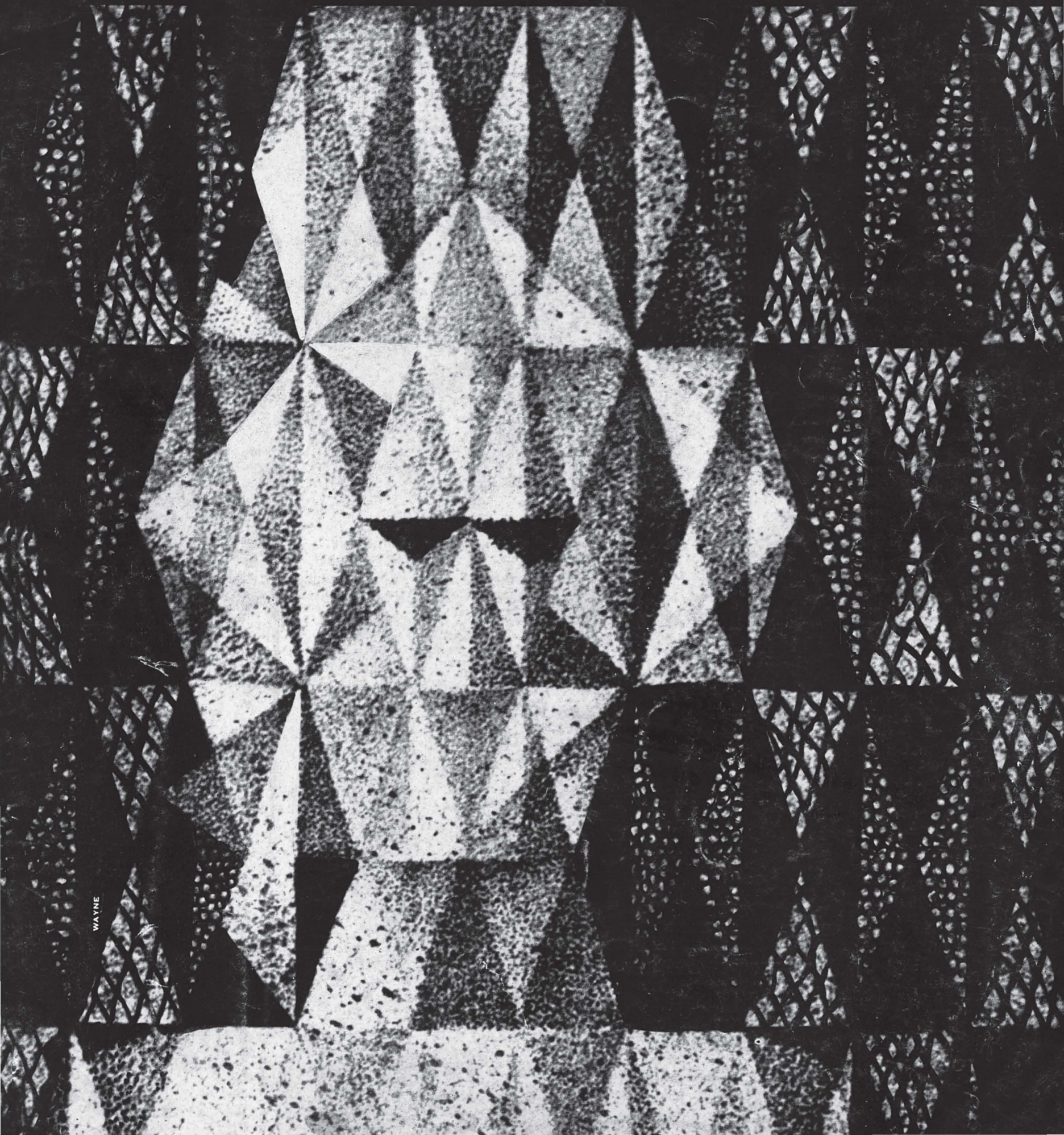


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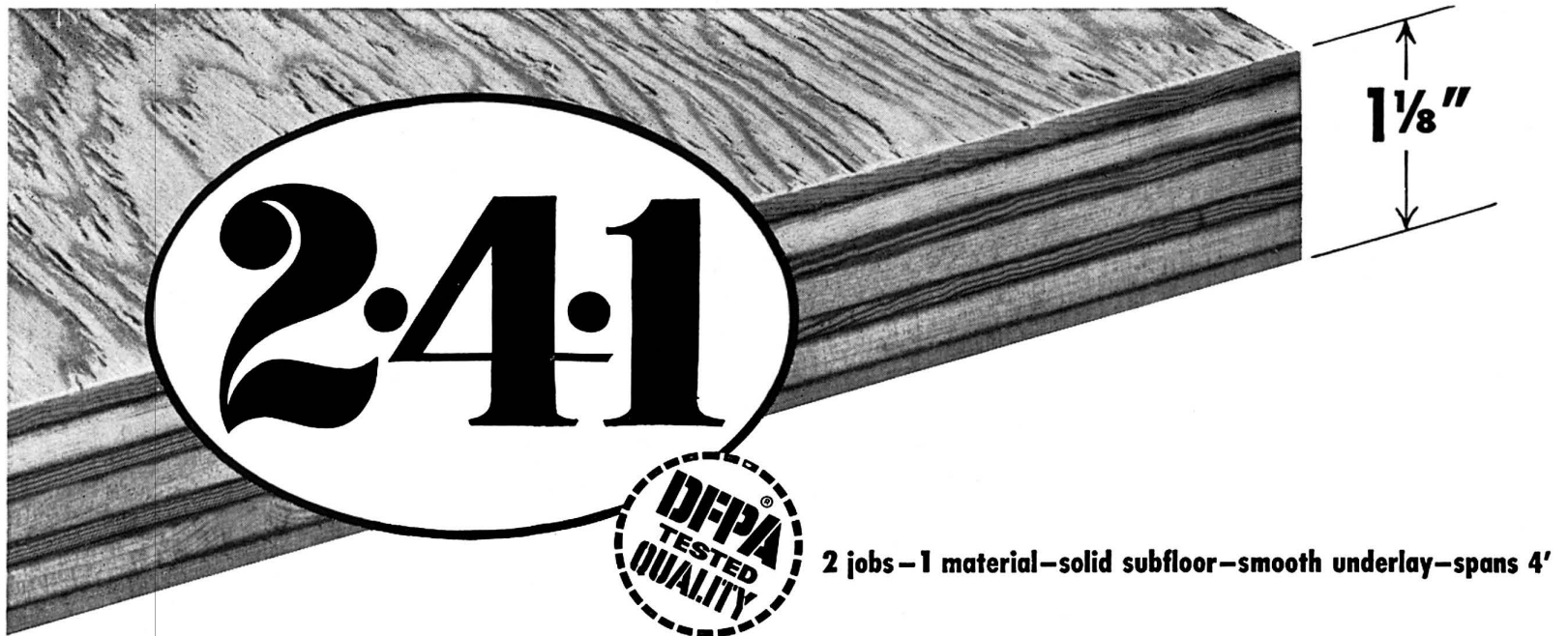
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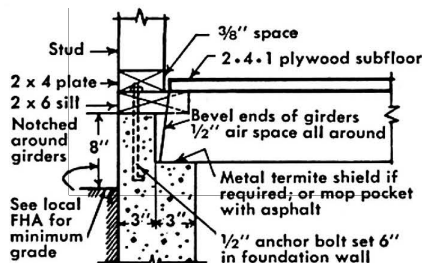
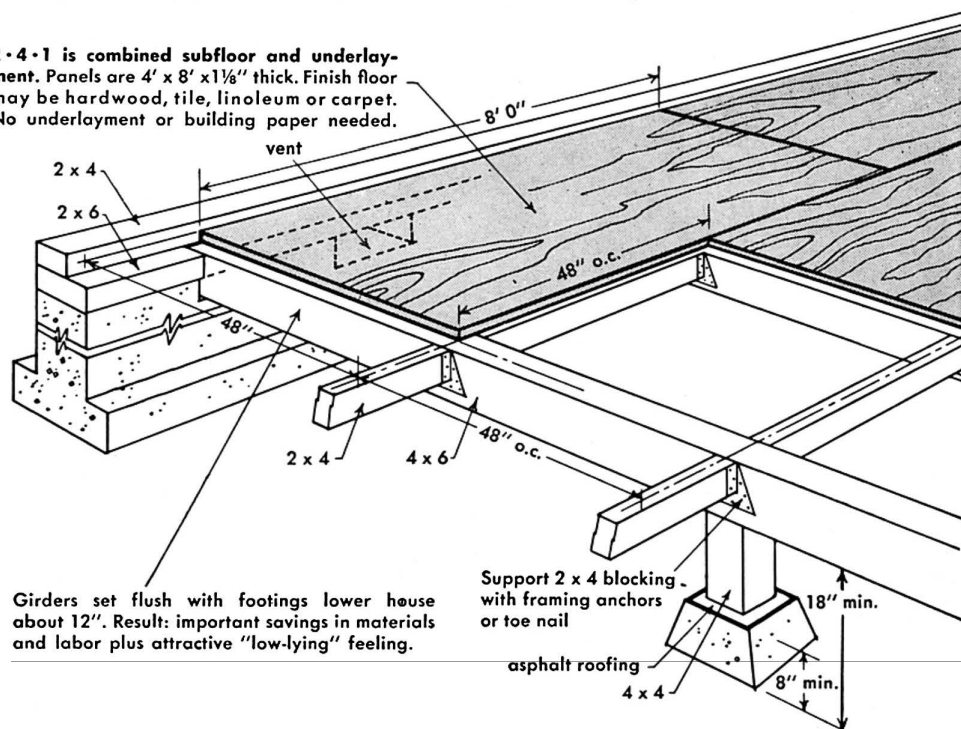


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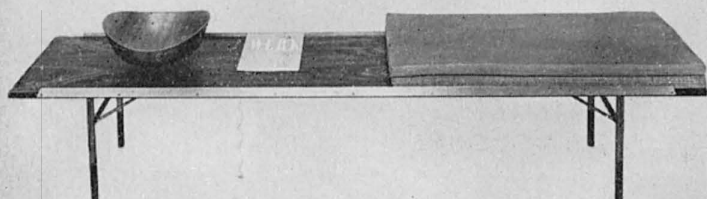
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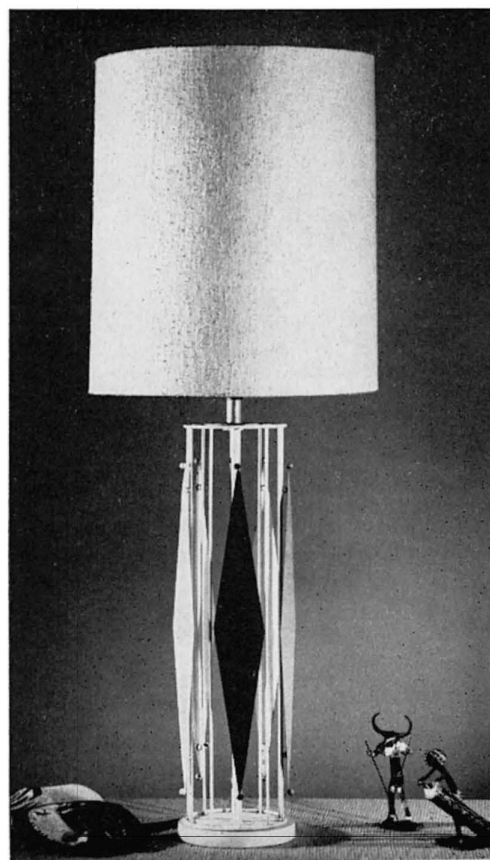
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**MUSIC****PETER YATES****BETWEEN OJAI AND NEW YORK**

Each year we critics set aside a special weekend for the Ojai Festival, in that most beautiful valley, where we are royally entertained. The music offers invariably a rich diet, too rich on occasion for the appetite of its sponsors. Some of these have been known to cavil and state a preference for a lower calorie formula. Lawrence Morton, director, and Robert Craft, the conductor, prefer to cater for gourmets. I doubt whether any other festival offers so much worthwhile music per unit of listening time as that at Ojai. Not that I go for it a hundred percent. There's a genteel cautiousness about the Ojai programming which irritates me, exactly in proportion to what is accomplished. It's as if someone kept saying to me: You know this music is the very best. And I go on grunting, I want more than the best. Every year there should be at least one eye-opener, like the Monteverdi Vespers last season, and I don't mean just something difficult by Bartok or Hindemith.

A correspondent writes me about a performance of Gertrude Stein and Virgil Thomson's *The Mother of Us All* by the Adams House Music Society of Cambridge, Mass. "Students from Harvard and Radcliffe seem to have gone about the whole thing in spite of any existing faculty. The effort put into the show showed, but without the taint of it being burdensome—something which can easily erect a barrier between audience and performer in small or amateur productions. Nobody really worries about how they get the 'elephants' onto the stage of the Met.

"The interior peculiarities of old wooden Sanders Theatre (more like an old nineteenth century courtroom than an auditorium) fit the opera to an amazing degree. A few lights and some colored bunting skillfully arranged brought the place, including the pew-like benches of the audience, into the opera's framework.

"In the casting a specific voice weakness was not untastefully used where it might at worst broaden the characterization of a minor part. . . . Most of the voices had a naturalness (with controlled intonation and dynamics, if not power) perfectly appropriate for the occasion. The pleasure afforded by the singing left one asking: why are voices trained to impress rather than to charm?

"The conductor, Victor Yellin, and orchestra members were as young and alive and alert as those on stage. The musicians went about their part as if they were having more fun than anyone; they were able to see the platform as well as the conductor, laughed when things were funny, and gave all they had to their playing."

Sounds just right. Take in comparison the Ojai performance of Falla's *Master Peter's Puppet Show*. It was written to be played around a puppet show onstage, with the proprietor Master Peter and the boy who calls off the announcements sitting alongside. Don Quixote is in the audience, interrupts, scolds the boy for commenting on the action and finally charges the stage sword in hand to decapitate the puppets and take over the stage for a lament which concludes the show. If we couldn't have the puppets, we could have had the action, the Don in the audience making his way to the stage and so on. Maybe that wouldn't help, but it might. The static music needs physical action. As it was, the piece turned into music of an odd sort, an accompaniment for action that didn't occur, and a small boy soprano nervously shouting into the open air about something that wasn't taking place.

Same thing happened two years ago, when they played Mozart's little *Divertimento* for a mounted band. If they couldn't have the horses, they could have had what counts: the kettle drummers up in front playing cross-handed, as the mounted drummers play across the horses' necks, and the pace of the visible movement to justify the otherwise unpretentious sound.

Now we have the *Village Scenes* by Bartok, singers neatly lined up as if for a cantata, clutching their scores. The whole thing properly turned out for an oratorio but the farthest thing you can imagine from a village scene. All right, anyone who was there may come back at me, how did Stravinsky put over his *Wedding* so effectively, the conditions being the same? Well, by the time the music had worked its way to the feast the atmosphere was drunken, and Stravinsky, usually a reserved conductor, kept it so, the shouted comments of the tenor, urging on the feasters, lying across the beat as naturally, a trifle ahead of the tempo, as if they were all in costume and the drinks going down. It would be hard to imagine a better per-

*(Continued on Page 10)*



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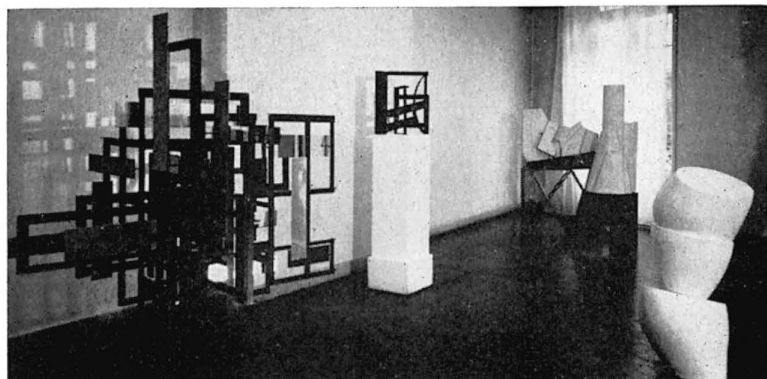
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## ART

JAMES FITZSIMMONS

One of the most interesting late-season exhibitions here in Paris was an international sculpture show at the Galerie Denise René, in which most of the trends in contemporary abstract sculpture were represented. The polished steel arabesques, or continuous line drawings in space, of José de Rivera; the organic, vegetable-human forms of Arp; the crystalline forms of André Bloc, Day Schnabel and Gilioli,



Schoeffler      Jacobsen      Schnabel      Arp

Exposition "Sculptures Abstraites 1956" at the Galerie Denise René

related to the work of Brancusi on the one hand, Archipenko on the other; the constructivism of Schöffer and Jacobsen; the swooping aerodynamicism of Maxime Descombin—like one of the new swept-wing jet planes; Barbara Hepworth's "musical kernels"—mysterious seeds with strings; Lardera's large dilapidated, interpenetrating leaves—all of this was represented. But there were no examples of *l'art brut* in sculpture (César, Twardowicz, Hare). Naturally, for the Denise René gallery is identified with geometric and constructivist tendencies in art. I would like to have seen a Lippold in the show. (Perhaps nothing was available; he is included in a handsome publication, *Témoignages Pour La Sculpture Abstraite*, issued jointly by Denise René and L'Architecture d' Aujourd'hui, in conjunction with the exhibition—as also is David Smith).

A few random observations: de Rivera's recent work does not impress as favorably as his work of a few years ago. It has become slick and decorative. Which is regrettable for he is a very gifted artist.

The Swedish sculptor Jacobsen has a truly architectural sense of scale—his smallest pieces are monumental, and at the same time airy.

Some foundation or wealthy individual should give Schöffer enough money to enable him to develop his extraordinary electronic-cybernetic constructions fully and freely. He has already succeeded in producing a few which move about in response to the movements of people around them and to the play of light on them. (Juliette Greco recently "danced" with one of Schoeffler's spatiodynamic works; but the range and character of their movement is still pretty rudimentary).

\* \* \*

## A Critic's Notebook:

Henri Michaux, gifted poet and author of a remarkable travel-diary, "A Barbarian in Asia," is also a painter. Or rather, he paints—which is not quite the same thing. Last month René Drouin presented a selection of Michaux' watercolors, gouaches and ink paintings of 1939 to 1956, which, if we didn't know his poetry would tell us a good deal about its content. In some of them the forms and colors remind one of microbiological slides. Others might be paintings of foetuses, orchids and Walpurgis Night phantasms; of the ghosts, auras and emanations of the living and the dead. In Michaux' impalpable, mysterious but very real world everything is in flux, carried on water, dissolved in fog. The unreal and unseeable is momentarily seen, as unreality is seen in states of delirium, partial coma and acute anxiety. The poet Michaux approaches the mirage, the borderland, the place of nascence, and steps across. He doesn't describe the things he sees. He finds verbal equivalents for them which he sets before us. His language is spare and imagistic, like the language of Laforgue, Rimbaud and Li Po. But the painter Michaux makes snapshots with a fuzzy lens. We look at these souvenirs of his travels and

say: Yes, it is like that. We don't say: It is that. And there lies the difference between the paintings of a man who paints and those of a man who is a painter—Wols, for example, or Dubuffet, artists with whom Michaux has a good deal in common.

According to Sir Herbert Read, Ruth Francken's paintings (recently shown at the Stadler Gallery) are full of archetypes of the collective unconscious. (He is using these terms in a strictly Jungian sense). For my part, I find them full of echoes of contemporary art—echoes of De Kooning, Matta and, especially, Stanley William Hayter. And if the figures in her paintings rise from the unconscious, it must be from the personal unconscious, for they display none of the formal characteristics which Jung ascribes to those of the collective unconscious.

Miss Francken's personal unconscious (like that of many other artists today) seems to be filled with spiky things: mandibles, rapacious genitalia, horns and traps for the unwary. Her *matière* distresses me too. She seems to have found some granular, leathern substitute for paint. Why?

\* \* \*

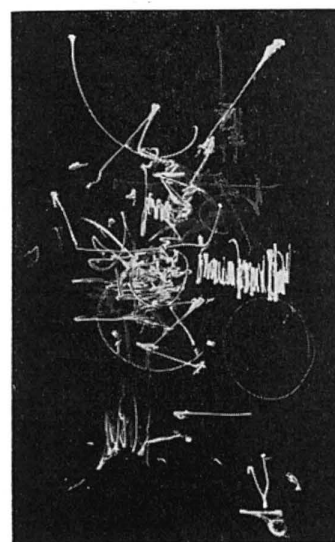
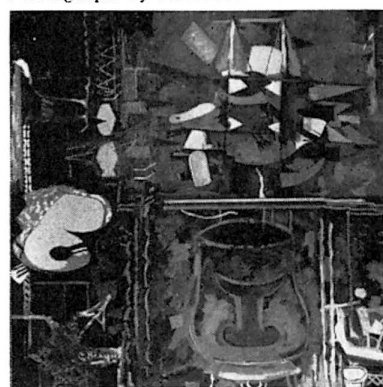
The paintings of Istrati at the Craven Gallery may be described—for once, meaningfully—as abstract expressionist. His art comes out of Van Gogh and Soutine: the writhing, flickering brush strokes; the habitual use of strong, impure color; the absence of nuances of any kind; the piling on of paint to express . . . or simulate . . . or stimulate strong emotion.

\* \* \*

Georges Mathieu has been studying the art of the age of Charlemagne. Its influence upon his work has been so well assimilated as to be undetectable. But his recent exhibition at the Galerie Rive Droite caught him in the middle of his Merovingian-Carolingian seizure; and that is something that does not happen to every painter. Fortunately, Mathieu was not wholly unprepared and, with the assistance of Michel Tapié de Celeyran, he rose to the occasion. The ceiling of the gallery was draped with red and white cloth to resemble the interior of a great tent. The walls were hung with imperial red velvet. All this yardage was held in place with gold uprights and gold cord, strung around the sides of the room, kept the spectators and paintings at bay. At one end of the gallery a throne was set on a dais, and a fair copy of Charlemagne's crown was placed in a glass case. Came the evening of the vernissage and Mathieu, Tapié and various jongleurs of their acquaintance arrived, magnificently robed as Charlemagne, Pope Leo III, etc. The intellectual peasantry gaped, a movie camera began to churn, and Mathieu, having first been crowned, mounted his throne and delivered himself of the following

Georges Mathieu: ➤  
*Capitulation du Vali Ahou-Thor*  
Photograph by Vizzavona

Georges Braque: *Atelier IX*, 1956  
Photograph by Routhier



brief, but otherwise unremarkable, sentiment: "There is a profound rapport between art and play . . . which we must not forget."

With the works and words of Klee, Arp, Picasso, Schwitters, the whole dadaist-surrealist menagerie, not to speak of 3000 years of Chinese and Indian aesthetic theory, still fresh in our eyes and minds, how could we forget? But there—that is what is so pathetic about the Paris intellectual world these days. So much that is old is daily being discovered, not anew, but for the first time.

