23

New York—Last week the architectural world was turned practically upside down by a Hackley Alumnus.

When the austere and highly respectable Architectural League opened its Annual Exhibition at the

Grand Central Palace about two weeks ago they were chagrined to discover a sandwich man picketing before their gates. His placards advertised a rival architectural show going full blast up on 57th Street. Curiously enough this opposition exhibition was composed of models by young architects, which had been refused by the League. "They consider us too modern" the young rebels explained. This modern "Salon des Refusés" succeeded in getting more space in the newspapers than the League itself, attracted crowds that averaged almost a thousand persons a day, and covered itself with glory by precipitating an architectural controversy that is still raging in the press and magazines.

Behind the whole affair is Philip Johnson, Hackley '23. He it was who gathered together the dejected young architects the morning after they had received their rejection slips from the League, aroused them by showing the way to an inspired revenge, secured a showroom for their models and there spent three feverish days and nights of toil to open up the rebel show the same day as the League's opening.

Doing things of this sort is nothing new to Philip Johnson. His passion is architecture — modern architecture. He is convinced that the International Style of architecture, led by Le Corbusier in France, Oud in Holland, Gropius and Miës van der Rohe in Germany and spreading rapidly throughout the world, is destined to wipe every style completely off the world map. He has decided his life work is to realize this dream. His apartment in New York, designed in Germany and considered by critics the most modern interior in America, is filled with books and photographs on modern architecture, probably the most complete collection of its kind in the world.

His interest in modern architecture resulted from two years of travel and study abroad where he became acquainted with nearly all the prominent architects of Europe. At present he is collaborating with Professor H. B. ...

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His interest in modern architecture resulted from two years of travel and study abroad where he became acquainted with nearly all the prominent architects of Europe. At present he is collaborating with Professor Henry Russell Hitchcock on a book to be called "There is Architecture Still" and to be published in Germany. His spare time is taken up writ-

ing articles for The Arts, Creative Art, New Republic, etc. and persuading all and sundry that quite soon America must build everything from school house to skyscraper in the International Style.

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You gotta be modernistic
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Dynamic Concepts In Architecture

MODERN ARCHITECTS. By Alfred H. Barr, Jr., Henry-Russell Hitchcock, Jr., Philip Johnson and Lewis Mumford. W. W. Norton, \$5.

THE INTERNATIONAL STYLE: Architecture Since 1922. By Henry-Russell Hitchcock, Jr., and Philip Johnson. W. W. Norton & Co. \$5.

THE FROZEN FOUNTAIN. By Claude Bragdon. Knopf, \$3.75.

Reviewed by JAMES HOUSE, JR.

THE first of these books has been prepared as a guide to modern architecture after an excellent brief introduction. There is a wide appraisal of the contributions of the leading artists. There are photographs of buildings, many plans of structures, which is an essential inclusion, and photographs of models for varying housing projects. No field of architecture has been left untouched.

Let it be said that in the second book the authors are as honest, as illuminating and as economic in their exposition as is the architecture with which they deal. The very presentation is the finest bit of modernism the reviewer has contacted. The architect and the city planner who cannot be reached by the text of this book are beyond recall.

Whereas the first book was designed, and so limited, about an exhibition, the second is complete statement, concise and thorough.

Bragdon's chief interest is ornament. He deals with "regulating lines," which means any method of assuring a rhythm in the plan and the elevations, and goes into dynamic and static symmetry as the basis for this. The application of this to architecture and to space filling (but otherwise unexpressive) ornament cannot be questioned. Its application to paintings and drawings is entirely inconclusive. Then there are other methods, well defined, of acquiring ornament.

The application of many of the designs of the authors reproduced in the book are quite unrelated to the architecture upon which they are used, and many of them are extremely uninteresting. A poetical vein dominates the essays on the basis and nature of architecture, and it begins to dissolve with the treatise on skyscrapers. There is much word mongering in these early chapters.

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YOUNG ARCHITECTS STAGE RIVAL SHOW

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 'Salon des Refusés' to Be Made
 Up of Models Rejected by
 Allied Arts Group.

CALL SENIORS REACTIONARY

7 Firms United in Exhibit That
 Gives Creators' Ideas of the
 Ideal Building of 1931.

A sandwich-man striding briskly up and down in front of Grand Central Palace yesterday heralded the fact that all was not at peace in the world of architecture.

To the crowds entering the Palace to see the Exposition of Architecture and Allied Arts his sign proclaimed that a group of young architects whose work had been rejected at the Palace were about to open elsewhere their own "Salon des Refusés."

Meantime, at 903 Seventh Avenue, near Fifty-seventh Street, the "Rejected Architects," as they have termed themselves, made preparations for their rival show. This afternoon at 2 o'clock it will open its doors to the public, admission free, and continue to May 5.

Alfred Claus, young New York architect, who is the guiding spirit of the hastily organized opposition group, explained yesterday that their purpose was "to make the public understand the difference between work in the really modern style and the fantastic creations of the 'modernistic' architects so popular in New York. If we succeed in doing this, we are willing each year to relieve the Architectural League of contaminating themselves with the future of architecture and let them take care of the past and the irrelevant present."

Those who have entered work in the "Salon des Refusés" are Claus & Daub, Hazen Sise, William Muschenheim, Walter Baermann, Elroy Webber, Richard Wood of New York and Stonorov & Morgan of Philadelphia.

Denies "Sour Grapes" Implication.

"Our show is neither exhibitionism nor sour grapes," said Mr. Claus. "We aren't doing this just for the gesture of the thing. We seriously believe the Architectural League has made a grave error in not giving adequate representation to the most progressive side of modern architecture. We rejoice that the models of A. Lawrence Kocher and Howe & Lescaze were admitted. They are almost the only modern work in the whole show."

Lest Saturday when these young men with their own ideas of how buildings should be built in 1931 found that the Architectural and Allied Arts Exposition had refused their models they called an emergency meeting, and the hastily organized group set up their exposition almost overnight. Friends of modern architecture came to the rescue, donating funds for the expenses.

Raymond M. Hood, president of the Architectural League, said: "The league has been accused of being too modern. It's news that we are accused now of being too conservative. But honest differences of opinion are always good and I'm for them."

Several times since their sandwich man went on duty in front of the Grand Central Palace the young architects have had to go to his rescue, a spokesman said yesterday. Yesterday afternoon, it was said, men employed in the Grand Central Palace had shooed him from his beat.

Historical Precedent Cited.

In the introduction to their catalogue the "Rejected Architects" explain their point of view: "In 1855, when Courbet was refused for the seventh time by the Salon, he set up his own show in a wooden shed. In 1863 Napoleon III founded the Salon des Refusés for such rebels as Manet and the Impressionists. In 1931 a Salon des Refusés is still useful. Eight of the nine models in the ex-

hibition of the 'Rejected Architects' were refused by the Architectural League."

The young architects declare that they work not in "modernistic" but in the "international" style. This style, they point out, "has little in common with the capricious and illogical work of the 'modernistic' architects who have recently won much popularity in America. The 'Rejected Architects,' all of them under 30 years of age, work in the international style. These are the important elements in the international style."

Denies Rejection on Modernism.

In a formal statement last night Ely J. Kahn, chairman of the Architectural and Allied Arts Exposition, said: "The number of exhibits submitted to the exposition was so much greater than in previous years and so far in excess of the number that could be accommodated that the committee selected what they considered the best work. Rejections to the exhibition were not made on the basis of modernism, for the modernistic work in the exposition is fully as representative as the conservative work. The works of members of the Architectural League were rejected just as much as the works of outsiders."

Says Clients Dictate Style.

In present-day architecture the client's wishes came first, Raymond M. Hood, president of the Architectural League, asserted yesterday at a luncheon conference at the league, 115 East Fortieth Street, in connection with the Architectural and Allied Arts Exposition in Grand Central Palace.

Formerly the function of the client was conceived to consist largely of providing the job, paying the bills and letting the architect build the house peaceably, Mr. Hood asserted, but the present-day architect was trying to give the client what he wanted, to design a house to meet the needs of the client's life.

William H. Gompert made a plea for a commission to pass on the architecture of private buildings, to function in a manner similar to that of the Municipal Art Commission. Contending that building laws had been passed to protect the city's light and air, he urged that some means should be devised to protect the property owner from bad architecture or the adjoining architecture.

Art students in city high schools are taking part in the Architectural and Allied Arts Exposition. Each afternoon and evening this week students from high school will work at various kinds of art, their classes having been transferred to the exposition for the week. Various schools will also hang exhibits of their work.

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ART

THE REALM OF ART:

INTRODUCING PLATO, 1934

Meditation on a Theme in Which Absolute And Quotidian Play at Hide-and-Seek

By EDWARD ALDEN JEWELL.

IT is interesting to note that the several objects in the Machine Art show chosen as most beautiful by Amelia Earhart, Frances Perkins, Professor Dewey and Professor Richards are all to be found in the section devoted to industrial units, not in the departments of household and office equipment, kitchenware, house furnishings and accessories. This unanimous focusing would seem to underscore the Platonic premise upon which the exhibition has been reared.

"By beauty of shapes," said Plato, "I do not mean, as most people would suppose, the beauty of living figures or of pictures, but, to make my point clear, I mean straight lines and circles, and shapes, plane or solid, made from them by lathe, ruler and square. These are not, like other things, beautiful relatively, but always and absolutely."

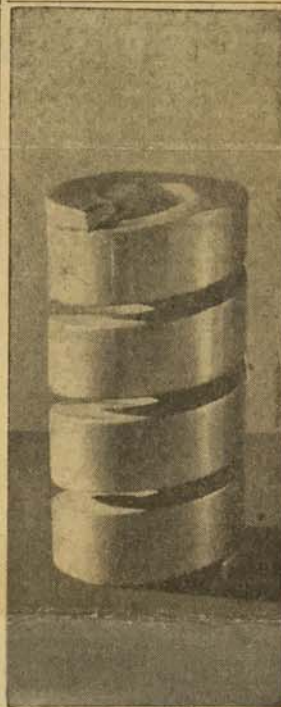
Whatever may have been the intellectual and emotional orientation of the members of this jury, whose findings were reported in our art column of Tuesday last, at any rate for the layman in general it is probably much easier to apprehend qualities of abstract or "ideal" beauty in isolated units such as springs, coils, ball-bearings, insulators, tubes, gears and propellers than in kitchen pots and pans, grills, percolators, furnaces, cash registers and paper drinking cups. Everyday, matter-of-fact familiarity with the functional aspect tends to interfere with our effort to see an object as, first of all, a "pure" shape—one that is to be considered "not beautiful relatively, but always and absolutely."

* * *

NEARLY everything in the exhibition seemed to me beautiful (one of the rare exceptions, a back-breaking chair in which, unfortunately, I sat for a little while to read about abstract beauty); yet I found it, save in the sections that relate to industrial units and to scientific instruments about which I know little or nothing, impossible to perceive beauty as not inextricably bound up in the function of the object.

Nor, somehow, did this fascinating show seem to me less significant on that account. The truly marvelous kitchen bowls, the table and laboratory glass and porcelain—these and numerous items in the same category stubbornly remained themselves, in a sense that, as Mr. Barr hints, Plato might have considered "impure." Still, they seemed not for such reason a whit less admirable.

The exhibition, one of the most engrossing ever held here, is irradiated with a beauty that lifts function to its loftiest plane. As a pleasant pastime we may, if we will, designate "the most beautiful object," although, finding it absolutely, abstractly and ideally impossible to rate one above the other, the bearing spring (reproduced), which was selected by Miss Perkins, and the steel ball bearing (No. 13), voted for by Professor Richards, I am inclined profligately to open my heart to all of the pots and pans and mixing bowls as well, and, while the opulent mood endures, to that pair of fascinating refractometers and to at least two of the microscopes,



Bearing Spring, Made by American Steel and Wire Company, Included in Machine Art Exhibition at the Museum of Modern Art.

leaving unsung, in fact, because of rank prejudice, only the dental instruments.

The Machine Art show must certainly be said to constitute Philip Johnson's high-water mark to date as an exhibition maestro. And if Mr. Barr has written anything finer than his foreword to the catalogue, I have not read it.

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THE MUSEUM
OF MODERN ART

**Pots and Sinks
Going on View
As Art Works**

Philip C. Johnson Exhibits

**Modern Museum Arranging
Saws and Paper Cups in
Machine Age Exhibition**

Nothing Is Picturesque

**Show Opening Wednesday
8 Months in the Making**

By Joseph W. Alsop Jr.

An exhibition of machine art, first formal celebration of the obscurely performed marriage of beauty and the industrial age, opens Wednesday at the Museum of Modern Art. The decorations were going up yesterday, but instead of the smilax omnipresent at more mundane wedding receptions the carpenters were hanging tenuously elegant steel springs, arranging rows of cook pots, and placing water faucets on pedestals as if they were Praxitelean fragments.

All the strange apparatus which the machine age has insinuated almost unnoticed into the mechanism of life is in the museum, behind the incongruously old-fashioned facade of the big house at 11 West Fifty-third Street. Ebuliometers, torsion balances, aplanatic magnifiers, things museum officials themselves cannot explain, which yet are necessary parts of the general economy, have been gathered for the show. They have for neighbors on the shelves kitchen sinks, frying pans, clocks, the mass products which the existence of the more complicated and mysterious machines makes possible.

Industry and Culture Divorced

On the outside steps of the museum the huge screw of an ocean liner is enshrined, and in the vestibule of the temple of art a circular saw displays the rhythmic series of its teeth. By it are the furbished wheel of a railroad car, with its axle and rail, and an admirably designed gasoline pump of the Standard Oil Company of Ohio. It is a sight to make William Morris turn in his grave, for there is no arts-and-crafts beauty, nothing of the picturesque. The objects have a simple functional elegance, a charm of appropriate form which are the signs that industrial civilization's divorce between its industry and its culture, mentioned in the quotation from L. P. Jacks in the exhibition catalogue, is being terminated at last.

Philip Johnson, director of the museum's architectural division and the man responsible for the machine art show, was frenziedly working yesterday just around the corner from his favorite gasoline pump. He was arranging the springs, to choose which he passed two days in the factory of the American Steel Wire Company in Worcester, Mass. There was a fat spring like a huge worm at his feet and he was hanging a long, thin spring against the gray background arranged for it. A workman was rolling up a very stiff spring, as thick as a child's arm, which looked like a coiled snake when it was finally in place.

