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No. 8

MAY

1954

ATTRACTIONS

COMING TO YOUR
MINNEAPOLIS INSTITUTE OF ARTS

Don't miss...

PRINTS AND DRAWINGS

Winning entries in the Third Biennial Exhibitions of Prints and Drawings for Twin City artists. Judged by Jakob Rosenberg. May 2 through 30.

PHILIP JOHNSON

One of America's foremost practising architectural authorities, whose designs have brought new distinction to the domestic building scene, discusses "The Small House of Tomorrow." *Members' Program*. May 4.

GORDON EKHOLM

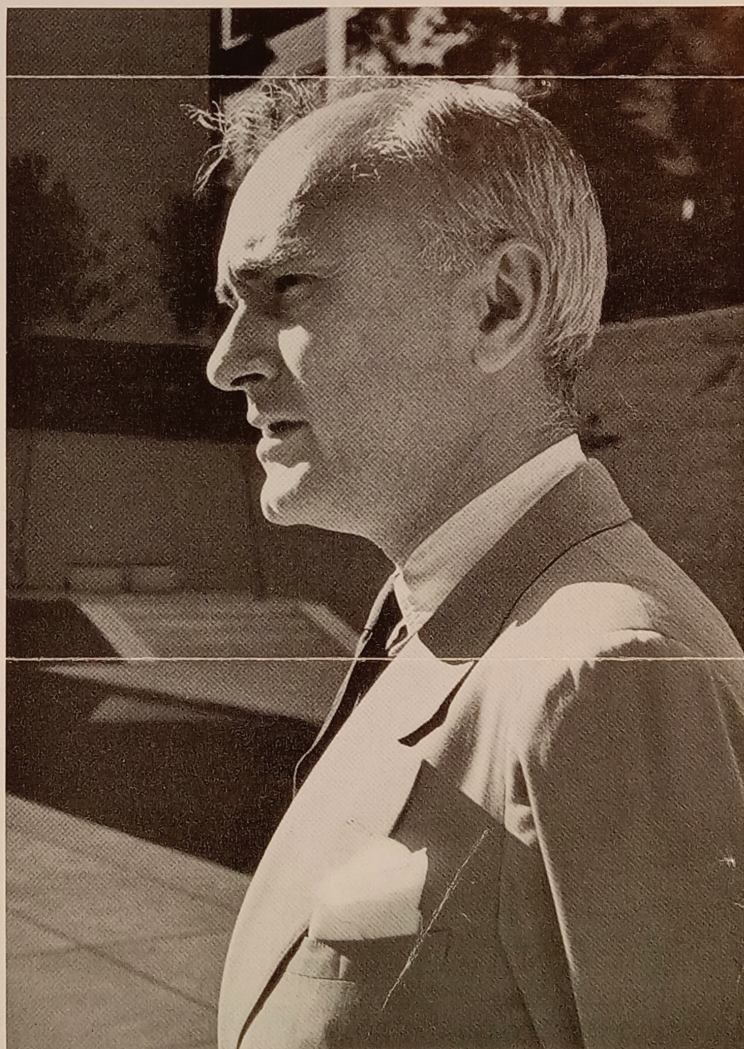
Associate Curator of Archaeology at The American Museum of Natural History speaking on civilizations of Pre-Columbian Mexico and Middle America in connection with *Ancient Arts of the Andes* exhibition. May 11.

THE RICHARD P. GALES

Report on a continent in ferment by a former congressman and his wife who have recently returned from a two-months' survey of conditions in Central Africa. *Members' Program*. May 18.

ON APPROVAL

Beatrice Lillie and a fast moving company play havoc with late Victorian manners in a hilarious comedy about confused marital intentions. May 25, 8 p.m.



PHILIP JOHNSON

Architect to discuss future of the small house

David E. Scherman

MAKE TUESDAY NIGHT INSTITUTE NIGHT

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MAY 1954

ANDEAN EXHIBITION OPENS

Magnificent tapestries, sculptured ceramics, gold and silver work reveal splendor of ancient South American art

The exhibition, *Ancient Arts of the Andes*, which Institute visitors will see from April 21 through June 13, is a cultural event of pre-eminent importance. Not only is it the first great exhibition of prehistoric art to come to Minneapolis, but it presents to the world suddenly and in one sweeping view a twenty-seven hundred year artistic evolution whose principal monuments have not previously been brought together and whose full visual magnificence could, up to now, be imagined only by experts. Documenting styles from detailed realism to sophisticated abstraction, color schemes of infinitely subtle variation, and perfected techniques ranging from the most intricate needlework to mammoth architectural stone masonry, the 500 objects in this great collection not only reveal the stature of Pre-Columbian Andean arts in striking magnitude but disclose new and unsuspected levels of man's artistic capacity. Don't miss this exhibition during its stay at your Institute of Arts!



MOCHICA CERAMIC PAINTING, here taken from a stirrup-spout cup depicting magic bean warriors, is realistic, precise, has an airy grace which would have been the envy of classical Greek vase painters. Eduard Gaffron Collection, Art Institute of Chicago.



CHIMU SMOKED BLACKWARE VESSEL, in form of man and woman leading a llama, is utensil with superstructure of realistic sculpture. Gaffron Collection, Art Institute of Chicago.



CONVENTIONALIZED PUMA, from an embroidered mantle over 1000 years old, illustrates the elegance in stylization and command of intricate needlework achieved by women weavers of Paracas Necropolis. Peabody Museum, Harvard University.



RICHARD S. DAVIS, Senior Curator, checks in the 69 cases bringing Andes exhibit with William Farnie, Museum of Modern Art Custodian, and S. L. Catlin, Institute Editor. WMIN-TV Photo.