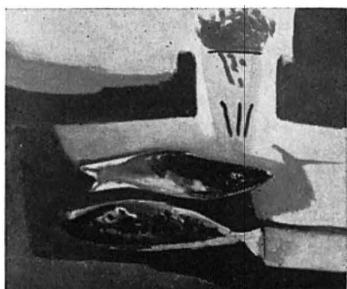
Meantime, over at the Galerie Pierre, Mathieu had a second exhibition consisting of a large number of gouaches reminiscent of Oriental writing—of the signatures, or "hash-marks" of Japanese calligraphers. Some of these gouaches are on black paper, with the neon colors zig-zagging about like automobile lights in those photos



where the lens has been left open for a few seconds. Pretty slight: tours de force, and too facile to hold one's interest. And the color combinations: dramatic clichés. But as Mathieu's color sense is still undeveloped, he is best when he works almost without color, confining himself to such effects, e.g., black and white with, perhaps, an arabesque of bright red whipping through the coils and clusters of black line. The best gouaches are like those of his oils where a finicky, obsessive complexity of line is achieved.

Of the "Carolingian" oils, there is little I care to say—except to note that in the most austere, workman-like and heavily painted (i.e., in the least "witty") of them, Mathieu is at his best. And anyone who has read my former remarks about this artist knows that I mean that as high praise. The rest of them—with gold background, lilacs and pinks—are like Japanese screen painting during its late 18th-19th century decadence.

\* \* \*

Francisco Borès: *Poissons**Poisson Bleu*, 1955

Photographs by Galerie Louis Carré

Doucet, at the Galerie Ariel. A well-known and successful younger artist, heavily indebted to De Stael. Composition very simple, with three or four large roundish forms (like huge pebbles) set next to each other. Lacks De Stael's color sense—his colors are pastel-pretty, or like gum-drops.

\* \* \*

Borès, at the Galerie Louis Carré. School of Paris painting at its best and worst, i.e., most tasteful and enervate. Still-lives mostly, painted in cool, softly luminous colors (many pale greys and umbers, greyed roses and yellows, passages of pale blue or green). Out of Bonnard and Matisse; akin to Brianchon—and to Milton Avery in America. (Same meditated simplicity, same grave tranquillity—but Avery is much more daring). A luminist who keeps the shades drawn.

\* \* \*

Lapicque, at Galerie Frank Galanis. A series of paintings provoked by a stay in Venice: the lagoon, the Lido, Burano, the Piazza San Marco, etc. Possibly the worst exhibition by a good painter that I have ever seen. An attempt to wed fauvism to Venetian baroque—early Dufy and Derain to Tintoretto—the marriage was never con-

Picasso:

*Loves of Jupiter and Semele*

Photograph by Cauvin

summated. Everything (lines, colors, shapes) lush and extravagant, but not powerfully, exuberantly so. Net effect: garish travel posters.

\* \* \*

Georges Braque at Maeght: a superb exhibition of large and small oils and several sculptures. A new richness of substance. Color harmonies subtler and more sonorous than ever. The landscape paintings—long, narrow, near-abstract, with the horizon line in the middle—show how much Braque influenced De Stael. (But conceivably the influence was reciprocal).

Outstanding: several new paintings of Braque's bird—the great ghostly bird hovering by its nest or in the stillness of the artist's studio.

Some of the new paintings are very simple (the landscapes; the



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still-lives—a plate of oysters on a table next to the wall, all in browns and pale umbers, for example). Others are of great complexity: e.g., *Atelier IX*, painted this year in a hundred shades of smoky gray and amber with touches of pale yellow and green, and with a range of textural variations that none of the *tachistes* and abstract expressionists—who try to pay a great deal of attention to texture—can even approach.

\* \* \*

The average artist spends his life developing a style, a signature, a trade-mark of his own. He does this by inventing something or (more usually) by stripping away, by discarding, camouflaging or assimilating influences. When we consider Picasso's life-work, however, as in the recent show of fifty years of his drawings at Berggruen, it is clear that he has never concerned himself—never had to—with this problem of finding a style of his own. Nor can we say that he has ever really assimilated the things to which he has responded. Greek, Catalan, African—whatever the influence, it remains obvious and on the surface. He takes what he wants with a superb (if rather child-like) confidence and, by force of artistic personality, dominates it. And just as he has always been open to the world around him, including, especially, the world of art, so he has been open to all sides of himself. The result: not one Picasso but a dozen or more, all of whom he serves. This fidelity to the inner and outer admirably illustrate Goethe's theory of systole and diastole.

When lesser artists attempt to do as Picasso has done they are accused of eclecticism, or they are dismissed as copyists. And quite rightly, because they lose themselves in their thefts while Picasso finds himself—his many selves—wherever his eye rests.

Some random notes on this exhibition: The extraordinary tenderness of *Nude with Clasped Hands*, 1906; *Loves of Jupiter and Semele*, 1930; *Two Women*, 1947—expressed in the posture of the figures, the facial expression and, especially, the line.

The vigor and stenographic economy of line in *Three Male Dancers*, 1925. The cartoonist's simplicity of *On the Beach*, 1923—an aspect of Picasso's work from which Steinberg seems to have learned a good deal.

The love of play, charade, preposterous ornamentation, in *Le Chevalier*, 1951—a delightful drawing Picasso made for his friends Dominique and Paul Eluard.

The Ingres-like purity of line of *Femme au Chapelet*, 1919—completely classical in conception and execution.

The anticipation of cubism in the *Portrait* and *Still Life with Jug* of 1908. The portrait: a starting point, it would seem, for Villon.

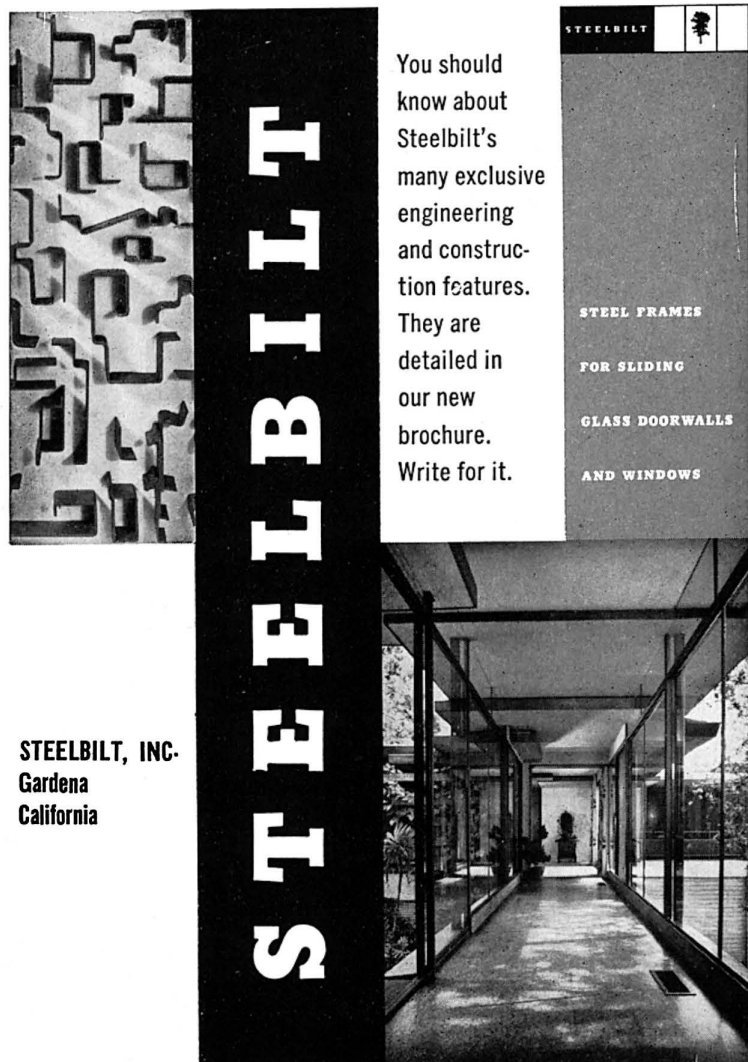
Picasso goes his way, tirelessly breaking rules, including his own, and making the classifications of the doctrinaire—the critic and the psychologist—patently ridiculous. He has, for example, been called schizophrenic because, in his art, he changes so radically and abruptly. But where the personality of the schizophrenic disappears during his illness and is temporarily or permanently replaced by an unfamiliar "other side," which takes possession of him so that he is no longer himself, Picasso is always himself, recognizable and in control. Schizophrenia, and with it, the "dionysiac," are quite beyond him. And no doubt that is why the dionysiac has always fascinated him. But it will remain beyond him because he is too much of an artist ever to commit himself wholly to anything but art and, ipso facto, incapable of experiencing frenzy, however well he may simulate it at times (e.g., in the minotaur, faun and rape themes). For which we may be grateful.

## BOOKS

ROBERT WETTERAU

ART AND ARTIST (University of California Press, \$3.75).

Rico Lebrun suggested the idea for this group effort to give the artist in various fields the opportunity to put down in words his aims in creative expression, the nature of its functions as an artist; the interpretation of his work; his ideas on life. To lead the way, for those who will read, to fresh views on the phenomena of art. Innovations not always comprehended meet with hostility (the my-child-can-do-better-than-that reception, or worse) as we tend to destroy, always, that which we do not understand. The antennae of the artist have always reached areas of experience not felt at once by the casual observer or listener, and this has placed him outside the group. The artist in this particularly visual world, not content to remain marginal, desires to interpret as well as perform. The efforts



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of this cadre as a whole should elicit tolerance, as most of these artists write lucidly.

The communicative essays in this anthology come from five painters: Ruth Arner, Sabro Hasegawa, Paul Klee (Alexander Zachokke describing an encounter), Rico Lebrun, and Jack Shadbolt. Five sculptors: Ernst Barlach, Henry Moore, Ernest Mundt, Giacometti (an article by Sartre), and George Rickey; architectural engineer, Eduardo Torroja; W. Eugene Smith, photographer; Otto Luening, musician; two members of the cinema, Jean Renoir, and Cesare Zavattini; and psychologist Anton Ehrenzweig.

We particularly enjoyed the dynamics and humor of Rico Lebrun; Ernest Mundt on the problems of a modern sculptor in his encounters with the public and a City Art Commission; George Rickey on Kinetic Sculpture; Jack Shadbolt on a Picture in Process; and Sartre on the exigencies of distance in the work of Alberto Giacometti. Illustrated with photographic plates of the work of ten of the contributors.

FOUR STEPS TOWARD MODERN ART: GIORGIONE, CARAVAGGIO, MANET, CEZANNE, by Lionello Venturi (Columbia University Press, \$3).

Studying several of the works of these painters, Mr. Venturi illuminates by comparison and critical study, the meaning and value of their development on later art.

Giorgione, it has been established, painted without any subject matter in mind: "Open form, contemplation of the universe, indifference toward finish, chromatic conception of the drawing—these were the basic impulses of Giorgione's imagination." Leonardo da Vinci had stressed the universality of painting, and Mr. Venturi points out that Giorgione "... conquered through feeling and imagination what Leonardo theorized." Giorgione realized open form through color, light and shade, without preliminary drawing.

Caravaggio, whose art was considered vulgar, fought against the mannerists and classicists and their repetitious formula painting: "To choose only the ideal in nature appeared to him a blasphemy." Caravaggio founded the "luministic" trends of the seventeenth century, painted without preliminary drawings and "... opened the doors to that pictorial composition which wanted an intimate rather than external truth."

By the end of the nineteenth century Manet had established an autonomy of art based on pure vision. "Before 1870 Manet realized an autonomous form of art that went farther than the dictates of nature or of beauty. After 1870, thanks to impressionism, Manet's autonomy was a synthesis of form, color, and light. One can say that he offered to the impressionists an aesthetic and received from them a technique."

Cubism, which descends from Cezanne, dominated the first half of the twentieth century. "Cubism could be defined as the renaissance of that architectural consciousness which the nineteenth century had lost." After 1879, when Cezanne discarded impressionism and its regard for surface elements, he incorporated the third dimension, utilizing "Architectural construction, geometrical forms, integration of orange and blue, these were the elements which, put together, allowed Cezanne to realize his plastic-chromatic vision in depth. Hence his love for volumes—that is, plastic forms realized through colors." Mr. Venturi's book is lively, readable, and to the point.

MONTMARTRE, by Pierre Courthion, translated by Stuart Gilbert (Skira, Inc., Publishers, \$6.50).

New in the Taste of Our Time series, MONTMARTRE, with its sixty-four color plates in the Skira manner, is a romantically conceived book showing how painters from the late eighteenth century to the present have seen and painted their beloved Montmartre—the Sacré-Coeur, the Moulin de la Galette, the Moulin Rouge, Clichy and the other quiet streets. Rich in sentiment and history, the narrative and comparative display takes us from Georges Michel, Vernet, Gericault, Corot, to the Batignolles group—Bazille, Fantin-Latour and others, through the Impressionists to Picasso, Braque, Gris, Severini and Utrillo. Among the plates are the remarkable Moulin de la Galette of Corot; details from Bazille's Studio Group, and a not often reproduced Van Gogh—La Guinguette. One hopes that Mr. Skira will one day publish less varnished plates in truer key.

ITALY, by Martin Hürliemann (Studio Publications in Association with Thomas Y. Crowell Company, revised edition, \$10.00).

Mr. Hürliemann is no ordinary photographer, and while his book appears to be a kind of pictorial tour starting from the Alps down through the peninsula to Sicily, his esthetic acumen, combined with a knowledge of history, saves it from being an illustrated travelogue. The juxtaposition of photographs of architecture, landscape, works of art, in a manner that gives an overall completeness, enables one to see more particulars than are usually present in a collection of photographs. There are 231 pictures in photogravure, 7 colorplates, an

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introductory essay and a concise, readable section of historical notes. A beautiful publication. **ROMANESQUE ART**, by Juan Eduardo Cirlot (Philosophical Library, \$10.00).

The author discusses the background of Romanesque art—the fusion of Byzantine, Roman, Hebrew and other elements—shows its effects on Gothic and modern art, tells how Miro, Matisse, Picasso and Rouault have drawn on its sources.

Frescoes and altar frontals from the Art Museum of Catalonia are reproduced. The paintings, simple and majestic, with strict symmetry and strong lines, in earth colors, dark reds and purples; the sculptures tortured and disturbed.

The text is brief (19 pages). The plates are few (55, of which 12 are in color). The price is high.

**DECORATIVE DESIGNS FOR CONTEMPORARY INTERIORS**, edited by Coonrad Gatz (Architectural Book Publishing Company, Inc., \$12.75).

Another in the bevy of attempts to fuse the arts for better living. The over-prodigious decorator in his reaction to extreme functionalism and gray architecture comes burgeoning with color and décor. I do not like chintz pasted on closet doors nor wallpaper glued on glass, and there are examples of such truck in this book. Apparently editorial myopia did not permit Mr. Gatz to discard at least fifty percent of the illustrated examples. The rest is good but more than half of that is becoming over-familiar.

**THE ART OF HOME LANDSCAPING**, by Garrett Eckbo (F. W. Dodge Corporation, \$5.95).

Mr. Eckbo hasn't missed much in his enthusiastic campaign for the proper planning and execution of landscaping needs whatever they may be. Considering the many constituents: climate, soil conditions, drainage, utilities, paving, lot size and shape, maintenance, walls, scale, privacy, etc., the complexity of problems involved in achieving beautiful and useful living space outdoors—problems social and horticultural—are analyzed with emphasis on pencil-and-paper planning.

For those who cannot afford the services of a professional landscape architect, whether planning a new garden or doing over an old one, for anyone who has planted the wrong thing in the wrong place at the wrong time, this handbook is highly recommended. It is much more than a how-to-do-it, it is a thoughtful, thorough and enjoyable guide. Illustrated.

#### MUSIC

(Continued from Page 4)

formance, better showmanship, if they had been in costume. It stirred my gizzard the same way when I heard the same performance again a month later by radio. This time the diction, when you needed to hear it at all, was as immaculate as the rhythm was free—and the beat strict. I don't believe *Master Peter* could ever go that well outdoors. It was commissioned to be played in a small auditorium and is precisely registered for intimate attention. The *Village Scenes*, a rustic wedding cantata, might have gone as well as the Stravinsky, given that sort of showmanship and release. Maybe I'm captious. Certainly they were all three thoroughly well played. In this sort of music just good playing doesn't make the difference.

Some of you may have heard the generous samples of this festival that were broadcast by Columbia as a part of its summer concerts on tape. About time Jim Fasset discovered the West and gave the outside world a chance to hear what we have been doing out this way these many years. It's taken the best man in the East this long to discover us; maybe some local broadcaster may soon hear about it, scratch himself like Rip van Winkle to get the sleep off and grumble: "Hear Columbia's been broadcastin' some longhair music out of around Los Angeles. Never heard of any good music in or around Los Angeles, except just local music. Always supposed the canned longhair all come outa Yurup."

Listeners to these programs need not now be told our voices and instrumentalists are as good as can be found anywhere, or be told how much we expect of the audiences we have cultivated, or asked why go to Europe to hear festivals, when better can be found at home. Two big recording companies have branches here, but for all the interest they take in what is going on here they might as well be located on the other slope of the divide. The Chamber of Commerce has never discovered the possible attractions of Los Angeles music, except in a perfunctory sleep-walking way to talk about Hollywood Bowl, which draws few tourists for the sake of music. All over the world cities are exploiting the attractions of music to draw in tourists, but not Los Angeles. Probably just as well. Let these masters

(Continued on Page 30)



Our society is divided between the past and the future, and it will not reach a balanced and unified culture until the specialists in one field learn to share their language with those in another. The scientist has much to learn still, in language and thought, from the humane arts. But the scientist also has a contribution to make to culture, and humanism is doomed if it does not learn the living language and the springing thought of science.

The syllabus of schools and universities is always in movement from vocation to culture. No doubt reading was first taught as a strictly useful skill; certainly Latin and Greek were first taught for clerical use. Some subjects in the syllabus remain vocational subjects: others turn out to have a wider range of uses. Men find that, whether they are farmers or mechanics or bank clerks, they cannot do without them. So in time these subjects cease to be the prerogative of specialists and become general needs.

Science was once the concern of specialists, and now enters into the life of everyone. The switchboard and the motorcar, the treatment of flour and of cigarette paper, the building of a crèche and of an atomic pile are our daily concerns. We simply cannot dissociate ourselves from the hot-water system, the airmail, frozen food and the linotype machine. A nation where the screwdriver and the fusebox are still handled with suspicion is today a backward nation.

When a society is penetrated by technical skills and engines, the decisions of State cannot be taken out of the context of science. No voter can advocate a policy on myxomatosis without a general sense both of the ecology and of the economics of rabbits. And no Member of Parliament or minister can make intelligent judgments on such a profound issue as the secrecy which surrounds fundamental atomic research until he is at home in the tradition of science since Giordano Bruno and Galileo. The fate of a nation may hang on an error of judgment here.

To make science familiar as a language, we must start in the schools. General science courses suffer from two handicaps: they have to be planned as part of the education of the scientist as well as the non-scientist, and they are tied to the rather dull resources of school laboratories.

Fixing our minds more especially on the non-scientist, I would propose less mathematics than he does now but more of a more practical kind. The language of mathematics is still taught as a dead language: there should be more translation from everyday facts into mathematics, and back into the everyday. Statistical methods should be made part of the education of everyone in schools and universities, for only from statistics can the non-scientist learn to use averages and approximations.

My second proposal concerns the teaching of physics and chemistry: I think that the atomic

picture should be made central to both subjects much earlier than at present. The picture of the way atoms are assembled can be made real and exciting to the non-scientist because it lends itself both to geometrical and to statistical thinking.

My third plea is for more biological teaching: there is a wealth of natural material and natural interest in plants and insects and in animal processes which we allow to wither. Biology offers us a path into scientific thinking by way of the pleasures of collecting and of skill of hand. Liking to collect, to observe, to draw, to take apart and to put together—this is how many children and adults of little other education find their way into the arts, and could find it into science.

Fourthly, I think we need to teach science as an evolution of knowledge. For the evolution of science goes to the heart of the scientific method: it shows at each step how the logical deduction from what seems to lie behind the known facts must be confronted with experience. We make an induction, we put the deductions from it to test, and on the results we base a new induction—this is the progress of science.

To these four general points I will add a fifth: that every boy and girl, every undergraduate, should do one small piece of personal scientific research. It can be as simple as the pitch of an insect's wing beat, or the composition of a rock, or growing a crystal; but I believe that this small practical experience could change the light in which non-scientists see the long and unsung vigils of the solitary research worker.

Science must become part of our culture or we shall fail, not to train scientists, but to preserve our culture. It is certain that the educated man in 1984 will speak the language of science. Will he be a specialist, a scientist or technician with no other interests, who will run his fellowmen by the mean and brutal processes of efficiency of George Orwell's book? Or will he be a humanist, who is at home in the methods of science, but who does not regard them as mere tools to efficiency. The choice between 1984 and an earthly paradise does not depend on the scientists, but on the people for whom they work. And we are all the people for whom science works.

H. G. Wells used to write stories in which tall, elegant engineers administered with perfect justice a society in which other people had nothing to do except to be happy. But a world run by specialists for the ignorant is, and will be, a slave world. By leaving science to be the vocation of specialists, we are betraying democracy, so that it must shrink to what it became in the decline of Athens, when a minority of educated men (who had to be paid to make a quorum) governed 300,000 slaves. There is only one way to head off such disaster, and that is to make the educated man universal in 1984.—

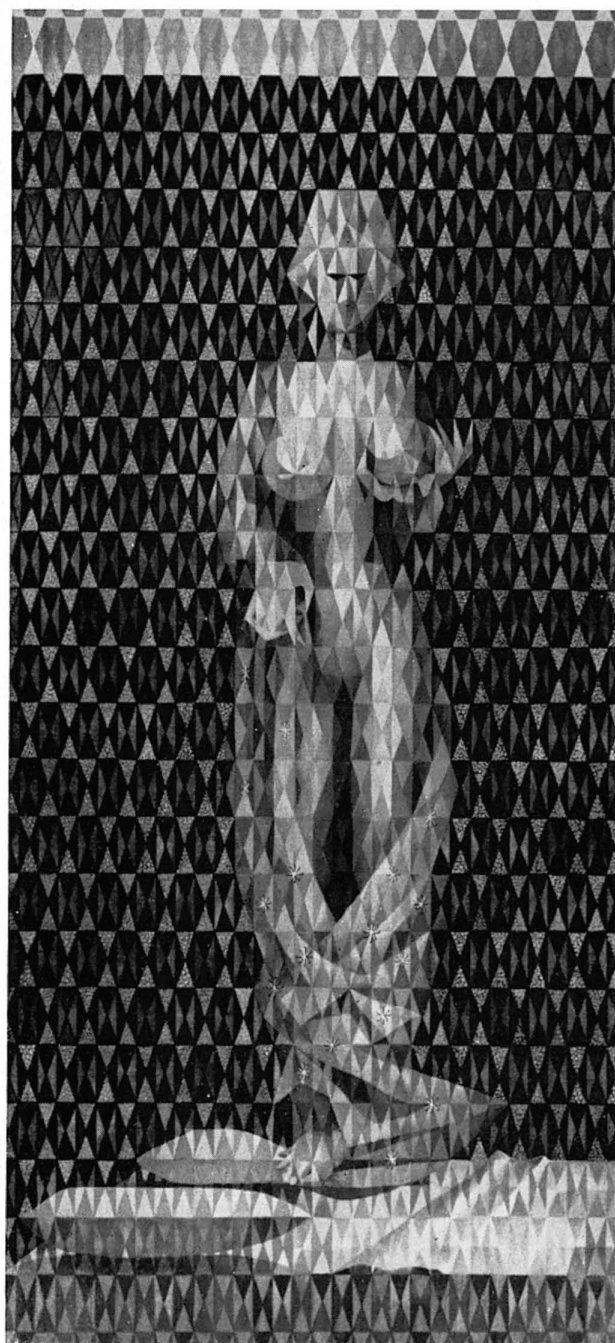
Dr. J. Bronowski.



