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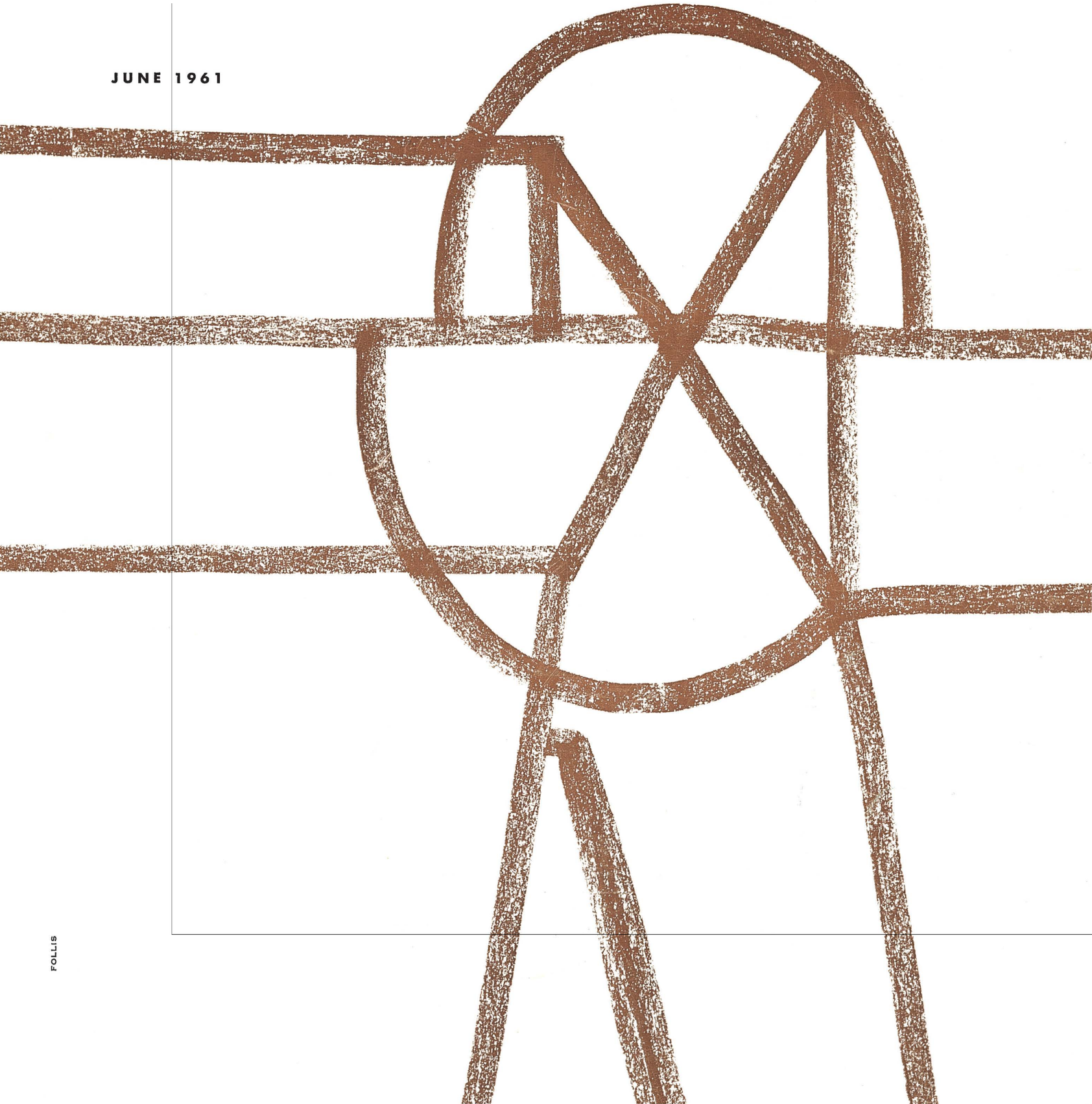

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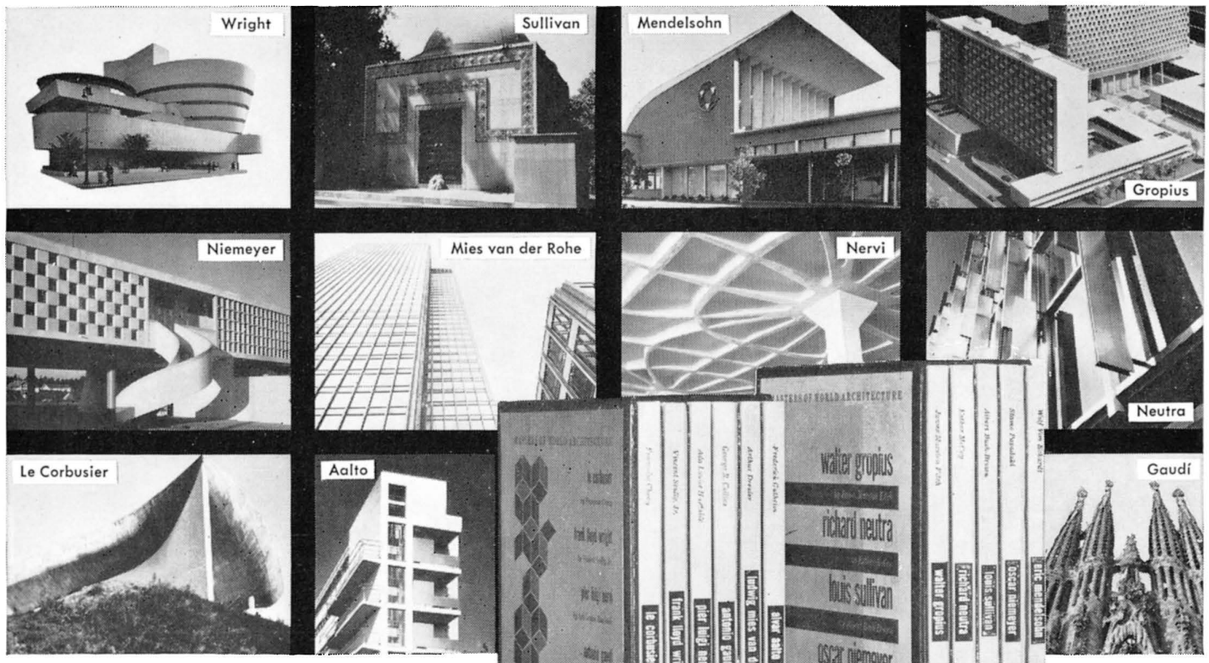

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ARTICLE

SPECIAL FEATURES

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.

Vol 78, No. 6

ART

DORE ASHTON

The generational theory, which groups artists according to their dates of birth, is a harmless point of departure, if not always illuminating. If we apply it to Joan Mitchell, who was born in 1926, we can adduce several facts.

For one, she completed her studies—solid academic studies—at the Chicago Art Institute in 1947. It would seem likely that her proximity to the masterworks in the Art Institute, and particularly the excellent examples of 20th-century art, provided her with a full painting culture. With her quickness of spirit and her unusually responsive nature, certainly she assimilated the lessons of the Fauves and Cubists as easily as she would take the sun on the Mediterranean coast.

Young—in her early twenties—she must also have been spurred by the rapid emergence of an American avant-garde movement. In 1947, American painters were vigorous and clamorous. Their heady rebellion most certainly appealed to nascent painters of Mitchell's generation. Arshile Gorky and Willem deKooning were already ingroup heroes at the time, and most probably, when Mitchell went to France in the late 1940s, she had already absorbed the lessons they held for her generation.

France too was undergoing a fundamental change from the logic of previous avant-garde movements to the fevered thrusts of postwar expressionism. The climate was not so different in Europe, and everything conspired to bring a young artist to a constellation of unorthodox painting notions.

By 1950, it was already apparent what Mitchell had chosen to retain and what she discarded from her painting inheritance. Her decisions were sage.

The memory of 20th-century master painting lingered in her work. Specifically, she retained the measured spaces, the constructions in depth where forms were placed in varied relationships to the picture plane, that had been established by the Cubists in the early part of the century. She discarded conventional painting techniques however, and sought a more fluid means than was known before the second World War.

Undoubtedly deKooning's linear experiments, and possibly those of a few other painters, fired Mitchell's imagination. Her own paintings of the early 1950s were marked with long, spontaneously applied strokes reminiscent of deKooning's.

But already in the early 1950s the personal signs of Mitchell's vision were clearly evident. She painted abstractions based on authentic experiences. Not directly, of course, but in the synoptic way most abstract painters worth their salt operate. Mitchell's abstractions had none of the solid, bounded properties characteristic of painters whose responses are to the relationships among inanimate objects. No bottles, tables, walls or floors had impressed the imagination at work in these paintings. But skies, fields, rushing waters and open vistas most certainly had. The kind of spatial experience that moves Joan Mitchell is unquestionably the rich domain of nature with its unending variations in atmosphere, depth, detail and horizontality.

Her paintings are still metaphoric responses to nature. Speeding winds (she loves acceleration) and rushing waters, heavy clouds and diaphanous mists are remembered, as are the unlimited horizons of sea and rural places.

Her technique is adapted to this vision. The stroke that licks like flame across her canvas gives speed. The clusters of short strokes, congregated often on a horizontal axis close to the center of her compositions, symbolize solid terrain. Misty whites moving out of the sides of the canvas give the depth and extension of this complex vision of outdoor spaces.

Consciously or not, Mitchell nearly always ranges her compositions in a sequence of horizontal shelves that are to be read from the bottom to the top, much as a landscape would be read. This sequence of horizontals gives her a chance to work in ample detail and to define her visual pleasures specifically. That is to say, it is apparent in her shadings, the thin washes that recede far behind the dominant horizontal planes, that she is drawn by the idea of far-off and nearly hidden places.

She delights, too, in shifting quickly from tender gray-green depths to the vivid, sometimes even harsh surface movements supplied by the chop and redress of a slashing brush in the solid floes between the dream-movement places.

To me it is this quickness of mood, this range of feeling that spreads throughout the painting that distinguishes Mitchell's work, and places her in such a high position within her generation.

Her exhibition at the Stable Gallery added a few elements to the previous style. She is using controlled rills of thin dripping paint more, tilting them carefully so that they play against the strong accents of brushed strokes. They contribute to the lively surface and provide yet another link between the different spaces proposed.

She has also in several paintings laid on very thick ropes of color, that twist and leap across the uppermost surface and terminate in dense circular blobs here and there. I can't say that these additional surface animaters seem essential to me. In some cases they lack the aptness of most of Mitchell's secondary technical plays.

To compensate, there is juicier color, applied more emphatically than ever before. Rich blues, siennas and reds give a southern vivacity to the new painting.

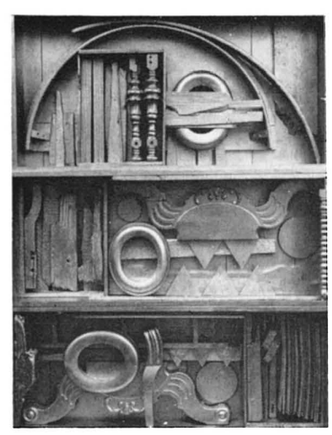
* * *

With Royal Tides, Louise Nevelson gave us another installment of her epic romance in sculpture. She produces this stupendous flow of work with the speed and comprehensiveness of the 19th-century Russian novelists who rushed long, complicated chapters to newspaper offices where gigantic novels eventually appeared on a weekly basis.

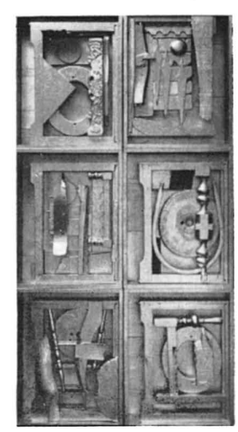
Jean Arp in his poem dedicated to Nevelson speaks of her "bibelot-monstres" very aptly. The hundreds of objects that fill the drawers and cabinets of Nevelson's imagination are exotic and startling, and yet sit quiescently enough to remind us that the bibelot-collecting mania is often a feminine trait.

But these elements that fill the boxes built in tiered walls (and I can imagine Nevelson building box upon box to infinity, making great palaces if she were permitted) are far from being the *objets-trouvés* most people take them to be. She doesn't "find" an Indian club or an old root, or a banister finial. She grew up with them. And they are to her as a steel bar is to a metal sculptor. They are elements in her composition. Furthermore, the *objet-trouvé* is intended to bring in paradoxical associations. I don't think Nevelson intends her parts to suggest more than the whole. More often the use of a well-turned piece of furniture is purely esthetic.

The new walls of Royal Tides are painted gold. From this a number of critics have built Apollonian dawn fantasies. It is true



Louise Nevelson



"Sun Totem"

Photographs by Rudolph Burckhardt

that a room full of glitter may suggest sun, but in Nevelson's case, the gold is not terribly significant. As a matter of fact, the essentials of her style remain completely unchanged. Gold or black, her boxes are construed magically, to suggest that which is hidden, that which is just behind the threshold of vision. These new compositions are still built deep within each rectangular

box. There are still shielding forms and forms in the background that barely register. And there are still doors. The peeping Tom instinct, or the instinct not to reveal all and not to see all, but to delight only in that which is furtively or partially seen is still prevalent.

Because Nevelson works in terms of ensembles, it is possible to overlook her extraordinary inventiveness in each unique piece. This exhibition, if seen in terms of the individual boxes, or elements, abounded in ideas, plastic ideas that never seem exhausted. Nevelson has an unfailing instinct for composition and

Cesar
"On est 3," 1961
Photograph by
Galerie Claude Bernard

Joan Mitchell
"Summer Slide," 1960-61
Courtesy Stable Gallery

individually, some of these units struck me as little masterpieces. What she puts together in each section is not nearly as important as the absolute perfection of the final scheme.

* * *

Turning now to another kind of sculpture, I can't help wondering what really makes a sculptor? Is it an instinct for the way solids sit in space; is it a gift of hand which makes the craft of manipulating intransigeant materials the art of a sculptor?

If it were technical invention and prowess, then I would have to say that the French sculptor César who recently exhibited at the Saidenberg Gallery is a first class sculptor. He has a way with him when it comes to putting together chunks of metal, of scoring and articulating surfaces, of giving a solid image which bulges against the confines of its surroundings.

Yet, my final impression of César was not favorable. Despite his undeniable technical inventiveness, he falls short of excellence in many ways.

For one, he seems never to linger long enough with a given image to make it indelibly arresting. His method of work perhaps is responsible for this. He is an assembler, taking hunks of metal and odd parts and welding them together additively. His final images, somewhat insectoid or anthropomorphic in reference, are somehow subsumed by the metallic crusts and protuberances his torch achieves.

Then too he is a shameless exploiter of others' ideas. Sam Hunter takes a kind view of what he calls César's eclecticism, but I couldn't help bridling. In theory there is nothing to condemn in a young artist who ranges over the possibilities of his time and takes what he needs. But in practice, it dissipates his own imagination, which is what seems to have occurred with César. When he finishes borrowing this technique from Kemeny, that image from Paolozzi, and still another from Germaine Richier, there seems little left for César himself. Perhaps that is the principal reason for the lack of clear style, the absence of any passionate obsession in his work.

The last experiments of M. César give us plenty of that most popular effect, texture. They are pieces that are assembled—quite carefully assembled—and then put under mechanical pressure so that they come out with the stamp of the machine mold on them. Once, yes. Perhaps even twice, but several times and they become as monotonous as the machines themselves.

* * *

Turning now to a serious approach to sculpture—serious because it is an obsessive and long research undertaken by the sculptor Herbert Ferber.

For many years Ferber had dreamed of a sculpture that would embrace his viewers, that would obliterate their habitual vision and place them in an entirely new relationship to solids in space. Recently the Whitney Museum presented a roomful of sculpture by Ferber, "A Sculpture to Create an Environment," in which this dream is in the first stages of fulfillment.

Ferber's idea is to make an equivalent to the space in a chapel where the atmosphere envelops the individual. But instead of atmosphere, Ferber inserts within the cube of a room a continuous form which winds in and out of the entire space and actually enmeshes the spectator. The sensory experience, then, is bounded. The walls, floor and ceiling provide the container against which rounded, sinuously disposed shapes make a tense, cats-cradle unity. Within this, the spectator cannot help but be "taken" by the whole.

Drawings accompanying the exhibit indicate a fantasy not too different from the architectural fantasies of Piranesi. What Ferber hopes to do is obviously a hybrid creation midway between sculpture and architecture. He has a very good start.

* * *

Not to belabor the relative merits of serious and not-so-serious sculpture, I shall make a volta-face now and praise the work of Jean Tinguely, recently exhibited at the Staempfli Gallery. These clanking, clamoring machines with their works visible, and their delightful imperfections are so ingenious that pulling a long face and asking if it is sculpture is highly ungracious. Real wit flashes here and there among the laboring machines. For me, the highlight was a metal curtain—hanging like the beaded curtains of southern cafes—which when a switch was pulled executed a shimmy dance. This metal conceit was a stroke of inspiration. Sculpture or not, Tinguely's creations are good.