MAKE TUESDAY NIGHT INSTITUTE NIGHT

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MAY 1954

PERSONALITIES OF THE MONTH



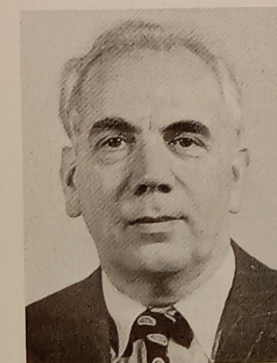
EKHOLM



TARG



LILLIE



ROSENBERG

YOUR MAY CALENDAR OF ATTRACTIONS

Ⓜ = Members' Programs

★ EXHIBITIONS

ANCIENT ARTS OF THE ANDES. 500 priceless tapestry, ceramic, gold, silver and other artifacts from ancient American civilizations which flourished in the Andes mountains between 1200 BC and the fall of the Inca Empire. Through June 13

THIRD BIENNIAL EXHIBITION OF PRINTS AND DRAWINGS. Winning prints and drawings in the Institute's third biennial contest for Twin City artists, picked by Dr. Ⓜ Jakob Rosenberg of Harvard University. *Artists' and Members' Preview, Saturday, May 1, 3-5 PM.* May 2 through 30

★ CONCERTS

TRIO DA CAMERA. Return engagement of fine new piano trio team composed of Walter Targ, violin; Eric Wahlin, cello; and Richard Zgodava, piano, playing classical and modern works. Public auditorium concert. Sun., May 23—3:30 PM

★ MOVIES

ON APPROVAL. A comedy of Post-Victorian manners. Starring Beatrice Lillie. Tues., May 25—8 PM

★ LECTURES

PHILIP JOHNSON. Director, Department of Architecture, The Museum of Modern Art, New York, and recent first prize winner for houses at the Bienal de São Paulo, speaks on "The Small House of Tomorrow." Tues., May 4—8 PM

GORDON EKHOLM. Associate Curator of Archaeology at the American Museum of Natural History discusses Pre-Columbian civilizations in Mexico and Middle America. Tues., May 11—8 PM

MR. AND MRS. RICHARD P. GALE. Former congressman and his wife, home from a two-months' survey trip from Dakar to Cairo, give an up-to-the-minute report on the changing scene in present-day Africa. Motion pictures in color. *Members' program.* Tues., May 18—8 PM

★ ANDES EXHIBITION TALKS

THE SERIES OF PUBLIC GALLERY TALKS by Institute staff members on the exhibition, *Ancient Arts of the Andes*, begun April 22, will continue through the first half of May. The schedule:

Tuesdays, May 4, 11—3 PM
Wednesdays, May 5, 12—11 AM
Thursdays, May 6, 13—3 PM
Fridays, May 7, 14—11 AM
Sunday, May 2, 9, 16—3:30 and 4:30 PM and
Sunday, May 23—4:30 PM

★ BUFFET SUPPERS

INFORMAL BUFFET SUPPERS every Tuesday evening, 5:15-7 o'clock. *Buffet Supper* in Fireplace Room—hot dish, salad, rolls, dessert and coffee, price \$1.50 (call BR 4256 for reservations). *Snack Supper* in cafeteria—soup, sandwich, dessert and coffee, price 75 cents (no reservations necessary). Tuesdays, 5:15—7 PM

SPECIAL ART PROGRAMS

for children and grown-ups

★ GALLERY TALKS

ANDES EXHIBITION TALKS. A special series of gallery talks on the exhibition, *Ancient Arts of the Andes*, will be given every Sunday, Tuesday, Wednesday, Thursday and Friday from May 2 through May 16 and on Sunday, May 23. For hours, see schedule under ANDES EXHIBITION TALKS.

★ CHILDREN'S PLAY

A MIDSUMMER NIGHT'S DREAM. Shakespeare's play in a version for children presented by the Junior League of Minneapolis. Sun., May 9—2:30 PM

★ CHILDREN'S GALLERY CLUB

ROVING REPORTERS. Saturday morning art programs for children in grades 1 through 6. Planned to lay foundations of art expression and appreciation using the Institute's collections as reference. Spring term approach: how the artist picks his subject. Directed by Helen Harkonen. Through May 29
Saturday mornings, 10—12

IMAGINARY MENAGERIE May 1
VEGETABLE AND MINERAL May 8
TOPSY TURVY May 15
ON STAGE May 22
FUN! May 29

★ SUMMER SKETCH CLUB

Summer term of the Institute's free art classes will be offered Tuesday and Thursday mornings for children who during the 1953-54 school year have been in grades 1 through 6. Classes will meet out of doors when weather permits. June 22 through July 15
Tuesday and Thursday mornings, 10—12
Telephone registration begins Tuesday, June 1

★ SCHOOL FIELD TRIPS

EYES ON THE EAST. 1¾-hour guided art museum tours for school pupils in grades 5-12. Spring term subjects: the art of Egypt, China, India and Greece. Conducted by Joan Adams and members of the Junior League. For reservations, Minneapolis storefront by Syd Foss, other groups, BR 4256. Through May 20
Tuesdays, 10—11:45 AM
Wednesdays, 1:15—3 PM
Thursdays, 10—11:45 AM

★ RADIO

JOURNEYS IN ART. 15-minute programs based on works of art in the Institute's collections. Thursday mornings, 11—11:15 AM, KUOM. Through May 20

THE PAINTER WHO MADE POSTERS. Toulouse-Lautrec's advertisement for the night club entertainer, Aristide Bruant. May 6, 11—11:15 AM

A PAINTER OF OUR TIME. Henri Matisse's two-dimensional portraiture. May 13, 11—11:15 AM

SIDEWALK GAMES. A Minneapolis storefront by Syd Foss. May 20, 11—11:15 AM

HOURS: Tuesdays, 10 to 10; Wednesday through Saturday, 10 to 5; Sundays and Holidays, 2 to 6. Closed Mondays.

MAKE TUESDAY NIGHT INSTITUTE NIGHT

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SERVICES of the INSTITUTE EDUCATION DEPARTMENT

- **GALLERY CLUB**
Art classes for children,
grades 1 through 6
- **FIELD TRIPS**
Surveys of world cultures
for school groups, grades 5
through 12
- **GUIDED TOURS**
Visits through the Institute
collections (By appointment)
- **GALLERY TALKS**
Scheduled talks on Sunday
afternoons
- **LECTURES**
Outside talks in clubs and
classrooms
- **RADIO PROGRAMS**
Stories behind works of art
at the Institute

HELEN HARKONEN of the Institute Education Staff, introducing School of Art freshmen to *New One*, a bluestone sculpture by John B. Flannagan, School Alumnus who became one of America's great sculptors.



MAY
ATTRACTIONS

THE MINNEAPOLIS INSTITUTE OF ARTS
201 East 24th Street, Minneapolis 4, Minn.

