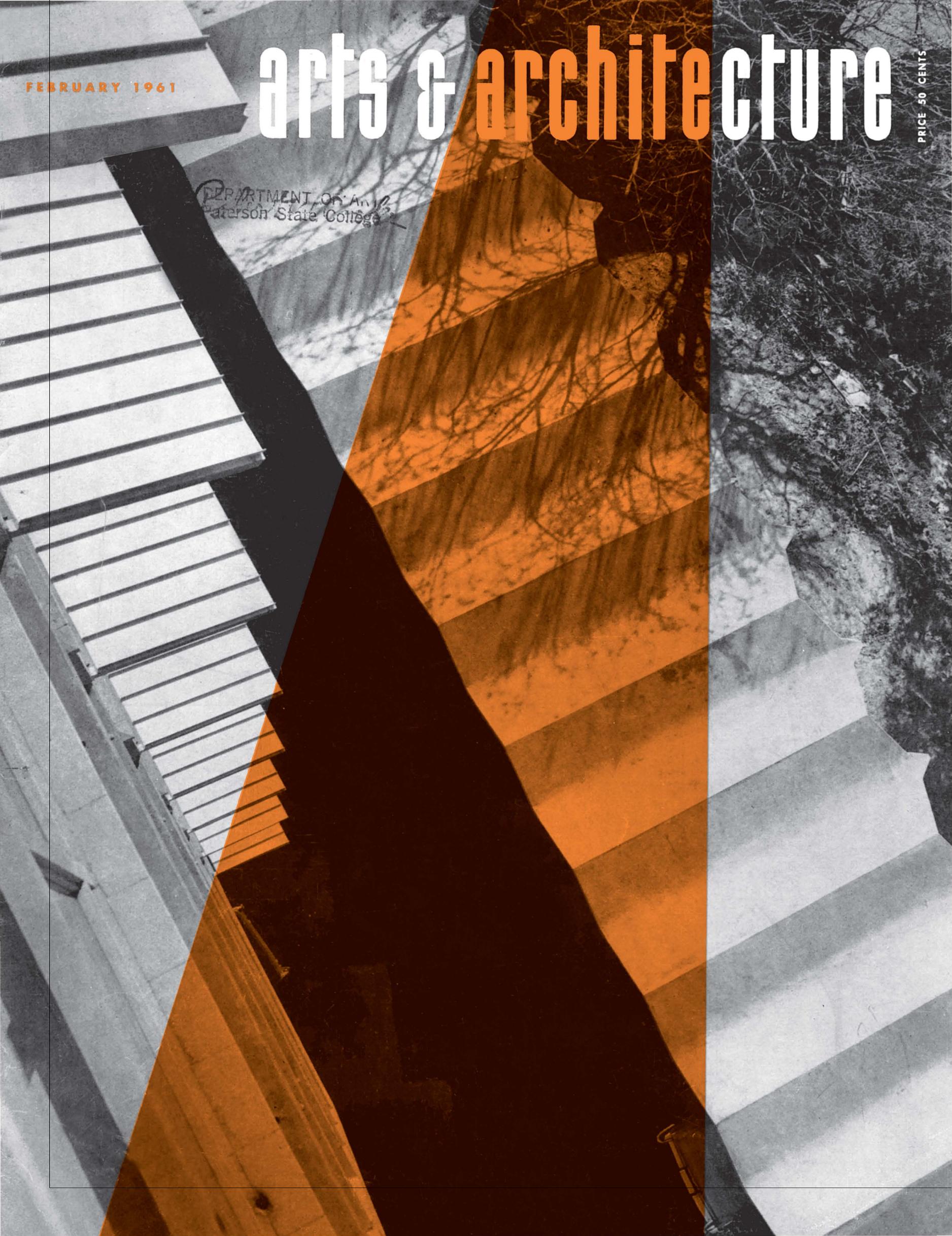


FEBRUARY 1961

arts & architecture

PRICE 50 CENTS

DEPARTMENT OF ARTS
Parsons State College



The seven arts BOOK SOCIETY offers you the exceptional opportunity to build what André Malraux described as "a museum without walls"—to enrich your home with the finest books on the arts—and at substantial savings. The selections of The Seven Arts Book Society—like those pictured below—are all books of permanent value: oversize, richly illustrated volumes with definitive texts. Moreover, as a member you will regularly enjoy savings of 30% and more. Why not begin your trial membership today? Discover for yourself the great advantages of belonging to this unique organization. You may begin your membership with any one of the magnificent books shown here at the special introductory price of \$5.

choose any one
for \$5
only



ART SINCE 1945, Will Grohmann, Sam Hunter, Marcel Brion, and Sir Herbert Read. 180 reproductions (60 in color), 400 pp., 9 1/4 x 11 1/4. Retail \$15.00. Member's price \$11.95.

THE GREAT AMERICAN ARTISTS SERIES. Six handsomely boxed volumes with more than 480 illustrations (96 in color): WINSLOW HOMER and ALBERT RYDER, by Lloyd Goodrich; THOMAS EAKINS, by Fairfield Porter; WILLEM DE Kooning, by Thomas B. Hess; STUART DAVIS, by E. C. Goossen; JACKSON POLLOCK, by Frank O'Hara. Retail \$29.75. Member's price \$16.95.

THE NOTEBOOKS OF LEONARDO DA VINCI, edited by Edward MacCurdy. 2 vols., boxed, 1248 pp., 5 1/2 x 8 1/4. 8 pp. of illus. Retail \$10.00. Member's price \$7.50.

***THE NATURAL HOUSE and THE FUTURE OF ARCHITECTURE.** Both by Frank Lloyd Wright. Fully illustrated with plans, maps, drawings, and photographs. Combined retail price \$15.00. Member's price (for both books) \$11.00.

PABLO PICASSO, Wilhelm Boeck and Jaime Sabartès. 606 reproductions (44 in full color), 524 pp., 8 1/2 x 12. Retail \$17.50. Member's price \$13.50.

THE SCULPTURE OF AFRICA, William Fagg and Eliot Elisofon. 405 superb photographs, 256 pp., 11 x 14. Retail \$15.00. Member's price \$10.95.

THE ART OF INDIA, Louis Frederic. The resplendent pageant of 4000 years of Indian art vividly represented. 426 gravure illustrations, 468 pp., 9 x 12 1/2. Retail \$17.50. Member's price \$12.95.

MONET, by William C. Seitz. 9 1/4 x 12 1/4, 133 illustrations (48 in full color, tipped-in). Retail \$15.00. Member's price \$11.95.

THE STONES OF FLORENCE, Mary McCarthy. 140 full page photographs (12 in glowing color), 9 x 11. Retail \$15.00. Member's price \$10.95.

***A HISTORY OF MODERN ARCHITECTURE**, Jürgen Joedicke. A comprehensive survey with 465 illus. 326 pp., 8 1/2 x 10 1/2; and **ARCHITECTURE AS SPACE: HOW TO LOOK AT ARCHITECTURE TODAY**, Bruno Zevi. 186 illus., 288 pp., 8 1/4 x 10 1/4. Combined retail price \$17.50. Member's price (for both books) \$13.45.

THE ARTIST IN HIS STUDIO, by Alexander Liberman. A unique blending of photographs of 39 foremost artists at work—from Renoir through today—with an informative essay on each artist based on personal interviews. 246 pp., 9 1/4 x 12 1/4, 250 illustrations (50 in color). Retail \$17.50. Member's price \$12.50.

MODIGLIANI, Franco Russoli. Introduction by Jean Cocteau. 46 full page reproductions (36 in color and tipped-in), 11 x 14. Retail \$15.00. Member's price \$11.95.

REMBRANDT, Ludwig Münz. 50 tipped-in color reproductions, 21 etchings, 17 drawings, 22 text illustrations; 160 pp., 9 1/4 x 12 1/4. Retail \$15.00. Member's price \$11.95.

THE TREASURES OF CONTEMPORARY HOUSES. Called "the finest collection of architect-designed houses ever published." 2 volumes, boxed, more than 1000 photographs, plans, and drawings (8 pp. in color), 452 pp., 9 x 12. Retail \$14.50. Member's price \$11.50.

*Two books counting as one selection

The seven arts BOOK SOCIETY

c/o Arts & Architecture
3355 Wilshire Boulevard, Los Angeles 5, California

You may enter my name as a member and send me the selection of my choice for only \$5 (plus a slight charge for postage and handling). I agree to take as few as six additional selections—or alternates in the course of my membership. I am to receive each month without charge the attractive Seven Arts News containing an extensive review of the forthcoming selection and descriptions of all other books available to me at member's prices. If I do not want the selection announced I can return your simple form saying "send me nothing," or use it to order another book from the more than 100 authoritative volumes offered in the course of a year. I may cancel my membership at any time after purchasing the six additional selections or alternates.

Selection.....
Mr.....
Miss..... please print full name
Address.....
City..... Zone..... State.....

arts & architecture

CONTENTS FOR FEBRUARY 1961

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES

Dore Ashton
Herbert Matter
Jules Langsner
Peter Yates
Susan Jonas
Bernard Rosenthal

LAYOUT

John Follis
Charles Kratka
Frederick A. Usher, Jr.

EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley
William Wilson Wurster, F.A.I.A.
Walter Gropius, F.A.I.A.
Nathaniel A. Owings, F.A.I.A.
Richard J. Neutra, F.A.I.A.
Welton Becket, F.A.I.A.
George Vernon Russell, F.A.I.A.
Maynard Lyndon, F.A.I.A.
Victor Gruen, A.I.A.
Marcel Breuer, F.A.I.A.
Paul Thiry, F.A.I.A.
William L. Pereira, F.A.I.A.
Harris Armstrong, F.A.I.A.
Robert E. Alexander, F.A.I.A.
Gardner A. Dailey, F.A.I.A.
Whitney R. Smith, F.A.I.A.
John Rex, F.A.I.A.
Mario Corbett, A.I.A.
A. Quincy Jones, F.A.I.A.
Raphael Soriano, A.I.A.
Gregory Ain, A.I.A.
Henry Hill, A.I.A.
Ira J. Bach, A.I.P.
Harry Seidler, A.R.A.I.A.
Konrad Wachsmann
Paul Rudolph, A.I.A.
Craig Ellwood
Isamu Noguchi
Finn Juhl
George Nelson, A.I.A.
Gyorgy Kepes
Arthur Drexler
Garrett Eckbo
Edgar Kaufmann, Jr.
Dorothy Liebes
Harry Friedland
Esther McCoy
Edward Frank, A.I.D.
Harold W. Grieve, A.I.D.

ADVERTISING REPRESENTATIVES:

EDITH K. WHALEY

Edith K. Whaley Company
216 South Vermont Avenue
Los Angeles 4, California
DUmkirk 7-6169

TORBEN SORENSEN:

549 W. Randolph Street
Chicago 6, ANdover 3-1779

ARCHITECTURE

| | |
|---|----|
| Proposal for Community Rebuilding by Ira J. Bach | 10 |
| Project for Honolulu by Daniel, Mann, Johnson, and Mendenhall, architects | 12 |
| Small Weekend House by Marquis and Stoller, architects | 16 |
| Administrative Center by Hentrich and Petschnigg, architects | 17 |
| Garden Apartments by Harry Seidler, architect | 20 |
| Bank by Harry Weese and Associates, architects | 22 |
| Desert House by Francisco Artigas, architect | 24 |
| House by Walter H. Koziol | 26 |

ARTICLE

| | |
|------------------------------|----|
| A Statement by Louis I. Kahn | 14 |
|------------------------------|----|

SPECIAL FEATURES

| | |
|--|----|
| Art | 4 |
| Music | 6 |
| Notes in Passing | 9 |
| Currently Available Product Literature and Information | 30 |

ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

ART

DORE ASHTON

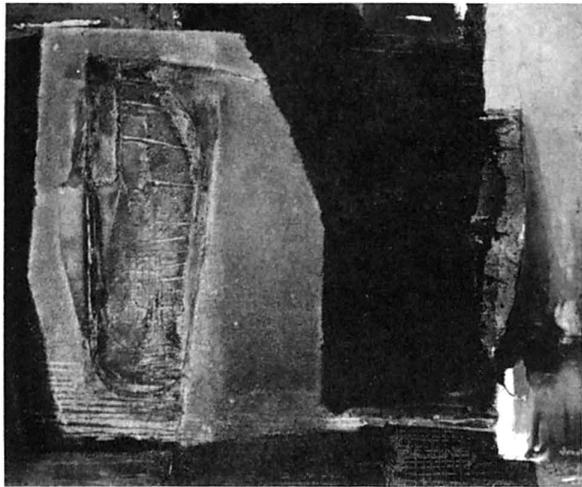
To add another irony to the already abundant ironies in modern art: among the artists most concerned with social commentary are those avowedly anti-art artists identified with what we lamely call the neo-dada movement. In their work, direct allusion is made to direct causes of malaise. The Chessman case, nuclear bombs, violence, perversion and poverty have turned up repeatedly in the "jokes" of the neo-dadas.

Naturally. The original dada philosophy was clearly rooted in social protest. As conditions have scarcely changed, why should anything else?

If, in a jocular or derisive way, the neo-dadas have given contemporary themes their special treatment, it is not surprising that the most inventive and gifted of them should have turned to the problem of the human condition in a serious, therefore properly heretical, literary way.

Derision is not the point in Robert Rauschenberg's illustrations for Dante's *Inferno* recently exhibited at the Castelli Gallery. He attacks the problem of illustration with a classicist's sobriety: He studies the text, establishes an iconography, is prepared to acknowledge the importance of the author's schema, and illustrates, canto by canto, his reading of the poem. Like all good illustrators, Rauschenberg has succeeded in making the work his own. Rembrandt's Bible was Rembrandt's Bible, Picasso's *Gongora* was Picasso's *Gongora*, and Rauschenberg's *Dante* is Rauschenberg's *Dante*.

It is to Rauschenberg's lasting credit that he was able to transport the elements he had already established in his dada works to a different plane. The means remain the same. He uses transfer methods to imprint tiny newspaper clippings, always one of his favored methods. He uses scumbling and scrubbing to suggest the overlap collage usually gives him. He uses bits of type, diagrams, arrows and all the other classical dada means. But they are used now in a scheme. That is, Rauschenberg bears in mind



Enrico
Donati

Ki-Babbar
1959

that Dante's poem is an allegory, and as such, is bound together by complex thematic filaments.

He does not represent the circles in the literal way of his predecessors. Yet, there is a rhythm in the suite of 34 illustrations that is decidedly circular. He doesn't make obvious episodic distinctions, although each canto's substance is indicated. Rather, he introduces a modern conception: the whole is like a film montage, with the apparition of Dante as the key image.

Dante is represented by a nude man, a towel slung over his hips, his feet braced to a ground line, his arms at his sides, and behind him, a measuring chart. He is obviously lifted from the pages of a medical textbook. I don't know Rauschenberg's reasons for casting Dante this way. Perhaps this pinioned, impassive man is the equivalent to the tempted saints in 15th-century paintings who, while attacked from every side by visions of horror, gaze confidently into the distance where grace is assured.

Dante's figure and the rest of the iconography in this series bears study. But for the time being I am going to gloss over collateral meanings. As T. S. Eliot said of Dante's *Inferno*, it is first a poem and should be read as such. All investigations into

symbol and allegory are illuminating and add to the reader's pleasure ultimately, but the first task should be to hear the voice of the poet. With the Rauschenberg illustrations, the first task is to see the artist at work with his general materials. Occult symbols and personal interpretations—with which these paintings are rife—can be probed later.

In a curious way Rauschenberg's style lends itself to allegory which is, after all, a veiled allusion to something else. The film he has always thrown over his images is a literal means of establishing the allegorical nature of his work. Dante as he appears in

Robert Rauschenberg

Canto XIII from
Dante's Inferno

Photograph by
Rudolph Burckhardt



various cantos is often half obscured, as are Vergil, Ugolino, Paolo and Francesca and various other personages.

Meanings in the contemporary sense exist in the contemporary imagery. A crowd of Madison Avenue hatted men, a pair of hyper-creased trousers, wrestlers, boxers, skin divers and space suiters—they are all dimmed and made sinister by Rauschenberg's tendency to veil. The juxtaposition of rocket-firing sites, tumbling radio towers, helmeted military men and business-suited men is effective social commentary in the same sense Dante's encounters with political personages in his journey serve him as opportunities for oblique commentary.

Just as Dante used allegory because it enabled him to draw on all history and all time in equal terms, so Rauschenberg has had the wit to extend this technique to his illustrations. I will mention just a few of the images: reproductions from Leonardo's notebooks; a small figure with a tree coming out of his ass, obviously a reference to Bosch; antique skeletal designs for airplanes (or so they appear); serpents and fowl suggesting old symbolic connotations. But, there are also fleets of racing cars that are centaurs; the muscular wrestlers' legs to express eternal brutishness; a devil squad of gas-masked natives; handless clocks from old surrealism; baseball umpires for authority and a host of other contemporary images that can be translated backward and forward in time and space.

Rauschenberg's achievement is that he has taken an orthodox tradition, dada, and extended it in a wholly personal, classic way. He is the Kurt Schwitters of the contemporary dadas.

* * *

The next step after old dada was represented in an international surrealist exhibition at the D'Arcy galleries. This was a pointed attempt to make the New York School pay its debts and obeisance to the founding fathers, but alas, nothing has changed. "The Surrealist Intrusion in the Enchanters' Domain" was directed by father Breton himself in Europe with father Duchamp himself in New York, and they followed the old formulae as best they could. But you can't put on a shocking performance in a carpeted, chic Madison Avenue gallery where even the live chickens are properly housed in a clean little closet with not a trace of caca visible. Those sleek overfed chickens—probably the property of some television animal-supply house—gave the show away.

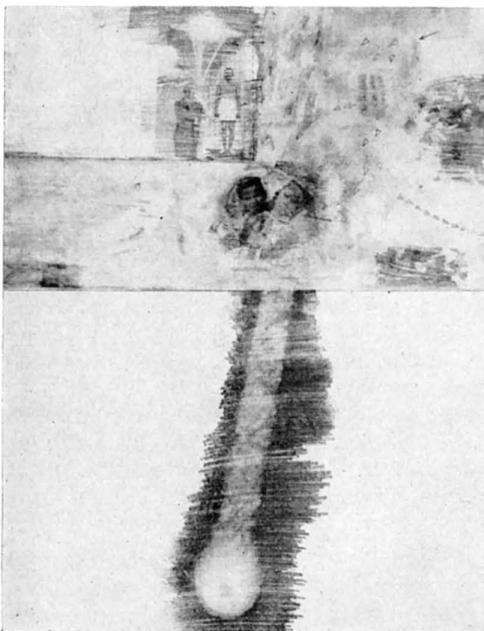
Then there was a stingy length of brand new garden hose on the carpets, probably fresh from Hammacher-Schlemmers, and a new bicycle hanging upside down, and cozy little alcoves with

displays worthy of Saks. How cute, indeed, was the checkerboard arrangement of Kent and Winston cigarettes over the door. But how like all displays of Kent cigarettes we ever saw. Nothing out of context there, and the least one can expect of full-blooded surrealists is to be out of context.

The old masters themselves looked exactly like old masters—Ernst, Miro, Dali (early), Magritte, Tanguy et al. The museum odor could not be effaced, but why should it be? The younger representatives were forced into the scheme despite the obvious non-surrealistic means they were using. This is part of a pathetic attempt to prove that automatism belonged to the surrealists (who ever argued?) and that all these New York painters using it ought to pay their tithes. Surrealists individually live on but the movement qua movement has succumbed. The artificial in-semination of canned shock didn't take.

Speaking of individual surrealists, Matta made a double appearance at the Bodley and Frumkin Galleries, exhibiting pastels, drawings and paintings. I have always regarded Matta as a graphic artist and both shows bore me out. It is only in the smaller drawings and a few of the larger pastels that Matta's circular, planetary whirl of space takes on its full proportions. A rain of pencil strokes, a point or line in pale color, a rub with the heel of the hand are Matta's most effective means for relating his extra-territorial visions.

Not much has altered in Matta's vocabulary. Flying bones, teeth, eggs, mechanical golems (sometimes salaaming a comic-strip deity), phallic forms and monkey-wrench personages still wheel around the earth-quaking spaces special to Matta. There are legends, often illegible, written nervously in the margins.



Robert Rauschenberg

*Canto XVI from
Dante's Inferno*

*Photograph by
Rudolph Burckhardt*

One I caught was "Let me go loose from you all."

Even though Matta works with a relatively unchanging iconography, the whirring, wheeling action within his compositions changes the forms from composition to composition. That is, the forms accommodate themselves to the motions that haunt Matta. Essentially Matta's inventiveness can be compared to that of Renaissance draftsmen who found fresh graphic symbols to illuminate each of their conventional themes.

Still another surrealist—but this time a former surrealist who has broken all bonds with the confrerie—had an exhibition of recent paintings at the Betty Parsons Gallery.

For many years Enrico Donati has been developing a technique of cement-like surfaces that, through careful handling, suggest paradoxically velvety surfaces and illusory depth. The peculiar artifice inherent in Donati's style at first presented arbitrary problems. Texture alone seemed his only objective in earlier work.