# JUNE WAYNE

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# imagist



THE BRIDE—OIL



THE ADVOCATE—OIL

Art experience, it is held, somehow must remain mysteriously pure and undefiled. I do not accept the premise that contemplation of a visual object is an autonomous experience. The psyche, as I understand its nature, consists of overlapping rings of experience and is not compartmented into sealed-off chambers. An immaculate art experience is psychologically untenable.

Now to get on with considering the art of June Wayne. This painter and printmaker is that rarity among contemporary artists—an authentic imagist. The word "authentic" is of essential importance here. It stands for that unique capacity to create an order of imagery at once personal to the artist and compelling for the spectator.

The imagist in the visual arts, to define the term as it pertains to Wayne, is a *pictorial poet*. That is to say, like the poet of words she presents metaphors and similes, but visually rather than verbally. Her images cluster constellations of feelings, ideas and sensations into unique and meaningful relations, coalesce kinds of experience otherwise isolated from each other.

Now you may ask, and rightly, exactly what visual images in a poetic sense may be. For one thing, the poetic visual image draws suggestions from the familiar world but eschews reproducing everyday surroundings accurately. Resemblance to familiar objects sometimes is tenuous, often

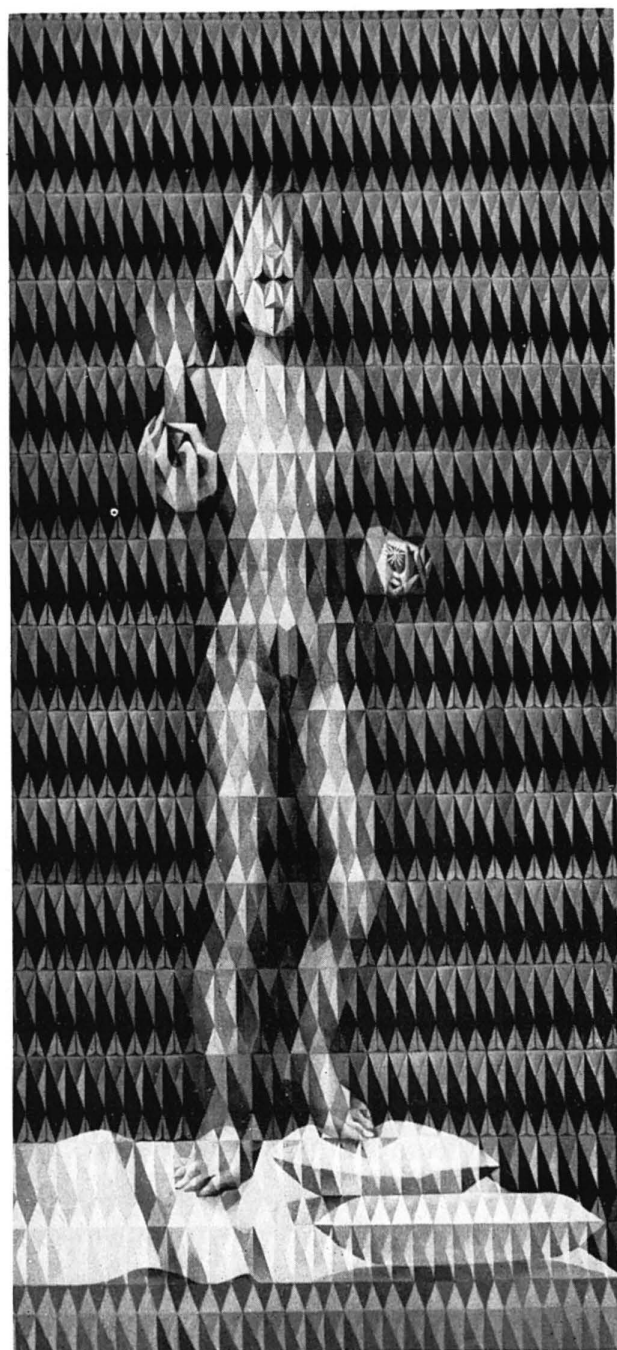
barely perceptible. Indeed, in the poetic image the familiar world is transposed by an act of imagination. The connection to the visible world is psychological, never descriptive.

These imaginative traces of the visible world are endowed with the kinetic power to stir our inner selves. For example, in Wayne pictures you are likely, at one time or another to encounter figures she calls "the mushroom people." You can recognize these creatures by their mushroom-like heads. The mushroom, to this artist, is freighted with associations: it is a delicacy and a poison, a sensuous shape and the form of the atomic explosion. The mushroom people are recurrent images, transformed by the situation in which they find themselves, appearing now in one context, now in another. They are, in effect, the raw material for poetic metaphors. Thus in *Final Jury*, the mushroom people are positioned in isolated chambers, just as each juror is impelled to come to terms with himself. Or again, in *The Messenger*, one of the mushroom jurors catapults out of the jury box, metamorphosing as he travels into a light that reveals a pair of defendants.

The modern imagist is deprived of an established system of potent and meaningful symbols. Consequently he invents images he hopes possess the magical power to touch the inner recesses of the spirit. It is hardly sur-



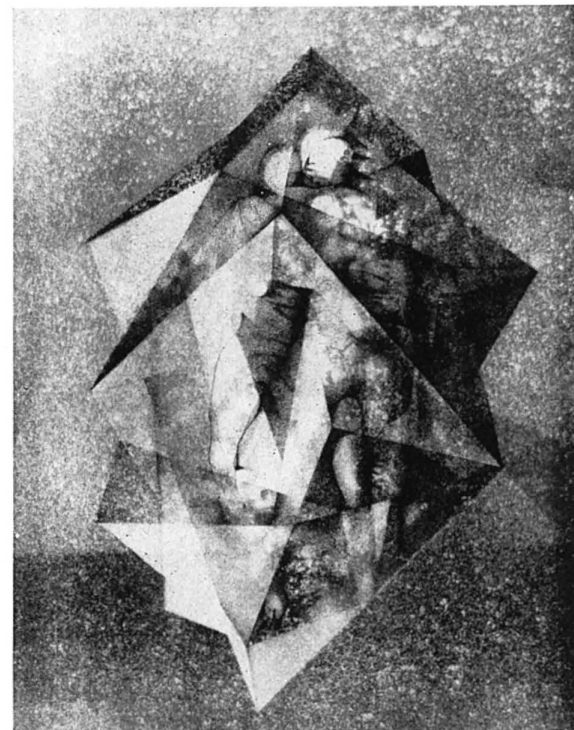
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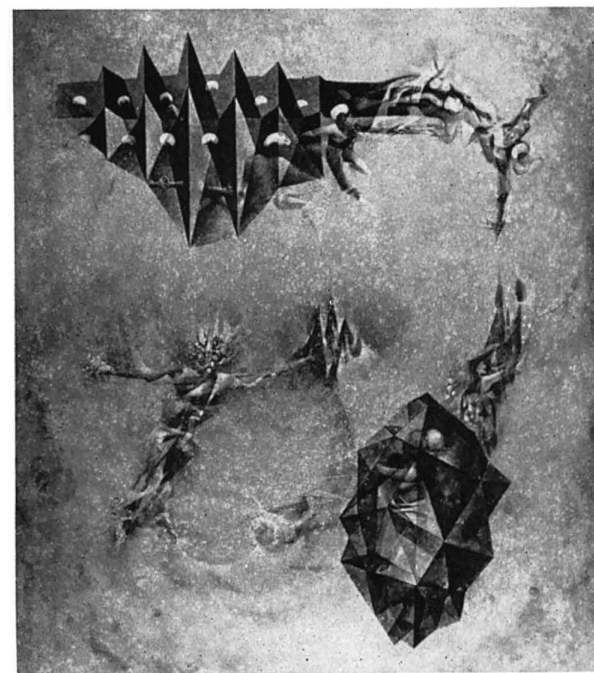
THE SUITOR—OIL

prising then, that June Wayne's images initially are private rather than public. The test of the modern imagist resides in the force of the invented image to strike a responsive chord in spectators who are not privy to the personality of their maker. Fortunately we respond to private imagery in the same way we respond to the images of cultures not our own. The successful image transcends local restrictions, reaches beyond its maker by somehow giving shape to common experience. In this sense, it seems to me, June Wayne is a successor to artists like Blake, Redon, Ensor, pictorial poets whose private imagery we incorporate in our personal imaginative life. Like the art of these predecessors, her invented images overlap our experience, touch something vital in ourselves, are incorporated within our imaginative life.

This incorporation of her images occurs because they are visually conceived. No amount of verbal elaboration can substitute for a direct confrontation of the images themselves. By visually conceived I mean that the images are experienced optically, and could not exist except in a visible dimension. The pictures by June Wayne are not only visible manifestations of ideas, but are emotionally weighted and always sensuous. Sensuous especially in the satisfying language of sight. In pictures like *The Advocate*, *The Suitor* and *The Bride*, though figures are immersed within a precisely diamonded atmosphere, the idea is poetically right and



THE TRAVELERS—LITHOGRAPH

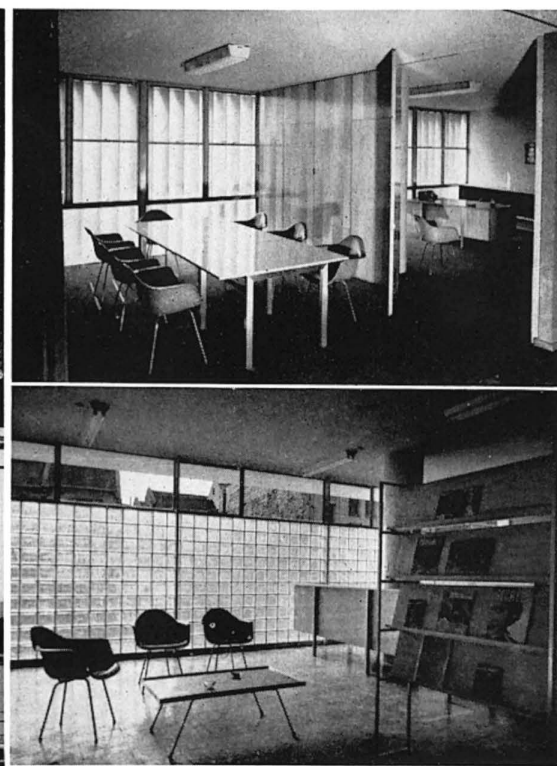
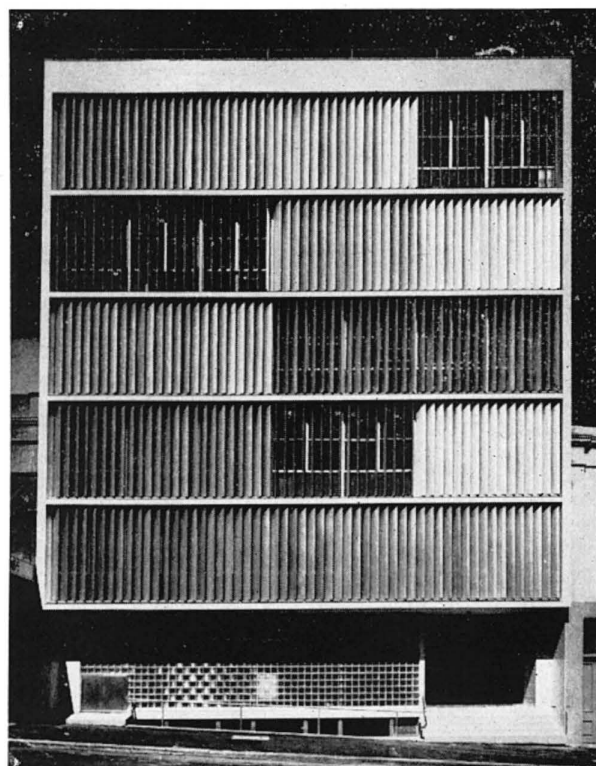
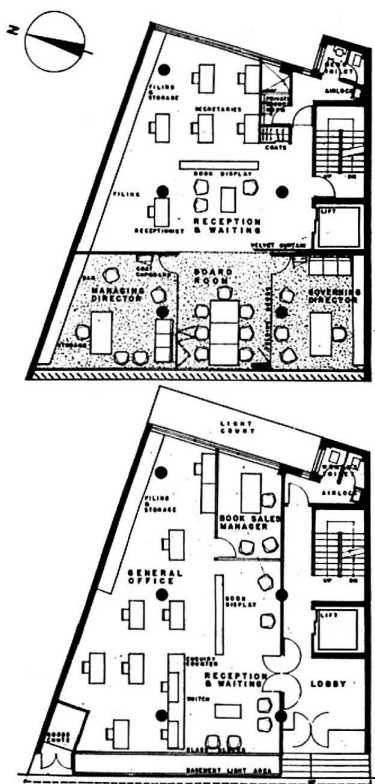


THE MESSENGER—OIL

the emerging forms are visually sensuous. The figures are images inseparable from their environment. The result is an exhilarating tension between the precision of the diamond shapes and the way in which the figures quiver and tremble into life. In short, these are images whose being is pictorial.

The imagery of these prints and painting is poetically persuasive, persuasive because it results from the most intense and passionate concentration. It is not so much a matter that the images bespeak passion, and intensity, but that they arise from an initiating emotion that is intense and passionate. That initiating emotion is transmuted into images that may be lyrical, tragic, comic . . . but always involving. The artist possesses this gift for transforming initiating emotion into poetic image. Consequently we do not duplicate the emotion presented, but experience it poetically. This is an important distinction, for that transportation of emotion into imaged form is the difference between art and non-aesthetic experience.

Sir Thomas Browne had the last word to say on this matter, and what he said applies to the art of June Wayne. "There are many things delivered Rhetorically, many expressions merely Tropical, and as they best illustrate my intention; and therefore also there are many things to be taken in a soft and flexible sense, and not to be called into the rigid test of "Reason."—JULES LANGSNER.



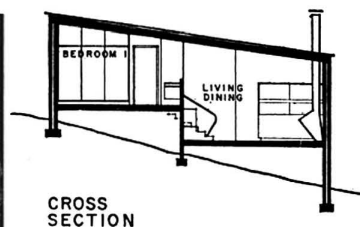
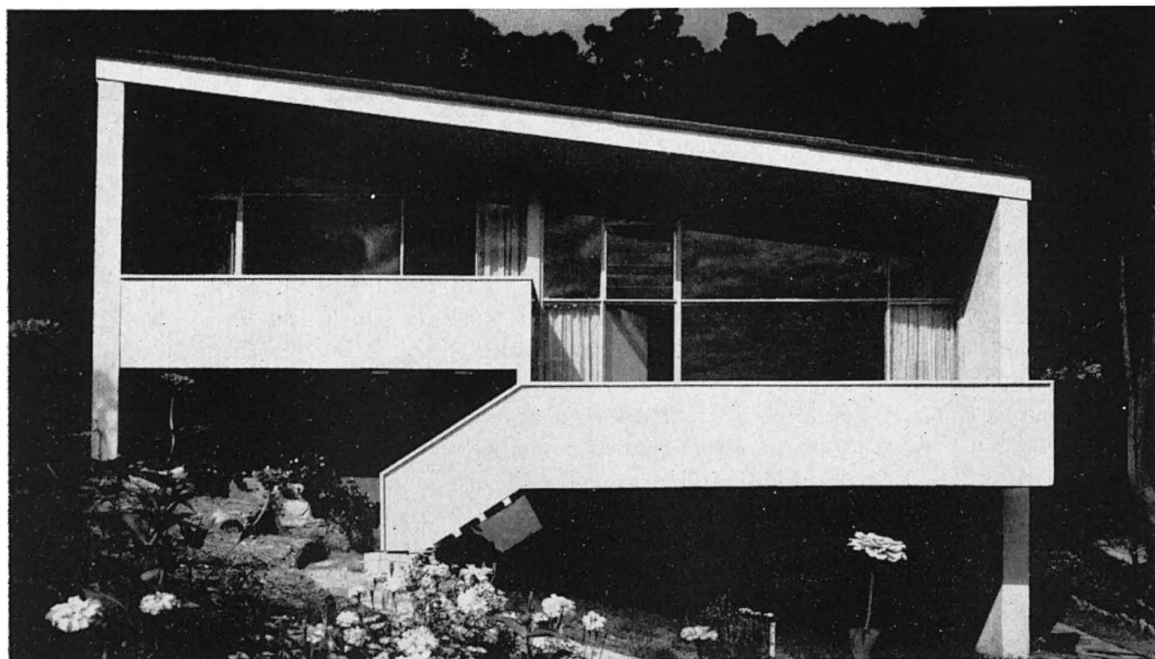
This office building, for a publishing company, is taking the place of three narrow, old shop buildings which when demolished left a wedge-shape site. The frontage of the site faced directly towards the west, which necessitated an efficient system of sun control.

This was achieved by the installation of movable vertical aluminum louvres, which are operated by opening any of the double hung aluminum windows and turning a gear wheel. The louvres can be coupled in any combination of series in order to fit any internal layout of offices. This is done by disconnecting the coupling rod which is in short lengths. The system was found to be successful in completely stopping radiant heat, and producing pleasant combinations of diffused daylight inside. The louvres themselves are approximately 12 ins. wide and 9 ft. high, and swivel on grease-packed ball-bearing which is permanently sealed from the weather by individual caps. The sparkling appearance of the louvres on the exterior produces a constantly changing pattern of light and shade with the manual adjustment by the occupants. The floors are of flat slab high strength reinforced concrete and the side walls above the third floor are all vertically poured reinforced concrete.

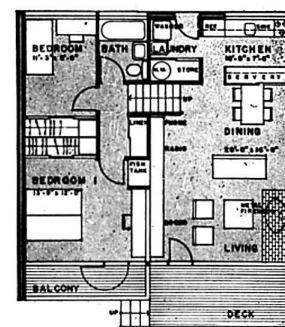
The front columns are recessed 10 ft. behind the frontage, and the floor slabs cantilevered out the full distance.

The finishes in the building are designed for complete absence of any maintenance, with the exposed external faces of concrete covered with light gray glazed ceramic tiles; all windows and louvres being in anodized aluminum. Floors in entrance publicways are terrazzo, with one wall of the entrance lobby in black marble. The entrance doors are frameless armour-plate. Lighting of the ground and partial basement floors is accomplished by glass blocks for the ground reception floor, to give privacy from the street, and by a glazed light area for the basement.

The top floor comprises directors' suites, designed for flexibility, to enable the entire floor to be opened up for public relations activities and conferences. The managing, and governing directors' offices can be combined with the central Board Room by opening sliding-folding full height silver ash doors, which open the entire frontage of the floor area.



CROSS SECTION



PLAN

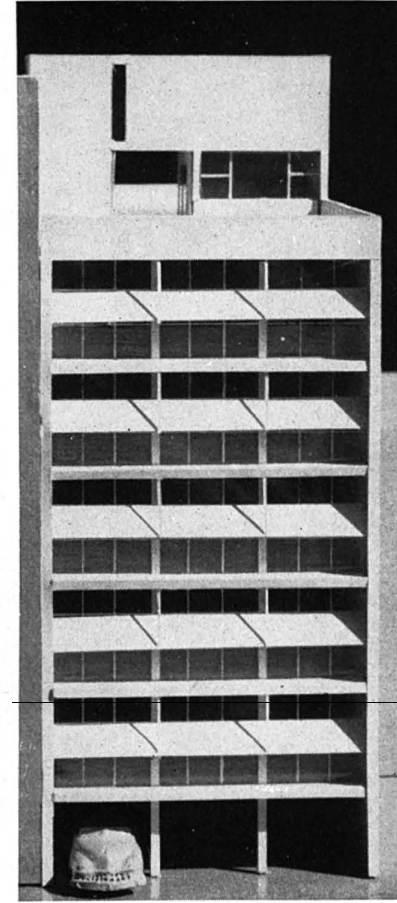
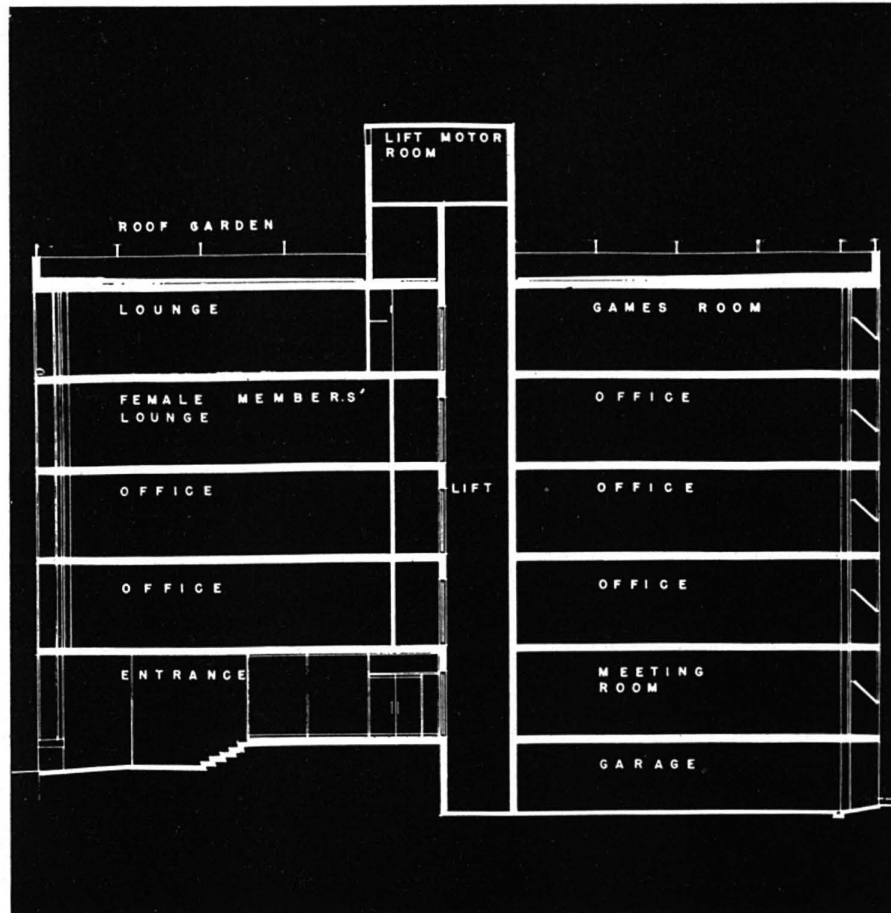
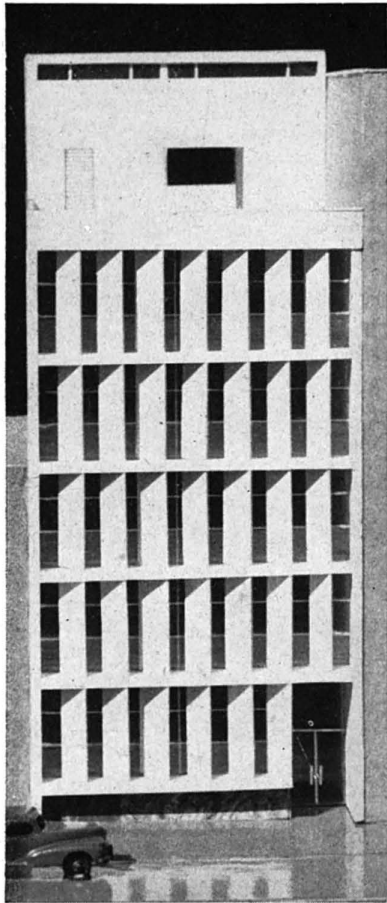
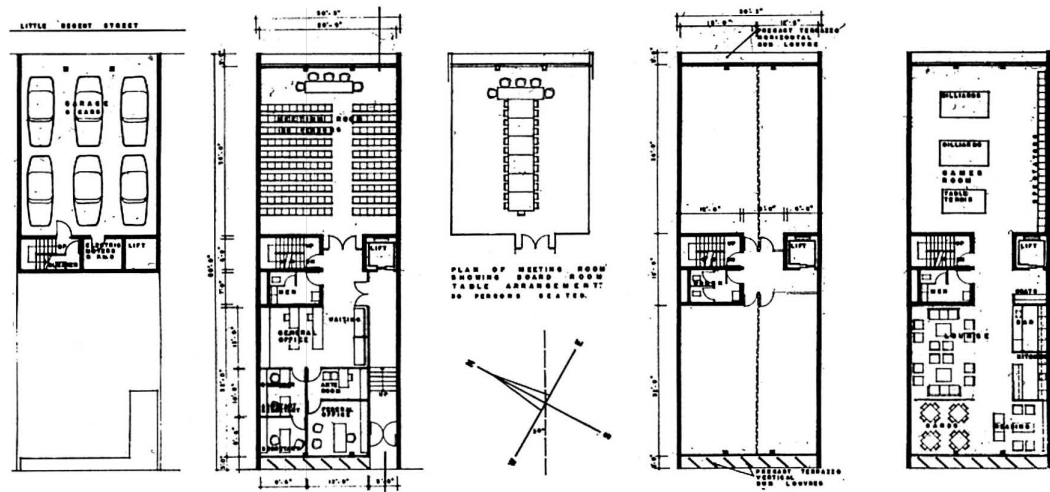
This low-cost, split level house has two bedrooms on the upper level, and a living room, dining room, kitchen and laundry on the lower level. The main bedroom opens to the living space. Construction is common brick, painted; timber joists and asbestos cement corrugated roofing. The total area is 900 square feet.