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Nov. 22, '54

ms of Interest
THE MUSEUM OF MODERN ART
New Canaan, Conn.

TO DESIGN BUILDING

Philip C. Johnson Archive



PHILIP C. JOHNSON

Philip C. Johnson of Ponus Ridge, internationally noted architect, has been named by the Joseph E. Seagram Company as one of the principal architects to design a multi-story office building for the firm at 375 Park Avenue, New York City.

Mies van der Rohe and Mr. Johnson, principal architects for the proposed structure, will have their New York offices at 219 East 44th Street. Mr. Johnson is famous for his "Glass House" in New Canaan. Mr. van der Rohe is a Chicago architect and head of the department of architecture of the Illinois Institute of Technology.

Another local resident, Robert C. Wiley of Sleepy Hollow Road, has been named management associate for the principal architects.

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"The New Yorker"
Oct. 2 - 1954
Lewis Mumford -

THE SKY LINE

Philip C. Johnson Archive



Windows and Gardens

THE finest piece of new architecture New York has seen since last year's Frank Lloyd Wright retrospective show belongs, unfortunately, like the admirable prairie dwelling house that show contained, to an ephemeral species, the museum exhibit—here today and gone tomorrow, sometimes before one has even heard of its existence. Happily, thousands of New Yorkers responded to the brief opportunity to examine the Wright showing, and these (or other) thousands have lately been visiting the Museum of Modern Art to examine its Japanese house, done in the traditional manner, which the Japanese themselves are rapidly losing their grip on. One can't help wishing that our museums wouldn't take Ben Jonson's reflection that "in short measures life may perfect be" as a command. I can think of no more useful demonstration of the nature of architecture and the origins of the modern movement than these two houses would have offered if the spectator could have moved thoughtfully and at leisure back and forth between the Modern Museum's handsome production, which includes a Japanese garden and is done with the utmost care and refinement, and Wright's house at the Solomon R. Guggenheim Museum, even though it was on view at a place and a season that did not favor the garden accompaniment.

Probably nothing can be done to bring back Wright's little masterpiece, but I am happy to report that the Modern Museum, though it will close the house on October 12th, will open it again next year. Better still, it contemplates preserving the Japanese garden indefinitely. This extension of the Japanese house's New York life recognizes that it takes time for the excellences of such a work of art to soak in. Before any deluded soul is tempted, out of passionate attraction to this beautiful building, to order one for himself on Long Island, as a successor to the fading ranch-house style, certain things should be pointed out. This is not the first Japanese house in the traditional manner to be put up in this country. Even before the Chicago World's Fair of 1893, which contained a Japanese exhibit that may well have influenced the young Frank Lloyd Wright, a returning missionary had built one in Rhode Island. This was part of the first wave of Japanese cul-

ture, which John La Farge and Ernest Fenollosa, the nineteenth-century connoisseur, brought back from Japan at the moment the Japanese were showing a hideous strength in their attempt physically to Westernize themselves. When the Japanese forms reached these shores, the interior of the American home, everywhere except (perhaps) in the more puritanic purlieus of New England, had become a combination of an Old Curiosity Shop and an Atlantic City auction room, writhing with all manner of corrupt bric-a-brac and decoration, one ugly object concealing another in the name of art or "hominess." Clutter was mistaken for culture.

More than one kind of tool was needed to remove this aesthetic debris, which had accumulated so rapidly with our increasing wealth and our increasing facilities for mechanical reproduction—to say nothing of our increasing exuberance of bad taste—after the Civil War. New standards of hygiene influenced this transformation; for example, Florence Nightingale's white hospital rooms and her own white sitting room, into which light and sunshine entered through the windows with a minimum of interference, had a definite effect. But the lesson of the Japanese house, scattered widespread by the Japanese print, was probably as powerful as any other force, for it associated purification and cleanliness with beauty. Beauty, the Japanese proved, was not something that one added to an already finished structure; it was like the work of the carver, who took a rough, unformed block of wood or stone and by a steady elimination of the superfluous produced a form that had outline and character. All this is excellently demonstrated by Junzo Yoshimura's house at the Modern Museum. Its quality lies in the kind of space it produces, and in the subtle changes in the color and texture of the surfaces as one's eye passes from bamboo to pine, from pine to cryptomeria or cypress, and from the wood surfaces to the paper of the screens or the straw mats on the floors. This type of Japanese house is a rural product; its origin is the primitive Japanese farmhouse, which was in effect merely a gabled roof rooted in the ground, and even in its utmost refinement of construction it remains essentially a wooden structure in every detail, its curved roof covered with layers of cypress bark, and its interior columns, though the bark has been peeled from

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Philip C. Johnson Archive

them, bearing the raw imprint of nature in every curve and knot. By the thirteenth century, Japanese paintings show us, this house had attained its basic modern form; indeed, in both their rambling plan and their low-pitched roofs, the early houses are closer to what delights us today than the steep-pitched roofs and overelaborated interiors of the houses of the middle period. This Japanese house, with wide overhangs and generous verandas to encourage open-air living, functions admirably in its humid native summer, but there is ample testimony that it is too frail to give protection against sharp winter weather or prevent the passage of noise from room to room. Partly to make up for this last, though, the plan of many Japanese houses—and this is true of the version at the Modern Museum—separates its various functions into wings, with passageways between. Like most Oriental dwellings, the Museum one is screened from its neighbors and the street by a wall. The only point on which I question it is the use of plastered masonry, topped by curved gray tiles, instead of wood to form the wall that serves as the background of the garden, but I have no doubt that there are many precedents for this. One would be the masonry walls of the old Kyoto palace. All in all, however, this is a consummate piece of work.