MUSIC

PETER YATES

MY PATRON AMATEUR

When I was younger I had for my patron Amateur the lively GBS, undeniably a master in prose but an amateur in music, by whose compromising of gift, gab, irrelevance, with an occasional precision, the dull musical seasons of 1889 through 1894 in England, particularly in London, were rendered as permanently readable as a novel by Dickens. Why by Dickens? Well, because a novel by Dickens has the unfailing charm of seeming to be entirely about something it is really not about, so that while reading it one enjoys a feeling of public awareness and private virtue with the inward relief of not having to be concerned whether the author knows what he is talking about or not. Dickens was a poor boy, wasn't he? Yes, for a short time, and afterwards for a long time he was a wealthy man. When he wrote of the sufferings of the poor he was as sincere as he means his reader to be. GBS when he wrote of music affected an enthusiastic higher piety that served himself and his listeners very well as a substitute for close listening, and when he knew as only a true Amateur can know it that he was more right than the professionals, then he bore down on that knowledge with a righteousness resembling a prophet's and extracted every possible credit from his public virtue. A great many of us, a few years back, felt that GBS was the smartest thing that ever turned out musical copy for a public paper. He may have been, but I have forsworn him: I have seen through his fripperies, his pieties, and his evasions; about music he has a wealth of valid observations but nothing to teach.

At the point where we had commenced to relish Shaw more for his transparency than for his substance, a number of us came to the writings of Sir Donald Tovey, who wrote with the zest, the relish, the disputatious refusal of the merely musicological, and with an ear and eye for the musically substantial that any solid amateur must admire for true art. He analysed music into its components and told us how it had been thought together; he gave us to apprehend music as we believed that only an expert, unbiassed by dogma, could apprehend it. We may have been concerned that this master of an independence that was, unlike Shaw's, more analytical than impudent, should come to a full stop at the beginning of his own century, as if the composing of music had come also to a full stop; that he should name as one of the principal composers of the 20th century, as Casals still does today, someone by the name of Roentgen, so obscure that most of us, however willing, have never heard a note by him. (I believe I did once, though I can no longer identify the work or the occasion.)

Thereafter, although I retained Sir Donald as a patron, along with the unfailingly entertaining GBS, and would quote either to a point with relish, yet I could not any more refer to either of them for the securing of my own salvation, because in many questions of understanding I found them as dark or silent as the dogmatists.

Now I am happy to affirm, I have found a true patron Amateur and wish at once to introduce him to all my acquaintance. As he survives in his writings he is a true Amateur: he did not write professionally or make music professionally, so that unlike my other Amateurs, who were amateur by spirit only, he is more purely an Amateur than I am. He did wonder, "what kind of ambition, in a musical way, is most reasonable to be profest by a person of quality," rejecting "the *genus merciarium*, such as spend their lives in acquiring pedantick habits . . . a morose, ungentile and unsatisfyed nation." He is Roger North, writing between 1695 and 1728, an Englishman, who wrote in English as well as Shaw or Tovey and no less exactly, and very much to the substance as well as they do very much to my entertainment. A transcription from the 2000 pages of his Essays in manuscript that are in the British Museum and in the Library of Hereford Cathedral has been prepared and published with useful annotations and commentary by John Wilson, to whom here I proffer

my congratulations (*Roger North on Music, Novello,* London). We had been poorer in knowledge and in understanding and enjoyment of music without Roger North, and much that we have known heretofore only imperfectly is confirmed and set forth in permanent definition by him.

First let us hear him to the point of *Solitary Musick.* "The Solitary hath two intents: first, practise, in order to acquire a dexterity or perfection in the use of certain favorite instruments, and nothing more conducing; but on the other side, respecting time, and application to consort, as much disabling. For the most exquisite solitary practiser coming into consort is enervous, and at a loss how to go on; for he is not used to comand his pace, and to act with complyance. And besides his time is corrupted, for no one, in the exercise of difficultys, or when his private satisfaction in what he doth is unequall, can keep an equall measure of time long together; but at hard places he will retard, and getting the better, goe too fast, and so also when he is better pleased. And when he comes to consort, these failings, unthought of alone, will shew themselves grosly, and spoyle all. Therefore solitary practise is good to make a hand, but it corrupts consort; and in generall no practise is profitable to all purposes, but onely in consort.

"Yet with respect to amusement, and releif of an active mind distressed either with too much, or too litle employment, nothing under the sun hath that vertue, as a solitary application to Musick. It is a medicine without nausea or bitter, and is taken both for pleasure and cure. It is most conducing to use such instruments as touch the accords, for the harmony yeilds more pleasure than any single-toned instrument can doe, and the ear being once accustomed to taste that, can never have enough. And however the pleasure of it cannot be described, it is sensibly knowne to those that have found the way to be refreshed by it. And the morall consequence is enough to recommend it, as a means of diverting other ways of consuming spare time, more pernicious than this is pleasing."

So there you have it, my fellow Amateurs at the keyboard: our virtues, our private enthusiasm, and our failure whenever we try to play in company with another instrument, all done up together in a statement of the utmost elegance. This man knew us because he was one of us.

As for John Wilson I commend him to you also, both for his judgment as an editor and for his care to let little pass unnoted, as when in the chapter *The Tuning of Clavicall Instruments* he prefaces with a discussion of the tunings in use in England at that time. Although he may get a fact backwards, he yet nails it for a fact. So he identifies the Meantone temperament, coming in from Europe, and then the advice of a mathematician that "since the pitch of organ pipes could not be instantaneously corrected 'as the voice may be by the guidance of the Ear,' organists who tuned all their semitones equal were doing the best they could, short of 'multiplying intermediate Pipes.'" This being of course the ancient mathematical argument for Equal Temperament.

"There is also evidence," he adds, "of what the harpsichordists themselves were doing. Alexander Malcolm noted in 1721 that, for simplicity, 'Some and even the Generality' were tuning their 5ths as perfectly Concord as their Ear can judge . . . which indeed makes a great many Errors in the other Intervals of 3rd and 6th' while 'others that affect a greater Nicety' attempted to flatten the 5th to Meantone requirements." Some of my permanent readers may recall that in my article on tuning last year I explained how Wesley Kuhnle, while working out the tuning orders, had come to develop a Tempered Pythagorean tuning which solves the problems of harmony and coloring for the English keyboard music through the time of Purcell. This Tempered Pythagorean consists of perfect fifths, the tempering being only in the final intervals of each circle. We had no evidence for this temperament, except its effectiveness in solving the hitherto unsolved problem of a correct tuning for the Elizabethan music. So the quotation from Alexander Malcolm, taken for a positive instead of a negative, tells of that period in English music when the older tuning in perfect and slightly tempered fifths was being put aside for the new, more dramatic Meantone of the continent. North himself preferred a Meantone, in a tuning order for which he gives explicit directions, beginning by tuning C from F.

Roger North came of an aristocratic English family that for three generations had been making household music as a part of its natural way of life. In his autobiography, entitled with his usual directness, *Notes of Me,* he tells of his grandfather Lord North, "a retired old fantastik courtier," who played the treble viol; "and not onely his eldest son, my father, who for the most part resided with him, play'd, but *his* eldest son Charles, and yonger son the Lord Keeper, most exquisitely and judiciously. And he kept an organist in the house, which was seldom without a profes't music master. And the servants of parade, as gentlemen ushers, and the steward, and clerck of the kitchen also play'd; which with the yong ladys my sisters singing, made a society of musick, such as was well esteemed in those times. And the course of the family was to have solemne musick 3 days in the week, and often every day, as masters supply'd noveltys for the enterteinement of the old lord. And on Sunday night, voices to the organ were a constant practise, and at other times symphonys intermixt with the instruments."

"The consorts were usually all viols to the harpsicord. The violin came in late, and imperfectly. When the hands were well supply'd, then a whole chest went to work, that is 6 viols, musick being formed for it; which would seem a strange sort of musick now, being an interwoven hum-drum, compared with the brisk *battuta* derived from the French and Italian." Roger North had a strong affection for this older music, that, "being harmonious, will lett one sleep or drouse in the hearing of it, without exciting the ball or dance." "And I may justly say," he goes on to comment, "that the late improvements of Musick have bin the ruin, and almost banishment of it from the nation." These improvements included the importing of foreign music and musicians and the change from domestic to public music with a resulting cultivation of virtuosity for its own sake, so that gentlemen who used to play in their own homes in the country now rushed to the city to hear music shown as entertainment. North foresaw and warned: "This is my apprehension, and censure, touching these recreations, wherein the hearers are onely considered, and therefore fitt onely for great cittys full of idle people." (He had not

anticipated the rise of yet greater cities in which people would be too busy to know how to be idle.) He was right, of course, and we have not yet made up the loss of private music. "But it is so unhappy that gentlemen, seeing and observing the performances of masters, are very desirous to doe the same; and finding the difficulty and the paines that is requisite to acquire it, are discouraged in the whole matter, and lay it aside. . . . "

North thought of everything that had to do with the practice of music. *Concerning Antiquitys:* "And grant that a man read all the books of musick that ever were wrote, I shall not allow that musick is or can be understood out of them, no more than the taste of meats out of cookish receipt books . . . Musick can not be understood by any other means, than a free and willing, as well as a skilfull performance, and that not by snapps and essays, but by a full and sufficient auricular examination; for it is very probable that an antiquated manner may not be taking at first, and then to crye, Foh! how dull is this? and strait throw up—this is not a way of study so as to arrive at the knowledge of any thing." Of "*The Comon Sonorous Tubes* . . . : (1) such as sound by an eruption of air from the lipps of the performer; (2) by the action of a spring or reed, which the Germans in their organs call a reedall, and wee by corruption a regall; and (3) by the working of the air itself, of which are those of all sorts called flutes." Of the violin: "But of late that *respublica* among the consortiers is dissolved, and there is always some violin spark, that thinks himself above all the rest, and above the musick itself also, if it be not screwed up to the top of his capability."

His affection remained with the organ and *The Noble Base Viol:* "Whereas in truth all the sublimitys of the violin—the swelling, *tremolo,* tempering, and what else can be thought admirable—have place in the use of the Base Viol, as well as drawing a noble sound; and all with such a vast compass, as expresseth upper, mean, and lower parts, and in a lute way toucheth the accords, and is no less swift than the violin itself, but wonderfully more copius." Jazz consorts—to give the older term—during the past 40 years have been rediscovering the attractions of the solo string bass.

During his later years in country retirement he found "the devine organ . . . an inexhaustible magazine for gratifying my continuall thirst after Harmony." And he begins his chapter on *The Excellent Art of Voluntary,* which we call improvising: "All that's good and great in Musick is founded upon that, whose *copia* is infinite; and magnificence, as well as variety and mixture of sounds unbounded. It is a conglomerate body of Harmony, and by wonderfull, I had almost say'd miraculous art, brought intirely subject to the twice five digits of a single person, sitting at his ease afore the mighty machine."

He decried that misuse of the harpsichord as an accompanying instrument against which a few of us today still protest. "For the sprinkling or *arpeggio,* the very genius of it, must have pauses, for liberty of that kind, which hath an egregious effect, as either in leading the air, to possess a voice with its key, to enter *petit* fuges or intersperse *ritornello's.* But in a great consort, tho' struck full at every note, it is lean and soundless. If one can but say there is such an instrument heard amongst them, it is all. One may fancy it clink like a touch upon a ketle; but a gross base at every stroke kills it, unless there be used a litle of the *arpegio* (which they avoid as hereticall to some) in the intervals of the other bases." Yet our accompanists still clink upon their toneless chords, without dispersing them across the measure and for coloring betwen beats; pretending, because they are performing notes, that they are playing music.

He discussed the theory of sounds, of which his elder brother who became the Lord Keeper had found time to write a study, submitting it afterwards for the judgment of Sir Isaac Newton, who replied in a long and interesting letter, still preserved. The two brothers lived in close musical intimacy. " . . . And every night as he went to bed, the harpsicord standing in the gallery at the door, he and I must have a litle of diversion that way." They sang duos; "and the thro-base was my part upon the touch of a base viol." They collected much music. "I should not mention such levitys as these may be accounted, but because I think they are, being vertuous and ingenious for his honor; because they shew he was honest even in his recesses, and had no vicious, luxurious or debaucht ways, in the injoying himself."

North tells of the lives, habits, characters, and musicality of a great number of eminent musicians in his lifetime, preferring those of the older style to those of the new. "And it was my fortune to be in that company which introduc't the Itallian composed entertainements of musick which they call Sonnata's, and in old time more imitated by our masters in what they call Fancys. The Court, about this time (the Restoration), enterteined onely the theatricall musick and French air in song, but that somewhat softened and variegated; so also was the instrumentall, more vague, and with a mixture of caprice or Scottish way, than was used by the French: but the Italian had no sort of relish." By this valuable comment he confirms the distinctions in customary alteration of rhythm between English and French music and between both and the Italian, which had none—or very little, as we read in Frescobaldi's preface.

North is also very specific in description of *Tripla:* "It may be doubdted whether in truth the tripla measures of time in reallity differ at all from duple, or whether the seeming difference be not the result of emphasis more than of proportion, for all the pulses are supposed to be equal." This being a correction for generations of mistrained players who have tried to interpret by exact counting the *Courante* of Bach's B flat major Partita, making of it only an arhythmic buzzing, whereas played rhythmically in the correct style the two and three fall together. "As, a series of sounds may be comon time or tripla according to emphasis; for if, with the *duo's,* the stroke falls a litle fiercer upon the first and lighter upon the 2nd (as they say of a foreward and backward bow), it is comon time; but if it falls hard upon the first, and slighter upon the second and third, it is tripla. . . . And in a word, a tripla is an emphatick breaking the ground tones into 3, as the comon time is into two, and wherein there are great libertys taken. . . . "

He believed that time should be measured by the ground note of the piece: " . . . he is a poor proficient that calls for any other measure or direction for keeping his time, than the moving prescribes. . . . As for Chronometers by pendulum clock work that

(Continued on page 28)

notes

in passing

On presentation of the 1961 Gold Medal Award of
The American Institute of Architects, April 27, 1961

ANNO DOMINI MXMLXI
THE AMERICAN INSTITUTE OF ARCHITECTS AWARDS THE GOLD MEDAL OF HONOR, THE HIGHEST ACCOLADE WITHIN ITS GIFT, TO LE CORBUSIER

ARCHITECT, PLANNER, SCULPTOR, PAINTER, AUTHOR, POET, TEACHER, VISIONARY, AND, MOST OF ALL, MAN OF PRINCIPLE, WHO, OFTEN MISUNDERSTOOD BUT ALWAYS RESPECTED, HAS BY HIS TENACIOUS INSISTENCE ON SEEKING TRUTH AND BEAUTY FOR THE HUMAN ENVIRONMENT, BY HIS GREAT WORKS, BY HIS DISCOVERIES, AND BY HIS MOTTO THAT "CREATION IS A PATIENT SEARCH," LED AND INSPIRED THE DAWN OF A NEW ARCHITECTURE.

Dear Friends:

There is no "wing of victory" in this room. There is no "wing of victory" in life.

Great things are made out of a multitude of little things, and those little things are daily, successive, without end from morning to night. Daily life is made of perseverance, courage, modesty, and difficulties.

I am a little like St. Thomas, minus the Saint. My whole life has led me to "put my finger on it." I feel a little like a railroad ticket collector: I only believe what I have seen; and to see everything in architecture is a dog's life.

The Queen of England has already given me a gold medal—and it was a very thick one.