SEIDLER

# SMALL OFFICE BUILDING FOR PRINTERS' UNION



**Site and General Solution.** The basic solution provides for clear areas both at the front and rear portions of the site to get the maximum of daylight and to accommodate the lift, the fire enclosed stair, toilets and wash room across the center of the block.

**Ground Floor.** The main entry is through recessed armour-plate glass doors, up steps toward the lift entrance. To the left of the entrance hallway is a glassed-in reception and waiting room.

A feature of the entrance, aside from the armour-plate doors is to be the wall on the left of the doors as well as the 3 ft. portion below the ground floor, which is intended to be covered with some material such as Marmotiles or other attractive facing material.

**Office Floors.** Each one of the office floors is clearly divided by the center services into front and rear portions each of which can again be easily subdivided into two offices. The fourth floor is intended to have its front portion developed for members' recreation.

**Construction.** In view of the narrow frontage and the large floor spaces required for the meeting room and offices, it is proposed to span the entire distance of 30 ft. without columns by building the side walls as load carrying structural element of reinforced concrete. Columns are provided in the front and rear portions of the glass walls. It is intended that the entire faces of the building be filled with aluminum double-hung windows and

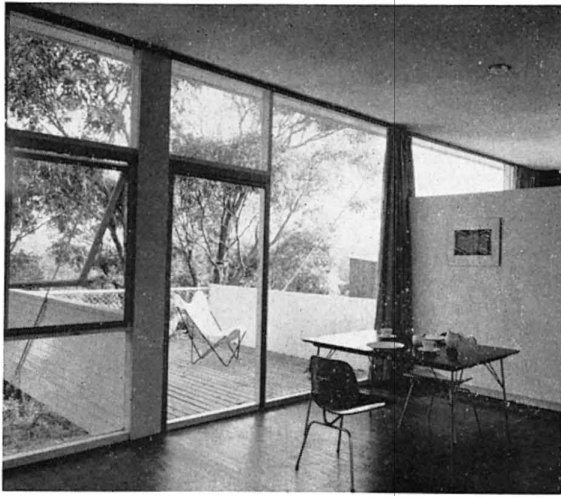
wired obscure glass between the floor to the sill level about 3 ft. up.

The finishing materials on the exterior are intended to be ceramic tiles on the edges and ledges of the floors in order to reduce maintenance to a bare minimum. The exposed portion of the side walls which would be comparatively small is intended to be cement rendered on the reinforced concrete.

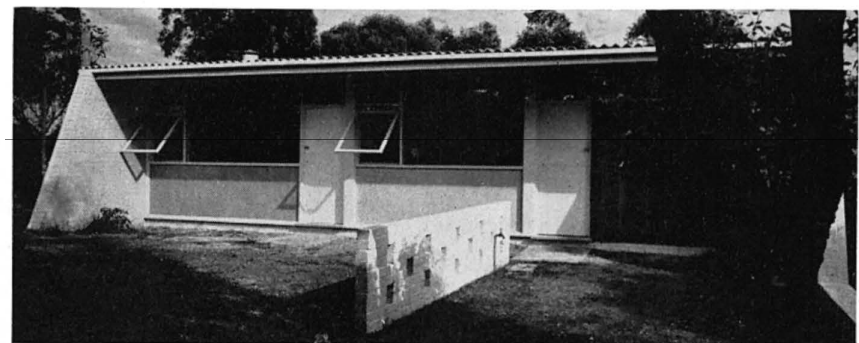
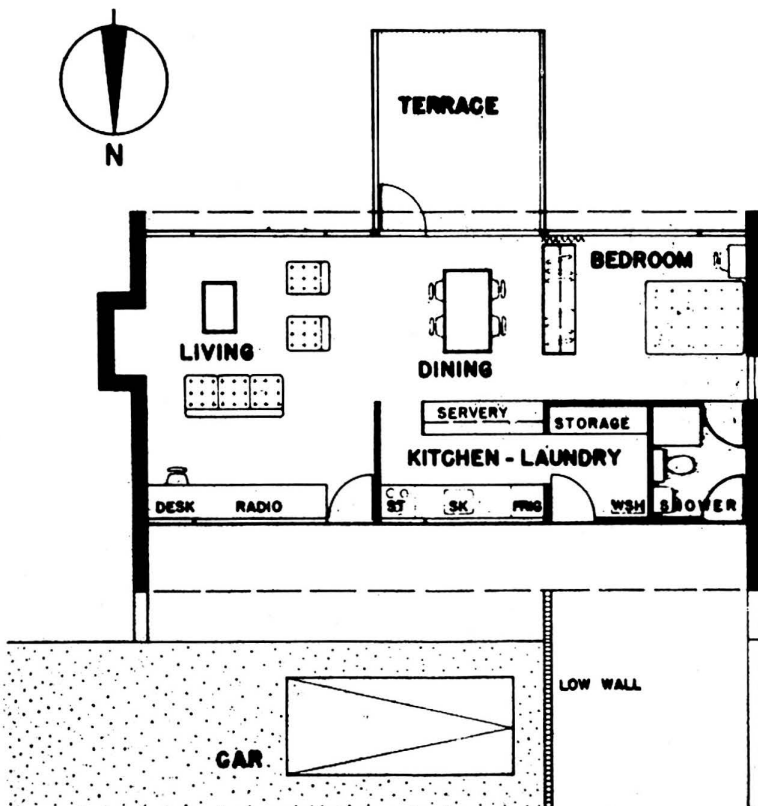
**Sun Protection.** One side faces  $30^\circ$  south of west and therefore receives only late afternoon sun varying in the summer to the winter but generally not of an intensity that would warrant mechanized sun-control for the full height glass. It is proposed to install on this facade fixed vertical fins or louvers made of either precast terrazzo or specially finished concrete which if placed at the angle shown would give shaded conditions at the critical times of the year. These would also, of course, form an attractive feature of the front of the building.

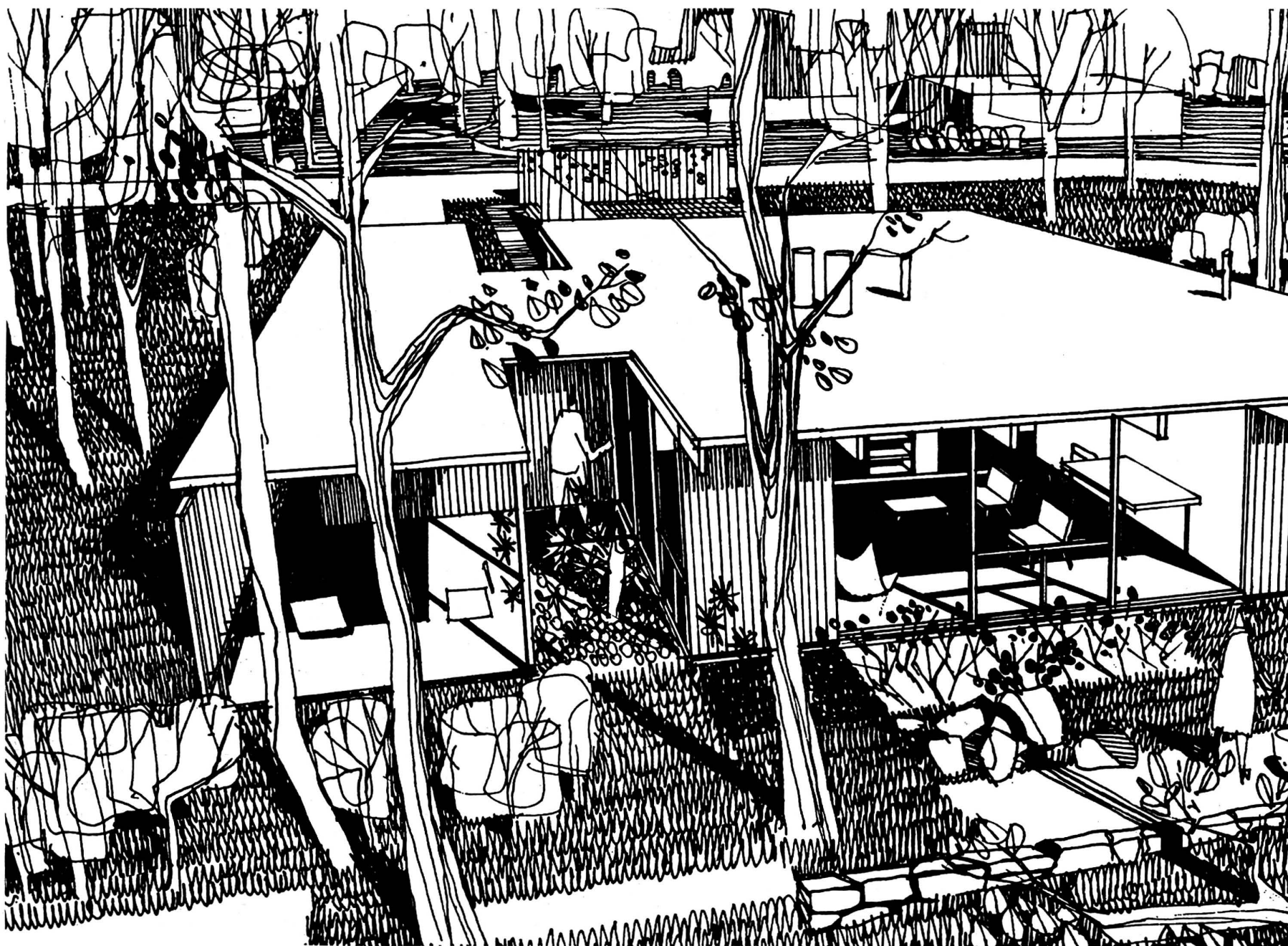
The other side faces  $30^\circ$  north of east and therefore receives sun in the morning until about noon and is for this reason equipped with one horizontal band of louvers for each floor made of the same material as those on the southwest side and suspended from the front edges of the projecting floors. This it was calculated would not provide complete shading at all times of the year, but be quite sufficient for the critical periods when shading would be imperative.





This small house of 600 square feet is a freely planned space with only the bath as a separate room. Bedroom and kitchen are formed by free-standing furniture units. The northern sun is admitted and the glass protected by a roof overhang. Construction is of cavity wall brick, timber floors; the terrace is hung with diagonal steel rods from the roof columns; the roof is corrugated asbestos cement sheets; glass is in the timber framing with opening sashes in steel.





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THE MUSEUM OF SCIENCE AND INDUSTRY

IN REVIEWING THE SEVERAL HUNDRED COMPLETED ENTRIES SUBMITTED IN THE COMPETITION, THE JURY WAS IMPRESSED WITH THE EFFORT MADE BY THE DESIGNERS TO COMPLY WITH THE TERMS OF THE PROBLEM, PARTICULARLY "TO THE ESTABLISHMENT OF AN ATTRACTIVE, PRACTICAL AND LIVABLE RELATIONSHIP BETWEEN INTERIOR AND EXTERIOR."

WITHIN THE LIMITING CONFINES OF AREA AND COST, WE FELT THAT A REMARKABLE DEGREE OF SUCCESS WAS REACHED BY THE PRIZE-WINNING GROUP. ON LARGER SCHEMES, SUCH INTEGRATION IS FAR EASIER, BUT THE WINNING DESIGNS INVARIABLY DEMONSTRATED THAT, WITH STUDY AND INGENUITY, IT CAN BE REACHED ALSO IN SMALLER UNDERTAKINGS.

FOR THIS REASON, WE BELIEVE THAT THE COMPETITION WAS A MOST SUCCESSFUL ONE AND SHOULD RESULT IN A SERIES OF HOUSES, MODEST IN SIZE BUT WITH REAL DISTINCTION, AGREEABLE IN APPEARANCE AND CLOSELY RELATED TO THEIR LANDSCAPE SURROUNDINGS.

### GRAND PRIZE—GARDNER ERTMAN

The Grand Prize was awarded to Gardner Ertman for his First Prize winning design in Class 1. This was selected because of its success in achieving to the greatest degree, with a very simple structure, the integration between house and grounds outlined in the Program.

It is a remarkably compact structure, almost square in plan. It is developed with unusual freshness, and manages to produce an impressively large area devoted to informal family living without disturbing the zoning concept essential in planning for privacy and relaxed living.

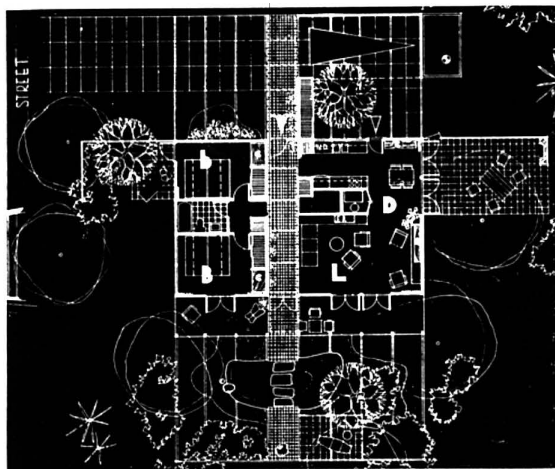
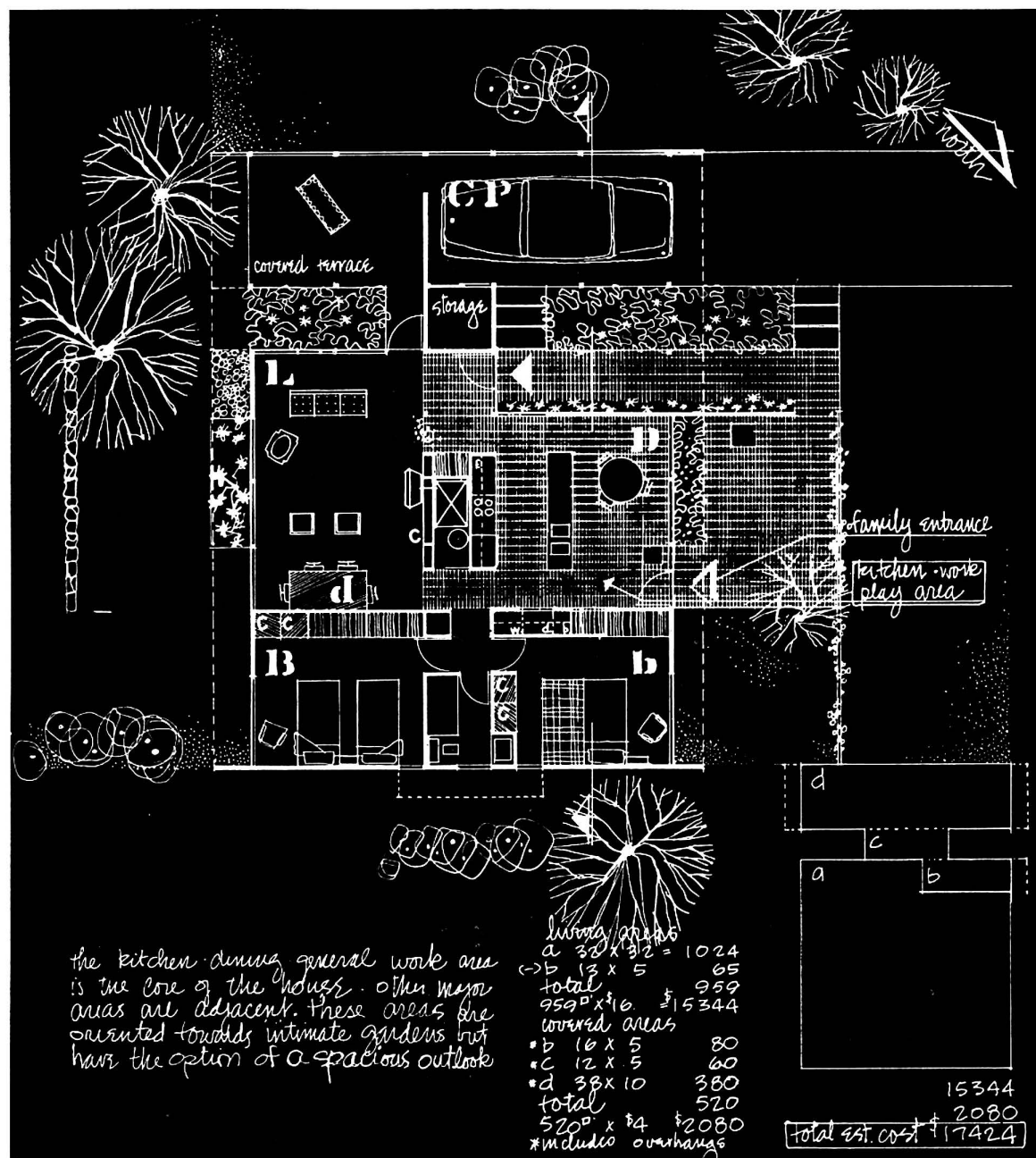
The relation of carport entrance to the house proper is handled quite directly and near the center of the structure, so that there is ready access to the kitchen, dining, and family living area, as well as to the more formal living room. This family living area is directly extended into an outdoor space of ample size, protected from the street and separated by a simple glass wall from the interior.

Integration between the living room and outdoors is similarly accomplished by a covered terrace separated from the living room by a small planted area.

Both bedrooms carry out the same theme by ample but visual access to planted areas beyond their principal windows.

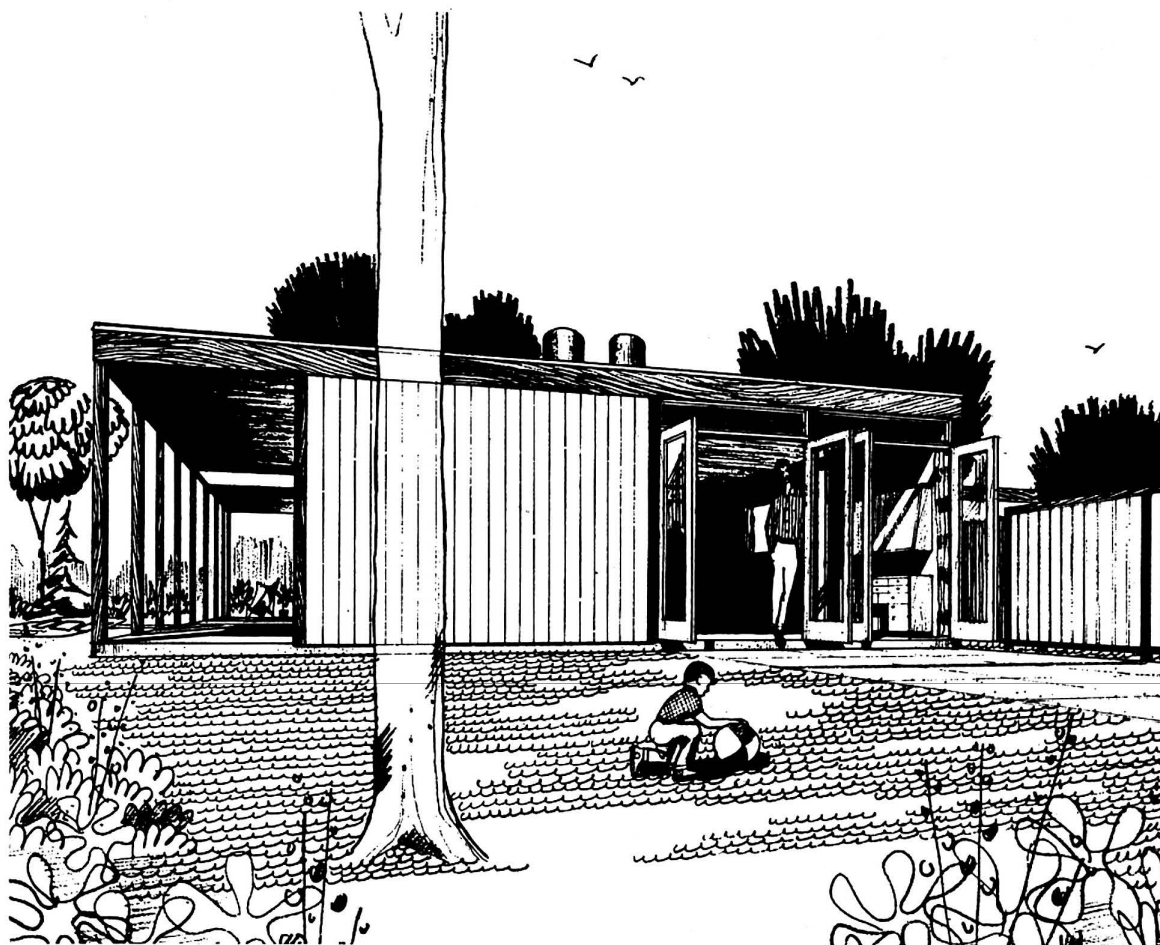
The Jury was impressed with the directness and lack of involved structure by which the total result was achieved.





