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Regionalism in modern art—both whether it exists and whether it is valid—is a question that arises fairly frequently. Using North Carolina, we have attempted an investigation into regionalism today. We asked the leading painters and sculptors in the state to submit examples of their work and any statements concerning art they cared to make. We asked an art historian familiar with architecture in the state to comment on this phase of art. We asked the director of the most comprehensive craft movement to give a resume of work there.

North Carolina is a state with fewer traditions than its neighbors. It generally lacks the colonial cultural background of the other tidewater states, yet a relatively small area shares the rugged frontier past of Tennessee or Kentucky. These, and the current phase of "bootstrap" progress, set the state somewhat apart and make it a likely spot for the development of contemporary regionalism . . . if such is possible today.

However, all the information we were able to gather points directly oppositely. The meritorious architecture, painting, sculpture, crafts—all the arts present here—seem indistinguishable from the present-day mainstream. Any attempts at regionalism seem forced and unsuccessful.

For answers we must examine the broader field. Significant art appears almost exclusively part of one vast, if diverse, movement. Notable variations within the movement emanate from individuals or groups of individuals (often widely scattered geographically).

Militarily, no body of water constitutes the "width" of the English Channel prior to the First World War. Despite the cultural lag, the boundaries of art seem as illimitable. Only conscious exclusion—as in Russia—keeps the forefront of significant art from being truly world-wide. Even here there is pounding at the barricades.

Folk art, being less concerned with change and "improvement" has proved somewhat more durable; even today the crafts of Sicily are notably different from those of northern Italy, which in turn differ from those of Sweden or Japan. However, the broader field of design is gnawing here too, as exemplified by the borrowing of forms and patterns in fashion, textile design, ceramic design, etc.

Traditional peasant design is accomplished with a logic and spare elegance born of necessity. It is based on utility, and through centuries of evolution has been honed to a functional and hand-manufacturing perfection. With mechanical advance into the remoter regions the logic of crafts disappears. The truth of a saddle-blanket is apt to become lost when it is adapted as a shawl for the opera (and the "natives" ride not horses, but Jeeps).

In architecture there is some variation in form in the various locations, and considerable climatic adaptation as we move toward or away from the equator. More, we find a variation of materials, almost always based on scarcity. Thus Europe, except for wood in the far north, uses a maximum of masonry and a minimum of steel and wood; the northwest United States employs its plentiful local wood supply; New England uses stone a bit more than the country at large; the Southeast shifted from wood to masonry recently as the forests dwindled. Naturally, these various materials work best under variant design conditions, but the differences are not really regional. Land scarcity and living patterns dictate that most Europeans live in apartments, most Orientals in bamboo villages, and most North Americans in small, private houses. However, the basic architectural "style" of major buildings is world-wide, with the principal types appearing in all places.

Regional vernacular is revealed as a result of isolation and adaptation. American colonial times produced clapboard Cape Cod in New England, the particular adaptation of William-and-Mary and Georgian in the tidewater colonies, and later carpenters' L and T houses in the semi-backwoods throughout the U. S. That

(Continued)

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Cover: ASTROSOMA, welded sculpture by Professor Roy Gussow of The School of Design. Located in the Lenoir-Rhyne College auditorium, Hickory, North Carolina.

isolation is gone; with it went its variants. A case can be made for the exception in the reinterpreted New England forms of Gropius and Breuer, yet they were not particularly well-received in that region as have legitimate reinterpretations, and have now spread throughout the U. S. with minimum change. The wood architecture of the Northwest is similar in this respect.

Modern painting and sculpture preceded modern architecture in reacting against nineteenth century degenerate classicism. They were the first to consider time-movement in art and to update themselves into the new age. Although it gathered people from many countries, the movement (or successive movements) finally concentrated in Paris, and after existing there for a period as a fairly tight-knit iconoclastic brotherhood, spread throughout the world.

Thus, we have a new internationalism in art . . . as well as the other phases of civilization. The only thing likely to revive regionalism (in art, politics, or science) is some long-standing isolation resulting from extreme reaction or another war. How then can we best use the new era of internationalism?

Universalism died with the last great international style—baroque. It was the swan song of a universal attitude in our Western Civilization which began with the Greeks, continued through the Roman Empire, the high Middle Ages, and the Renaissance. This was our classic heritage. When baroque died, we turned our backs on that heritage and entered into a four-century binge of revolutions, fierce nationalisms, isolationisms, and international strife which culminated in this century with two world wars, atomic bombs, and space travel. Jolted by this sequence of terrifying events into a semblance of sobriety, twentieth-century man now has begun to renew his desire for a universal attitude spelled out today in the one-world idea of the United Nations, NATO, and international scientific and trade exchange and reflected in the art of our time under the title "internationalism". We have arrived at this desire not in the civilizing manner of the Greeks or Romans, but as the only possibility of survival against another "universal" idea—Russian communism. We now find that we must be classic in attitude for survival and not for any inherent good in the concept itself. This is the aspect of our new universalism, not only in the socio-political sphere but in the arts as well, which gives us pause.

For today there are two universal attitudes. There is one kind that can be known by the end-result of the violation of the individual, and the other by the end result of the sanctification of the individual. If some kind of "universalism" is upon us, we are obliged to investigate exactly which kind we desire.

If we are developing a universalism which consists of a mass-produced, monotonous parade of art-products where all buildings and cities look the same the world over . . . if it produces a putrid sophistication which scorns the simple, the ordinary, and the natural . . . if it is an excuse for lack of creative effort by hiding behind things "up-to-date" and "modern" (how can one go wrong with a "style" that is universal?) . . . if it denies spontaneity, freedom of inquiry, and the creative life . . . if it abstracts the individual into an electronically controlled robot and finally violates the human soul . . . then indeed we have great cause for alarm.

However, if our universalism produces a civilizing effect as did the Greek and Roman cultures and awakens within the individual the desire for self-improvement and growth into the civilized man he was meant to be . . . if it creates an atmosphere in which men are compelled by their own ideals to build selflessly together a better world just as the citizens of Chartres did when they built their cathedral . . . if it can fulfill man's deepest needs and men can say with T. S. Elliot that they have indeed lived the life "of significant soil" . . . then, perhaps, our universalism will be worthy of every effort and sacrifice.

A RTS

In North Carolina

teenth century adapting its recollections of European buildings to the local climate and materials and following the architectural handbooks of the period; in the nineteenth century the most powerful influence on its architecture was that of the northeastern states. The somewhat primitive efforts to emulate the genteel air of Georgian architecture gave way to this new nation's bold efforts to build beyond its youth. Strengthening of communications along the Atlantic coast and the development of a virile national architecture led to a period in North Carolina when buildings that were considered important beyond the limited means of its simple folk-architecture were designed by architects from the northern states or by their local imitators. With firm insistence on that which was fashionable and proper, the state government commissioned Antonio Canova to produce a statue of General Washington in Roman guise, which was brought to Raleigh from the sculptor's Italian workshop. Similarly, the Greek Revival period of architecture, perhaps the richest in this state's history, is summarized by the work of Alexander Jackson

Davis of New York, one of the country's most prominent and most capable architects at that time, and the efforts of Captain John Berry (Orange County Courthouse, Hillsboro) and the Stigerwalts (houses around Concord) to follow this pattern. Later the romantic impulse of the Gothic Revival led to works by New York's Richard Upjohn, its dominant figure in this county and the architect of Christ Church, Raleigh, and to the many "gothickish" wooden churches that are a charming characteristic of the Carolina countryside. Perhaps the most complete example of importation, and the outstanding piece of eclectic architecture in North Carolina is the Biltmore Estate near Asheville which was designed by Richard Morris Hunt of New York for the Vanderbilt family, and was certainly intended more to impress their visitors from Newport than any of the local inhabitants. These are only examples, but almost all significant buildings of the nineteenth century in North Carolina are the works of architects from the northeastern states or are the works of designers and artisans diligently following that leadership.

Although some simple and unassuming architectural forms were developed in the farm and meeting houses of the state, these have failed to achieve any importance in the general pattern of architectural development and have been, on the whole, too particularized in size, purpose, and materials to influence present day building. In spite of the fact that the full elaborations of Georgian architecture were firmly rooted in only a few coastal cities of North Carolina, it has strangely come to be considered as a most precious heritage of the people (a delusion that seems almost nation-wide). Pretentious public taste, and sometimes the perversion of urban zoning, has insisted on the construction of pedimented super-markets and be-columned hospitals with the fanatic zeal of misguided patriotism; and this has come on top of the recent world-wide foolishness which has cast public buildings in a mold of Roman pomposity or PWA solidity, from Moscow, Idaho, to Moscow, Russia.

Notwithstanding these obstacles of popular taste and judgment, the architecture of North Carolina seems to have entered a period of advance. Its architects and their buildings are increasingly known and respected by the architects of those very states which it used to blindly follow; and, strangely enough, once more this has been largely the result of importation. Instead of pursuing the previous policy of importing architects who did the important buildings in the state from their offices outside the state (more transient evangelists than resident

missionaries), this recent development seems both to import and to adopt as well. A majority of the most active and progressive architects of the state were trained in areas that had greater activity and creativity in their art, though most are natives of North Carolina; and more and more of their assistants and competitors are coming to be the graduates of the state's school of architecture, based on a faculty of naturalized North Carolinians actively supported by the profession in the state. This new sort of importation has been a fruitful traffic in ideas rather than working drawings, an improvement over the practice of a century past. This state's architects have begun to contribute to the nation's architectural development more frequently and more forcefully. At this time their contribution is not exceptionally great, of course, but a much more powerful influence may be seen in the future.

However, in order to have architectural activity that is creative and vital in its work, there must be both the patronage and audience to support the architect and his work. He cannot possibly work as a garret-genius, needing only enough money to support himself and buy a few comparatively inexpensive materials for his work and needing only the approbation of a small cult of viewers. The architect, if his art is to develop and advance, must have supporters sufficiently wealthy, influential, devoted, or numerous to obtain and invest the large amounts of money required to execute his designs; and he must then survive their public display to all passing eyes. In spite of decades of ridicule, the dictum of "I don't know anything about art, but I know what I like" (and its horrifying implication, "... and what I like is good") remains a popular slogan, strengthened by its use as a special prerogative of the press and the politico. Autocratic, public-be-damned patronage of the arts is no more than a tale of history in this period when so much of our architecture is built by popular agreement and for popular approval, and this fact has affected the role of the architect.

According to the statistics for 1950 (Architect at Mid-Century; Evolution and Achievement) the South Atlantic region has the nation's greatest number of architectural firms in relation to its wealth as indicated by urban income. At the same time those parts of the country which are generally recognized as more active in the advancement of new architectural ideas rank much lower in this relationship. This statistic simply means that, while this region has a ratio between population and the number of architects that is about the

national average, the per capita income is so low that each architect is serving an active building potential (as indicated by dollars) far below the national average.

While this may seem only to relate to the architects' incomes, the prosperity of an area greatly influences the quality and progress of its architecture. Hard-pressed communities usually spend their funds on conservative and strictly utilitarian buildings, because they have neither the wealth to indulge in experiments nor the assurance to act with imagination; and occasional expensive monuments are not enough to make an architecture advance. Continual penny-pinching makes a very poor laboratory for the artist. Economy and social purpose are, of course, vital parts of architecture and they often may lead to brilliant new ideas, but it is hard to imagine a steady diet of stringent building economy as the balanced diet for architectural growth. As much as one may sympathize with the problems of the poor community, nevertheless, advancement comes through experiment which is always, to some degree, a gamble.

Similarly, since North Carolina lags behind most of the nation in the schooling of its people, the architects' audience may be less able to cope with the mental exercise necessary to understand an idea that departs from the tried-and-true and the tired-and-old forms that they can accept without effort. However, in spite of this, the cultural traditions of the state, or perhaps that same public-spirited enthusiasm that led to Canova's statue, have produced a frequency of better buildings well above that seen in many states of higher standing in income and education. The misspent millions of Houston and the gaudy excesses of some other areas are fortunately missing from this state. Some inherited restraint or the conscientious leadership of a part of the population have helped to make the architecture of North Carolina better than its means would lead one to expect.

Admittedly these are generalizations, but they seem

valid in their relationship to any generalizations about the present and future status of the state's architecture; and they indicate the dependence of architectural development on the general welfare and prosperity.

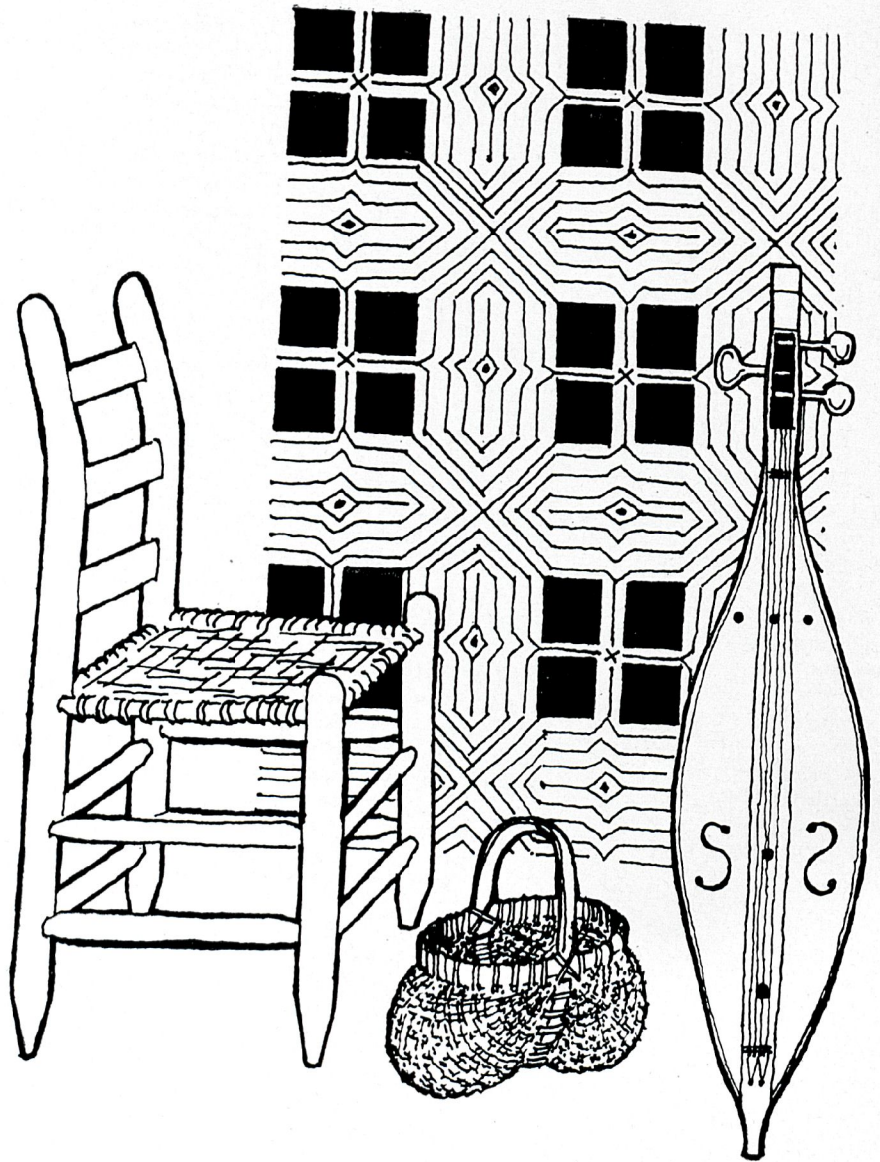
Individual cases have often been more encouraging than the total picture, as for instance, the work of the school planning agency of the State Department of Education and the warm-hearted encouragement of new architecture by several corporations and institutions. Just as white wooden churches are dotted about North Carolina, in recent years clean-lined modern schools have been built all over the state under the guidance of state officials. The tremendous influence that this school-building program has exerted to enlarge the architects' audience will be a vital part of the improvement of the state's architecture; its effect has only begun to be felt.

Of all the buildings in North Carolina, old and new, probably the one best known to architects and amateurs throughout the world today is the State Fair Arena, designed by Matthew Nowicki in association with William H. Dietrick Associates. This dynamic conception of the young Polish architect was given the enthusiastic support of the officials of the fair, the sort of creative patronage that is essential for the architect and for the stimulation of his audience.

These are only examples of the rising force which is the potential of architecture in North Carolina, working as a part of the mainstream of experimentation and development and dependent upon the economic and social progress of the state. It is an encouraging prospect, but one that will demand much of us all. The increased industrialization of the state may bring about an advance in its architecture, but only if the profession is sufficiently prepared and experienced to fill its role. It must learn to match progressive business management in the scale and depth of its thinking if the fullest future of architecture is to be realized in North Carolina.