Eight Months in Preparation

Between directions spoken in German to the carpenters and attempts to get the long thin spring straight, Mr. Johnson explained briefly the history of the exhibition. It had

the corner were sections of steel beam and cables. The cable sections, made up as they are of groups of wire disposed in different designs, looked sometimes like curious eyes, and sometimes they had the elaborate grace of a snowflake seen under a microscope. In the next room were the water faucets on pedestals, the big sink and the furnace. A carpet sweeper on a stand put to shame the less functional one that a stout Swedish laborer was pushing energetically back and forth across the dust floor.

Before he plunged again into the work of getting the show ready for its first preview today, Mr. Johnson pointed the way upstairs, where, he said, the special method of exhibition evolved for the occasion was most visible. The idea has been to give each object its full value. Consequently, a great number of different backgrounds—cloth, brilliantly colored mica, sheet steel, painted wood and half a dozen others, have been used. Some objects are shown in series and groups to reinforce their effect. Some have little niches of their own made by putting in wall spurs.

A dental drill with something of the rapacious line of a cormorant stood on a square stand. A long row of precision instruments had a shelf to themselves, as did the Zeiss exhibits, at the end of which a sugar and oil refractometer suddenly suggested Brancusi's sculpture. The series principal was illustrated by the cooking pots. They were shown in rows of different sizes, and they were handsome enough and plentiful enough to make that eccentric inhabitant of the artistic world of pre-war Paris, the Baroness Elsa von Freytag-Loringhoven, who used to promenade the boulevards

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Eight Months in Preparation

Between directions spoken in German to the carpenters and attempts to get the long thin spring straight, Mr. Johnson explained briefly the history of the exhibition. It had long been his hope to arrange such a display when the museum's board of trustees agreed to his suggestion about eight months ago. Since then he has passed his days in the warehouses of the United States Steel Corporation, the show-rooms of different industrial glass works and electrical concerns, and in half the factories in the East. Seventy-eight companies of every kind, from Lily-Tulip Cup Corporation to the huge steel company itself, were drawn on for the 1,000 odd objects in the show. The fact that the three members of the exhibition committee were Stephen C. Clark, A. Conger Goodyear and Nelson A. Rockefeller made the business of borrowing the objects somewhat easier.

"I chose the things for pure beauty of form and material, although we have tried as well to have a show representative of the different sides of the machine age," Mr. Johnson explained rather hastily between two snatches at a refractory spring. "Some of the makers were a little astonished to hear that their products were art. I suppose they thought art was painted lamp shades and bronze statuettes. But you've only to look about you for our justification."

He waved his hand largely at the jumbled room. A big pottery insulator, like a strange brown flower evolved by a brutal primeval Burbank, reposed on a stand near by. In the wall beyond it were delicate electric bulbs in descending succession. Around

...ous eyes, and sometimes they had the elaborate grace of a snowflake seen under a microscope. In the next room were the water faucets on pedestals, the big sink and the furnace. A carpet sweeper on a stand put to shame the less functional one that a stout Swedish laborer was pushing energetically back and forth across the dust floor.

Before he plunged again into the work of getting the show ready for its first preview today, Mr. Johnson pointed the way upstairs, where, he said the special method of exhibition evolved for the occasion was more visible. The idea has been to give each object its full value. Consequently, a great number of different backgrounds, cloth, brilliantly colored mica, sheet steel, painted wood and half a dozen others, have been used. Some objects are shown in series and groups to reinforce their effect. Some have little niches of their own made by putting in wall spurs.

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Gems and Brandy Sniffers

There is a jewel room on the third floor, where such tiny perfections as watch springs and dentists' instruments were being placed, and there is a glass room, with the fascinating, strange shapes of laboratory glass, alembics, retorts, culture bottles and the rest, disposed on a black velvet table. There is furniture; there are brandy sniffers; there are paper cups in huge stacks, and there are electric toasters and cash registers.

Whether it was the propeller on the steps or the signs of activity within the museum that floated through the doors in sounds of hammering and dragging of heavy weights, the public seemed very anxious to get in yesterday. They wandered in, sight-seeing families and old men with nothing to do, and were shoed out again all afternoon.

When the show is opened to them on Wednesday they will have a chance to ballot on which of the objects in the exhibition is most beautiful.

Dr. Dean Near Collapsing After Murder
Woman Ph...
Pend...
GR...

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VOL. XVII

P. JOHNSON ENDS SERIES OF TALKS ON ARCHITECTURE

**Discusses International Style
of LeCorbusier and Van
Der Rohe In Lecture**

STYLE DEVELOPED NATURALLY

**Says Convention and Form Are
Means by Which One Builds**

The International Style as exemplified in the French formalist, Le Corbusier, and the German romantic, Mies Van Der Rohe, was discussed Thursday by Philip Johnson in the third and last of his series of lectures on Modern Architecture.

He began by explaining the necessity of an architectural style, to end the confusion of the last forty years. He pointed out the stylistic basis of the great architecture of the past, saying that "convention and form are the means with which one builds." Because of the discipline imposed by the principles of the international style, "architecture is the one art which gives the most hope today for stabilized development."

Use of Steel Changes Architecture

The style developed naturally, without much conscious formulation, from the advance of steel construction, the decline of handcraft, and the growth of Abstract painting. The steel skeleton changed architecture from a balance of masses to a system of volumes. For heavy supporting wall it substituted, a light enclosing shell. The eclipsing of handcraft by the machine necessitated the abandonment of ornament for pure lines and clean surfaces. The painting of Modigliani, Picasso and Braque influenced the architects to abandon the traditional practice of ordering a design around a center for asymmetrical composition.

In the careers of Le Corbusier and Mies Van Der Rohe, opposite types of men, the former classic, the latter gothic, he showed how the forces of the times brought them to the same conclusions about architecture.

In a detailed survey of the work of Le Corbusier he showed the gradual clarification of his architectural ideas from his first house in 1916 through to the recently erected Swiss dormitory showing his strongly inherent tendency toward classic symmetry sometimes overpowered by, sometimes dominating his sympathy for contemporary asymmetrical design. Examples were drawn from so varied commissions as the one-room house at Vevey, the Pessac working men's houses, the double house at Stuttgart, the League of Nations project, and the marble garden penthouse in Paris.

Van der Rohe Has Sense of Material

Mies Van der Rohe was contrasted with Le Corbusier in his relatively small number of executed

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Van der Rohe Has Sense of Material

Mies Van der Rohe was contrasted with Le Corbusier in his relatively small number of executed commissions, his fine feeling for material, and the quiet of his horizontal designs which accentuate rather than repudiate, as Le Corbusier does, the house's relation to the ground. Mr. Johnson emphasized the abstract quality of the 1922 Brick house project, the interweaving of wall planes and the independence of roof which characterize his plans. His sense of detail leads him not to add anything to his building but to "refine the very structural elements he deals with." A very full set of slides were used to illustrate the Tugendhat House in Czechoslovakia.

In Van der Rohe and Le Corbusier, the functionalism and relation of architecture to its landscape setting seen in the 19th century Germany Romantics and the principle of regularity developed by the American individualists reach their logical conclusion.

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1934 MUSEUM OF MODERN ART

MACHINE ART SELECTIONS IN UNIQUE EXHIBITION

Amelia Earhart and Others
Find Beauty in Show at
Modern Museum of Art.
Philip C. Johnson Archive

A FASCINATING COLLECTION

Public Will Be Invited to Cast
Votes for Popular Choice
as to Attractiveness.

By EDWARD ALDEN JEWELL.

Sponsored, as it were, by quotations in, respectively, the original Greek and the original Latin, from Plato and St. Thomas Aquinas, the exhibition of twentieth century Machine Art will open with a private showing today at the Museum of Modern Art and to the public tomorrow.

It was assembled by Philip Johnson, chairman of the museum's department of architecture, with Ernestine M. Fantl assisting. Selection of the material reflects taste and a sense of great variety in the panorama that unwinds, on floor after transformed floor, as the visitor makes his journey through this fascinating collection, ranging from a huge vermilion propeller outside the front door to the tiniest polished steel ball bearing—of these minute and perfect spheres it takes hundreds, or probably thousands, to make a modest plateful.

First of all, the exhibition is splendidly installed. To make possible this elaborate yet in its elements severely simple installation, the interior of the museum has had virtually to be built over. Backgrounds have been carefully planned, so that the most telling effect might be contrived.

Yesterday afternoon Amelia Earhart, Professor John Dewey of Columbia and Professor Charles R. Richards of the Museum of Science and Industry were invited to come and choose "the most beautiful object in the exhibition." Miss Earhart selected as her first choice No. 2, a section of spring, made by the American Steel and Wire Company, subsidiary of the United States Steel Corporation. Professor Dewey's first choice was No. 14, an outboard propeller, made by the Aluminum Company of America; Professor Richards's first was No. 13, the large steel balls for ball bearings, entered by S K F Industries.

Each member of this jury cast three votes and afterward decided upon the section of spring as the unanimous first choice, the outboard propeller as second. Meanwhile, a telegram had been received from Miss Frances Perkins, Secretary of Labor at Washington, who judged the exhibition by catalogue. Her first choice was No. 1, a bearing spring made by the American Steel and Wire Company; her second, the outboard propeller. The public, beginning tomorrow, will be asked to cast votes for the popular choice.

After they had finished the rather complicated business of picking

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winner, the three members of yesterday's jury issued these statements:

Miss Earhart: "I think the exhibition a great step forward in that I believe people may see beauty in machines that so often we think of as only crude—which is not the case for any who has eyes to see."

Professor Dewey: "I think it is somewhat extraordinary that modern machine production for industrial purposes should illustrate as well as it does the statement of Plato's regarding the abstract beauty of geometric forms, made before any such thing as machinery existed. I hope all those who are skeptical about the esthetic possibilities of machine production will see the exhibition."

Professor Richards: "The natural office of the machine is not to produce ornament but to produce line that expresses function, process and material. Mass production when dealt with in this spirit can produce not only things appropriate to the machine but things of real beauty. This exhibition is a demonstration of these possibilities."

Estheticians, not to mention metaphysicians, may well argue pro and con the basic theory upon which the present aggregate has been assembled. Philip Johnson, at any rate, sets forth this theory with clearness and precision. "The exhibition," he says, "contains machines, machine parts, scientific instruments and objects useful in ordinary life. There are no purely ornamental objects; the useful objects were, however, chosen for their esthetic quality. Some will claim that usefulness is more important than beauty or that usefulness makes an object beautiful. This exhibition has been assembled from the point of view that though usefulness is an essential, appearance has at least as great a value."

The show has been divided into six major sections. The first contains industrial units: machines and machine parts, springs, insulators, cable sections, propeller blades, &c. Next, household and office equipment: Sink, furnace, bathroom cabinets, dishwasher, carpet sweeper and various business machines. Kitchenware—the most glorious, yet not in any cheap sense "glorified," pots and pans, coffee urns, toasters, bowls, dippers, fryers, skillets, tea-kettles, &c. Household furnishings and accessories are notable particularly for the table glass, porcelain, crystal and silver. Concluding sections bring forward scientific instruments (among them two refractometers that curiously resemble apparitions in the dreams of the surrealistes) and utensils used in laboratories.

As usual, the museum offers a thorough and attractive catalogue, which, besides listing all of the exhibits and devoting more than seventy pages to illustrations, contains a scholarly introduction by Alfred H. Barr Jr. and a "History of Machine Art" by Mr. Johnson.

This intensely interesting exhibition, adding another high spot to the museum's already brilliant record, will continue until the end of April.

See Sails for Venezuela.

Special Cable to The New York Times.

with natural opportunities thus free

taxation to the rent of land:

that Henry George said about

many other scientists who be-

Editor

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1931

Fig. 6, Johnson Archive

THE NEW YORK TIMES

ES, SUNDAY, APRIL 26, 1931.

PANORAMA OF CURRENT WEEK OF ART IN NEW YORK

A Stir Is Caused by Secessionists Who Have Put 'International Style' Compared With Work

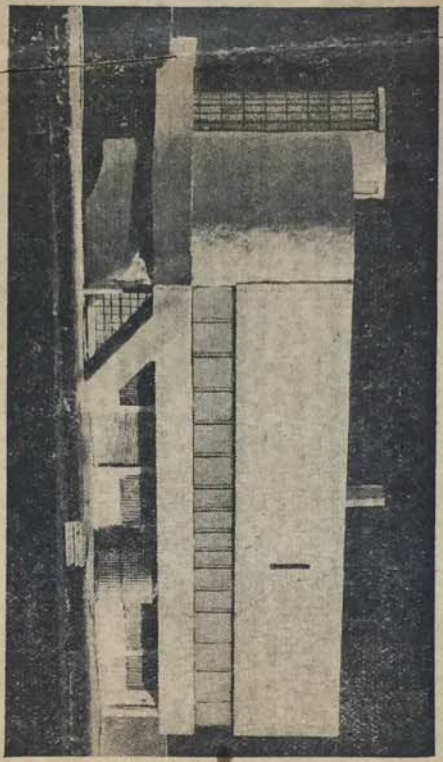
on a 'Rejected Architects' Show— Exhibited by Architectural League

By EDWARD ALDEN JEWELL.

Now, all at once, the gently dying strains give place to lively arpeggios and loud, sassy chords. A brisk march tempo impels us toward the future. If, interlarded, there appears a refrain that carries us back to the days of Courbet and the wooden shed where he took refuge: a humble and makeshift exhibition hall out of which ultimately grew the Salon des Refusés, established by that very broad-minded ruler, Napoleon III. For last week a group of young architects whose plans and models failed to make the grade at the Architectural League show, just concluded at the Grand Central Palace, started the art world by opening an independent display in a vacant shop at 171 West Fifty-seventh Street (Seventh Avenue entrance specified on the catalogue announcement that contains, besides an enumeration of the exhibits shown, reference to Courbet and Napoleon).

Well, it amounted to a real jolt, just as most of us had decided that the season was peacefully folding up its tents. These rejected architects threw themselves with desperate activity into solving the problem of getting their show together overnight. They borrowed from Edgar A. Levy temporary quarters across the street from Carnegie Hall, they hired a sandwich man to parade up and down in front of the Grand Central Palace, "fortified by assurances from the local police that this picketing was entirely within the law." And they announced that "our show is neither exhibitionism nor sour grapes." For the Rejected Architects believe their work should have had a better break, and many who visit the world's newest Salon des Refusés are likely to agree with them. The big exhibition at the Palace would have benefited by the inclusion of these designs. Still, it remains the best of all possible worlds. Having a Salon des Refusés on Seventh Avenue makes a much more pronounced stir than merely being jumped with the others.