#### FIRST PRIZE—JOHN OLIVER COTTON →

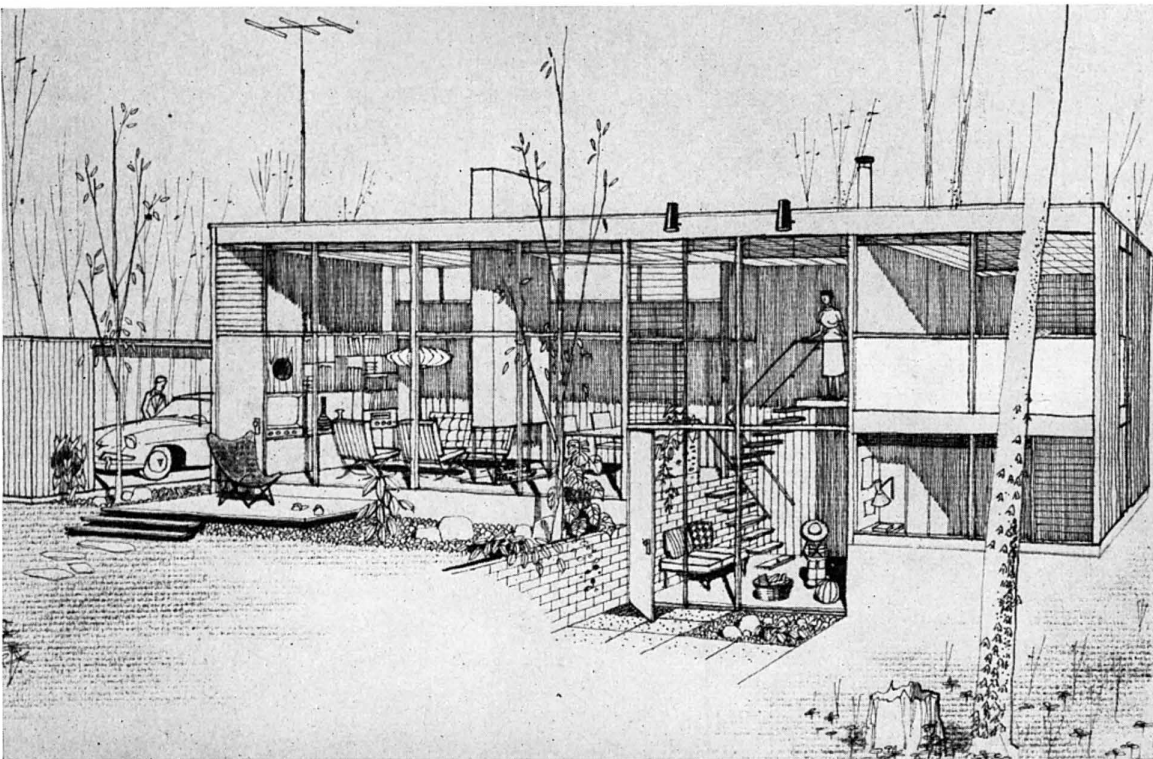
This design is again an example of fine interrelation of indoor and outdoor areas. The Jury particularly liked the planning of the kitchen and dining areas, both opening onto attractive exterior terraces. The bedrooms and living space are similarly well disposed in this respect and the living room itself opens most fully to the principal garden area. The designer also developed an interesting vista from the entrance through the house to the garden at the rear. All in all, this design represents a sound, agreeable solution to the problem of the Competition.





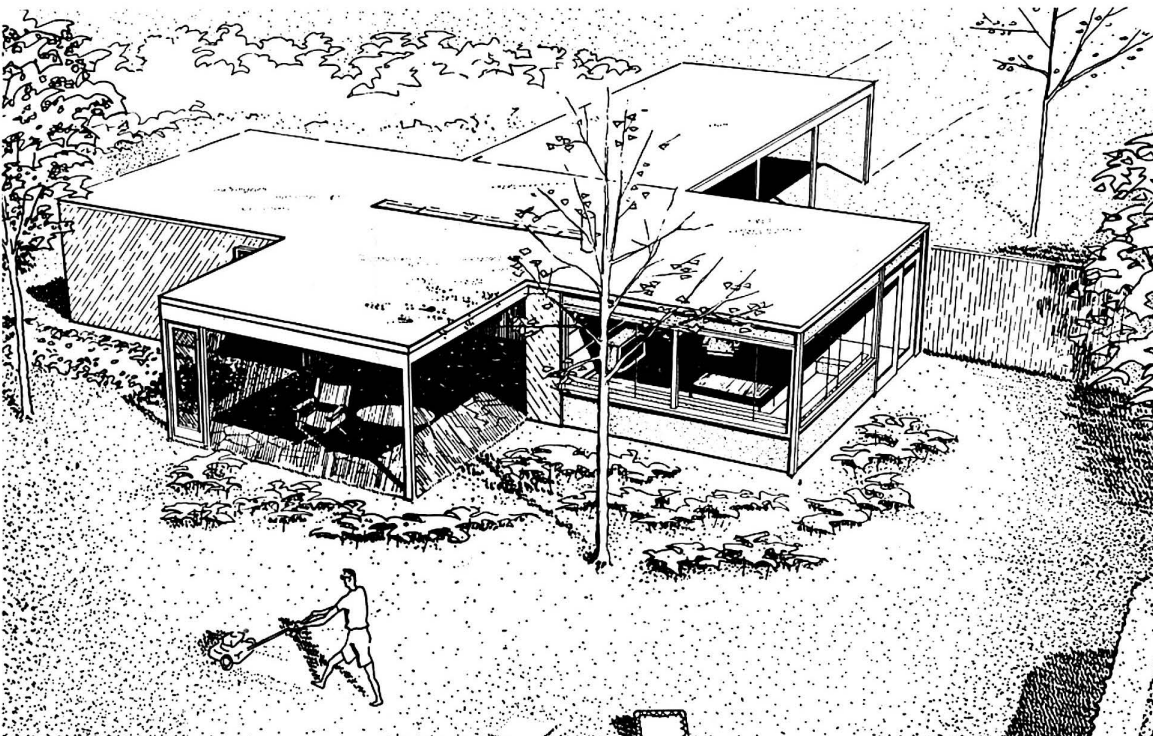
### FIRST PRIZE—GARTNER ERTMAN

In his Class 2 (three-bedroom house) submittal, Gardner Ertman presents a scheme similar to his prize winning design in Class 1 (two-bedroom house). The zoning of the plan, both inside and out, is again excellent with clear separation between private family activities and those which will be shared with friends and visitors. This zoning is also carried to the outdoors. The family room extends into a paved and sheltered outdoor area and, in fact, can also command the use of the carport itself. The formal living room opens onto two kinds of exterior space—one open to the distance, and one more paved and contained. The dining space itself also has its own outdoor area. The Jury felt that the approach is pleasant and capable of landscape enhancement. From the reception area, the view extends pleasantly through the living room into the garden. For those parents who recognize the availability of electrical communication when desired, the bedroom suite isolated from the children will be welcome. The Jury commended the basic simplicity of structure and the wide overhangs.



### FIRST PRIZE—HAYASHIKO TAKASE

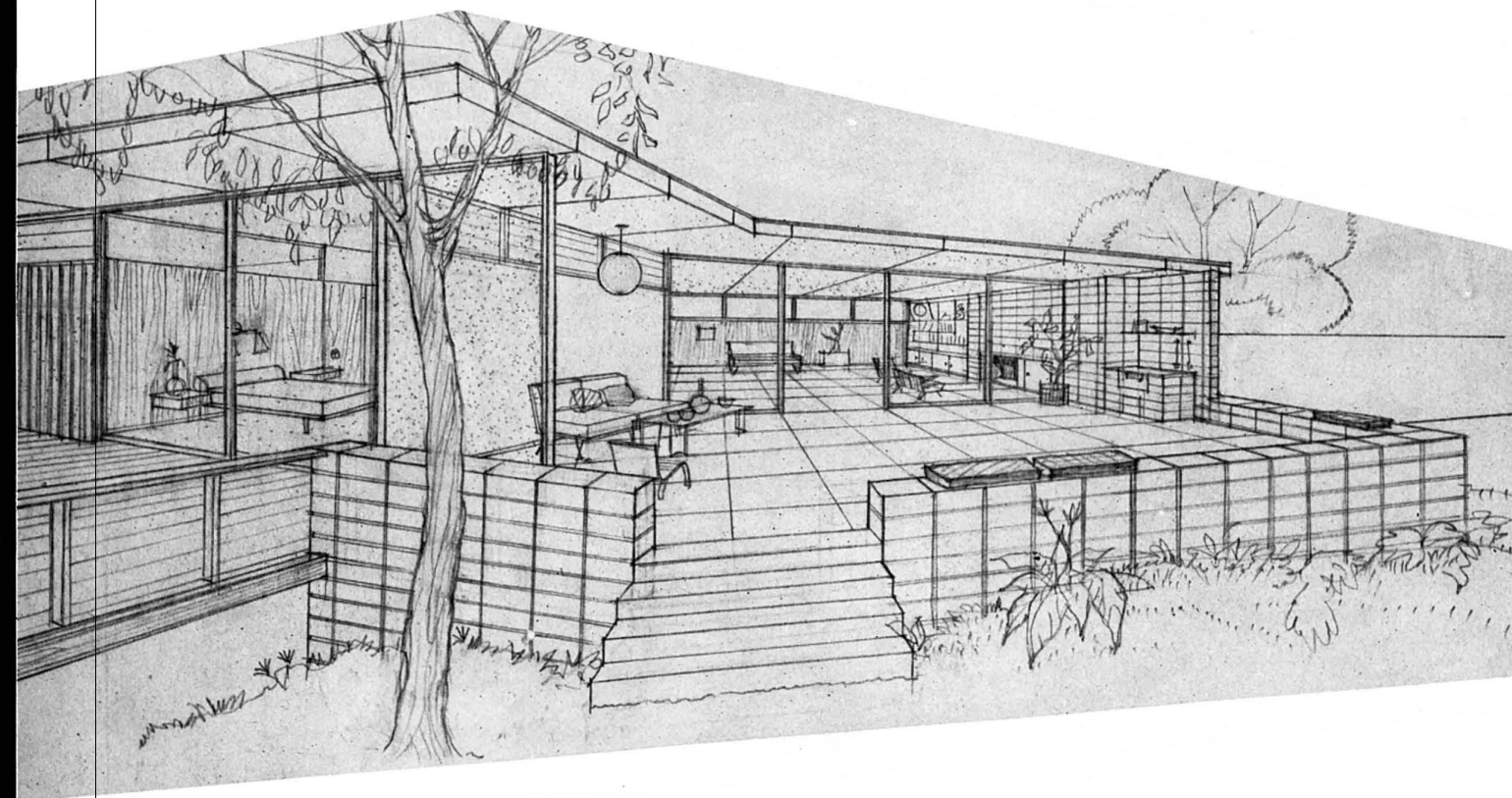
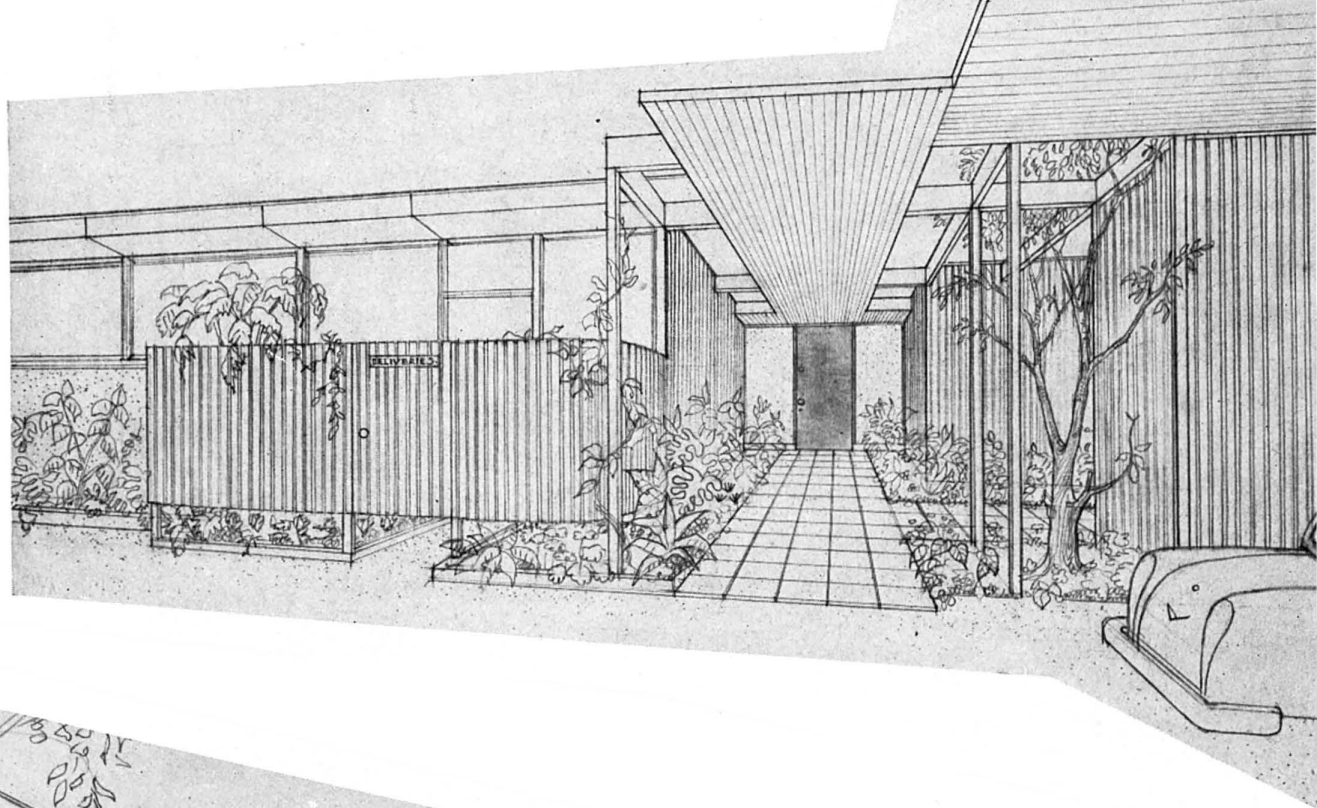
This design won much attention from the Jury through its exploitation of the vertical dimension. The design recognizes that the horizontal is not the only relationship to nature and the outdoors. The ground surface, seen from varying distances and angles, is in itself interesting, as are the tree-tops and the sky. There are times when it is pleasant to have the grass growing at the sill line. There are times when it is pleasant to watch the birds nesting in the trees. It will obviously be delightful to move into and through this house. Both structure and proportion appear to be well handled. The Jury commented favorably upon the service area, both indoors and outdoors, as well as the relationship of the living room, dining space, and multi-purpose room to their adjacent outside grass and terraces. Obviously, shade trees will be of great importance in relationship to the large glass areas.



### FIRST PRIZE—CHARLES S. SAX

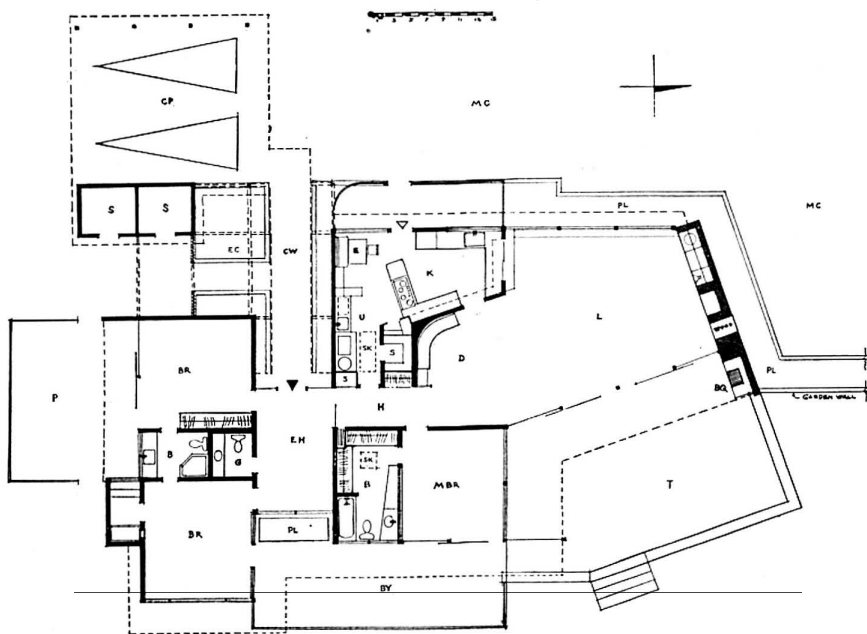
The Jury awarded a First Prize to this design because of its remarkably compact development of the kitchen-dining area, the good relation of that area to the living and sleeping areas allowing both of the latter to be of maximum size, and especially because of the concept of a screened living area extending almost equally inside and outside the main lines of the structure. This device, while quite simple, brings about a maximum correlation between indoor and outdoor living and, in the opinion of the Jury, showed an excellent solution to the problem as set out in the program.





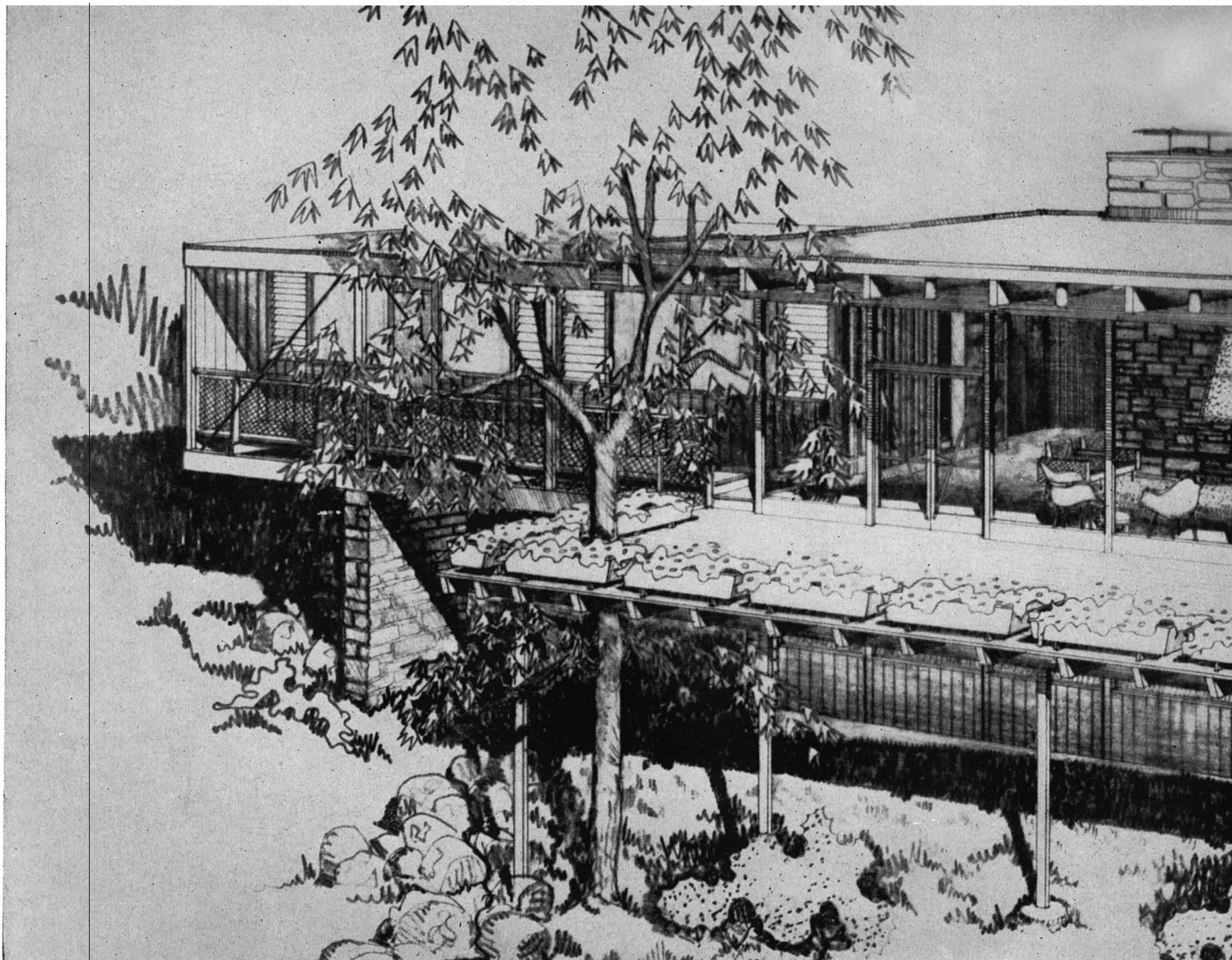
## HOUSE

BY J. R. DAVIDSON



In planning this house it was necessary to consider exposition to the sun and view while looking for the preservation of an old stand of trees. The client wished complete separation between the two guest rooms and her own private quarters; the entrance hall with a large view window successfully divides the two rooms from the house. A spacious living, dining-room with a large terrace gives ample provision for extended social activities.

The property, part of an old estate, is entirely surrounded by garden and trees. The house has its own large motor court. The construction is wood post and wood beams, partly exposed, with a module of 7' throughout. In the interior, mahogany plywood panels cover the ceiling between painted beams in the living room, and also the walls where there is no glass. Elm plywood is used for the master bedroom walls; baked enamel colored Presdwood panels on the bathroom walls; all other walls are of painted drywall construction. The exterior walls are grooved vertical red-wood siding. The radiant heating coils are embedded in concrete floors; all floors are uniformly covered with cork tile.