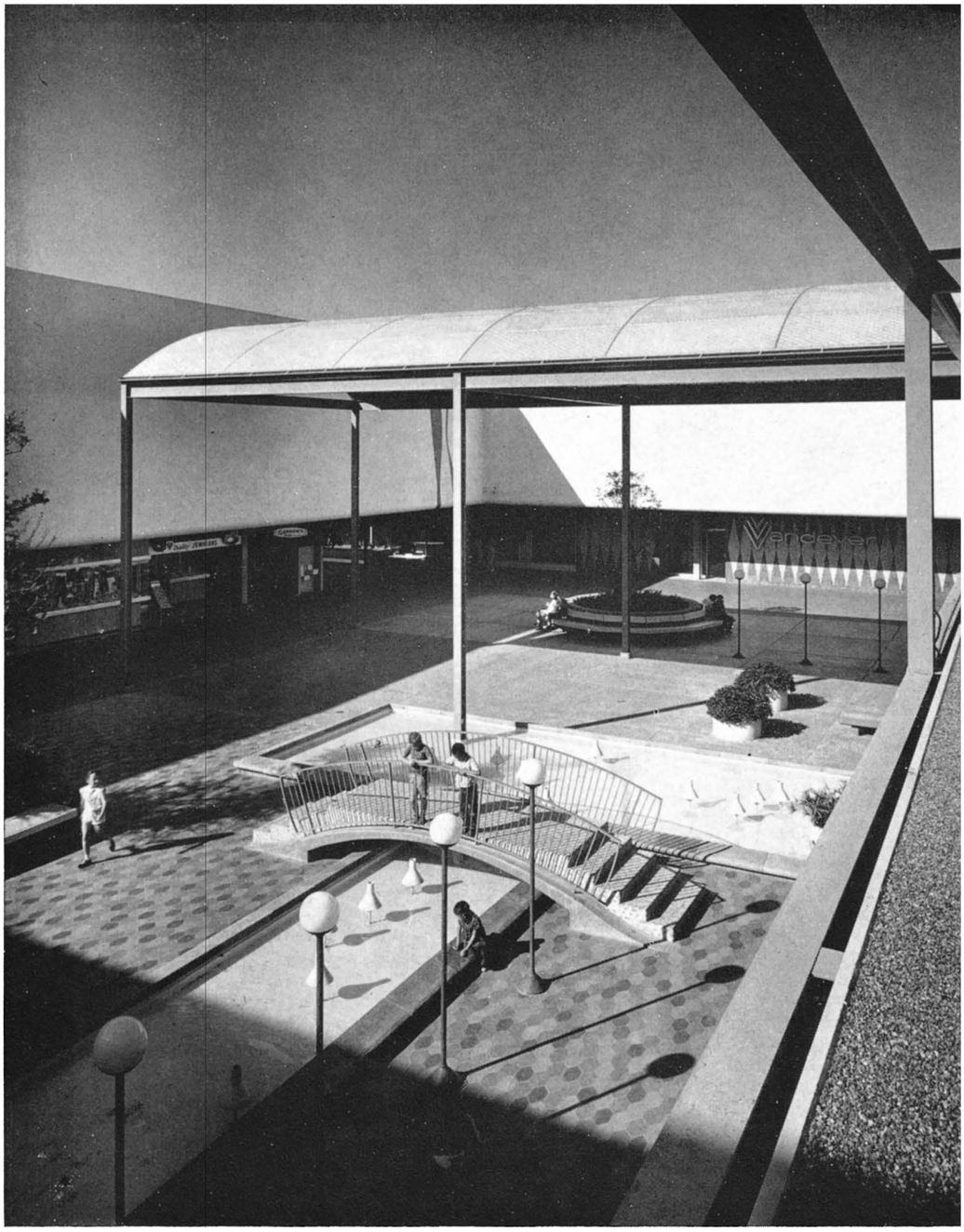
I have had very beautiful speeches. I was asked to answer. I had nothing prepared. I had a little paper in my pocket which contained all the defeats of my life, and it was the greatest part of my activity. If you will excuse me, I am going to become very vulgar. One day in my studio in Rue de Sevres, where I've been for the last forty years, I told my collaborators, "It is Le Corbusier who cleans the toilets of the 35 Rue de Sevres, and that's why I am the boss."

Today's problems remain in front of us—the world explodes—not only technology changes everyday.

I am going to make my definitive confession: I am living in the skin of a student.

Thank you.

—LE CORBUSIER



1

Located on once highly productive agricultural land, twelve miles northwest of the central business district in Phoenix, Arizona, this regional shopping center, a two-stage commercial development, now contains 169,000 square feet of retail space and will ultimately be expanded to 360,000. Its design, consistent with the Southwest environment, comprises a series of structures clustered around a central, partially covered garden court with shaded entrance arcades radiating to the surrounding landscaped parking areas.

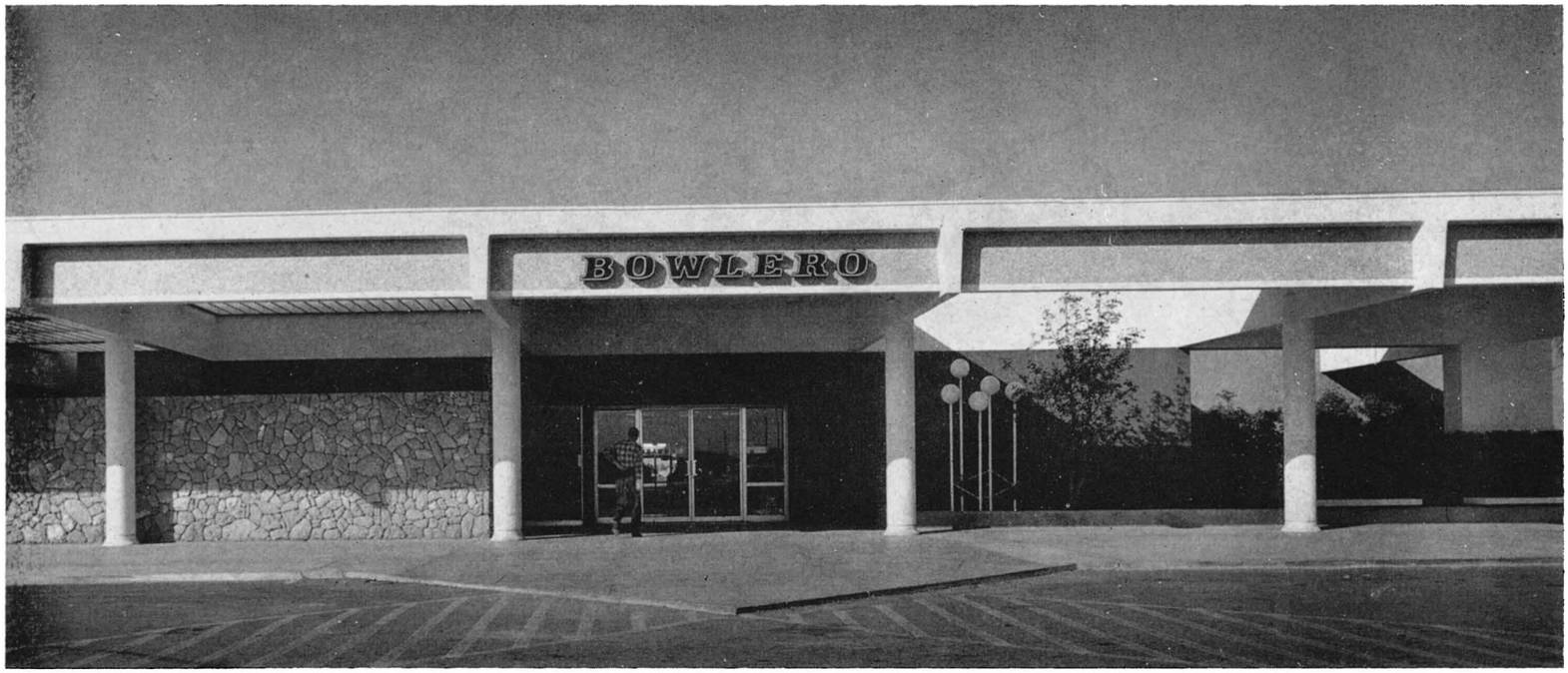
The structure system is steel frame with lightweight concrete roof deck on steel decking; the major materials are painted plaster and concrete block and local rock.

Shaped plaster surfaces, painted in earthen, desert-like colors, are occasionally slashed vertically with bright stripes of glass tile.

Steel-framed, plastic-covered canopies arrest the intense desert sun as it penetrates the central garden court. Above, a high parapet wall hides air conditioning equipment in a square "doughnut" shaped structure.

2

3



4

SHOPPING CENTER BY VICTOR GRUEN AND ASSOCIATES, ARCHITECTS

1 GARDEN COURT CANOPIES PROVIDE RELIEF FROM THE INTENSE DESERT SUN. FRAMED IN EXPOSED STEEL, SOME HAVE FLAT SOLID ROOFS, WHILE OTHERS ARE VAULTED IN SPECIALLY PATTERNED PAPER IMBEDDED IN TRANSLUCENT PLASTIC.

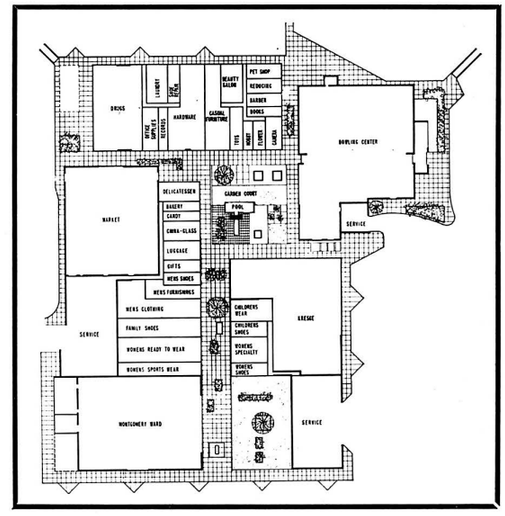
2 THE BOWLING ALLEY IS IN CONCRETE BLOCK PAINTED DEEP RUST. LINE OF CONCRETE BLOCK DENTILS IS ACCENTED BY SUN AND SHADOW.

3 CIRCULAR WHITE CONCRETE PLANTERS ARE PLACED INFORMALLY THROUGHOUT THE COURT. VARIOUS TYPES OF GARDEN COURT FURNITURE PROVIDES SEATING FOR SHOPPERS. WHITE GLOBES ARE PERCHED ON SEVEN-FOOT STANDARDS. THE COURT ALSO CONTAINS AN OUTDOOR DINING AREA.

4 WHITE PLASTER CANOPY HAS YELLOW TILE PANELS BETWEEN EXTENDED BEAMS. WALL AT THE LEFT OF THE ENTRANCE IS NATURAL STONE.

5 DEEP BLUE GARDEN POOL WITH WHITE RANDOM-SPACED LIGHT FIXTURES. THE BRIDGE IS CONCRETE WITH TILE SURFACE AND STEPS. THE GARDEN COURT IS SURFACED WITH TILE OF VARIOUS COLORS, EXPOSED AGGREGATE CONCRETE DELINEATED WITH REDWOOD STRIPS AND BRICK PAVING; WOOD SLAT BENCHES ARE MOUNTED TO CONCRETE PLANTERS.

6 MARKET AND SHOPS SEEN FROM THE NORTHWEST. CANVAS BANNERS WITH MARYVALE SYMBOLS ACCENTUATE ARCADE ENTRANCE. BLACK AND WHITE STRIPED CANVAS AWNINGS SHADE SHOPS FROM THE AFTERNOON SUN.



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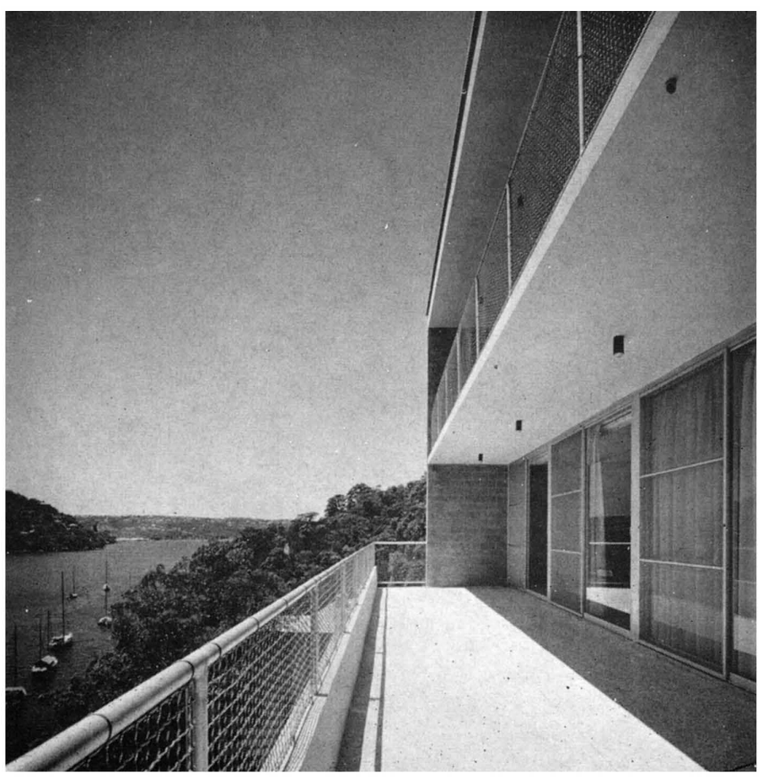
6

PHOTOGRAPHS BY MARVIN RAND

HOUSE IN AUSTRALIA BY HARRY SEIDLER, ARCHITECT



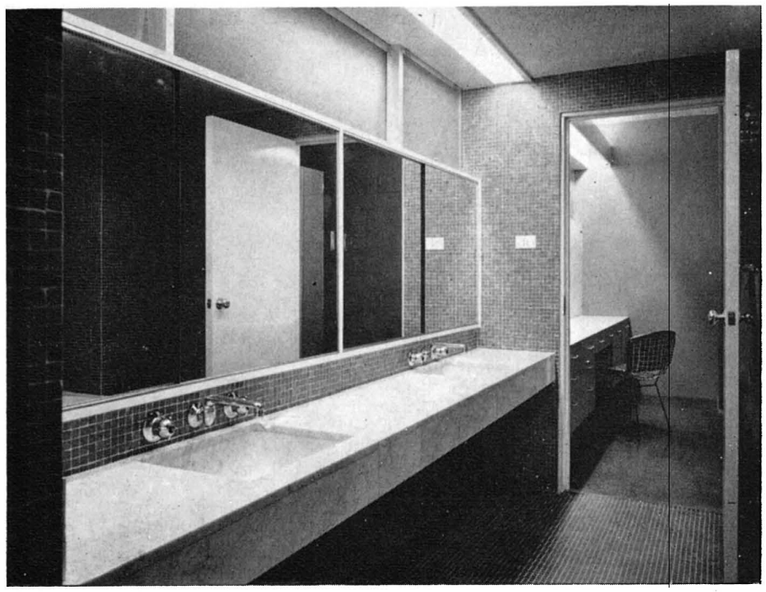
This house is built on a typical Sydney waterfront suburb slope and is approached by a narrow one-way street cut into the hillside. The orientation and the view coincide, both facing to the north which is ideal for local climatic conditions. The house was therefore designed to face all rooms to the view and the sun and is placed well below street level. There are three floors all of which have continuous terraces on the north side for outdoor living and sun-protection. The plan form is an 'H' with the house and large carport parallel to the street. Due to the fact that no parking facilities are available in the street, guest car accommodation has been provided for a total of five cars. The house is entered in the center into the main stair "link" which connects all levels. These accommodate three distinctly separate functions as follows:

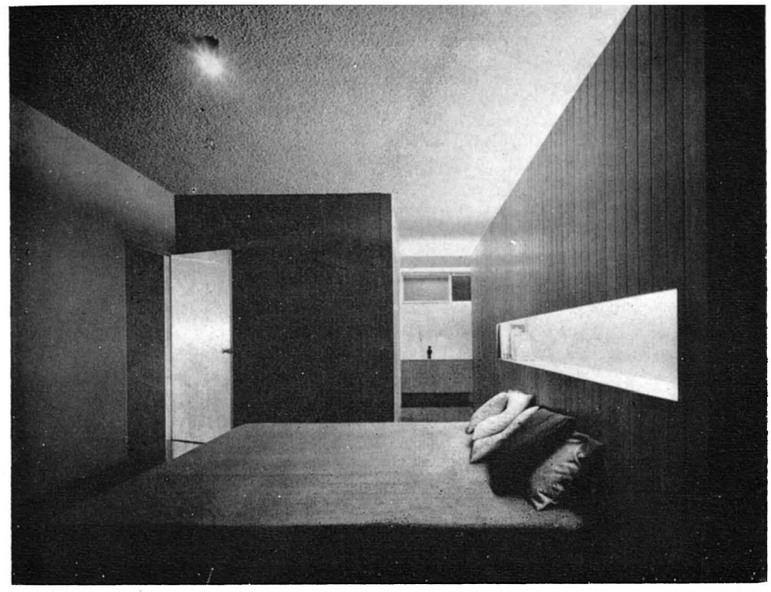
Bottom Level: This is exclusively for the three children and the domestic help. This level is chosen for this use because of its direct access on the south side to the ground, and from there down to the water's-edge swimming pool.

Living Floor: This comprises a large living room, dining room, kitchen and laundry. This floor has the largest balcony as it is used for entertaining. The kitchen connects with a bridge to the service entrance and drying yard.

Top Level: This area is for the use of the parents with their bedroom suite, dressing room, bathroom and a music room. This floor can be shut off by a sound proof sliding door from the main staircase.