These are the protagonists, with their affiliations: Claus and Dash, Walter Burley

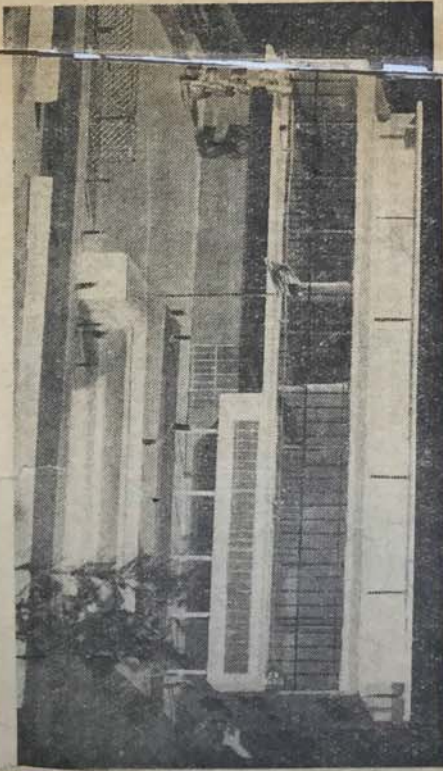


ARCHITECTURE IN TWO EXHIBITIONS.

The Two Pictures Above Show Models in the Rejected Architects Show at 171 West Fifty-seventh Street (Seventh Avenue Entrance). Left: Country House, by Stonorov & Morgan. Right: A Boys' Club, by [unclear]. Below: The Lofly Tower of the Brilliantly Successful B. 208 Building. Designed by Lamb & Harmon. Mr. Lamb Received a Gold Medal of Honor in the Architectural League Exhibition at Grand Central Palace.

characteristic as definite and with an esthetic as strict, the new style may be as readily identified as the Greek or the Gothic. Moreover, its whole complexion marks it off distinctly from the nervous and abnormally architecture that parades successfully in America under the term "modernistic," a term often erroneously applied to the "international style."

FUNCTIONALISM as a battle cry has, according to Philip Johnson, served its purpose. "The 'internationalism,'" he asserts, "have grown less ardent in Europe. Two leaders of the international style, Corbusier and Mies van der Rohe, are conclusively post-functional. Pri-



ously mixed evidence extending in every direction, one perceives that the post-functionalists haven't we have that veritable masterpiece, the Empire State.

As a matter of fact, the cleavage is not fully illustrated in the excursion just suggested. Models for only a few town structures are shown by the Rejected Architects, emphasis being placed instead upon country planning. There is one model of a tall city apartment hotel, rutilant of any ornamentation save such as is supplied. If you will, by the system of setbacks and the corner arrangement of inside fire staircases, which saw-tooth the long perpendiculars.

Also we find a project for a shop

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The models on view are fascinating in themselves and they invite, besides, comparison with ideas as dramatized in the show of the Architectural League, many of which are saliently dissimilar. But first it will be well if we obtain a clearer notion of the builder's philosophy upon which what is termed the "international style" bases its affirmation. Philip Johnson, who has closely studied the ideals to which these secessionists and others subscribe, and may well serve as their spokesman, says in an interview:

"Just after the war the Swiss architect, Le Corbusier, whose propagandist writings were commanding the attention of the architectural world, invented his famous dictum that a house is a *machine a habiter*. He thereby stimulated the interest of Europe in functionalism and helped to crystallize irrelevant thought on the subject into the dimensions of an established theory of building. Pure functionalism especially took the fancy of progressive German architects. Some even went so far as to ignore esthetics entirely, asserting that architecture is simply a result of combining sociology and construction engineering. These architects, notwithstanding, designed with as much feeling for the esthetic element as did the architects who did not claim that their work involved any such extreme theory."

"The innovators were evolving what has come to be termed for convenience, the international style. 'This style,' says Mr. Johnson, 'took root in Europe about a decade ago under the leadership of Le Corbusier in Paris, Oud in Holland and Gropius and Mies van der Rohe in Germany. It has since spread to nearly every civilized country in the world. With

international style, has reached America and is promised a high noon in this country. It has arrived, as in the case with most theories from Europe, ten years late. Raymond Hood, Ely Kahn and Joseph Urban defend their buildings solely on the ground that they were built from the inside out, from plan to facade, and that they serve their purpose satisfactorily. They would simplify architecture down to mere careful planning to meet functional needs. The facade is purely a dependent incidental. On the other hand, the Rejected Architects actually work in the international style and are properly post-functionalists. These young men hold that their designs achieve distinction through studied proportion of line and volume and simple machine perfection.

"So we see that functionalism has followed the fate of all fads and theories. The clock turns and functionalism, once written defiantly across the banners of militant leaders of the international style in their younger days, now comes to roost on our own shores as a highly respectable fetish receiving lip-service from the conservatives."

WHETHER or not Mr. Johnson's explanation establishes unescapably the difference between what is functional and what is post-functional (since we seem never able, let "progress" do its utmost, to dispense with such terrible tags) at any rate the cleavage between "modernism" and the international style will be forever effectively illustrated by any who visit the architects' Salon des Refusés and then go out into the streets of New York—a city that is in itself the biggest architectural show on earth. Studying the

wise fitting of block upon block, as in some of the dwellings that compose a "housing development" group by Clauss & Daub. In studying these delightful models, along with those by other architects—and not forgetting the boys' club or the theatre—one's thought darts back to what Mr. Johnson was saying about "studied proportion of line and volume." Here we unquestionably have mass harmony and rhythm in marked degree. Also, even though it be invading the purely "functional" realm, we perceive that these buildings have been constructed "from the inside out." There is no mistaking that; nor, unless we badly miss our guess, would even the most advanced of the post-functionalists architects repudiate so fundamental a consideration.

All of the buildings by this little company of the rejected have much in common, as would be expected of buildings subscribing to a "style." There are, however, many ways of handling detail. For instance, as regards the arrangement of stairs. The "international" method is the spiral, but whereas in the town house designed by Mr. Sise this is a large spiral running up through the house, in one of the models by Stonorov & Morgan it becomes a small one fitted outside, at the corner. Much use is made of glass. Fenestration, indeed, often replaces an entire wall, driving home, incidentally, the fact that in the newer architecture walls are no longer used as a support in construction, but are merely "slung" on a cantilever basis.

THE device of the "slung" wall was interestingly demonstrated at the Architectural League show in the Koehler & Frey metal and glass house actually put up in the Grand

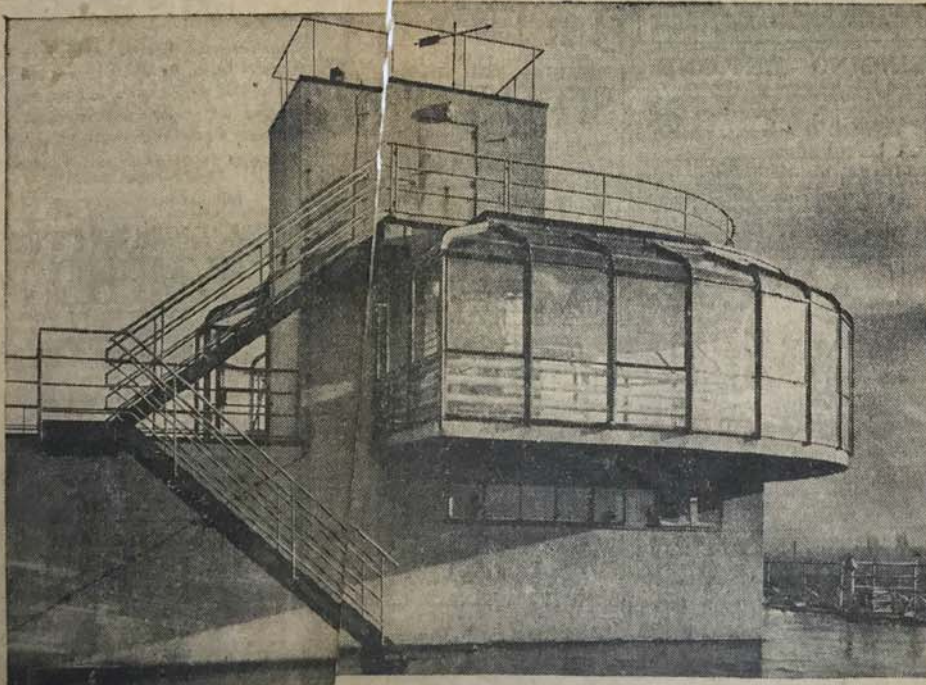
individual modernism even have missed altogether design for an art guild hall by Koehler & Frey. This onstrated the success functionalism—or, as it be, post-functionalism—straight lines to a hillside we turn up a fresh furrow. Does this structure suffer in that regard than does the country house of W. F. Ladd by Peabody Brown? It might be a more persuasive example of a building that fits its topography. This Long Island home charmingly climbs and of hill. It may be felt that the art guild hall copes with the more "traditional" structure is really married to the environment.

And this in turn brings consideration of material. International style is all steel and glass; may even be standardized in that respect. choose to quarrel with it, as amply illustrated in the League show—that in still, right and left, build English manor houses villas, and persist in the resurrecting American the various periods, course, your privilege. easily dispersed is the "c" argument, also sponsored by the League, that lo

as well as specific environment should be taken into account. Why, it may reasonably be asked, employ more "modern" materials when fieldstone happens to abound in the vicinity?

AND then, broadening the scope of debate (for debatable the whole matter certainly is), you will perhaps ask: "Do we want an 'international' rather than a national, a local or an individual style?" And you will say: "Look at Sweden." The splendid large photographs in the Swedish section of the League show revealed, for those who have not visited Scandinavia, how for one thing modern Swedish architecture can embody a wealth of native tradition without ceasing to be modern; how for another the personality of each architect achieves free play, and how it is possible for a single architect to display the most remarkable versatility without deserting in any instance the modern banner. Take E. G. Asplund. He can turn with perfect assurance from a monumental work like the Stockholm City Library, built for the ages and timeless in its beauty of mass and line, to the strictly temporary, though in itself quite as successful, architecture of the Stockholm Exhibition held last Summer. The latter accomplishment, by the way, was sufficiently "post-functional" to merit Asplund's being numbered among the adherents of the international style. Yet as we know he has designed buildings utterly unlike any shown in the Hall of the Secession on Seventh Avenue.

As a matter of fact, it would be unfair to charge the international



Tea Room on Top of the Von Nella Factory in Rotterdam, Designed by the Architectural Firm of J. A. Brinkman & L. van der Vlugt. See Reference in Text Above.

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... down in front of the Grand Central Palace, "fortified by assurances from the local police that this picketing was entirely within the law." And they announced that "our show is neither exhibitionism nor sour grapes." For the Rejected Architects believe their work should have had a better break, and many who visit the world's newest Salon des Refusés are likely to agree with them. The big exhibition at the Palace would have benefited by the inclusion of these designs. Still, it remains the best of all possible worlds. Having a Salon des Refusés on Seventh Avenue makes a much more pronounced stir than merely being lumped with the others.

THESE are the protagonists, with their affiliations: Claus and Daub, Walter Baermann, and Richard Wood are all in the office of Howe & Lescaze; Hazen Sise studied with Corbusier; Oscar Stonorov and Herbert Morgan are on their own and the former has written a book on Corbusier; William Muschenheim studied for four years with Peter Behrens and is now working in Joseph Urban's office, where, until recently, Elroy Webber also worked. It should further be mentioned that Mr. Claus has studied with Mies van der Rohe, the German architect, and that Mr. Daub is a graduate of the Harvard Architectural School.

The models on view are fascinating in themselves and they invite, besides, comparison with ideas dramatized in the show of the Architectural League, many of which are saliently dissimilar. But first it will be well if we obtain a clearer notion of the builder's philosophy upon which what is termed the "international style" bases its affirmation. Philip Johnson, who has closely studied the ideals to which these secessionists and others subscribe, and may well serve as their spokesman, says in an interview:

"Just after the war the Swiss architect, Le Corbusier, whose propagandist writings were commanding the attention of the architectural world, invented his famous dictum that a house is a machine a habiter. He thereby stimulated the interest of Europe in functionalism and helped to crystallize irrelevant thought on the subject into the dimensions of an established theory of building. Pure functionalism especially took the fancy of progressive German architects. Some even went so far as to ignore esthetics entirely, asserting that architecture is simply a result of combining sociology and construction engineering. These architects, notwithstanding, designed with as much feeling for the esthetic element as did the architects who did not claim that their work involved any such extreme theory."

The innovators were evolving what has come to be termed the "international style," says Mr. Johnson, "took root in Europe about a decade ago under the leadership of Le Corbusier in Paris, Oud in Holland and Gropius and Mies van der Rohe in Germany. It has since spread to nearly every civilized country in the world. With

... Building, Designed by Lamb & Harmon. Mr. Lamb Received a Gold Medal of Honor in the Architectural League Exhibition at Grand Central Palace.

characteristic as definite and with an esthetic as strict, the new style may be as readily identified as the Greek or the Gothic. Moreover, its whole conception marks it off distinctly from the nervous and arbitrary architecture that parades successfully in America under the term 'modernistic,' a term often erroneously applied to the 'international style.'"

FUNCTIONALISM as a battle cry has, according to Philip Johnson, served its purpose. "The reverberations," he asserts, "have grown less strident in Europe. Two leaders of the international style, Corbusier and Mies van der Rohe, are conclusively post-functional. Primarily they are architects. The function of their building is still the premise on which their designs are based. What they do not do is to attempt to justify everything about the completed building with cries of 'It is functional! Behold the result of conditions and clients!'"

"The highly amusing and instructive incident of the Rejected Architects show throws a good deal of light on the development of the functionalist theory in New York. The Architectural League exhibition at the Grand Central Palace displayed work clearly demonstrating that functionalism, unattended by the international style, has reached America and is promised a high noon in this country. It has arrived, as in the case with most theories from Europe, ten years late. Raymond Hood, Ely Kahn and Joseph Urban defend their buildings solely on the ground that they were built from the inside out, from plan to façade, and that they serve their purpose satisfactorily. They would simplify architecture down to mere careful planning to meet functional needs. The façade is purely a dependent incidental. On the other hand, the Rejected Architects actually work in the international style and are properly post-functionalists. These young men hold that their designs achieve distinction through studied proportion of line and volume and simple machine perfection.

"So we see that functionalism has followed the fate of all fads and theories. The clock turns and functionalism, once written defiantly across the banners of militant leaders of the international style in their younger days, now comes to roost on our own shores as a highly respectable fetish receiving lip-service from the conservatives."