But in this exhibition, the grainy textures and glistening blacks, like beds of jet, are harnessed to a compelling image. Each picture has within it a tablet or cocoon-like shape embedded in a symbolic earth-depth. Sometimes the tablet is scratched and worn, like an unearthed Roman household account; sometimes it is more mysterious, like an alchemist's touchstones, almost hid-

jasper **JOHNS**

Drawings, Sculpture, Lithographs

jack **TWORKOV**

Recent Paintings

LEO CASTELLI 4 East 77 NY

SYLVIA CAREWE

SIX AUBUSSON TAPESTRIES

February 9-28 A C A GALLERY 63 E. 57, N.Y.

den and inaccessible to man in waking life.

Donati's obsession with things of the earth—stone, clay, mineral, vegetable, fossil—is most apparent in his resounding colors. They resound not chromatically, since he stays close to the terracottas, pale pinks, siennas and blacks of the earth itself, but in the way he is able to charge them with a depth.

It is as if Donati were painting the ambiance within which the subterranean myths and fantasies of the past took place.

Deep romanticism finds its expression in Michael Goldberg's recent paintings. He has a feeling for dark dramas, hidden places, and the most compelling myth of all: the Fall. In nearly all his recent compositions, Goldberg paints an image of falling away into darkness.

Probably it is not accidental that some of his titles come from the lore of Greek drama. (He even has a "Corinthian" as did Franz Kline a few years ago.) Goldberg is drawn to themes of a closed, fatal nature. His pictures in the last exhibitions, for instances, were representations of a center, sealed off from the world.

This exhibition is far more assured and personal. Goldberg's dependence on deKooning has diminished, and he shows himself ready to develop his own dark brand of romanticism.

I thought the two largest, vertical paintings were his most

Michael Goldberg

Sophocles Return

1960

*Photograph by
Rudolph Burckhardt*



important paintings to date. He throws highlighted horizontal bars across upper reaches of the canvases, and from them everything falls. Deep, speckled colors, skillfully built up into a solid netherworld, cascade downward. A suggestion of shelves or recesses behind the hurtling foreplane is kept reticent, so that the eye only discovers the complexities within the structure after the first strong impression is made. In this, Goldberg has made an important stride since his images no longer shout from the surface, but are deeper and slower to reveal themselves.

When someone complimented Fernand Léger on the rigorous structure of one of his compositions, he chuckled happily and

(Continued on page 30)

MUSIC

PETER YATES

CHARLES IVES: The Transcendental American Venture—I

The ultimate spokesmen of a period will be not the fashionable leaders, lapped by the public tonguing during their lifetime, but a quota of aberrants, some dissident, a few saintly or prophetic, who speak against or to the disfavor of the time they are compelled to die in. They do not always oppose the time; their radical positive may strike against the time's closed negative. Such was and is the force of the American composer, businessman, philosopher of transcendental activity, Charles Ives.

Our current high intellectual fashion has been Stendhalian, a Beyleful mockery which distorts, drags down or confuses all evidence around us, a subsequent irrationality, counter-current to the ages of reason and religiosity, that prefers an empty centre, the moral stability of Baudelaire (therefore Rimbaud), the ethic of De Sade (therefore one might say, television). The fixed conservative moralistic culture, fashionably typified by T. S. Eliot, affixes a kind of all-weather sainthood upon Baudelaire; the sentimental liberal-fascist, pseudo-religious literary attitude (Existential uncommitted), petted by today's slumbrous intellectuals, fumbles the genital philosophy of De Sade.

In such a snow-blizzard of vision one will read with some doubt this talk about the music of Charles Ives: "Music can only suggest, illumine, invite, inspire. We have to act. But no matter how difficult Ives's music is to perform or to hear—if it is given a chance, it sings a whole complex of these qualities—and many audiences have borne witness to its enlivening contagion. But this force, this sparking, would not be possible without deep religious convictions."

The quotation is from a talk by the pianist John Kirkpatrick, at Tanglewood, introducing a concert of Ives's music. Most of us most of the time receive such a spiritualized testimonial in convinced distrust. We are convinced that the distrust is genuine and deserved. Against this closed negative Kirkpatrick's tribute strikes out a radical positive.

We may ask: by what right? For thirty years John Kirkpatrick has devoted a generous share of his free time to studying the musical manuscripts of Ives, with the help of the composer until 1954 and, since the death of the composer in that year, with the help of friends, students, fellow enthusiasts. Out of these studies Kirkpatrick has now produced a large bound volume of 279 mimeographed pages: *Ives Mss., A Temporary Mimeographed Catalogue of the Music Manuscripts and related materials of Charles Edward Ives, 1874-1954, given by Mrs. Ives to the library of the Yale School of Music, September 1955*. This volume exists in 114 copies. (By a coincidence, the privately printed collection of songs that Ives prepared in 1921 is titled *114 Songs*.) My copy, generously inscribed and perhaps undeservedly sent me by Mr. Kirkpatrick, is number 19.

We have not met, though a couple of years ago I went looking for Kirkpatrick at the Yale Music Library. He was not there, and the day being a Saturday, the Ives Collection was closed. So was the Gertrude Stein Collection, now completely published by Yale University in seven posthumous volumes. These two assemblages of materials once thought fractious and unassimilable may be among the chief glories of future Yale.

In 1939 John Kirkpatrick played complete for the first time, in a New York recital, the Second Piano Sonata, the *Concord Sonata*, by Ives. The sonata was greeted by Lawrence Gilman, music critic of the *Herald Tribune*, with an outpouring of critical enthusiasm so genuine the echo of it was heard across the continent and has been rumbling ever since. Coming from Gilman, a critic of conservative tastes, not given to enthusiasm about contemporary musical ventures, the decisive tone of this review could not be overlooked.

"Music by an unexampled creative artist of our day, probably the most original and extraordinary of American composers, yielded the outstanding experience of Mr. John Kirkpatrick's piano recital last evening at Town Hall. The music in question was written by Charles E. Ives, a New Englander, now dwelling

in New York, whose name means nothing whatever to most music-lovers and musicians—although that fact is most certainly of small interest to the individual in question. For Mr. Ives is one of those exceptional artists whose indifference to reclame is as genuine as it is fantastic and unbelievable.

"Charles Ives is sixty-four years old, and for nearly half a century he has been experimenting with musical sounds, and writing them down on paper, working quietly and obscurely (as revolutionary spirits in the regions of the mind so often work), known only to a few inquisitive students and observers who at first suspected and were afterwards sure, that this astonishing spirit is one of the pioneers of modern music, a great adventurer in the spiritual world, a poet, a visionary, a sage, and a seer."

Then after a long survey of the composer and the music, Mr. Gilman wrote of the *Concord Sonata*: "This sonata is exceptionally great music—it is, indeed, the greatest music composed by an American, and the most deeply and essentially American in impulse and implication." This was followed by sentences including all those adjectives, abstract, flowing, overworked, but seldom so conclusively brought together as here, by which a critic endeavors to persuade readers who have not, as well as those who have heard the composition, that the music he writes of satisfies the utmost demands of the human spirit. For there are some among us who do believe that music, as satisfactorily as any manner of human expression, can reach the abstract ultimates which are, if we do not believe them, only temporary excitement, only entertainment.

The review stands apart from its kind, because for once, after a single hearing, a critic had completely laid out the boundaries fully occupied by genius; he had given the composer and his work full estimate. All the principal themes of the composer's legend, in this example the real facts of his life, are here set forth. The review was Lawrence Gilman's greatest, such an act of faith as a critic seldom risks, and the conviction of his statement sounded across the continent.

In Los Angeles my wife Frances Mullen and I had been given, as a joke, a copy of the *Concord Sonata* in the edition privately published by Ives, as well as the accompanying book of essays by Ives, *Essays Before A Sonata*. When Frances read through the sonata the first time, sitting down to it before dinner and letting dinner wait, an angel poised six inches over the threshold could have been no more convincing. That year we began our Evenings on the Roof concerts, including an entire program devoted to the *Concord Sonata* and to songs by Ives, sung by Radiana Pazmor, and I began my long correspondence with the composer. Soon afterwards, being asked to contribute to *Arts & Architecture* a short note to accompany a portrait of Andre Malraux, I agreed to do so if the magazine would accept for the next issue an article about Ives. Since then I have been writing in this place monthly for twenty years.

Though our first Ives program did not win the fame of Kirkpatrick's slightly earlier performance, it was, as I have reason to believe, the first complete program of Ives's music ever given, and Otto Klemperer, then conductor of the Los Angeles Philharmonic, came to it.

My first article, sent to Ives, brought an immediately indignant letter. I had written that Ives was a year younger than Arnold Schoenberg. Ives wished me to know that he was only a month younger. In later years Evenings on the Roof celebrated the 70th and 75th birthdays of the two composers by successive monthly programs of their music. It was true at one time, though perhaps no longer, that Evenings on the Roof had given more programs of Ives's music and more performances of his works than any other concert organization. Through the 15 years of Evenings on the Roof, Bartok, Schoenberg, and Ives were the 20th century composers for whom we expended our most sustained efforts. It seems easier now than it was then.

My long correspondence with Ives was carried on through his wife, Harmony Ives, as intermediary. Ives himself had long been too ill to write a letter, indeed to receive more than a very few friends. Yet when he sent us a check for \$150, the first contribution made by anyone to the support of Evenings on the Roof, he signed the check himself, with a hand so shaking that the signature was almost illegible. Characteristically he instructed us that no one should be told of the gift and that we would spend it for ourselves or for our concerts as we wished. In this private

way he gave out every year a considerable sum of money set aside for the purpose of helping musicians. An unknown performer whom he had heard to be in trouble was as likely to receive help as any large impersonal project. Ives also contributed every year to the support of the publication, founded by Henry Cowell, *New Music*; without his aid this invaluable publication, entirely given over to printing scores by relatively unknown composers, could not have continued to appear.

Harmony Ives, indelibly named to be the helpmeet of a composer, was the daughter of Mark Twain's close friend, the Rev. Twichell. Her brother read the funeral service for Ives. The devout strain of the Twichells—readers of Mark Twain's autobiographical notes will recall how often Twain mocked his friend's religion and how often returned to him for a spiritual companionship he found nowhere else—joined with Charles Ives's convinced Emersonian Transcendentalism to encourage and sustain that power of the spirit which directed Ives in all his dealings with the world.

Ives was not a worldly man, yet when he graduated from Yale after four years of study under Horatio Parker, the most distinguished musical scholar and, except MacDowell, the most eminent composer in America at that time, Ives chose wisely to enter the insurance business and confine his composing to his free time. Several years later he founded with his friend Julian Myrick the firm of Ives and Myrick, which is still doing business. As a success story he made his fortune at it, but Ives was not the man to believe a fortune should be made. Examining the needs of his family he decided on an annual amount, which with a separate sum that he put aside for giving was all he would take from the company. At a time when the insurance business was clouded with corruption and scandal, culminating in the investigations directed by the future Chief Justice, Charles Evans Hughes, Ives produced several pamphlets setting forth a new communal understanding of the purpose of insurance and new principles of insurance salesmanship.

I remember lying on the beach below Hermosa, looking towards the Palos Verde headland, while Sidney Cowell told Frances and me of her researches into Ives's business career, for which she collected far more material than could be brought together in one brief chapter of the book she and Henry Cowell wrote about the composer (*Oxford*). I recall her telling this story, now a footnote: "In October 1953, one of the authors had an animated neighbor on a bus between Kingston and New York who introduced himself as an insurance lawyer engaged in outlining proper estate insurance for his clients. Estate insurance proved to be something devised 'by a famous insurance man of a past generation named Ives.' This gentleman was astonished to hear that Ives wrote music and to be shown the title page of this book and a fragmentary music manuscript. He had some literature with quotations from Ives's insurance pamphlet in his pocket. The writer was pleased to be assured afresh that the insurance business is 'a natural form of expression for an idealist.'"

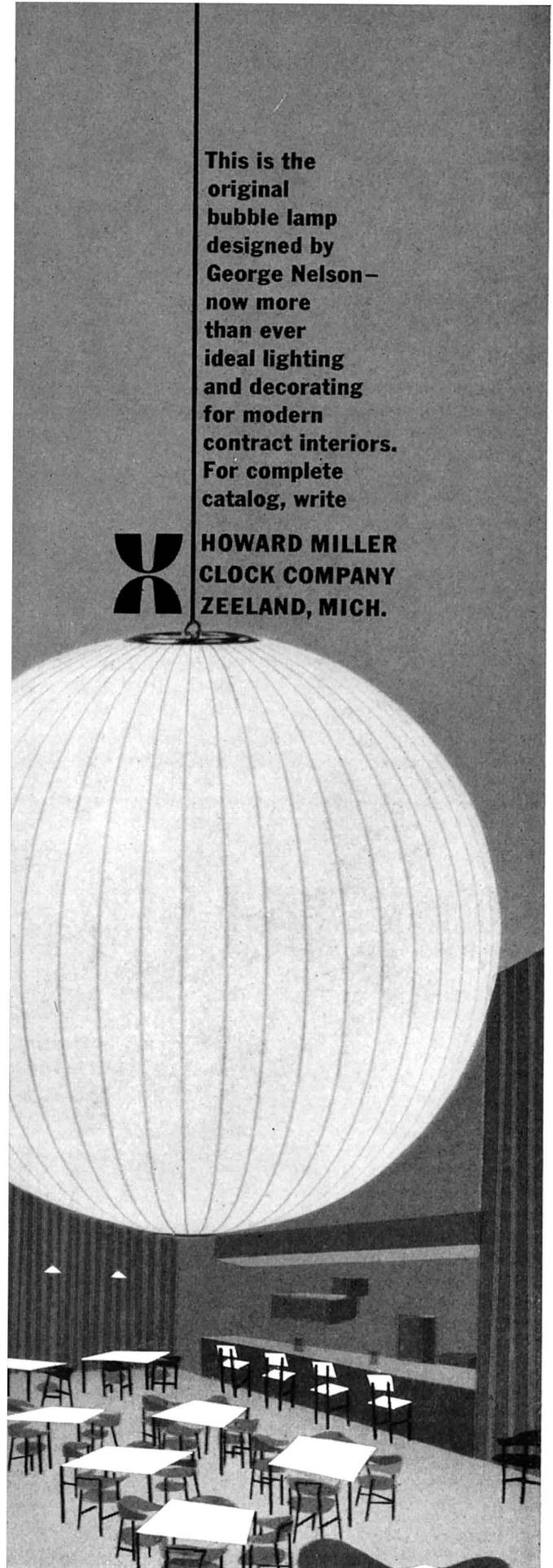
Quoting further, "The success of the system for training insurance sales agents that Ives established grew out of his awareness that the most effective selling technique was to make the prospect come to the agent instead of the other way around. Confident that what his agents had to offer was something the prospect needed and wanted whether he knew it or not, Ives concentrated on making insurance salesmen into educational, not sales agents . . . Because Ives believed insurance to be 'an expression of a fundamental human need,' he never doubted that providing for this need was a contribution to the development of mankind in general and insurance agents in particular. And as a developing, useful man is a happy man, Ives took great satisfaction in thinking that the sale of life insurance on these principles was for the good of the salesmen's souls as well as their pocketbooks . . . In 1912, two years after the initiation of the Ives & Myrick training school for agents, the firm printed a booklet entitled *The Amount to Carry—Measuring the Prospect*. This soon became the Bible of insurance agents; its author was Charles Ives."

Reprinted many times, this little book in no way comes down from the high language of the great essay, *Emerson*, the first of the *Essays Before A Sonata*. "The instinctive reasoning of the masses has been the impelling influence in social progress . . . But as the truer premises are becoming more widely distributed,

This is the original bubble lamp designed by George Nelson—now more than ever ideal lighting and decorating for modern contract interiors. For complete catalog, write



HOWARD MILLER
CLOCK COMPANY
ZEELAND, MICH.



the major intellect grows in power to appreciate them; superstition is giving way to science . . . Life insurance is doing its part in the progress of the greater life values."

So short-cut, the message of the little book invites scepticism—now. It was in its own day a new conception of the possibility of scientific and communal planning in a business relationship of fundamental importance to the ordinary family. After we have smiled, the smile may be withdrawn. It would be hard to imagine, nowadays, the continuity of our family finances unsecured by the multitude of types of insurances, life, endowment, accident, health, liability, fire, automobile, workman's compensation, social security, unemployment insurance. Ives was visionary only in seeing first, in seeing clearly and at a height of language, what would soon become indeed a "scientific" means of group self-protection against commonplace disasters. In our prevailing scepticism, our disbelief that anything really works to anybody's good, we see our unwisdom controverted by the creative spiritual practicality of Ives.

"If Emerson must be dubbed an optimist—" Ives wrote in his essay and quoted himself on the page facing the opening of the *Emerson* movement in his edition of the *Concord Sonata*, "then an optimist fighting pessimism, but not wallowing in it; an optimist, who does not study pessimism by learning to enjoy it, whose imagination is greater than his curiosity, who seeing the sign-post to Erebus, is strong enough to go the other way. This strength of optimism, indeed the strength we always find underlying his tolerance, his radicalism, his searches, prophecies, and revelations, is heightened and made efficient by 'imagination-penetrative,' a thing concerned not with the combining but with the apprehending of things."

Rather than a sequence of formal essays riding on their style, *Essays Before A Sonata* must be apprehended as a body of insights, grasped so vigorously and uttered with such energy of idiom that the style rather holds back the reader than seduces him to go forward: he must read and stop and think.

"Another professor, Babbitt by name, links up Romanticism with Rousseau, and charges against it many of man's troubles.

He somehow likes to mix it up with sin. He throws saucers at it, but in a scholarly, interesting, sincere, and accurate way. He uncovers a deformed foot, gives it a name, from which we are allowed to infer that the covered foot is healthy and named classicism. But no Christian Scientist can prove that Christ never had a stomach ache . . . Let us settle the point for 'good,' and say that a thing is classic if it is thought of in terms of the past and romantic if thought of in terms of the future—and a thing thought of in terms of the present is—well, that is impossible! . . . Chopin shows a few things that Bach forgot—but he is not eclectic, they say. Brahms shows many things that Bach did remember, so he is an eclectic, they say. Leoncavallo writes pretty verses and Palestrina is a priest, and Confucius inspires Scriabin. A choice is freedom. Natural selection is but one of Nature's tunes."

We think of Ives as the bearded old man of the elderly photographs, remote and gazing apart from the camera—sick, cut off from work and music, and despising to be photographed. His creative labor for insurance and in music was done by the time he was forty; when he was fifty he had assembled the songs and completed the *Essays*. He had nothing to do but wait. The man who did these jobs was a young athlete. We can scarcely think our way back to the smooth-faced young Ives in the businessman's high choker collar of the 1910 portrait. Then he was 36, in maximum fission. When the first musical enquirers came doubtfully to meet him he was already ten years older, bearded, talking a spate of music but not any more creating it. One part of courage had been burned out of him. He could not any more be sure or content with what he did. But wherever we close with him we find the sage, speaking in gnarled American idiom the language of a prophet. Henry Bellamen and E. Robert Schmitz found him that way when they met him in the later 1920's. I heard the same voice speaking to me through the half-dictation of his letters. In his music it is the same: we shall not find the music under the style but the style in the music, inwards. It is this spiritualized power of the mind that generates within his composites, melting them together, radiating outwards through them as sound in outgrowing forms.

In effect, he was a young composer, like Schubert and Mozart. A heart attack brought him down in 1918. Not long afterwards his work was finished. He waited thirty years hoping to see some part of it accepted. The first the public heard of him was an orchestral performance, two movements of the Fourth Symphony directed by Goossens at Town Hall, New York, in 1927. Artie Mason Carter inspired, at my suggestion, a performance of the Scherzo-fugue on *Greenlands Icy Mountains* from this symphony by the Los Angeles WPA Orchestra under Modeste Altschuler in 1941. The Fourth Symphony has never been played completely. I have been told that a performance is at present being arranged. The time-lag in accepting Ives has been longer than the time-lag in accepting Schoenberg. Their lives ran together like the lives of Handel and Bach, and it is hard to know which will be the more influential for the future of music.

Around the time of the 70th birthday concerts Evenings on the Roof gave for them in autumn 1944 I talked with Schoenberg about Ives. Schoenberg recalled gratefully that Ives, though already an ill man, came to greet him at a reception when the Schoenbergs, in flight from Nazi Germany, arrived in New York. I doubt that Ives had heard much music by Schoenberg or that, if he did, it spoke his language. It is doubtful that Schoenberg had heard a note of Ives. Yet so great was the attraction of Ives's personality for Schoenberg that he wrote this tribute, which Mrs. Schoenberg found among his papers after his death. She told me of it and that she had sent it to Mrs. Ives.

"There is a great Man living in this country—a composer. He has solved the problem how to preserve one's self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives."

The tribute speaks as strongly for Schoenberg.

These are some of the things those of us who knew Ives or know his music and his work and writings think and feel about Ives. He was never cold towards anything he met in life, and we can't be cool thinking of him.

TONY HILL

3121 West Jefferson Boulevard
Los Angeles 18, California
REpublic 3-5110

HANGING LIGHT FIXTURES

Brilliant Majolica glazes
or
Matte Finishes

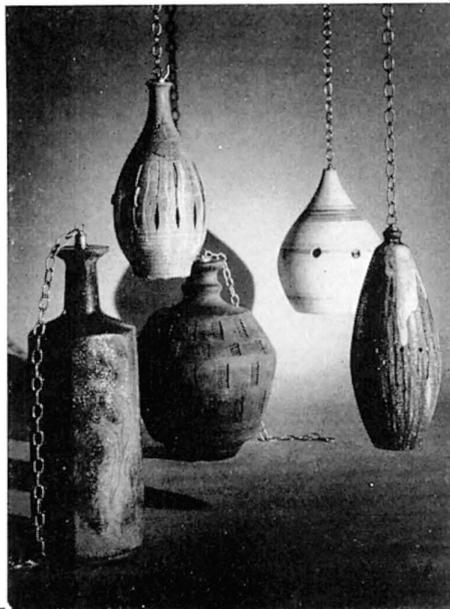
18" to 28"

These fixtures have recently
been used effectively in both
large architectural and in-
timate home settings.