THE greatest lesson the Museum house teaches is how much beauty can be achieved merely by quiet repose, by selection and elimination, by stripping every human requirement down to its essentials. To sit at ease on the floor is the act of an athlete, and that kind of athletic facility is demanded everywhere in the use and enjoyment of the Japanese house. The simplification that the Japanese architect seeks is not a mechanical process; it owes a heavy debt to the seemingly mythical Taoist sage Lao-tse, who observed that it is the hollow that makes the bowl. If simplification were not at the service of function and form and idea, it would have no more aesthetic significance than the Yankee process of whittling, whose final result is only shavings and splinters. Many architects think they have achieved a modern form merely because they use plastics and steel and don't waste any of their clients' money on ornament. They mistake lack of imagination for "the contemporary touch," and they take refuge in the fashionable slogan "less is more" without realizing that their particular less is less indeed. But the fact is that the more one elimi-

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nates, the more important it is to refine every detail and to measure with the eye every proportion as meticulously as Mies van der Rohe does. The Japanese have had long experience with these refinements, and they have imposed a rigorous order upon their floor plan by making the length and breadth of their rooms a multiple of the length and breadth of their standardized floor mats. The dimensions of Japanese rooms are given in mats; for example, the main room of the Museum house is a fifteen-mat one. (Our current slang for this is "modular construction.") As a result of this formalism, this rigor, every object that departs from it—even a vase, a flower, an orange silk cushion—has an intensity of visual impact it would never have in a more sloppily conceived interior. Because of this simplicity, the little changes of texture and color and the play of lights and shadows among the beams, the contrast between low doorways and high ceilings or between outdoor brightness and indoor sobriety, have an enlivening effect. Above all, the Japanese house demonstrates that purity and simplicity are the aesthetic flowers of a life that is conceived from first to last in these elemental terms. Just as you must take off your outdoor shoes before you enter such a house, you must eliminate many other incongruous habits, including a fondness for gadgets.

So different from the culture of our day was the whole concept of the culture which produced this house that even the contemporary Japanese, finding themselves not fully worthy of these aesthetic refinements, tend to adopt more commonplace modern forms. Nevertheless, the marvel is that so much of the Japanese house has already been absorbed by American architects, beginning with the Greene brothers, Henry and Charles, half a century ago, and Frank Lloyd Wright, whose passion for Japanese art has been an equipoise against his admiration for bold and even brutal masonry, like that of the Mayan civilization. The Japanese love of nature, reinforcing our own native romanticism, helped win us away from the paint-and-plaster finishes that used to be standard, and has taught us to take pleasure in natural wood and stone. The Japanese demonstrated, too, the convenience of the one-story house, or bungalow. Though the open plan had begun to characterize American domestic architecture in the eighties, long before Japanese plans could have been widely copied here, the Japanese precedent not only strength-

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THE NEW YORKER

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ened this tendency but helped to break down the too static division between indoors and outdoors; the sliding screen door of the Museum house opens up a whole vista of the garden from within. In the example in the Modern Museum, the little interior "patio" garden shows how much living beauty can be encompassed in a space less than half the size of the conventional New York twenty-by-sixty-foot back yard.

YET this traditional Japanese house has points the American architect has been painfully slow to recognize. Despite his extrovert delight in the open plan and the multi-purpose living room, he has not made full use of the sliding doors, either to furnish privacy, when that is needed, or to give a sense of snugness and enclosure, as an escape from the nondescript emptiness of the big living room when it is not housing a large group of people. Few modern American dwellings are as flexible in their employment of space as the traditional Japanese one. Again, the American architect, in his pleasure over the idea of "bringing the outdoors inside," has created fixed glass walls, which not merely filter out the healthful ultraviolet rays of the sun, along with the perfumes of the garden, but leave the householder no choice between complete visual exposure and complete enclosure behind blinds or curtains. This sort of design lacks the Japanese visual contrast between light and dark, as well as the psychological contrast between inner and outer. Such indifference to visual contrast, such disregard of privacy, indicates a certain coarseness of feeling in the American architect, which is another way of saying that he is the victim of his own mechanical formulas. Not the least merit of Frank Lloyd Wright's houses is that, probably by instinct, he has followed the same processes of thought as the classic Japanese architect—thus his use of wide overhangs and his interiors, which, even when they embrace a garden, have their own innerness.

To be at home in this Japanese house, two things are requisite. One is a love of the simple life as deep as Thoreau's at Walden. (With this goes a positive delight in the formal expression of simplicity.) The other is plenty of cupboard and closet space for goods that are not necessarily beautiful and have ceased, for the moment, to be useful. Strangely, this is one of the last things the American architect has learned from the Japanese; only during the last decade has he begun to supply all the storage

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room, behind sliding doors, that is essential to run a house without creating visual confusion.

Another lesson the Japanese house should underscore for the American architect and client is the true and proper use of the window. The modern designer, believing that glass is the one veritably modern material, has tended to equate the degree of his modernity with the number of square feet of glass he provides, and he has thus created some of the most intolerable hothouses and cold frames that have ever been offered as permanent homes for human beings. A house that will compensate for the harsh extremes of the American climate needs not a solid expanse of glass but a multiple set of screens—a sliding wire mesh to keep out insects, a sliding glass screen to permit a view but to keep out wind and rain, and a sliding insulating screen to exclude heat and cold as well as noise. To carry out these requirements, the American planner will have, I am afraid, to give up his opaque passion for the transparent wall and go back to the alternation of solid and void that is characteristic of the Japanese house.

A major delight of the Modern Museum's house is that its boundary wall encloses a romantic garden in the Japanese style, even to the rocks and falling water—a garden to be seen from the porch, as a backdrop of nature, not to be used for stretching one's legs. This garden serves as a Buddhist image of paradise, and it is a fine example of the Japanese faculty for creating a miniature world, almost overpowering in its variety of form, which, because of its miniature scale, seems as rich in contrasts as several rambling acres of natural woodland.

ONE'S happiness at seeing this exemplary Japanese garden preserved is increased by the fact that it has a worthy American companion in the new Abby Aldrich Rockefeller Sculpture Garden, which adjoins it. This is a commendable example of contemporary architecture and garden art, though of a more meagre aesthetic province. It serves a manifold purpose—as an outdoor display space for sculpture (always best seen under natural light), as a resting place for those who have acquired "museum fatigue" or the "Surrealist blues," and as a foreground for people eating outdoors under the rows of trees and umbrellas of the new restaurant at the west side of the garden.