—CECIL D. ELLIOTT

Cecil D. Elliott is Associate Professor of Architecture at the School of Design. He received his training at the University of Oklahoma and Harvard University. He taught at the University of Oklahoma and the University of Minnesota. Since 1950 he has been a member of the faculty of the School of Design.



MOUNTAIN HANDICRAFTS

In North Carolina

Handicrafts are traditionally distinguished from more formal art in that their producers rely on handed-down tradition or on their own eyes for design, never having had formal instruction in what is "right." The frontier craftsman was limited as to materials—to his native woods, plant dyes, fibers of the indigenous plants and animals; but the chief limiting factor was his own imagination and skill.

Aesthetics in the pioneer society were secondary, for the frontiersman had little time for only "pretty," even had he understood the meaning of beauty simply for the sake of beauty—certainly a concept born of a more sophisticated and leisurely society than his. Pioneers everywhere are dependent upon the skills of their hands: cabins, furniture, clothes, implements of the kitchen and farm must be fashioned by hand; but in the highlands where it was difficult to build roads, this cultural stage lasted far longer than elsewhere in the United States. Therefore skills which other people lost continued to exist and develop. Utility was perforce primary, but the innate longing for beauty and the seeming inability of man working by hand to create anything really ugly led to the fashioning of articles of inherent worth.

Under the limiting conditions of isolation, the highlanders tailored their wants to the possibilities and these broke down into a few categories: spinning and weaving, furniture and woodworking, basketry, pottery, and to a limited extent pleasure goods such as musical instruments and toys. Pottery-making tended to be

isolated, and in the early days in North Carolina was concentrated with the Moravians. The other crafts were widespread and in each there is an item of particular refinement: the mountain chair, the coverlet, the saddle-bottomed basket, and the dulcimer.

The principal materials for the mountain chair were sugar maple or ash for the posts, hickory for the rounds and white oak for the splints of which the seat was woven. Since latheing was difficult, the chair tended to reach an irreducible and very elegant minimum. It was assembled without any applied fastening. The posts were worked while green, and into these the well-seasoned rungs with slightly bulbous ends were driven. Thus the shrinkage of the posts gripped the rungs so that they were held permanently vice-like. With everyday usage many of these chairs have lasted a hundred years with only one new seat!

The coverlet, or hand-woven "fancy" blanket, held first place in the pioneer woman's affections. The patterns had wonderful names like Flowers of Edinboro, Irish Chain, Boney Parte's March, Downfall of Paris, Indian War, Whig Rose, and Rattlesnake. These designs were recorded on drafts—long pieces of paper with lines and figures indicating the weaving directions. The dyes were blight but muted and often formed almost the only spot of color in frontier homes. Walnut hulls, bay leaves, coreopsis, red-oak bark, and so forth were used in the dyeing, and many of them had both wonderful hue and surprising endurance.

Baskets came in all sizes and shapes, but the universal one had a reverse-saddle-shaped bottom designed to fit over the human hip or a horse's or mule's shoulder while riding "to mill" or "to store." It was made of two O hoops fastened firmly together at right angles, one forming the rim of the basket and the other the handle and support for the whole structure. The ribs were attached at the juncture of the two O's in a fan pattern and splints then woven between them. The result was a product of great strength, utility, and simplicity.

The dulcimer in the particular mountain form is thought to be American in origin and limited to the southern highlands. It has two to eight strings, but most often three, and is played with a wooden "pick" or goose quill, producing a plaintive music appropriate to the folksong. The instrument is most closely resembles, and that it may be an adaptation of, is the German zither.

The present popularity of crafts is due to a conscious revival, for with the final coming of roads and schools, they had gradually died out. The revival in North Carolina dates from the 1890's. Among those responsible are Eleanor Vance and Charlotte Yale who taught wood-carving and weaving in Biltmore. Their work has grown into the now famous Biltmore Industries. In Madison, Frances Goodrich, a teacher under a northern Church Board, was presented with a coverlet by one of the neighboring women. Instantly she recognized the possibilities in reviving weaving, and from her efforts came the Allantand Cottage Industries which augmented income and brought infinite pleasure to the women in the area.

As a result of the revival movement the Southern Highland Handicraft Guild was organized in 1930 to "encourage creativeness in design and the use of materials, and to preserve the traditional and indigenous crafts in the region, and to improve the quality of the crafts. . . ." Members must be residents of the highlands and must first present examples of their work for approval by the Standards Jury.

The crafts of the region have a dual origin—Indian and Scotch-Irish. The Indian sifted his cornmeal through a basketlike sieve; today a similar item is sold at Cherokee for a bread basket. In the Council House in former days the walls were decorated with river cane hangings in intricate and intriguing designs. Copies are pur-

chased as decorative hangings for modern homes.

Particularly active in the Cherokee movement is Amanda Crowe, outstanding sculptress in wood and a teacher in the Cherokee school. Another leading Cherokee carver is Going-Back Chiltoskey. Particularly adept in the complex Cherokee basketry is Lottie Stamper, also a teacher in the school.

All the Scotch-Irish-based crafts are still practiced today, although often in very limited output. Thus, Emma Conley of Penland and Wilma Stone Viner of Tryon are experts in natural dyes; Mrs. Hollingsworth of Walnut cove weaves coverlets; Shadrack B. Mace of Mars Hill is a third-generation chairmaker—his wife "bottoms" the chairs with twisted cornshucks.

Present day craft products cover a wide range. Lynn Gault came to the mountains to do sets for *Unto These Hills* and remained to found his excellent contemporary pottery at Brasstown. A potter along more traditional lines is W. B. Stephen of Arden who founded the Pisgah Forest Pottery and is especially noted for his fine glazes. Sally Kesler is doing interesting work in silk-screen. At Penland Mary Virginia Munford and Irene Beaudin are experimenting in textiles, while Lucy Morgan, Director of the School, has made great contributions to traditional weaving. Workers in metals are Stuart Nye and Olive Clark in silver and copper; Chester Spies, Peter Lowe, and the Riverwood Crafts in pewter; and John Bryan in enamels on silver.

A craft school was established twenty-five years ago in conjunction with the work of Penland Weavers and Potters, and today this school has an international student body. Another school offering short courses is the John C. Campbell Folk School in Brasstown, with emphasis on carving. Much of the excellent carving of the region centers around this school. Sometimes whole families carve. The school serves as a social center, instruction center, and marketing agent.

Other crafts and other important craftsmen exist within the Guild. Some strive to reproduce faithfully the items of the older civilization—others adapt freely, or use new materials and techniques to produce items that would puzzle and dismay the pioneers. Always the goal must be quality, honest design, and honest use of materials.

Note: For the story of Jugtown, the outstanding pottery studio of Julianna Busbee, see Vol. 2, No. 2.

Information in this article dealing with the craft movement today was kindly furnished by Miss Louise Pitman, Director of The Southern Highland Handicraft Guild.

PAINTERS AND SCULPTORS In North Carolina

MUSEUMS

In the early part of the nineteenth century, when most of the major public art museums were being founded, North Carolina also started a museum which contained a number of art items. By 1813 the North Carolina Museum was established with Jacob Marling, a Raleigh artist, acting as its director. When it was closed in the 1820s, its collections were distributed with most of the objects of natural history going to the University of North Carolina. Several times during the remainder of the century museums (or exhibition halls in which works of art could be shown) were established and were often privately sponsored and reflected the tastes of the individuals who owned them.

North Carolina received much notice when its Legislature was persuaded by Thomas Jefferson to commission an Italian sculptor, Antonio Canova, to make a marble portrait of Washington to be placed in the State House. The Washington portrait and other works of art in the State House made it a kind of state museum of art until it was destroyed by fire in 1831.

During the latter part of the nineteenth century and the beginning of the twentieth, state-owned works were housed in various state buildings or in the museums of natural or state history. Several important collections were offered the state, but due to the lack of facilities and a general indifference to art, they were refused. By the turn of the century there were no public places devoted to the display of art objects even though large collections of decorative arts, such as that in Biltmore House in Asheville, were brought to the state at the close of the nineteenth century.

In the early 1920s a group of members of the State Historical Society formed The State Art Society. A Charter for the Society was granted by the State with the stated purpose of bringing original works of art to the people of North Carolina. Its constitution begins with the idea of first, starting a North Carolina Museum of Art, and second, establishing museums of art in various other sections of the state. Actual events were such that the Society helped establish the Mint Museum in Charlotte and Person Hall Art Gallery in Chapel Hill before it was to have a permanent home gallery in Raleigh.

During the 1920s and the 1930s, the Art Society in Raleigh and several galleries gave regular exhibitions of paintings

by old masters as well as by contemporary artists. In 1937 the state-wide annual exhibition by North Carolina artists was started.

In the 1930s the Art Society was the first to receive a WPA art grant. This program consisted of a gallery as well as an art center and studio. During the first part of World War II, the art center was taken over by the silk screen program for war posters and the studio, for the field artillery at Fort Bragg.

In 1943 the State again gave a grant in aid to the Art Society, and \$27,500 was received from the Phifer Bequest. During the early 1940s several other art galleries and art centers sprang up in Wilmington, Greenville, Kinston, Chapel Hill, Durham, Asheville, and Winston-Salem. In the late 1940s and early 1950s, there were twelve such galleries suitable for displaying works of art. Because these small regional galleries were spread throughout the state, Matthew Nowicki proposed a small gallery unit to be included in a joint museum building, proposed by the state in 1951. It was his idea that the Museum in Raleigh would first show an exhibition; the exhibition would then travel to each of the regional galleries. Unfortunately, due to his untimely death, this was never realized. Through the offices of William Henley Dietrick, Phillip Johnson completed plans for the museum building. These plans were never used.

In April 1956 the new North Carolina Museum of Art (containing the collection of paintings purchased by the State over a period of several years) was opened to the public in the renovated Old Highway Building.

Ben F. Williams
is the curator of the North Carolina Museum of Art

INTRODUCTION

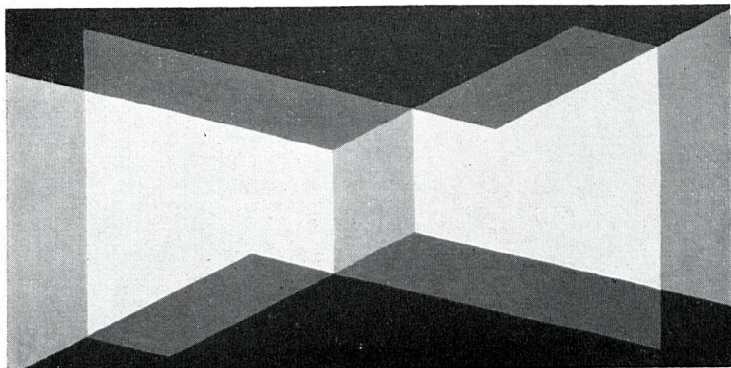
The twenty artists represented in this survey are those who responded to enquiries sent to the twenty-four winners of the past ten years of the North Carolina Artists' Annual Exhibition.

In December 1957 the Exhibition celebrated its twentieth anniversary. Traditionally designed to bring together the outstanding art work produced in the state, the competition is open to all resident artists.

Each year a panel of three expert jurors is invited from art institutions and centers outside the area. After selection of the entries, the jurors are usually charged with recommending prize winners and awards. It is felt that a good estimate of art in the state results from these juries, and since the panel of jurors for each annual is differently composed, that the artists and the public would have the opportunity to ascertain how the jurors' choices have stood up during the recent past.

One thing is evident in the jurors' choices over the years—they have sought the most professional quality work in making their awards. Of the twenty artists represented in this group, sixteen are or were professors of art on the various campuses throughout the state. Of the four remaining, all were college trained and three were art teachers and one was a paid designer. The list is very illuminating with reference to the subject of regional art; one concludes that the best in art in North Carolina is not too different from that of any other region. The larger group of the best regional artists were born and trained elsewhere; whereas the native born rarely practice in the region. As an example, two members of the older generation (both natives), Francis Speight and Hobson Pittman, have spent most of their adult lives teaching in Pennsylvania. Claude Howell and Susan Moore are the only natives who have practiced and taught in North Carolina all their lives. The balance of the artists were born elsewhere but took up residence and taught art to North Carolina students. Therefore, what is North Carolina art? It is the best painting and sculpture produced by outstanding creative talents who reside in the state. The most significant work is part of the mainstream of the contemporary American art which, since the close of World War II, has itself rejected self-conscious provincialism and has in consequence established a lead, attracting many European followers.

James B. Byrnes
is Associate Director of the North Carolina Museum of Art



VICE VERSA

SEEING ART

Art is not to be looked at
art is looking at us

What is art to others
is not necessarily art to me
nor for the same reason
and vice versa

What was art to me
or was not some time ago
might have lost that value
or gained it in the meantime
and maybe again

Thus art is not an object
but experience

To be able to perceive it
we need to be receptive

Therefore art is there
where art meets us.

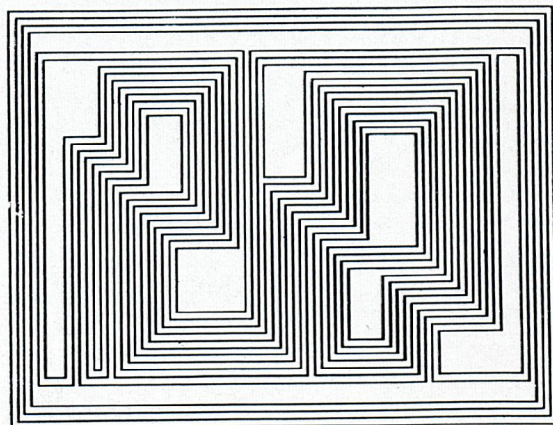
JOSEF ALBERS

The origin of art:
The discrepancy between physical fact and psychic effect

The content of art:
Visual formulation of our reaction to life

The measure of art:
The ratio of effort to effect

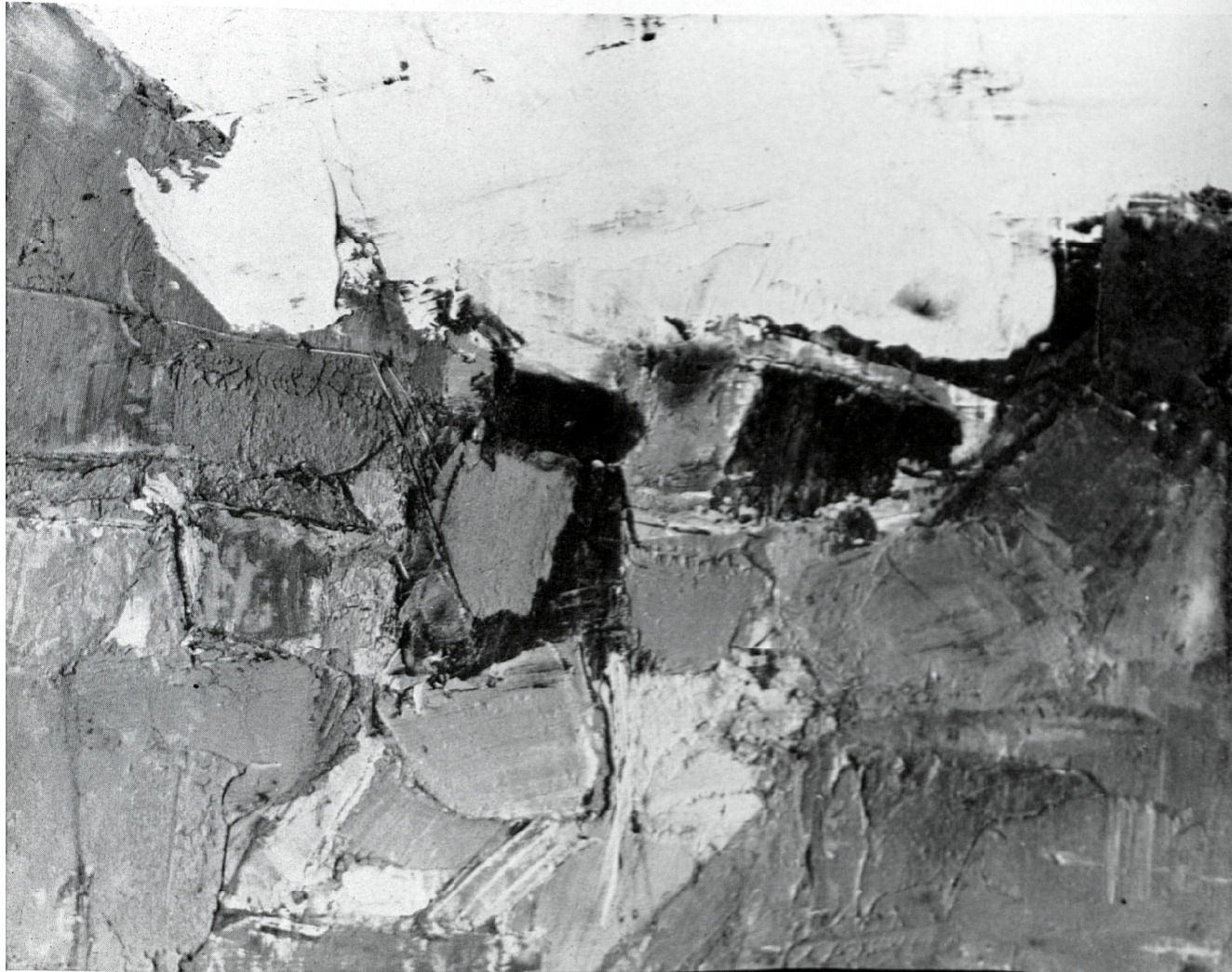
The aim of art:
Revelation and evocation of vision