Equipped with electrification
and brass or black wrought
iron chains

Custom made to your
specifications

\$50.00 to \$150.00



At various times the French, the English and the Germans have all been claimed as "Aryans," and in Nazi Germany the myths of an "Aryan race" and a "Jewish race" were twin strands in an elaborate pattern of prejudice, discrimination, cruelty and finally mass-murder. The teacher who persuades his pupils to use the word "race" exactly, is helping them also to see the world about them more clearly. Moreover, an understanding of how loosely and inaccurately the word "race" is often employed may well be the first step to the exertion of some rational control over the emotional feelings which the word so often arouses.

Teachers will often find that their pupils have fixed and oversimplified ideas (stereotypes, as they are called) about race. They may imagine, for example, that all Negroes and only Negroes have "woolly" hair, or that all Chinese and only Chinese have "slanting" eyes or that all Scandinavians are tall and blond and blue-eyed. We need not be surprised that children in ethnically uniform areas hold such ideas, for their personal contacts provide no evident corrective to the verbal and visual over-simplifications which impinge on them from all the media of mass communication. It is, however, a little more surprising that children living in cosmopolitan cities, which count people of all colors and ethnic origins among their citizens, may also have similar false stereotypes.

Evidently, social barriers may be almost as effective obstacles to understanding as those of geography, and the distance from Park Avenue to Harlem may in this sense be as great as that from Berlin to Addis Ababa. Even where children of different colors and different ethnic origins sit in the same classroom, the scales of prejudice may still so obstruct the pupils' vision as to prevent them from recognizing what is plain there for them to see.

It is similarly easy to make false generalizations about "racial character" on the basis of observed or imagined behavior, and we may find many of our pupils with false ideas of this kind. Thus, the European child may believe that Negroes are lazy and violent in nature, the Gentile child may imagine that Jews have natures mercantile and mean, while the Jewish child may take Gentiles to be crude and unimaginative. The child of the colonial settler may assume that the natives are naturally unintelligent and servile, while the child of the native may imagine that the settlers are naturally harsh and overbearing.

Without denying that peoples vary in many ways—and, indeed, while emphasizing that such variation may be a source of great cultural richness—the teacher can do much to make his pupils aware of the unreality of most stereotypes. "Racial character" is a con-

cept which courts confusion: the sooner children can be freed from it, the better.

The idea of "race" is a very complex one, with elements belonging to biology, psychology, sociology, anthropology, geography and history; and it is quite impossible to give any short account of it without running the risk of dangerous over-simplification. However, it is possible to clear away fairly quickly some of the lumber of myth and fallacy which obscures the essential facts. The major fallacy which bedevils any proper understanding of the situation is the simple—but false—idea that mankind can be split into a number of quite distinct divisions characterized by clear-cut biological differences. Naturally, if a school uses atlases which include population maps based on the Blumenbach or similar system of "black, brown, yellow, red and white races," the teacher will need to point out their utter fallaciousness.

In fact, the biological classification of our species is a matter of great complexity. If skin color is taken as a criterion, the natives of Africa and Australia fall in one group and those of Europe in another; but, if hairiness of body be the criterion, the European falls with the aboriginal Australians, while the African must be placed in a group apart. Use cephalic index as a guide, and one finds long-heads and short-heads mixed up together the whole world over; use blood-group distribution, and yet other affiliations are indicated.

A classification of mankind by one biological criterion does not correspond with the classification which results from using another criterion; and it is impossible to say, of any one particular criterion, "This is the right one." Recognizing this, anthropologists take account of all these characteristics in combination; and, even then, it is still very difficult to decide to what ethnic group some individuals belong.

Racial prejudice is not inherent in the nature of humanity but emerges and gathers strength only in certain social conditions. It is, of course, a common observation that members of any "in-group" tend to be prejudiced against the members of an "out-group"—conquerors against conquered, old residents against newcomers, one neighboring tribe against another—but this does not mean that intergroup tensions are unavoidable. It is also a fact that color prejudice may be exhibited by those whose skins are yellow or brown or black, as well as by those whose skins are white, but this does not mean that color prejudice is innate. Indeed, infants of different religions and different colors will commonly play unselfconsciously together, only learning prejudice gradually from their elders.

It has been remarked that "every people has a right to have its scoundrels," and this puts the question in its proper perspective.

(Continued on page 28)



LAKE MEADOWS, 12-STORY RESIDENTIAL BUILDINGS IN BACKGROUND, PORTION OF 21-STORY BUILDING IN FOREGROUND; SKIDMORE, OWINGS, AND MERRILL, ARCHITECTS.

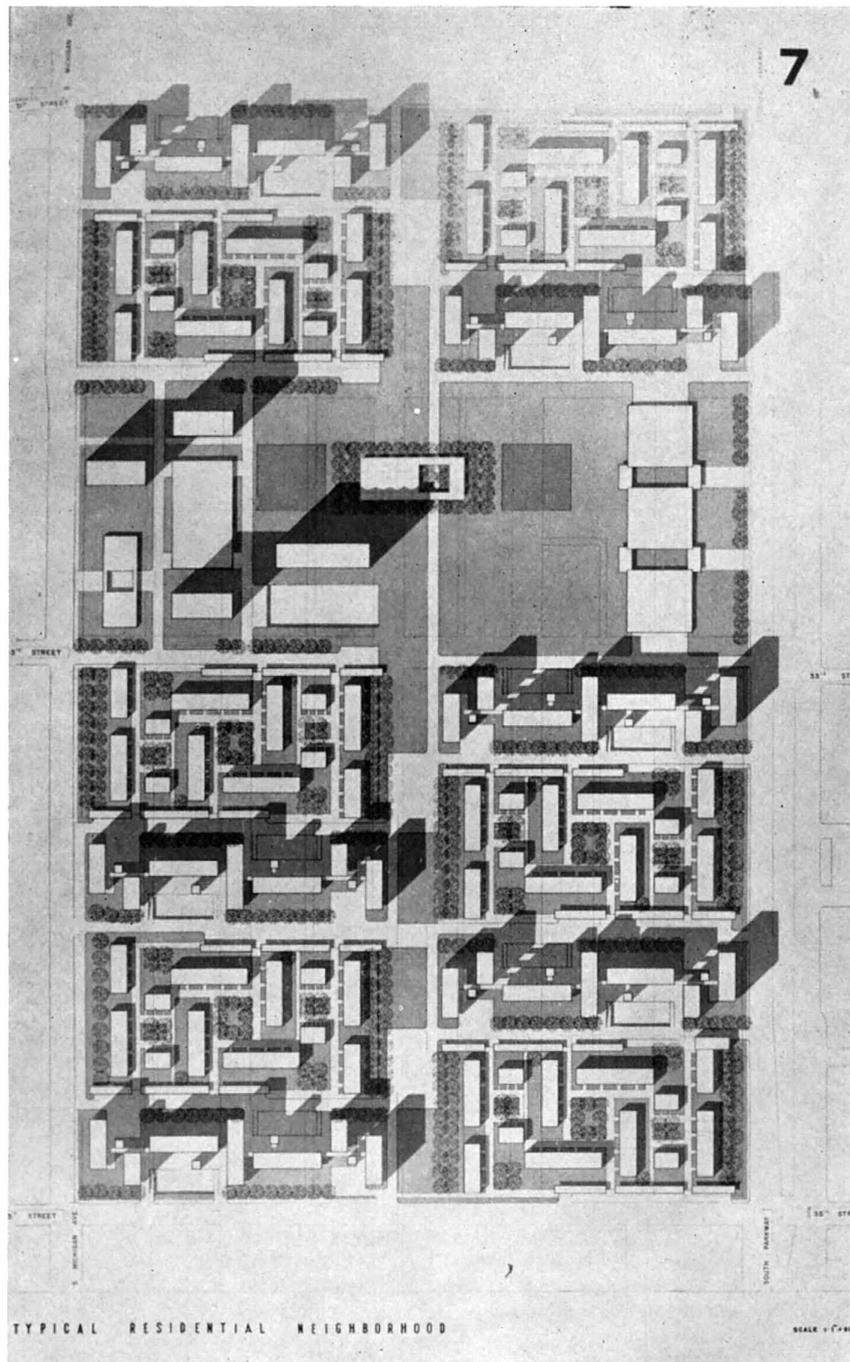


A PORTION OF THE CENTRAL SOUTH AREA; EXISTING NEW DEVELOPMENTS SHOWN IN THIS VIEW INCLUDE LAKE MEADOWS (CENTER), PRAIRIE SHORES (CENTER BACKGROUND) AND MICHAEL REESE HOSPITAL (RIGHT BACKGROUND).



LAKE MEADOWS "600", MOST RECENTLY COMPLETED OF THE TEN APARTMENT BUILDINGS IN THE AREA; SKIDMORE, OWINGS AND MERRILL, ARCHITECTS.

SCALE MODEL OF THE CENTRAL SOUTH AREA PLAN.



CENTRAL SOUTH AREA PLAN: THE PLAN CALLS FOR APPROXIMATELY 3,000 NEW DWELLING UNITS, A SMALL SHOPPING CENTER AND COMMUNITY FACILITIES.

PROPOSAL FOR COMMUNITY REBUILDING

CHICAGO'S NEW CENTRAL SOUTH AREA PLAN

BY IRA J. BACH, COMMISSIONER, DEPARTMENT OF CITY PLANNING, CITY OF CHICAGO

Each year thousands of visitors tour Chicago's Central South Area. When they view the clean, contemporary buildings, surrounded by spacious open areas, they find it difficult to believe that little more than a decade ago this land was occupied by some of the city's worst slums.

But remnants of the area's tragic past still remain. Between the eastern border of the community and the Illinois Institute of Technology on the west is a gap of dilapidated, overcrowded housing. To the north and south are sections of marginal commercial use, lofts, and industry mixed with residential blight. Other portions, recently cleared, will soon be redeveloped.

In November, the Department of City Planning presented to Mayor Richard J. Daley a proposal for completing the job of rebuilding this community. It was the Central South Area Plan, for the area bounded generally by the Southwest Expressway (2400 south) on the north, Lake Michigan on the east, the Chicago Junction Railroad right-of-way (4000 south) on the south, and the New York Central right-of-way (100 west) on the west.

Skidmore, Owings, and Merrill served as consulting architects for the plan. The firm also designed Lake Meadows, the first portion of the area to be rebuilt.

This plan is an integral part of the department's current program for revising the General Plan of Chicago.

In 1958, the first step of the revised General Plan was announced—the Development Plan for the Central Area of Chicago. It proposed new housing, transportation facilities, commercial and industrial developments, and institutions in the downtown and near-downtown areas.

Since then, the department has initiated a residential community planning program. First attention is being given to areas where urban renewal projects are under way. The Central South Area Plan is an example of this program. Because this community lies immediately south of the central area, much of the plan represents an extension of the Central Area Plan's philosophy.

The central South area community covers 950 acres. Included are 431 acres (45 per cent) in redeveloped areas, where private and public rebuilding programs are under way; 162 acres (17 per cent) in designated areas, which are scheduled for redevelopment, but for which final site plans have not yet been prepared; and 357 acres (38 per cent) in non-designated areas, in need of redevelopment, but not yet scheduled in renewal programs.

The plan makes recommendations for designated and non-designated areas, and relates proposals for these areas to sections now being redeveloped.

There is a growing demand for the existing new housing in the Central South Area. The

first purpose of the plan is to extend the pattern of this attractive, varied residential complex, in a community which is integrated both socially and visually.

A second objective is to establish a coherent community design, by relating all portions of the area.

Third, the plan seeks to preserve and extend institutional activities in the community—hospitals, schools, and research facilities.

Basic to the plan is the idea of the total urban community. The Central South Area provides the potential for a living and working complex with opportunities for a full range of activities.

The area also offers convenient access to the heart of a great metropolis. Residents are only minutes away from downtown offices and stores, from outstanding universities, and from internationally known cultural institutions.

A community undergoing total redevelopment faces the danger of oppressive uniformity. To create interest and variety, portions of the community must offer a diversity of visual scenes, through different building heights and settings and changing vistas of open space.

In urban renewal areas it is also important to consider the relationship of each building and each group of buildings to the whole. All elements must express a unified design, for a sense of order and identification.

The Plan provides for both of these essential factors—a coherent over-all design and variety within the community.

A system of landscaped walkways would link all sections. They would lead from parks and schools, through residential areas.

The area between Lake Meadows and the Illinois Institute of Technology, which is in the geographic center of the community, would serve as a major focal point. Here, high-rise apartment buildings would adjoin a park and a small shopping plaza. A wide, landscaped mall would connect with the existing mall in Lake Meadows, providing an unobstructed view eastward to the lake. Pedestrian walkways would extend to the north and south of this community center, establishing a point of identification from all parts of the area.

Under the plan, the Central South Area would be developed in a series of eight neighborhood units. The neighborhood is not intended as a self-contained social unit, but as a service area within which the most convenient locations are provided for the most frequently used facilities.

In each neighborhood the elementary school and nearby park space would provide a visual focal point and a center for activity. Convenience goods shopping centers would also serve each unit.

High-speed through traffic would be routed around the local residential area. Local loop streets would serve the interior.

Neighborhoods would contain a variety of living units, with sub-areas of high-rise, medium-rise and low-rise housing. The design of open space would create varied relationships among buildings, in addition to providing for recreation and landscaping.

A light industrial complex would adjoin the Southwest and South expressways in the northwest corner of the community. Buildings would be developed in a park-like setting. Like the Technical Research Center, this area would increase employment opportunities within the community.

This plan calls for new school buildings to replace outmoded structures and meet growing needs in each neighborhood. Additional park space would adjoin schools. A system of landscaped walkways among parks would connect all sections of the community. Green areas would expand open space in concentrations of high-rise apartment buildings.

An island, constructed on land fill, would extend into Lake Michigan at the northern end of the Central South Area. It would provide space for beaches, recreation, parking and boating.

Three expressways adjoin the Central South Area: the South Route on the west, Lake Shore Drive on the east, and the Southwest Route connection with Lake Shore Drive on the north.

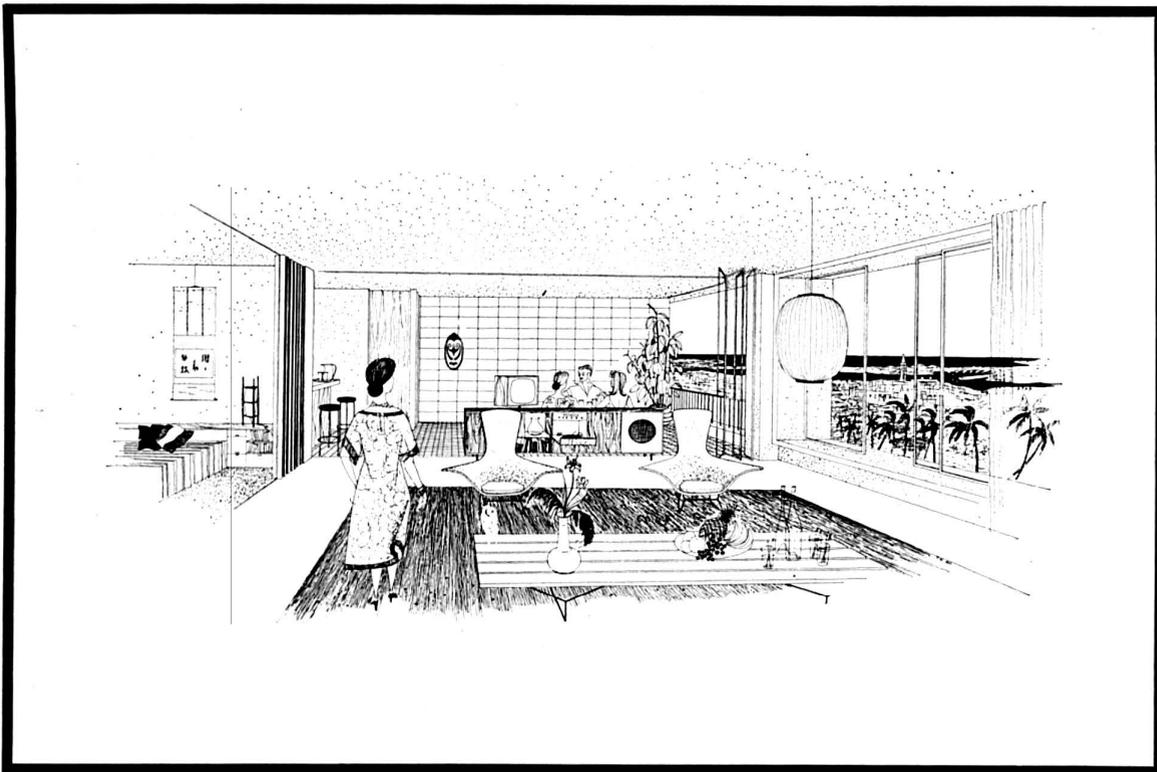
Large volumes of metropolitan area traffic will make use of these roadways. In addition, inter-community traffic will require retention of certain major thoroughfares.

Relocation of families from the units recommended for demolition would proceed in stages, under the city's established relocation policy. This policy, adopted by the City Council in 1959, states that each displaced family will be assisted in obtaining improved housing with a minimum of inconvenience. Many present residents would be able to find housing in redeveloped portions of the community, including existing and proposed Chicago Housing Authority projects.

Densities in sections recommended for additional residential development would provide for approximately 11 families per acre in low-rise areas, 58 families in medium-rise areas, and 74 families in high-rise areas. Even in high-density areas, adequate open space would be provided through careful neighborhood design.

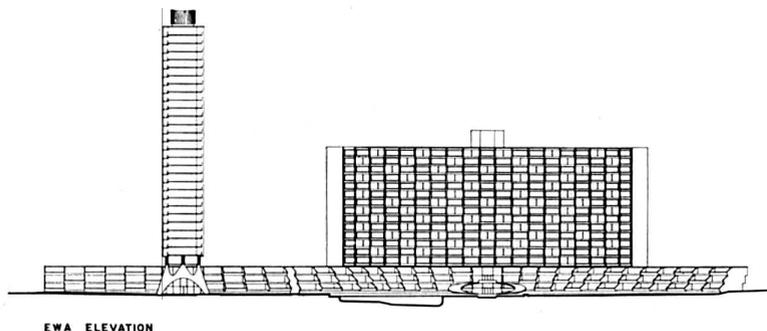
Through these rebuilding efforts the Central South Area has come to symbolize the vitality of Chicago's urban renewal program. Redevelopment of Chicago Land Clearance Commission areas has substantially increased the city's tax revenues.

The Plan calls for an extension of this pattern, to support new developments and to complete the task of establishing an attractive, balanced residential community near the heart of the city.

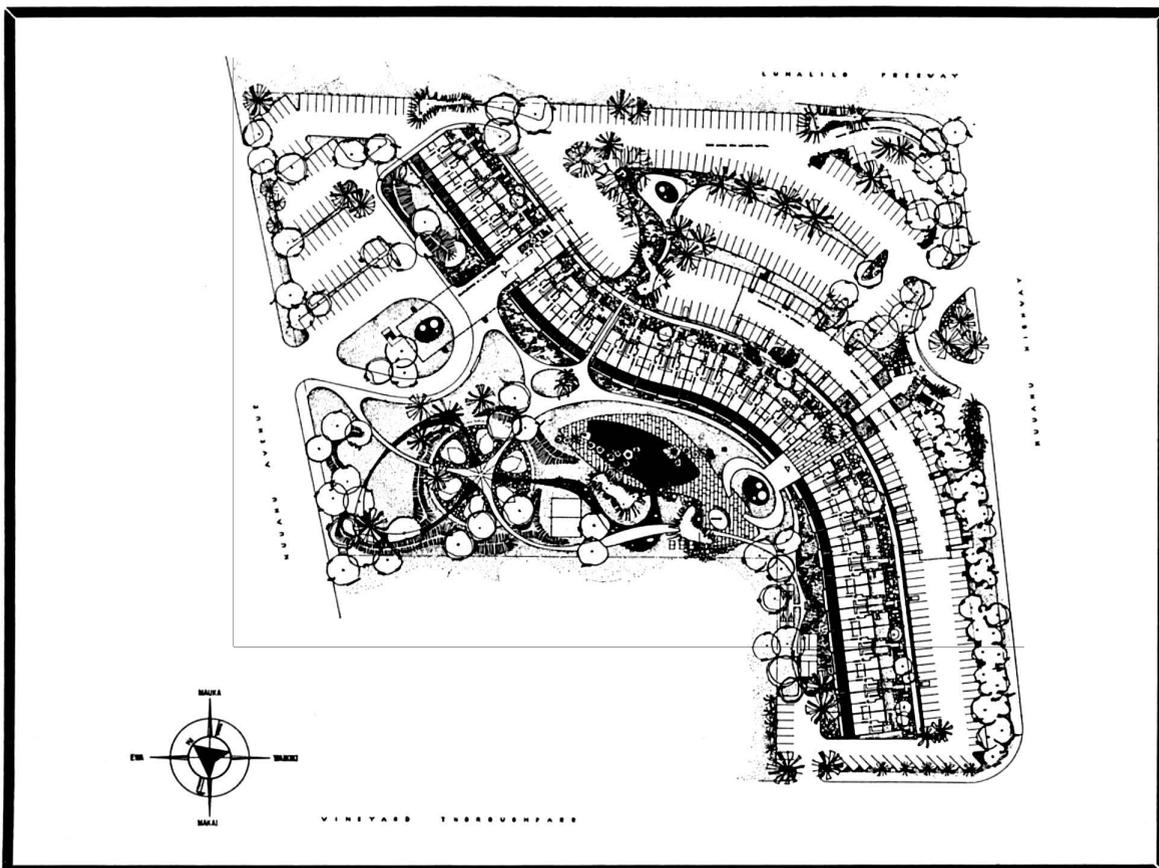


PROJECT FOR HONOLULU

—BY DANIEL, MANN, JOHNSON, AND MENDENHALL, ARCHITECTS



EWA ELEVATION



This is one of six plans submitted by groups of developers from which a decision will be made by the Honolulu Redevelopment Agency in choosing a scheme for the 8.5 acre renewal project in downtown Honolulu.