Structure: The construction is entirely of reinforced concrete with four regular bays, 11′ wide. The columns below the bottom level are 12″-diameter reinforced concrete and extend in structural steel box columns within the three floors of the house. The floors and roof are flat plate concrete with balanced cantilevers to the front and back of the house. The garage is of similar construction but the main staircase being more closely connected to the ground is of weight-bearing, buff-colored face brick exposed both inside and out. Various size and proportion slit windows and openings,





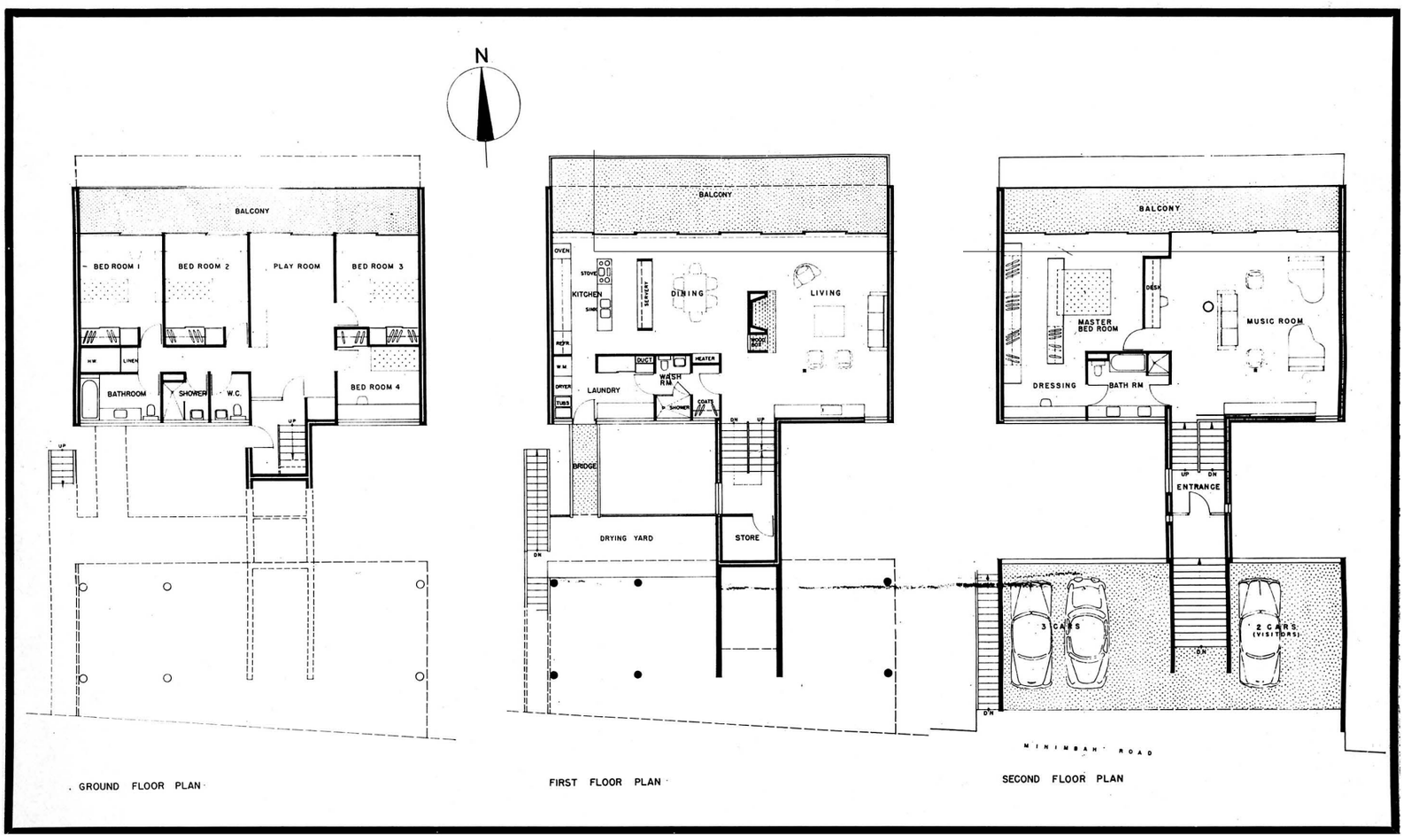
filled with colored glass, punctuate this stair tower to admit a minimum of east and west sunlight. The infill walls of any suspended portion of the building are made of exposed concrete block to save weight.

The kitchen is built as an open adjunct to the main living space with a center island stainless steel sink and stove unit. An open serving counter forms the division to the dining area. All cupboards are of wood covered in dull white Formica; the doors are black glass. The preparation counter is of white marble.

The living space is a large open area with a central fireplace. One end wall is of horizontal silver ash boarding, matching all the cabinet work. The coffee table is white marble, the curtains of yellow Fiberglas fabric illuminated by continuous fluorescent tubes. The terrace and entrance steps are of white terrazzo and the inside floors and stairs covered with gray wall-to-wall carpet. The Bertoia chairs are orange, the Saarinen chair black and white, the couch brown and black. The ceilings throughout are of white sprayed acoustic plaster.

The master bathroom has a continuous white marble counter and inset marble basins and blue glass mosaic wall tiles. Heating is by means of recessed gas convection heaters centrally spaced on each floor level.

Maintenance is kept to a minimum by the use of completely upkeep-free materials, off-the-form concrete, concrete blocks, face brick and clear anodized aluminum windows and railings.



GROUND FLOOR PLAN

FIRST FLOOR PLAN

SECOND FLOOR PLAN

PHOTOGRAPHS BY MAX DUPAIN

A grown maple tree, in one season, may produce tens of thousands of seeds. In the environs we call forest, only a few of those seeds will become integrators and grow into like species—maples—provided the particular place where they fall has the necessary chemistry and climate for its initial start, and continued growth. The environment must also provide a minimum of protection from other impinging elements—insects, animals, the natural forces of winds, snowstorms, lightning—for continued growth. As they grow, new environmental conditions are created, i.e., shade, moisture holders, wind breaks, etc. This processing I should like to call "nature's nature."

Man, like the seed, is a great integrator of the universe. He has all the possibilities of nature's nature, plus his brain and hands. He can manipulate, reshuffle and design his own environment, based upon his needs both in terms of earth's chemistry and man's spirit. The chemistry takes the form of products, buildings, cars, clothing, etc. The spirit is his philosophy, his plan, his approach to solving problems, his design.

The industrial-age man, unlike the seed, is in the forest of man—a forest shaped by his own species into huge products called cities and towns, roads and railroads, growing in width and height with each generation. Through the design of the earth's chemistry, he has increased his speed of travel, the distance of his vision, and the strength of his hands.

Men have established a product called "university" wherein they plan to nurture the minds and bodies of their own species within a specific period of time, a particular part of their life span. In the United States, for example, we specify eighteen years of age or a high school graduate. One of the particulars of this man-produced environment called "university," is that the offspring is brought to it, like a seed is brought to a greenhouse in a nursery, and not allowed to fall from the tree and take its chances in the forest of nature.

It is obvious that men have grown to great leadership in all areas of man's directed activity, from the man-forest environment—the streets, shops, farms, factories—of this nation. It can be shown in the 1910's, 1920's, 1930's great men were nurtured by their local environs, statistically not many but enough to prove that it is possible to grow seeds or young men and women directly as they exist in their own environment, without removal to the greenhouse, the university.

I believe that one of the major responsibilities of the university is to increase the possibility of growth of men by creating the proper physical and spiritual environment for them, an environment wherein students may develop their highest capabilities partially and particularly shielded from the attackers who would sap or circumvent their energy. I believe that a university must make its soil so rich, and its temperature so varied, that the different types of men can grow faster and stronger. Soon they will grow to make up the total university environment which is not just staff and equipment, but an intelligent, inner-directed and self-disciplined student body.

As educators in a democracy, we must ask ourselves what is the purpose of education. Our purpose must certainly differ from that of the past, for we could not argue that the German youth under Hitler were not educated, nor that the men who led some of the most savage experiments in the name of science on millions of people were also not educated. It is not just *education* that we need in America. We need an education which constantly re-examines and re-evaluates the world man. We need an education which brings to each student the opportunity to see and understand the total accumulation of man's experiments with life, his knowledge. We need an education that can no longer be based upon local, or Western, tradition, but one that integrates the cultural approach of others. We must make our young men and women aware of their part in man's historic struggle to free himself from want. We need an education for *sanity*.

The problems that face mankind at the beginning of this new decade are no different in kind than those that have plagued man since the beginning of time. In 1960 they are of greater magnitude, and they are more purposefully obscured than they were in man's early period. The directions for solutions have been deceitfully covered and been made rather foreboding by either religious zealots, charitable good-doers, or short-sighted politicians and industrialists. The directions have been proclaimed undiscoverable by some governments, discoverable but unpatriotic by others. Mankind, in general, has been used and abused since the formulation of religious divisions, national and tribal separations, and racial nonsense.

The major problems of man can be categorized into two interlocking parts—physical and spiritual—separated by pen and language, but not by the natural events of man as a part of nature. Only if we add a value judgment to the physical and spiritual categories can we discern the generalized needs.

Because of the individualized groups' needs for survival, each to his kind, whether religious, industrial, national, or geographical, they often ignored problems outside their special interest group. They were not interested in the health and well-being of man, unless it was of direct relation and interest to the strength and welfare of their particular part. Today, a "disease" in one part of one continent can and does affect the whole world organism. The particular problems of today will vary in each group, in proportion to their industrial-economic wealth or population;

THE WHOLE IS THE PARTICULAR

BY HAROLD L. COHEN, CHAIRMAN, DEPARTMENT OF DESIGN—SOUTHERN ILLINOIS UNIVERSITY

however, by examining the total accumulation of all men—MAN—we find that the problem still is his lack of food and shelter. This is a lack in both quantitative and qualitative aspects, multiplying in proportion each year by man's prolific birthrate and his advancement in physical medicine.

Through their own metabolic processes, men are able to adapt to a great proportion of earth's environmental stimuli. There are times when it is either biologically impossible or dangerous for man to use his regenerative thermal mechanism, or it may be psychologically unreasonable and wasteful of his time to accept irreparable external pressures. It was because of the need to screen out some stimuli that men have assembled a great multitude of extensions from the material wealth of their earth. In combinations of great mental and chemical complexity, they hoped to release themselves from this conflict and, thereby, spend more time towards the betterment of Man.

The shapes and systems men have produced are many; the concepts are few; and the original purpose is constantly obscured. In re-searching the purpose for these environmental controls we can regain the opportunity for a true vision of the problem facing man today and the making of tomorrow.

Here in the School of Fine Arts at Southern Illinois University the staff and students have joined with me in an educational adventure whose purpose is to re-examine and redirect man's great industrial tool for the betterment of all his kind. We are not interested in propagating the industrial American products to the rest of the world—we are interested in propagating new young designers who, equipped with performance capabilities of the American industrial tool, will set as their goal the use of these tools for the aid of those members of the world who are still "have nots."

If we examine the problem superficially, we may offer the world a share of our warehouses of beef, pork, corn, and wheat. We could send the Asians our surplus foods. As for the population problems, we could send them some prophylactics. However, presuming that the people of India ate beef, and that Moslems ate pork, and that prophylactics were understood and accepted, and that there were enough food at present to meet the growth of the world's population, *all fictional suppositions,* how would one propose to store, use, and establish a healthful family cycle of "food-waste-growth" within all the environments (physical, cultural, and religious)? Shall we ship "house and garden color" refrigerators; or the "new look" in dishwashers; or the latest realtor $18,000 prefab house with pink and yellow sinks and bathtubs; or 1959 design-winning electric items: blankets, vacuum cleaners, toasters, frying pans, driers, can openers; and all the other material that we in America ascribe to, as a prescription for the Asians and Africans—the bulk of humanity?

This doesn't mean that we prescribe differences by *style,* or just because we may for the moment attack sameness by cultural economies. Each problem in a given area at a given moment in the history of a people will produce that offspring which is a legitimate growth that is survivable in its environment—both the physical and spiritual. The distinguishing feature of a barbarian has never been whether he sits on an Eames chair, or on a dirt floor; whether he eats with his fingers, or with Swedish stainless steel flatware; whether he drinks his inebriant from a goatskin bag or Woolworth crystal—but we judge him as civilized by how he directs the environment which educates his children and his establishment of requirements for the dignity of man. Our aim is not to discuss design in terms of cars, toasters, and status symbol, but in terms of problem solving—solving problems with the highest possible industrial tools, yet keeping those particular requirements which are necessary for the dignity of men. We are not interested in the American product used as a cure all for all people's ills—just because it may be working for us. Our standards are based on Western tradition, on factors which might offend and tend to alienate other cultures. All the human engineer studies and analysis of seating posture and physiology does not make the American norm of seating for eating 17-19″ from a base plane a universal truth. Squatting on the floor or pillow is an equally "good" standard for another culture, another environment. What all men seek, spiritually, may be universal—but they have developed areas of physical extensions, their products, based upon a reality which, due to great separation in our non-industrial world, became a matter of personal conviction and a way of life. The lathe is the same in New York as it is in France, in Nigeria, India, and Japan. The product of this piece of the industrial equation is shaped not just by the machine or physical analysis, but by a total cultural behavior as well. Differences are as natural for the machine product as they have been for the craft.

I do not believe that we should separate the aims of design education from the aims of general education. I do not believe that we should change general education's curricula because of the recent developments of the sciences or the pressures of industrialization, nor yield to other economic demands laid upon us by American industry or government.

I *do* believe that we must constantly re-evaluate our general education program and make of our design education that which its title pre-supposes, the objective application of education's subjective enrichment of man.

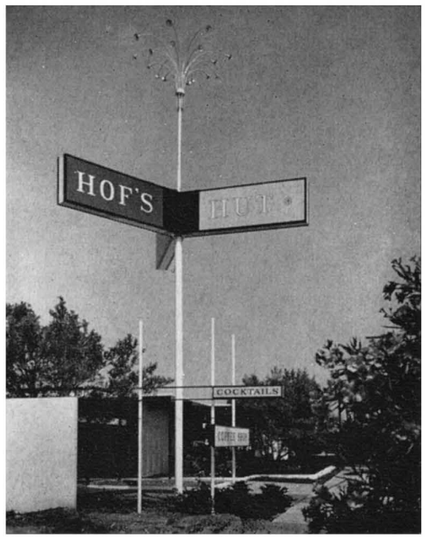
According to the Oxford Dictionary, design means: "A plan or scheme conceived in the mind, of something to be done; the preliminary conception of an idea, purpose, aim,

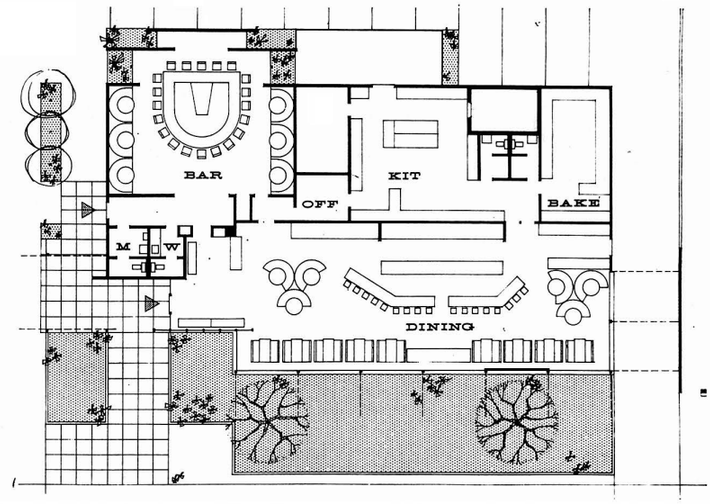
(Continued on page 28)