The space is rectangular, bounded

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THE NEW YORKER

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on the west by the high blank walls of the Museum restaurant and the Whitney Museum, on the south by the windowed walls of the Museum proper, and on Fifty-fourth Street by a high wall with two wide wooden gates. These gates would be justified if only because they form a visual break in the mottled-gray expanse of variegated brick, the same in color if not in bond as the northernmost three panels of the Whitney Museum. Two rectangular watercourses (no falls or water lilies) parallel the street wall, and a central white marble plaza, sunk below the level of the Museum and restaurant terraces, forms a solid oblong, bordered on three sides by a green embankment of myrtle. At either end of this plaza are irregular geometric patches of green. The one to the west is the base for a clump of lovely tall white birches; directly in front of the Museum are two irregularly formed weeping beeches, while on the right is a group of Japan cedars, and there is even, further to the rear, a tree of heaven.

The architecture of this garden, severe and formal, is an excellent pedestal and background for the sculptured figures, especially those in bronze, and the living part of the garden provides an almost romantic contrast with its variety of exotic species. My only criticism of this diversity of tree forms is that it offers a competition to the sculpture that the narrower range of foliage and outline in the more conventional formal garden would not present. But the total effect of this garden, designed by Philip Johnson and landscaped by James Fanning, is a happy one, and it gives the buildings of the Museum a grace and completeness that they had sorely lacked.

The contrast between the two types of garden, the Japanese and the American, is the contrast between wild nature—captured as in a zoo without visible cages, then concentrated and transformed into art, and further enriched by ideological symbolism—and an outdoor room in which nature is served on a pedestal, as if it were itself a piece of sculpture. The final lesson, taught by both the Modern Museum's and the Japanese garden, is that no building is aesthetically finished until the space about it is not merely open enough to permit one to see the building but is transformed by art to the point where it carries the order and delight of the interior outward and back in again to the observer's roaming eye.

—LEWIS MUMFORD

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Live in Marble Houses (If You Can), Says Architect

By JOAN KEAVENY

Minneapolis Star Staff Writer

The cult of cheapness was decried Tuesday evening by Philip Johnson, director of the department of architecture for New York's Museum of Modern Art.

He told his audience at the Minneapolis Institute of Arts that he objected to the present-day belief that the cheaper the house, the better.



Mr. Johnson continued.

"Wouldn't it be better," he asked, "if we all had marble houses?"

"Why should we not all live as kings in this greatest country?"

A great extent of this country has lost its love of grandeur in architecture, Mr. Johnson continued.

New York's Grand Central station, built for beauty and as a gateway to the city at the beginning of the century, still is an architectural monument, he said. But the recently completed municipal airport in New York, a gateway to the world, is uninspiring.

While in times past, churches were built for the greater glory of God, now they are built by cost per pew.

In houses, too, said Mr. Johnson, the cost is placed before the house. Instead of putting rows and rows of almost identical houses in the suburbs, with picture windows looking out on traffic, he suggested planning for beauty.

Instead of believing that if something in a house works, it's good, he would rather say if a chair is beautiful, buy it.

"Everyone has clippings from home thisa and home thata magazines," he admitted. "Magazines falsify our values. Functionalists don't tell the whole story."

"Social technicians say a house is good because a bath is near a bedroom and a dining table near a kitchen. But traffic pattern is only as far as they go."

He went on to say that comfort isn't good enough. If houses and their interiors are beautiful enough, you will be comfortable.

"By following the cults of comfort first, we are blinding ourselves to what might be the greater pleasure," he said.

Mr. Johnson's architectural asides included:

Automobiles are the enemy of architecture. When you go to Europe, don't take a car, or if you do, leave it before you approach the great buildings. Great architecture was made to be viewed on foot.

So far, it seems that only a wax company and a soap company are patrons of architecture. However, it may be a beginning, though perhaps nobody but great corporations will take the money to do it.

Minneapolis is considered highly among architects, because three "turning points," three of Frank Lloyd Wright's great houses, are here. Mr. Johnson considers Mr. Wright the greatest living architect.

Wed., May 5, 1954 THE MINNEAPOLIS STAR 47

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ARCHITECTS' GROUP MEETS

New Yorker Foresees More
Art In Future Design

By CARROLL E. WILLIAMS
[Business Editor of The Sun]

The feeble beginning of an architectural renaissance in America are discernible because of the willingness of business interests to invest in art in the architecture, Philip C. Johnson, well-known architect and director of the Department of Architecture and Design at the Museum of Modern Art in New York, declared here last night.

Addressing the spring meeting of Baltimore Chapter, American Institute of Architects at L'Hirondelle Club, Mr. Johnson declared there is "hope for the architectural profession" when business interests "display a passion for art stronger than their worship of Mammon."

As outstanding examples a "marvelous expression of a will to architecture triumphing over dollars," he cited the Lever House, in New York city, the Johnson Wax project in Racine, Wis., and the \$85,000,000 General Motors Corporation research center.

Commends Firms

He commended business firms and great corporations who "demonstrate their keen interest in art" even though it may result from a knowledge that if the dollars are not spent in monumental, beautiful, as well as functionally good structures "Uncle Sam will tax away 90 cents of every dollar anyway."

He applauded demonstrations of willingness to employ architects and to give them a relatively free hand even though their sponsors' display "snobbishness or a desire to gain publicity and free advertising."

Mr. Johnson protested that industrialists who say they want to maintain the best possible labor relations should be so unmindful of their employees' reactions to ugly factory buildings as to ignore the value of building beauty into "projects where men and women must spend half their waking hours of their entire life."

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1954
NEW YORK HERALD TRIBUNE. THURSDAY, NOVEMBER

Daughter Wins Her Point

Modern Design Will Prevail
In New Seagrams' Building

By Jack Tait

The twenty-seven-year-old daughter of the president of Distillers Corp.-Seagrams, Ltd., disclosed yesterday that she had accomplished a crusade against conventional building plans and that the new "House of Seagram" to be erected on Park Ave. will represent "the forward thinking of architecture."

A bit elfin in appearance, but obviously purposeful and intense, Mrs. Phyllis Lambert sat in the Seagram offices in the Chrysler Building and told how she has nearly taken over the construction of a Park Ave. skyscraper after successfully wooing her father and the building committee of Joseph E. Seagram & Sons, Inc., parent American company which is putting up the building.

Gives Her 2 Months

Mrs. Lambert said that last August, after plans for the new building at 375 Park Ave., from 52d to 53d Sts., had been announced she went to her father to talk about architects and design for the structure. Her father is Samuel Bronfman, who heads the Seagram Corporation in Canada and the United States.