The plan would provide 596 lanai apartment units grouped in three principal buildings. The design is built around an open site plan placing these structures in separate but integrated relationship to each other, centrally and cross-wise to the axis of the site.

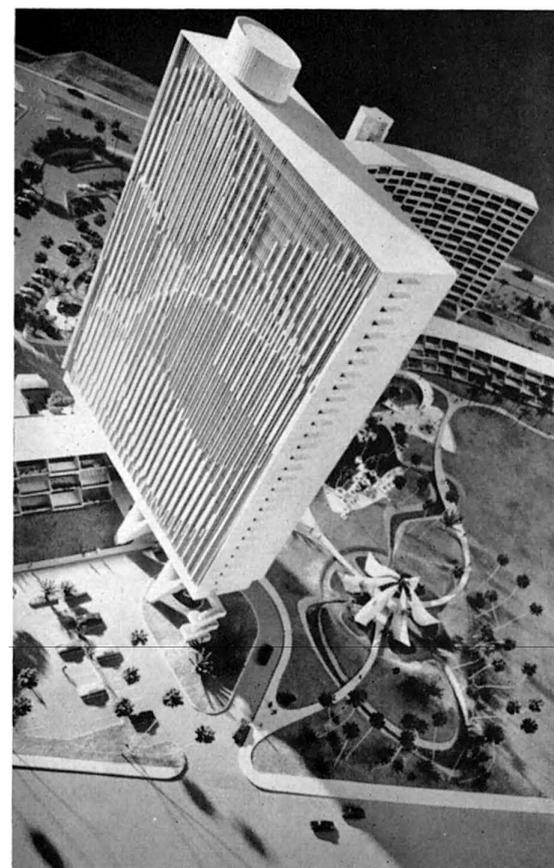
The trade wind orientation of the buildings and the predominance of lanais establishes the *makai*, or sea orientation, elevations to create a pattern of hanging gardens overlooking the landscaped vista, the harbor and the sea. The *mauka*, or mountain orientation, elevations are characterized by screens to assist the control of the winds and to provide a sense of security while permitting a view of the beautiful mountains. Corridors on the mauka side are depressed, below the floor level to give privacy and add to the liveability of the windward rooms. All buildings are shaped to capture the breezes and to funnel them through the apartments.

Although the project is visualized in reinforced concrete construction with masonry and drywall partitions, further study will be made of the possibilities of steel frame construction and the use of lightweight concrete, particularly in the 28-story building. The natural functional forms of the buildings create such interest that it is felt unnecessary to rely upon heavy textures or violent colors as accents but rather to allow the buildings to merge simply with their spectacular surroundings. In the garden area natural materials native to Hawaii will be utilized to preserve the tropical beauty of the site.

Lanais are generous and are arranged for maximum liveability. All apartments are equipped with ranges, ovens and disposal units. Kitchen cabinets will either be wood or metal as determined by future exploration. Kitchen and bathroom floors will be vinyl-asbestos tile; other interior apartment floors will be asphalt tile. Central hot water systems are provided for the tall buildings. The three-story two-bedroom apartments each have water heaters within the apartment.

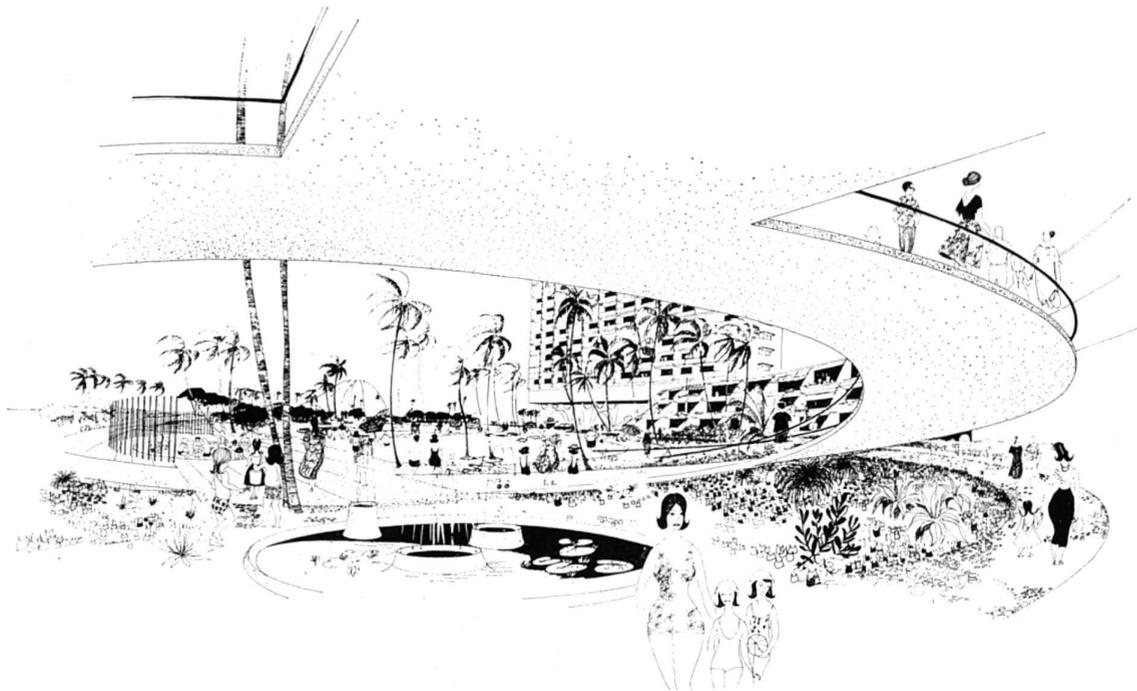
Parking levels are graded and landscaped to

(Continued on page 28)





PHOTOGRAPHS BY JULIUS SHULMAN



THE DANIEL, MANN, JOHNSON AND MENDENHALL PROPOSAL WAS DEVELOPED FOR A GROUP COMPOSED OF ALEXANDER YOUNG, PACIFIC CONSTRUCTION, VON HAMM-YOUNG, AND SEVERAL MAINLAND ASSOCIATES.

A STATEMENT BY LOUIS I. KAHN

A young architect came to ask a question. 'I dream of spaces full of wonder. Spaces that rise and envelop flowingly without beginning, without end, of a jointless material white and gold.

'When I place the first line on paper to capture the dream, the dream becomes less.'

This is a good question. I once learned that a good question is greater than the most brilliant answer.

This is a question of the unmeasurable and the measurable.

Nature, physical nature, is measurable.

Feeling and dream has no measure, has no language, and everyone's dream is singular.

Everything that is made, however, obeys the laws of nature.

The man is always greater than his works because he can never fully express his aspirations. For to express oneself in music or architecture is by the measurable means of composition or design. The first line on paper is already a measure of what cannot be expressed fully.

The first line on paper is less.

'Then,' said the young architect, 'what should be the discipline, what should be the ritual that brings one closer to the psyche. For in this aura of no material and no language, I feel man truly is.'

Turn to Feeling and away from Thought. In Feeling is the Psyche. Thought is Feeling and presence of Order. Order, the maker of all existence, has no Existence Will.

I choose the word Order instead of knowledge because personal knowledge is too little to express Thought abstractly.

This Will is in the Psyche.

All that we desire to create has its beginning in feeling alone. This is true for the scientist. It is true for the artist.

But I warned that to remain in Feeling away from Thought means to make nothing.

Said the young architect: 'To live and make nothing is intolerable. The dream has in it already the *will to be* and the desire to express this *will*. Thought is inseparable from Feeling. In what way then can Thought enter creation so that this *psychic will* can be more closely expressed. This is my next question.'

When personal feeling transcends into Religion (not *a* religion but the essence religion) and *Thought* leads to Philosophy, the mind opens to realizations—realization of what may be the *existence will* of let us say particular architectural vision of spaces. Realization is the merging of Feeling and Thought at the closest rapport of the mind with the Psyche, the source of *what a thing wants to be*,

It is the beginning of Form. Form encompasses a harmony of systems, a sense of Order and that which characterizes one existence from

another. Form has no shape or dimension. For example, in the differentiation of *a* spoon from spoon, spoon characterizes a form having two inseparable parts, the handle and the bowl. A spoon implies a specific design made of silver or wood, big or little, shallow or deep.

Form is what. Design is how. Form is impersonal. Design belongs to the designer. Design is a circumstantial act, how much money there is available, the site, the client, the extent of knowledge. Form has nothing to do with circumstantial conditions. In architecture, it characterizes a harmony of spaces good for a certain activity of man.

Reflect then on what characterizes abstractly House, *a* house, home. House is the abstract characteristic of spaces good to live in. House is the form in the mind of wonder it should be there without shape or dimension. A house is a conditional interpretation of these spaces. This is design. In my opinion the greatness of the architect depends on his powers of realization of that which is House, rather than his design of *a* house which is a circumstantial act. Home is the house and the occupants. Home becomes different with each occupant.

The client for whom a house is designed states the areas he needs. The architect creates spaces out of those required areas. It may also be said that this house created for the particular family must have the character of being good for another. The design in this way reflects its trueness to Form.

I think of school as an environment of spaces where it is good to learn. Schools began with a man under a tree who did not know he was a teacher discussing his realization with a few who did not know they were students. The students reflected on what was exchanged and how good it was to be in the presence of this man. They aspired that their sons also listen to such a man. Soon spaces were erected and the first schools became. The establishment of school was inevitable because it was part of the desires of man. Our vast systems of education, now vested in Institutions, stem from these little schools but the spirit of their beginning is now forgotten. The rooms required by our institutions of learning are stereotype and uninspiring. The Institute's required uniform classrooms, the locker-lined corridors and other so-called functional areas and devices, are certainly arranged in neat packages by the architect who follows closely the areas and budgetary limits as required by the school authorities. The schools are good to look at but are shallow as architecture because they do not reflect the spirit of the man under the tree. The entire system of schools that followed from the beginning would not have been possible if the beginning were not in harmony with the nature of man. It can also be said that the existence will of school was there even before the circumstances of the man under a tree.

That is why it is good for the mind to go back to the beginning because the beginning of any established activity of man is its most wonderful moment. For in it lies all its spirit and resourcefulness and from which we must constantly draw our inspirations of present needs. We can make our institutions great by giving them our sense of this inspiration in the architecture we offer them.

Reflect then on the meaning of School, *a* school, institution. The institution is the authority from whom we get their requirements of areas. A school or a specific design is what the institution expects from us. But School, the spirit school, the essence of the existence will, is what the architect should convey in his design. And I say he must even if the design does not correspond to the budget.

Thus the architect is distinguished from the mere designer.

In school as a realm of spaces where it is good to learn, the lobby measured by the institute as so many square feet per student would become a generous Pantheon-like space where it is good to enter. The corridors would be transformed into classrooms belonging to the students themselves by making them much wider and provided with alcoves overlooking the gardens. It would become the places where boy meets girl, where the student discusses the work of the professor with his fellow student. By allowing classroom time to these spaces instead of passage time from class to class, it would become a meeting connection and not merely a corridor which means a place of possibilities in self learning. It becomes the classroom belonging to the students. The classrooms should evoke their use by their space variety and not follow the usual soldier-like dimensional similarity because one of the most wonderful spirits of this man under a tree is his recognition of the singularity of every man. A teacher is not the same when he is with a few in an intimate room with a fireplace as in a large high room with many others. And must the cafeteria be in the basement even though its use in time is little? Is not the relaxing moment of the meal also a part of learning?

As I write alone in my room in the office, I feel differently about the very same things that I talked about only a few days ago to many at Yale.

Space has power and gives mode.

This with the singularity of every person suggests a variety of spaces with a variety of the ways of natural light and orientation to compass and garden. Such spaces lend themselves to ideas in the curriculum, to better connection between teacher and student, and to vitality in the development of the institution.

The realization of what particularizes the domain of spaces good for school would lead an institution of learning to challenge the archi-

tect to awareness of what School *wants to be* which is the same as saying what is the form, School.

In the same spirit I should like to talk about a Unitarian Church.

The very first day I talked before the congregation using a blackboard.

From what I heard the minister speak about with men around, I realized that the form aspect, the form realization of Unitarian activity was bound around that which is Question. Question eternal of why anything. I had to come to the realization of what existence will and what order of spaces were expressive of the question.

I drew a diagram on the blackboard which I believe served as the form drawing of the church and, of course, was not meant to be a suggested design.

I made a square center in which I placed a question mark. Let us say I meant it to be the sanctuary. This I encircled with an ambulatory for those who did not want to go into the sanctuary. Around the ambulatory I drew a corridor which belonged to an outer circle enclosing a space, *the school*. It was clear that School which gives rise to Question became the wall which surrounds Question.

This was the form expression of the church, not the design.

This puts me in mind of the meaning of Chapel in a university.

Is it the mosaics, stained glass, water effects and other known devices.

Is it not the place of inspired ritual which could be expressed by a student who winked at chapel as he passes it after being given a sense of dedication to his work by a great teacher. He did not need to go in.

It may be expressed by a place which for the moment is left undescribed and has an ambulatory for the one who does want to enter it.

The ambulatory is surrounded by an arcade for the one who prefers not to go into the ambulatory. The arcade sits in the garden for the one who prefers not to enter the arcade. The garden has a wall and the student can be outside winking at it. The ritual is inspired and not set and is the basis of the form Chapel.

Back to the Unitarian Church. My original solution which followed was a completely symmetrical square. The building provided for the schoolrooms around the periphery, the corners were punctuated by larger rooms. The space in the center of the square harbored the sanctuary and the ambulatory. This design closely resembled the diagram on the blackboard and everyone liked it until the particular interests of every committee member began to eat away at the rigid geometry. But the original premises still held of the school around the sanctuary.

It is the role of design to adjust to the circumstantial.

At one stage of discussion with the members of the church committee a few insisted that the sanctuary be separated entirely from the school. I said fine, let's put it that way and I then put the auditorium in one

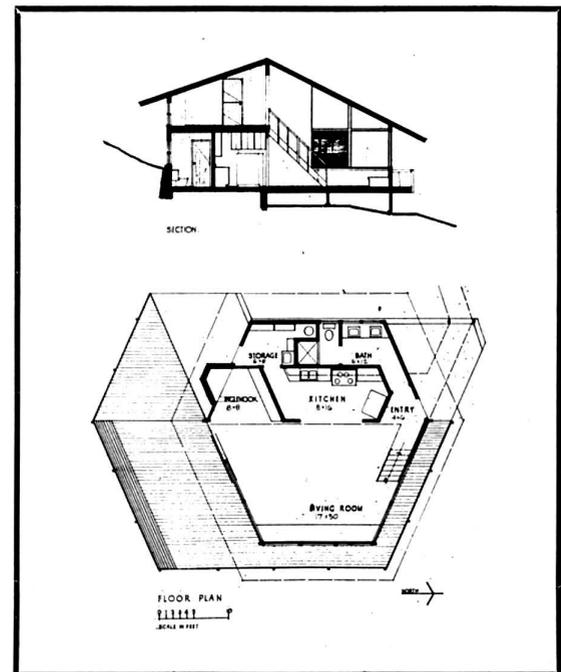
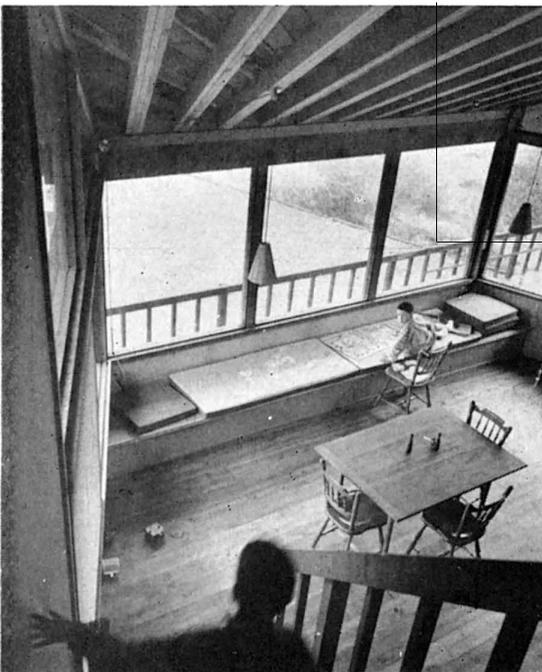
(Continued in page 28)



This house on a five-acre site of rolling hillside was designed for a family of six. The object was a small and natural shelter, a kind of permanent tent, and the house was planned for another bedroom to be added in the future. The architects were concerned with providing a variation of spatial experience in a one-room house. From this idea came the hexagonal shape and the slope of the roof.

More than half of the interior space is taken over by the living and dining area where the ceiling rises to full roof height. Back from the central beam is the mezzanine, or the "sleeping shelf." This is the dormitory for the children. Beneath it is the kitchen which opens to the living area, the entry, and an inglenook. A built-in window seat stores extra bedding, and has foam rubber mattresses for sleeping additional guests. A bridge from the mezzanine makes it possible for the children to go out of doors without going through the main room.

SMALL WEEKEND HOUSE BY MARQUIS AND STOLLER, ARCHITECTS

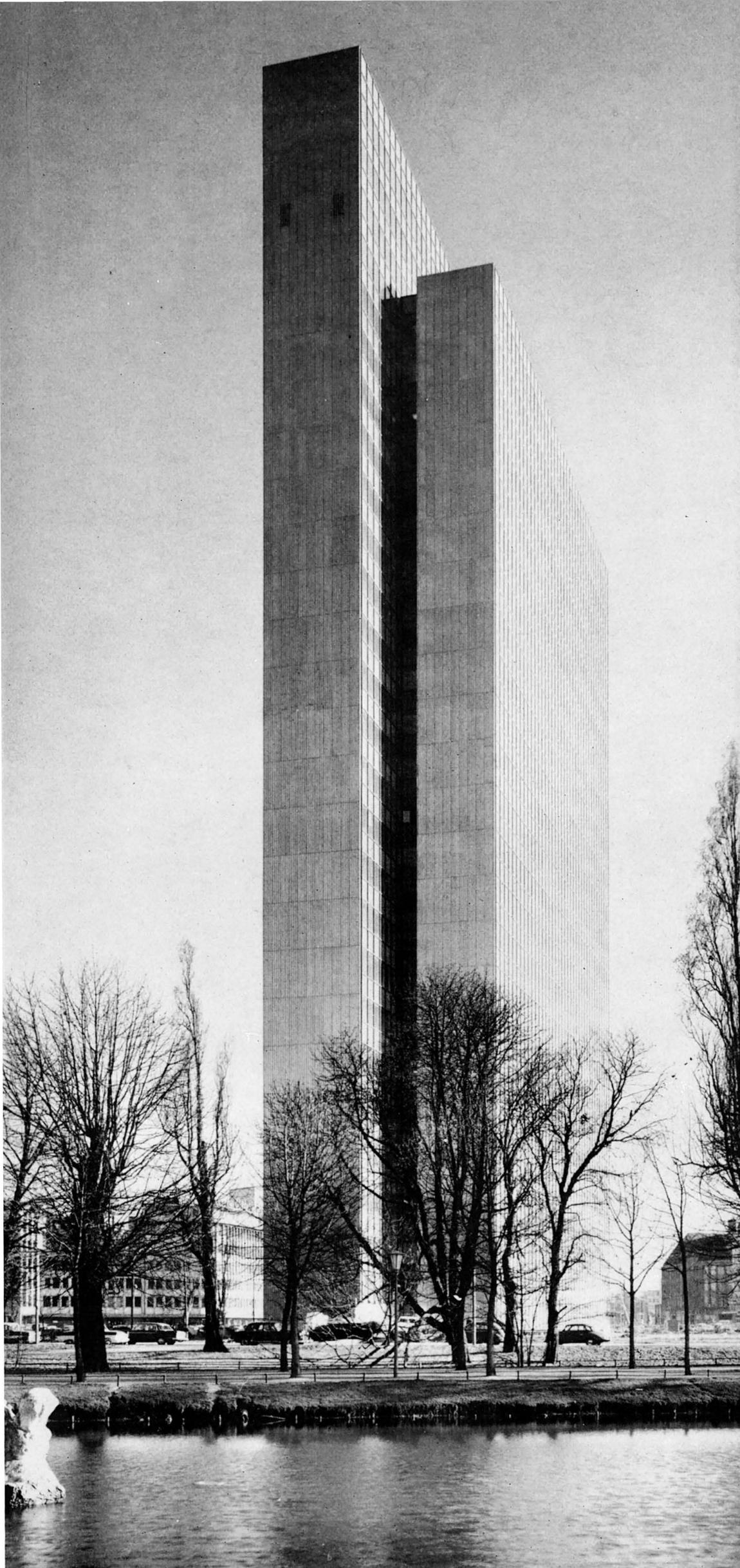


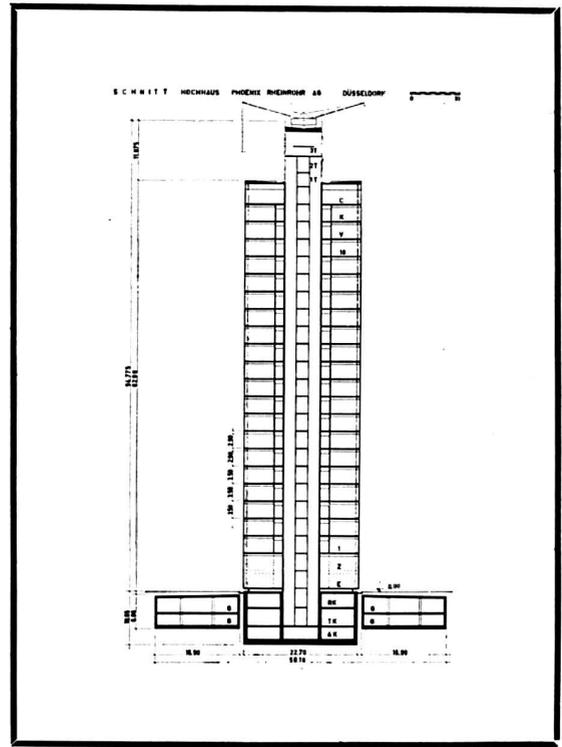
ADMINISTRATIVE CENTER**THE THYSSEN HAUS IN DUSSELDORF, GERMANY****ARCHITECTS:
HELMUT HENTRICH
HUBERT PETSCHNIGG**

This new skyscraper, located in the center of Dusseldorf, appears like an architectural link between the busy shopping and business district and a green, peaceful park.