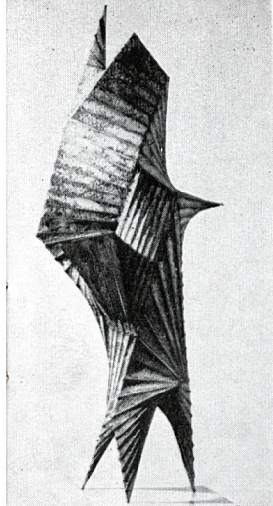


PREFATIA

GEORGE BIRELINE

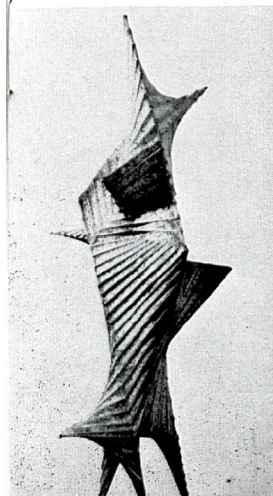
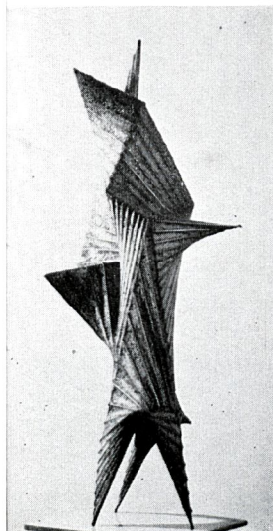
OIL PAINTING # 23





ROY GUSSOW

Equilibrium of tensions makes harmony. The forces creating this balance which is harmony are rhythmical. This is the essence of Nature, of Life. These are the elements with which I work. No regionalism nor nationalism but universalism. With the subject removed, the fundamentals are more clearly, more deeply viewed. The composition of such elements becomes a challenge to thinking and feeling. They provoke search, desire, and hope. This is the creation of a civilization, and the measure of contentment comes from the degree to which these are experienced.



EMBARRED



ROBERT M. BRODERSON

I try to paint not what I have seen but what I have heard. I have listened to the thunderclap, the winds of heaven, the torrential stream—this is the voice of nature. I have listened to the peal of the bell, the clattering and shuffling of feet, the roar of the crowds—this is the voice of man. Then I have heard the little sounds: the laughter and tears of morning, the soft voice of evening, the silent voice of eternity. I am afraid, for I have listened and cannot forget.



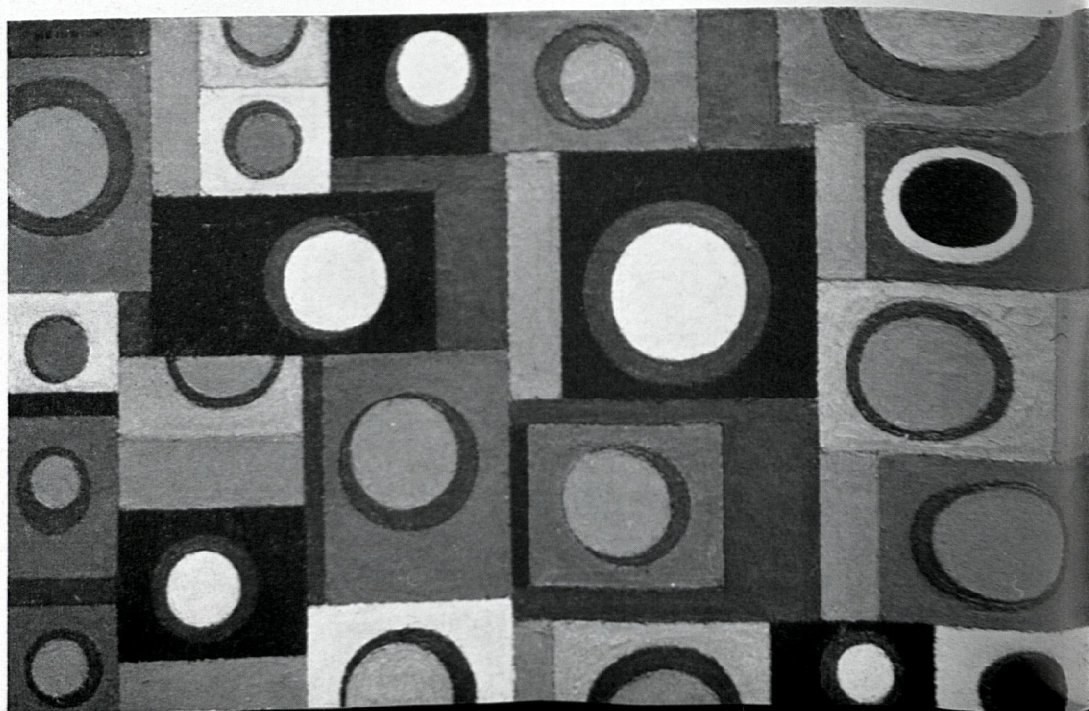
JOSEPH H. COX

A philosophy is perhaps an acceptance of a set of basic principles. Since I believe art and life inseparable, I try to relate the basic principles governing my approach to painting to the principles I accept as basic to living. Basic principles, like concepts of beauty, change with every generation. Therefore my goal is to search constantly for those principles that have meaning for me and to accept those changes which seem valid.

MADELEINE HEIDRICK

There is no precedent idea. The idea and the form are interchangeable ideas. The painting must be conceived in the terms of the art itself; to envision it otherwise is impossible. It cannot assume any other form, nor can it itself be a transmutation (in the sense of representationism) of any other thing.

(As paraphrased from Herbert Read's "The Philosophy of Modern Art")



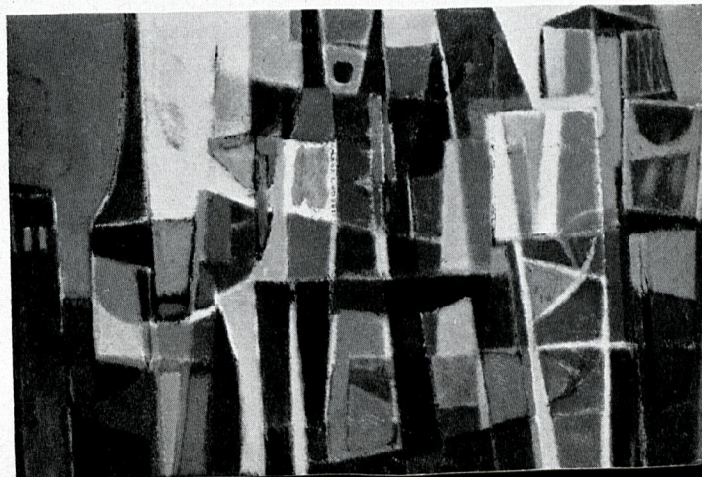
MAGICIAN

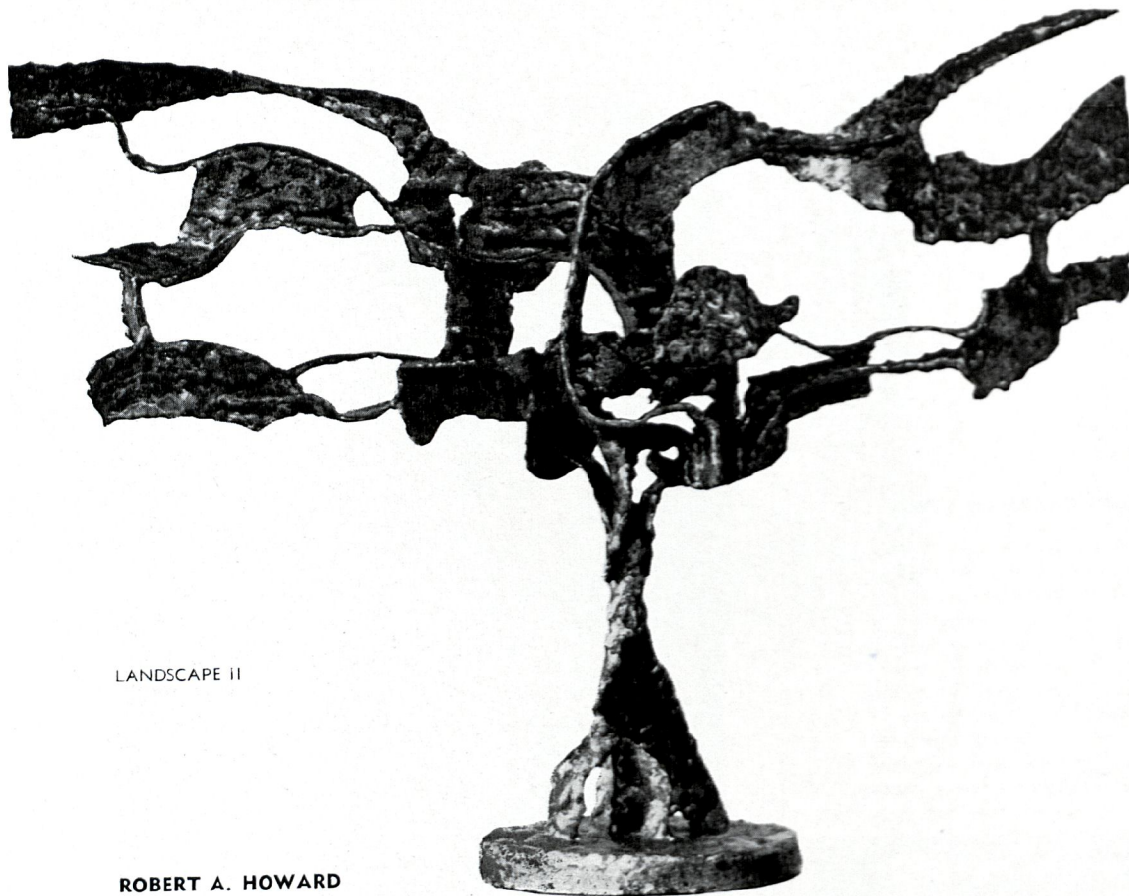
JOHN CHAPMAN LEWIS

Each painting is a new and stimulating experience, whether motivated by nature or by things imagined or felt. I do not approach a new canvas with a preconceived idea as to what the finished work will be like. I feel it is a much more rewarding experience to invent the shapes and forms needed to convey the idea during the development of the painting.

Both the conscious and the subconscious play their role in these decisions, thus the time spent on a painting varies greatly according to the demands made by each work in finding its own unique order. Music and literature play no conscious part in my painting—each painting has its own form and rhythm; it makes its own statement.

CONSTRUCTION





LANDSCAPE II

ROBERT A. HOWARD

ART . . .

. . . is in the realm of non-logic and cannot be proven.

. . . is an autobiographical form on edge between feeling and rational reality.

. . . is chance organized by intuitional necessity.

THE ARTIST . . .

. . . laughs when he is beside himself.

. . . wants to comprehend space.

. . . fractures space for form by variations of time intervals.

. . . is against impersonal death.

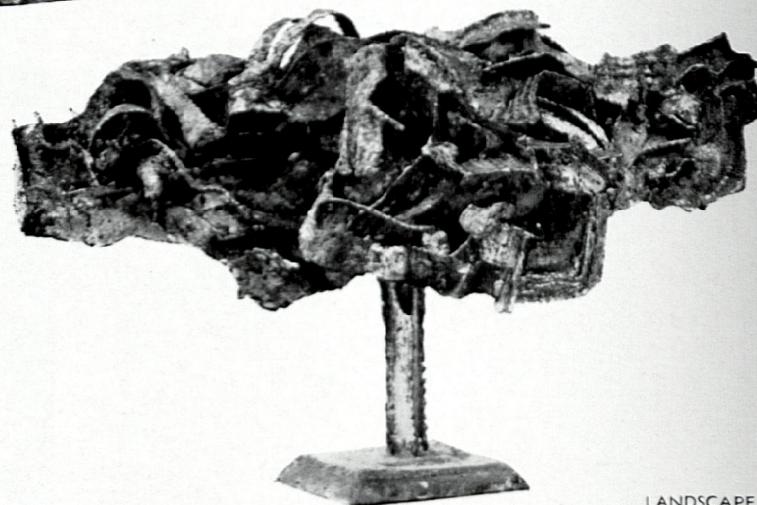
. . . is for individual responsibility.

. . . believes in democracy (the art of retaining conflicts in equilibrium).

. . . expends intuitional energy in organizing emotional conflicts and reactions and intellectual knowing into tensional equilibrium.

. . . stabilizes and makes tangible the raw truth.

. . . does not think of any of this stuff when he is working.



LANDSCAPE I

EDITH LONDON

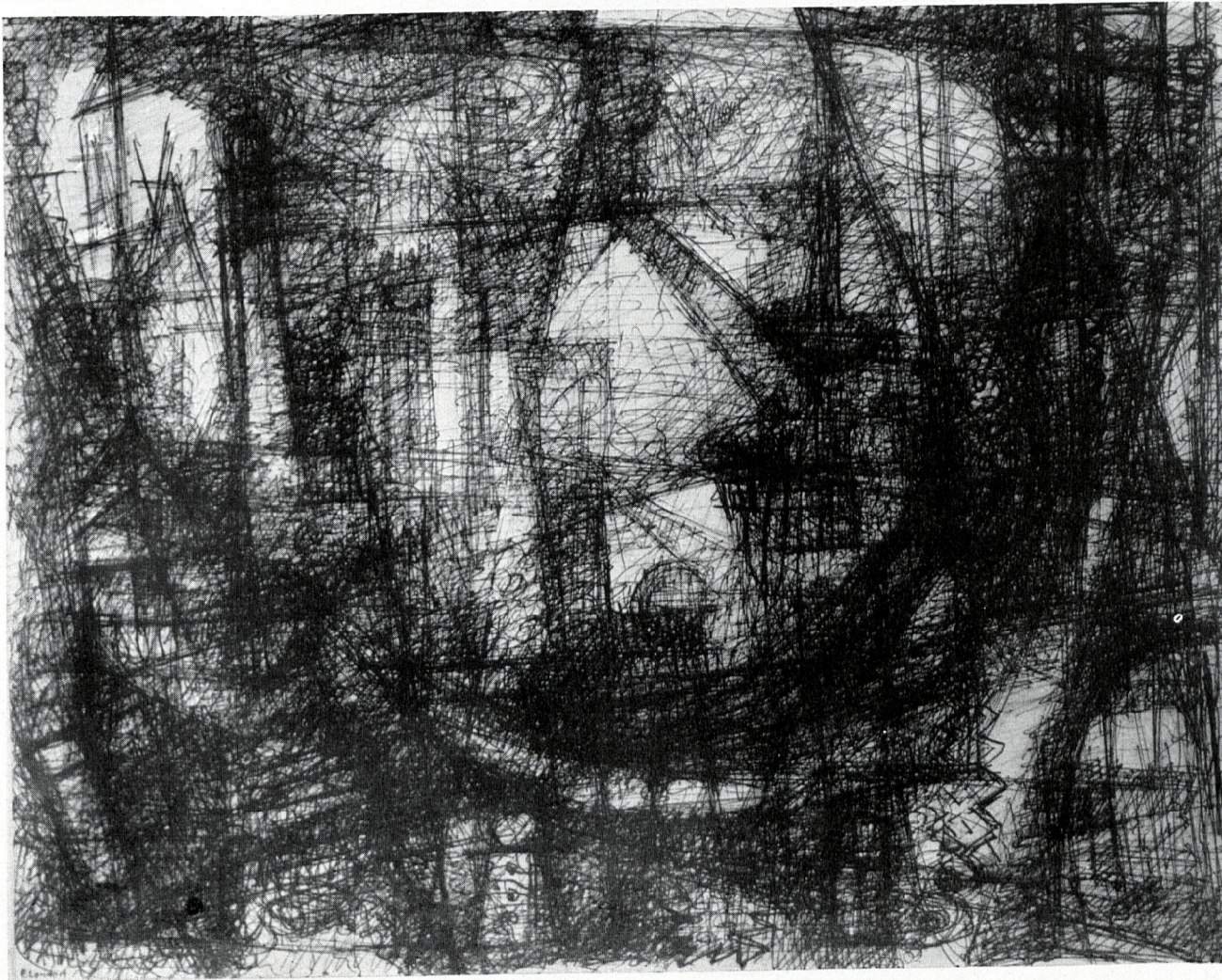
Painting means to me the exertion of my spiritual strength towards finding an adequate expression for my emotional and aesthetic experiences.