WHETHER or not Mr. Johnson's explanation establishes unescapably the difference between what is functional and what is post-functional (since we seem never able, let "progress" do its utmost, to dispense with such terrible tags) at any rate the cleavage between "modernism" and the "international style" will be found effectively illustrated by any who visit the architects' Salon des Refusés and then go out into the streets of New York—a city that is in itself the biggest architectural show on earth. Studying the glor-

iously mixed evidence extending in every direction, one perceives that the the post-functionalists haven't made much headway here. Instead, we have that veritable masterpiece, the Empire State.

As a matter of fact, the cleavage is not fully illustrated in the excursion just suggested. Models for only a few town structures are shown by the Rejected Architects, emphasis being placed instead upon country planning. There is one model of a tall city apartment hotel, guiltless of any ornamentation save such as is supplied, if you will, by the system of inside fire staircases, which saw-tooth the long perpendiculars. Also we find a project for a shop front and for a three or four story town dwelling, which admirably adapts itself to restricted space. Most of the designs, however, carry us into the roomier countryside, and since, as it happens, similar emphasis was encountered in the exhibition of the Architectural League, we may advantageously concentrate for a moment upon this phase.

The models at the Salon des Refusés are invariably simple, severe boxes. Curved lines are not absolutely abolished (as may be observed in one of the photographs reproduced above); but the rectangle rules, with now and then an ingenious cross-wise fitting of block upon block, as in some of the dwellings that compose a "housing development" group by Claus & Daub. In studying these delightful models, along with those of other architects—and not forgetting the boys' club or the theatre—one's thought darts back to what Mr. Johnson was saying about "studied proportion of line and volume." Here we unquestionably have marked harmony and rhythm in marked degree. Also, even though it be invading the purely "functional" realm, we perceive that these buildings have been constructed "from the inside out." There is no mistaking that; nor, unless we badly miss our guess, would even the most advanced of the post-functionalists architects repudiate so fundamental a consideration.

All of the buildings by this little company of the rejected have much in common, as would be expected of buildings subscribing to a "style." There are, however, many ways of handling detail. For instance, as regards the arrangement of stairs. The "international" method is the spiral, but whereas in the town house designed by Mr. Sise this is a large spiral running up through the house, in one of the models by Stonorov & Morgan it becomes a small one fitted outside, at the corner. Much use is made of glass. Fenestration, indeed, often replaces an entire wall, driving home, incidentally, the fact that in the newer architecture walls are no longer used as a support in construction, but are merely "slung"

on a cantilever basis. THE device of the "slung" wall is interestingly demonstrated at the Architectural League show in the Kocher & Frey metal and glass house actually put up in the Grand



Central Palace—a house that conforms throughout to the international style. So after all we see that insurgent elements did succeed in gaining admittance to the major exhibition. As a matter of fact, such elements were repeatedly encountered there, though not frequently enough to prevent one from calling the international style as it has been virtually ignored. That is a commentary on the sheer size of the Architectural League affair.

In these acres of "land" and of individual modernism, even have missed altogether as to a design for an art guild hall. The one by Kocher & Frey. This concrete, onstrated the success of the called functionalism—or, as that. If you be, post-functionalism—the fact—so straight lines to a hillside, architectural we turn up a fresh furrow. SI we are Does this structure being modified in that regard than does the Italian pie, the country house practice of W. F. Ladd by Peabody Colonial of Brown? It might be that is, of a more persuasive ex- not quite so building that fits its top. "conservative" this Long Island home liberally charmingly climbs and materials

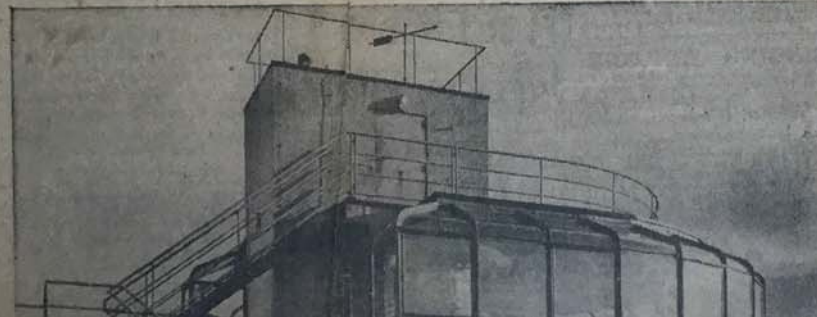
And this in turn brings consideration of material international style is all steel and glass; may even standardized in that respect choose to quarrel with amply illustrated in the League show—that in still, right and left, build English manor houses villas, and persist in the resurrecting American the various periods, course, your privilege. easily dispersed in the "d argument, also sponsored by the League, that lo

as well as specific environment count. Why, asked, employ materials when bound in the vicinity?

AND then, broadening the scope of the whole (s), you will want an "international" rather than a local or an individual you will say: "Look The splendid large photographs in the League show revealed, for the not visited Scandinavia, thing modern Swedish can embody a wealth of native tradition without ceasing to be modern; personality the how for another the each architect achieves how it is possible for a tect to display the most versatility without des instance the modern b

style people generally with being standardized, though there may be a strong tendency in that direction. There is the firm of J. A. Brinkman & L. C. van der Vliet in Holland, which designed the Von Nela factory in Rotterdam. Two photographs of the new modern factory will be found reproduced on this page and the structure is to be described (with pattern slides) by C. H. van der Meer in a lecture tomorrow evening at the New School for Social Research. Here is a novel solution that appears to create its own laws as it develops.

Many other phases of the present architectural situation, brought into prominence by the Architectural League exhibition and by that of the Rejected Architects, remain to be housed. But we have already more than filled the allotted space today and must resume when opportunity piles.



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(Published Semi-Weekly)

EPESIE, N. Y., WEDNESDAY, MAY

**JOHNSON GIVES STANDARDS
FOR COLLEGE ARCHITECTURE**

After the lecture, Thursday, Mr. Johnson was asked in an interview how a college campus can maintain architectural unity when its buildings are added over a long period of time under changing fashions in architecture. "The only way to build well and without mistakes," he replied, "is to add buildings which are absolutely modern."

He cited Hampton Courts as an example of a highly successful combination of buildings constructed several hundred years apart. Both the Sir Christopher Wren addition and the original building were honest original architectural expressions of their time.

Unity on a campus built in different styles can best be maintained through a consistent use of material and scale. "At Vassar, for example, Main sets the height. All the later buildings should be related to it in scale. As for materials the brick used in Main or the stone in the later buildings, is good and should be maintained in future buildings."

He added that in planning additions,

respect should be kept for the good older buildings. As an example he mentioned the way the full effect of the Observatory, one of the most charming buildings on the campus, was obscured by the placing of the Warden's House.

When asked about the college campus as a housing plan, he said that ideally it should be articulated into functional divisions. The administration and library should be near the center. All the classrooms should be concentrated, and the dormitories should be grouped together with walled courts for sunbathing. The recreational buildings should be set apart freeing the living quarters and classrooms from noise. The gymnasium should face out toward all the athletic fields and should have some structural indication of its functional separateness, like a long wall. The campus as a whole should be at once more compact and more open, the functional parts concentrated and yet separated from each other.

Mr. Johnson volunteered compliments for the Vassar audiences. He said, "So many people came. They listened well; asked good questions; applauded nicely; laughed in the right places and never in the wrong places (which is always very annoying to a lecturer)."

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THE NEW YORK TIMES, SUNDAY, JULY 3, 1932

ART IN REVIEW

The Museum of Modern Art to Install a Department of Architecture as a Regular Feature.

By EDWARD ALDEN JEWELL.

The Museum of Modern Art has decided to install as a regular feature a department of architecture, with Philip Johnson, a member of the advisory committee, as chairman. Mr. Johnson, it will be remembered, was in charge of the extraordinarily successful exhibition of architecture in the "international style," which was held at the Museum of Modern Art last February; an exhibition that, besides bringing to the attention of the public a series of interesting and stimulating ideas, was arranged with taste and an appreciation of the values involved.

The principal activities of the new department will be devoted for the present to supervision of the show just mentioned, which is now extensively touring, and to a second version, also on tour, which contains the same material, with, however, photographs replacing models. Both exhibitions will be "on the road" for at least two years more.

Alfred H. Barr Jr., director of the museum, tells us that the department "intends to hold, once every three or four years, a large exhibition reviewing recent developments in modern architecture. One of the smaller galleries on the third or fourth floor," he says, "may be set aside for the continual use of the new department. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize winners of competitions, or group showings of work of more advanced designers."

Nor will the historical phase be slighted. One learns that Philip Johnson and Professor Henry-Russell Hitchcock have left for the Middle West "to collect material for an exhibition which may be entitled 'From Richardson to Wright,' including the work of these architects, as well as that of Sullivan, Gill and other pioneers of modern architecture in America."

The gallery occupied by the new department of architecture will be opened to the public next season.

The museum has been invited to participate in the tri-annual exposition of decorative arts, to be held in Milan in 1933. The invitation is extended by Signor Barella, royal commissioner in charge. Mr. Johnson is now arranging an American section, which will contain examples of the work of prominent "modern" architects in this country.

While European architects have won a major share of the réclame since the beginning of the present century, many of our designers, not content with merely copying "classic" styles of the past or with following abjectly the lead of modernists overseas, have worked out arresting original ideas. Such a collection as Mr. Johnson may gather should convince Europeans not already aware of developments here that America,

architecturally speaking, cannot be ignored as a significant producing centre.

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JOHNSON TRACES MODERN TRENDS IN ARCHITECTURE

Nephews of Frederick the
Great Sponsored Group
of Early Architects

NO ATTEMPT AT STYLE UNITY

Rising Value of City Land Origin
of Skyscraper Construction

The first and second of a series of lectures on the development of dominant tendencies in Modern Architecture were given Tuesday and Wednesday afternoons by Mr. Philip Johnson, director of architecture in the Museum of Modern Art.

The beginnings of Modern Architecture are to be found in the small group of architects sponsored by three great-grand nephews of Frederick the Great. The three architecturally minded young princes kept such distinguished and original architects as Schinkel and Lenne continually occupied with the development of their estates among the dark green hills and along the little blue lakes of Potsdam. Each estate was scattered with sixteen or seventeen minor buildings; tea pavillions, conservatories, orangeries, pheasant coups and guest houses. There was no attempt at consistency in historical style. One small lake might reflect buildings derivative of Italian Gothic, Greek, Early Christian, Moorish or Romanesque. These borrowings have nothing but their models in common with the Beaux-Art revivalism which now dominates so much civic and domestic architecture. Their borrowings were prompted by caprice and combined in values and relationships of great originality and distinction. They tended toward restraint and often total neglect of ornament, gaining their effects chiefly by enlargement and rearrangement of derivative detail which usually resulted in overscale and increased impressiveness. This tendency to increase the impressive and picturesque elements of the styles of the past was accompanied by growth of rationalism a particular care in expressing the character of the interior in the exterior. They discarded the centralization of the Baroque facade design, for a system of regular bays which anticipates the regularity of design imposed by the nature of steel construction upon modern Architecture.

Italian Villages Inspire Princes

The third characteristic which Schinkel and Perseus and their followers share with Le Corbusier and Mies van der Rohe is their fondness for assymetrical design. A trip of one of the princes to Italy in 1826 stirred great admiration in the architects he subsidized for the picturesque beauties of the villages of the Italian lakes. From this

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Italian Villages Inspire Princes

The third characteristic which Schinkel and Perseus and their followers share with Le Corbusier and Mies van der Rohe is their fondness for asymmetrical design. A trip of one of the princes to Italy in 1826 stirred great admiration in the architects he subsidized for the picturesque beauties of the villages of the Italian lakes. From this fragmentary peasant building they created a highly original, completely formed architecture based upon the asymmetry common in the Italian cottages.

By 1845 Bismark and the growing strength of the bourgeois brought the death of original architecture in Germany until the next century. The weakness of the architecture of this period were bad building, inferior detail when detail was used, and an over picturesqueness. Yet their failings were offset by their fresh frank way of looking at a building, their originality in copying and the fineness of their asymmetrical compositions.

The first of the individualists in American architecture was Henry

(Continued on page 3, col. 4)

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Hobson Richardson who, like the Germans was a revivalist and a functionalist. His historical stimuli were restricted to the Romanesque which he treated with the same freedom and originality shown by Perseus and Schinkel. His expression of the plan of his building in the exterior as exemplified in the Quincy Library is clearer functionalism than that practiced by his German contemporaries. His commissions throughout the East were varied, and in everything from department stores, private houses, to prisons he showed a real originality and a great respect for material. The Richardsonian building exerted considerable influence for a time and considerable buildings in the style of the Vassar Gymnasium were built, but the vogue of French chateaus and other revivalistic tendencies prevented its being firmly established as a style.

Chicago Adopts Skyscraper

Chicago, the industrial center of the west, was forced early in the fifties to adopt iron construction and the skyscraper because of the rising value of city land. With

(Continued on page 4, col. 3)



the adoption of steel construction, the basic structural character was changed. Before 1850 a building was conceived of as a mass, with weight bearing wall pierced by the holes of windows; after steel, a building became a skeleton covered by a sheath. The first building which showed its skeletal character incorporated the regular bay system of Richardson and was built by two pupils of Major Jenny, the inventor of the skyscraper.

Louis Sullivan was the next strong personality in the Chicago scene. Though he had built in the archaic style, he was quick to see the virtues of the new style and soon developed into an architect of originality and real understanding of the nature of steel construction. His work which shows least evidence of his weakness for intricate ornament, frankly accepts the structural nature of the buildings, and is often little more than an enclosure of the floor levels with terra cotta or glass. But with the World Fair of 1893, classicism invaded the West and pushed out Sullivan and his followers.

There was one man who resisted the incursion of classicism and he was Frank Lloyd Wright. Wright believed then, as he does now in the tradition of the pioneer. It has been said that every time he builds a new house he creates a new style. The greatest, and most influential of these styles was the Prairie Period. In such buildings as the Roberts House, he introduced an entirely new logic of construction and completely redesigned the house. Conceiving the frame building as a series of vertical posts overlaid with horizontal slabs, he attempted to express the structure by running up a masonry waist and glassing in between the posts, and covering it all with a flat, widely projecting roof. His innovations in the plan were even more revolutionary. Each functional element was pulled out into a different direction, yet they were so related as to allow great interflow of space. He has since discarded the prairie construction method for a system of concrete blocks, retaining the asymmetrical articulated plan. He is the last of the great individualists, and represents the paradox of being "the most popular and most brilliant American architect without a house to build."

The lectures were illustrated by slides.