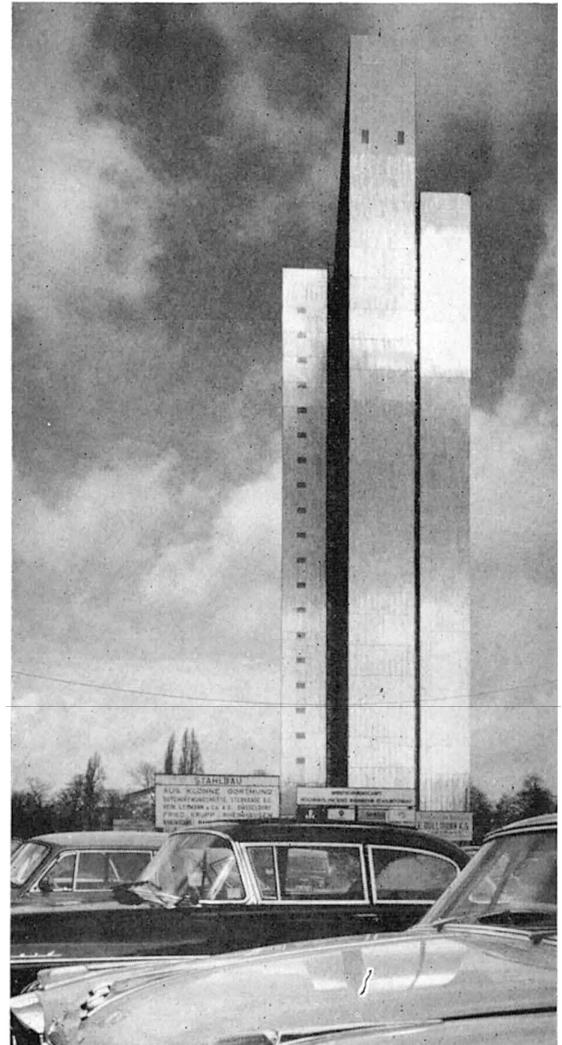
Because of the high-level water table it was found necessary to float the steel structure on a tub-shaped, waterproof base of reinforced concrete. The central slab is thicker than the two smaller ones whose bays, however, are wider between column centers than those of the central one. The columns themselves are tubular in order to maintain the corporate image of the tubing manufacturing company for which it was built. The facade is aluminum and glass, and all metal parts are fireproof.

A central core contains all ducts, conduits, washrooms and the eight elevators which serve the eighteen floors. The three basement floors are occupied by record and filing offices, and technical installations. All office partitions are movable. A restaurant serving up to 1400 people has also been provided. The building is entirely air conditioned.

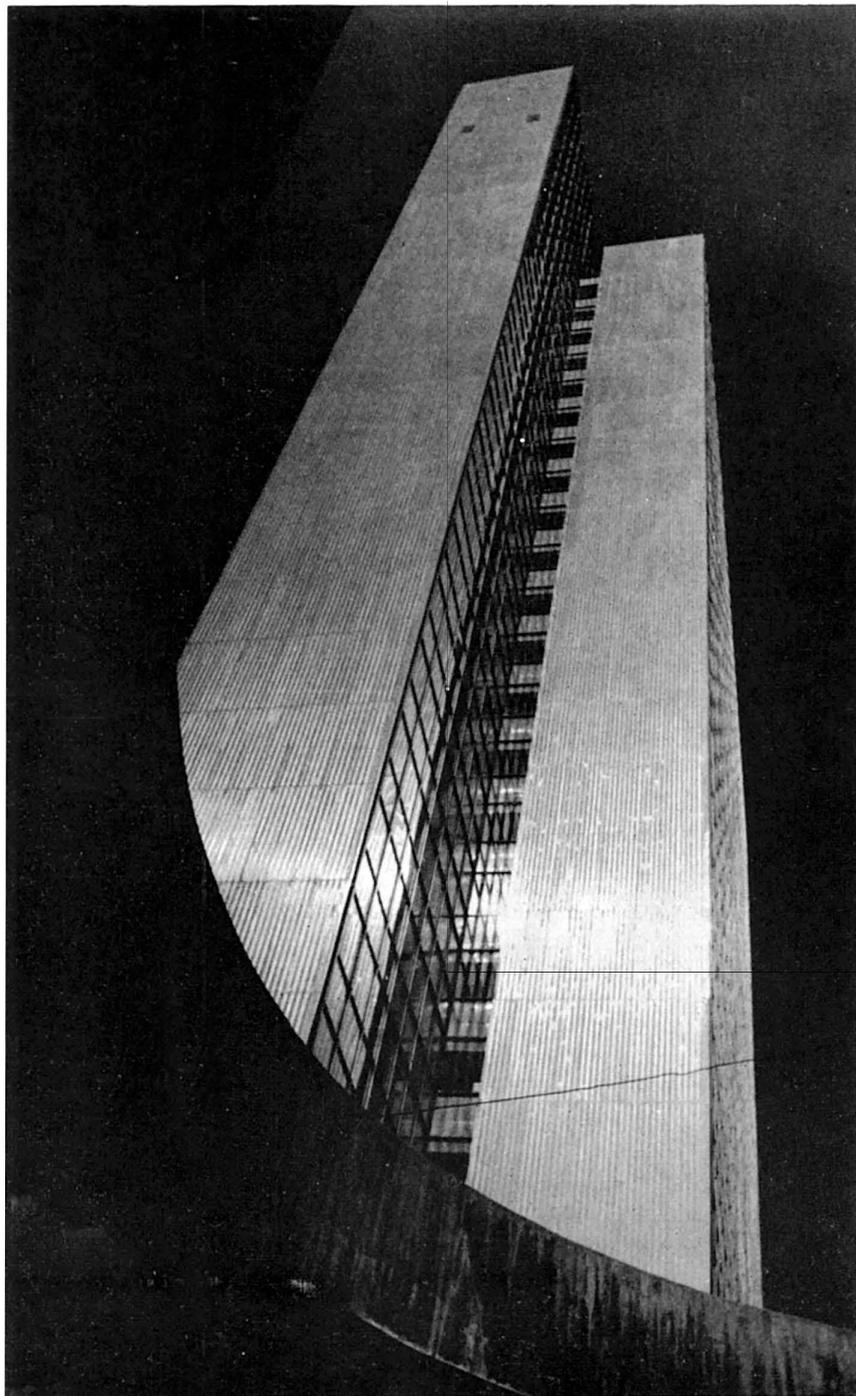
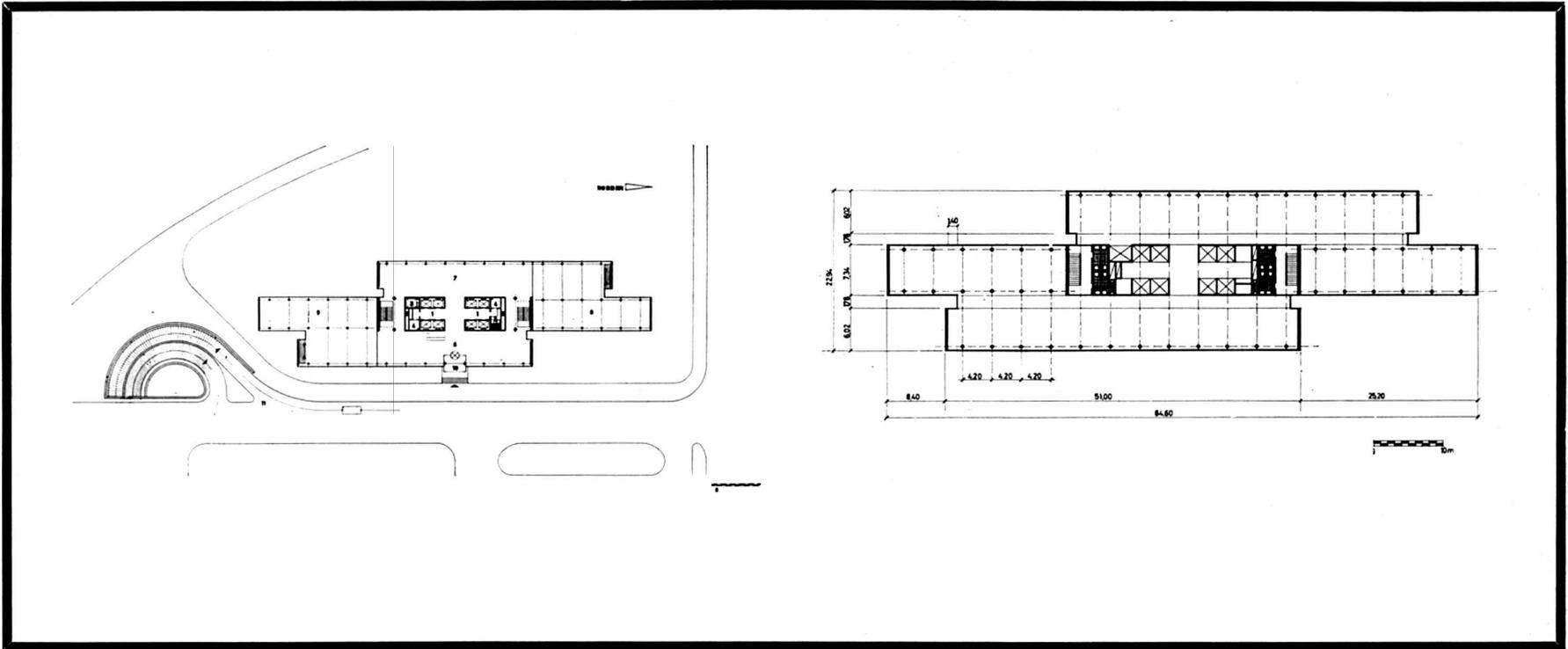




ADMINISTRATION CENTER



WEST FACADE



PHOTOGRAPHS BY ARNO WRUBEL



EXECUTIVE OFFICE



FIRST FLOOR LOBBY

GARDEN APARTMENTS BY HARRY SEIDLER, ARCHITECT



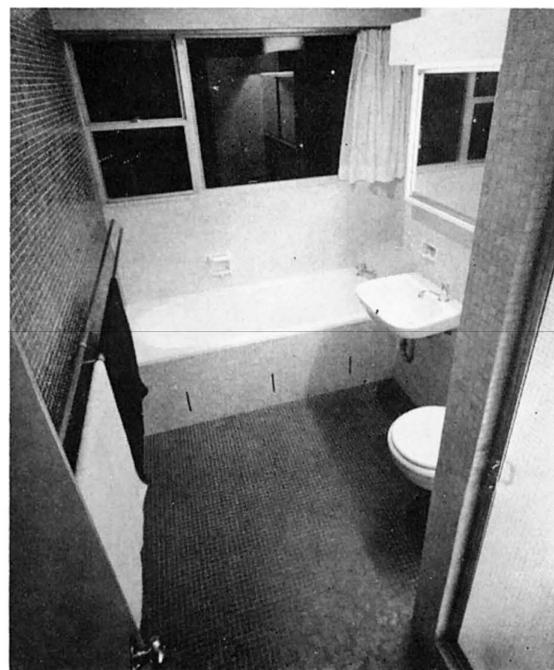
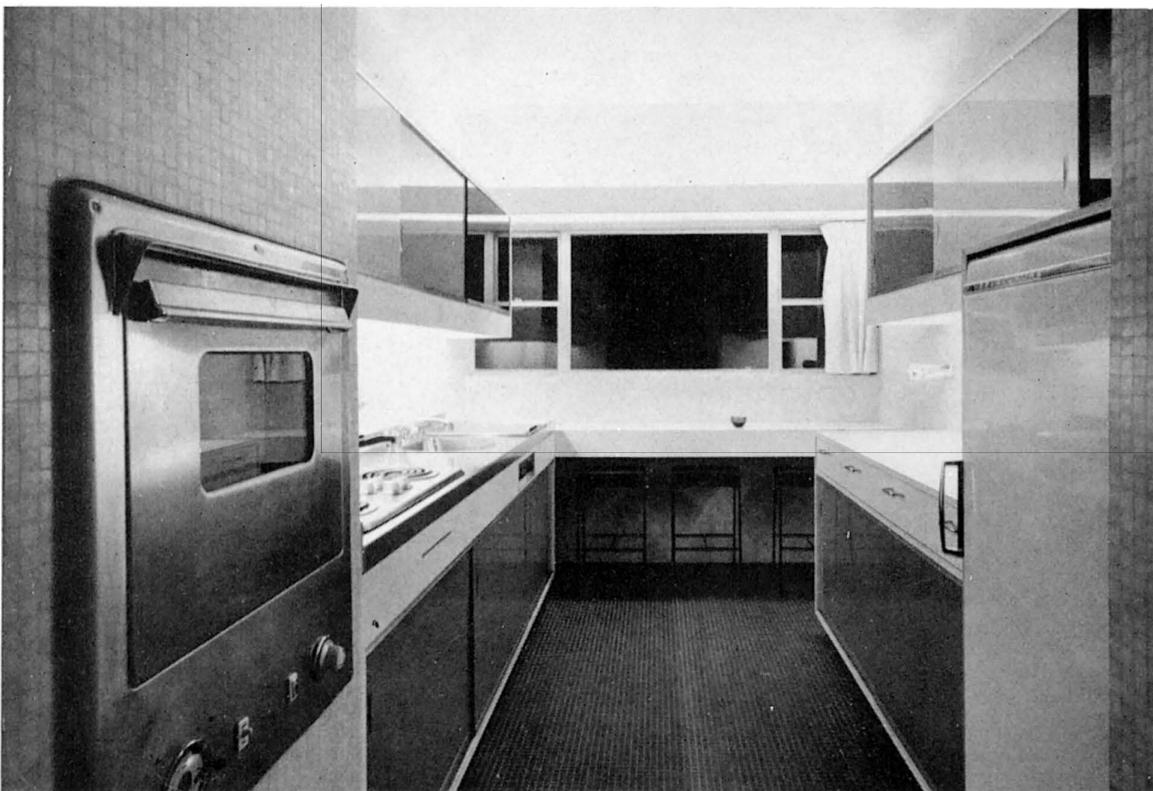
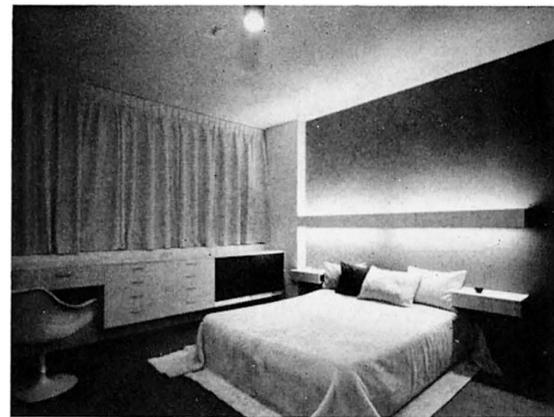
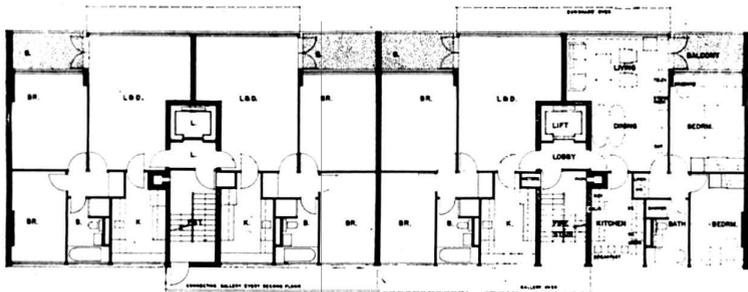
THE ARCHITECT'S OWN APARTMENT:

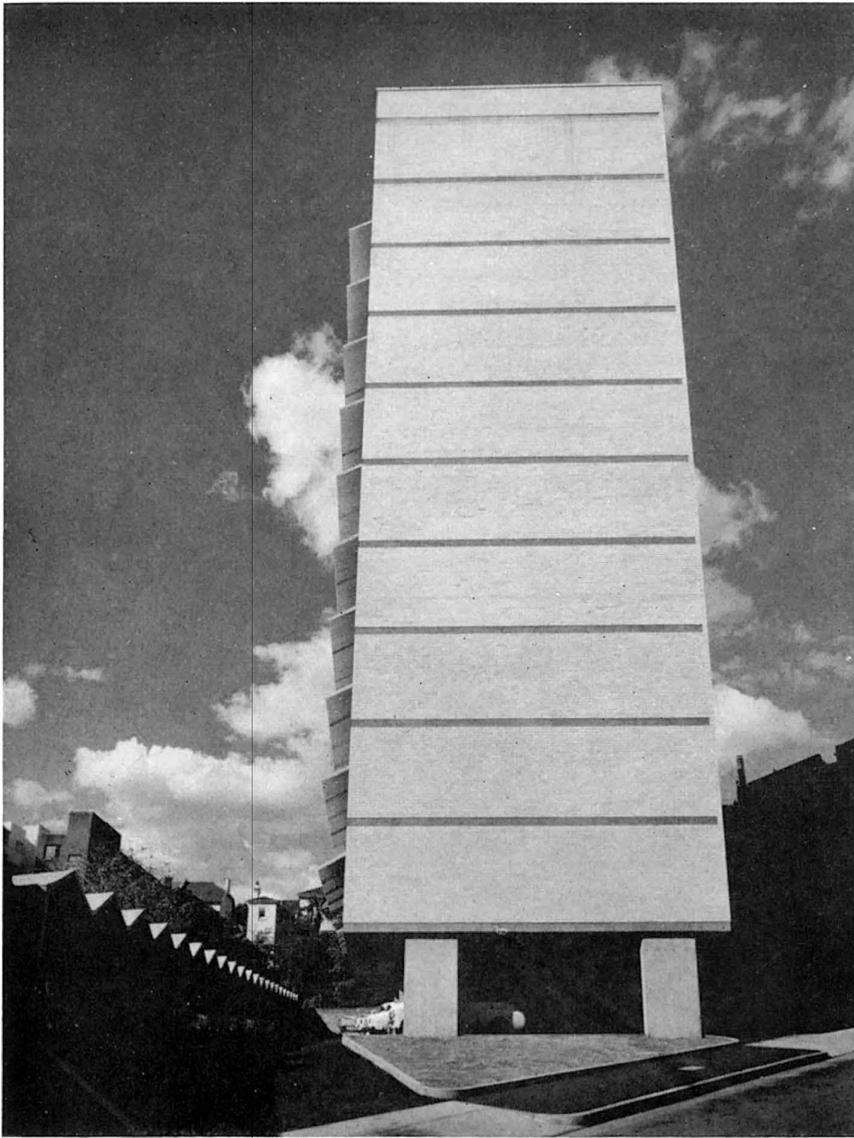
Living-room: The L-shaped living room has a sitting group in its widest part across the view window with full height double doors opening onto the sheltered outdoor terrace. A hanging wall case with satin black sliding glass doors houses a built-in TV set; a sliding plate glass top covers the controls and record player of the stereophonic sound system. The wall unit also contains a bar, record and other storage drawers. Lighting is mainly indirect. The general color scheme throughout the apartment is neutral with single feature wall colors and small bright color accents.

Bedroom: The wall behind the bed is coffee-colored brown illuminated by an indirect light behind a baffle; cushions on the gray nylon fur bedspread have bright covers in orange, black, gray and yellow.

Kitchen: The kitchen is of the parallel counter type. All mechanical equipment is on one side—built-in wall oven, stainless steel cooking top, sink and dishwasher. The opposite side has a working counter and refrigerator. Hanging storage wall cabinets with indirect lighting illuminating the work surfaces are above both counters. All cupboard doors are of different primary colored opaque glass, surfaces are dull white Formica. Wall are tiled with Italian glass mosaic, the floor is gray ceramic tile.