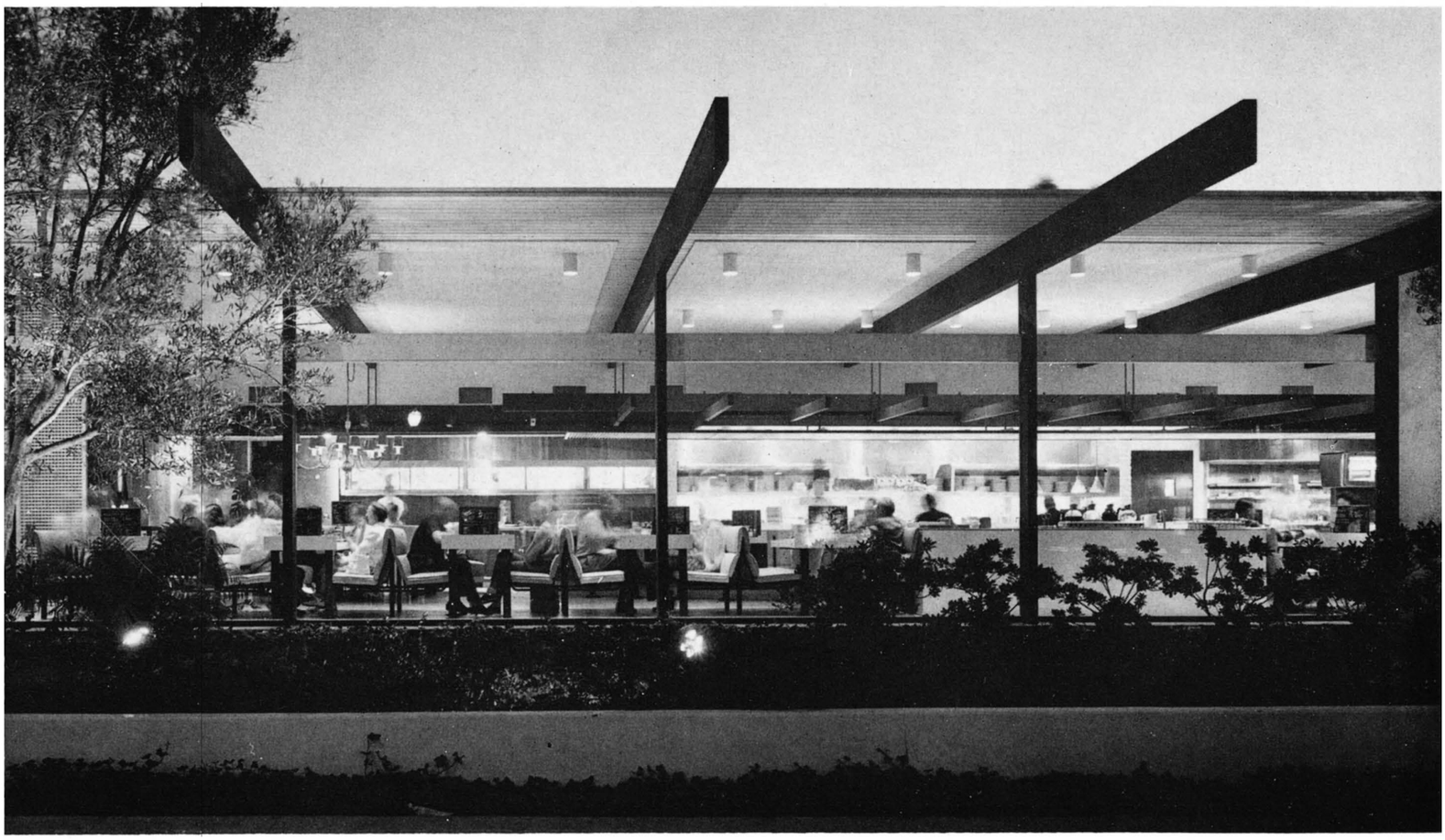
SMALL SUBURBAN RESTAURANT

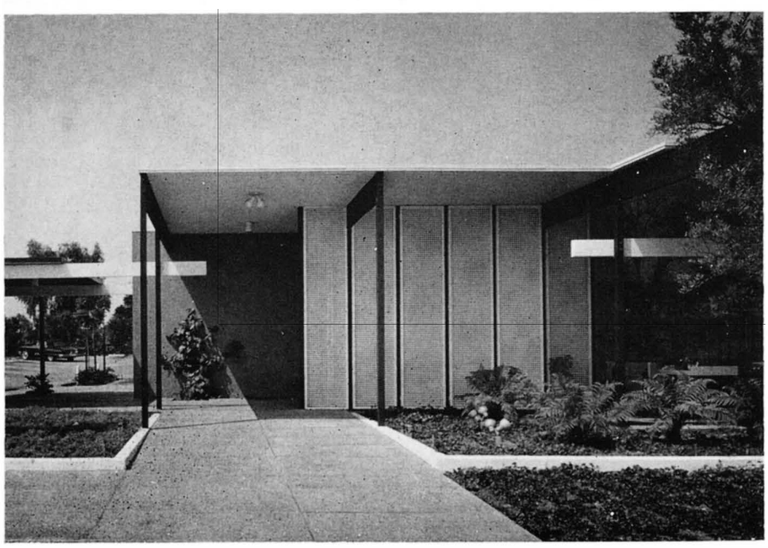
BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS

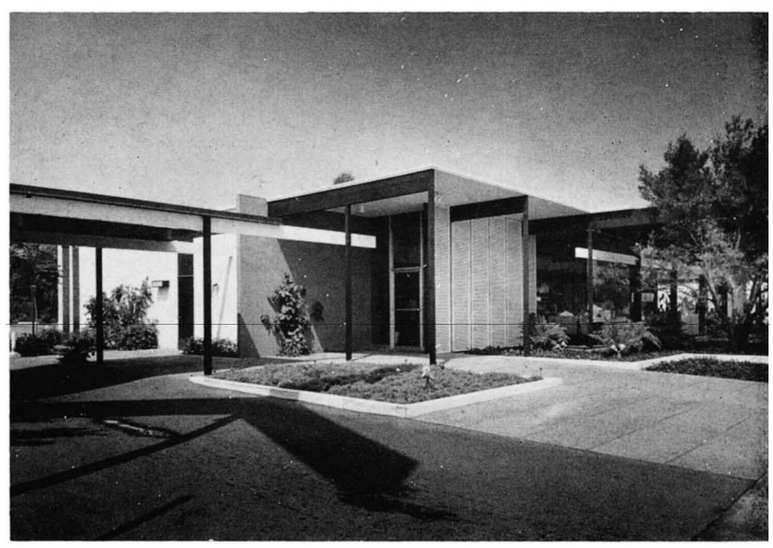
The site of this roadside restaurant is 150′ x 150′ on an inside lot on a major boulevard. The building has been set in gardens away from the street behind three large olive trees. The dining room is located at the front and is softly lighted to attract boulevard trade. The cocktail lounge is in the rear semi-isolated from the family trade yet readily accessible from the main dining room. Ceiling heights are 12′-0″. Construction is concrete slab with post and laminated beams with 3″ x 6″ decking. The module of building is 11′-6″ which was dictated by the 5′-9″ booths. Colors are white rough textured plaster and lavender brown trim. Accents are bright orange at the entry wall with booths alternating the orange, olive green and citron yellow. All counter and table tops are white. These colors are repeated in the luminous sign which spells out the restaurant's name as it slowly rotates with a starburst of flickering lights at the top.









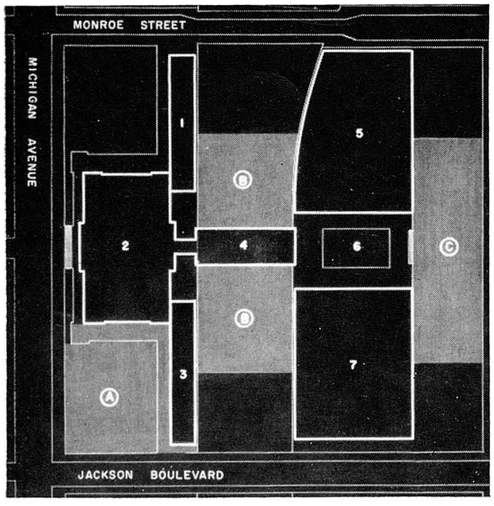


PHOTOGRAPHS BY MARVIN RAND

C

PROPOSED SCULPTURE GARDEN FOR THE ART INSTITUTE OF CHICAGO
PROJECT OF GRADUATE SCHOOL, ILLINOIS INSTITUTE OF TECHNOLOGY
CRITIC: PROFESSOR A. JAMES SPEYER

STUDENTS: ALOYZAS V. AIDIS
DAVID C. SHARPE
PHILIP ZIELINSKI



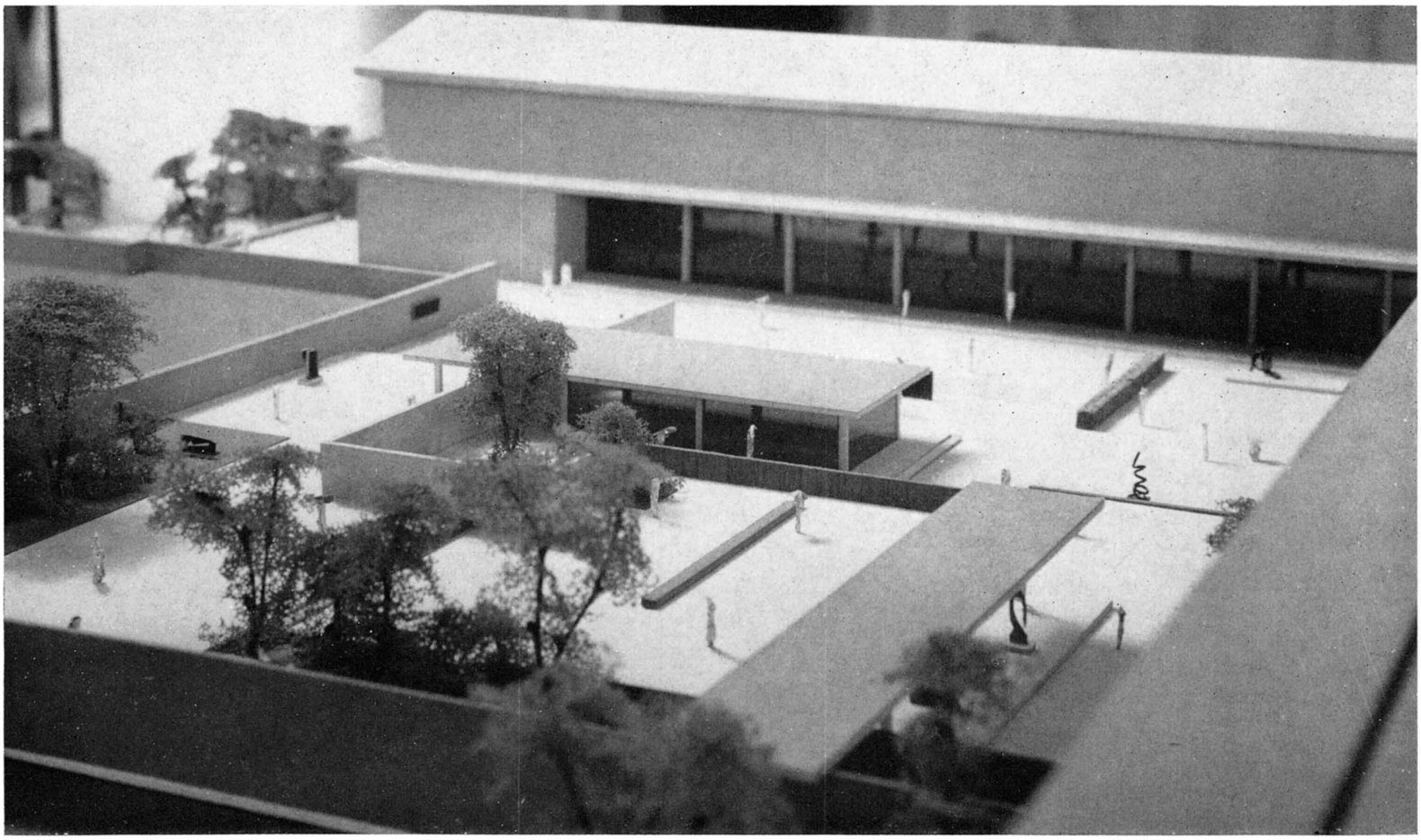
The Art Institute has no exterior exhibition space for sculpture. At the same time, it has most remarkable possibilities for the creation of such areas. The museum is free-standing in a large park with open, expansive sites immediately adjacent, while more sequestered sites could be naturally developed within the partial closure of rambling wings which form the building complex.

The hypothetical program required a serene environment for the display of sculpture of different sizes and scale, with stoas or pavilions for the protection of works which cannot remain unroofed. Planting, for aesthetic reasons and for shade was a serious consideration. This program, interpreted for three different sites by three different students has resulted in the three solutions shown here:

SOLUTION *A* is within the angle of museum buildings on two sides, facing Michigan Avenue, Chicago's most important and elegant boulevard. The garden is separated from the streets by walls and grilles which provide security but invite restricted view of the interior to attract passing pedestrians.

SOLUTION *B* is built over the yards and tracks of the suburban railroad which is actually below grade level, but open above. These lines divide museum buildings into two sections. The connection between these two sections is a double storied bridge of galleries which spans the tracks. The bridge is on the main axis of the building, connecting respectively the first and second story of buildings on each side of the tracks. The bridge connection is at present completely closed, without windows. In the garden solution, a great terrace has been constructed over the tracks, and the bridge galleries at the terrace level have been opened on both sides by continuous glass from floor to ceiling. This permits a view of the garden on both sides from the connecting bridge gallery. This particular solution has constructed

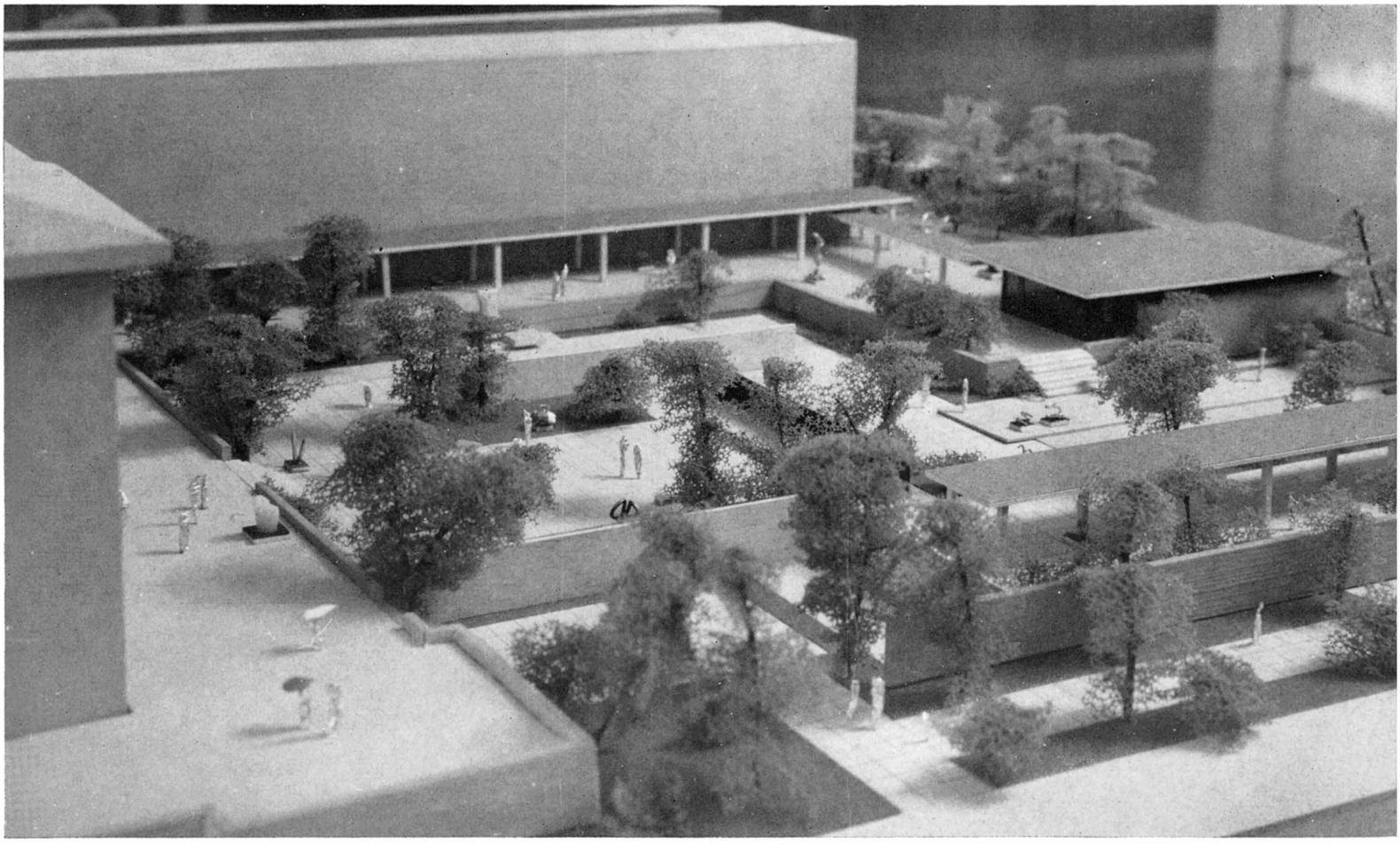
(Continued on page 28)

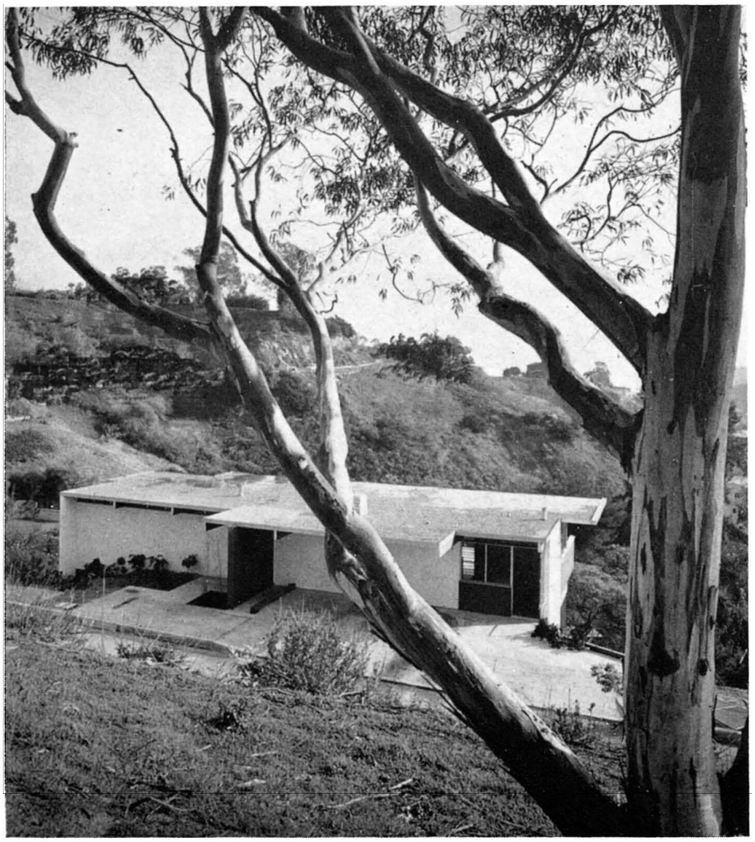


B

KEY PLAN—LEGEND:
1 FERGUSON WING
2 MAIN BUILDING
3 MORTON WING (UNDER CONSTRUCTION)
4 BRIDGE GALLERIES (OVER RAILROAD)
5 & 7 GALLERIES ON EAST OF RAILROAD
6 MCKINLOCK COURT