Life itself takes care that these experiences grow: richer and deeper with every passing day.

Here I am confronted with the challenge of having to bridge a gap between my feeling and my faculty for realizing it on canvas or paper.

This struggle of realization, which should involve the development of the artistic sensibility as well as critical sense, seems to push the aim higher and higher and, instead of bridging the gap, to widen it. A nearly hopeless, an exhausting, and infinitely enriching struggle it is.

INDUSTRIAL ELEMENTS





PRAYING MONK

BOYCE KENDRICK

Most important to me is a thoroughly sound knowledge of the fundamentals of painting; not without this knowledge should we eliminate any element of realism for the sake of mood in modernism.

I feel myself capable of realism, and to date have discarded just enough of convention to be called an expressionist. My paintings are not premeditated but inspirations, and conceptions come quickly, and I must begin creating almost immediately, or I lose interest and must wait for another impression. These ideas fill my mind and the finished product has a considerable resemblance to the mental image.

To give my message with the utmost simplicity, yet in good taste, is of the greatest importance to me.

Through my paintings I would like to speak to all people, bringing to them my conception and expression about a subject. For instance the pathos of a Negro boy selling newspapers with a headline reading of Segregation, or the death of birds. These things might be overlooked as distasteful.

My mind must be open to all phases of art, and I have found I learn most from exhibitions studying techniques, yet in my own work I do not try to recreate the same effects, but rather to reproduce the action and strength that made it possible in the beginning.

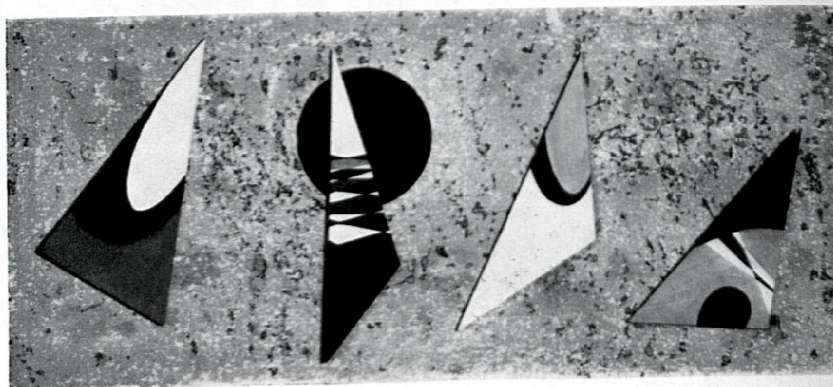
Feeling myself free from reality in general while painting, not being afraid of using my implements for creating, I can release my emotions to the fullest and say my bit about the world.

GREGORY IVY

As long as I feel that my work is creative, I do not feel alone. When this sense is lost I feel like an outsider.

Although I work directly without preliminary studies, the image is well established when work is begun and the mood or spirit is maintained during the working interval. I like to observe people, buildings, nature, and so forth during different moods of the weather. Maybe something appears that will relate to or illuminate a feeling or idea which I have been entertaining—perhaps the image becomes clear.

I find that paintings are like places and individual persons, only satisfying in part. I admire El Greco, Cezanne, Marin, and Mondrian. There are others in whose works I find parts which are very satisfying too. I like to visit exhibitions of contemporary art, for I want to see how the work of others relates to the life of our times.



BIRDS & WATER

CLAUDE HOWELL

The artist has a great responsibility, for art is a major factor in determining the degree of civilization of a people. He must constantly search for universal truth and not be misled by passing fashion. He must never indulge in personal emotional orgies at the expense of the fundamentals of a work of art. He must, of necessity, be of his century; he can never lose contact with reality, although this does not imply the photographic rendering of the world which he sees.

Emotion alone is not enough. The artist must translate his emotion into intellectual form. In order to make use of his complete creative ability, he must not discard the great discoveries in the arts but, instead, build on the foundations of the great tradition, adding his own bit. It is in this manner that the great cultures are built and the great revolutions achieved. He must never repeat his triumphs until at last they become meaningless, but should constantly seek within himself for new and deeper meanings to the riddle of the universe, and his own relationship to the age in which he lives.

STRUCTURE



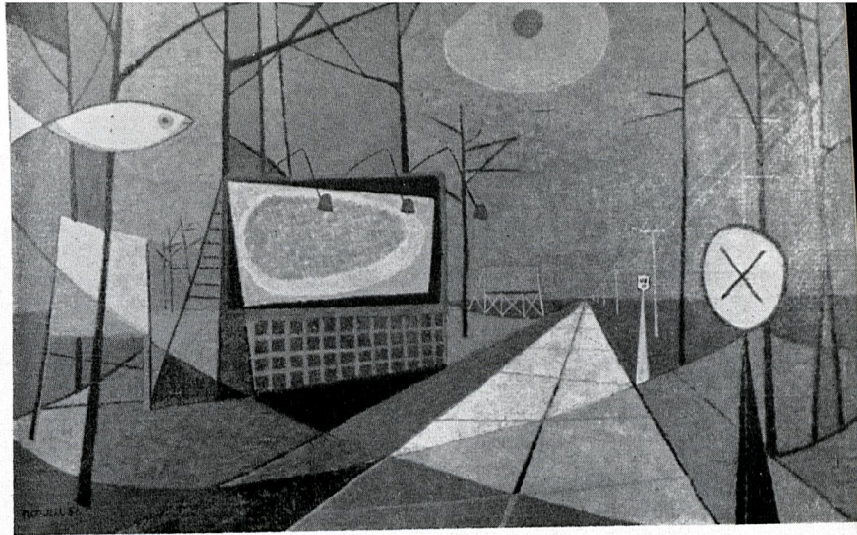
GEORGE KACHERGIS

There is truth in the adage "a good picture is worth a thousand words." Conversely, a thousand words cannot validate a poor painting.

The joy of painting lies in the act itself, not in praise, prizes, or prestige. The artist's duty is to honestly work for improvement in self-expression without regard for fad or public opinion. The responsibility of the spectator is to strive for understanding. A work of art takes on meaning to the spectator to the same depth and extent of that spectator's personal experiences and attitudes toward life.

In talking of a painting, the best that can be done is to circumvent the subject . . . if it could be verbalized it would be written and not painted.

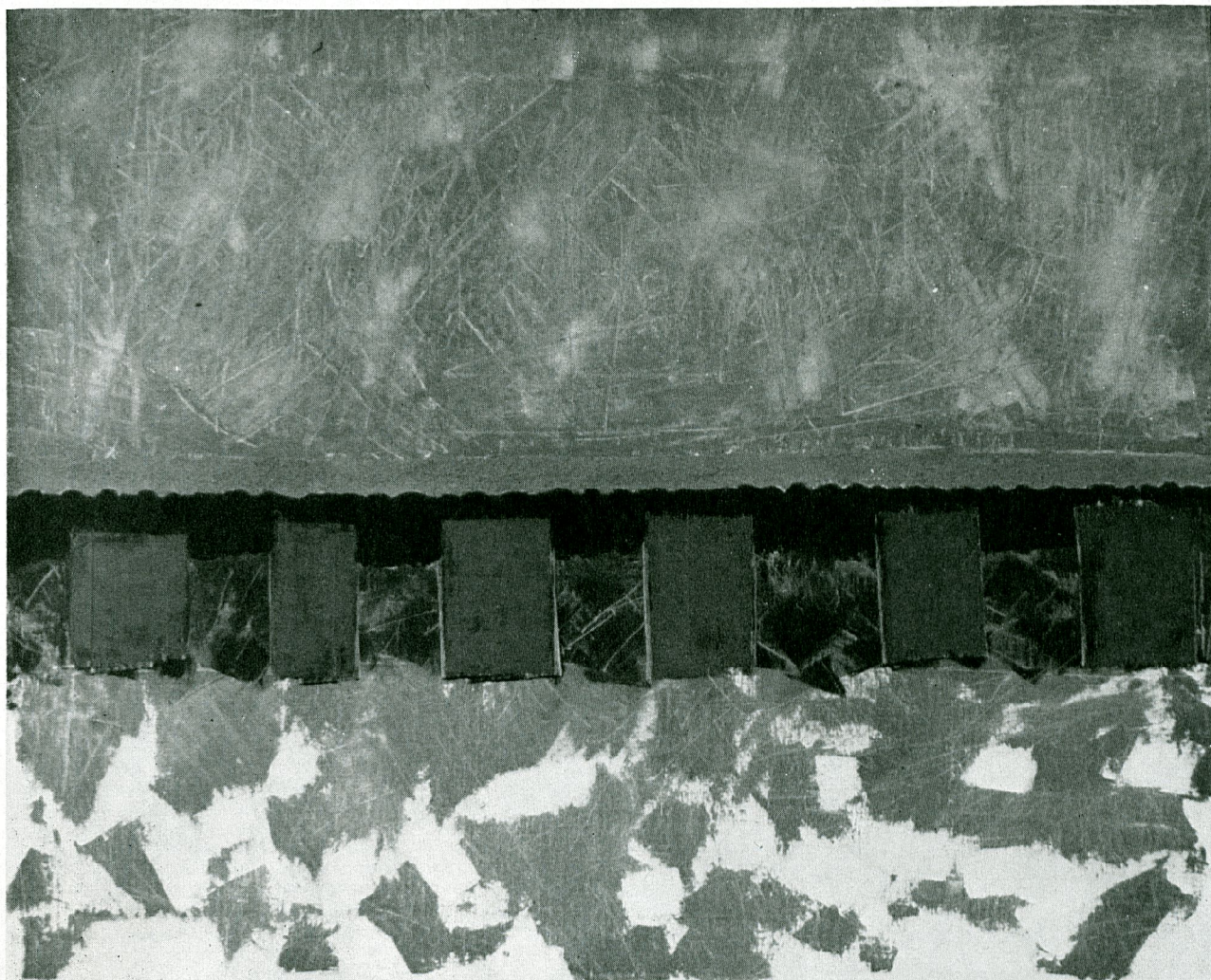
When I paint, I do not depend upon a particular force for inspiration. I incorporate into my paintings selections from nature which I feel necessary and essential. I do not work directly from nature, but rather reconstruct forms selected from nature. Sources of inspiration for me would include my reactions to situations, family, friends, students, literature, and music. I am just as stimulated by contacts with people in other professions as by fellow artists.



DUNCAN R. STUART

THE MADRIGAL





LANDSCAPE COMPOSITION

SUSAN MOORE

I cannot speak for my painting.

I can confess to an absorbing interest in relationships, human and artistic.

I am prompted by discoveries of color and form, color harmony and disharmony, textural qualities, pictorial reference to nature, intuitive reference to heart and mind which support the idea, which is the painting.

TANABATA



MARY LEATH THOMAS

Time is the most valuable possession of the creative person; a painter must be able to say "no" to many demands which occupy other people; quality is necessary to produce quantity.

In my own case I find it better to keep fairly regular and long hours, and to paint day after day for many weeks at a time, stopping when the necessity of earning a livelihood demands it, or for occasional trips to provide myself with visual stimulations and a change of scenery, or to dispose of correspondence and tasks which cannot be postponed further.

When my husband and I returned from a trip to the Middle and Far East in April of last year, we began painting on a schedule beginning at 7:30 or 8 in the mornings and working until 4 or 5 in the afternoons with a break of perhaps an hour at noon. This we continued until the last of September except for two weeks spent on the coast.

I find my own studio to be the best place to paint, for even though I usually concentrate on one medium at a time, often I need to introduce another, as ink of gold leaf with watercolor or lacquer; sometimes it is helpful to vary the supports, using different papers, panels, or canvas. Another reason for working in the studio is to be able to listen to music while I paint, sometimes for inspiration and other times to block unwanted sounds and provide a feeling of well-being. A few current favorites are Mozart, Haydn, Beethoven, Bach, Mahler, and Barber.

As I paint I have become less and less interested in subject-matter and more concerned with form in painting. Paintings feed on themselves, with one often leading into many others. Many painting ideas are never carried out because others crowd in and take their places. I used to keep a list of "painting ideas" which I had tried to write down for a later time, but found that the list grew and I never got back to any of them because there were so many new ones.

I do not think that one needs to be concerned with being original. If he follows in the way his paintings lead, he will be original, since other people do not have the same painting experiences upon which to build.

Working with other painters does not seem desirable to me, although I do find it satisfactory to work in the same studio with my husband who gives me honest criticisms when I ask for them. We work quite differently, however, and neither appears to influence the work of the other, at least in surface characteristics.

Between painting sessions we enjoy communicating with other artists and visiting painting exhibitions by both old and modern masters. In periods of concentrating on painting, these experiences actually may distract from the evolutionary path which, if followed, may lead to new heights.



LOUIS TAVELLI

The bricklayer can go to work each day with the assurance of being able to build a good solid wall or at least a part of one during the day.

I prefer the uncertainty and the risk in painting.

I want to approach the canvas without preconceived ideas, but not to deny or adore history.

Late afternoon is good for me—by that time the masonry gives way and there is nothing left but dust and the possibility of a myth.

CRESSON STREET

FRANCIS SPEIGHT

How a painting is done is unimportant. The meaning and impression of the finished painting is what is important. This does not mean that one does not take pleasure and pride in technique, but that it is secondary.

In art school one studies along with other art students; afterwards they are your associates and, in a sense, your competitors. Whether these friendships with artists are few or many, they are to be cherished. In similar manner, the association and friendship of artist and patron is enriching to both.

I just like to paint, and draw, and teach and would rather make my living that way than any other way I know.

I have usually done conservative paintings, but would, I am fairly sure, also enjoy painting abstractly. I would rather paint abstract paintings than look at them, although I somewhat like that too. One of the pleasures of being an artist is to be able to more fully appreciate the art produced by others.

I would like to do further formal study and to write but have not done so yet. Originally, I did not plan to have a lot of artist friends, or to live among artists, yet that is what I have done, and it has been most rewarding.





HOBSON PITTMAN

It is difficult to put into words how one feels about his work—but first of all I firmly believe in the keenest observations of nature and a constant study and reflection of the museum at large. These are the best teachers. It is the assimilation of all this that one uses as a painting vocabulary, but be reminded at the start that a personal translation should take place. The artist "sees" his way—and there is a "difference" between an artist and a painter—Duncan Phillips' wonderful book, "The Artist Sees Differently," explains so clearly and sensitively the responsibility of comprehending the intricacies of interpretation.

Nature can and does suggest endless ideas: color, light, shape, form, movement, and so forth. One allows these suggestions to take shape on the canvas through a "new" visual experience—not in terms of trying to "copy" nature itself. This is the only way. Trying to put down nature verbatim is both treacherous and unsuccessful. It is the power of suggestion one is constantly struggling for. Eakins and Homer used nature as a visible framework, but never allowed it to become a dictator. They disciplined nature into what they needed. Compare their work with others who are not affected by the elements of such glorious stimulation. The personal transcription—like one's handwriting—is what one is after. Both memory and imagination are essential factors in developing such a personality. The subject "seen" in such a way should reach a greater sense of simplification and abstraction.

The museum is an invaluable source in inspiration and communion and should be used as such, but to pause too long before a single "name" or "school" (one may also wish to mention "style") is perilous. Embrace all schools—drinking them in to the fullest and using them as a mirror—reflecting but never memorizing.