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SEES CHEAPER HOMES OF STEEL AND GLASS

Press Jan 1930
Cleveland Predicts Standardized Units, One-Room
Houses and Flat Roofs

Philip C. Johnson Archive

THE MUSEUM
OF MODERN ART

By ROBERT BORDNER

FINER, more comfortable homes at one-third the price, better school buildings at a lower tax burden, apartments, stores, office buildings with greater beauty at less cost and less upkeep, formed the picture that had put a new gleam in the eyes of several of Cleveland's steel men and financiers today.

The picture had been painted for them at a dinner at the Union Club where Philip Johnson, son of Homer H. Johnson, explained the advantages of modern architecture.

Just back from two years study in Europe, young Johnson, with quick expressive hands, swift words, and enthusiastic eyes, hammered home his arguments for the newly conceived beauty with dollars and cents facts.

Among the steel men listening with interest were Samuel Mather, William G. Mather, Henry Dalton. The young architect was telling them of something that might prove such a fillip to the steel industry as only the auto industry had proved in the last 10 years.

Among the other civic leaders present were Frank Ginn, Ralph Coe, Joseph R. Nutt, E. S. Burke, F. F. Prentiss, Newton D. Baker, William M. Milliken and Dr. Charles Thwing.

"What I am trying to bring home

to them," said Johnson today, "is the economic and artistic idiocy of our present methods of construction.

"We used to have to build our buildings of stone and brick. Walls had to be thick to carry the great weight above. Egypt, Rome, Greece built with just such walls. So did we until steel came into general use just before 1900 and masonry became a thing of the past.

"But the walls no longer have to carry the whole building. They are nothing but curtains put around a self-supporting structure nowadays."

Then he branched off to explain the beauty that lies in functional integrity.

"A building is made to house our activities in comfort and efficiency. Almost all of life's activities are in a horizontal plane. We spend our lives on floors, sidewalks, the surface of the earth, not in elevators or on stairs.

"When man moves he moves horizontally except for the brief moments he spends getting from one horizontal plane of activity to another.

"Therefore to be fitting and honest the lines of our buildings should be horizontal. A building is nothing but one or more horizontal floors

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THE NEW YORK SUN, SATURDAY, JANUARY 21, 1933.

Gives Chicago the Priority in the Invention of the Modern Skyscraper

Philip Johnson's Architectural Show Presents the Case Fully

Display at Museum of Modern Art Leaves Only Consolation That New York Has Done Job Better.

By HENRY MARRIAGE.

Philip Johnson, I very much fear, is destined to die young. Some New Yorkers will probably massacre him—and shortly. Do you know what his latest is? He has arranged an exhibition in the Museum of Modern Art that tends to prove Chicago invented skyscrapers. He snatches the one aesthetic glory that we have left, snatches it in broad daylight with every one looking—and takes it to Chicago. Talk about gunmen!

It is true he only claims priority for the steel construction of office hotels. A man named Jenney did it, he says, in 1884. We didn't do it in New York until 1886. Jenney was not an artist. He was a mere commercial architect. Jenney here, of course, about the location of Crystal Palace of thirty years previous, entirely of iron and glass.

Home Insurance Building in 1884, which steel beams were first used above the sixth floor. I bring a New Yorker at heart, am inclined to say, "Well, what of it?" But Philip Johnson, not being a New Yorker at heart, elevates this Jerry person to the heights. "All right, take it," but somehow the horrible example that, in the opinion of us who concede this point, the first thing you know, Philip Johnson, will be claiming that Frank Lloyd Wright is the real designer of our Zephyr State Building. You don't know how far he'll go. And he is a famous and famous architect. He is allowed to put them in the building left for us unfortunates and nice New Yorkers to do not to raise our arms and in the most insouciant of imaginable voices, cry "Kam-crads!" I am afraid that soon we won't have a skyscraper to our names, if we don't watch out.

And this is how it's done. To show you how the Jones K. III give you his chronology of the architectural development of the skyscraper. This is the order of the

beams patented by Balzhaut Kreschner.

1873. Introduction into America of passenger steel by Carnegie.

1880. Prefabrication of a frame of metal "panel-beamers" based on Viollet-le-Duc's ideas.

1880. Price of land in Chicago Loop District reaches \$130,000 per quarter acre, thus encouraging higher buildings. Compare 1890.

1881. Montank Building, Chicago, by Burnham & Root. Introduction of separate spread foundations for separate piers.

1884. Home Insurance Building, Chicago, by Jenney. Weight carried by frame-work of cast and wrought iron columns, the first time. Passenger steel beams first used here above the sixth floor.

1886. Rookery Building, Chicago, by Burnham & Root. Same construction as Home Insurance Building. New type of foundation of reinforced steel in concrete.

1878-83. Tacoma Building, Chicago, by Holabird & Roche. Outer walls entirely of cast iron.

1883-84. Park Building, New York, by George B. Post. At its erection the highest building in the world. Masonry walls; interior frame-work of cast iron.

1884-85. Flatiron Building, New York, by Bradford L. Wood. First use of metal skeleton of three skyscraper type in New York.

1886. Flatiron Building, Chicago, by Burnham & Root. Reinforced steel beams and columns of

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THE MUSEUM
OF MODERN ART

Gives Chicago the Philip Johnson's Architectural Show Presents the Case Fully

Display at Museum of Modern Art Leaves
Only Consolation That New York
Has Done Job Better.

By HENRY McBRIDE.

Philip Johnson, I very much fear, is destined to die young. Some New Yorkers will probably massacre him—and shortly. Do you know what his latest is? He has arranged an exhibition in the Museum of Modern Art that tends to prove Chicago invented skyscrapers. He snatches the one æsthetic glory that we have left, snatches it in broad daylight with every one looking—and takes it to Chicago. Talk about gunmen!

It is true he only claims priority for the steel construction of office lofts. A man named Jenney did it, it seems, in 1884. We didn't do it in New York until 1889. Jenney was not an artist. He was a mere commercial architect. Jenney knew, of course, about the London Crystal Palace of thirty years previously, entirely of iron and glass, but Jenney did design the Chicago Home Insurance Building in 1884 in which steel beams were first used above the sixth floor. I, being a New Yorker at heart, am inclined to say, "Well, what of it?" but Philip Johnson, not being a New Yorker at heart, elevates this Jenney person to the heights.

If this were all, I'd say, "All right, take it," but somehow I'm afraid of Philip Johnson. I have the horrible suspicion that this exhibition is just an entering wedge. If we concede this point, the first thing you know, Philip Johnson, with facts and figures all arrayed, will be claiming that Frank Lloyd Wright is the real designer of our Empire State Building. You don't know how far he'll go. And he is so extraordinarily clever with his facts and figures that once he is allowed to put them over there is nothing left for us unfortunate but nice New Yorkers to do but to raise our arms and in the most insincere of imaginable voices, cry "Kam-erade." I am afraid that soon we won't have a skyscraper to our names, if we don't watch out.

And This Is How It's Done.

To show you how he does it, I'll give you his chronology of the technical development of the skyscraper. This is the order of the significant dates:

1848. Bogardus Building, Duane street, New York, by Bogardus. First use of cast iron facade.

1851. Crystal Palace, Hyde Park, London, by Paxton. First structure entirely of iron and glass.

1851-65. Dome of Capitol, Washington, D. C., by Walter. Built of cast iron.

beams patented by Balthasar Kreisler.

1873. Introduction into America of Bessemer steel by Carnegie.

1880. Buffington's dreams of metal "cloud-scrappers" based on Viollet-le-Duc's ideas.

1880. Price of land in Chicago Loop District reaches \$130,000 per quarter acre, thus encouraging higher buildings. Compare 1890.

1881. Montauk Building, Chicago, by Burnham & Root. Introduction of separate spread foundations for separate piers.

1884-85. Home Insurance Building, Chicago, by Jenney. Weight carried by framework of cast and wrought iron concealed inside the masonry. Bessemer steel beams first used here above the sixth floor.

1886. Rookery Building, Chicago, by Burnham & Root. Same construction as Home Insurance Building. New type of foundation of railroad steel in concrete.

1887-88. Tacoma Building, Chicago, by Holabird & Roche. Outer walls entirely supported by interior metal skeleton. Party walls still masonry. Usually considered the first skyscraper.

1888-89. Pultizer Building, New York, by George B. Post. At its erection the highest building in the world. Masonry walls; interior piers only of cast iron.

1889. Tower Building, New York, by Bradford Lee Gilbert. First use of metal skeleton of true skyscraper type in New York.

1889. Rand - McNally Building, Chicago, by Burnham & Root. Rolled steel beams and columns of standard bridge shapes riveted together as still used today.

1889-90. Leiter Building, Chicago, by Jenney. First building in which all the walls are supported by the internal metal skeleton.

1890. Monadnock Block, Chicago, by Burnham & Root. Last tall building with solid masonry bearing walls. Sixteen stories.

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Wright is the real designer of our Empire State Building. You don't know how far he'll go. And he is so extraordinarily clever with his facts and figures that once he is allowed to put them over there is nothing left for us unfortunate but nice New Yorkers to do but to raise our arms and in the most insincere of imaginable voices, cry "Kam-erade." I am afraid that soon we won't have a skyscraper to our names, if we don't watch out.

And This is How It's Done.

To show you how he does it, I'll give you his chronology of the technical development of the skyscraper. This is the order of the significant dates:

- 1848. Bogardus Building, Duane street, New York, by Bogardus. First use of cast iron facade.
- 1851. Crystal Palace, Hyde Park, London, by Paxton. First structure entirely of iron and glass.
- 1851-55. Dome of Capitol, Washington, D. C., by Walter. Built of cast iron.
- 1853. New York Crystal Palace in imitation of Paxton's. First passenger elevator in America.
- 1854. Harper's Building, Franklin Square, New York. Introduction of wrought iron girders.
- 1855. Invention in England of Bessemer's converter for producing superior wrought iron, known as "steel".
- 1855. Shot tower, Centre street, New York, by Bogardus. Iron skeleton construction. Eleven stories high.
- 1859. Fifth Avenue Hotel, New York. Passenger elevator first used in a permanent building.
- 1862. Siemen's invention in Germany of the open hearth process for steel.
- 1868. Equitable Life Assurance Society Building, Broadway, N. Y. First office building with elevator.
- 1871. Fire-resistant hollow-tile floor for use with wrought iron

railroad steel in concrete.
1887-88. Tacoma Building, Chicago, by Holabird & Roche. Outer walls entirely supported by interior metal skeleton. Party walls still masonry. Usually considered the first skyscraper.

1888-89. Pulitzer Building, New York, by George B. Post. At its erection the highest building in the world. Masonry walls; interior piers only of cast iron.

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1890. Monadnock Block, Chicago, by Burnham & Root. Last tall building with solid masonry bearing walls. Sixteen stories.

1890. Price of land in Chicago Loop District \$900,000 per quarter acre. Compare 1880. High buildings encouraged by high land values force land values even higher.

1891. "Skyscraper—a very tall building such as now are being built in Chicago." Maitland's American Slang Dictionary.

There doesn't seem to be any answer to the argument implied in this list of dates. At least I haven't got the answer. However, I don't seem to like Chicago and its skyscrapers any better for having so quickly produced a Mr. Jenney, for when it comes to looks and utility I find I still prefer the Empire State Building, the new Medical Center on the East River, the Daily News Building and even the despised Woolworth Building, to anything in that line that any other city can produce.

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RESERVARY
THE MUSEUM
OF MODERN ART

SVENSKA DAGBLADET

Söndagen den 18 Juni 1933

Philip K. Johnson Archive

Amerikas funkisapostel.



Mr Philip Johnson.

“Bygga modernt i USA,
det började man med
för tre månader sedan.”

— Men finns det då inga riktigt mo- | lande energi och värtalighet för att
derna hus i Amerika? frågade jag hä- | klargöra förutsättningarna för den
ppen director Johnson, som avstätt en | ternationella stilen och dess syfte att

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“Bygga modernt i USA, det började man med för tre månader sedan.”

— Men finns det då inga riktigt moderna hus i Amerika? frågade jag häpen director Johnson, som avstått en halvtimme av sin knappa lunchtid för att svara på naiva europeiska frågor, framkallade av storspripromenader på gator, som kunna ge den mest åskådliga undervisning i europeiska arkitekturfilar.

— Jo, det finns hopp, svarar han. För tre månader sen ungefär började folks intresse vakna för vad jag kallar den internationella stilen, något som jag hör kallas funkis hos er. Och den där utställningen är ett av bevisen.

Vi komma just från Museum of Modern Art, där man i magnifika fotografier och modeller söker ge en föreställning om de senaste faserna av europeisk och amerikansk byggnadsverksamhet. Director Johnson själv utvecklade där och annorstädes en strå-

lande energi och värtalighet för att klargöra förutsättningarna för den internationella stilen och dess syfte att vara ett riktigt uttryck för vår egen tids bostadsbehov.

Hur pass ny för Amerika en verkligt modern uppfattning av byggnadsproblemen var ännu för något över ett år sedan, då jag sammanträffade med director Johnson i Newyork, framgår av det faktum att hans utställning på Museet gav en tillflykt åt två av de allra främsta arkitekterna, vilka på grund av sin modernism blivit skamligt refuserade av den samtidigt öppnade stora årliga arkitektsalongen, i all sin nyklassicistiska glans att skåda ett par kvarter ifrån Museum of Modern Arts kyska utställningslokaler i Heckscher Building vid Femte avenyn. George Howe och William Lescaze, de båda försmädda, gingo demonstrativt ur Architectural League, motiverande sitt utträde med att de inte kunde finna sig i att kompromissa och tumma på sin övertygelse för att vara den maktägande arkitektkliken till behag.

Det är dessa båda arkitekter som byggt den mycket omtalade Saving Fund Societys Building i Philadelphia, jämte ett fåtal andra byggnader, knappast fler än att man kan räkna dem på fingrarna, representerande en fullgod

(Forts. på sid. sex.)

Amerikas funkis- apostel.

(Forts. från sid. tre.)

motsvarighet till den bästa moderna arkitekturen i Europa.

Sverige håller på att bli världens weekendplats.

Director Johnson, Corbusiers, Mies van der Rohes, Ouds och Gropius' profet i Amerika, befinner sig för närvarande i Europa. Han har vistats en tid i Milano för att konstatera modernismens landvinningar i Mussolinis land, och några dagar senare kom han till Sverige, enligt uppgift för att vila sig, ty vårt land håller på att bli världens weekendplats. Tvivel även för att kasta ett öra på svensk funkisarkitektur i sällskap med sin värd och elev, arkitekten Ruhtenberg. Så alldeles utan rötter i amerikansk

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SVENSKA DAGBLADET
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stilen i Amerika. Man behöver bara erinra om den store gamle, Frank Lloyd Wright, som redan omkring sekelskiftet skapade verklig arkitektur i Amerika, präriestilens upphovsman, den linjens möjligheter. En stor konstnär och en utpräglad individualist, fast han en lång tid överröstats av det officiella Amerikas byggnadsstil, stabiliserad från och med 1893 års Chikagoutställning och frossande i antika kolonnader och arkeologiska påhitt.