A





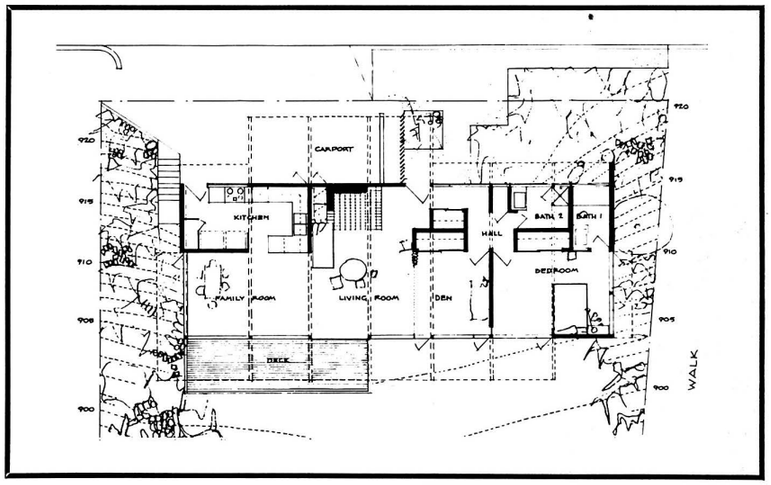
PHOTOGRAPHS BY JULIUS SHULMAN

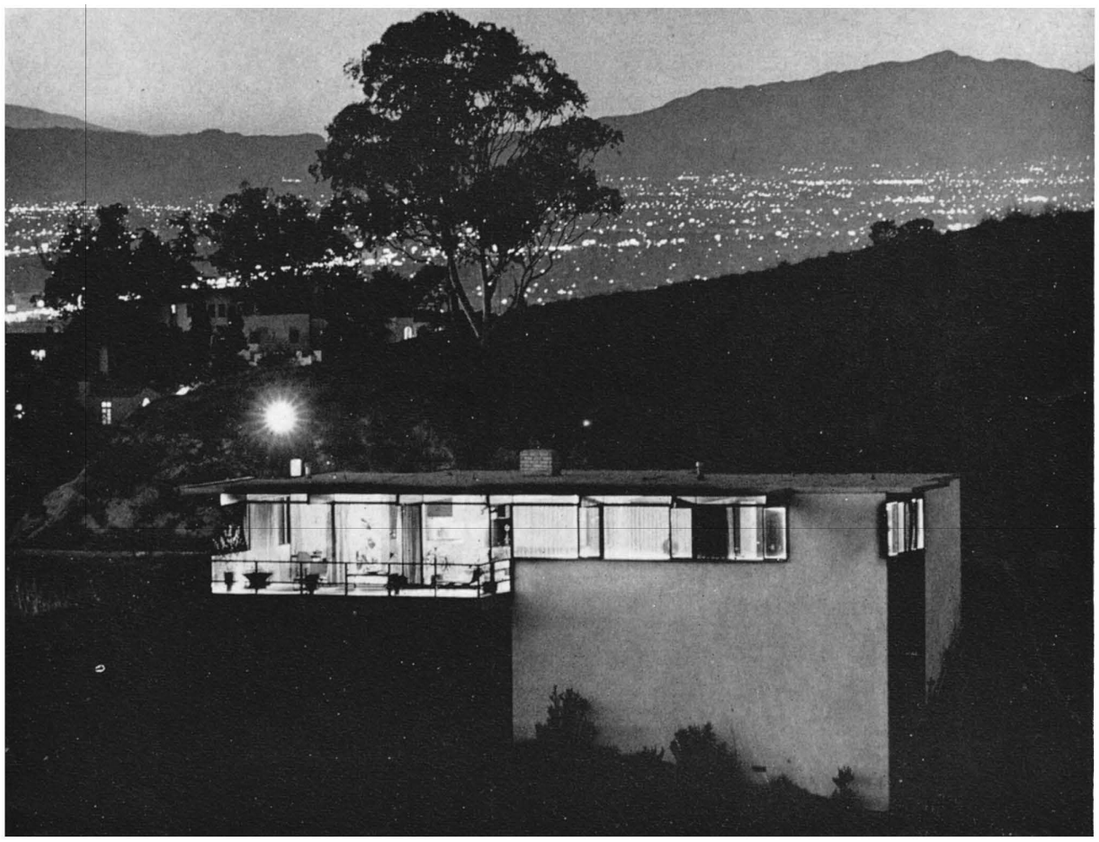
HILLSIDE HOUSE BY RICHARD NEUTRA, ARCHITECT

ARCHITECT'S STATEMENT:

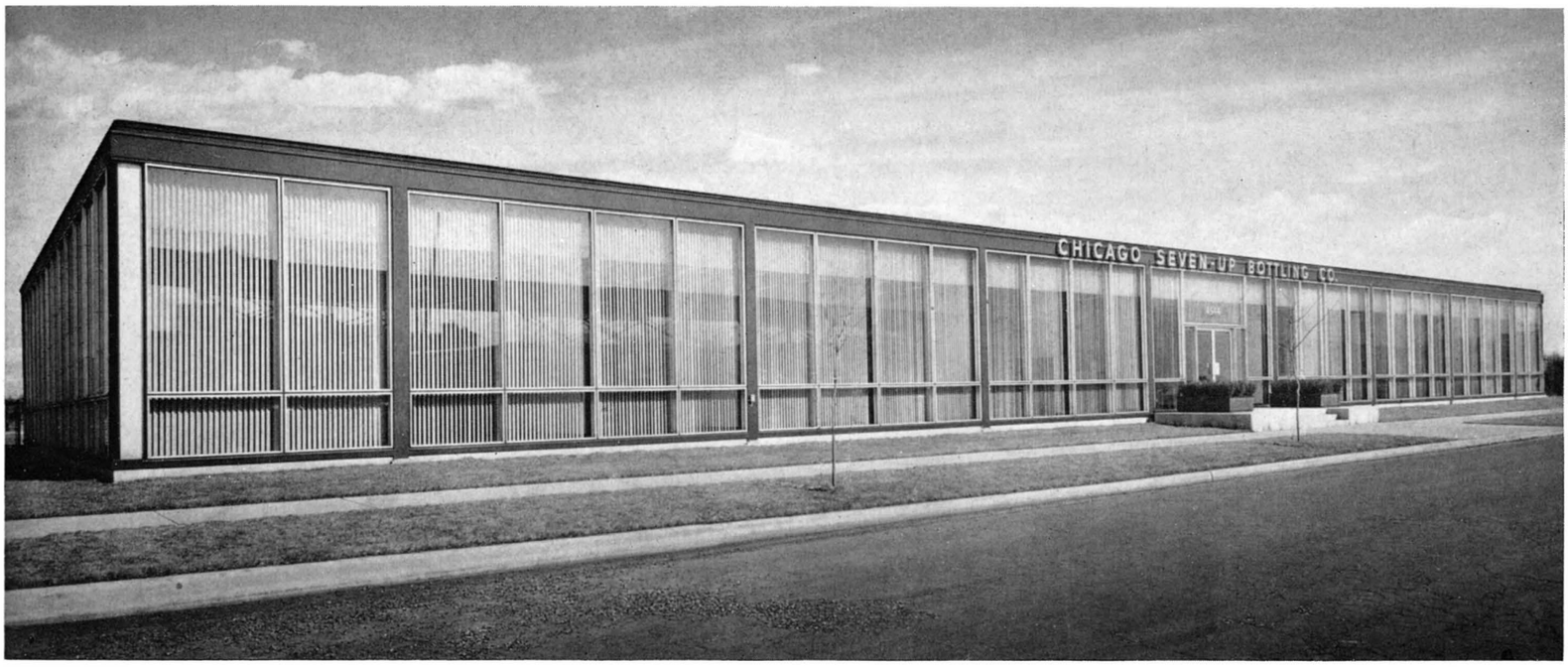
"The speculative builder offered us a steep lot, obviously very restricted in livable area on the slope of the hillside. We tried to make the carport, just off the hillside road, a feature of the entrance with its shade-casting roof projection. We wanted to make it easy to reach the kitchen from the carport, and it may be more so than it is on larger properties.

The view side is fortunately to the south, and we could easily shade it by a substantial and impressive roof projection. The west and east windows always depend on inner shades or "gray" glass which in this case has been saved. The roof deck, accessible by a sliding door, is an expansion of the social area. Bathrooms are on the street side and so is the fireplace, the footing of which we wanted to reduce as well as the concomitant cost. Beams and planks have been used by my office for many years and proved an asset also in this case."





PHOTOGRAPHS BY JASON HAILEY



EXTERIOR VIEW

OFFICE BUILDING BY NAESS AND MURPHY, ARCHITECTS

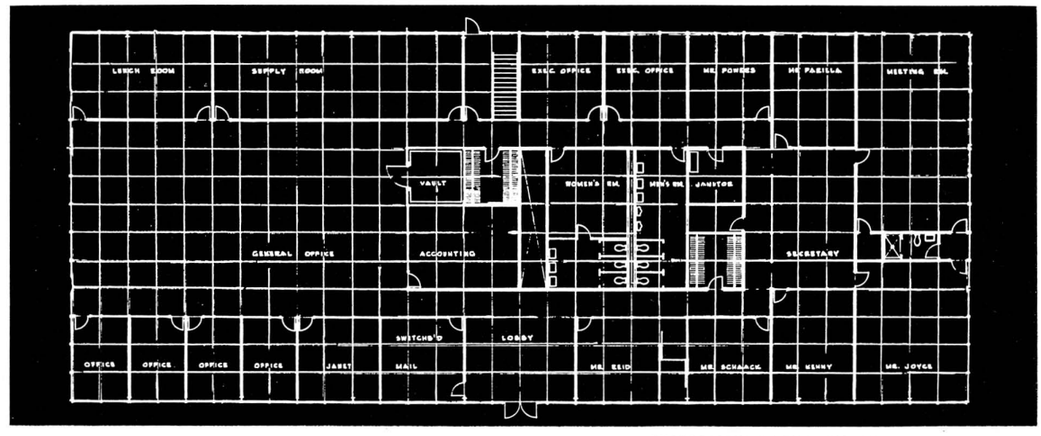
ENTRANCE DETAIL OF OFFICE BUILDING

The situation presented to the architects by the client was a saturation of functions within the existing plant and office facilities, inadequate parking and service areas. The basic approach was to develop a general overall plan to allow for the present building expansion program and future needs in a comprehensive building and site complex. The acquisition of adjacent properties allowed: (1) to locate the office and administrative groups into a new office building, (2) the expansion of plant facilities into the vacated areas in the existing building, (3) future expansion of production areas within the limits of the new complex, and (4) expansion of the parking and service areas.

The basic approach to the new office building was developed on a modular clear-span steel structural system to allow complete flexibility within the building. The fixed areas—toilets, mechanical equipment and storage were located in a central core. The flexibility of general office areas and private offices were created around the all glass perimeter by metal and glass movable partitions.

A clear identity with the product of the client formed the basis of design for the new office building. A clean, sparkling, green glass exterior was selected to reflect this concept. The exterior and interior construction and finishes incorporate the methods and materials of our technical age, and therefore express the concept of architect and client, knowing and using these advances to produce a building reflecting progress.

INTERIOR VIEW OF EXECUTIVE OFFICE AREA



PHOTOGRAPHS BY BILL ENGDAHL, HEDRICH-BLESSING

Problem:

Climate control
1. Wide temperature range
2. High winds
3. Severe glare intensities
4. Dust

Site
1. Clear, level
2. Located on the fringe of existing suburban shopping center in Odessa, Texas

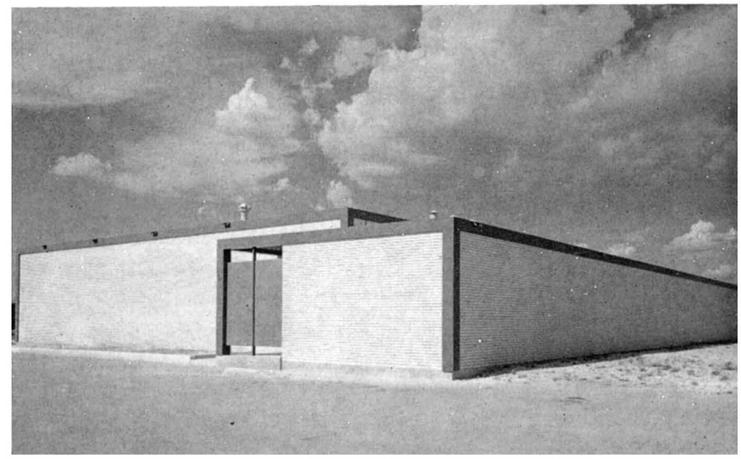
Functions
1. Two-company station
2. Housing for 7 pieces of equipment
3. Control and storage center for sub-stations
4. Living facilities for 24 men

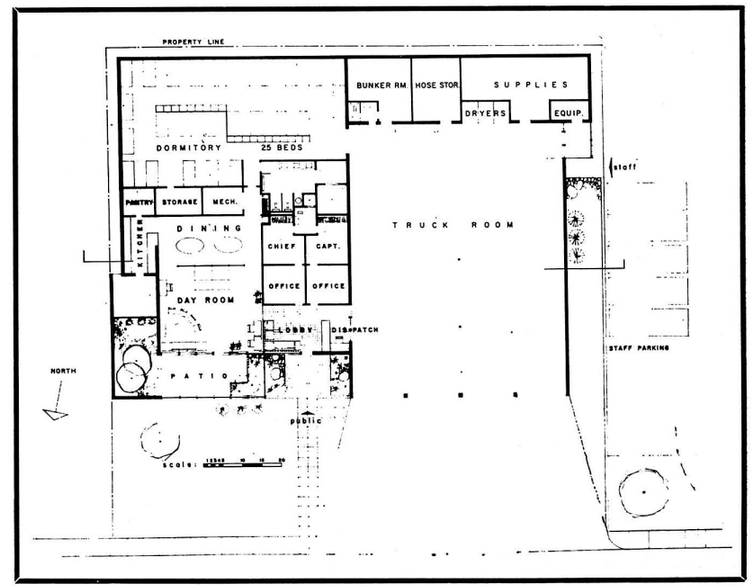
Features:

Control center—Dispatcher of lobby, offices and truck room
Private offices, bedrooms and bath for District Chief and Captain
Dormitory facilities for 24 men with private lockers
Stainless steel electric kitchen
4 power-driven overhead steel doors
Polyster glaze over lightweight concrete block in toilets and truck room
Built-in work bench and tool storage
3 electric hose dryers
Refrigerated air conditioning
Enclosed patio and yard
Size: 8977 square feet

Materials:

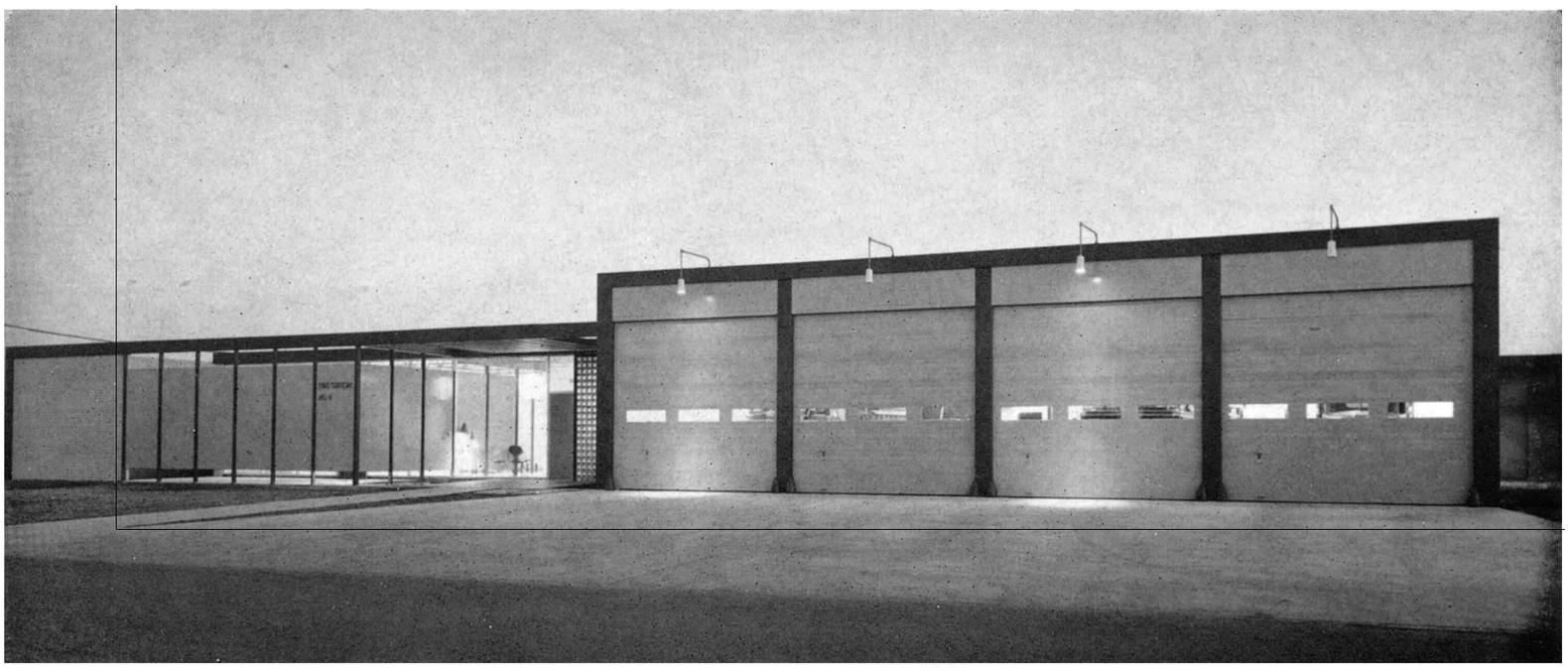
Masonry walls
Steel joists
Tectum
Built-up roof
Polyester glaze
Vinyl-asbestos tile
Quarry tile—lobby
Ceramic floor tile—toilets
Plastic coated plywood