Color is to me the most important element in a picture. Color theory does not interest me as I am afraid of theory or rules. One looks at a painting and immediately recognizes whether the painter possesses a beautiful or sensitive color sense or not—it is inherent within him. A black and white reproduction is likely to be far more appealing than the moment of discovery of the original. We all know this and are often shocked and embarrassed, especially if we have run the risk of choosing a work on this basis.

White of all colors is so baffling yet so magnificent. It, as a mirror, reflects all nuances around it. This is not an absolute rule, however, since Giorgione who used white as a mirror is very unlike Picasso who uses it on occasion directly out of the tube—both ways work and should. It is a matter of the artist's vision and purpose.

Painting today excites me greatly—with the exploration of ideas one is constantly discovering among the more daring and searching painters, he realizes that there are many important and new visions to be dealt with. This is happening the world over.

It may take years to see who—out of this large and vital mass—will survive. The past has left us the Impressionists, the Post-impressionists, the Fauves, the Cubists, the Futurists and the early abstractionists. It will be most interesting to see who—of the abstractionists—survive at the end of the present period.

But without this fearless and adventurous spirit—unbridled as it may seem at times—what would become of our art?

One may prefer the "beautiful scratch" that becomes the signature of the author to the competency of good training without the injection of any personal spirit.

KENNETH NESS

It is sometimes overlooked that the capstone to five centuries of Western art—the seventy-five years of experiment and change called modern art—is much more than a frenetic scattering of idea and impulse. The volume, variety, and intensity of recent patterns represent a notable compression of both quantitative and qualitative as the epoch is seen in the stream of total time. In this compacting (speed-up might be an equally suitable term) numerous facets of the many-sided structure manage to evade full comprehension or are not susceptible to easy definition.

The present concentration and trend of world events give added validity to the rightness of the chain-sequence of the impressionism-expressionism-cubism-constructivism-abstractism-actionism continuum. Personalized or depersonalized, these concepts continue to participate in departures from the arts of yesterday.

The reality of the art of any moment, as it becomes capable of differentiation from that of any previous moment, does not always offer ready hint of tomorrow's aims. Analysis of possibilities does not automatically confer sense or portent of direction. Whatever the cause of degree of frustration at this point, the artist would be very hard-pressed or very easily misled were he possessed of no motivation other than to turn to simulation of romantic or classical or stylistic variations on valid aspects of a past near or distant.

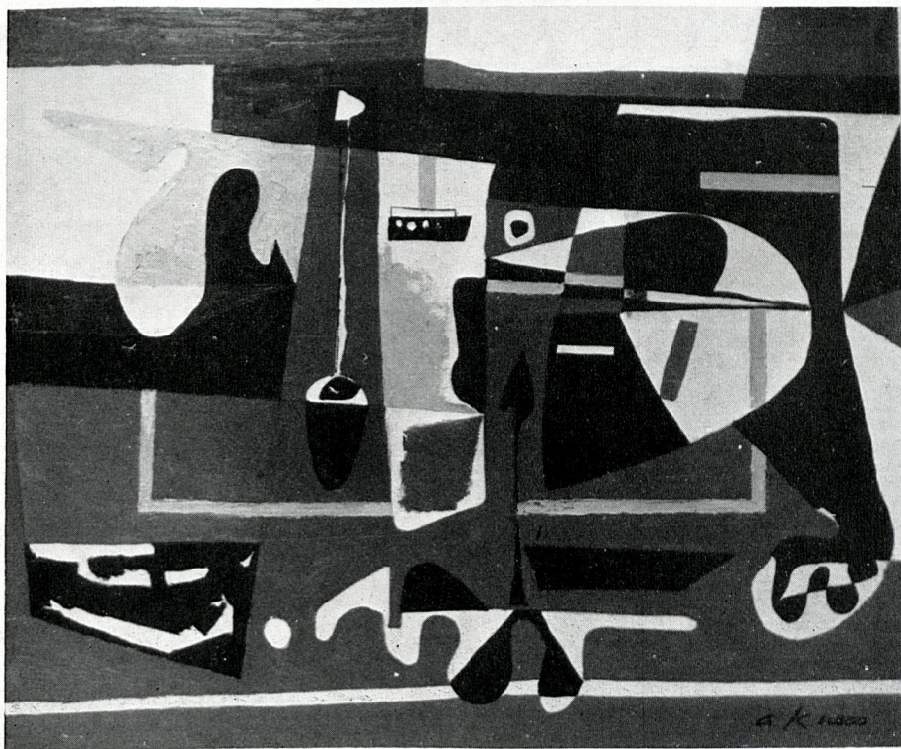
By way of Homer, Vico, 17 tongues, Ehrenstein, Dujardin and a host of others, James Joyce findeth fodder everywhere and after 25 years continues haveth chiders everywhere. Though lacking universal acceptance, his consciousness-stream mazing through Freudiana like the Liffey Dublin-meandering has incised dimensions both Cubist and Renaissance which still offer ample pattern for tomorrow. However, Verne's descendants; Van Vogt, Stapledon, Keller, Heinlein, Bradbury, and others; whose green girls sometimes torse between Archipenkoan concavity and Brancusian rotundity, may be holding our literary future before us.

The artists of the recent years have found new cause for consciousness, new reason for being. While not always discovering "new ways to India," their venturing is valid even in its sometimes lostness, in its very goallessness. Not basically aimless, their kaleidoscopic wandering, their willingness or need to venture the unknown is more important than the fact that they sometimes fail to achieve any finality. In that lock—where disregard for surety becomes an anachronism in the face of prevalent graspings for security—creative consciousness holds the hope for ultimate resolution and clarification. By the time this hope may be achieved, it may have become apparent that never again can there be guarantee or hint to allege perpetual or infinite surety of finality.

Ability to recognize the unrecognizable; clarity in realizing obscurity: such may be today's small contribution to any total of classical concept. Such paradox is granted to be no new discovery, but emphasis on it may serve as a basis for integrating into a firmer structure, fragments that otherwise are very difficult to organize.

Obscurantism may not center in the mainstream. Innovators in their rebuke of their predecessors can be unrecognizable in their intent, but very sure in their aim. The artist rejects not the past, but surface elements, gloss, or cross—those elements that deprive reality of a clear viewing.

Any creative expression, or accessory thereto, should find its own form as easily and as casually laid as the soft tracery of a snowflake landed on Time's black sleevelet, but clearly incised, illogically fine and irrefragable, as though etched in the hardest stone by some agent even harder.



VESTIGIAL FRAGMENTS

Owing to the fact that all the artists have exhibited extensively and that the honors list by itself is too long to permit publication, we have been forced to omit these from the necessarily brief listings below. We feel that total omission is preferable to a (probably erroneous) listing of "most important" exhibitions and honors. The following abbreviations are used: *b.* for *born*, *ed.* for *education*, *pos.* for *positions held*, *U. N. C.* for *University of North Carolina*, *W.C.U.N.C.* for *Woman's College, University of North Carolina*. Where dates are not given, the last position named is the present one.

JOSEF ALBERS, New Haven, Conn.; *b.* Bottrop, Germany; *ed.* art schools Berlin, Essen, Munich, Bauhaus; *pos.* Bauhaus 1923-33, Black Mountain College 1933-49, Chm. Dept. of Design Yale Univ. 1950-pres.

GEORGE BIRELINE, Raleigh, N. C.; *b.* Peoria, Ill.; *ed.* Bradley Univ., U.N.C.; *pos.* Technical Director Raleigh Little Theater, Geodesics Inc. (Raleigh), School of Design N. C. State College 1956-pres.

ROBERT M. BRODERSON, Durham, N. C.; *b.* West Haven, Conn.; *ed.* Duke Univ., State Univ. of Iowa, Academy of St. Carlos (Mexico City), Grande Chaumiere Academy (Paris); *pos.* Duke Univ. 1952-pres., (visiting instr. U.N.C. 1955).

JOSEPH H. COX, Raleigh, N. C.; *b.* Indianapolis, Ind.; *ed.* John Herron Art School (Indianapolis), Univ. of Iowa; *pos.* Univ. of Iowa, Univ. of Tenn., Univ. of Fla., School of Design N. C. State College 1953-pres.

ROY GUSSOW, Raleigh, N. C.; *b.* N.Y.C.; *ed.* Inst. of Design Chicago, study with Moholy-Nagy, Archipenko; *pos.* Bradley Univ., Colorado Springs Fine Arts Center, School of Design N. C. State College 1951-pres.

MADELEINE JOHNSON HEIDRICK, Chapel Hill, N. C.; *b.* Peoria, Ill.; *ed.* Art Inst. Peoria, Art Inst. Chicago, Bradley Univ.; *pos.* Academy of our Lady (Peoria), Bradley Univ., Piedmont Prints Chapel Hill.

ROBERT A. HOWARD, Chapel Hill, N. C.; *b.* Sapula, Okla.; *ed.* Phillips Univ., Univ. of Tulsa, Atelier de Sculpture Moderne (Paris); *pos.* U.N.C.

CLAUDE HOWELL, Wilmington, N. C.; *b.* Wilmington, N. C.; *ed.* art schools and work with artists Wilmington; Ogunquit, Me.; Rockport, Mass.; Woodstock, N. Y.; N.Y.C.; Europe; *pos.* Wilmington College 1953-pres.

GREGORY D. IVY, Randleman, N. C.; *b.* Clarksburg, Mo.; *ed.* Central Mo. State College, Columbia Univ., Washington Univ. (St. Louis), New York Univ.; *pos.* State Teachers College (Pa.), W.C.U.N.C. (Head of Dept. of Art) 1935-pres.

GEORGE KACHERGIS, Chapel Hill, N. C.; *b.* Waterbury, Conn.; *ed.* Art Inst. Chicago, De Paul Univ., Univ. of Besançon (France); *pos.* Frances W. Parker School (Chicago), Bradley Univ., U.N.C. 1949-pres.

BOYCE KENDRICK, Lincolnton, N. C.; *b.* Lincolnton; *ed.* Ringling School of Art, Ammagansette Art School; *pos.* artist for Carolina Textile Eng. (Charlotte).

JOHN CHAPMAN LEWIS, Washington, D. C.; *b.* Washington, D. C.; *ed.* Corcoran School of Art, independent study N.Y.C.; *pos.* Corcoran School of Art.

EDITH LONDON, Durham, N. C.; *b.* Berlin, Germany; *ed.* Berliner Sezession, Academies Andre Lhote, Othon Friesz, Marcel Gromaire (Paris), British Academy in Rome.

SUSAN MOORE, Winston-Salem, N. C.; *b.* Williamston, N. C.; *ed.* Salem College, Black Mountain College; *pos.* Salem Academy 1949, Arts and Crafts Assoc. (Winston-Salem) 1956-pres.

KENNETH NESS, Chapel Hill, N. C.; *b.* St. Ignace, Mich.; *ed.* Univ. of Detroit, Detroit School of Applied Art, Wicker School Fine Art in Detroit, Art Inst. Chicago; *pos.* layout artist and poster designer 1923-40, U.N.C. (Acting Head Art Dept. 1944-45 and 1955-pres), Acting Director for Person Hall Art Gallery 1955-pres.

HOBSON PITTMAN, Bryn Mawr, Pa.; *b.* Tarboro, N. C.; *ed.* Penn. State Univ., Carnegie Inst., Columbia Univ.; *pos.* Pa. Academy of Fine Arts, Phila. Museum of Art, Pa. State Univ.

FRANCIS SPEIGHT, Doylestown, Pa.; *b.* Windsor, N. C.; *ed.* Wake Forest College, Corcoran School of Art, Pa. Academy of Fine Arts; *pos.* Pa. Academy of Fine Arts 1925-pres. (excepting brief leaves to teach at U.N.C., Lehigh, Westminster College, Depauw Univ.).

DUNCAN R. STUART, Raleigh, N. C.; *b.* Des Moines, Iowa; *ed.* Univ. of Okla., Chouinard Art Inst., Yale Univ.; *pos.* Waterbury Art Inst., Univ. of Okla., Univ. of Mich., Fuller Research Foundation (N. C. Division), School of Design N. C. State College 1948-pres.

LOUIS TAVELLI, Ann Arbor, Michigan; *b.* Williamstown, Mass.; *ed.* Univ. of Rochester, Art Students League of N.Y.C., Colorado Springs Fine Art Center; *pos.* School of Design N. C. State College, Putney School, Univ. of Michigan.

MARY LEATH THOMAS, Athens, Ga.; *b.* Hazelhurst, Ga.; *ed.* Ga. State College for Woman, Duke Univ., W.C.U.N.C., *pos.* W.C.U.N.C. Stephens College, Univ. of Ga.

LASTING VALUES IN ARCHITECTURE

I believe we all agree that today's education tends more and more towards outfitting the students principally for material success. The man who achieves neither fame nor money is not considered a success. Unless an artist—be he a painter, or a poet, or a sculptor, or an architect—meet with material success during his life, in our terms of today, he stays unrecognized.

It would seem as if the only dominating idea of our life in general were the ever-present struggle towards material success, and towards nothing else. Great emphasis is laid on wealth, security, comfort, exterior appearances, sensual pleasures of every kind, size, speed, sound, visual pleasures, technology, etc. Mechanization is almost a religion, because it is believed that man's salvation lies in spending as little time on actual work as possible in order to have more and more leisure to spend on sensual and material satisfactions: more and more gadgets and mechanical aides to avoid physical efforts, less and less of work by hands and body. The speeding up of the process of mechanization in order to increase sensuality and materialism has become almost an obsession with us.

In our civilization the beauty of any creation, especially in the applied arts, is judged by its saleability; thereby making the salesman and manufacturer almost the sole arbiters of beauty.

Our system of mass manufacture of necessity caters to the whims and undeveloped understanding of the average man; and mediocrity is, therefore, at the highest premium.

Sensual and material satisfactions are what I call relative values. They are mere pleasures of eyes, ears, body, or mind, severed from the fundamental ideas and from living truths and principles of life.

According to that definition, music, painting, sculpture, architecture, etc., which in the accepted sense of the present day, aim just to please sensually, are of relative value. In order to succeed materially one has to deal in relative values almost exclusively.

To attain relative values one must aim to please the average man, who is, in our world, almost the only client. One must practice salesmanship, one must try to serve in the direction of satisfying physical comforts,

laziness of mind and body, sensual desire, pride, pretensions and many, many personal idiosyncrasies of all sorts; just as the rest of the world must, in order to keep the machines going, invent new drugs, new bottles, new wraps, new this and that, new forms for the same old thing, in order to stimulate the desire to possess, in order to startle the public's jaded tastes, and hunger for ever more vigorous excitations. Fashion and personal opinions grow in importance, as wisdom wanes.

Today everyone feels free to express his personal opinion about beauty and speaking one's mind has become a civic duty. Everyone has the right to think whatever he pleases about beauty, however ignorant he may be.

He calls beautiful that which appeals to him and the positive knowledge of the artist as to what is of true value means nothing to him. Isn't he, the client, after all going to use the object or live in the house? "There is no such thing as absolute beauty or truth, all is relative to me," thinks the client.

"What is good yesterday is bad today, anyhow. What really matters is to do things that please and excite the majority of the people."

It is obvious that the above-mentioned conclusions are about the only subject upon which the vast majority of our people, especially our politicians, businessmen, manufacturers, and salesmen, and the Soviet government of today, are in full agreement.

A direct result of such reasoning is the so-called "styling" by designers, which consists of veneering and so-called "decorating" of machines and gadgets—extraordinary, striking, unheard-of forms more-or-less suitable to mass production. The sole object of this designing being to entice the buyer—short skirts today, long skirts tomorrow, aluminum today, some plastic tomorrow, one color scheme this year, some other next year; the sales aided by enormous and ever-growing advertising and "public relations" lobbying.

I mention this only because I want to also state that there are unfortunately too many "stylists" among the architects, and that those are the ones who generally reap a harvest in converting the art of architecture into a lucrative business. The public in general and in-

dividuals even in the highest and most responsible positions are almost invariably easy dupes and victims of such architects, not because the clients lack good will, but because they are imbued with the aforementioned misunderstandings and poor education, or are lacking in any understanding whatsoever.

Now, a young architect has the choice either to become a "stylist" and a businessman, or to remain faithful to the age-old traditions and to become an artist, a philosopher, and a true "Architect." There is nothing positively criminal in adopting the fads or fashions followed by the vast majority of humanity. In architecture, it means seeking primarily to please the client, avoiding obstacles by agreeing to the client's whims and fancies, accepting and taking for granted that past precedents are good enough. Or it means searching hysterically for new quirks, for the colossal, the extraordinary, never-thought-of-before in matter and in form, thereby hoping to draw to oneself all eyes, and to become the object of that coveted publicity without which most people think the world would not go 'round. It is simply a matter of his choice of values: whether they be the relative, transient values of the world at large, as it faces him brutally from one morning to the next, including nights full of blare and confusion; or whether he goes forth as lonely as a Knight Errant in the search of the permanent and unchangeable.