Mr. Bronfman agreed to his daughter's proposition that she embark on a two-months research program aimed at finding the best architect for the job. It was agreed that she report to the building committee at the end of her study.

Picked Chicago Architect

Mrs. Lambert, who lives at 177 E. 78th St., has been interested in the broad field of art for some time and she told her father in August that any Seagram building in New York

should be a "contribution" to the city as well as a monument to Seagram.

Thereupon the young lady, a graduate of Vassar College and a painter and sculptor in her own right, set out to interview deans of architectural schools, experts in the construction field and knowledgeable men and women in museums. And she studied buildings as she made her tour of Boston, Philadelphia, Detroit, Chicago, Toledo and points in between.

Mrs. Lambert said she found her architect in Chicago—Ludwig Mies van der Rohe, a man whose structures though appearing austere and stark possess a simplicity and cleanliness of line admired by anti-traditionalists in the architectural business. The sixty-eight-year-old German settled here in 1938 after he and Germany's famed Bauhaus had trouble with Hitler.

Mrs. Lambert took her case for Mr. van der Rohe to the building committee and the German and his associate, Philip Johnson, were commissioned this month to draw up plans for the "House of Seagram" which is to be completed in 1957.

"Structural Honesty"

"In Mies' work," Mrs. Lambert said yesterday, "there is the honesty of extreme simplicity. The basis of his work is the structural honesty. He have in him one of the greatest of creative architects. By creative architecture I mean the forward thinking of architecture instead of the re-statement of what the past has been."

Up until now Mrs. Lambert's part in planning the new building has been "unofficial," she said. But a Seagram spokesman said yesterday that she may become an official member of the building committee.

Mrs. Lambert said the Seagram building will be the first venture of Mr. van der Rohe in New York City. Associate architects for the project will be the firm of Kahn & Jacobs, 2 Park Ave., and the contractors will be George A. Fuller Co., 597 Madison Ave. The architectural design for the building is expected to be completed in about six months.



Ted Kell

Mrs. Phyllis Lambert in the Seagram offices in the Chrysler Building yesterday.

Dial 'O' Saves
Woman in Coma

Police and telephone company personnel yesterday aided a woman who was in diabetic shock and too weak to do anything more than dial "O" for operator on her telephone.

Police said that at 1:05 p. m., a telephone operator called Patrolman Kenneth Bloom at the Communications Bureau and said she had a call from a woman who might be in trouble. The call was switched to Patrolman Bloom, who had the call traced and sent a police car and ambulance to the woman's home.

She was identified as Nancy Stevens, thirty, of 54 E. Eighth

St. She was taken to Columbus Hospital, where her condition is reported to be "good."

Child's
drinks
have
power

Philip C. Johnson Archive

Ga
By

A rally in Garden City yesterday to obtain 10,000 signatures to a petition for R. McCarthy's removal from office.

Lt. Gen. C. Meyer and R. Crommelin, head the Committee for the Million American statement that were expected demonstration.

Paul Manning of the committee Roosevelt headquarters Sen. McCarthy to his bed in Bethesda Hospital, Maryland, committee for demonstration.

Sen. McCarthy was saying: "The type of are conducting this grass-roots campaign success thus far in 10,000,000 signatures my censure for comm deadly peril of comm indicates the resentment vast numbers of people out the country."

The Wisconsin Re added: "For the first recent years American where are being afforded opportunity to make the felt on a fundamental affecting national safety."

"The rally in Madison Garden will give further tunity for those who believe to fight communism is to American."

Mr. Manning said a co

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PHILADELPHIA, PA.
BULLETIN

SEP 27 1956

The Philadelphia Scene

By RUTH SELTZER

AT THE ACADEMY OF MUSIC'S centennial-launching cocktail party, it was good to see Eugene and Gretel Ormandy, home from a summer in California.

Mrs. Ormandy looked chic and svelte—in fact, very Hollywood.

The Ormandys, who usually vacation in Switzerland, went to the west coast this time. Maestro Ormandy opened the Hollywood Bowl season and remained in L. A. for relaxation and study. He, too, looks fine—ruddy and refreshed for a busy season ahead.

Inspired and inspiring at the Academy of Music's 1857-flavored party: Philip Johnson, the architect who will return the now dreadfully-dilapidated Academy of Music to the "world's finest concert hall." What Ormandy is to music, Philip Johnson is to architecture—a celebrated master.

Mr. Johnson, who lives in a modern glass house in New Canaan, Conn., designed the Museum of Modern Art Pavillion in New York; the new bronze and glass Seagram Building on Park av.

A highly eligible bachelor, the very contemporary Mr. Johnson, says: "I've fallen in love with the Grand Old Lady of Broad st."

He has great respect for her; is thrilled at the chance to dress her with elegance. Together Philip Johnson and the Old Lady will walk down the avenue of history.

Tuesday was Johnson's sixth visit to the Academy of Music. It was the first meeting of the architect and the Philadelphia Orchestra's conductor.

Said Mr. Johnson to Mr. Ormandy: "What are the MUSTS?"

The 400 Will Be There

THE PHILADELPHIA PREMIERE of the movie "Lust for Life" next Wednesday evening will mark the opening of the art season here. Taking place at the 400-seat Studio Theater, the event literally will bring out the city's 400 — 400 artists, art supporters and social luminaries eager to see Kirk Douglas in the role of Vincent Van Gogh.

For the occasion, Market st. will be bathed with floodlights and paved with style.

Proceeds from the premiere will benefit the Artists Equity Fund. This city's Emlen Etting is national president of Artists Equity and Rita Wolpe Barnett heads the Philadelphia chapter.

Among those giving before-the-movie dinners will be Mr. and Mrs. Stuart Louchheim whose guests will include Mr. and Mrs. R. Sturgis Ingersoll, Mr. and Mrs. Henri

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Architectural Show Set at U. Va.

CHARLOTTESVILLE, Nov. 6 —(P)—A three-week one-man show of the architectural work of Philip C. Johnson, one of the country's leading architects, will be held at the University of Virginia Museum of Fine Arts beginning tomorrow and continuing through November 28.