DISTRICT FIRE STATION

BY PETERS AND FIELDS, ARCHITECTS



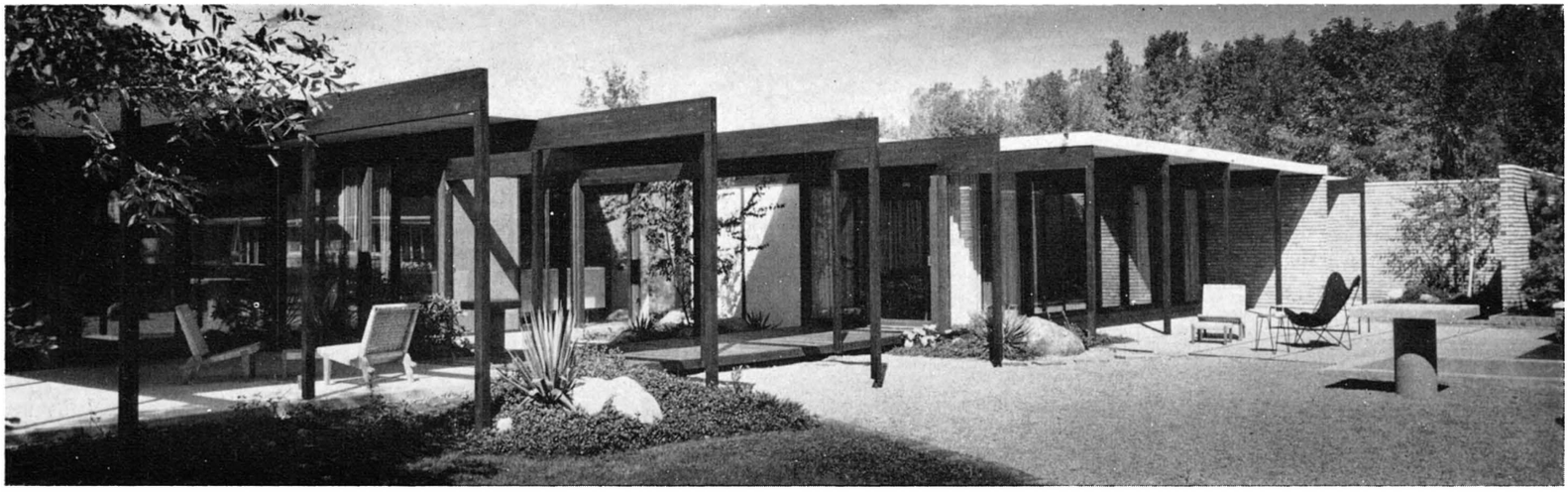
PHOTOGRAPHS BY BILL SORRELLS

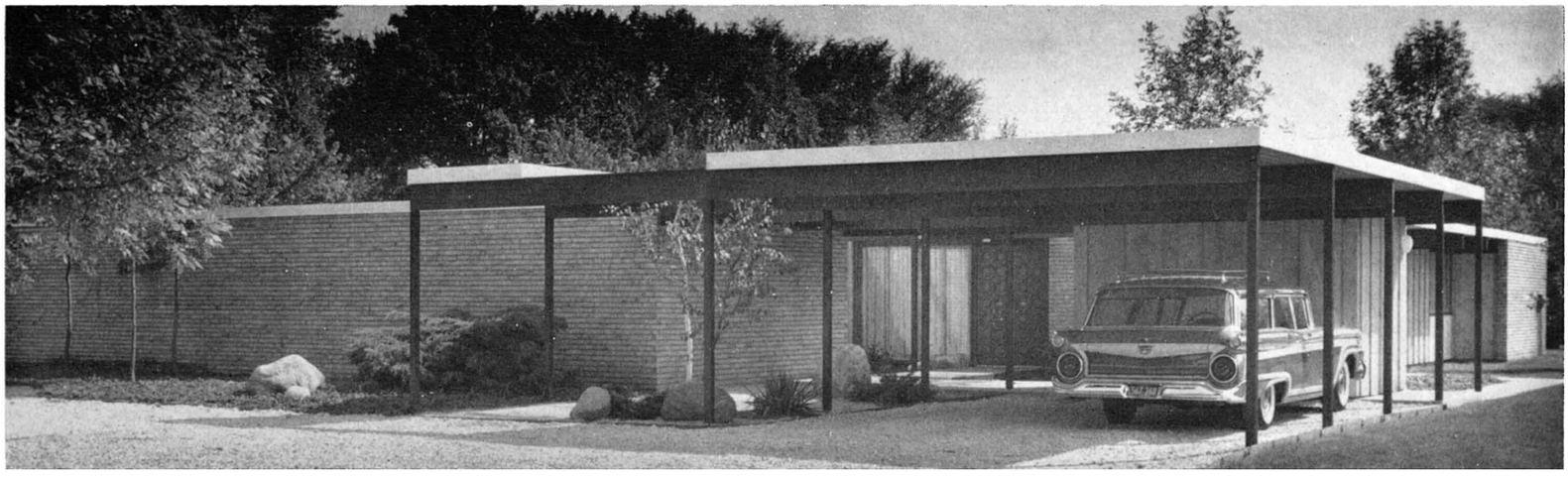
HOUSE BY HUEBNER AND HENNEBERG, ARCHITECTS

THEODORE D. BRICKMAN, LANDSCAPE ARCHITECT

The design of this house in Illinois is based on a simple and flexible set of requirements. The client wanted a contemporary house of quiet and tasteful restraint to be achieved with a straightforward structure of beams and deck, select common brick and the use of glass. The house is oriented to take advantage of all the major views while still affording a high degree of privacy for the occupants. The plan is divided into separate areas for the children's activities and the parent's relaxation and entertainment. These separate areas can be further closed off by strategically located sliding doors concealed in wall pockets. The beams and much of the roof deck extend into the landscape to emphasize the close kinship of indoors and outdoors. The generous use of glass and sliding doors in combination with this concept creates an illusion of spaciousness.

The continuity of traffic from the pedestrian to the vehicular was an important consideration in this design. The carport and house proper are integrated by a protected arcade to the main entry. Storage facilities are adjacent to the carport and direct access to the service entrance and basement stairs is directly beyond. Deliveries are easy when the house is left unattended. The outside door to the utility room can be left unlocked

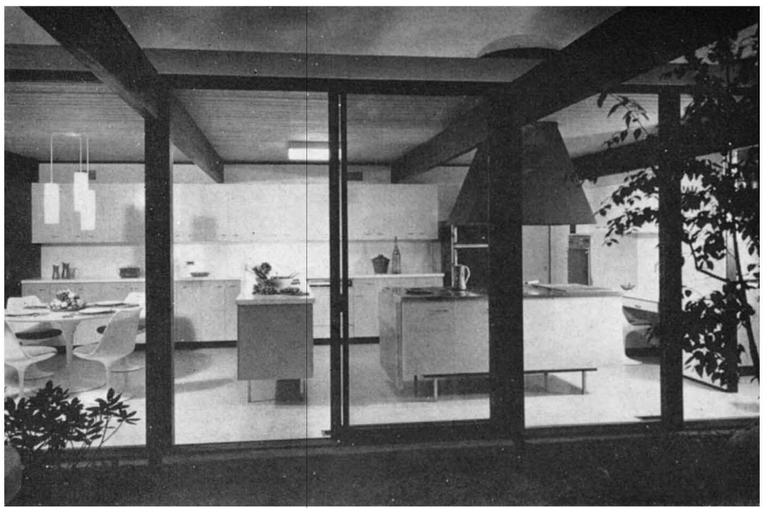


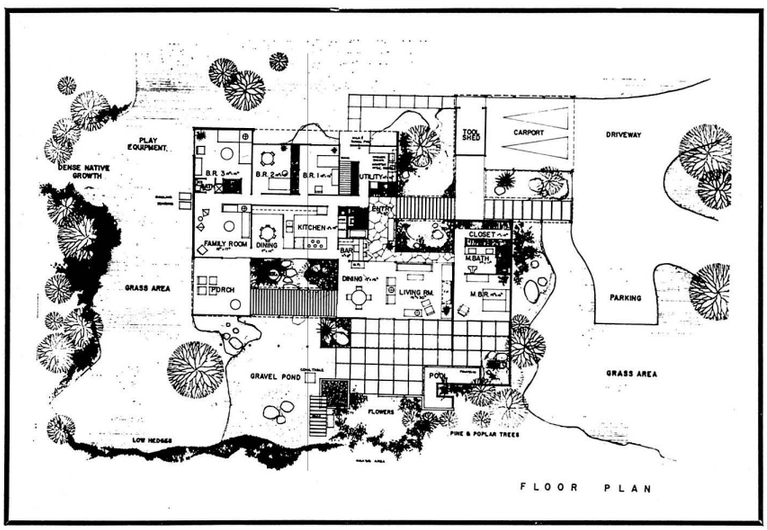


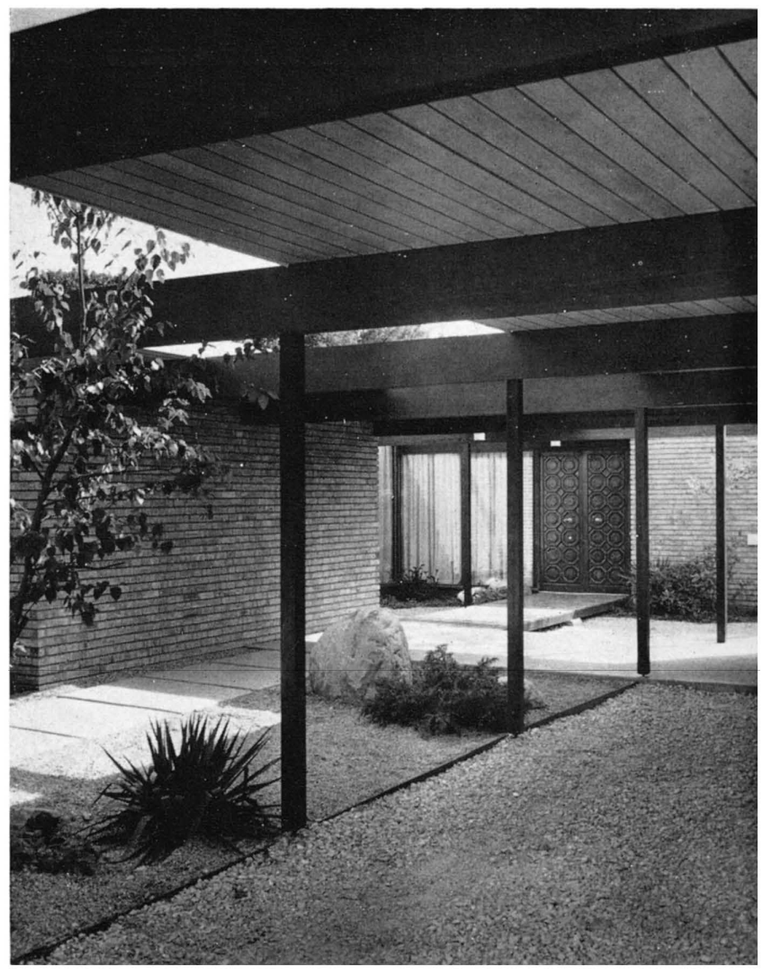
when delivery men are expected. The interior door opening to the rest of the house can be locked for security.

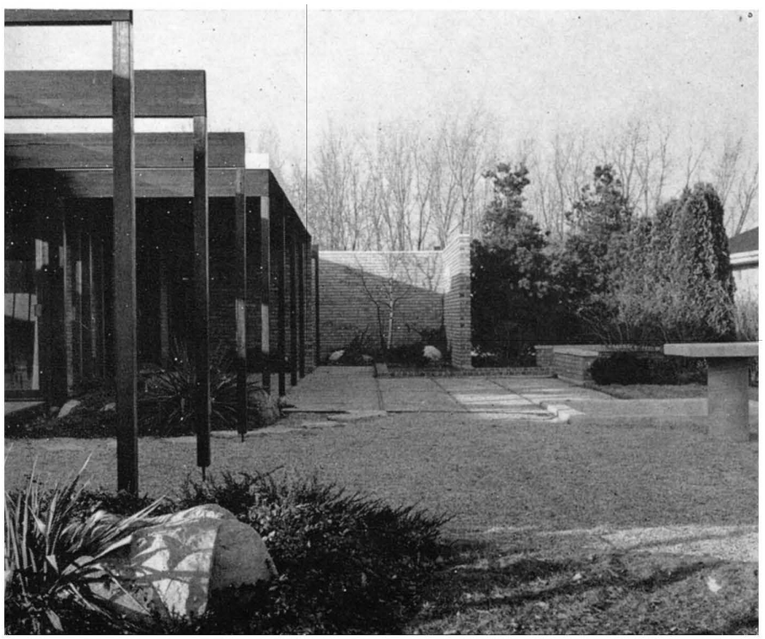
The skeleton of the house was erected of laminated wood beams and columns. Brick cavity walls were laid up to the bottom of the beams and between the columns. Where brick walls occur they are expressed on the interior. Some of the brick walls continue beyond the confines of the house enclosure and into garden areas. To avoid heaviness of construction a number of exterior walls are composed of asbestos-cement panels painted white. The remaining openings of the shell are spanned column to column and floor to ceiling with insulating glass or sliding glass doors. Interior walls are expressed between columns as unbroken rectangular panels of white painted plasterboard. The plasterboard is bounded on all four sides by metal casing bead. An occasional panel is painted a warm bright color for accent. All passage doors extend to the roof deck without heads to allow ceilings to flow from one room to another thereby further increasing the illusion of spaciousness. The entry is paved in slate, the living

(Continued on page 28)

