

from the Society. To discover what really itches Mr. and his pals doesn't take any profound research: the group represented by the circulators of the petition has enjoyed a virtual monopoly for at least a half century. The museums, railroad stations, post offices, banks, city halls and state capitols know it. So do the schools and colleges, the municipal gardens and parks, the public squares and the homes of the rich. Even today one is hard put to find any modern sculpture on important structures. Nevertheless, there has grown up a feeling among more and more people that the holders of this half-century monopoly have not done too well by us with their endless rehash of the creative achievements of earlier periods. And quite naturally the boys in the back room, alarmed by the menace from the "modernistic" side of the tracks, have put aside their internal bickerings to save what is left of their racket. This is not guesswork on my part—Mr. De Lue (does anyone know who this man is?) said—I quote my favorite "subversive" paper, *The New York Times*—"We work in an old tradition. . . . We feel we have prior rights in such a museum as the Metropolitan."

The implications in the petition circulated by the NSS, and in its accusations against these museums which have done quite a bit to enrich life in Manhattan, are that if you happen to be a professional in the arts, and feel an impulse to indulge in experimental activity of whatever nature, unless the results look as if they had been cribbed from a life of French or Italian Renaissance work, you are by definition a communist or other form of subversive character.

The reason I labeled the Society's protest committee, headed by a Daniel De Lue, as either liars or fools, is that there exists a considerable documentation on the subject of the relationship between the arts and political ideologies which leads one to this unflattering conclusion. Some of the most glorious painting and sculpture ever done took as its "subjects" the bloodiest assassins who ever lived. This was especially true during the Italian Renaissance. Some of the greatest architecture which has come down to us was commissioned by and built for

Sculpture Society. To discover what really itches Mr. and his pals doesn't take any profound research: the group represented by the circulators of the petition has enjoyed a virtual monopoly for at least a half century. The museums, railroad stations, post offices, banks, city halls and state capitols know it. So do the schools and colleges, the municipal gardens and parks, the public squares and the homes of the rich. Even today one is hard put to find any modern sculpture on important structures. Nevertheless, there has grown up a feeling among more and more people that the holders of this half-century monopoly have not done too well by us with their endless rehash of the creative achievements of earlier periods. And quite naturally the boys in the back room, alarmed by the menace from the "modernistic" side of the tracks, have put aside their internal bickerings to save what is left of their racket. This is not guesswork on my part—Mr. De Lue (does anyone know who this man is?) said—I quote my favorite "subversive" paper, *The New York Times*—"We work in an old tradition. . . . We feel we have prior rights in such a museum as the Metropolitan."

Given the threat, given the newcomers muscling in, the rest is just the same old game. Obviously they can't state publicly what really bothers them. Hence the appeal to patriotic emotions as a time-honored device for clouding the issue. "Our" side is democratic, normal, positive, full of love for beauty, integrity and craftsmanship. "They" are totalitarian, fascist, communistic, modernistic, negative, prostituted, psychoneurotic, and so on. The technique, as we have all learned

you came on in the magazine needed. Now each issue is a graphic experience. For this we thank you most sincerely.
Alex D'Amato
New York, New York

Kaufmann re-rebutts Teague

Sirs:

Mr. Teague is right in his answer (*Interiors*, November 1951) to Miss Chamberlain—the Italians are most polite. More polite than he seems, in assuming, a second time, to speak for them better than they have for themselves. In fact, Mr. Teague falls somewhat short of most people's idea of courtesy when he suggests that Gio Ponti would allow his great personal politeness to interfere with the professional responsibilities of editing *Domus*. Looking at the record, Mr. Ponti's standards as a professional remain above reproach. No doubt Mr. Teague's are as well maintained.

Another critic, who like Mr. Ponti seems able to speak clearly for himself, has just published a report of the Triennale in the London *Architectural Review* for December 1951 over the rather Italian seeming initials, T. del R. The *Architectural Review* only recently devoted a whole issue to an acutely discomforting survey of U.S. cultural symptoms, and may be absolved of any inclinations toward excessive politeness to us. What does their critic say?

"The outstanding for. (Continued on page 200)

HEIGHTEN
THE BEAUTY
OF YOUR FIXTURES
NALCO
DECORATIVE LAMPS



Candylbeme

STANDARD OR
CANDELABRA
BASE

Light Glow

From the warm light of burning candles to create a glow in all fixtures . . . available clear or frosted in white, and white with yellow tip.

Brilliance

Without diffusion to permit full, accented reflection . . . available clear or frosted.

Wall Brackets • Candelabra • Electric Candle
Dispensers

Carbon filament lamps are supplied with Standard
all types of fixtures.

prices.

AMERICAN
Lamp Co.

1001 MARKET STREET, ST. LOUIS 6, MO.

sound-absorbent material before it is charged into the room . . .
General Electric Company has a new portable electric fan which doubles as a ventilator. It's in a plastic case and can be used as a desk or table fan, a window ventilator, or a floor circulator. The fan is tiltable to any angle, from vertical to horizontal.

Letters to the editors

(Continued from Page 8)

"Outstanding foreign exhibit was the Museum of Modern Arts' selection of modern furniture and other household items housed in a pavilion by Belgioso, (sic) Peresutti and Rogers (illustrated in the frontispiece on page 348)." This makes it all the sadder that no funds were available to take this exhibition to England after its French showing in the *Arts Menagers* which is scheduled to begin next month. The British had most graciously invited the exhibition for this spring, offering to place it in a main hall of the Victoria and Albert Museum as a special feature of that great institution's centenary schedule. So little can our bureaucracy make use of its available tools!
Edgar Kaufmann, Jr., Consultant,
Department of Architecture and Design
Museum of Modern Art
New York, New York

Last A.I.D. issue wanted

Sirs:
I am looking for a copy of the April 1951 issue of *Interiors*. (The A.I.D. Anniversary Conference number of last year.) As you have explained that your supply of that issue is completely exhausted, perhaps a sub-

scriber with an extra copy
complete my file.
John B. Wisner
New York, New York

Response to SOS

Sirs:

In "Letters to the Editor" Mr. Moyer Wood of Pothe subject of clippings aification thereof.
Of course you know that a fairly thorough system the same time, it is a g may need developing for decoration, furniture, u covered by a magazine s I am investigating the s of design, the American may very well be that v tion which might be o which might even be magazine or separately I think this is a matter seen too many auton with much agony by relation to alphabet or We shall be most ple *Interiors*. We depend o Shall you communicate him a line to say tha that is, if you would Marcelle Frebault
The Public Lib