This objective may be a better radio, a better carburetor, television, a better pencil, a better electric bulb, a better window, a better heating system, a better house for more efficiency.—In short, he is an inventor. Education of the type he requires cannot be found in trade schools or colleges, a fact which he has found out soon enough. So he sets up a shop for himself in his basement. His mechanical sense and concept of science, which have captured his youthful imagination by early contact with machines, finds full development. He becomes a materialist, is interested in patents and the money derived from inventions.

"If the spread of machinery has, in fact, destroyed the old basic unity of a nation's production, the cause lies neither with the machine nor in its logical consequence of functionally differentiated processes of fabrication, but in the predominantly materialistic mentality of our age and the defective and unreal articulation of the individual to the community." He lacks a cultural background which would give him an understanding of the social implications of his inventions, and the æsthetic possibilities they have.

The fact that the eclecticists are unable to comprehend the significance of the new architecture, the fact that eclecticists exist, signifies a deficiency in their education and the colleges behind them. Our larger schools are housed in buildings of a type out of harmony with the modern world and long since discarded by our industrialists and efficiency engineers as workshops meeting the standards of modern knowledge of the elements of health, efficiency, economy, living, leisure, and industry. These schools have produced thousands of missfits which we have come to call eclecticists. Disharmony of architecture in our houses might well be one of the causes of disintegration of family life of today, which is alarming our sociologists; it might also be said that an obsolete architectural technique can be found in all fields of human activity in which the forces of disintegration are setting in. The psychological effect of such architecture upon the immature mind can scarcely be reckoned,—a field that should be thoroughly investigated by the psychiatrist. "The besetting vice of the academy schools was that they were obsessed by that rare 'biological sport,' the commanding genius; and forgot that their business was to teach drawing and painting to hundreds and hundreds of minor talents . . . ."

The greatest accomplishment of the Bauhaus is the synthesis of practical manual training with theoretical, scientific and æsthetic training. Very fortunately, the New Bauhaus is now in Chicago, thanks to the intelligent foresight of Miss Norma Stahle of the Association of Arts and Industries, who alone was instrumental in bringing the Bauhaus here. Gropius has the chair of Architecture at Harvard, and is adviser to the New Bauhaus. Professor L. Moholy-Nagy, for five years on the staff of the old Bauhaus, and internationally known as a painter, designer, and experimentalist in photography and light, is its director. In Germany, the Bauhaus was a very potent force in industry, with repercussions the world over.

Here in America, we can expect as much. A great part of our industry already has been influenced for good by the Bauhaus, and we can hope that its influence will increase. Probably the greatest single hope the New Bauhaus can give us is that it may have some influence on public opinion by way of education toward the objective of ideals so ably stated by its founder.

"The New Architecture and the Bauhaus" is translated from the German by P. Morton Shand and has a preface by Joseph Hudnut, Professor of Architecture at Harvard. The book roughly divides itself into two parts; the first, a short review of modern construction and a short review of Gropius's early training and his establishment of the Bauhaus. The second half of the book is a summary of his essay published in 1923 under the title of "Idee and Aufbau des Staatlichen Bauhauses" (the conception and realization of the Bauhaus). The book should be compulsory reading for everyone interested in modern education.

By George Fred Keck

DECORATIVE ART 1937.
American Edition, Edited by C. G. Holme. The Studio Publications Inc., New York. 144 pp., illustrations in black and white and color. 8½ x 11½. Paper $3.50, Cloth $4.50.

This book, the thirty-second put out by the Studio Publications, remains the best in its field. Admirably organized according to the various rooms in the house, it shows what is new in furniture, accessory design and decoration. While this is customarily considered a decorator's handbook, no architect who is interested in what happens to the inside of his houses can afford to ignore it. There is considerable material on built-in furniture, and many valuable suggestions for room arrangement are to be found in the illustrations. The color plates, of which there are eight, are also useful. For reference purposes there is a list of designers and manufacturers.

ELEMENTARY DESIGN OF STRUCTURAL STEEL AND REINFORCED CONCRETE.
By Charles Kandall. Published by the Federation of Architects, Engineers, Chemists and Technicians, New York chapter. 142 pp., 5½ x 8¼. $2.00

This book is based on a review course in structural design given at the Federation's school in New York City. Designed for students preparing for State examinations for Registered Professional Engineer or Registered Architect, it reviews briefly the fundamental theories of elementary structural design and gives typical problems and their solutions. The book by no means attempts to cover the whole subject, but is a useful and practical guide for review study.

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