— På den tiden kopierade vi europeiska stilar till och med bättre än europeerna själva, säger Mr Johnson. Och ur detta faktum kan Saarinens plötsliga framgång i Amerika förklaras. Där kom denne finske arkitekt, som enligt allmänna mening överträffade amerikanerna själva i lösningen av ett specifikt amerikanskt problem, skyskrapan. Men i själva verket var hans förslag endast en behaglig, eklektisk kompromiss, erhållen genom att anbringa nya prydnader på en enfattiskt vertikal fasad, vilande på en ny klassisk bottenvåning. Och först på allra senaste tiden har den modernistiska syndafloden från Wien, Paris, Stockholm och Amsterdam sjunkit undan men inte förrän våra mera avancerade arkitekter börjat pryda sina hus med sicksacklinjer och vinklar i stället för gotisk eller klassisk ornamentik.

Det främsta namnet i den lilla grupp som verkligen kan sägas utgöra en motsvarighet till europeiska arkitekter i fullt modern mening äro utom de nyss nämnda Howe och Lescaze — denne är född schweizare — Raymond Hood — som dock byggde traditionellt ända till 1929. År 1922, då han fick första pris i Tribunes tävlan, där Saarinen först framträdde och fick andra, gjorde han ännu rena gotiken. Men det är också han som är upphov till Daily News Building, mer effektivt och riktigare än både Empire State och Chrysler. Hans senaste arbeten finnas inom Rockefeller City och Chikagoutställningen. Som hans bästa verk anses Mc Graw Hill Building i Newyork, och han står de europeiska funktionalisterna mycket nära. Framför allt är han en smidig affärsarkitekt men kan även framkläcka ett så pass excentriskt förslag som "Country Tower", en skyskrapa för högklassiga bostäder på landet.

Ett annat namn är Richard J. Neutra, född österrikare men fullt amerikaniserad. Han anses nu som Väst-kustens främste arkitekt. Han började sin verksamhet som kritiker och arkitekturförfattare och kan alltjämt anses som en förbindelselänk mellan europeiskt och amerikanskt. Han har arbetat hos Mendehlson i Berlin men har de senaste tio åren varit verksam i Amerika och bygger numera huvudsakligen i Los Angeles. Hans nyaste idé är den ringformiga skolplanen, som efter känt system från moderna hönsbushus ger maximum av luft och ljus och sol åt klassrummen och gör korridorerna överflödiga.

Alla dessa arbeta modernt, i medvetande om att byggnaden inte är en konstruktion av tegel eller ett murverk med grova pelare tungt vilande mot marken, utan snarare ett skelett inneslutet i ett lätt och tunt skal. De tänka i volymer — utrymmen begränsade av plan och vtor. De radä djärvt sina våningar och fönster på varandra utan prydliga avslutningar eller arkitektoniska accenter. Resultatet blir regelmässighet. Och detta resultat är än så

länge en kontrast till det officiella och populära amerikanska, som eftersträvar höjd för höjdens egen skull och alltså utan samband med den tekniska konstruktionen betonar vertikallinjerna.

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Moderns' Show

PHILIP JOHNSON, director of the 1932 Exhibition of Modern Architecture, announces that the exhibition will be brought to Cleveland about a year from now. It will start in New York in February and go from there to the Pacific coast and back here.

One of the members of the committee for the 1932 exhibition is Homer H. Johnson of Cleveland, Philip Johnson's father.

Johnson, in Cleveland and New London, O., over the week-end, says modern architecture is taking hold pretty rapidly, both for industrial and general types of construction. Factory architects, he tells me, often do very good modern work on the back and sides of a building and then spoil it with a facade. Some of the best modern work is done by factory engineers who are unconscious of style and so they just omit the false front.

A few industrial concerns are now calling in architects properly trained in modern design and materials and having them, with the engineers, design buildings which not only completely serve their purpose but utilize the stylistic possibilities in the new materials.

Philip C. Johnson Archive

10 AN Barr

CLIPPING FROM

Banzai!

THE MUSEUM OF MODERN ART

NEW YORK AMERICAN

2 JUL 1932

Philip C. Johnson Archive

Modern Museum Is Branching Out

The founding of a permanent department of architecture is announced today by the Museum of Modern Art. Philip Johnson, the brilliant young authority on the history and theory of modern architecture and director of the architectural exhibition held last Winter at the museum, has been named chairman of the division.

It is said that the activities of the new department for the moment will be largely confined to supervision of the current national tour of the exhibition of last Winter and of a second, smaller exhibition which is also being circulated.

As to further plans for the division, Alfred H. Barr, Jr., director of the Modern Museum, says:

"The department of architecture intends to hold once every three or four years a large exhibition reviewing recent developments in modern architecture and comparable to the exhibition held last Winter. One of the smaller galleries on the third floor may be set aside for the continual use of the new department. Here could be shown a series of changing exhibitions, small one-man shows, special exhibitions of single models with plans and renderings, prize-winners of competitions, or group showings of works of more advanced designers.

Reiser and Wolf.

G. B. G.

ART

Modern Architecture Shown.

By EDWARD ALDEN JEWELL.

The exhibition of modern architecture opens to museum members today and to the public tomorrow at the Museum of Modern Art in the Heckscher Building. The material, which consists of models and photographs, will remain on view until March 23.

Here we have, beautifully and altogether convincingly illustrated, what has come to be known as the International Style. This need not imply a style in which national or individual expressions are colorlessly submerged. The International Style is not architectural esperanto. It represents rather a banding together of architects of many lands; men of vision and imagination, who recognize the urgent need of building to fit the requirements of modern life. It is really, at bottom, a very sensible and simple ideal to which these architects have addressed their several talents: a desire to obtain a

Philip C. Johnson Archive

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PAGE TWO

FAMED COLLECTOR VISITS CLEVELAND

Dr. C. S. Reber, Studying American Art, Meets City's Connoisseurs.

BY GRACE V. KELLY.

Dr. C. S. Reber, foremost collector of modern art in the world and noted authority on art, is visiting Cleveland in connection with his tour through the United States to study the modern art expression of America and the relation it bears to our life.

Last night a dinner was given in his honor at the Union Club by Mr. and Mrs. Homer H. Johnson, with many of Cleveland's important collectors and art patrons as guests as well as those who promote every cause which insures Cleveland's progress.

Among the guests were Samuel Mather, Mr. and Mrs. William G. Mather, Mr. and Mrs. Ralph Coe, Mr. and Mrs. F. F. Prentiss, Mr. and Mrs. Joseph R. Nutt, Mrs. Malcolm L. McBride, Dr. and Mrs. Charles F. Thwing, Mr. and Mrs. Paul Lamb, Mr. and Mrs. Newton D. Baker, Mrs. Ralph King, Mr. and Mrs. E. S. Burke, Mr. and Mrs. Lewis B. Williams and William M. Milliken.

Before Dr. Reber leaves tonight, he expects to visit the Cleveland Museum of Art and several of the important private collections assembled by Cleveland connoisseurs. He will be accompanied by Philip C. Johnson, who knew him in Europe and who will act as his interpreter.

Art of All Time.

Dr. Reber says that his collection consists not only of what we think of as modern art, but of the creative art of all time, with the Cezannes of many a previous century represented.

In 1912 he bought Cezanne's "Boy With the Red Vest" for \$12,000, and now that its value has gone up to \$200,000, he takes pleasure in recalling the time that most of the critics said that he was idiotic rather than courageous. His collection is in his home, Chateau Bethusy, Lausanne. For the intelligent building of it he has to visit countries throughout the world.

He finds our country brilliantly creative and that it has a pronounced art consciousness. He finds that we, in common with the rest of the modern world, have gone to school to the French, but that we are rapidly developing a national art expression as a result of the necessities of our manner of living.

He says that the receding story of our office buildings came from necessity, and not because we realized how beautiful it was going to be, or how peculiarly American.

He finds Cleveland a dynamic city, with art more than holding its own here, and congratulates the city upon the fact that William M. Milliken is the director of the Cleveland Museum of Art. The way Mr. Milliken turned up at just the right time and got the first choice of the Guelph treasure for our museum has made a great impression in Europe, and Dr. Reber pronounces him lucky and courageous as well as learned. This, he says, makes Mr. Milliken an invaluable director for a progressive museum.

N. LOLL

THE NEW YORK TIMES MAGAZINE, FEBRUARY 7, 1932.

11

ARCHITECTURE STYLED "INTERNATIONAL"

Its Principles Set Forth in Models Displayed in a New York Exhibition

On Wednesday there will open at the Gallery of the Museum of Modern Art an exhibition—the most inclusive this country has so far had—of so-called "Modern" or "International" architecture, exemplifying the horizontal principle of construction which Europe has been developing since the World War, while we have continued vertical expression in our skyscrapers. There has been much controversy over the European style. The following article endeavors to place the "International" program in the whole architectural perspective.

By H. I. BROCK

THE architecture usually called "Modern" has reached a stage where it must be treated at least as a present phenomenon. By its votaries it is described as the first definite style since the Gothic to be "created on the basis of a new type of construction." In other words, it is a logical outcome of the substitution of steel cages for supporting walls and of reinforced concrete for the old-fashioned materials of floors and roofs. As such, its advocates proclaim it the only logical form of building for this age. Any other form is an anachronism.

Because steel and concrete are used in building all over the civilized world, the commercial manner of building induced by these materials is internationally distributed. Therefore, the propagandists of that manner have of late undertaken to substitute for the label "Modern" (which obviously means nothing essentially) that of "International."

Much acrimony has been expended, both by architects and lay critics, in discussing the question whether "Modern" or "International" architecture is, or is not, architecture at all in the esthetic sense. On this point, even the people who actually build, or plan to build, in the fashion to which these words are applied as labels, are themselves divided into two camps. In one camp are those—and these do 90 per cent of the building—who

call themselves "functionalists" or words to that effect, who build merely for maximum use at minimum cost, and who do not care whether or not what they turn out is "architecture" from the esthetic point of view. If it is, it is an accident. These practical people are not concerned with beauty. And they say so right out.

In the other camp are those who profess to be super-esthetes, who discover in precisely this same new manner of building, based strictly on economy in the use of new materials, a style of architecture more chaste and beautiful, elegant and sincere,

than the world has ever known. Naturally, it is from this second camp that the articulate promoters of the cause proceed. Between what the builders have actually produced and what the esthetes have proclaimed, the world has been considerably impressed—and more than a little puzzled.

AS it happens, we in America are strong conservatives in architecture as in other fields. We are, in spite of the prodigious crop of our steel-cage skyscrapers, in spite of having produced decades ago Frank Lloyd Wright, who is an acknowledged prophet of the new school, though he refuses to submit to the "rigid discipline" of the sacrosanct style to which his disciples have committed their fortunes. Such conservatives are we, indeed, that we have extant in the year 1932 almost

nothing in the way of the architecture which alone is acceptably "Modern" to the "Modernists."

This architecture, loftily rejects the verticality which has been the pride of our tower builders. It scorns the great tower builders and flouts the tall towers as mighty spurious imitations of what they are not. It has grown up in Europe—in France, Holland and Germany, principally—since the war. Observe that what the Swedes have done is as clearly out of the picture as our towers. The hierarchs of the movement are the French-Swiss, Le Corbusier, arch-propagandist, the Germans Gropius and Mies van der Rohe, and the Hollander Oud.

Examples of the thing they do (and preach the gospel of) exist in European countries as remote from the seat of authority and inspiration as England, Spain and Czecho-

slovakia. Examples may also be found in Brazil and Japan—even on our Pacific Coast.

But New York has nothing nearer the real thing than Raymond Hood's blue-green McGraw-Hill building, which, though a skyscraper, emphasizes the horizontal. Notoriously Hood will try anything in the way of a building—once. Besides, he had just the year before gone the limit of the vertical in The Daily News Building, with its effect of a coop of giant pallings or pallsades.

Hence the value of assembling here in this city models and plans of all the "Moderns" who are recognized as authentically such by the insiders in the movement. Those who have not been able to get to Europe to see the new buildings—or who, getting to Europe in spite of the depression, have found the old place full of things more interesting, tempting or important and have not taken time off to look at the new buildings—all those may this week go to the Museum of Modern Art in Fifth Avenue, just a block from the plaza of the Grand Army, and see at least the models and the pictures and the plans.

After six weeks in New York the exhibition is advertised to go on a three-year tour of the country, so that our principal cities, North, South, East and West—all the way to Los Angeles—may have a chance to see what (we are told) we are coming to in the way of the new housing accommodations.

In the group are factories, department stores, schools, town and country houses, and wholesale housing developments on a great scale—including one partly exe-

cuted in Cassel in Germany and one projected for the recently devastated area between Chrystie and Forsyth Streets on the lower east side of Manhattan. Each of these last projects, by the way, is represented by an elaborate model and each is doubly interesting—first, as a piece of ingenious machinery and second, as an index to what the standardized tenant of the future (the fellow who has to pay minimum rent) is expected "internationally" to be like. In New York, as in Germany, he is expected to be tame and neat. In Germany he has three times as much space to be tame and neat in. Even churches and gasoline service stations are included in the show. Every item is done in the new ferro-concrete manner and each item is presented as an authentic example of that authentic manner. This is true even where the architects have professed to be no more than hard-boiled exponents of a complex engineering job.

HOOD is included in the group—not with the McGraw-Hill Building, but with an experiment in spaced skyscrapers for garden suburbs (a sort of variant on the Radio City formula) with which he has been playing for some time. Wright also is included. But (it is explained) he really counts only as the greatest and most incorrigible of the individualists whose experiments opened the way for a style professing to be thoroughly integral and disciplined. Discipline is a watchword of this school, whereas Wright is a rebel to all discipline. Howe and Lescaze are responsible for the very interesting Chrystie and Forsyth Streets wholesale housing plan. Otto Haesler for the Cassel plan.

The material—mostly from Europe—has been assembled by Philip Johnson of Cleveland, after a careful survey of the actual buildings in situ in the various countries where they have been built. The photographs and plans tell something. But "Modern" architecture has been so touted that a great many of the photographs and newspaper readers in this country. Most can be learned from the models. Indeed, models in three dimensions are almost indispensable elements of such a show. "Modern" or "International" architecture, being the architecture of the functioning machine, can hardly be judged from

(Continued on Page 22)



New Architecture for Commerce—The Façade of a German Department Store.