This will be the first such an exclusive showing of Johnson's work and the first time the University of Virginia Museum has honored a single architect with a display of his work, the Virginia chapter of the American Institute of Architects said today.

Thomas K. Fitzpatrick, director of the university's school of architecture, cosponsor of the event, said in announcing the public reception that will open the exhibit at 2 P. M. Sunday, that "Johnson is one of the five top architects in the United States."

Johnson is director of the department of architecture at the Museum of Modern Art in New York, and has written extensively about contemporary architects and architecture.

He conducts his personal practice of architecture from New Canaan, Conn., which is the location of a controversial glass house which he built for himself. Johnson will lecture on his work at the museum at 8:15 P. M. Tuesday.

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Philip C. Johnson Archive
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THE MUSEUM OF MODERN ART
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NEW MASTERPLAN FOR CITY OUTLINED

Architect Avers Women and Artists Could Make It Fit Place in Which to Live

By BETTY PEPIS

A committee of women and one of artists could, if they would, make New York City a fit place in which to live, according to Philip Johnson. He spoke yesterday at the Women's City Club of New York, 277 Park Avenue.

"The town doesn't work any more. It is no doubt a mess," said Mr. Johnson, an architect and chairman of the Department of Architecture at the Museum of Modern Art.

Mr. Johnson, who has himself accomplished the feat of living in a house with four glass walls, made some suggestions for a future "master plan" for New York City. He explained, however, that he had no desire to eliminate the city.

The first assignment for the women (who, according to Mr. Johnson, are notably more practical than men) would be to clear away some of the architectural debris and obsolete buildings that line our streets. This would include clearing the area around Radio City, so you could see that magnificent skyscraper group soaring from the ground toward the sky, and removing Tudor City, because it "looks down" on the important architectural grouping of the United Nations. Tudor City, meanwhile, would be replaced by a park.

No Cars On 5th Ave.

This ideal committee of women then would pass legislation eliminating all cars from Fifth Avenue, making it "a walking street" free for pedestrians, as it is every Easter Sunday. The committee also would prohibit all cars from entering the core of the city. Transportation would be supplied by a continuous network of small buses that would stop at frequent intervals to deposit or collect passengers. Such a system, Mr. Johnson noted, worked well at the huge car-less World's Fair in 1939.

The garment district factories would have to go, too, Mr. Johnson said, as would all of the slum housing areas between Lexington Avenue and the East River.

Another function of the women's committee would be to see that historic buildings were preserved. Mr. Johnson referred especially to the proposed demolition of Grand Central Terminal, which he praised as "a fitting entrance to a great city." He condemned the "present apathy" of those who have not fought for its preservation.

The women's group also would have a voice in the planning of new public buildings. Mr. Johnson criticized the design of the Coliseum now under construction at Columbus Circle, and said that calling it "an apartment house" was like asking the designers to put "rentable shop space in the Cathedral of Chartres."

After the women had accomplished all this, had coped with the vested interests and had solved the problems of sufficient taxes to support the city, then, according to Mr. Johnson, the artists' committee could take over, adding the aesthetic touches that would give New York a "sense of grandeur."

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The New York Times

THURSDAY, NOVEMBER 25, 1954.

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Cook Wills His Savings To R. P. I. Scholarships

TROY, N. Y., Nov. 24 (AP)—Willie Stanton, a cook in the cafeteria at Rensselaer Polytechnic Institute who has helped at least ten boys through college on his \$50-a-week salary, has willed his life savings to the institute as a scholarship for two orphans.

The 40-year-old cook, who has no family, said his savings now totaled about \$6,000.

The grant is to be administered by the institute with the requirement that the beneficiaries come from Rensselaer County, have good scholastic standing and are willing to work for part of their education.

An orphan raised in Troy, he said, "I want them to have a better chance than I had, but I don't want it to come too easy."

PIONEER TO DESIGN SKYSCRAPER HERE

Park Avenue Project Awarded
to van der Rohe, Leader in
Contemporary Architecture

By ALINE B. SAARINEN

New York is finally to have a skyscraper designed by one of the great leaders of modern architecture, Mies van der Rohe.

He has received the commission to design the Park Avenue office building that will be the executive headquarters of Joseph E. Seagram & Sons, Inc., United States parent company owned by Distillers Corporation - Seagram Limited of Canada.

The architect, now chairman of the Department of Architecture at the Illinois Institute of Technology, was one of the pioneers of contemporary architecture in Germany in the Nineteen Twenties and has had wide influence in the United States.

The skyscraper, a multimillion-dollar project will occupy the entire Park Avenue frontage between Fifty-second and Fifty-third Streets, now filled by the apartment house 275 Park Avenue. The lot is 200 feet on Park Avenue, 302 feet on Fifty-third Street and 205 feet on Fifty-second Street.

Philip C. Johnson of New Canaan, Conn., consultant to the department of architecture at the Museum of Modern Art, is co-architect. Kahn & Jacobs are associate architects and George A. Fuller Construction Company will be the contractors.

Samuel Bronfman, president of the parent Canadian company, has expressed his intention of making a "great contribution to the City of New York."

Luckman Executed Design

Charles Luckman of Pereira & Luckman of Los Angeles had been originally retained by Seagram's Distilling Corporation, a subsidiary company, to design a building for presentation at last July's sales meeting in New York. His design, which was widely published, had been made as a basis for inspiring interest in the new building and had been used for eviction of the tenants of 275 Park Avenue.

However, Mrs. Phyllis Lambert,

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making a "great contribution to the City of New York."

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However, Mrs. Phyllis Lambert, daughter of Mr. Bronfman, had been asked earlier by the board of directors to survey the field for an architect who would best fulfill Seagram's intention of making an architectural contribution to the city.

Mrs. Lambert, a slight attractive woman of 27 and a student of architecture at Vassar and New York University, made trips through Massachusetts, Pennsylvania, Michigan, Illinois and New York looking at modern buildings.

Her principal advisers were Alfred H. Barr Jr. and Mr. Johnson of the Museum of Modern Art and deans of architecture at Massachusetts Institute of Technology and Yale University. Debating between giving the commission to one of the three great men of the older generation—Frank Lloyd Wright, LeCorbusier and Mies van der Rohe—or a younger man, she chose Mr. van der Rohe.