We have all had experiences, the significance of which cannot be expressed in the ordinary terms of the mind or of the senses, but which have given us incomparable happiness, joy, and peace. The marvel of the sun's course through the heavens, the feeling of the freshness of the wind, the sight of dew drops scintillating in the early morning, the hazy tranquillity of the sea—our perception and experience of these may leave a meaning to us that no words can convey. The fragrance of things, of flowers, and of rain in the dust, the import of a gesture—are not remarkable in themselves but for the momentary, unforgettable, blissful glimpse of infinity they can reveal. These are rare and brief moments but they unite us with all that has been, is, and ever will be; they put us in contact with a reality beyond our ordinary comprehension. It seems almost as though our soul were then, for a short period, pulsating in rhythm with a universal wave length, the achieving and prolonging of this union with reality becoming the very reason for our existence.

Wordsworth has spoken of these things as the "intimations of immortality." Such experiences become an as-

surance of the existence of a Supreme Intelligence, of a mind or order of which we are an integral part.

Mankind, some consciously and most unconsciously, longs and strives for contact with this fountainhead without which life is unbearable in its emptiness.

From what source then can we get the strength to recreate those rare and precious moments of infinite bliss and comprehension? What constitutes the greatest visible evidence of this presence? Where shall we get the assurance that our senses are not enough to see clearly and to know that we have the power to experience beyond our senses? It is in the contact with Nature (Nature with a capital 'N'), with the universal order inspired or revealed.

Man, through untold ages, in his search to condition himself for such all-revealing contacts, has succeeded in formulating certain disciplines of mind and body, conduct and creation which, being beyond power of reasoning, allure by the very nature of their fluidity and fleetingness and can only be indicated and not defined. This search is one of the windows through which man can glimpse absolute values governing the universe of the Supreme Intelligence. And it is this search for absolute values and absolute truths, as revealed in the creations of an artist, that constitutes the worth and real beauty of the artistic creation.

Man, in his freedom to act, is the only creature on this earth who has the power to sin against nature and he suffers the consequences in the miseries of empty and purely physical existence, without the supreme joy of perceiving the super-sensible world. In creating environment and shelter in accordance and in harmony with the universal law, the true artist provides a physical environment favorable to serenity, understanding, and those moments of higher consciousness he himself enjoys.

In creating the artificial surroundings, environment, and shelter, in accordance and in harmony with the laws governing the creation of the universe, the true artist provides a physical environment favorable to bringing about more often the rare moments of consciousness, supplementing the opportunities that Nature itself offers.

The only creations that deserve the adjective of "beautiful" are those that discipline men into the spiritual, mental, and physical receptiveness to the precious seeing beyond the senses.

When it is said that man is a free agent, it is true. Animals reach perfection within the limitations set by the order of things and the scope of their actions is

extremely limited. They cannot create or sin. But among the free men, the creative artist is the truly free agent. He alone of the creatures is creator and his virtue and duty are, one might say, the perfect use of freedom, that is to create beauty. Whereas God created Nature, the artist, within the laws of Nature, creates things of beauty as monuments to the glory of God.

Whenever the artist is at work, be it in music, poetry, painting, sculpture, or architecture, he comes face to face with the laws of Nature, which keep order in the Universe. These laws, or principles of life, are on the one hand the restriction on the artist's freedom and on the other hand the very foundation and groundwork from which springs his art. At the same time they limit his field of expression and yet furnish the very means of expression.

Therefore an artist depends entirely on the intimate knowledge and understanding of the fundamental laws of Nature. And yet those laws are today seldom spoken of. For some reason, they reveal themselves as realities only to those who go hunting for them, not now and again, but all of the time and whose chief business, in a sense, becomes that of finding the underlying principle behind all exterior manifestations. They cannot be taught, they must be discovered.

I will try to give a more concrete idea of this by explaining some of the discoveries which I have made touching on the most obvious and fundamental principles which I believe have helped me to stay on the road of real design.

The Idea Behind the Design

There is for instance the importance of an idea behind any design—a spiritual idea—a focusing of the mind on a definite aspect for which form must be found. I do not call a moral, intellectual or practical concept an idea in this case. These can exist or not, alongside the spiritual idea. The Gothic Cathedrals very definitely reached out to the Heavens. It may well be that the architects never reasoned in those terms but they expressed the indwelling presence, which I can call a spiritual idea and which to all brings an echoing response. That kind of an idea is poetry above and beyond our reasoning and intellect, but which we must strive to translate into their terms.

All things in nature have such an idea behind their design. Their forms, color, and texture are never meaningless. It gives stateliness to an oak, homeliness to a pumpkin. *Without such message, a design cannot be beautiful no matter what its form, color, or workmanship.*

If, on the other hand, such an idea is present and clearly expressed, then color, composition, proportions, substance, and workmanship all are perfect. We talk too much and lay too much emphasis on *technology, techniques, and functions*, and too little on the *ideas creative of beauty* behind the design.

Honesty

Dishonesty of every form is shocking and distressing. Dishonesty in design, in architecture, or in objects we use in everyday life passes unnoticed by the great majority.

To define honesty of design in words is difficult. But the steel structure, whose steel is hidden by masonry simulating forms that are those of a masonry structure, is evidently dishonest and fundamentally wrong and repulsive, no matter how pleasing to the misinformed eye. Because exterior forms must be an honest expression of the interior structure, it is uncreative. Just look at the hand, how clearly and honestly the bones and muscles are felt through the skin, how clearly every physical function of the different components is manifested even to the pores, the hair, the nail, each honestly performing a definite job, and the more clearly those functions are expressed, the more beautiful the hand. The design of all objects and creatures in Nature will, if profoundly studied, clearly reveal that Universal Law to everyone who seeks it. In a beautiful design all members and all static and dynamic functions are clearly and definitely expressed, all attributes of the structural materials are given full play, all non-functional elements are eliminated and nothing is suffered to exist that would mar or confuse such honesty.

Any imitation (no matter how skillfully deceptive), any empty styling, and all eclecticism in a design is fatal to honesty and to true, unmitigated beauty. An artist must never leave his design weak; he must always push it to the limit of his capacity. There never is a limit to beauty in the Universe.

Simplicity

The simpler the means of expressing a real idea in design, the stronger the expression becomes, the more powerful, the more true and therefore the more beautiful.

How thrilled we would be if we could find a design of a perfectly functional window, without any sash, muntin or frame. How light, unencumbered, elegant it would be, compared to the frame, sash, and many muntins of conventional design no matter how pleasing to the eye.

A square, a cube, a circle, a triangle, and a pyramid are perfect forms and beautiful because of the real order and balance they reflect. The oblong and the obelisk already move in one direction.

The simplest forms are the most desirable and are always better, if achievable. I don't mean that a cubic box is better than any other solution. It would be, if it would fully express a beautiful idea in a particular problem. The Hindu sari, a single piece of material (without sewing or buttons) forms, when worn, a graceful garment compared to the complicated tailoring we wear.

It is curious and indicative of profound degeneration that we have to go all over town to find simple plates, cups, and saucers, as almost all are of poor substance and of bizarre and complicated forms and covered with still more bizarre and complicated ornaments; and that is true of most objects in our daily use. The same is true of most of the shelters, with rare exceptions. The uninformed multitude considers multi-color ornamentations, difficulties of execution, cost and variety as attributes of beauty, while the truth is the *very opposite*. What is wrong with the monotone?

A single large sweep of a roof or the uninterrupted equal height of eaves contribute towards repose, peace, and grandeur just as a complicated roof and differing heights of eaves cause unrest, pettiness, and picturesqueness instead of beauty. A consistent and logical use of one material, one color, and one texture throughout a structure have a better chance to be beautiful than a variety. The less motives in a composition, the better the chance. The hue and cry of the real estate man, the salesman, and the popular magazines for variety is only ware-hawking and the very opposite of truth.

A single very large stone in a wall or paving instead of a multitude of smaller stones—a very wide wood plank, instead of several small ones, fills us with wonder and gives us pleasure.

Directness

Directness is to organize spaces strictly so that their functions are at their best, their inter-relationships and their orientation unimpaired and all individually and separately expressed in the simplest form possible.

A complicated approach, a devious approach, or a hollow kind of sophistication (which is not a crowning

fineness of achievement as true sophistication would be: true sophistication is an expression or realization of a summit in the arts of living) spells decadence, and cannot be real in the early stages of development of a new era of art. It comes at the closing stages, if at all.

Never sacrifice directness to any whims or fancies or let the forms they take be affected by the vogue in painting or sculpture or whatever. The influence of painting and sculpture creates two-dimensional architectural design, which has (when still on paper) the false values of excitement, astonishment, and novelty but which when executed has no absolute or permanent value. An architect's palette should be of infinite richness—it should be very, very close to the richness of nature and to the symbolism which all natural (as opposed to synthetic) materials have and clearly spell to those who know their secrets, and to those who are susceptible to their magic. The architect should be able to create dramatic and monumental space, formal and informal spaces, serious and playful spaces, and so on through the gamut of fitnesses of the purpose of the shelter in question. It should contain all the depths of the music of colors, proportions, textures, lights and shadows, flatnesses and perspective of the materials put in order and organized by scales, expressed by lengths of the spans of the structural materials and set in their respective repeated rhythms.

These are a few examples of the principles which I have found to be essentially expressed in good architecture, such principles are as unlimited as art itself. Each true architect makes his own discoveries. Since today art is at a low ebb, we must start with the most obvious. Those hinted at by the cathedrals and fifteenth century Japanese gardens will come later.

To close I would repeat that it would be far easier and more profitable to buy and sell merchandise than to practice architecture as a business. It is an art, and to use it with the aim to acquire riches is to prostitute it.

Architecture like the other arts demands one's total dedication—whether it be for the building of an arsenal or a church. It is the privilege of the architect to create and this has been given him as a means of prayer, as a means of praising the Creator.

—ANTONIN RAYMOND

Antonin Raymond is the senior partner of the firm of Antonin Raymond and L. L. Rado of New York City and Tokyo, Japan.



OTTO WAGNER

Otto Wagner may be considered Austria's greatest architect since Fischer von Erlach. His work is popular not only in his home country, Austria, but even more recognized abroad. Rome, Paris, London, and also the United States have bestowed on him many honors.

Wagner was the revitalizing force that made the greatest Austrian contribution at the end of the XIX Century and the beginning of the XX Century toward the inception of modern architecture.

After Karl Friedrich Schinkel and Gottfried Semper comes Otto Wagner, the first real metropolitan architect. He lived through three great architectural epochs.

The spirit of Schinkel was still alive when Wagner started his studies at the Royal Academy of Building in Berlin. In his early watercolor sketches, Wagner caught some of the fading spirit of Schinkel's classicism.

Upon return from Berlin to Vienna as a student at the Imperial Academy of Fine Arts, the young artist felt the spirit of a new era. The Architects, including his teachers, Van der Null and Siccardsburg, followed a new leader: Gottfried Semper. Semper's spirit dominated the second half of the XIX Century and of course, Wagner was also under his spell—even though he followed him in his own free and personal way.

And then he lived through a third period that he had

Fig. 1 Panorama with proposed atmospheric railway in foreground (never built). From a rare print in the possession of Prof. & Mrs. William Baumgarten.



created himself: the development of an art of building in collaboration with the spirit of the engineer and the new, formerly unrecognized problems of the great metropolitan areas.

In his early youth, Wagner knew intimately the spirit of medieval Vienna (Fig. 1) with her old fortifications, city walls, moats, etc., a far-away, legendary period. As a young architect he saw the first city extension. Vienna blasted her walls and wanted to leap at once from the past into the new period, the time of the "Ringstrasse."

The builders followed the retrospective prophet Gottfried Semper. Theophil Hansen, Van der Null and Siccardusburg were the great architects of this period. The Parliament Building and the New Opera, just to mention a few of the monumental buildings, belong to the best creations of that city-extension. In spite of the changing tastes of the subsequent times, they will always be recognized as buildings of absolute quality. Yet the signs of decline are already visible among their followers: Friedrich von Schmidt, who built the new City Hall; Heinrich von Ferstel, who did the Votiv Kirche and the new University; Carl von Hasenauer, the architect of the Imperial Court Theater, both the Museum Buildings (the Natural History Museum and the Museum of Fine Arts) and the New Hofburg (the Imperial Palace); all these have a relative grandeur despite the eclectic architecture.

Wagner at that time followed a kind of "free" Renaissance. His apartment houses in the Stadiongasse (Fig. 4) are above questions of styles and display absolute quality. As Hasenauer's successor at the Academy in 1894, Wagner was the first

Fig. 2 Postal Savings Bank

Fig. 3 Interior



among all the great German architects to recognize the basic problems of the metropolitan civic design. The Vienna City Railroad gave him an opportunity to prove himself as a revolutionary and he found his radical formula in the requirement of the day: glass and iron. But one must not overlook the fact that behind this apparent radicalism was one of the greatest masters of architecture who had matured under the classical discipline.

A new era evolved and Otto Wagner started it. He created an atmosphere in which the germs of a new and future grandeur would live and grow. Joseph Olbrich and Joseph Hoffmann, his great disciples, and some other followers were the interpreters of Wagner's spirit just as Wagner had been the interpreter of Schinkel and Semper.

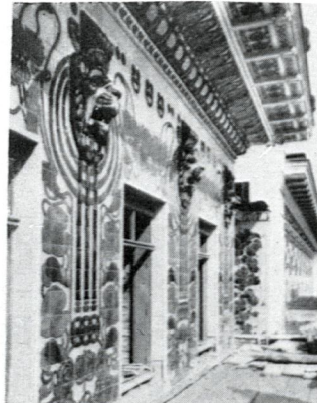
As compared with the Cathedral of St. Stefan, the aristocratic palaces of the baroque period in Vienna are not signs of a new culture but something very new; more recent was the new Ringstrasse and the latest newness was Otto Wagner. But in Vienna one did not like Wagner; one liked the Ringstrasse and called it beautiful, old culture. Vienna had become sentimental, losing her eternal yesterday.

In the XVIII Century it was the Italians who helped to build baroque Vienna, and an artist like Fischer von Erlach rose. Italian music ruled the Viennese Opera and a genius like Mozart grew in that atmosphere. What the Italians were to Vienna during the XVIII Century, the Germans were in the XIX Century. Beethoven came from Bonn on the Rhine and his genius was the inspiration for Franz Schubert; Laube came from Leipzig and brought to the Imperial Court Theater the forgotten Austrian dramatist, Franz Grillparzer.

Fig. 4 Stadiongasse Apartments



Fig. 5 Detail of Fig. 6



From the North came Hebbel and later Brahms and many others who brought new strength, new spirit, and new grandeur to fruition. In architecture it was the work of Semper, Hansen and Van der Null and out of this grew Otto Wagner.

Otto Wagner was born in Vienna, July 13, 1841, in the Old City in a house that belonged to his parents, Rudolph Wagner (1802-1847), a Royal Hungarian Court Notary, and Susanna Wagner (1806-1880), born Helffenstorffer. Theophil Hansen, the disciple of Schinkel, was the architect of this house. In this sober city residence of the end of the classicist period (that still had some breath of Schinkel's spirit) Wagner lived in his early years.

Until his ninth year he was tutored at home, then followed a few years at the Academic Gymnasium, Vienna, and at the old Benedictine Monastic Order at Kremsmunster, upper Austria. When sixteen years old, he entered the Technical University in Vienna and then for one and one-half years he underwent serious training at the Royal Building Academy, Berlin, where the classicist spirit of Karl Friedrich Schinkel was still to be felt. The strong character of his modern creations have, as in Schinkel, an astonishing discipline of the classicist spirit and expression.

When twenty years old, Wagner enrolled in the Imperial Academy of Fine Arts, Vienna, and became the disciple of Van der Null and Siccardsburg, who were the architects of the New Opera House. It was particularly Siccardsburg's training in structure that Wagner had to thank for his own perfection in engineering.

After two years, Wagner graduated from the Academy and at twenty-two years of age, after winning a public com-

Fig. 6 Weinzeile Apartments



petition for the Vienna Kursalon, he opened his own office and at once started a great architectural practice. He designed a great many buildings in Vienna and Budapest, mostly apartment houses at his own expense, which he sold later. These early creations followed Semper's spirit in a free interpretation of the traditional styles.