Erich Mendelsohn, Architect.



New Architecture for Dwelling—A Steel Construction House in Los Angeles.

Richard J. Neutra, Architect, Lockhouse Photo.

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THE NEW YORK TIMES MAGAZINE, FEBRUARY 7, 1932.

ARCHITECTURE STYLED "INTERNATIONAL"

Its Principles Set Forth in Models Displayed in a New York Exhibition

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By H. I. BROOK

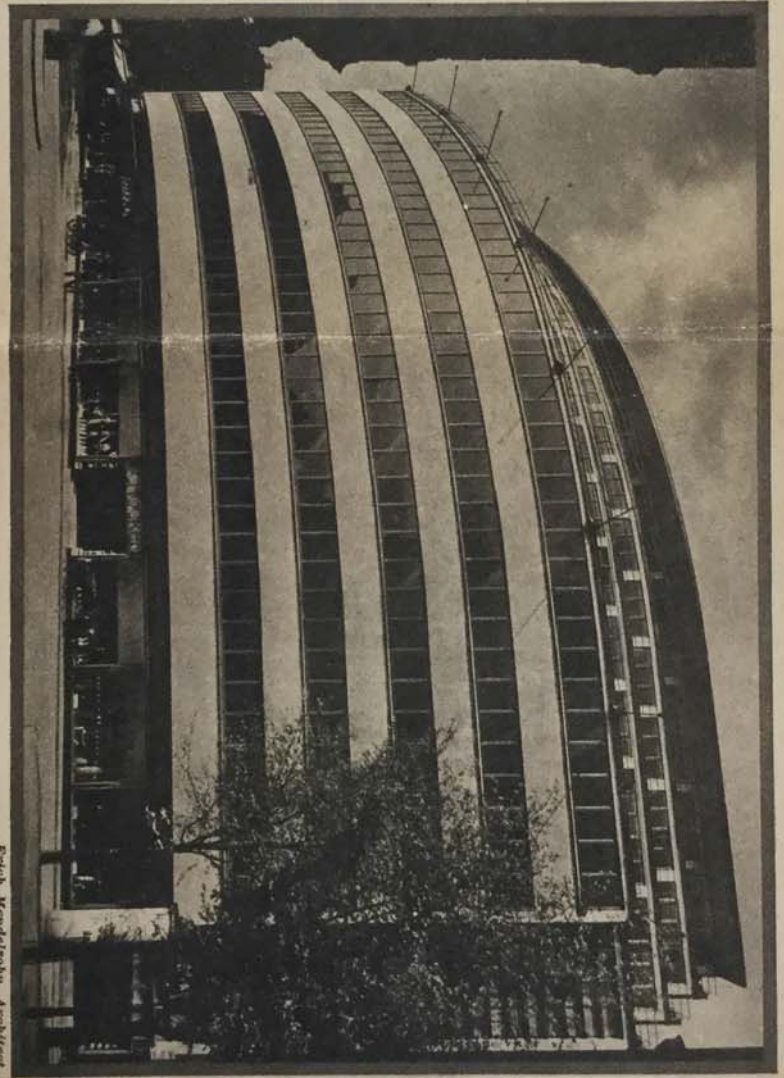
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New Architecture for Commerce—The Facade of a German Department Store.

Erich Mendelsohn, Architect.

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It happens, we in America are strong conservatives in architecture as in other fields. We are, in spite of the prodigious crop of our steel-cage skyscrapers, in spite of having produced decades ago Frank Lloyd Wright, who is an acknowledged prophet of the new school, though he refuses to submit to the "rigid discipline" of the sacrosanct style to which his disciples have committed their fortunes. Such conservatives are we, indeed, that we have extant in the year 1932 almost

are not. It has grown up in Europe—in France, Holland and Germany, principally—since the war. Observe that what the Swedes have done is as clearly out of the picture as our towers. The hierarchies of the movement are the French-Swiss, Le Corbusier, arch-propagandist, the Germans Gropius and Mies van der Rohe, and the Hollanders Oud. Examples of the thing they do (and preach the gospel of) exist in European countries as remote from the seat of authority and inspiration as England, Spain and Czecho-

In the way of a building—once, Besides, he had just the year before gone the limit of the vertical in The Daily News Building, with its effect of a coop of giant palms or palm-sades. Hence the value of assembling here in this city models and plans of all the "Moderns" who are recognized as authentically such by the handers in the movement. Those who have not been able to get to Europe to see the new buildings—or who, getting to Europe in spite of the depression, have found the old place full of things more interesting, tempting or important and have not taken time off to look at the new buildings—all those may this week go to the Museum of Modern Art in Fifth Avenue, just a block from the plaza of the Grand Army, and see at least the models and the pictures and the plans.

After six weeks in New York the exhibition is advertised to go on a three-year tour of the country, so that our principal cities, North, South, East and West—all the way to Los Angeles—may have a chance to see what (we are told) we are coming to in the way of the new housing accommodations. In the group are factories, department stores, schools, town and country houses, and wholesale housing developments on a great scale—including one partly ex-



New Architecture for Dwelling—A Steel Construction House in Los Angeles. Richard J. Neutra, Architect, Lunchhouse Photo.

second, as an index to what the standardized tenant of the future (the fellow who has to pay minimum rent) is expected "internationally" to be like. In New York, as in Germany, he is expected to be tame and neat. In Germany he has three times as much space to be tame and neat in. Even churches and gasoline service stations are included in the show. Every item is done in the new ferro-concrete manner and each item is presented as an authentic example of that authentic manner. This is true even where the architects have professed to be no more than hard-boiled executives of a complex engineering job. . . .

HOOD is included in the group—not with the McGraw-Hill Building, but with an experiment in spaced skyscrapers for garden suburbs (a sort of variant on the Radio City formula) with which he has been playing for some time. Wright also is included. But (it is explained) he really counts only as the greatest and most incoercible of the individualists whose experiments opened the way for a style professing to be thoroughly integral and disciplined. Discipline is a watchword of this school, whereas Wright is a rebel to all discipline. Howe and Lescaze are respectable for the very interesting Chryslers and Forryth Streets wholesale housing plan. Otto Haessler for the Cassel plan.

The material—mostly from Europe—has been assembled by Philip Johnson of Cleveland, after a careful survey of the actual buildings in situ in the various countries where they have been built. The photographs and plans tell something. But "Modern" architecture has been so touted that a great many of the photographs can hardly be new to magazine and newspaper readers in this country. Most can be learned from the models. Indeed, models in three dimensions are almost indispensable elements of such a show. "Modern" or "International" architecture, being the architecture of the functioning machine, can hardly be judged from

(Continued on Page 23)

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THE INTERNATIONAL IN ARCHITECTURE

(Continued from Page 11)

"elevations"—façades rendered photographically or otherwise. Mere plans chiefly confuse the layman. Whereas a model is a toy. Anybody can become interested in a toy. Most people are curious enough to try to find out how it works. That is what happens with these models, many of which are very handsome—as models.

SINCE the "International" style is so different from any previous style of architecture as confessedly to require for just appreciation a "new aesthetic"—in other and plain words a revised conception of beauty; since it is credited, as a "conscious integrated style," with being only about ten years old, it would seem that we ought to let the insiders tell us what they think it is. According to Mr. Johnson, who is the director of the show, and to Henry-Russell Hitchcock Jr., who collaborated in the survey of the field which produced the exhibition, the essential principles of international architecture may be reduced to three.

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As the walls are ideally a weightless fabric stretched tightly over a light framework, it is axiomatic that everything on the wall must be flush on the outside. There must be no window reveals suggestive of masonry construction (even when the wall is actually, though only a "screen," built of brick and thick accordingly), and, of course, no water-tables or cornices. In practice, the windows are either glass slides to certain rooms or horizontal slits at about the eye-level of a standing person in other rooms. Out of this simple combination must be extracted whatever interest fenestration may give to a façade which must, by rigid rule, have no other ornament and which, by strict dogma, should be flat and white wherever it is not glass.

ASYMMETRICAL composition is avoided wherever possible. No reason for this appears in the structural basis of the style. Quite the contrary. Presumably it grows out of the fact that, though the problems of structure are handled in the Gothic manner (by piers or posts as supports instead of walls merely), the design is devotedly horizontal. Thus willy nilly it relates itself to the Classic. Suspicion of aping the Classic or harking back to it is, therefore, most simply removed by studious rejection of the Classic principle of symmetry of composition.

It seems that a fourth principle should be added to the three—the obligation of the slab or flat roof, whether there is any use for the flat roof or not in a given climate—in ours on this Atlantic seaboard, for example. There is, of course, no reason inherent in concrete and steel construction why one should not have peaked or gable roofs. If for any cause of design or utility it seemed desirable to have either of them. But peaked or gable roofs are picturesque. That quality effectually excludes them. Thus is revealed another and fifth principle—which some suspect to be the main principle and others diagnose as the fatal weakness of the style. That principle is nothing more nor less than the paramount importance of being different from every familiar and approved other architectural style.

Emphasis is laid upon the claim that though the manner is only ten years old, there exists already a "single body of discipline fixed

Principles of the "Modern" Style as Seen in Models to Be Put on Exhibition in New York



Le Corbusier and Pierre Jeanneret, Architects. Geometric Patterns—A New Domestic Style in France.

enough to integrate the contemporary style as a reality and elastic enough to permit individual interpretation and to encourage growth." This is, of course, precisely the discipline which the veteran rebel, Wright, rejects. What cannot escape the eye of one as yet aesthetically unreconstructed is the insistent monotony which runs through the work of all the exemplars of the school.

EXCEPT for the variety imposed by provision for different functions in a large set-up—as in the Bauhaus, or School of Architecture at Dessau, by Walter Gropius—every kind of house for every kind of purpose looks in this style like any other kind of house for any purpose or none. A suburban villa is hardly to be distinguished by its façade from a shop in a city street or from an automobile filling station. It may be said that architects practicing a style of architecture only a single decade old are still of necessity using rudimentary language, and are thus inevitably handicapped in free architectural expression. Feeling for the true inwardness of the new principles and the new rules is not sure enough to allow the professed servant of these principles and these rules to become their master—to break them with impunity and advantage, as a master of a fully developed language can and does break his rules. Even supposing this mastery to exist in the architect, the language itself is still a handicap. For, in a formative stage, it lacks many inflections and refinements.

Hence the "proscription of ornament." Sensible modernists will tell you that they do not yet know what a right "ornament" in the new style is. They play safe with no ornament. It is at this point that the unconverted person raises the question whether the modern or international style has yet established title to be the sort of major style its votaries are so sure it is. It may indeed be the newly elected language of the master builders. But on the other hand it may, no better than Volapük, a fad or fancy—or at best an "international" makeshift, like pigeon English.

THE monotony which is so evident at present may be, as has been said, due to the infancy of the style. But this is what we find set down in the doctrine which gives the rigid body of discipline sanction. "Within this style there are no subsidiary manners which are ecclesiastical or domestic or industrial. The symbolic expression of function by allusion to the past, which the half-modern architects at the beginning of the century developed, has ceased to be necessary. Where function is straightforwardly expressed, one type of building will not be confounded with another."

As to that, it has just been noted that it is very hard to tell any building from any other building or guess the function of any building. A church and a factory are easy to confuse. Nevertheless, there is suggested in the quotation above a mental slavery to the machine idea

the past" may not be airily swept aside as no part of a "straightforward" solution of the problem of church architecture.

Nevertheless, modern architecture's presentation of itself is an arresting spectacle. There is a certain logic in the premises if there is rarely, as yet, a convincing art in the practical solutions of given problems of modern housing. Except in one or two examples, notably a house in Brno, Czechoslovakia, by Mies van der Rohe, what seems to have gone by the board—possibly in eager quest of difference—is proportion.

Proportion is a thing sensible in all good architecture hitherto, from Greek to Baroque. Perhaps (this was officially suggested) our idea of proportion is tied to the gravitational idea of "mass" which the new school fancies it has eliminated from the visual impression of its work. There may be the parting of the ways—the arrow pointing toward the new aesthetic. That aesthetic is the aesthetic of weightless architecture. But gravity is gravity still; and even if modern houses on stilts still rest on the ground. Houses on stilts or piles are indeed odd stuff. And as a matter of fact these airy bird cages are held down by heavy slabs of concrete doing duty as roofs.

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(Continued from Page 11)
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that is or ought to be peculiar to the passing moment in our machine age when our fascination with the magnificence of our man-made gadgets sets us itching to improve man by making him a gadget of his own machine. The machine-made notion of "function" cannot obscure the fact that the historically true function of a church is to excite and keep alive religious emotion. That, being the case, "allusion to

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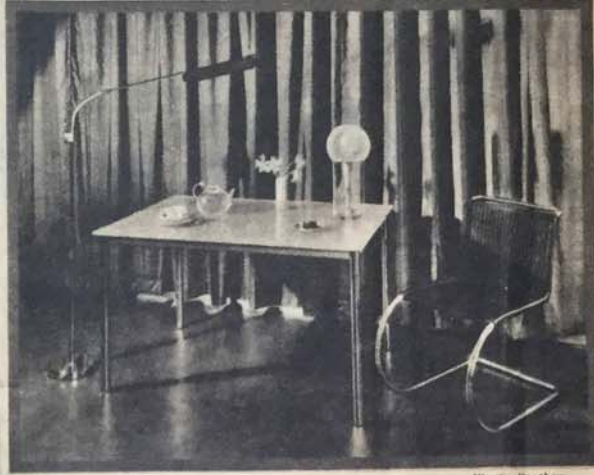
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Yesterday and Today in the Museum of Modern Art—The Style of 1900 and the Style of 1933.

THE DECORATIVE ART OF 1900—AND OURS

The Contrasting Ideals of Two Schools a Generation Apart Are to Be Found in a Current Exhibition

By WALTER RENDELL STORY

THE contemporary style of decorative art is now old enough to excite interest in its beginnings. Several books on its history have recently been published and at the Museum of Modern Art, 11 West Fifty-third Street, a retrospective exhibition, the first of its kind, has just been opened. Here until April 23 may be seen a display of decorative objects of the art-nouveau period of 1900 contrasted with the examples of contemporary art.

Chairs and tables with sinuous outlines, ornamented with characteristic flower motifs; bronze card trays formed of the flaring skirts of a dancer; Mucha posters and painted velvet hangings—these exemplify the "modern" art of the last years of the gay 1890s. The art of today is shown in the metal tubular furniture, the geometrically shaped glassware and the textiles, whose weave, texture and color provide the only ornamentation.