Bathroom: The walls are covered with white Italian glass mosaic; one wall is blue; the floor is gray.





This block of 40 individual ownership ("home unit") apartments is built on a block of land sloping towards Sydney Harbor's Elizabeth Bay.

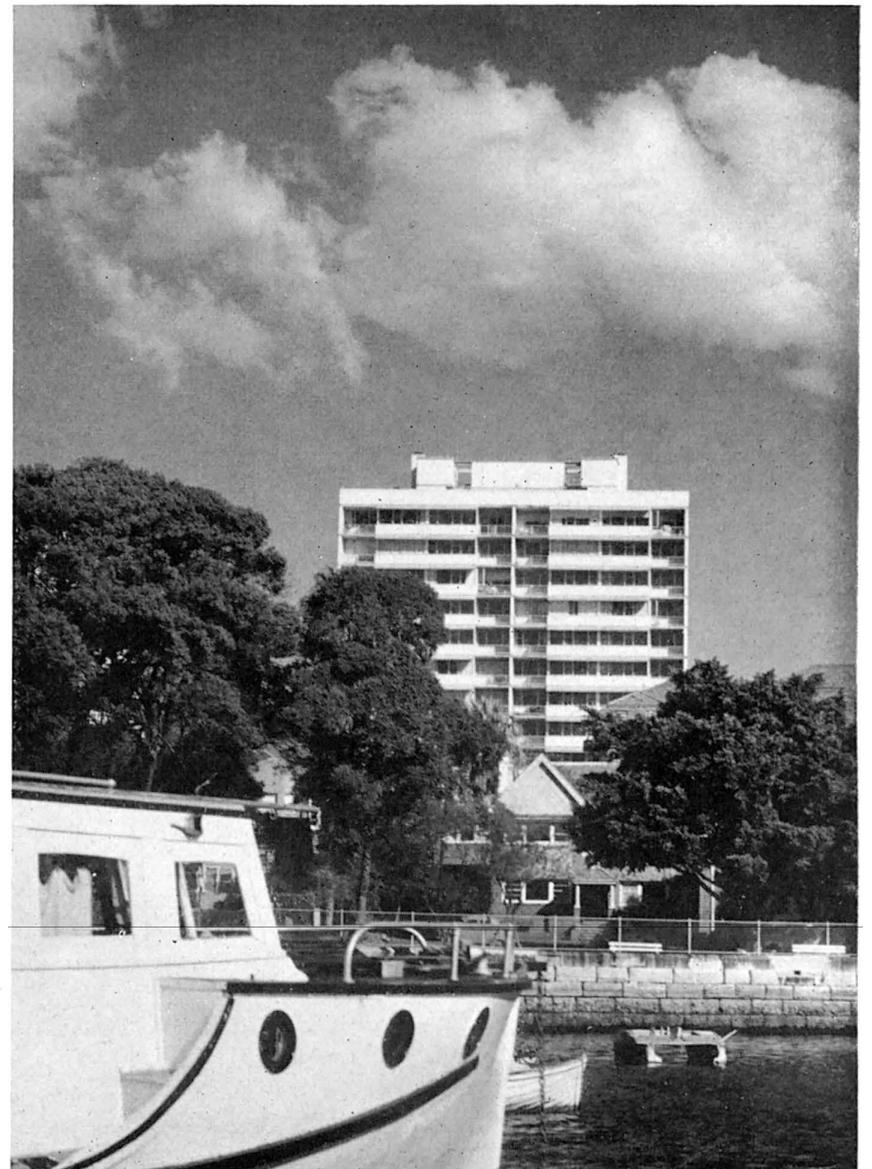
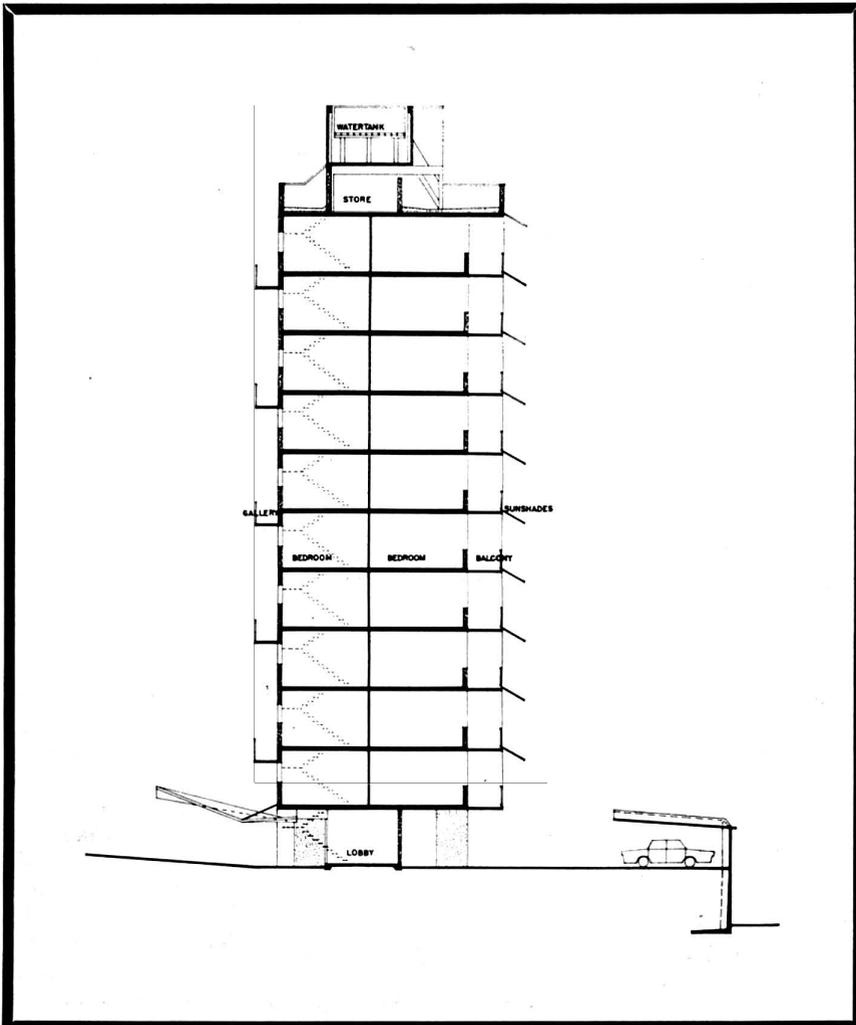
The site faces its long dimension toward the north-east, coinciding with a panoramic view of the Harbor.

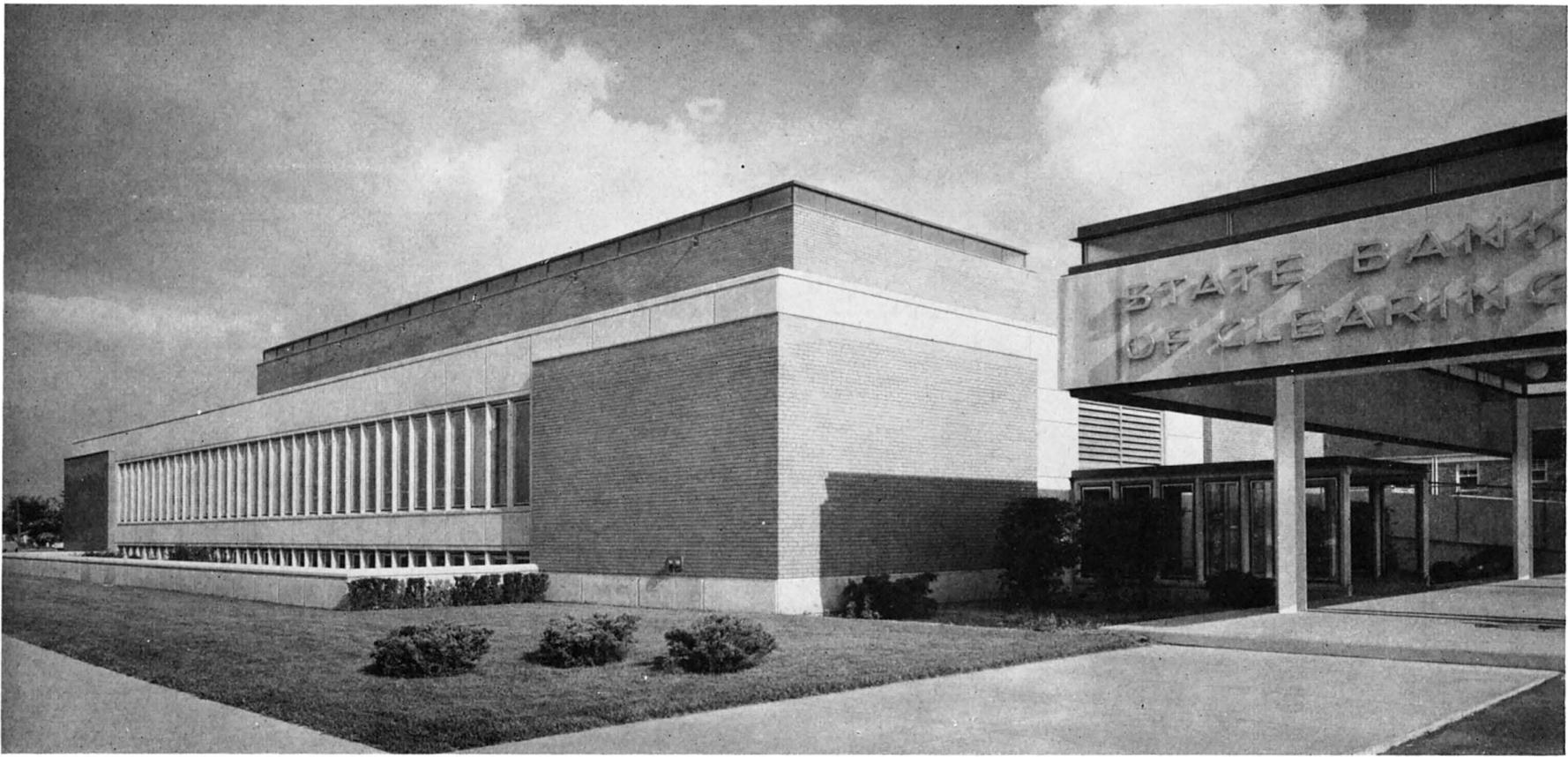
The system of planning adopted faces all apartments to the view and provides direct access in pairs, by means of two elevator and stair enclosures, one in each half of the building.

To comply with regulations which require alternative means of fire exit, the landing levels of the stairs are connected by an outside gallery on every second floor. This gallery being at an intermediate floor level does not interfere with privacy or windows and provides an alternative means of access to either side of the building in the case of elevator maintenance.

All apartments are identical in size (950 sq. ft.) and arrangement. The "L" shaped living-dining space, the recessed terrace and main bedroom face the harbor, with the kitchen, bath and second bedroom on the street side facing a park in the distance.

(Continued on page 28)





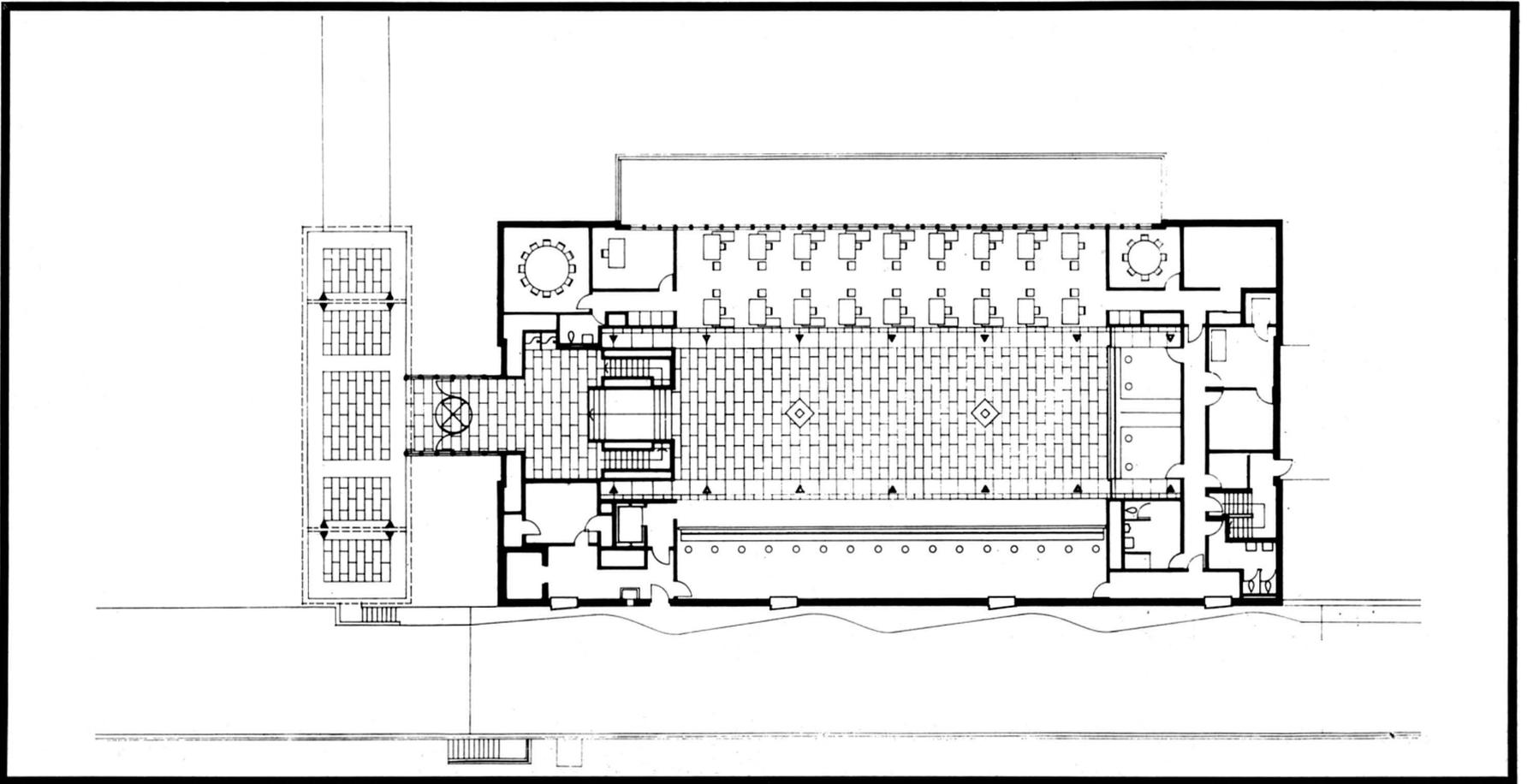
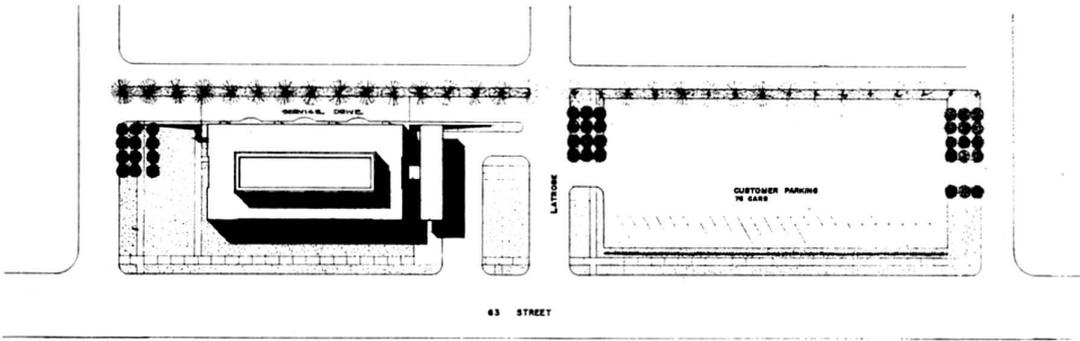
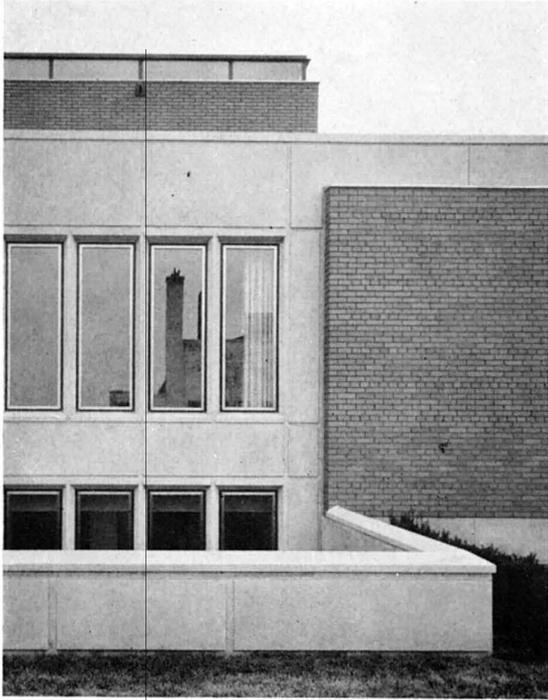
BANK BY HARRY WEESE AND ASSOCIATES, ARCHITECTS

The site occupies a commanding location facing the north-south runway of Chicago's Midway airport. The eminence of the site makes it visible from all directions, therefore careful consideration has been given to all elevations. Further, the site borders the northwest area of the Clearing Industrial District, whose area it is intended to service. It will be the only bank site within a four-mile radius.

Circulation is intended to provide access, without losing emphasis on passing traffic. The approach to the building is by two means: the pedestrian's entry via the parking lot on the west, or vehicular service via a ramp to the drive-in windows. It is therefore able to become a truly decentralized operation designed to meet the needs of the automobile age. Employees enter through the parking area to the east via a service entrance. Traffic generally is routed in such a way that customers cannot approach from the wrong direction.

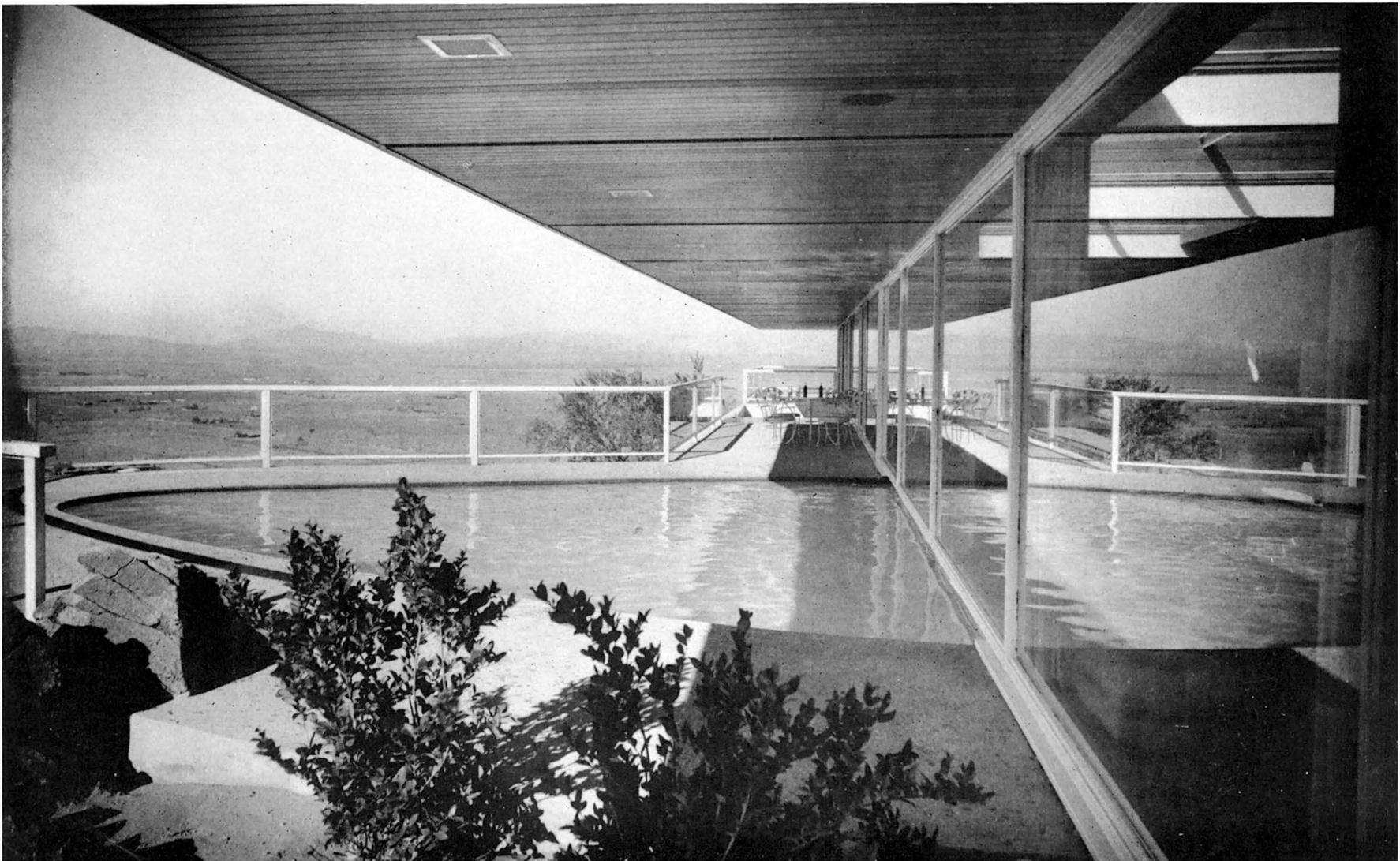
The building is conceived as a two-level unit with the entrance at street grade, approximately four feet above the main banking level and seven feet above the lower level. The main banking floor is designed as a dignified interior space with a high ceiling and exposed columns in the main lobby. The walls will be lighted by an obscure skylight strip that will bathe its surfaces with natural light. Surrounding the main lobby will be low-ceiling work areas. The officers area is adjacent to the street with a broad expanse of seven-foot high glass, opening out toward the airport. The teller area is arranged to permit operation of either the drive-in windows or the counter adjoining the main lobby. The lower level will house the main vault, safety deposit boxes, the bookkeeping department, the employees lunch room and storage areas. The bookkeeping department is also naturally lighted from a landscaped area-way that extends below the street level. Sufficient glass is used on the street elevations to open the interior to the passing pedestrian and motorist, but no more than is necessary.