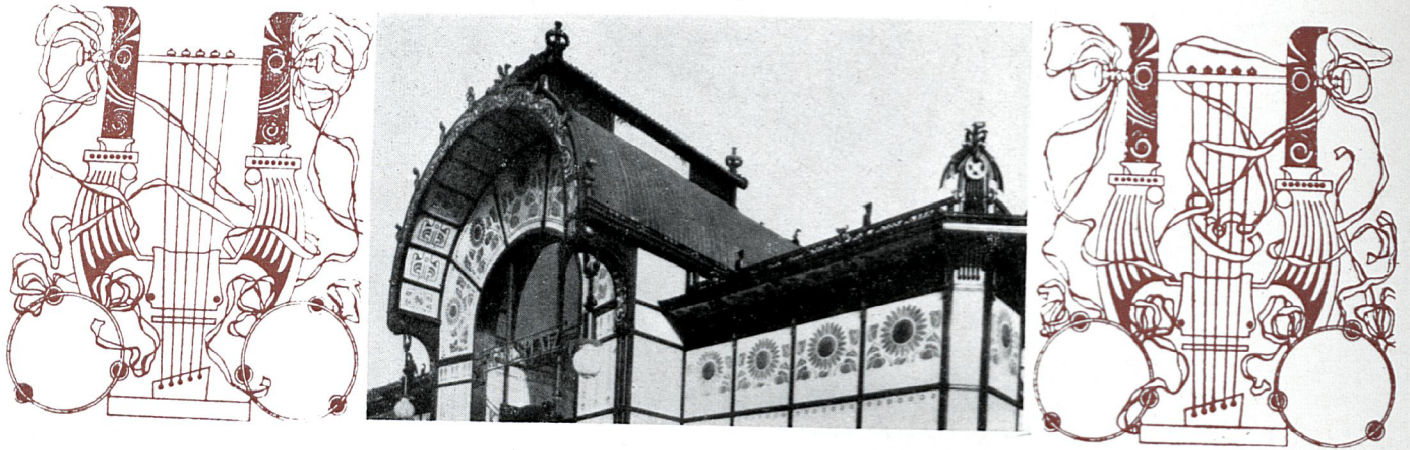
In 1894, Wagner was appointed Professor at the Academy of Fine Arts in Vienna, as successor of Carl von Hasenauer, the last of the great eclectic masters of the "Ringstrasse" period.

This professorship and the commission for the building of the new City Railroad led him to a solution of the problems of architecture and engineering. Wagner recognized the great goal, and he (the "style" architect) became the first artist of modern building.

Now in fast succession followed a great series of new buildings and projects from his office, such as: The Postal Savings Bank (Figs. 2 and 3), the apartment houses in the Wienzeile (Figs. 5 and 6), the Vienna City Railroad (Figs. 7 and 11), the church on the Steinhof (Fig. 10), and his own villa in Hütteldorf; and twenty-eight international competitions of major importance (among these was the Peace Palace in the Hague. Wagner's advanced design was passed over in favor of a nondescript design.) But most of his projects were destined for Vienna, like the project for the Ministry of War, the Technical Museum, and above all, his four projects for the City Museum with his suggestions for the regulation of the "Karlsplatz" (Figs. 8 and 9) for which the artist struggled for thirteen years.

This brief review would not be complete without mention-

Fig. 7 Karlsplatz Station, Vienna City Railroad



ing his writings on his fundamental ideas in his book, *Modern Architecture*, published in 1895, which was influential in architectural education throughout central Europe and on some of the younger generation elsewhere on the Continent.

Although Wagner was recognized throughout the world, he did not find recognition in his own country after he had broken with the old tradition in his design for the City Railroad. He did it by a symbolic act: he sold his large and valuable library, a treasury of classical works on architecture through the ages. In order to express himself, he separated himself completely from the past.

His first and most important doctrine was that the only valid basis for our artistic creation should be modern life itself.

Although Wagner in his early period followed the traces of Semper, there was a more elementary formal relationship with Schinkel and one is almost forced to a comparison. One stood at the beginning and the other at the end of the XIX Century. Both were the great heroes of building in the new epoch. The artist Schinkel already recognized the engineer in architecture and what he felt intuitively was accomplished a hundred years later when Wagner consciously integrated the spirit of the engineer with that of the architect.

Wagner was the first who, as an artist, sensed the elements of a new, contemporary style in the integration of engineering and architecture. He had successfully given the right artistic expression to technology when he let material and structure speak directly in buildings. The question of whether an architectural work of art has its starting point in the

Fig. 8 Karlsplatz

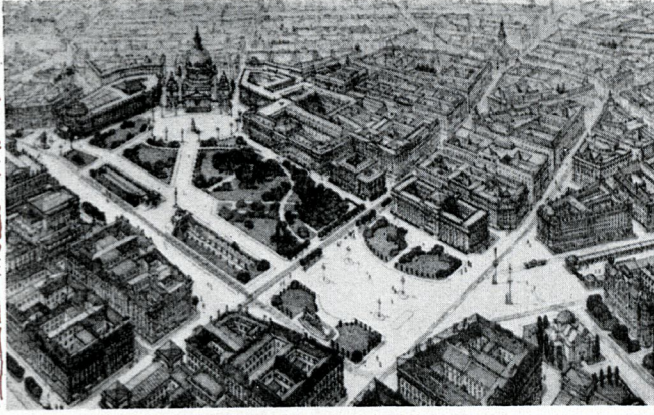
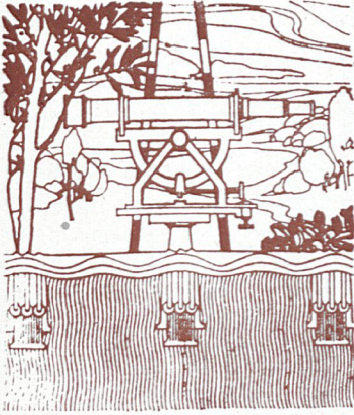


Fig. 9 Karlsplatz

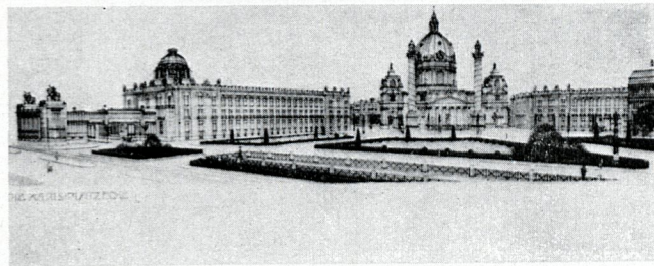


Fig. 10 Church on The Steinhof

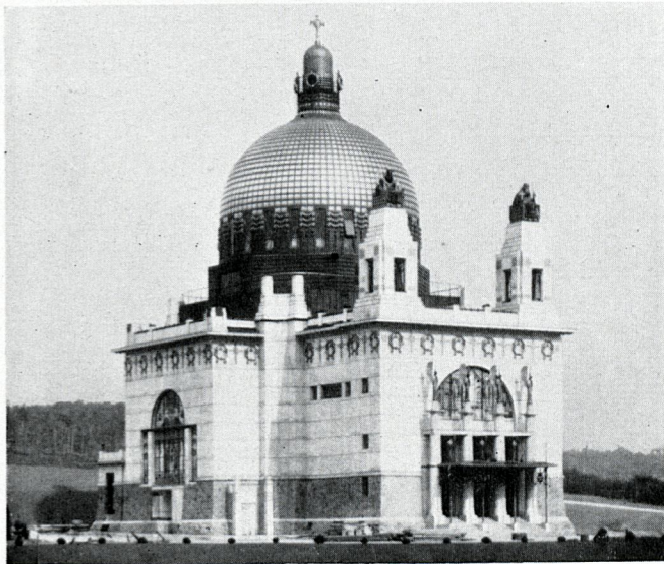
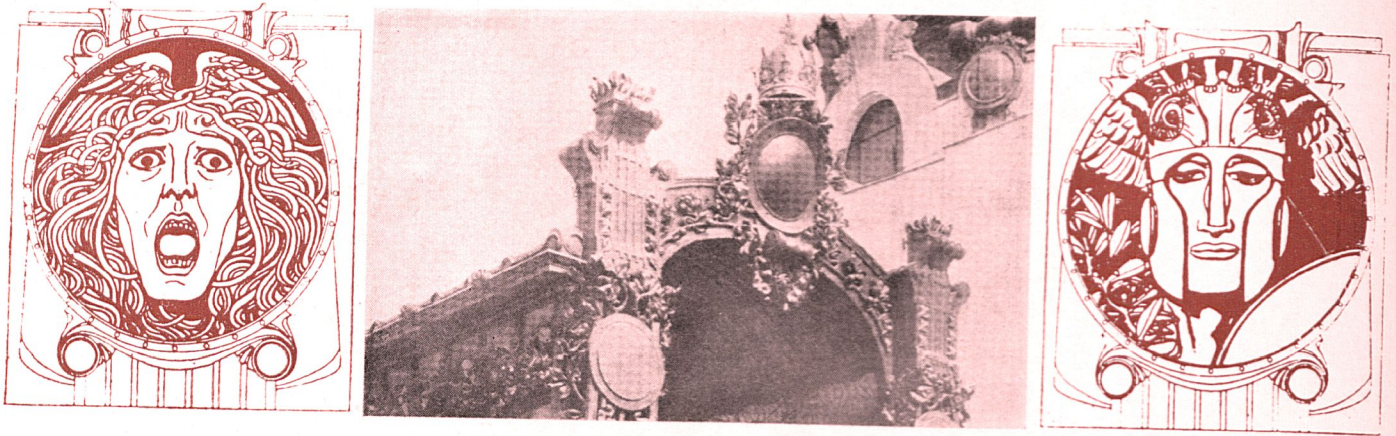


Fig. 11 Detail Imperial Station, Vienna City Railroad



construction, the pre-conceived form idea, or contemporary life itself, is only an empty play upon words, because it is the artist himself who combines these three requirements into a harmony. In art, as everywhere, not the formula or the program is decisive, but the person. Such artistic personalities were Schinkel and, a hundred years after him, Otto Wagner.

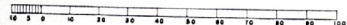
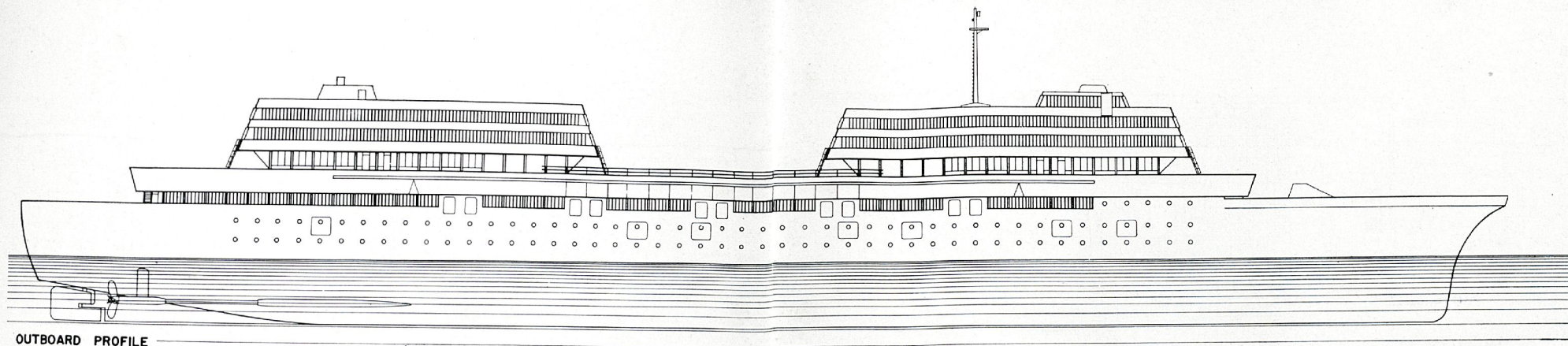
One has to remember that to Schinkel the undeveloped technology could not offer the same possibilities as it could later to Wagner, but he broke with the traditional modes of structure and the architectural formulas based on them more decisively than all his predecessors and followers.

Yet in one essential point the fates of Schinkel and Wagner differ strongly. Schinkel found in the Crown Prince (later King of Prussia) a benevolent sponsor and client, who understood this genius of his time and used him to build numerous official and private buildings. Wagner never found such powerful and sympathetic appreciation. The essential greatness of conception in his work remained mainly in the design stage and even in some monumental buildings it was carried out only in part. As Schinkel's greatness overshadowed the whole of the XIX Century and again seems very close to us, so Wagner's work will remain and last through this century, and the seed he sowed will come to fruition.

—WILLIAM L. BAUMGARTEN

William L. Baumgarten, Professor of Architecture at the School of Design, was born and educated in Austria. He received his training at the Imperial Academy of Fine Arts University, Vienna where, during the years 1919-1924, he was Assistant Professor to Master School Professor Peter Behrens. After practicing architecture in Vienna from 1925 through 1940, he came to this country and joined the faculty of the School of Design.

A CRUISE LINER

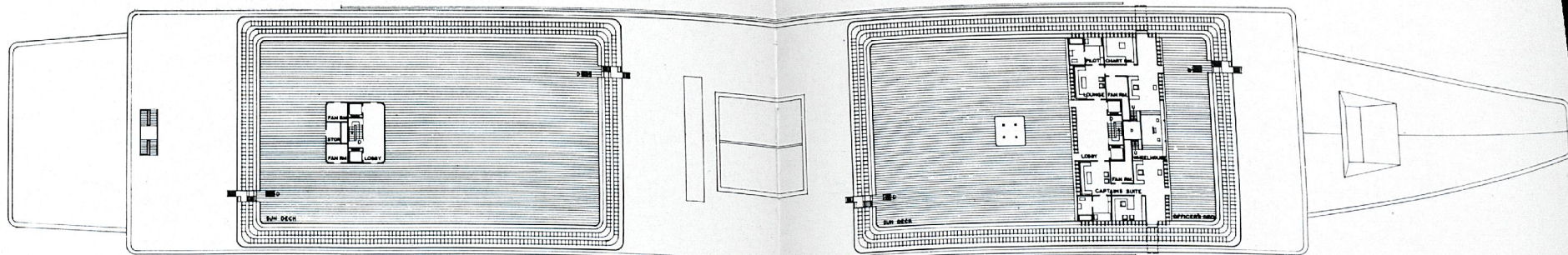


A CRUISE LINER FOR TROPICAL WATERS

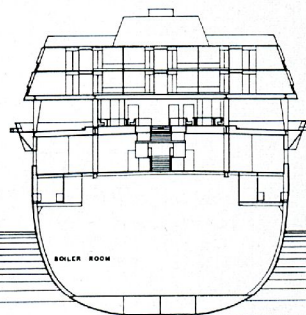
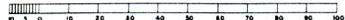
ANTHONY ANTONIOU
ROBERT BREADING
SIGMUND BRUDEVOLD
JOHN MORPHETT
LLOYD WILLIAMS
HANFORD YANG

LENGTH OVERALL	632'-0"
BEAM	84'-0"
DRAFT	27'-0"
DISPLACEMENT	22,000 TONS
PASSENGERS ACCOMMODATED	656
OFFICERS & CREW	412

MEMBERS OF THE 1957 GRADUATE CLASS, DEPARTMENT OF ARCHITECTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

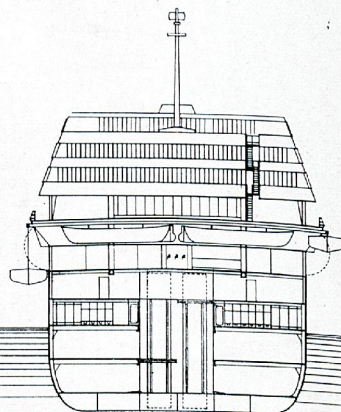


SUN DECK

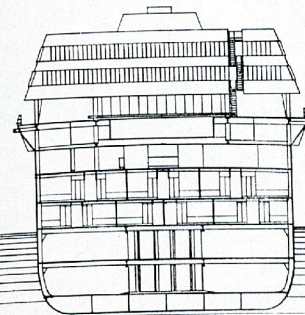


AT AFT OPEN STAIRWAY - LOOKING AFT

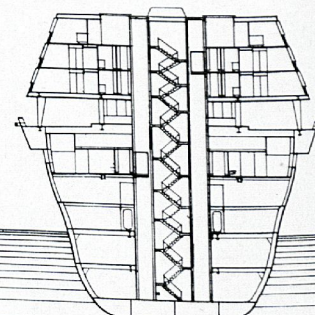
- SUN DECK
- STATEROOM DECK 2
- STATEROOM DECK 1
- A DECK
- B DECK
- C DECK
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- INNER BOTTOM