Emphasizing the functionalism of contemporary design are the original methods of display developed by Philip Johnson, the director of the museum's department of architecture. The two exhibition galleries have white walls, against which some of the articles are shown on black glass shelves, behind protective sheets of glass. Other objects are on tables whose curly maple tops and shiny metal tubular supports illustrate decorative effect achieved through the qualities of the materials used. The fabrics are hung clear of the walls, from polished metal hangers.

CHARACTERISTIC of the art-nouveau style—also known by its German designation, Jugendstil—were flower forms treated in a semi-naturalistic and decorative manner. This treatment may be seen in a table and chair lent by the Metropolitan Museum of Art. A French designer, Eugene Colonna, made these two pieces in 1900 for the famous Parisian art dealer, Siegfried Bing, who gave the art-nouveau movement its first impetus and whose shop became a centre for this ultra-modern art. As today, exotic woods played a part, for in the furniture on display the traditional walnut and mahogany are replaced by palisander wood. The undulating flower stems, in which natural curves are supplemented by terminations like whip lashes, are seen both in the carved ornamentation and in the structural lines of the backs and legs of the chairs and the supports of the table.

In a glass bud-holder and a bronze floor lamp made by Louis Tiffany and lent by the Tiffany studios may be seen a similar use of the flower motif. Typical of the involved design of this "new

art" is a silver brooch, illustrating the criticism which held that art-nouveau was really more applicable to jewelry than to decorative furnishings.

The English expression of this art is seen in a silver box with an ornamental lock, inlaid with turquoise matrix. In addition to the work of Louis Tiffany, who was the leading exponent of the art in this country, the American examples include a wall-light fixture whose small electric light bulbs are the logical complements to a naturalistic flower-and-stem design. Examples of the silverware of the period are shown, their surfaces encrusted with floral pattern.

WHILE art nouveau, according to Mr. Johnson, was a style of decoration, modern art is an expression of pure functionalism, or design in which form is the result of a consistent consideration of use, materials and technique. Beauty is obtained, not by adding ornamentation, but by creating a form perfectly adapted to use and through the color and texture of the materials employed.

By contrasting articles of modern

design with similar ones of the art-nouveau period, Mr. Johnson has graphically brought out this distinction. A cylinder of clear glass is the modern equivalent of the ornate silver vase of the past. A severely rectangular tray of white glass and chromium metal, lent by Rena Rosenthal, is contrasted with a highly ornamented silver salver of 1900. Another striking comparison may be made between a teapot of contemporary design and a flower-decorated silver pot swung above a spirit lamp of the 1890s. A canvas-and-metal chair designed by the Frenchman Corbusier, and a glass-topped metal table by the German architect Mies von der Rohe and lent by Thonet, illustrate the change from the carved wood furniture of the art-nouveau period.

The liberal use of labels that clearly explain the various objects is a commendable feature of the exhibition. As Mr. Johnson points out, the display is a serious effort to reevaluate two periods, both of which were modern, and to show the best in each. The exhibition is also designed to suggest that art-nouveau was a style applied first

to decorative articles and later to architecture, while modern art is an expression of function that was first evident in architecture and is now slowly developing to include all the decorative furnishings that go into a home.

COLONIAL interior decoration of the eighteenth century, a style which has achieved greater popularity than any other period fashion, is now being adapted for use on ocean liners. On such vessels fireplaces and paneled walls are designed to make the traveler feel as much at home as in a country house or city apartment. In the latest of these nautical interiors it is obvious that the decorators seek to reflect the comfort of democratic Colonial and Georgian manor houses rather than formality.

In recently decorated vessels simplicity of style is brought out in the quiet elegance of the furniture, upholstery and drapery. This is further emphasized by the elimination of unnecessary ornaments and the avoidance of overcrowding in the room. The luxurious splendor of the grand salon of the past is

changed to the attractiveness of a modern living room, and the once ornate writing room is translated into a cozy library. The newest example of adapting to the ocean liner a homelike style in which the interior architecture of a well-decorated home becomes a background for copies of antique furnishings may be seen in the newly commissioned Grace Line ship, the Santa Elena.

The library—its architecture as well as that of the other interiors on this ship was designed by John Russell Pope—is obviously a place in which to relax and read or write. There are delightful recessed shelves of books, a hospitable hearth and a carved mantel with an old ship print above it. The windows are curtained with golden-hued ribbed silk, which harmonizes with the mellow honey-colored pine-paneled walls. Soft yellow upholstery covers several chairs, the sofa and a Queen Anne fireside barrel chair. The blue leather of the deck chairs agrees with the blue-green carpet, and multi-colored crewel work covers other chairs. The deck and wall lights, of brass, are consistent with the early eighteenth-century effect.

THE same air of a comfortable country mansion or town house has been created by the decorator, Elsie Cobb Wilson, in the large lounge or living-room, where a generous-sized fireplace makes a decorative focus for the Georgian interior. Excellent copies of some of the best designs of Chippendale and Sheraton in easy chairs and sofas, desks and a grand piano bestow upon the interior an atmosphere of repose and charm. Besides the cream and green of the glazed chintz window curtains, and the greens, golden yellow and soft rust hues of the furniture coverings, there are colorful notes in antique Chinese porcelain vases employed as lamp bases.

A Georgian dining-room reveals the characteristics of the day in its formal interior architecture, with a plaster-ornamented ceiling in the Adam manner and soft white walls, pilaster and stately columns. An Adam sideboard of mahogany and shield-back chairs, copied from the best designs of Heppelwhite, and green-blue window drapery introduce an intimate touch.

In the suites and single staterooms the charm of glazed chintz and mahogany chairs and sofas of the late eighteenth century is enlivened by the more formal black and gold of painted Empire and Directoire furniture. An innovation is the harmonizing of the color



Courtesy Grace Line.

Homelike Decorations for an Ocean Liner.

(Continued on Page 19)

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changed to the attractiveness of a modern living room, and the once ornate writing room is translated into a cozy library. The newest example of adapting to the ocean liner a homelike style in which the interior architecture of a well-decorated home becomes a background for coples of antique furnishings may be seen in the newly commissioned Grace Line ship, the Santa Elena.

Chairs and tables with sinuous outlines, ornamented with characteristic flower motifs; bronze card trays formed of the flaring skirts of a dancer; Mucha posters and painted velvet hangings—these exemplify the "modern" art of the last years of the ray 1890s. The art of today is shown in the metal tubular furniture, the geometrically shaped glassware and the textiles, whose weave, texture and color provide the only ornamentation.

A severely rectangular tray of white glass and chromium metal, lent by Rena Rosenthal, is contrasted with a highly ornamented silver salver of 1900. Another striking comparison may be made between a teapot of contemporary design and a flower-decorated silver pot swung above a spirit lamp of the 1890s. A canvas-and-metal chair designed by the Frenchman Corbusier, and a glass-topped metal table by the German architect Mies von der Rohe and lent by Thonet, illustrate the change from the carved wood furniture of the art-nouveau period.

The library—its architecture as well as that of the other interiors on this ship was designed by John Russell Pope—is obviously a place in which to relax and read or write. There are delightful recessed shelves of books, a hospitable hearth and a carved mantel with an old ship print above it. The windows are curtained with golden-hued ribbed silk, which harmonizes with the mellow honey-colored pine-paneled walls. Soft yellow upholstered covers several chairs, the sofa and a Queen Anne fretted barrel chair. The blue leather of the desk chairs agrees with the blue-green carpet, and multi-colored crewel work covers other chairs. The desk and wall lights, of brass, are consistent with the early eighteenth-century effect.

Emphasizing the functionalism of contemporary design are the original methods of display developed by Philip Johnson, the director of the museum's department of architecture. The two exhibition galleries have white walls, against which some of the articles are shown on black glass shelves, behind protective sheets of glass. Other objects are on tables whose

design with similar ones of the art-nouveau period. Mr. Johnson has graphically brought out this distinction. A cylinder of clear glass is the modern equivalent of the ornate silver vase of the past. A severely rectangular tray of white glass and chromium metal, lent by Rena Rosenthal, is contrasted with a highly ornamented silver salver of 1900. Another striking comparison may be made between a teapot of contemporary design and a flower-decorated silver pot swung above a spirit lamp of the 1890s. A canvas-and-metal chair designed by the Frenchman Corbusier, and a glass-topped metal table by the German architect Mies von der Rohe and lent by Thonet, illustrate the change from the carved wood furniture of the art-nouveau period.

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While art nouveau, according to Mr. Johnson, was a style of decoration, modern art is an expression of pure functionalism, or design in which form is the result of a consistent consideration of use, materials and technique. Beauty is obtained, not by adding ornamentation, but by creating a form perfectly adapted to use and through the color and texture of the materials employed.

The liberal use of labels that clearly explain the various objects is a commendable feature of the exhibition. As Mr. Johnson points out, the display is a serious effort to reevaluate two periods, both of which were modern, and to show the best in each. The exhibition is also designed to suggest that art-nouveau was a style applied first

The same air of a comfortable country mansion or town house has been created by the deco-

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curry, maple, cypress and many other tubular supports illustrate decorative effect achieved through the qualities of the materials used. The fabrics are hung clear of the walls, from polished metal hangers.

CHARACTERISTIC of the art-nouveau style—also known by its German designation, Jugendstil—were flower forms treated in a semi-naturalistic and decorative manner. This treatment may be seen in a table and chair lent by the Metropolitan Museum of Art. A French designer, Eugene Colonna, made these two pieces in 1900 for the famous Parisian art dealer, Siegfried Bing, who gave the art-nouveau movement its first impetus and whose shop became a centre for this ultra-modern art. As today, exotic woods played a part, for in the furniture on display the traditional walnut and mahogany are replaced by palisander wood. The undulating flower stems, in which natural curves are supplemented by terminations like whip lashes, are seen both in the carved ornamentation and in the structural lines of the backs and legs of the chairs and the supports of the table.

In a glass bud-holder and a bronze floor lamp made by Louis Tiffany and lent by the Tiffany Studios may be seen a similar use of the flower motif. Typical of the involved design of this "new



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Homelike Decorations for an Ocean Liner.

Yesterday and Today in the Museum of Modern Art—The Style of 1900 and the Style of 1933.

factor, Elsie Cobb Wilson, in the large lounge or living-room, where a generous-sized fireplace makes a decorative focus for the Georgian interior. Excellent copies of some of the best designs of Chippendale and Sheraton in easy chairs and sofas, desks and a Grand piano bestow upon the interior an atmosphere of repose and charm. Besides the cream and green of the glazed chintz window curtains, and the greens, golden yellow and soft rust hues of the furniture coverings, there are colorful notes in antique Chinese porcelain vases employed as lamp bases.

A Georgian dining-room reveals the characteristics of the day in its formal interior architecture, with a plaster-ornamented ceiling in the Adam manner and soft white walls, plaster and stately columns. An Adam sideboard of mahogany and shield-back chairs, copied from the best designs of Heppelwhite, and green-blue window drapery introduce an intimate touch.

In the suites and single staterooms the charm of glazed chintz and mahogany chairs and sofas of the late eighteenth century is enlivened by the more formal black and gold of painted Empire and Directoire furniture. An innovation is the harmonizing of the color

(Continued on Page 19)

Wentz Brothers.

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maximum of practical advantage and to reduce to a minimum inutility, inappropriateness and waste.

"The esthetic principles of the International Style," observed the museum's director, Alfred H. Barr Jr., in his foreword to the catalogue, "are based primarily upon the nature of modern materials and structure and upon modern requirements in planning." We find these principles reflected throughout the exhibition, closely linked with an appreciation of the fact that architecture, besides representing in itself the highest possible degree of adaptation to use, should also function in harmony with its special environment.

This involves elasticity, and one is gratified to note how versatile the International Style can be in meeting the sundry tests imposed by use and environment. For example, Richard J. Neutra's mountainside dwelling in California fits itself most intelligently to the rugged setting, while quite as intelligently does the Philadelphia home of the architect, George Howe, accommodate itself to an entirely different setting, even making use of building materials most accessible (an item often overlooked by architects intent merely upon being "modern").

Light is one of the major problems. In some cases all the light that can be admitted becomes the desideratum, in others, not. Many factors have a bearing, and all must be taken into account. The prime importance of light and air for the dwellers in overcrowded cities is brilliantly illustrated by a set of enlarged photographs in one of the rooms of the museum. Two photographs, placed side by side, reveal sium conditions in New York. The striking view of tenement houses, packed tightly together through block after block on the east side, is accompanied by a vista of "super-siums" in the Park Avenue district. Living conditions in these two sections cannot be called exactly parallel, and yet in both cases we see that they are deleterious to health and comfort—a high percentage of rooms that receive no direct daylight at all; windows that open upon noisy traffic streets or sunless courts; no play space for children. The general effects on dwellers is thus epitomized on an accompanying chart: East side siums, "disease, crime, indifference"; Park Avenue super-siums, "unhealth, neurosis, indifference."

Such challenges the architects are attempting to meet. Actual experiments (and some of these are here illustrated) have met with distinct success, while in theory, which waits only upon practical application, ideas

have been evolved such as would revolutionize modern living. For a long time "modern" architecture was viewed somewhat askance. The man in the street thought it merely a fad, merely a determination to be modish and bizarre. And as a matter of fact, not a little of the modern architecture that has sprung up within the last two or three decades is but speciously modern. Enough of a genuinely constructive nature has, however, been done to prove the cause one worthy of enlisting every intelligent person's cooperation. A visit to the Museum of Modern Art is bound to open a great many eyes and to convince a great many minds that until now may have doubted.

The exhibition contains ten models by the following architects and firms: Frank Lloyd Wright, Raymond M. Hood, Howe & Lescaze, Richard J. Neutra and the Bowman Brothers (American); Walter Gropius, Miés Van Der Rohe and Otto Haesler (German); Le Corbusier (Swiss); J. J. P. Oud (Dutch). The remaining exhibits are photographs of work already accomplished by these architects. These are remarkably fine pieces of photography, in the first place, and the ideas they set forth deserve careful study. One of the galleries contains a set of photographs of work by other architects, illustrating the extent of achievement in the modern idiom. These represent the following countries: Austria, Belgium, Czechoslovakia, England, Finland, France, Germany, Holland, Italy, Japan, Spain, Sweden, Switzerland, Russia and the United States.

Not the least of the exhibition's positive assets is its splendidly prepared catalogue, which contains the hitherto mentioned foreword by Alfred H. Barr Jr., a historical note by Philip Johnson (who is the director of the exhibition), a general bibliography, fully documented chapters on the contributing architects and an important essay on housing by Lewis Mumford. In addition the catalogue is copiously illustrated.