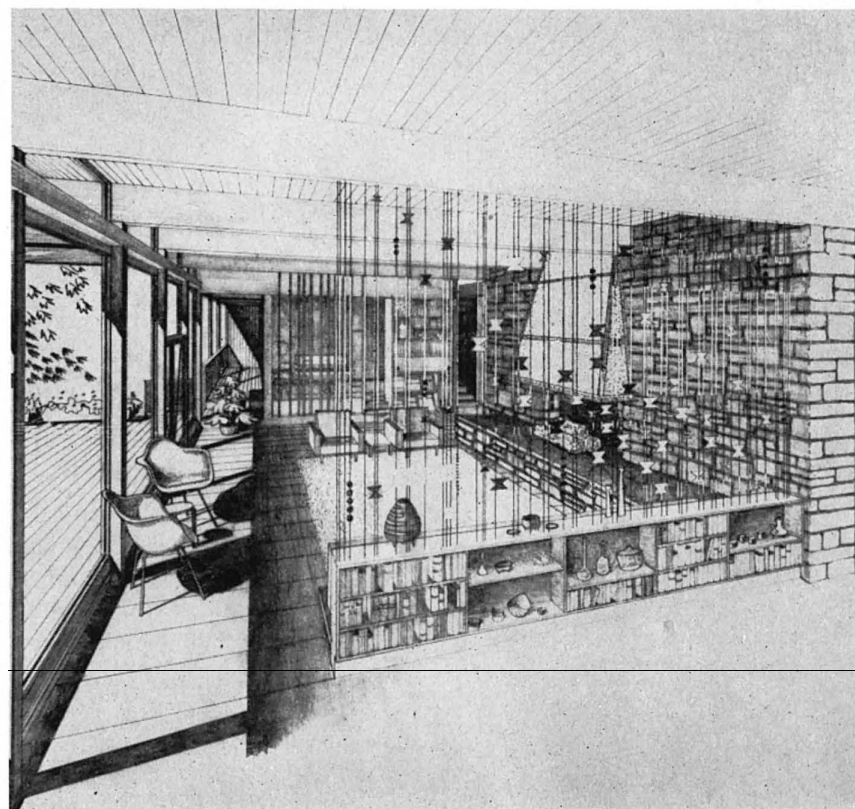


## HILLSIDE HOUSE

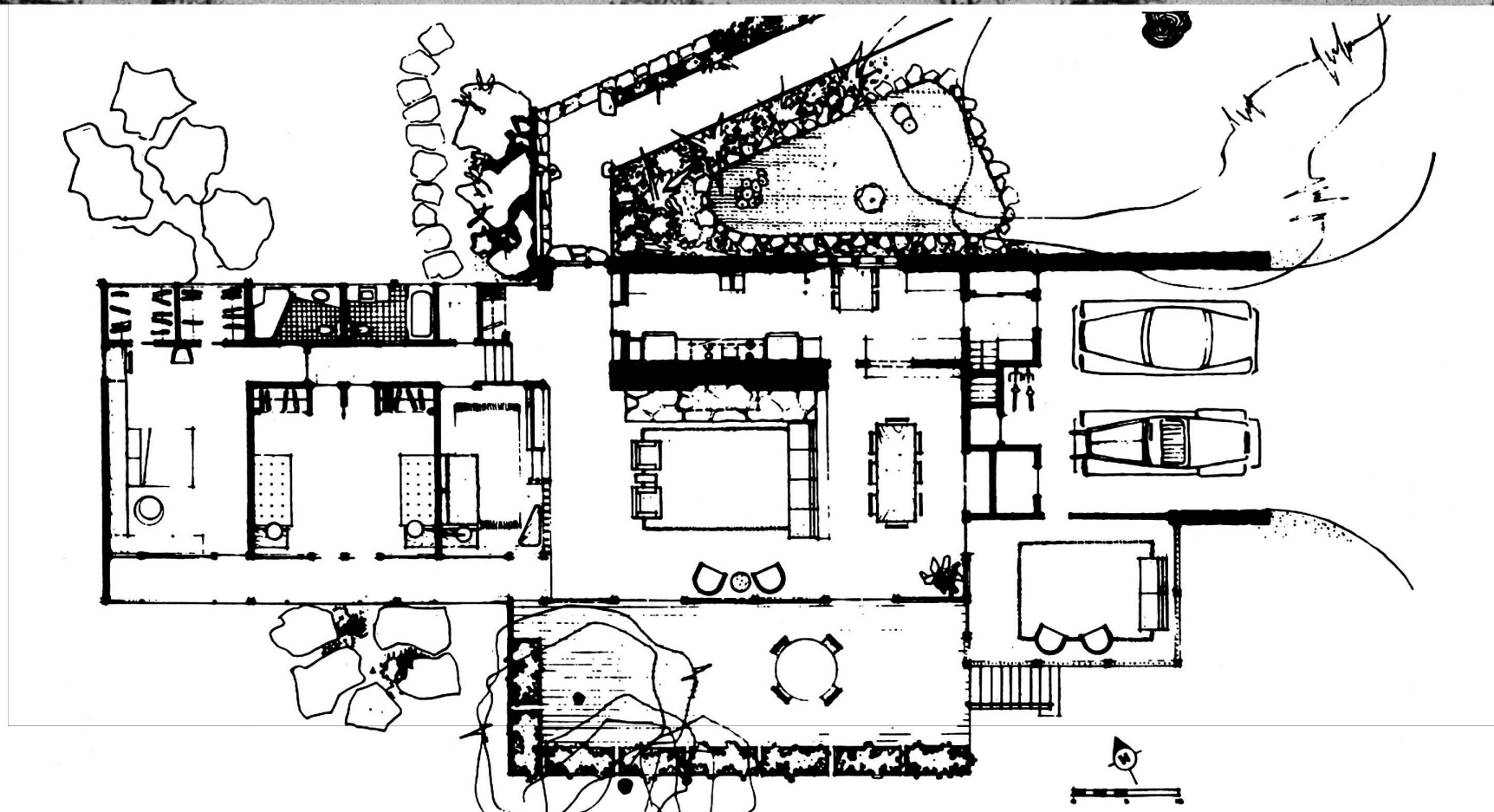
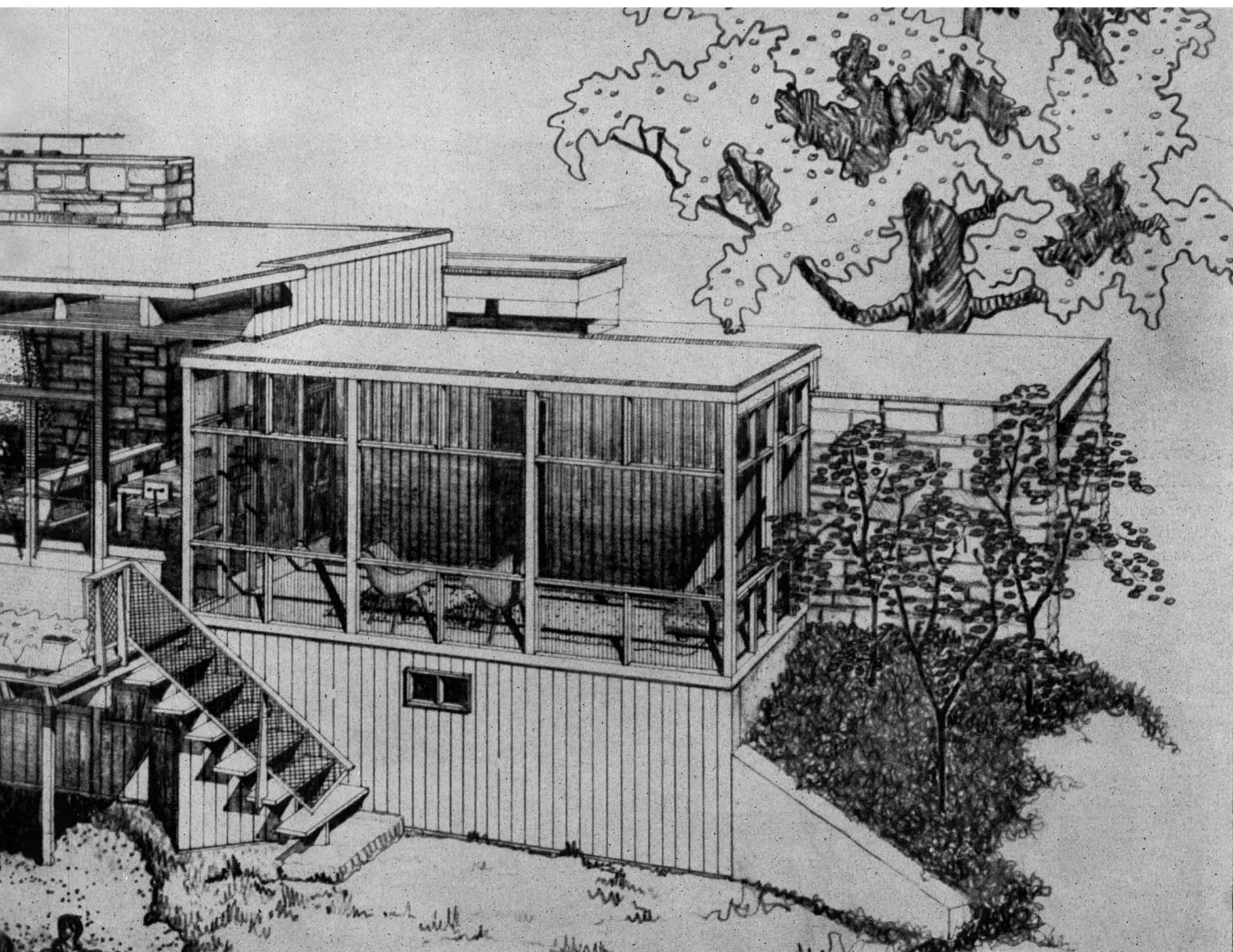
BY HARRIS ARMSTRONG, ARCHITECT

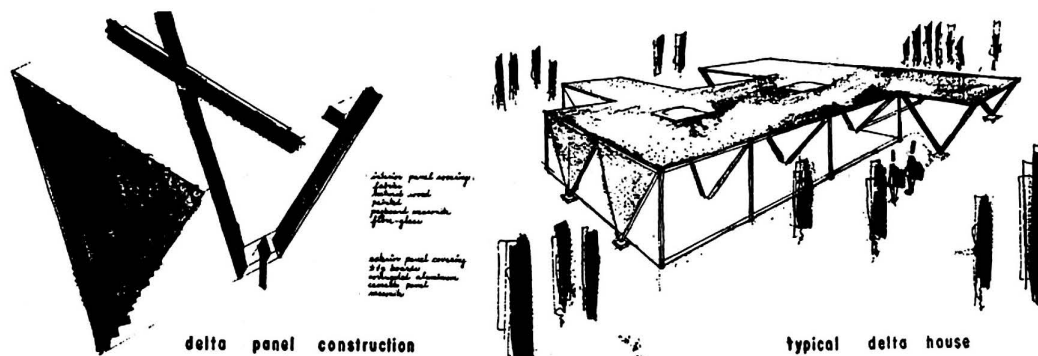
The house is on a rough lot, running 400 feet down a south slope. The entrance area gives access to the kitchen, the main living quarters, and the bedroom wing. There are two bedrooms, two baths and a small study which can be converted to guest accommodations. An efficient kitchen is also accessible not only from the dining room, but directly through the garage and contains a small eating area. The dining room and living room open onto a supported terrace and also to a screened outdoor living area.

The stone used is a rosy buff limestone, hand-quarried near the site. The beams are glue-lam Douglas Fir and the siding is redwood. A screen of stretched wires, dividing the living and dining room, is composed of enameled butterflies, cork and lead beads. The fireplace hood is copper, the floors of sheet cork.



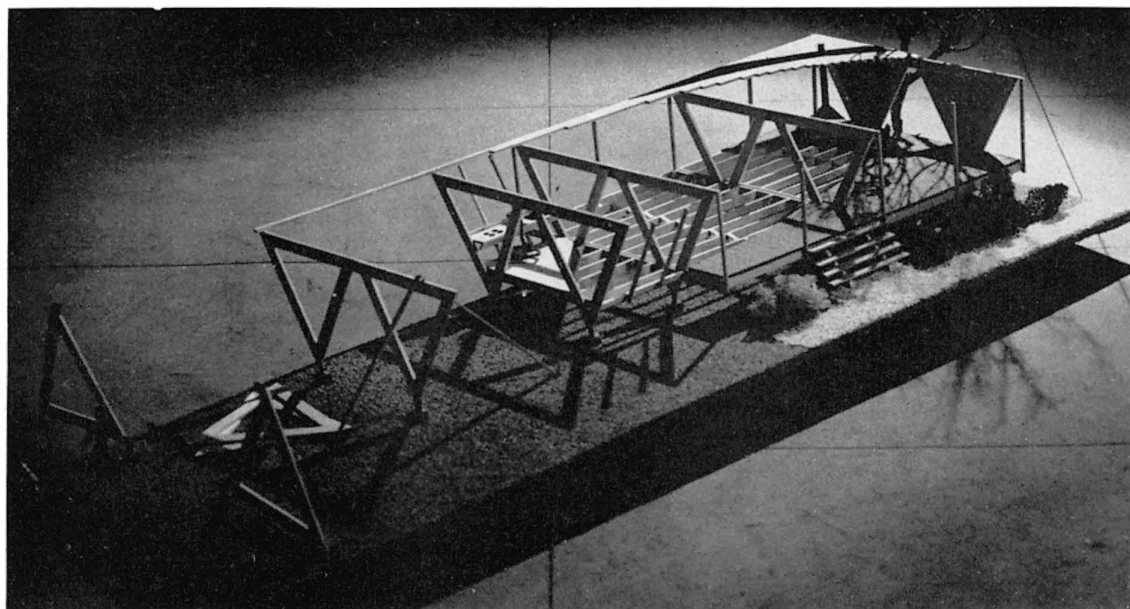






## A PANEL SYSTEM

DEVELOPED AT THE UNIVERSITY OF FLORIDA'S COLLEGE OF ARCHITECTURE AND ALLIED ARTS BY WILLIAM R. DALE AND RAYMOND POELVOORDE



The delta panel system is a new method of low-cost prefabrication and erection of housing units. The system strictly adheres to a three-foot module which permits the use of standard size building materials. This module is believed to be the most practical size that may be handled on the site.

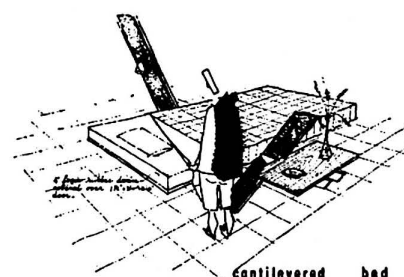
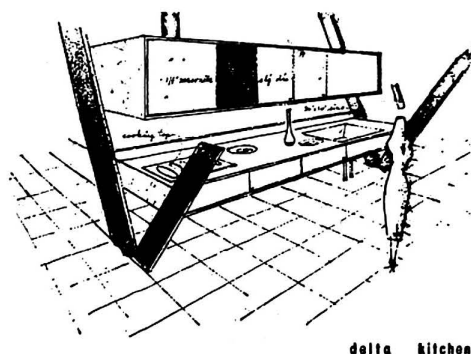
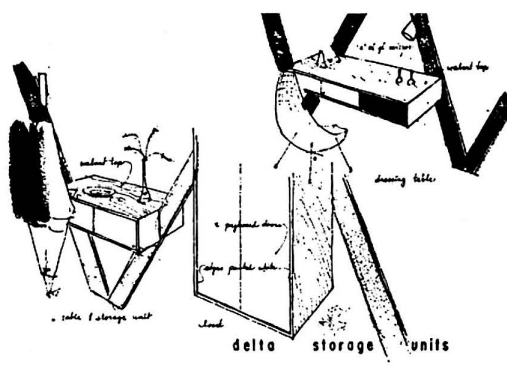
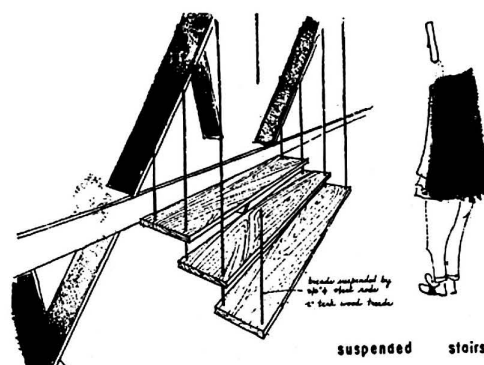
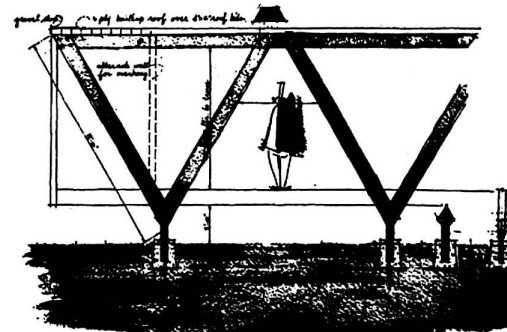
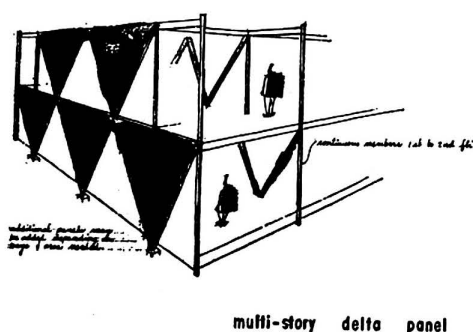
Flexibility of plan is inherent with this triangular module. Extension of areas in any direction is possible. By the simple erection of two delta panels, 216 square feet of floor space are added. A home also may be dismantled and transported to a new site with ease. Rapid erection is definitely an advantage with delta panels. "Dried-in" time is a matter of hours, not days or weeks as with ordinary construction.

The cost per panel is approximately \$40.00, but with mass production, this figure may be appreciably reduced. The estimated cost of this house per square foot is \$5.00 thereby bringing the price of a 1000 square foot home to about \$5,000.00.

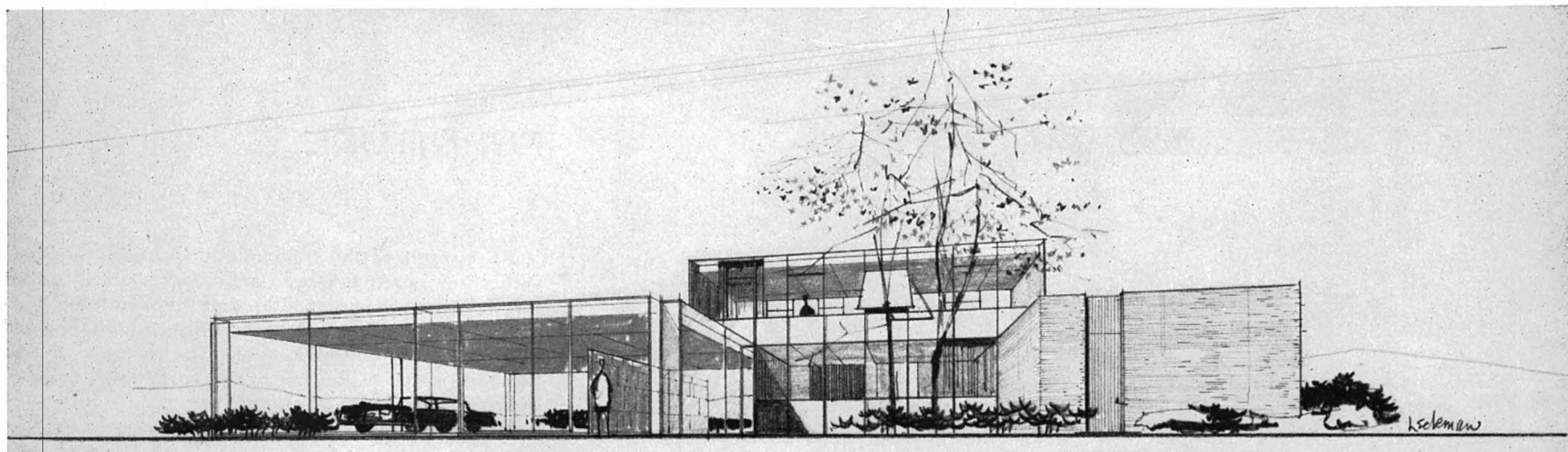
Possible variations in the use of delta panels are shown in the last area of this display.

Built-in units are a feature of the delta structure. Floor areas may be kept relatively free of furniture.

The open planning made possible with this method of construction in conjunction with the deep integral overhang, make the delta panel ideal for Florida building.







## DISPLAY PROJECT

BY KENNETH S. WING, ARCHITECT

This is a project for a client who wished unusual sales quarters for an automobile agency on a busy thoroughfare. Of necessity, because it is in a very competitive field, the project must be spectacular. The structure itself must aid in the selling of more cars, but will also house services. The display will be substantially a large cube of glass. In beautiful weather, the glass panels will be moved aside to permit open exhibition. The design in order to make this possible incorporates unusual structural innovations.

An adjacent used car lot will simulate a small

park. Parts, storage, executive offices, closing rooms and other activities of the dealership will be housed in a small, one-story, windowless cube of blue glazed brick located at the rear of the display area. Lighting, of great importance to merchandising, is vital in the automobile field. Luminous ceilings of direct and indirect lighting, with special spots, will produce optimum attraction. The focal point of the agency will be the sign: large letters, on colorful individual squares, will revolve on an understated frame.





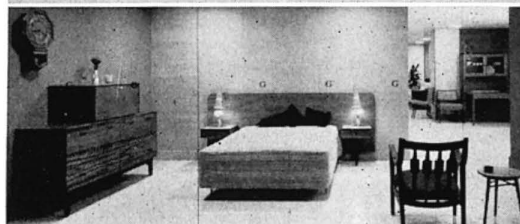
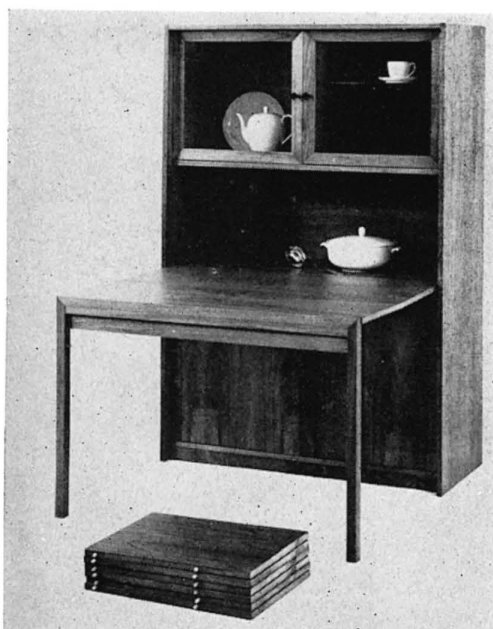
Bench with foam rubber seat; the exposed wood is walnut, hand-rubbed, with oil and varnish finish; 48" long and 18" wide; designed by Lee Hochstetler for Kasparians.

A four-foot sofa with a reversible foam seat over no-sag springs, hand-tied bolsters; the exposed wood is walnut, hand-rubbed, oil and varnish finish; by Stewart-McDougall for Kasparians.

Dining chest with front rail pulling out to accommodate five 15" leaves stored inside the lower portion of the case; finished in natural teak; by Stewart MacDougall and Kipp Stewart for Glenn of California.

Dining table designed by Greta Grossman for Glenn of California; dining stools in teak colored walnut; by Stewart MacDougall and Kipp Stewart for Glenn of California.

Bedroom units in teak designed by Stewart MacDougall and Kipp Stewart for Glenn of California.



## FURNITURE

As a result of the tremendous exchange of ideas with other countries due to improved communications through travel, importation and publications, contemporary furniture in America has gradually arrived at a true international style. The success of this furniture seems to be due to the fact that it satisfies both the practical and esthetic sense.

In recent years contemporary furniture has fallen into three basic style categories: The work of American designers, which reflected the straight architectural lines of the Bauhaus school, European designs, mostly from Italy and Denmark which employed softer, more sculptured lines with more interesting woods and finishes, and the Oriental influence which though less important, has been most evident in lighting fixtures, screens, case goods and decorative accessories.

Though the current trend at the furniture markets has been to introduce most new designs at the winter showings, there were many new and interesting things to be seen at the East and West Coast markets this summer. It was not only the interest of the individual items which were shown, but the overall picture which indicates that the great contrast between American, European and Oriental designs is gradually disappearing.