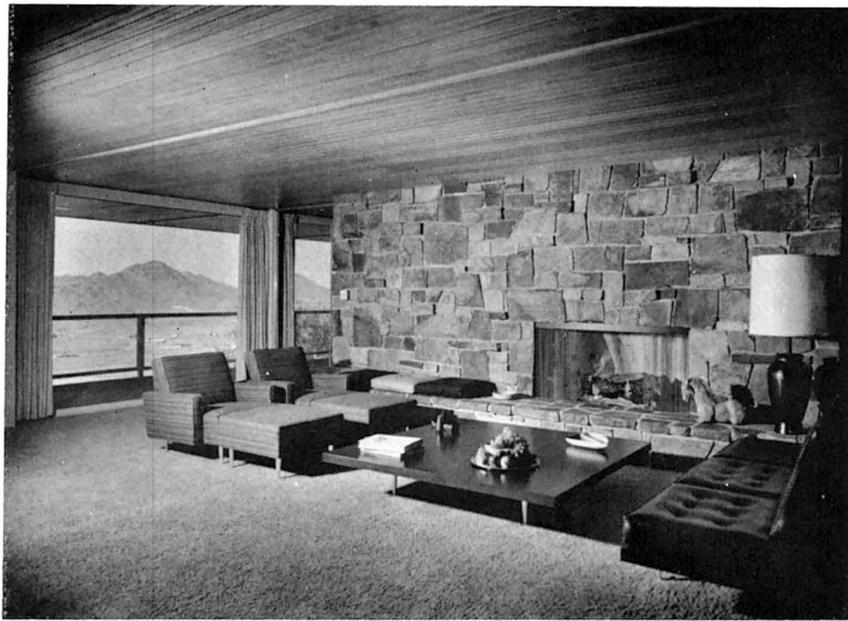






DESERT HOUSE BY FRANCISCO ARTIGAS, ARCHITECT





Located some 200 feet above the high desert, in Apple Valley, California, on the bouldered pinnacle of a mountain, the building site required not only considerable blasting, but also necessitated the creation of an access road. The contractors blasted room in the boulders for footings to be poured instead of leveling the site completely.

Half, or 70 feet, of the three-bedroom home is the living room—which features a grooved Philippine mahogany ceiling offset by the exposed, 30-foot-long, spanning steel beams which were painted a frosty white. These beams were placed 10 feet on center on one end of this living area; the peak of the mountain juts up through the floor to provide support for a 20-foot-long table.

The steel framework provided a partial solution to the inter-relating problems present in capitalizing on the view and keeping heat transmission to a minimum.

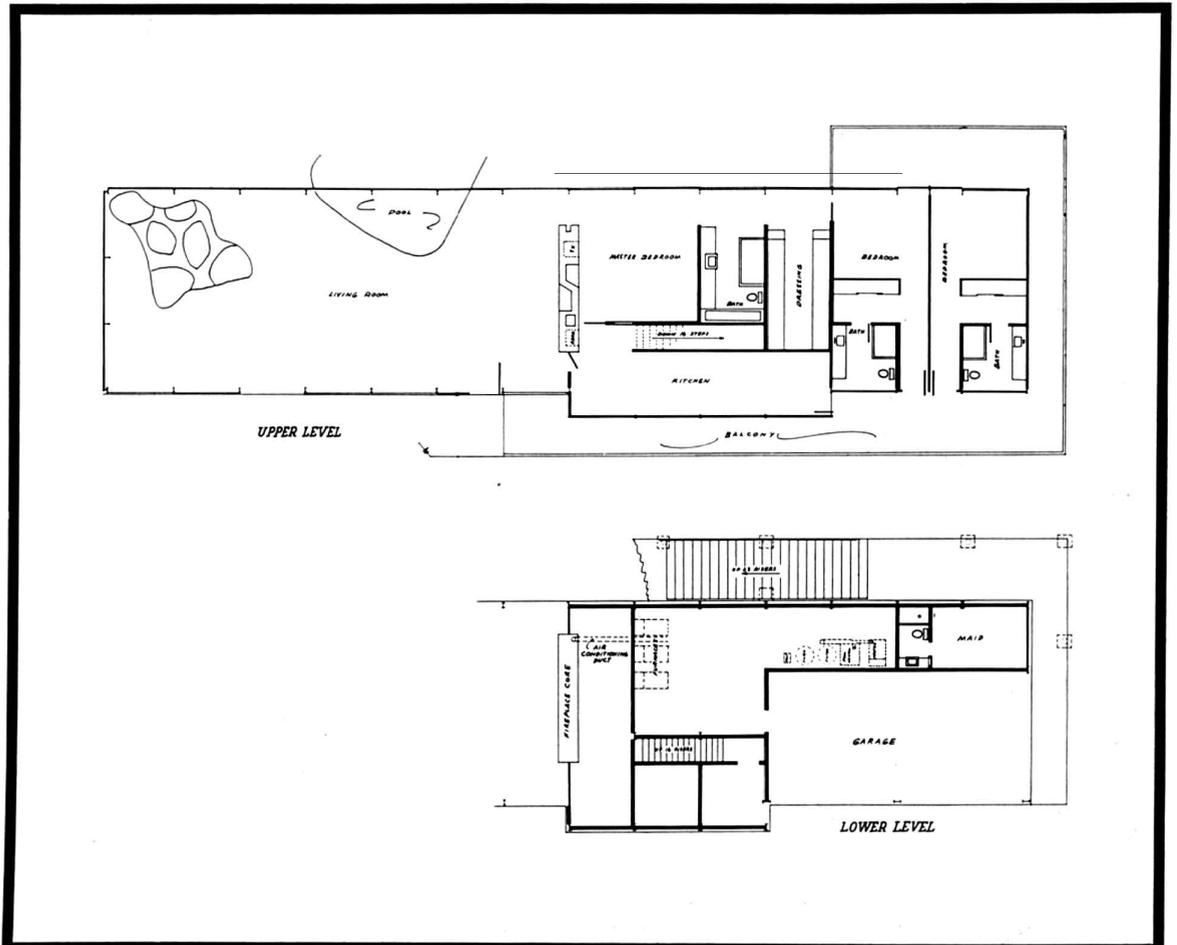
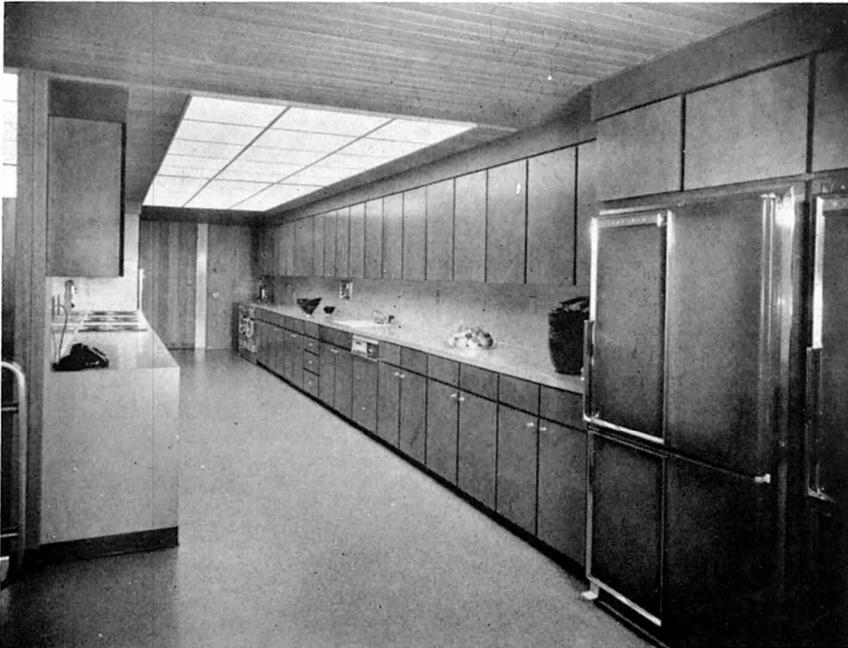
Shade for this large expanse of glass was provided by cantilevering the roof by means of 12-inch "I" 31.8 steel beams 10 feet from wall line on each side of the house and 6 feet on the ends. Besides protecting the glass expanses, this double cantilever provides shade for the 10-foot-wide ramp which encircles the house.

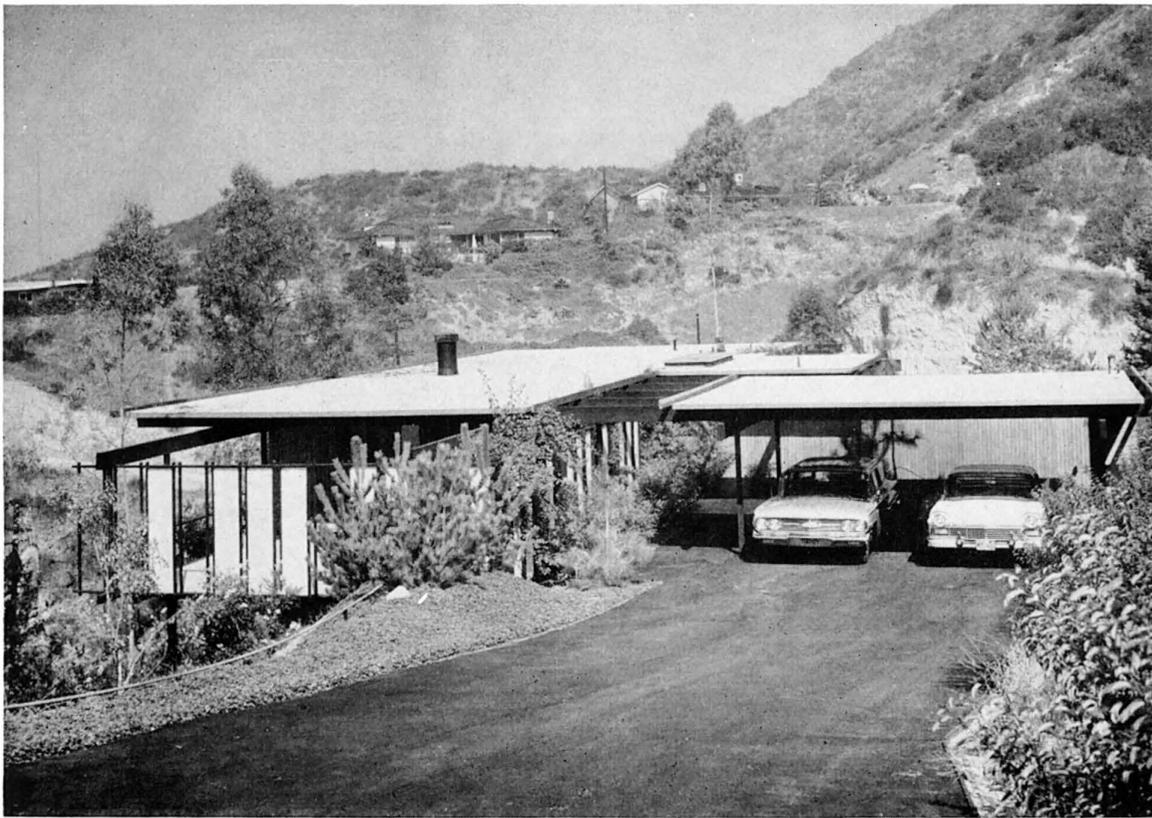
Air conditioning was, of course, necessary; and so a 14-ton unit was installed in the mechanical room on the lower or garage level. Here, again, the architect utilized the same structural steel frame in another role. To provide a return for the warm air back to the cooling equipment, the area, known as the plenum, created between the ceiling and the roof by the unused depth of the 12-inch "I" beam was used as a conduit area.

Warm air is returned through the plenum into the fireplace core where it is drawn into the mechanical equipment below. Leakage was not considered to be great through the built-in hi-fi speakers and ceiling fixtures.

A 10-foot by 30-foot area of the plenum on the west side of the living room was used to provide natural illumination from the sky. A small electric motor was concealed in the sandwiched air space and upon actuation slides any one, or all, of the three panels back into the plenum to open the room to the natural daylight

(Continued on page 28)



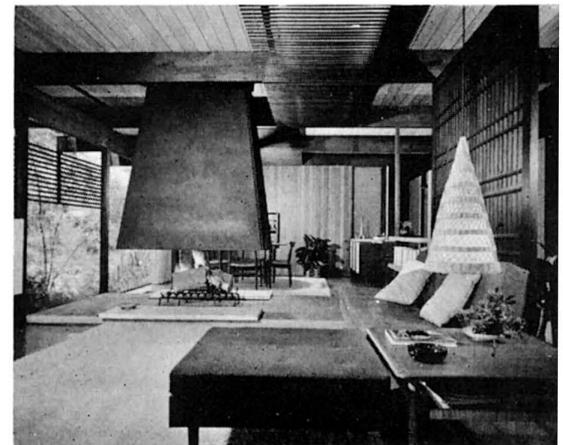


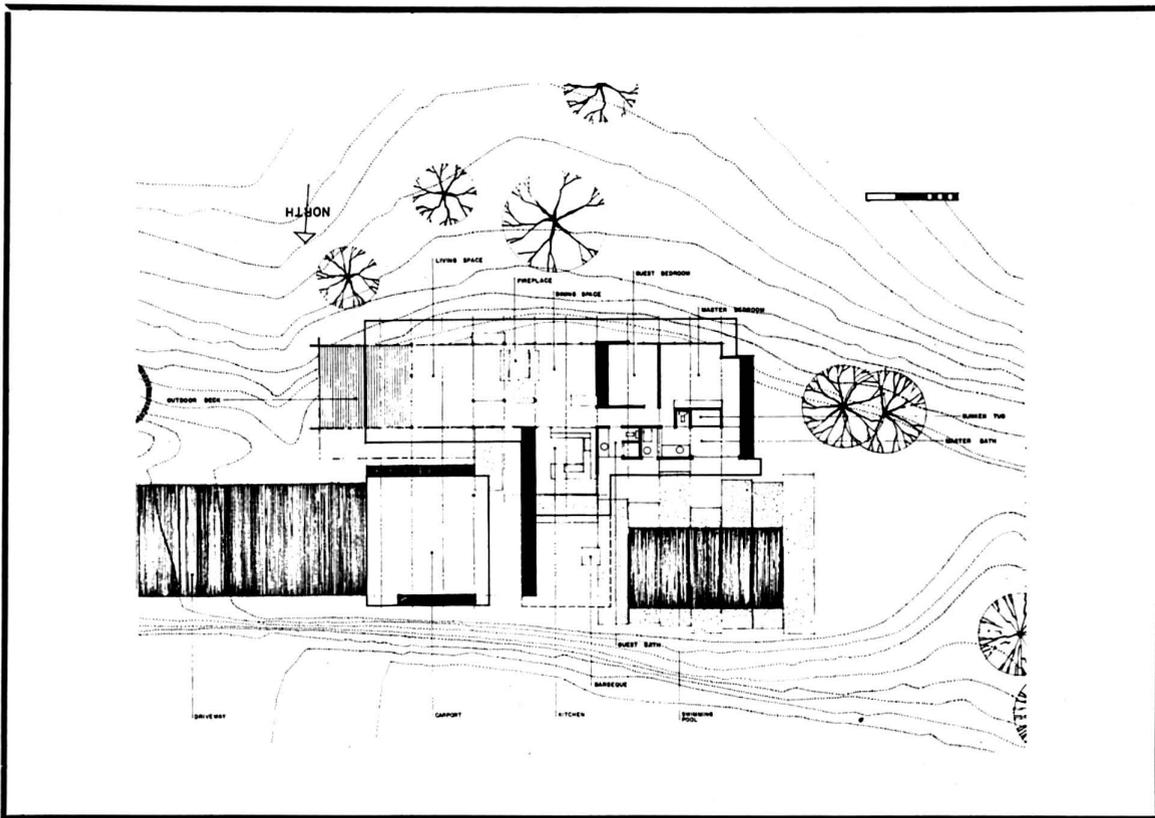
HOUSE DESIGNED BY WALTER H. KOZIOL



The house is situated on a high mountain shelf, facing south overlooking the city. The general requirements were: a carport for two cars, an outdoor deck for evening relaxation, entertaining and occasional dinner or other meals, the living area for entertaining small groups, enjoying music, television, reading, intimate conversations, or just the view, and a dining area with a bar enabling the host to mix drinks without interfering with the kitchen activities. All activities revolve about the kitchen which serves the dining area, breakfast bar, outdoor barbecue, and swimming pool area.

The guest bedroom doubles as a studio. The guest bath is also used as a dressing area for the pool. The master bedroom contains built-in bookshelves, desk and vanity, and wardrobe. The master bath is located adjacent to the swimming pool garden and master bedroom. Large areas of glass were used to afford views of the city and adjoining hills.





GARDEN APARTMENTS—HARRY SEIDLER*(Continued from page 21)*

The building structure is entirely of reinforced concrete. Columns are 9" wide and of varying length, largely contained within wall thicknesses. Floors are 9½" thick flat-plate design without beams, except for the turn-downs to support the cantilevered connecting galleries.

The flat slab floors project to the edges of the building and are clearly expressed as supporting the 11" cavity cream colored face brick infill walls. All exposed concrete is left off-the-form. The sloped, projecting awning type sunshades and the gallery railing, are of structural aluminum with clear anodized 20-gauge interlocking sheet aluminum infill panels.

The view side terrace rails are of aluminum box section with wired clear plate glass infills. All window frames are aluminum with standard double hung opening sashes.

Plumbing services are contained in four separate stacks located between bath and kitchen. All electric and gas meters are located in an enclosure off the fire stair which also gives access to the incinerator chute.

Two communal laundries are located at roof level equipped with automatic washing and drying machines.

Covered car parking is provided under the building and under a continuous folded concrete slab carport which is cantilevered out of the similar shaped north retaining wall. This form resulted in very economical use of material, (3" thick roof, 6" thick wall).

PROJECT FOR HONOLULU—DANIEL, MANN, JOHNSON & MENDENHALL*(Continued from page 12)*

relieve monotony and adjoin the major traffic arteries. The terracing of the parking, combined with landscaping and garden walls, isolates the intrusion of automobiles and headlight glare from the social use of the site and from the privacy of the apartments. Parking for each building is closely related to the entry to that building.

Detailed specifications and finish requirements are to be developed and will be materially in excess of FHA requirements. Strict compliance with Board of Health and Building Code regulations will be maintained. The tall buildings are elevated to permit the free flow of space throughout the site, uniting the entrance lobbies and garden levels in a spacious park-like atmosphere.

DESERT HOUSE—FRANCISCO ARTIGAS*(Continued from page 25)*

and starlight.

This convertible ceiling is placed directly over the indoor-outdoor swimming pool. As the pool circulates under the edge of one of the 30-foot bays, the floor line was simply terminated at each column on either side of the bay. The window line is terminated just above the water level, and a section of transparent glass descends a short distance into the pool to provide an effective weather barrier. Access to the house from the four-car garage, which is on the lower level with the mechanical room and servants' quarters, is by a curving cement and beach rock stepped ramp which rises to the 10-foot-wide peripheral deck and main entrance.

A fireplace end wall is adjacent to the entrance and concealed from the entrance by a combination television and bookcase.

The master bedroom and bath are off the living room and portions of its roof have glass blocks. The room has its own fireplace, color TV, and specially built bookcase and gun closet. The bath is in Italian marble. There are also two guest bedrooms and baths on the main level. Servants' quarters and bath are downstairs where there are also storage rooms, utility room, and the carport. Glass blocks are set in the kitchen ceiling for natural daylight in daytime. All wood-work in this area is maple.

NOTES IN PASSING*(Continued from page 9)*

This circular process of labeling the group with the offenses of a few delinquent members, and then labeling the members of the group with the attached delinquencies, is responsible for the maintenance of much group prejudice; and it is no more honest to seek to parallel the process with the achievements of a few persons of distinction.

CYRIL BIBBY—UNESCO**A STATEMENT—LOUIS I. KAHN***(Continued from page 15)*

place and connected it up with a very neat little connector to the school. Soon everyone realized that the coffee hour after the ceremony brought several related rooms next to the sanctuary, which when alone were too awkwardly self-satisfying and caused the duplication of these rooms in the separated school block. Also, the schoolrooms by separation lost their power to evoke their use for religious and intellectual purposes, and like a stream, they all came back around the sanctuary.

The final design does not correspond to the first design though the form held.