Mr. van der Rohe, born in 1886, who had a one-man exhibition at the Museum of Modern Art in 1947, was primarily responsible for the "glass box" which has had so widespread an influence from the Secretarial Building at the United Nations to Lever House.

25, 1954.

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EMBER 25, 1954.

Push

Battle on Crime Comics

LABOR UNITY MOVE

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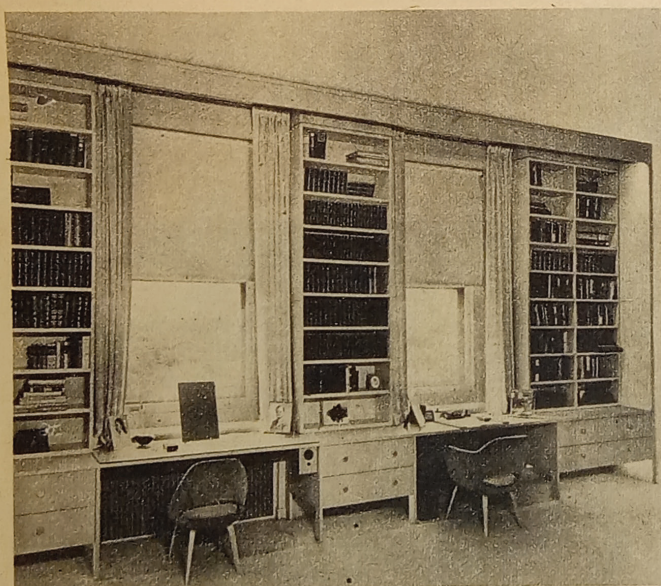
1957

Philip G. Johnson Archive

LILY POND
THE MUSEUM
OF MODERN ART



LILY POND provides an unusual note in the foyer of this Fifth Avenue apartment arranged by architect Philip Johnson. Among art objects which are given prominence by the lighting are a statue by Giacometti, paintings by Francis Bacon, Piet Mondrian, Bradley Tomlin.



BUILT-IN CABINETS and shelves all along one wall of the master bedroom draw attention to view of park visible through the two windows. Wood is rare heavily grained hawthorn that is almost white.



LUMINOUS CEILING gives subdued light in this bedroom planned for a man. Lighting around the high mirror is similar to the system used in back-stage dressing rooms. This, like all lighting effects in the apartment, was planned by Richard Kelly.

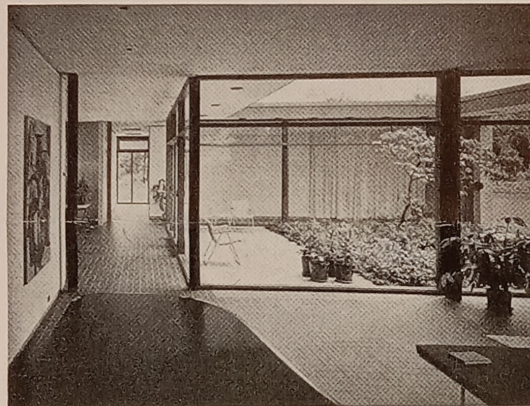
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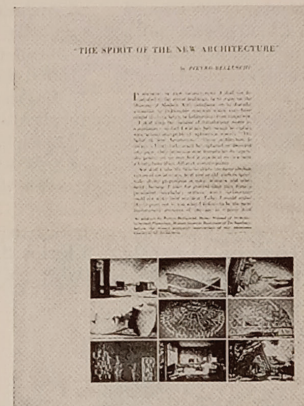
THE RECORD REPORTS:

A.I.A. NIGHT AT THE METROPOLITAN

New York's Metropolitan Museum of Art was host to the 85th anniversary dinner of New York A.I.A., when awards were presented to New York publication winners in the first national A.I.A. journalism competition. Right, Pietro Belluschi receives top award for professional architectural magazine article for "The Spirit of the New Architecture" in ARCHITECTURAL RECORD, October 1953 (first page reproduced below right). Below: photograph of Philip Johnson's house for Richard Hodgson, New Canaan, Conn. (ARCHITECTURAL RECORD, March 1953), won top architectural photography award for Ezra Stoller. Far right: 81-year-old Harvey Wiley Corbett felicitated by Chapter President Hugh Ferriss on receiving Chapter's 1954 Medal of Honor; the presentation preceded Mr. Corbett's death by just three weeks

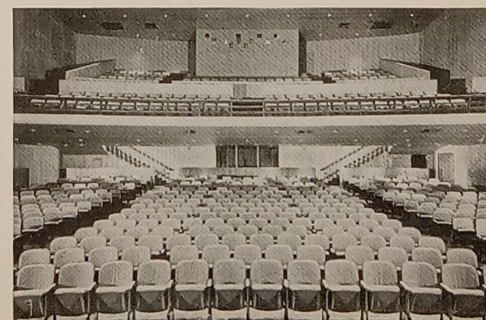
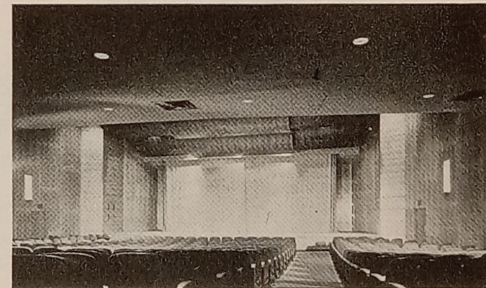
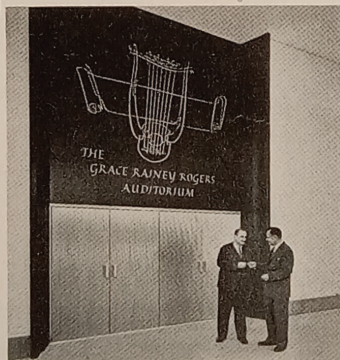


Hodgson House



Philip C. Johnson Archive

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THE MUSEUM
OF MODERN ART



Architects got first look at Metropolitan's new auditorium, to be dedicated May 11. Voorhees, Walker, Foley and Smith were the architects; Bolt, Beranek and Newman, acoustical consultants. Above: Metropolitan Director Francis Henry Taylor gets key from Neil Horgan of the George A. Fuller Construction Co., builders