The results of this combination of ideas are both pleasing and practical. Today's furniture seems to be so well suited to the needs of the people that it looks as though our present international style will continue with minor changes until our basic needs dictate another style revolution. —EDWARD FRANK

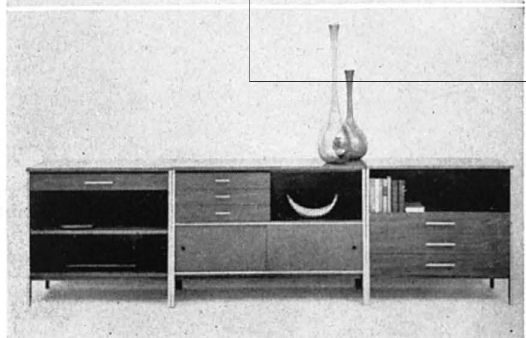
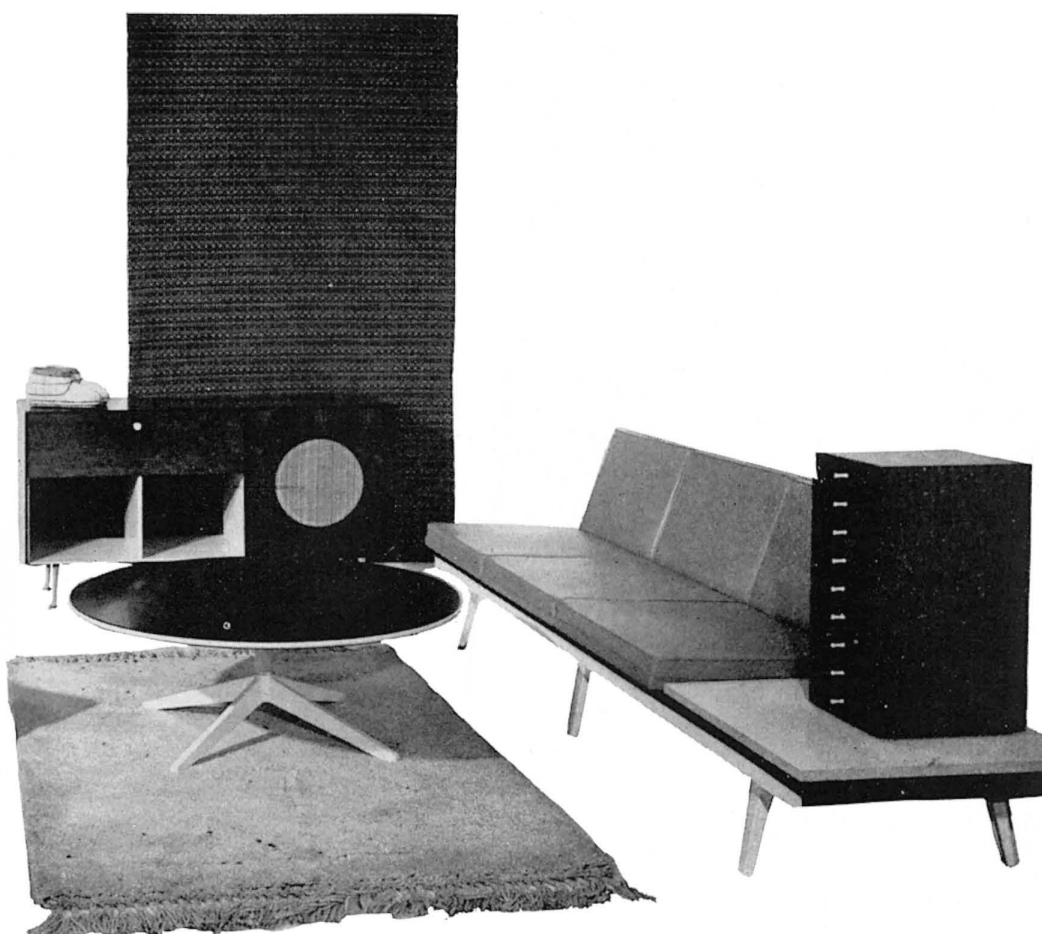
→ From the new Linear group designed by Paul McCobb for B. G. Mesberg National Sales, a cabinet with walnut doors sliding in either direction so that half the unit can be opened completely or closed on one side and opened on the other; night table with open shelf and one drawer, in American walnut with pewter finish metal trim.

Storage pieces from Paul McCobb's new Linear group; a bookcase-cabinet with five narrow drawers plus two open shelves; chest at the right has four spacious drawers; in American walnut with pewter finish metal trim.

Combination of three units in the new Linear group designed by Paul McCobb; each for open space for books and the display of accessories; all equally usable in living, dining room or bedroom; in American walnut with pewter finish metal trim.



A room setting of Herman Miller Furniture presenting the new work of George Nelson and Charles Eames. To the left, Eames' chair and ottoman upholstered in U.S. Rubber black elastic Naugahyde.



From Vista Furniture Company:  
Six-drawer chest with Micarta top and metal frame.  
Cocktail table with interchangeable panels.  
Movable cart with closed storage area.

Extension dining table in teak and oak; chairs in teak and oak with Kraft cord woven seat; designed by William Watting, distributed by Carroll Sagar.



Eight-drawer teak chest by William Watting, distributed by Carroll Sagar.



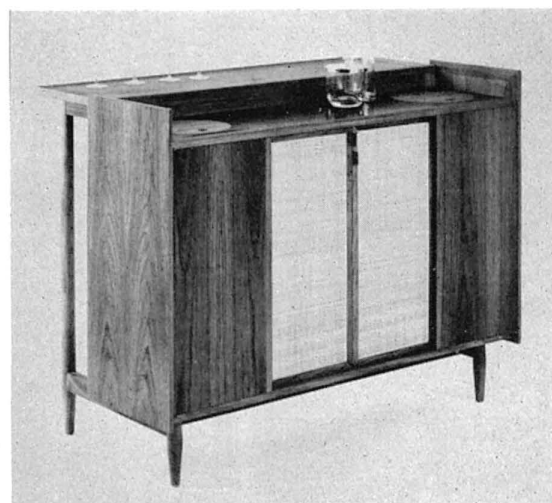
Club chair in dull rubbed tawny walnut and green glazed leather; also available in mocha walnut, black walnut and teak; designed by Maurice Bailey for Monteverdi-Young.

Two-door end table cabinet available in tawny, mocha, or black walnut, and teak with choice of mosaic pulls; designed by Maurice Bailey, manufactured and distributed by Monteverdi-Young.



Sliding door wardrobe with one drawer, two sliding doors and four sliding trays; construction is solid teak with contrasting fruit wood base. One of several new dual-purpose pieces designed by A. M. Hamilton for John Stuart, Inc.

"Design Previews" Furniture counter bar with two hinged and two sliding doors covering two pull-out trays and two adjustable shelves. Wood serving counter and plastic top mixing surface covering access ports for ice bucket and pail. Designed by Donald/Irving Associates for Georg Jensen and Frederik Lunning, Inc.



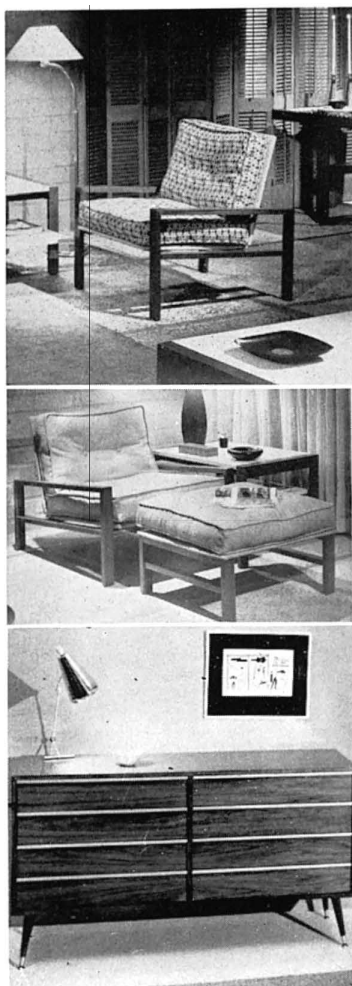
New "Design Previews" Furniture designed by Donald/Irving Associates for Georg Jensen, Inc. and Frederik Lunning, Inc. The cabinet is walnut with cane-faced, double hinged doors and with adjustable shelf, the eight-drawer cabinet is walnut; the middle cabinet has a white Micarta top and a drawer beneath.

Executive desk in walnut with auxiliary desk top and auxiliary pedestal with hinged door with adjustable shelf. Designed by Donald Irving Associates for Georg Jensen and Frederik Lunning, Inc.



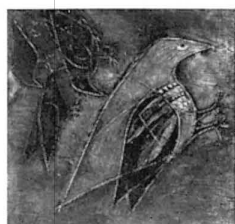
Armchair and ottoman designed by Van Keppel-Green; from a new line for Brown-Saltman. Loose cushions on the sofas and chairs are reversible and have slide fasteners; back cushions are dacron filled; seat cushions have nested coil construction completely encased in rubberized hair. All pieces are walnut; the new group consists of a sofa, love seat, large lounge chair and ottoman and a club chair.

"Multiples Unlimited," a new group designed by F. B. Arthur for Brown-Saltman, offering completely adaptable units for a wide variety of use.





Bryk and Wirkkala, wife and husband, each have a distinct personality — this their works will show.



CERAMIC DESIGN



"MOTHER AND CHILD"

Bryk creates her ceramic fairy tales in line, texture, and color of extraordinary intensity; the resonant magics of Ravenna and Limoges are reawakened to new tasks. A wry humor and a restrained palette obviate any traces of revivalism and allow the folk quality that every fairy tale needs to come triumphing through.



SAMPSE THE CONQUEROR

## FINNISH CRAFTS

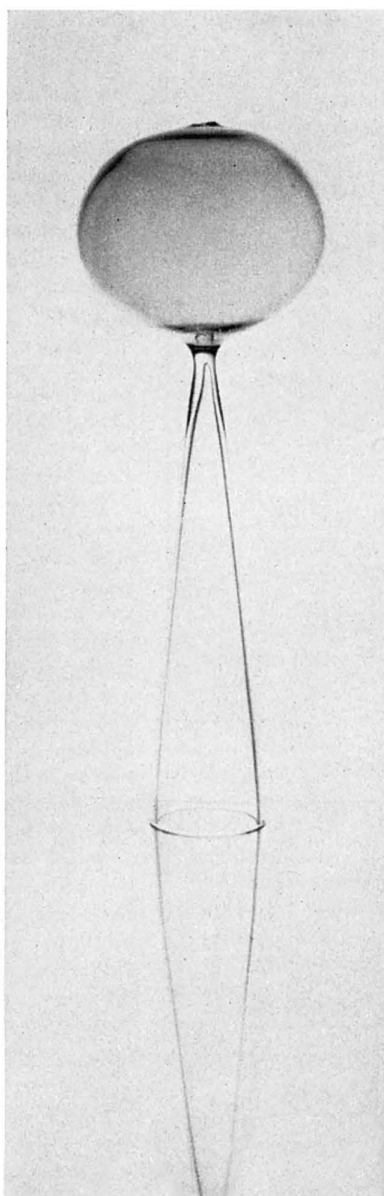
"ICEBERG" CRYSTAL DESIGN



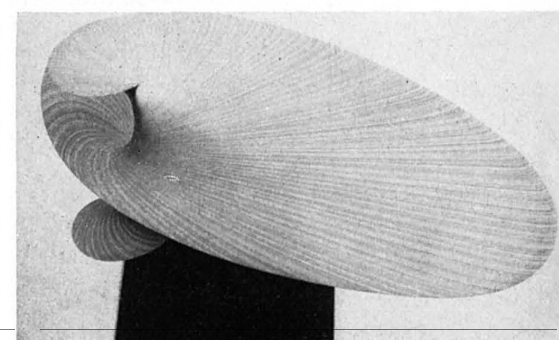
of his craft, to evolve his flights of fancy from the very materials and processes he has in hand. In the last decade, Wirkkala has thus been able to deploy his imagination and strengthen his art at the same time, emerging as one of the most stimulating and versatile designers in Europe today.

If, in an age of awesome industrialization, anyone might be tempted to think lightly of handicraft, let him look here—cybernetics and automation are useless for the insights and joys on view.  
—Edgar Kaufmann.

GLASS DESIGN



SILVER KNIFE



FORM IN WOOD

Wirkkala reaches out more widely, more abstractly, in many materials and with multiple skills. But whether as designer, artist, or craftsman, whether delving into the form-worlds of living organisms, growing crystals, or descriptive geometrics, Wirkkala seems to stay rooted in the elements

## TAPIO WIRKKALA

# J.O.B.

## JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

### I. OPENINGS WITH COMPANIES

**A. ARCHITECTURAL DESIGN TEACHER:** Rapidly growing, two-year, state-supported college between Dallas and Fort Worth seeks architectural design teacher. College degree, limited professional practice and teaching experience desirable. Candidate must be an advocate of a progressive architectural curriculum. Write G. E. Smith, Engineering Dept., Arlington State College, Arlington, Texas.

**B. ARTIST-DESIGNER:** West Coast exhibit design firm seeks artist-designer with drafting experience for permanent position in San Francisco office. Technical competence, well-rounded art background and ability in field of graphic and 3-dimensional design necessary. Persons must be able to think in both the creative and practical sense and to understand materials and their use in actual construction. Position would include work with interiors, point-of-scale pieces, packaging, exhibition design, etc. Portfolio necessary; starting salary given on request.

**C. ASSISTANT TO DIRECTOR OF DESIGN:** Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen decoration, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 years old and have some industrial experience. Good starting salary and unlimited future in company for right man.

**D. CREATIVE DESIGNERS:** Tennessee company seeks 2 creative designers for its product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tenn.

**E. DESIGN TALENT:** Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age of unusual design talent for full-time, staff employment in various departments including product (appliances), graphic, display and exhibit, interior, automotive styling, color, engineering, drafting and modelmaking. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interview.

**F. DESIGNER:** Large Philadelphia manufacturer of electric lighting fixtures seeks male designer, 25-35 years old. Experience in furniture line helpful. Excellent opportunity. Salary commensurate with education and experience.

**G. DESIGNER DRAFTSMAN:** Large Boston department store needs as designer draftsman someone with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

**H. DESIGNERS-CRAFTSMEN:** Well-established Mass. manufacturer with

### MUSIC

(Continued from Page 10)

of the popular touch get their hands on it, and we'll lose it. Last winter the *Paris Letter* in *The New Yorker* wrote ecstatically about five concerts given in a small auditorium over a little theatre in that world center of the arts. At least a dozen programs as good as the best of these, as original, as daring, are given to substantial audiences in Los Angeles each season, and have been for a dozen years.

I could object, of course, that at this American festival only one piece, a Quintet by Robert Palmer, was by an American composer. I don't ask much: one American work to the program would suffice; better, one all-American program. After the festival I was in New York and spent an evening among those grand masters of American music, the Cowells, Virgil Thomson, and Oliver Daniel of Broadcast Music, Incorporated. Daniel presents at his own cost an hour radio program of recorded works by American composers. Thomson and Cowell have devoted much time during the past five years to reading scores by American composers, selecting works to be recorded by Columbia for its American music series. Their complaint—and they are in a position to complain—is that American music is still being given the brush-off by the American concert organizations which make the greatest parade of their cultural importance—and accumulate the biggest deficits. I told them what we have been doing out here for our own composers and for theirs from the East. Virgil was snippish: said we in Los Angeles devote most of our interest to middle-European music and pass over the French. I could have mentioned the Boulez, the Messiaen we have presented but contented myself with saying we had done Socrate twice. I didn't mention the evening when Milhaud conducted a program of his own works, driving me to the sad conclusion that Milhaud is only a more prolific and less aristocratic French Rachmaninoff. I didn't complain that Messiaen's *Seven Amens* for two pianos, which I programmed on Virgil's own printed recommendation is interminable and dull and inadequate to its hyperbolic program notes.

All the same I love them dearly, honor all they have done for American music and its composers and have seldom put in an evening that was more fun. Jaded—nothing! The evening was all talk of music, composers, fury, and enthusiasm—more than you would be likely to hear in any comparable gathering of younger American composers, who would all be thinking of themselves. We're the ones who are jaded, who believe we have heard too much, who believe the world is against us, who let our likes get in the way of our needs, who don't fight as hard as we should. Henry Cowell has just tooled out his twelfth symphony. His publishers have turned him loose with an income to do nothing but compose—and meanwhile take a trip around the world.

To go back to Ojai. The star of the festival was Magda Laszlo, an artist of spring steel temperament, superb musicianship, and a better than adequate voice. She was at her best in the spring steel lyricism of Dalla Piccola, two sets of songs (6 Italian translations from Alcaeus and 2 from Anacreon), about a minute apiece, by far the best music now coming out of Europe. Here's a master, still as I believe at his best in the small, tight forms—a Webern released to the full color of the human voice. The exquisite accompaniments to these songs, the first set for 11 instruments, the second for 4, directed by Robert Craft, and Leonard Stein at the piano, deserve special mention.

I commend them all first, because they were so much less good in the performance of Bach's *Wedding Cantata*, "O holder Tag," 45 minutes of the most demanding solo artistry for solo voice, with scarcely a break except for a brief ritornello. Laszlo's singing, a splendid vocal achievement, did not escape the dead tradition of church cantata old-style, and Craft's direction failed to lift the music in rhythmic freshness as we have come to expect of him in performing Bach cantatas. To hinder him, there was the harpsichord continuo, batted out in solid chords by a pianist, the unfailing solid clunk recurring on the beat like a nightmare of Strindberg. Taping the music for broadcast the Columbia recorders wisely tuned out this agonizing bass. Of course it was Craft's fault to let such a thing happen in the first place. He is aware of the difference.

Music of this sort requires a finely worked continuo spread through the parts, not under them, not designed to support the instruments as a row of telephone poles supports its wires, but glinting, highlighting, interworking its brightest tones among the strings and winds, subtilizing and offsetting and dynamically marking the rhythm. You may never have heard it that way, but I have. Do you believe Bach's fame as a continuo player, the emphasis he placed on it in his teaching, had to do with nothing more than the hammering of chords!



The cello is there to carry forward the bass continuity. And a good cellist is not less than a good harpsichordist. Every movement of the bow must be coordinated with the solo voice. For two years I have been hearing with pleasure and watching in delight the continuo playing of Marie Manahan, one of our most gifted young cellists, observing with what care she measures every tone of her instrument to the style of the singer, whom she follows as carefully as the conductor.

The correct realization of a Bach continuo is a great art, between improvisation and composing, half worked out in advance, the other half left to the occasion, an art still utterly neglected by conductors, who believe that musicianship consists of "fidelity to the score," whatever that may amount to in a continuo part, and by keyboard mechanics, who treat continuo playing as a sort of degenerate accompaniment. In New York the music director of a well-known recording company told me how he had advised an eminent harpsichordist to ignore the printed accompaniment to a group of Handel flute sonatas and work out the continuo himself from the original score. Sadly he said to me: "What he gave us was worse."

To go back again to Ojai. I did not hear the Friday programs and so missed the Palmer Quintet, which was not broadcast. I have spoken of Saturday's music. On Sunday there was, besides Stravinsky's *Wedding* which ended the festival in glory, a little Bach cantata, simple and lovely but not meant to be listened to outdoors, and another adventure in the choral music of Schuetz, the sacred symphony "A Sower Went Out to Sow His Seed," with the winds and brasses of Monteverdi, in texture and strangeness nearer Monteverdi than Bach. Schuetz was the Dürer of German music. We now are discovering the seventeenth century in music, as thirty years ago the poets discovered it in verse. The exaltation and daring of its art are no less for us than for the poets.

The program began with a new work by Stravinsky, his arrangement for orchestra and chorus of Bach's late organ masterpiece, the *Canonic Variations* on "Vom Himmel hoch." After hearing this again on the broadcast I am not sure what should be said about it. The first easy comment would be that it is more Stravinsky than Bach; but it is not. The safe second might be that it is an excellent transcription of Bach's music, faithful and so on to the text; it is that. But it does not in any way suggest an organ work.

With the pleasure that so brightens all his recent music, the unstrained ease, the release that is so unlike the tense workmanship of his long middle period, Stravinsky has reset Bach's notes, in no way altering them, to such effect that every tone might have been conceived fresh for the instruments. Under the clean flowing of the very elaborate instrumental obligato he has placed the chorale melody, unelaborated, for vocal chorus.

I doubt that Bach, given Stravinsky's means, would have done such a thing. When Bach transcribed he recomposed. Instead of this happily reverent setting he might have made us, in canonic variation form, a full motet, breaking up the chorale to its full possibility among the voices and expanding the instrumental parts to complement the voices, above and below, increasing the canonic interplay. Had Stravinsky gone so far in pious emulation, I fear the critical quacking would have drowned out any admiration. All the same, though I enjoy what he has done, I wish he had done this. His arrangement, pure almost to academicism, falls short of Bach's unique original by bringing more ample means to accomplish no more than Bach had already done. The variety and instrumental display of the sound distracts from the increasing involvement of the canons, so that the continuous excitement of the original is displaced by movement as if towards a climax of sound. In the nature of the music such a climax cannot be provided, with the effect that, at the end, the music merely ceases. In the original the growing intensity is so worked up by canonic fractioning of parts that to go any further, it seems, you would have to break a leg. Such intellectual excitement is far more emotional, if you want to use the term, in the listener than any accumulation of apprehensible sound with tonic and dominant on or off the beat, the sort of thing that is generally called emotional.

I offer the comment that here, while indulging his new interest in canonic design, Stravinsky has fallen into the orchestral transcriber's fault of building towards a climax, though tempered by his mature preference for restraint; while in his recent original works using the canonic forms he has gone quite as far as Bach in preferring the interest of the working to the wow at the end. That is one reason why the critics, who estimate emotional content by the bang, have trouble getting inside these newer works. If Virgil Thomson is looking for the essential of French music, he will find it here as pure as in Cou-

an enlightened management attitude toward design, seeks, for full-time staff employment, male or female designers in ceramic, enamel, metal, and for lighters, handbags and compacts. Opening also for industrial designer with executive ability and mechanical interest and experience.

**I. FLOOR COVERING DESIGNER:** New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit the factory periodically with design material, should apply.

**J. FLOOR COVERING DESIGNERS:** Nationally known eastern floor covering manufacturer needs several experienced designers capable of creating good floral designs. Creative designing experience in soft-surface or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

**K. FOREIGN BUYER-DESIGNER:** Nation-wide importer and distributor of gift and houseware lines with headquarters in New England seeks experienced designer for full-time staff position to create, adapt and promote designs. Extensive travel in Europe and Far East involved, to develop new products and explore manufacturing sources. Single, young male or female preferred. Salary commensurate with experience, and liberal expense allowance offered.

**L. GRAPHIC ARTISTS, ILLUSTRATORS:** Direct-mail house seeks free-lance graphic artists for design of letterheads, circulars, brochures, etc. Artists must be from Boston area.

**M. GRAPHIC DESIGNER:** Outstanding opportunity for creative designer to work in Philadelphia area. Young woman preferred who has a fresh, creative approach to apply to textile and cosmetic package design. Salary commensurate with experience and ability.

**N. GRAPHIC AND PRODUCT DESIGN TEACHER:** Large Mid-western college seeks teacher of graphic and product design with salary range of \$4,000 to \$5,000 depending on experience. Person hired will have chance to set up courses and curriculum, since the college's curriculum is being revised.