I want to talk more about the difference between form and design, about realization, about the measurable and the unmeasurable aspects of our work and about the limits of our work.

Giotto was a great painter because he painted the skies black for the daytime and he painted birds that couldn't fly and dogs that couldn't run and he made man bigger than doorways because he was a painter. A painter has this prerogative. He doesn't have to answer to the problems of gravity, nor to the images as we know them in real life. As a painter he expresses a reaction to nature and he teaches us through his eyes and his reactions to the nature of man. A sculptor is one who modifies space with the objects expressive again of his reactions to nature. He does not create space. He modifies space. An architect creates space.

Architecture has limits.

When we touch the invisible walls of its limits then we know more about what is contained in them. A painter can paint square wheels on a cannon to express the futility of war. A sculptor can carve the same square wheels. But an architect must use round wheels. Though painting and sculpture play a beautiful role in the realm of architecture as architecture plays a beautiful role in the realms of painting and sculpture, one does not have the same discipline as the other. One may say that architecture is the thoughtful making of spaces.

It is the creating of spaces that evoke a feeling of appropriate use.

To the musician a sheet of music is seeing to hear.

A plan of a building should read like a harmony of spaces in light. Each space must be defined by its structure and the character of its natural light. Even a space intended to be dark should have just enough light from some mysterious opening to tell us how dark it really is. Of course I am not speaking about minor areas which serve the major spaces.

An architectural space must reveal the evidence of its making in the space itself. It cannot be a space when carved out of a greater structure meant for a greater space because the choice of a structure is synonymous with the light that gives image to that space. Artificial light is a single tiny static moment in light and is the light of night and never can equal the nuances of mood created by the time of day and the wonder of the seasons.

A great building, in my opinion, must begin with the unmeasurable, go through measurable means when it is being designed and in the end must be unmeasurable. The design, the making of things is a measurable act. In fact at that point, you are like physical nature itself because in physical nature everything is measurable even that which is yet unmeasured, like the most distant stars which we can assume will be eventually measured.

But what is unmeasurable is the psychic spirit. The psyche is expressed by feeling and also thought and I believe always will be unmeasurable. I sense that the psychic existence will call on nature to make what it wants to be. I think a rose wants to be a rose. Existence will, *man*, become existence, through nature's laws and evolution. The results are always less than the spirit of existence.

In the same way a building has to start in the unmeasurable aura and go through the measurable to be accomplished. It is the only way you can build, the only way you can get it into being is through the measurable. You must follow the laws but in the end when the building becomes part of living, it evokes unmeasurable qualities. The design involving quantities of brick, method of construction, engineering is over and the spirit of its existence takes over.

Take the beautiful tower that was erected in New York made of bronze.

It is a bronze lady, incomparable in beauty, but you know she has corsets for fifteen stories because the wind bracing is not seen. That which makes it an object against the wind which can be beautifully expressed, just like nature expresses the difference between moss and reed. The base of this building should be wider than the top, and the columns which are on top dancing like fairies, and the columns below growing like mad, do not have the same dimensions because they are not the same thing. This story if told from realization of form would make a tower more expressive of the forces. Even if it begins in its first attempts in design to be ugly it would be led to beauty by the statement of form.

I am doing a building in Africa, which is very close to the equator. The glare is killing, everybody looks black against the sunlight. Light is a needed thing, but still an enemy. The relentless sun above, the siesta comes over you like thunder.

I saw many huts that the natives made.

There were no architects there.

I came back with multiple impressions of how clever was the man who solved problems of sun, rain and wind.

I came to the realization that every window should have a free wall to face. This wall receiving the light of day would have bold opening to the sky. The glare is modified by the lighted wall and the view is not shut off. In this way the contrast made by separated patterns of glare which stylish grilles close to the window make is avoided. Another realization came from the effectiveness of the use of breeze for insulation by the making of a loose sun roof independently supported, separated from the rain roof by a head room of 6 feet. These designs of the window and wall and of the sun and rain roof would tell the man on the street the way of life in Angola.

I am designing a unique research laboratory in San Diego, California.

This is how the program started.

The director, a famous man heard me speak in Pittsburgh. He came to Philadelphia to see the building I had designed for the University of Pennsylvania. We went out together on a rainy day. He said "how nice, a beautiful building. I didn't know a building that went up in the air could be nice. How many square feet do you have in this building?" I said "one hundred and nine thousand square feet." He said "that's about what we need."

That was the beginning of the program of areas. But there was something else he said which became the Key to the entire space environment. Namely that Medical Research does not belong entirely to medicine or the physical sciences. It belongs to Population. He meant that anyone with a mind in the humanities, in science or in art could contribute to the mental environment of research leading to discoveries in science.

Without the restriction of a dictatorial program it became a rewarding experience to participate in the projection of an evolving program of spaces without precedence. This is only possible because the director is a man of unique sense of environment as an inspiring thing, and he could sense the existence

will and its realization in form which the spaces I provided had.

The simple beginning requirement of the laboratories and their services expanded to cloistered gardens and studies over arcades and spaces for meeting and relaxation interwoven with unnamed spaces for the glory of the fuller environment.

The laboratories may be characterized as the architecture of air cleanliness and area adjustability. The architecture of the oak table and the rug is that of the studies.

The medical research building at the University of Pennsylvania is conceived in recognition of the realizations that science laboratories are studios and that the air to breathe should be away from the air to throw away.

The normal plan of laboratories places the work areas off one side of a public corridor and the other side provided with the stairs, elevators, animal quarters, ducts and other services. This corridor is the vehicle of the exhaust of dangerous air and also the supply of the air you breathe, all next to each other. The only distinction between one man's spaces of work from the other is the difference of the numbers on the doors.

I designed three studio towers for the University where a man may work in his bailiwick and each studio has its own escape *stairway sub tower* and *exhaust sub tower* for isotope air, germ infected air and noxious gas.

A central building to which the three major towers cluster takes the place of the area for services which are on the other side of the normal corridor plan. This central building has nostrils for intake of fresh air far away from *exhaust sub towers* of vitiated air.

This design, an outcome of the consideration of the unique use of its spaces and how they are served, characterizes what it is for.

One day I visited the site during the erection of the prefabricated frame of the building. The crane's 200' boom picked up 25 ton members and swung them into place like match sticks moved by the hand. I resented the garishly painted crane, this monster which humiliated my building to be out of scale. I watched the crane go through its many movements all the time calculating how many more days this "thing" was to dominate the site and the building before a flattering photograph of the building could be made.

Now I am glad of this experience because it made me aware of the meaning of the crane in design, for it is merely the extension of the arm like a hammer. Now I began to think of members 100 tons in weight lifted by bigger cranes. The great members would be only the parts of a composite column with joints like sculpture in gold and porcelain and harboring rooms on various levels paved in marble.

These would be the stations of the great span and the entire enclosure would be sheathed with glass held in glass mullions with strands of stainless steel interwoven like threads assisting the glass, and the mullions, against the force of wind.

Now the crane was a friend and the stimulus in the realization of a new form.

The institutions of cities can be made greater by the power of architectural spaces. The meeting house in the village green has given way to the city hall which is no more the meeting place. But I sense an existence will for the arcaded city

T H E M A G A Z I N E

arts & architecture

3 3 0 5 W I L S H I R E B O U L E V A R D , L O S A N G E L E S 5 , C A L I F O R N I A

Please enter my subscription for year(s). My \$.....check is attached.

New Renewal

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

OCCUPATION _____

DOMESTIC RATES

1 Year\$ 5.00
2 Years.....\$ 9.00
3 Years.....\$12.00

FOREIGN RATES

1 Year\$ 6.50
2 Years.....\$12.00
3 Years.....\$15.00

place where the fountains play, where again boy meets girl, where the city could entertain and put up our distinguished visitors, where the many societies which uphold our democratic ideals can meet in clusters of auditoria on the city place.

The motor car has completely upset the form of the city. I feel that the time has come to make the distinction between the viaduct architecture of the car and architecture of man's activities. The tendencies of designers to combine the two architectures in a simple design has confused the direction of planning and technology. The viaduct architecture enters the city from outlying areas. At this point it must become more carefully made and even at great expense more strategically placed with respect to the center.

The viaduct architecture includes the street which in the center of the city wants to be a building, a building with rooms below for city piping services to avoid interruption of traffic when services need repair.

The viaduct architecture would encompass an entirely new concept of street movement which distinguishes the stop and go staccato movement of the bus from the "go" movement of the car. The area framing expressways are like rivers. These rivers need harbors. The interim streets are like canals which need docks. The Harbors are the gigantic gateways expressing the *architecture of stopping*. 76 terminals of the Viaduct Architecture—they are garages in the core, hotels and department stores around the periphery and shopping centers on the street floor.

This strategic positioning around the city center would present a logical image of protection against the destruction of the city by the motor car. In a sense the problems of the car and city is war, and the planning for the new growth of cities is not a complacent act, but an act of emergency.

The distinction between the two architectures, the architecture of the viaduct and the architecture of the acts of man's activities could bring about a logic of growth and a sound positioning of enterprise.

An architect from India gave an excellent talk at the University about the fine new work of Corbusier and about his own

work. It impressed me, however, that these beautiful works he showed were still out of context and had no position. After his lecture I was asked to remark. Somehow I was moved to go to the blackboard where I drew in the center of the board a towering water tower, wide on top and narrow below.

Like the rays of a star, I drew aqueducts radiating from the tower.

This implied the coming of the trees and fertile land and a beginning of living.

The buildings yet not there which would cluster around the aqueduct would have meaningful position and character.

The city would have form.

From all I have said I do not mean to imply a system of thought and work leading to realization from Form to Design.

Designs could just as well lead to realizations in Form.

This interplay is the constant excitement of Architecture.

ART

(Continued from page 5)

answered: "Oui, c'est bien emboîté."

All his life Léger was concerned with the fitting together of pictures so that no single element was unaccounted for. Nothing pleased him more than to fit together a series of carefully worked out forms in a complex, controlled scheme. The mechanics of making a picture impassioned him, and often bewildered his critics. In his very early days, even Apollinaire was not quite certain what to think and wrote that Léger was a difficult artist. "He creates, if one dares to say it, cylindrical painting, and hasn't avoided giving his compositions the savage appearance of tires piled up."

Boxing and piling-up was deliberate with Léger, and the essential quality that defines his style. No matter how baroque he became at the end of his life—and some of his last compositions recall the interlacing of Tiepolo figures—he never ceased to weigh his elements as elements, brushing away all concern but that of the pictorial strength of interlocking forms. This was evident in two exhibitions—one at the Janis Gallery, and the other at the Museum of Modern Art.

The museum show—a selection of their holdings—was excellent. I cannot think of a better means to evaluate Léger's life work than in a small, carefully selected exhibition. I hope the Museum will continue to compile these smaller anthologies. They are the ideal critical means of exhibiting and favor reflection far more than enormous, unassimilable exhibitions which try to show everything.

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. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

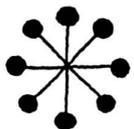
APPLIANCES

✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

ARCHITECTURAL POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

IS YOUR FILE OF



arts & architecture

COMPLETE?

1959

1958

Some back
copies still
available

1957

1956

(some as far back as 1943)

1955

ORDER YOURS NOW!

\$.50 each 12 copies—\$5.00*

*add \$1.50 for foreign postage

arts & architecture

3305 WILSHIRE BLVD., LOS ANGELES 5, CALIFORNIA

DUnkirk 31161

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog 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 Wegner, 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. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

DOORS AND WINDOWS

✓ (244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weatherstrip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumilting plant, Soule'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; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(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. Modernfold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 15, California.

(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, 1710 22nd Street, Santa Monica, California.

✓ (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 working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

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

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculy 1-1461.

FABRICS

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

For lease

J. R. Davidson House in Brentwood Village

Secluded in beautiful gardens, complete privacy; three bedrooms, two bathrooms, many built-ins; unfurnished.

Phone:
Granite 2-3017

\$400 per month
all utilities included

✓ (307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE

(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(363a) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(370a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, 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.

(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 his reference guide to Directional, Inc., Dept. AA, 8950 Beverly Boulevard, Los Angeles 48, California.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(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, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

famous

**SCHINDLER — SACHS
HILLSIDE VIEW APARTMENTS
(Los Angeles)**

**Under New Management
Vacancies occasionally**

Woodbury
NO 4-4763

✓ (365a) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

INTERIOR DESIGN

(359a) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

LIGHTING EQUIPMENT

(368a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of 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 Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 24036, 12041 Wilshire Boulevard, Los Angeles 24, 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 Roads, Cincinnati 27, Ohio.

✓ (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 several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

(376a) Architectural Lighting: Full information new Lightolier Calculate fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-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.

(259a) 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.

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

PAINTS

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

✓ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing 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. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

✓ (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—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 Darricarrere, 1937 San Fernando Road, Los Angeles 65, California.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

(267a) Fireplace: 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. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex 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 Company, Zeeland, Michigan.

(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, 919 North Michigan Avenue, Chicago 11, Illinois.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full 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.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-webb 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, Soule Steel Company, 1750 Army Street, San Francisco, California.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

STRUCTURAL MATERIALS

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

(374a) Fiberglas (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 Fiberglas Corp., Toledo 1, Ohio.

✓ (355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(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.

(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 Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(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 South Flower Street, Los Angeles 17, California.

✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, 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, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

✓ (340a) Davidson Brick Company manufacturers of Modular Steeltid Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

SURFACE TREATMENTS

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(378a) 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. La Salle St., Chicago 3, Illinois.

✓ (346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

3305 WILSHIRE BOULEVARD LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

| | | | | |
|-----|-----|-----|-----|-----|
| No. | No. | No. | No. | No. |
| No. | No. | No. | No. | No. |
| No. | No. | No. | No. | No. |

NAME _____

ADDRESS _____

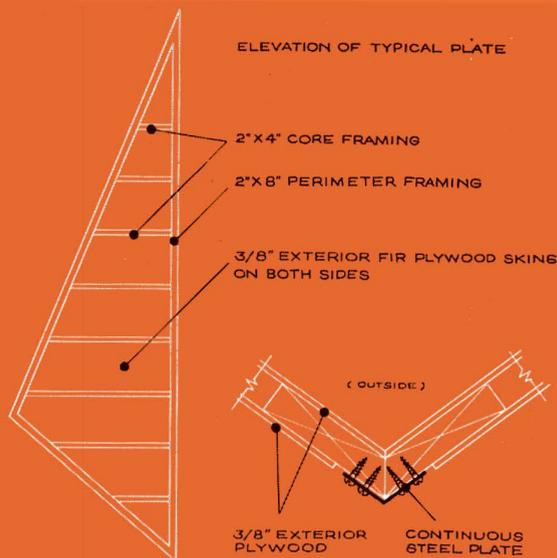
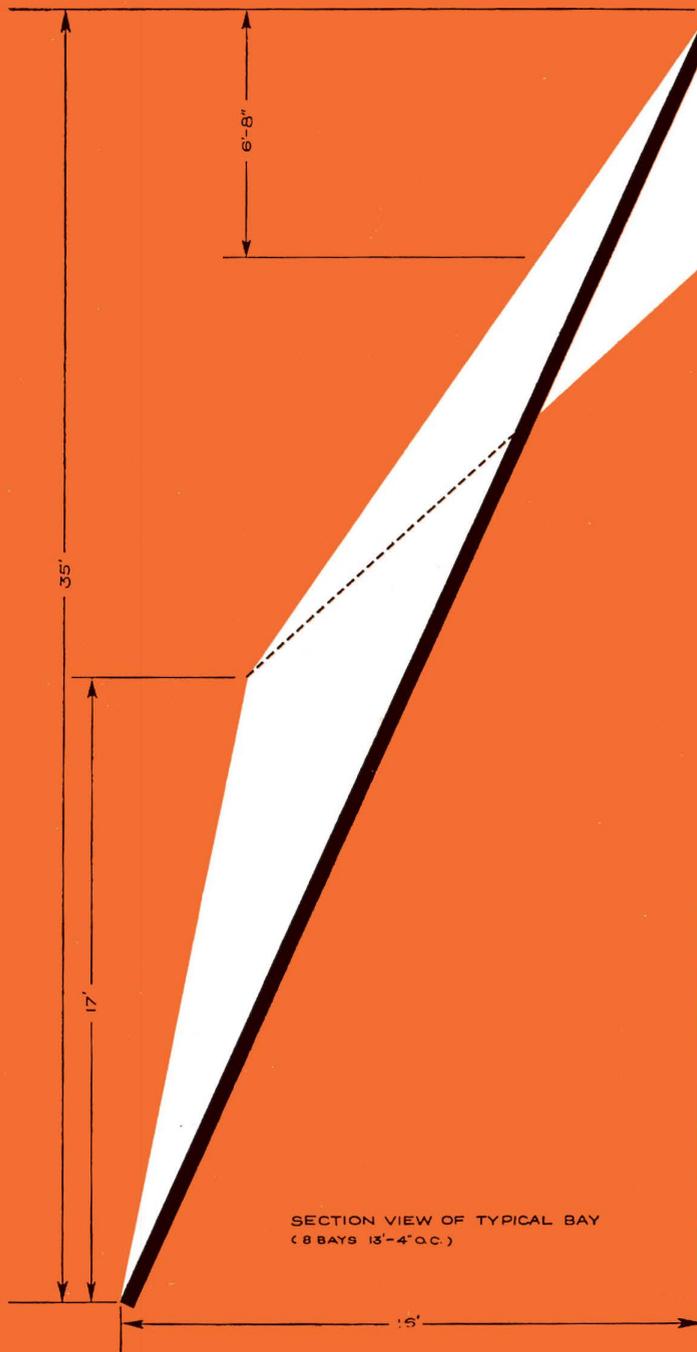
CITY _____ ZONE _____ STATE _____

OCCUPATION _____

NOTE: Literature cannot be forwarded unless occupation is shown. 21

the most exciting ideas take shape in fir plywood





INDEPENDENT CONGREGATIONAL CHURCH

LOCATION: St. Louis
 ARCHITECTS: Manske & Dieckmann, St. Louis
 COMPONENTS: Roof Structures, Inc., Webster Groves, Mo.
 BUILDER: A. H. Haeseler, St. Louis

THE NINE SOARING PINNACLES of this church, recalling the boldness of Gothic arches, are a vigorous expression of advancing plywood technology. The roof is a space plane, a step beyond the folded plate with more versatility than any other clear-span technique using wood.

Like all folded plates, the space plane acquires strength and rigidity from interaction of inclined plywood diaphragms. But its components may take shapes other than rectangular, to create more complex designs. Here they are triangular stressed skin panels. Forces are transferred from one to another, and the entire multi-faceted roof becomes a lid-like shell, supported only at edges. Steel buttresses anchored to foundations absorb lateral thrusts. Clear-span area is 32' x 110'.

The absence of framework or posts is only one of several advantages this roof shares with space planes in general. It went up fast (15 days); huge plywood components were precisely fabricated to insure exact fit. Prefabrication also guaranteed close cost control and quality of workmanship and materials. In-place cost compared well with other means of obtaining a similar span.

For basic fir plywood design data, write (USA only) Douglas Fir Plywood Assn., Tacoma 2, Wash.



ALWAYS SPECIFY BY
 DFPA TRADEMARKS

DEPARTMENT OF ART
Paterson State College

PATERSON STATE COLLEGE ALS
ATT: DEPT. OF ART
300 POMPERON ROAD
WAYNE, NEW JERSEY

More MULTALUM®

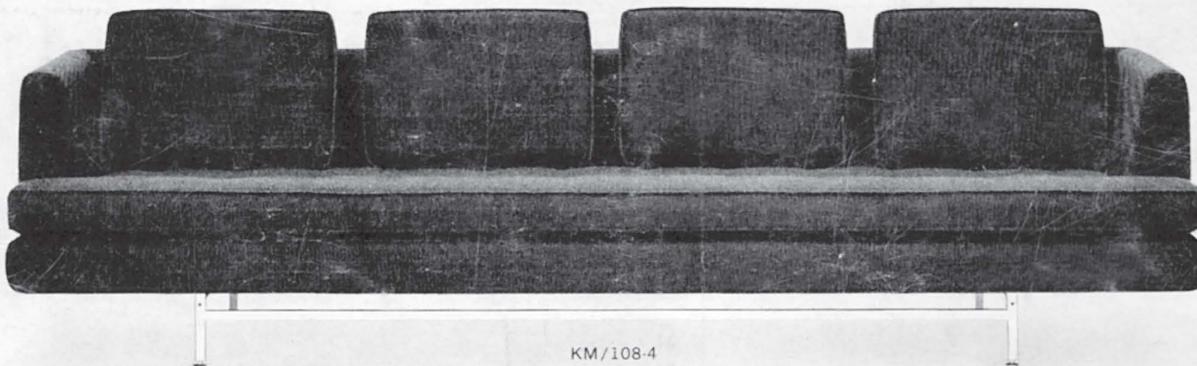


KM/T36D



KM/B36D

A sampling of new designs appearing in the second Multalum catalog. If you haven't received the first, here is your opportunity to get both for the price of one — free, if you request them on your business letterhead.



KM/108-4

©1960 KASPARIANS

KASPARIANS



MULTALUM.

Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California ■ Wholesale Showrooms: Bacon & Perry, Dallas, Texas ■ Carroll Sagar & Associates, Los Angeles, California ■ Castle/West, Denver, Colorado ■ Executive Office Interiors, San Francisco, California ■ Frank B. Ladd, Chicago, Illinois ■ Manufactured in Europe by Maubard/Kasparians, Ltd., Essex, England