AT LIFEROADS - LOOKING FORWARD

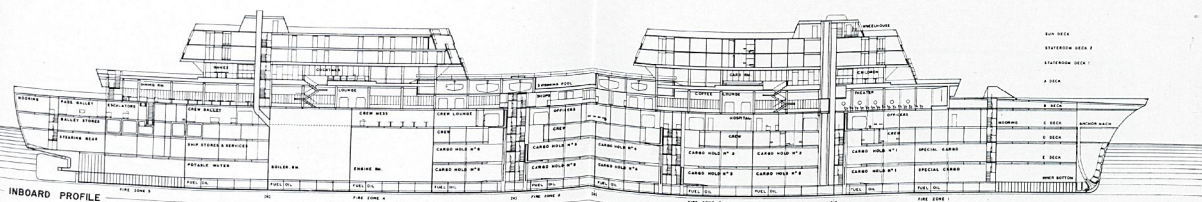
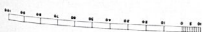
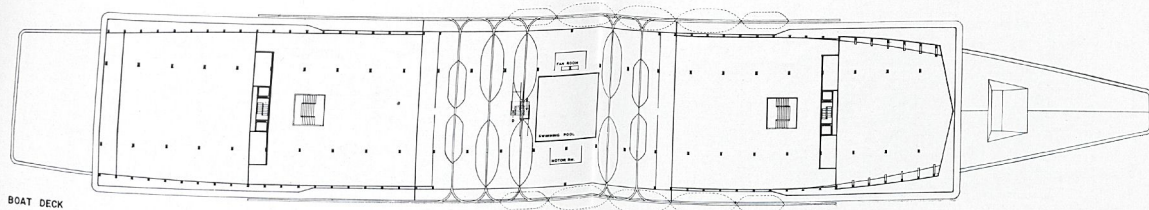


AT SWIMMING POOL - LOOKING AFT

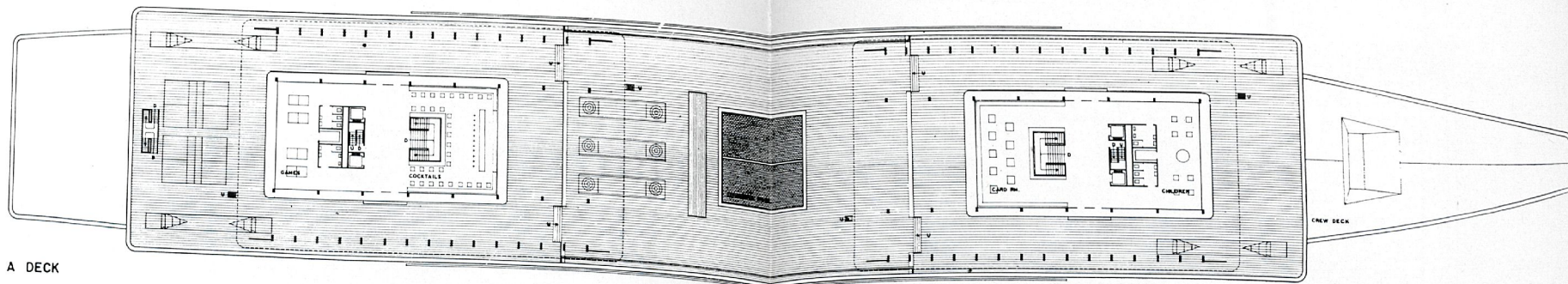


AT MAIN FORWARD VERTICAL CIRCULATION - LOOKING FORWARD

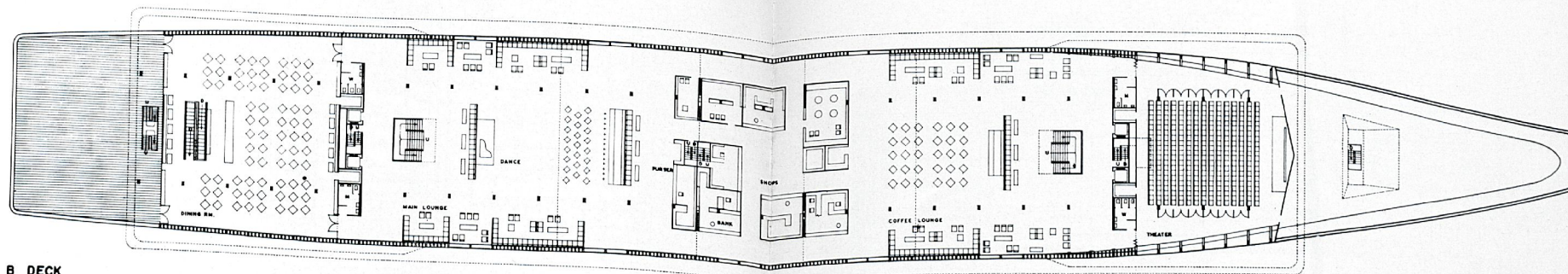
TRANSVERSE SECTIONS



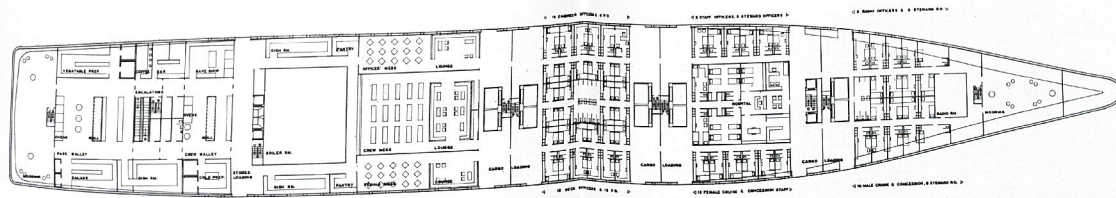
MAIN DECK
STATEROOM DECK 2
STATEROOM DECK 1
A DECK



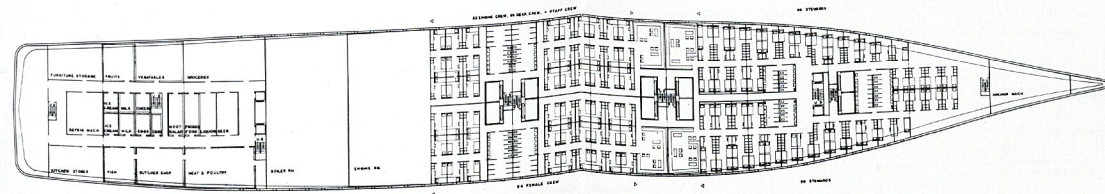
A DECK



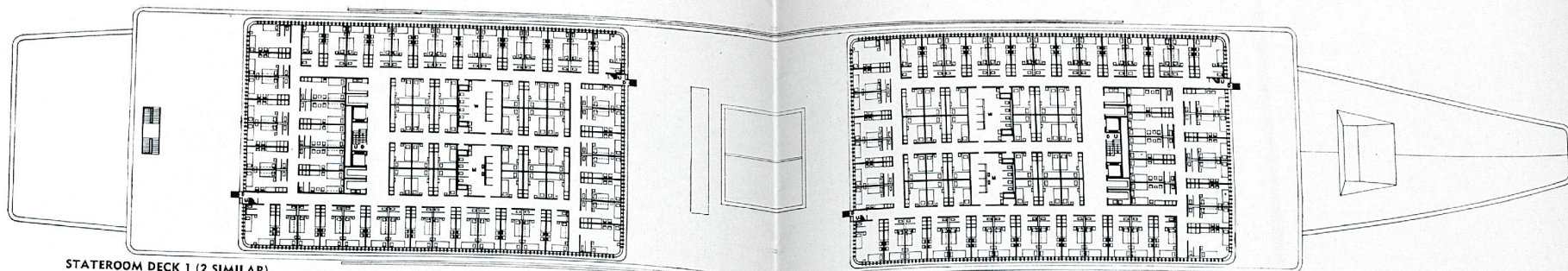
B DECK



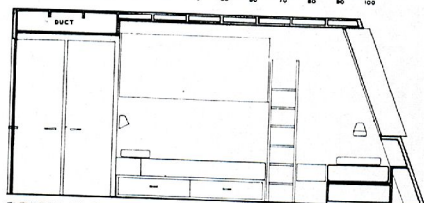
C DECK



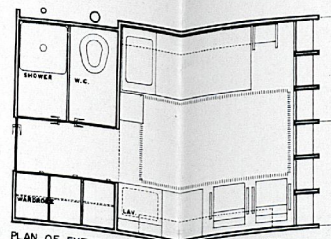
D DECK



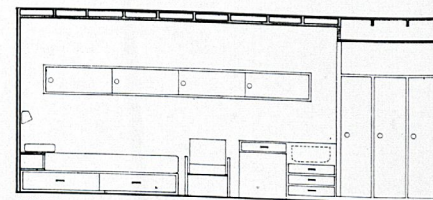
STATEROOM DECK 1 (2 SIMILAR)



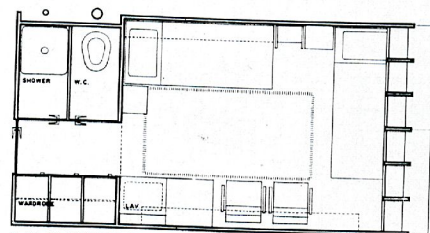
ELEVATION OF EXTERIOR THREE PASSENGER STATEROOM



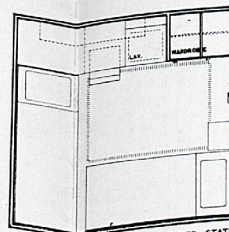
PLAN OF EXTERIOR TWO PASSENGER STATEROOM



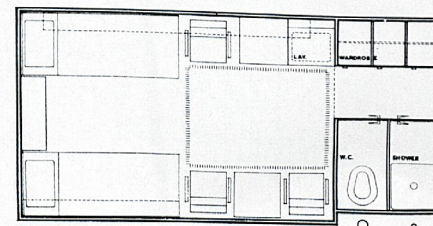
ELEVATION OF INTERIOR THREE PASSENGER STATEROOM



PLAN OF EXTERIOR THREE PASSENGER STATEROOM



PLAN OF INTERIOR TWO PASSENGER STATEROOM



PLAN OF INTERIOR THREE PASSENGER STATEROOM

The design of this liner is based upon several simple but broad principles. First, it is believed that, generally speaking, design principles are communicative in that they have common grounds for evaluation in whatever subject they are applied. Secondly, many aspects of cruise ships are primarily of an architectural nature in that they deal with collective spaces having for their prime purpose the accommodation of community and private activities.

In keeping with the above considerations, traditional methods of accomplishing these general aims were re-evaluated. The purpose in doing so was to determine what aspects of ship design are of a technical nature, requiring more or less scientific exactitude in determination, and what other facets are less inhibited by such requirements.

Generally speaking, the hull form, bulkhead spacing, fire zone spacing, type of watertight construction, access and fire stairs, as well as placement of the wheelhouse and mooring equipment, fall in the first category. Although traditional methods of designing the other aspects of a ship are based upon cogent reasons, sufficient flexibility is evident from an objective analysis to justify a somewhat radical departure from prevailing methods of ship design.

The resulting design is predicated upon such an analysis. Various elements of a ship have been altered in order to achieve a greater measure of generosity in spatial areas devoted to public activities as well as unimpeded access to the enjoyment of these activities.

Specifically, the major changes which have been undertaken fall into two basic categories—those dealing with the technical aspects of ship design and those dealing with problems of organization and function. In the first category are such items as cargo loading, lifeboat arrangement, anchor placement and disposition of boiler stacks.

For the loading of cargo, traditional deck hatches were replaced by side ports, and elevators were substituted for beams and king posts. This system frees the upper decks for other uses and when coupled with conveyor belts and fork lift trucks provides a more flexible loading system.

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In the case of the lifeboats it was discovered that existing systems can launch only half of their boats under adverse conditions of list and trim. To solve this problem, lifeboats were placed amidships in such a way that they could move out on rails to their stations regardless of the position of the ship.

The anchor problem was resolved by dropping an appropriate shaped portion of the bottom of the bow rather than the usual method of lowering the additional equipment from high in the bow.

The last of the major technical items to be considered is the disposition of the stacks. In order to gain more cargo space, minimize the smoke nuisance on the sun decks and free the center of the ship from the uptakes, the boiler room was moved as far aft as possible.

The second category of major changes in the design of the liner is concerned with problems of organization of space and function. Basically the spaces of the ship were divided into three groups as determined by their use—those for passengers, officers and crew, and cargo.

Passenger spaces are located on or above the entrance deck, with 'B' and 'A' decks containing the public areas while the upper two decks are devoted to passenger staterooms. Vertical circulation is concentrated in two cores located at the quarter points serving all decks of the ship and the more formal areas of 'B' deck are connected with the sports deck by generous staircases. The staterooms have been grouped in two units in order to provide a greater number of exterior units.

The officers and crew have been placed on the decks below the main entrance level, with the officers on 'C' deck and the crew on 'D' deck. Accommodation for the different elements of the crew has been organized in order to eliminate cross circulation.

The cargo was divided into two basic types—paying cargo and ship's stores. The former is placed on the two lowest decks forward of the engine room, while the latter is located on 'D' and 'E' decks aft of the engines.

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COMPARATIVE STATISTICS

PRINCIPAL CHARACTERISTICS	ANY EXISTING CONTEMPORARY SHIP	THIS DESIGN
No. of Passengers	553	654
No. of Officers & Crew	401	413
Length (over-all)	618 ft.	631 ft.
Length (between perpendiculars)	570 ft.	583 ft.
Width (over-all)	88 ft.	96 ft.
Beam	84 ft.	84 ft.
Draft	27 ft.	27 ft.
Approx. Displacement	22,000 tons	22,000 tons
Cargo & Stores	356,000 cu. ft.	360,000 cu. ft.

AREA ALLOCATIONS		ANY EXISTING CONTEMPORARY SHIP		THIS DESIGN	
		Sq. ft. Total	Sq. ft. per Person	Sq. ft. Total	Sq. ft. per Person
PASSENGER	Staterooms	42,000	75.9	39,700	64.1
	Open Deck	37,300	68.2	57,700	88.0
	Theater	2,100	3.8	4,320	6.6
	Dining Room	5,000	9.0	6,200	9.5
	Kitchen	6,580	11.8	6,030	9.2
	Cocktail Lounge	4,480	8.1	2,810	4.3
	Dance Lounge	7,030	12.7	10,700	17.9
	Coffee Lounge	1,610	2.9	9,320	14.2
	Shops & Services	6,460	11.6	5,460	8.3
	Game Rooms	460	0.8	3,350	5.12
	Children's Room	332	0.6	715	1.1
	Medical Section	1,320	2.4	1,920	2.9
OFFICER	Quarters	8,360	75.0	9,380	87.5
	Dining	614	5.5	589	5.5
	Lounge	870	7.8	768	7.2
	Open Deck	5,250	47.3	1,300	10.7
	Closed Deck	—	—	4,600	43.0
CREW	Quarters	14,800	51.0	14,700	48.0
	Dining	2,200	7.6	2,100	6.8
	Lounge	2,560	8.8	3,650	11.9
	Open Deck	1,330	4.6	4,950	16.1
	Closed Deck	—	—	870	2.8
CIRCULATION		35,600		39,700	

Art Auction

This magazine is supported in part by student fees, subscriptions, and the donations of friends. However, a great part of the financial support of the magazine is realized from the proceeds of the Annual Art Auction. Artists, both from the school and from the state and region, contribute paintings, prints, sculpture, ceramics, and related works of art. From 150 to 200 of these are then selected for quality by the Auction Committee, framed or matted as necessary, and hung in the Auction Show in the North Carolina State College Union for several days preceding the Auction, so that prospective buyers may have an opportunity for leisurely viewing and selecting tentative items for bidding. The Auction occurs usually in early December—partly because it would be impossible to have a volume of student work to choose from earlier in the year, but also to capitalize on purchasers who may wish to buy something unique as a Christmas gift.

Once on the block, the works are sold without identification of the artist. The virtue of this policy is that it places the work on its own merit, rather than on the artist's name (or lack of name). Some works, of course, are "known" by style or by signature from the pre-Auction showing.

In addition to making publication of the magazine possible, the Auction has stimulated a real interest in art in Raleigh and the region. Many people attending come from several hundred miles away, and each year they return with more friends.

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