**O. HEAD OF ART SCHOOL:** Well-established art school in large southern city seeks capable artist with experience in school management. Must be conversant with all areas of commercial and fine arts.

**P. INDUSTRIAL DESIGN TEACHER:** Mid-western university seeks person to teach 2 industrial design courses and the balance in basic design. Plans for a new art building to include a well-equipped laboratory are in early stages, and interest in developing the industrial design program is great. Salary commensurate with candidate's training and experience. Portfolio necessary.

**Q. INDUSTRIAL DESIGNER:** New York office of industrial design firm has immediate opening for an industrial designer with 3-5 years' experience. Person must be good at rendering and able to make good presentation of drawings.

**R. INDUSTRIAL DESIGNERS:** U.S. Rubber Company needs 2 young men interested in an industrial design career in vinyl upholstery. Fine opportunity for men in surface and pattern field to create attractive new designs for furniture, automotive and allied products. Rapidly expanding department offers unlimited range for creative abilities. Relocation in South Bend, Indiana. If interested, send resume including background, salary requirements and date of availability for interview with portfolio.

**S. INTERIOR DESIGN TEACHERS:** Southern university seeks young woman with master's degree and recent design experience to teach courses in design fundamentals, 3-dimensional design, display design, sketching, and rendering for interior designers. Professional experience in display and/or interior work necessary.

**T. INTERIOR DESIGN TEACHER:** Adult Education Center seeks person to teach either design in the abstract, or modern interior design with regard to interior decoration and furnishing of the contemporary home. Classes to meet one day or evening a week for 10 weeks beginning October 1. Interested candidates contact Miss Lydia Weare, Director, Cambridge Adult Education Center, 42 Brattle St., Cambridge, Mass. (Kirkland 7-0314) before August 1.

**U. PACKAGE DESIGNER:** National, eastern Pennsylvania manufacturer requires young man for permanent package design assignment in glass packaging field. Prefers art graduate with strong background in graphic arts.

**V. PLANNING DIRECTOR:** Canadian city seeks Director to be responsible for city planning. Qualifications: training in recognized planning course; practical experience in subdivision work (layout), in detail field survey and analysis, in general planning problems (housing, commercial and industrial) and in urban renewal and regional plan-

ning. Starting salary \$6,000-\$6,500. Reply, stating qualifications, references and availability, to: Common Clerk's Office City Hall, Saint John, New Brunswick, Canada.

**W. TEXTILE SCHOOL DIRECTOR:** Unusually attractive opportunity for a dynamic man or woman with broad experience in teaching textile design, product design development, design or styling consultation, and with administrative ability.

**X. TEXTILE SCHOOL DIRECTOR:** Unusually attractive opportunity for dynamic man or woman with broad experience in teaching design, product design development, design or styling consultation, and administrative ability.

**Y. TOY DESIGNER:** Toy company seeks designer experience in stuffed toy field with ability to create new items and make patterns. Flair for novel and unusual approach necessary. Wolper Toy Co., 79 Bridge St., Brooklyn 1, N. Y.

**Z. TWO AND THREE DIMENSIONAL DESIGNER:** for giftwares field. Experience and design background necessary. Knowledge of decorative and industrial materials, processes and assembly necessary. Must be capable of small product modelmaking. Products must be attractive and practical and principally in fields of glass and metal.

**Aa. TWO-DIMENSIONAL DESIGNER:** Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

**Bb. TYPE FACE DESIGN DRAFTSMAN:** Cambridge, Mass. manufacturer of photographic typesetting equipment seeks artist to make master drawings of printing type faces and to create new type face designs. Salary commensurate with experience.

**Cc. WALLPAPER DESIGNER:** New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

## II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

**A. ARCHITECTURAL DESIGNER-DRAFTSMAN:** B.S. in Architecture, Catholic Univ., 1941; also attended National Art School, Washington, D.C. 9 years' experience doing design, working drawings, sketches, perspectives, preliminaries, detailing, for industrial, commercial public, institutional, residential buildings. Seeks domestic or foreign employment. Male age 37, married.

**B. ART EDUCATOR:** Ed.D., in Art Education, New York Univ. 10 years' teaching experience in elementary, secondary, college, graduate school. Practicing painter, designer, craftsman. Currently director of Art Education in college. Desires college, art education or studio professorship, chairmanship, deanship. Male, age 37, married.

**C. ARTIST:** B.A., Univ. of Missouri, 1949; M.A., New York Univ., 1953. 5 years' teaching experience. Exhibited widely; specialist in water color; Chinese background. Seeks position teaching painting in school or college. Prefers southern New England. Male, age 34, married.

perin and Satie—and a damsite noticeably purer than in the *Seven Amens* by Messiaen. Yet Virgil was complaining of Stravinsky's Shakespeare songs: he hadn't found a person who liked them. I told him to get off my foot: the Shakespeare songs are in a sense dedicated to me, and I don't know any better music. Stravinsky, too, has restored to the passion of Webern the humanity of sound.

Virgil wasn't talking the insides of music; he was talking its politics and indulging his old Sibelius gambit: I have never encountered a professional musician who would say a good word for the music of Sibelius. To which the answer might be: whose opinion do you follow instead of your own?

If I have failed to bring all my customary superlatives to praise of this season's Ojai Festival, it is not because the programs deserved less praise than in other years. I have raised my demands on them. Since so good a festival can be managed, a better is possible.

What more can I ask? First, more American music. I do not mean any American music because it is American—or because it comes through correct academic channels. It's hard to find new ways of saying that the promoters of better programs must take greater chances, not just to please the commanding audience but to set it on its ear at least once a season. At Ojai there has been the Elliott Carter Quartet, the Hindemith *Marientleben*, the Monteverdi *Vespers*. These are all arguable and defensible pieces. We need the unarguable and indefensible; and if we demand and support it we shall find that American composers are still alive, that a Lou Harrison can still be drawn back out of isolation into the open market, a Harry Partch made productive, a Cowell be stirred up to youthful daring, a Cage be opened, a Carter be encouraged to spontaneity, and perhaps some few of the academics be convinced that composing as it can be practised has almost nothing to do with the defence of tonality or whether or not you correctly observe the twelve-tone method, or how many compliments you win.

Second, this is a local recommendation but no less important. Ojai requires a theatre for its festival, but more immediately than a theatre a good shell for the outdoor concerts in the park. The present canvas cover and backdrops do nothing for the sound; they eat it up. Replace the canvas hangings with plain plywood flats and a sloping plywood roof, made in sections and removable for storage. These may be no more elegant than the canvas; they will help the music to be heard. And being plain they will keep the setting informal, as it should be, as it so attractively is.

Third, this is also local and minor but important. The afternoon programs begin too late. On an overcast day the sun sets before the music ends, leaving the audience chilled. On a clear, hot day the setting sun strikes faces at an uncomfortable angle. And with the limited facilities for eating, it is sometimes a problem to find a place where one can have a decent dinner between the afternoon and evening events. Why not start an hour earlier and resolve these problems?

My compliments, finally, to Richard Robinson, tenor, the central man who has made possible so much of the very unusual vocal music we have had here in recent years. In Machaut, Monteverdi, Gesualdo, Couperin, Bach; and most particularly in Stravinsky, it is the character rather than the quality of his voice that has given the music direction and focus. He comes to mind first, when I remember the performance of *The Wedding*.

T H E M A G A Z I N E

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**D. ARTIST—ART DIRECTOR:** Graduate, New York State Inst. of Applied Arts & Sciences, 1949, Workshop School of Art, 1950. 3 years' experience as an art director. Seeks position with a creative group in Los Angeles area. Male, age 29, married.

**E. ARTIST-DESIGNER:** Studied at Foujita and Academie Daydou and at Beaux Arts Inst., Paris, France. Trained in designing draperies, wallpapers, floorcoverings. Modern handling; can co-relate all fabrics. Seeks permanent connection or retainer basis. Female, single. Willing to relocate.

**F. ARTIST-EDUCATOR:** B.F.A., Rhode Island School of Design, 1949; M.F.A., State Univ. of Iowa, 1952; travel and study in Mexico. Experience at all levels teaching design, history, painting, calligraphy, drawing and print making. Seeks position teaching painting and/or print making in conjunction with art history or appreciation in university, college, or Junior college. Prefers New England. Male, age 39, married.

**G. ARTIST-TEACHER:** B.A., Wesleyan Univ., M.F.A. in Studio and Art History, Univ. of Iowa. Active exhibiting painter; 3 years' teaching experience. Desires position in college, art school or university teaching studio subjects in conjunction with art history and art appreciation. Prefers East. Male, age 30, single.

**H. DESIGNER:** Graduate, School of Practical Art, Boston, 1953. 2 years' as greeting card artist, free-lance designer; also experienced in lettering. Desires free-lance assignments for greeting cards, note paper, gift wrapper paper, match book covers, book illustration or textiles. Female, age 24, married.

**I. DESIGNER** of wallpaper, fabrics and allied products wishes to develop free-lance connections in New York City and vicinity. 15 years' experience specializing in wallpaper, murals, panels—hand screened and machine. Fabrics printed and woven; period, modern and "high style." Female, single.

**J. DESIGNER:** Graduate, Bennett Jr. College, 1956; drawing, painting and sculpture major. Seeks part or full-time employment in New York City area designing textiles, wallpaper, wrapping paper or wall murals. Female, age 20, single.

**K. DESIGNER—GRAPHIC ART DIRECTION AND PRODUCTION** seeks staff or consultant connection with industrial organizations engaged in many related activities such as typography, publicity, styling and all phases of graphic design. Prefers work within 100 miles of New York City.

**L. DESIGNER-SCULPTOR:** B.I.E., Ohio State Univ., 1948; 3 years' Boston Museum School. 3 years' industrial experience designing display, packaging and new products; also free-lance jewelry, furniture and giftware design. Designed and executed architectural sculpture in metal, wood and plastics. Seeks free-lance design work with progressive company, or architectural sculpture on commission. Contact W. B. Martin, 259A Kent St., Brookline, Mass.

**M. EXECUTIVE DESIGN DIRECTOR:** B.F.A., in Industrial Design, Carnegie Inst. of Technology, 1949. Experience in materials, production, engineering, advertising and sales problems. Interested in working toward top managerial position. Prefers northeast, but willing to relocate. Male, age 37, married.

**N. EXECUTIVE PRODUCT DESIGNER:** 20 years' experience in household products, business machines and industrial transportation, exhibits, radio and TV styling. Seeks position with manufacturing company or industrial design firm as design director. Accustomed to \$15,000-\$20,000 a year. Resume upon request. Male, age 48, married.

**O. INDUSTRIAL DESIGNER:** B.F.A., in Industrial Design, Univ. of Kansas, 1955. 6 months technical illustration, 1½ years engineering drafting, 3 years production supervision, 1 year retail selling. Has done free-lance industrial design and has been granted a U.S. patent. Desires position as industrial designer with manufacturer. Male, age 32, married. Willing to relocate.

**P. INDUSTRIAL DESIGNER:** B.A.A., in Industrial Design, California College of Arts and Crafts, 1956; A.A. in Engineering Drafting, San Francisco City College, 1951. 5 years' experience in detail and layout drafting, mechanical and appearance design of small equipment. Seeks position with established design studio. Willing to relocate. Male, age 25, single.

**Q. INDUSTRIAL DESIGNER:** B.I.D., 1953, M.I.D., 1956, Pratt Inst. Experience in flatware design, vending machines; knowledge of mechanics. Instructor in guided missiles, U.S. Army. Seeks full-time position with design or manufacturing concern. Interested in kitchen design, small appliances, any area of home furnishings. Male, age 25, married. Willing to relocate. Contact Lawrence P. Feer, 282 Melrose Place, South Orange, New Jersey.

**R. INTERIOR DESIGNER:** 2 years interior design, Boston Univ. School of Fine and Applied Arts. Summer experience inking, detailing, tracing in mechanical engineering firm. Seeks position as apprentice to an interior designer or decorator in New York City. Available November, 1956. Female, age 20, single.

**S. PACKAGE DESIGNER** wishes to contact manufacturers. Experience includes development of product packaging from design to finished art; graphic production. Freelance or retainer fee basis. Contact: E. Leonard Koppel, 40 E. 49th St., New York 17, N. Y. Phone: PLaza 5-5567.

**T. PAINTER-TEACHER:** P.A. and M.A. in Art, Univ. of Wyoming; also attended Perry Mansfield School of Theater and Hans Hofmann School of Fine Art. 10 years' experience in display design, millinery design and teaching. Has directed fashion and TV shows; had one-man show of paintings. Seeks position teaching painting and/or design at college level. Male, age 33, single.

**U. RENDERER:** B.S., Boston Univ. School of Fine & Applied Arts, 1956. Limited freelance experience. Seeks position with architectural or interior design firm in Boston area. Female, age 22, single.

**V. STORAGE DESIGNER:** B.F.A., Pratt Inst., 1951. 5 years' experience in design and decorating field doing research, layout, execution, supervision. Desires position with progressive architectural firm, design studio or cabinet shop in Los Angeles area. Female, age 25, married.

**W. TEXTILE DESIGNER:** California handweaver with art school training at Rudolph Schaefer School of Design, Kay Geary Advanced Textile Design and Weavers Study Group, seeks free-lance work designing clothing or decorators fabrics. Experience in free-lance clothes designing for western firms; many museum exhibits. Female, married.

**X. TEXTILE DESIGNER:** B.A.A., Alabama Polytechnic Inst., 1953; completing Air Force duty in September. Seeks textile design position with manufacturer of surface or woven textiles. Male, age 24, married. Willing to relocate.

**Y. TEXTILE, FASHION DESIGNER:** Attended Anders Beckmans School for Industrial Design, Stockholm, Sweden, 1951-1953; has diploma from 10th biennial in Milan. Industrial experience; exhibited internationally. Seeks free-lance contracts. Write: Miss Inez Svensson, c/o Albrechtson, 1350 Rower Rd., Winnetka, Ill.

**Z. TYPOGRAPHICAL DESIGNER:** Studied at Art Inst. of Chicago. 15 years' experience in layout, lettering, design and art direction. 6 months as type stylist and typographical designer, including mark-up, for Western Printing and Lithographing Co., Racine, Wisconsin. 9 years' as free-lance art director for Encyclopedia Britannica. Willing to relocate east of Chicago. Male, age 37, married.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.*

### INTERIOR DECORATION—HOME STUDY

(828 c) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 828 b, 835 Diversey Parkway, Chicago, Ill.

### NEW THIS MONTH

(288a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for decorators' studios, plants, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in a circle 90° in diameter. The shade remains stable while the arms are in mo-

tion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

### APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

#### DECORATIVE ACCESSORIES

(269a) Lamps: Write for details of a new collection of unusual lamps in modern and traditional modes, creations in new exciting textures, glazes and color applications. Outstanding quality coupled with new design and originality in custom-made shades and color. Camara of California, 3121 W. Jefferson Blvd., Los Angeles 18, Calif.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(278a) Murals: Original, distinctive and imaginative murals, specially created to add warmth and atmosphere. Interior, or exterior. Wide experience in commercial, industrial and residential. Write for information, or call. Adrienne A. Horton, 3320½ Tenaya, Lynwood, California. Phone: LOrraine 9-1628.

✓(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 24664 Village Station Los Angeles 24, California.

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original designs. Maurice Bailey Designs, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: OLeander 5-8654.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(200a) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 819 N. Beverly Glen Blvd., Los Angeles 24, California.

#### FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing

offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

#### FURNITURE

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontopidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of quest from Richards Morgenthau, Dept. John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on re-AA, 225 Fifth Ave., New York City 10, New York.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Directional, Inc., Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart. Paul Tuttle, Henry Webber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility

in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown: most pieces also available in all walnut: wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(201a) Office Interiors, Wholesale: The West's most complete selection of Office Furniture. Top lines represented: Columbia Steel Files and Desks, Tye Lamp, Wilshire House Royal Metal Chairs, Doten-Duten, etc. Complete coordinated grouping of new Feldman-Selje designs of Executive Secretarial, Receptionist

Office Furniture finished in walnut and Zolatone. Spacious showroom (9000 square feet). Many different styles of accessories and erecting fabrics for office decor. Free catalog on request. Office Interiors, 8751 Beverly Blvd., Los Angeles, California.

(221a) Italian Marble Table Tops: Rene Brancusi's extraordinary collection of regal marble table tops, imported directly from Italy, is presented in newly published brochure now available. The table tops come in every size, shape and color, elegantly combined with solid brass, wood and wrought iron bases, custom designed or constructed to individual specifications. For further information, write to Rene Brancusi, 996 First Avenue at 55th Street, New York City, or 928 North La Cienega, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(241a) "Skylark" designed by Edward Frank, comprising a complete living room series, is one upholstered group introduced by the new subsidiary firm of Pacific Iron Products, The Gordon Stanford Division. The new firm will manufacture fine contemporary upholstered furniture and occasional pieces. For additional information write to The Gordon Stanford Division, Pacific Iron Products, Dept. AA 11930 W. Olympic Blvd., Los Angeles 64, Calif.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greeting cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.



## HARDWARE

(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog. Contains 128 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Set-ups, Island Units, Signing Equipment, Shelving, Splicing and Binning Equipment. Most complete merchandising equipment catalog printed. Available from the Reflector Hardware Corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 225 West 34th St., N. Y. 1, N. Y.

✓(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

## HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

✓(233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attrac-

tive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona California.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

(268a) Electric Radiant Heating Panels: Provide constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 847 No. La Cienega Blvd., Los Angeles 64, Calif.

✓(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-3/8" x 9 3/4"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heat-aire electrical space heaters; wall-at tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

•(956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

•(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

## LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner

acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(27a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and acces-

sories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

✓(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(234a) Multi-Plex: Recently introduced by Leadlight Fixture Company, Multi-Plex is a complete series of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, this handsome line features Plexiglas diffusing drop-panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflectance finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Co., Dept. AA, 10222 Pearmain St., Oakland, Calif.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass, plastic or louvers is noted and its fireproof and concealing qualities listed. For complete, illustrated information, write to John P. Schafer, Hexcel Products Co., Dept. AA, 951 61st Street, Oakland 8, California.

✓(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a

unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carpets. Vacuums wet or dry surfaces. Write for information and brochure; Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUUnkirk 7-8131.

✓ (238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best Park Avenue, New York 17, N. Y. sources, belong in all files.—Revere Copper and Brass Incorporated, 230

#### PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hollywood 4-8238.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a

variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymolite Company, 2707 Tulare Ave., Burbank, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

✓ (254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

✓ (251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles, Calif.

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens. Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive

"Space-Rite feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all convention methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(929) Architectural Porcelain Veneer; Brochure well illustrated, detailed, on

architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

#### ROOFING

✓ (146a) Fiberglass (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

✓ (223a) Built-up Roofs—Newest brochure of Owens-Corning Fiberglass Corp. outlining and illustrating advantages of a Fiberglass-reinforced built-up roof. A built-up roof of Fiberglass is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglass Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

#### SASH, DOORS AND WINDOWS

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California



(in 11 western states only.)

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(242a) Alumi-door Wide Span Closure: An all-aluminum industrial door that can span up to 60' without posts or mullions. It has a fabricated weight of 1 lb. per sq. ft. permitting easy manual operation. No warp or sag. Advantages are reduction of wear on moving parts, no stress transmitted to building. Basic types include roll-in, partial and full canopy, split and full sliding. Factory installed or shipped knocked down for easy assembly and installation. Detailed 12 page catalog available. Write to: Stevens Sales Co. Dept. AA, 40 Atlantic Ave., Long Beach 2, Calif.

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company,

1105 North Front Street, Niles, Mich.  
(236a) Arislide Aluminum Sliding Win-

dows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weatherstripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(284a) Sun-Controlled Jalousies: Manufacturers of jalousies with adjustable or fixed louvers. Choice of controls—manual, motor driven with manual control, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAculity 1-1461.

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of work-

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ing parts all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminum plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

✓(212a) Panaview Aluminum Sliding Windows: Complete Panaview brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Panaview, 13434 Raymer St., No. Hollywood, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

✓(274a) Sliding Wardrobe Door: Dormetco, mfrs. of Steel Sliding Wardrobe Doors, announce a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House #17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Cul-

ver City, California. Phone: VERmont 9-4542.

## SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

✓(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

## SPECIALTIES

✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

✓(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darcarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

✓(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints

on how to build in kitchen or den. Merit specified CSHouse No. 17.—**Tar Rotir Company**, 8470 Garfield Ave., Bell Gardens, Calif.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—**NuTone, Inc.**, Madison and Red Bank Roads, Cincinnati 27, Ohio.

#### STRUCTURAL MATERIALS

(275a) Harborite Plywood: The miracle overlaid fir plywood—super-resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work, cut labor and paint costs. Only select Douglas Fir veneers are

used, and machine-edged and butted tight. All solid wood—no core voids—no flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-holding surface. Write for brochure and information on local dealers, Harbor Plywood Corp., Aberdeen, Washington.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

✓(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive Los Angeles 22, California.

(179a) Plexolite-fiberglass reinforced translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—**Plexolite Corporation**, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—**Davidson Plywood & Lumber Company**, 3136 East Washington Boulevard, Los Angeles, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. **Masonite Corporation**, 111 W. Washington St., Chicago 2, Illinois.

(225a) Kaiser Aluminum. for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune

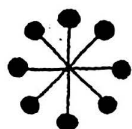
to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—**Davidson Plywood & Lumber Company**, 3136 East Washington Boulevard, Los Angeles, Calif.

(232a) Unique 16-split-page full-color booklet: Features new fir panel doors recently introduced, including louvre doors, Dutch doors, entrance doors. Also presented are 45 decorating ideas concerning every door in the house. These 1955 fir doors are characterized by design advances comparable to shifting styles in residential and commercial architecture. Their classic proportions and dramatic shadow accents are designed to complement the modern home design. The booklet may be obtained by writing Fir Door Institute, Dept. AA, Tacoma 2, Washington.

(245a) Switzer Panel. A lightweight concrete building unit—10 ft. long, 2 ft. wide, 6 in. thick. For residential, commercial, industrial construction. May be cut to desired lengths before delivery for wall heights, door and window openings. Each unit is cored to accommodate reinforcing steel and grout and to carry utilities. Walls and partitions erected in one operation. Approved by Uniform Building Code; accepted for FHA mortgage insurance. For illustrated brochure, write to Richard R. Branstetter, Dept. AA, Switzer Panel Corporation, 3464 E. Foothill Blvd., Pasadena 8, Calif.

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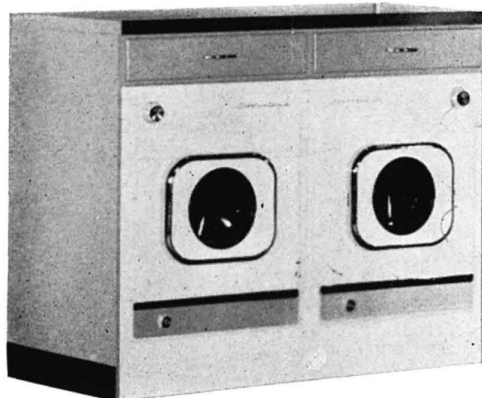
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