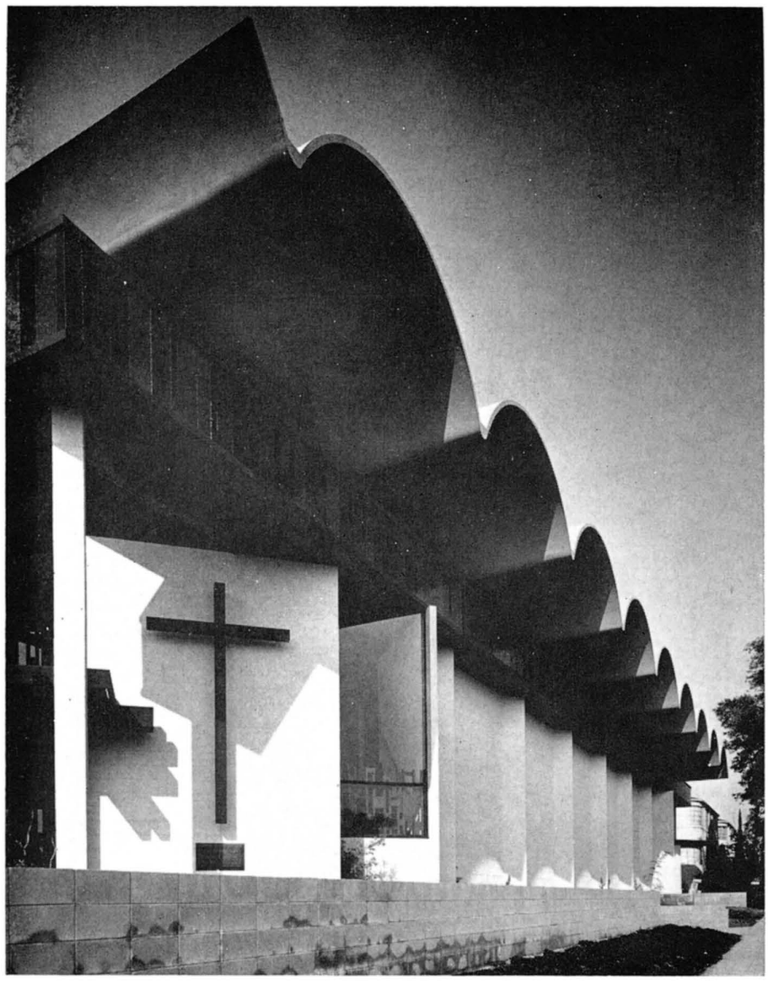








PHOTOGRAPHS BY NOWELL WARD

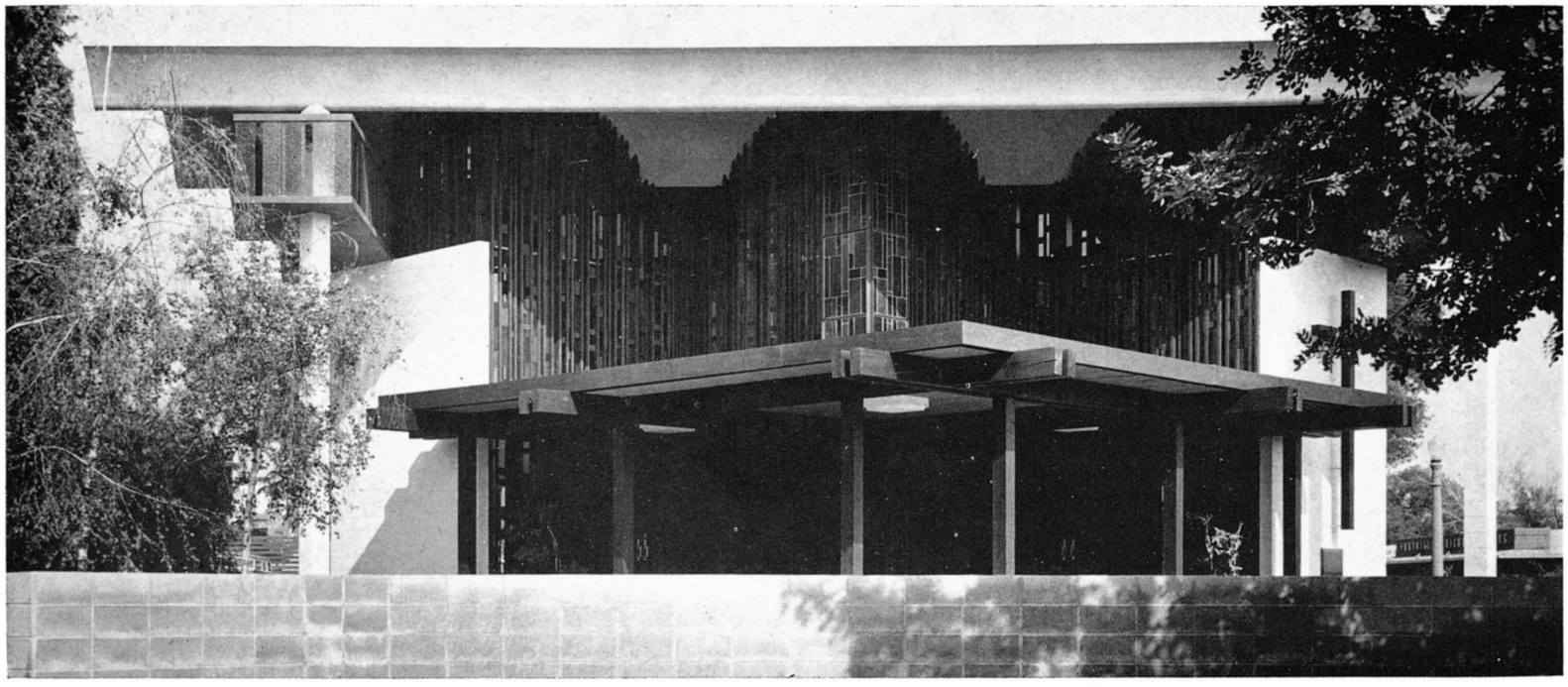


CHURCH BY SMITH AND WILLIAMS, ARCHITECTS

Concrete block was chosen for the exterior wall material for its massiveness, contrasting with the stained glass lantern, which extends the full length of the north and south walls. This lantern, executed in low-keyed colored glass, is provided with continuous strips of fluorescent lights, thus providing an even light source, both day and night without any undue glare from bright lamps or sunlight. The entrance facade is primarily wood grille and colored glass.

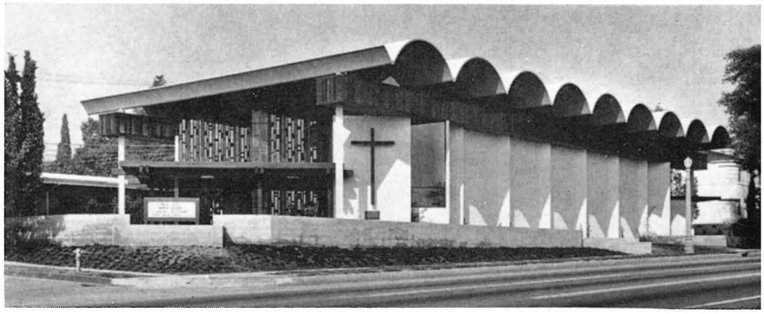
The ceiling comprises nine vaults, each of which rises to 27 ft. at its apex. These vaults consist of a pre-formed plywood "sandwich," containing thermal insulation material, a recent development of the plywood industry. This material offers not only great economy, but adds lightness to the roof, whose wide overhangs are expressed in crisp lines of this new material.

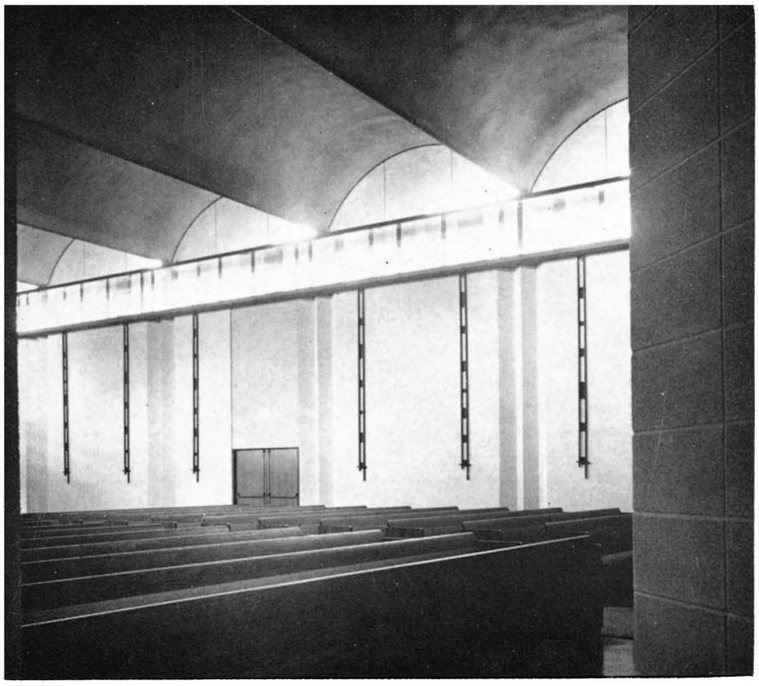
To obtain the best possible acoustic performance in the church, scale



models were made and sound reflection studied by means of light beams, by observing their reflections from highly polished surfaces formed in the shape of the vaults. This study was not only influential in the final shaping of the vault forms, but resulted in the addition of a sound reflecting canopy over the pulpit and the suspension of a convex panel over the choir, scattering the sound waves and avoiding the concentration of sound from the concave roof surfaces. Heating and ventilating is by forced air around the perimeter of the sanctuary.

The sanctuary seats 548 in pews on the ground level and 50 in the choir mezzanine. A plaza at the entrance elevation of the church, raised six feet above the adjoining sidewall provides an outdoor foyer, which pleasantly landscaped and paved provides a meeting and conversation area for both present and future buildings.





PHOTOGRAPHS BY MARVIN RAND

HOUSE—HUEBNER & HENNEBERG
(Continued from page 24)

room and bedroom suite are completely carpeted, and the remaining floors in the active areas are surfaced with sheet vinyl. The roof is punctured with low, silhouette glass block skylights to light interior spaces. The entire house is air conditioned. The fireplace is fabricated of heavy gage sheet steel and is supported from steel columns that project vertically from the foundation wall. The poured concrete hearth cantilevers from these same columns. There is a great deal of specialized storage in the many closets precisely organized to keep the most things in the least space and yet make them easily available.

Layout of the driveway, sidewalks, patios, pool and planting areas was executed at the direction of the architects with the cooperation of the landscape architect. The indoor-outdoor relation is enjoyed in winter as much as it is in summer since much of the planting was selected for its winter color and appearance. Outdoor illumination further enhances the grounds for night-time viewing and use.

PROPOSED SCULPTURE GARDEN—I.I.T.
(Continued from page 18)

the terrace on the lower level of the bridge. A variant would be to build a slab over the railroad on the lower level, using it as a much-needed parking lot for the museum, and to construct the terrace and garden above this on the upper gallery level of the bridge. The garden solution would remain unchanged, but would gain a superb view of Lake Michigan.

SOLUTION C is achieved in the open park space directly behind the museum. This terminates the main axis of the present buildings, providing access through a small garden court which is currently used for out-of-doors summer lunching. Again, the device of contrast between closed, walled areas and open grilles would establish a visual connection between the present park and the new garden, while protecting the works of art, and the profuse planting of the park would augment the exhibition area.

THE WHOLE IS THE PARTICULAR—COHEN
(Continued from page 15)

intention, adaption of means to an end."

Design is not the product of the given technology of the day—whether it be stone, glass, or polyester—but design is the resultant of a conceptual approach and process. R. Buckminster Fuller has defined universe as "the aggregate of all men's conscientiously apprehended and communicated experience." Design concept comes from man's discovery and comprehension of the existence of generalized principles frequently recurrent within his universe. Design concept does not come from mastery of techniques and superficial manipulations in the natural and man-assembled chemistries of his day.

It is true that the designer, at any one moment of history, is always dealing with the inventory of the available resources, and their contemporary derivatives—glass, steel, and polyesters. These materials are the products and vehicles of his thoughts, not the catalysts of the thoughts themselves. If we only educate the student in the use of materials, the knowledge of the materials, the craft, the techniques of communication, he would, in effect, be like a ship without a helmsman, with the means of motion, with all the knowledge and technical facilities required for motion, but no direction or plan to go anywhere—hence, no motion at all. This does not mean that I feel that design education should ignore the use of materials. However, the technical aspects of any creative act belong in secondary consideration. Pre-eminent in the creative individual is his natural self-discovery of reasons for being, reasons for working. Once equipped with such awareness and aim, he can bring to his work table the latest equipment and materials suitable to his realization of principles in progressive design transformations.

We recognize that it is time to reclassify that which we see around us into two columns: 1) that which is unnecessary and absurd, and 2) that which is purposeful and necessary. We find that a great bulk of our community (that is, our industrial progeny) is listed under the absurdity column. We recognize that this tonnage, if redirected, can become meaningful for our major objective. We feel that the removal and reorganization of the natural wealth from our earth for meaningless tasks is wanton, immoral, and against every man-created and aspirable religious dictum. We also believe that there is a moral issue involved in the regenerative use of man's intellectual wealth, as well as his mineral and energy wealth.

MUSIC
(Continued from page 8)

some are so fond of, they are so very whimmish that the success will not answer, but put more out than in. . . . " Beethoven, after trying Maelzel's metronome, thought the same.

Unlike the majority of writers about music, who turn to a notated example to make up the deficiency of their description, North is at his best describing what he seeks to teach or to explain, the notated example being more comprehensible as a supplement to his thought than otherwise. "It is the hardest task that can be, to pen the manner of artificiall Gracing an upper part. It hath bin attempted, and in print, but with woefull effect. One that hears, with a direct intent to learne, may be shew'd the way by a notation, but no man ever taught himself that way. The spirit of that art is incomunicable by wrighting, therefore it is almost inexcusable to attempt it. But when it is done not for practise but speculation, and to aid a practiser, as reason is always a freind to art, it may, for the pure good will, be indulged. . . . The practice of Gracing is the practice of Composition, and without skill in the latter, the other will never succeede." And of the Breaking and yet Keeping Time, which he includes as a Grace under this chapter, "It would be a vanity to attempt a description of this manner, but it is easily shewed and made understood by the demonstration of example, (when an artist, as I remember one Sigr Tosi, an eunuch, was so obliging distinctly) to shew it. . . . And I am sensible most persons that performe well doe the same thing more or less, but *incogi-*

tanter, and by habit rather than designe. But it is apparent enough, that the reason of such elegance is the intermixture of harshnesses, that like a poinancy, or spice in sauces, relisheth the mess."

With which final sentence, that only those who have practised gracing the older music when playing it in Meantone can fully appreciate, I leave you, inviting you hereafter to join me in adding this most elegantly informative of writers about music to your library, and read him often. For he alone of the chief writers about music of his lifetime was unknown to Arnold Dolmetsch and omitted from the great treatise concerning the music of the 17th and 18th centuries, where he would have made explicit many points otherwise hard to come by and to master.

I have made you here a slight anthology from him, that you may the better discern to go and read him for yourselves, to the increasing of your pleasure.

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

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

✓ (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.

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

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.

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.

✓ (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 skyglare 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 FAculty 1-1461.

(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.

(332a) Jaylis Traversing Window Covering — Room Dividers: Constructed from DuPont Lucite and DuPont Zyetel 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.

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VErmont 9-4542.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumiliting 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.

(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 adjustors 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.

EXHIBITS

(382a) Exhibits and displays engineered, fabricated and installed by competent artists and craftsmen. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. One letter or phone call may solve your exhibit problems. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculty 1-6670, (Los Angeles).

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.

(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.

(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.

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.

(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.

• 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.

(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.

(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertoia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc., 320 Park Avenue, New York 22, New York.

(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.

(371a) Contemporary Furniture for Offices and all Institutional Use: Open showroom for architects, interior designers and their clients. Display of furniture: Knoll, Lehigh, Herman Miller, Jens Risom, Robert John, Leopold, Albano, Stow & Davis, Steelcase, Shelbyville, Domore, Avalon, Costa Mesa. Seating: Brown-Saltman, Pacific, Crucible, Kasparians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Giftcraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagar/Office Interiors, 8751 Beverly Boulevard, Los Angeles 48, California.

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

(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.

(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.

(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.

(370a) Contemporary Furniture for the Home: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux and John Stuart. Representatives for Architectural Pottery, Bailey-Schmitz, Brown-Jordan, Brown-Saltman, Costa Mesa Desks, Edgaard Danish Furniture, Glenn of California, Howard Miller, Nessen Lamps, Omni Wall System by George Nelson, Raymor Lamps, Pacific Furniture, Raymor Omnibus Wall System, Gunnar Schwartz, String Shelves, Tempo, Vista, Hans Wegner Designs, Peter Wessel Wall System, Peter Wessel Norwegian Imports, Heath Ashtrays. These lines will be of particular interest to architects, decorators and designers. Inquires welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, 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.

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(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.

(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

GRAPHICS

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabrication and installation of two- and three-dimensional art work for department stores, cocktail lounges and markets across the country. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Write or call for further information and Kodacolor prints of actual installations. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculty 1-6670, (Los Angeles).

GRILLEWORK

(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.

(380a) Grillework: Infinilite and Grillewall. Infinilite makes possible an entirely new architectural emphasis on luminous ceilings. Through the combination of a new suspension system and the unique circular louver design, the entire Infinilite ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillework offers unlimited design possibilities. Grillewall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence, etc. For brochures write: Integrated Ceilings & Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles 64, California.

HARDWARE

(372a) Hardware: A distinctive group of contemporary hardware for commercial or residential projects. Furniture and cabinet pulls of solid brass inlaid with marble, stone, mosaic, etc. Entrance door pulls of handmade glass combined with brushed chrome. Also architectural hardware. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

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

(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.

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

(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.

(376a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsiontite" 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.

(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.

(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.

(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.

(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.

(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.

MISCELLANEOUS

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(233a) Pryne Blo-Fan — Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in parious parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(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.

(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.

MOSAIC

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

PAINTS

✔ (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, 742 Grayson Street, Berkeley 10, California.

(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.

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.

SOUND CONDITIONING

✔ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from $300.00 to $1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(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.

(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.

(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.

(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.

(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.

STRUCTURAL MATERIALS

✔ (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.

✔ (340a) Davidson Brick Company manufacturers of Modular Steeltyd 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.

(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.

(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.

(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.

✔ (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.

(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.

✔ (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.

SURFACE TREATMENTS

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 5-0281.

(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. Backsplash 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.

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(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.

✔ (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.

✔ (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.

✔ (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.

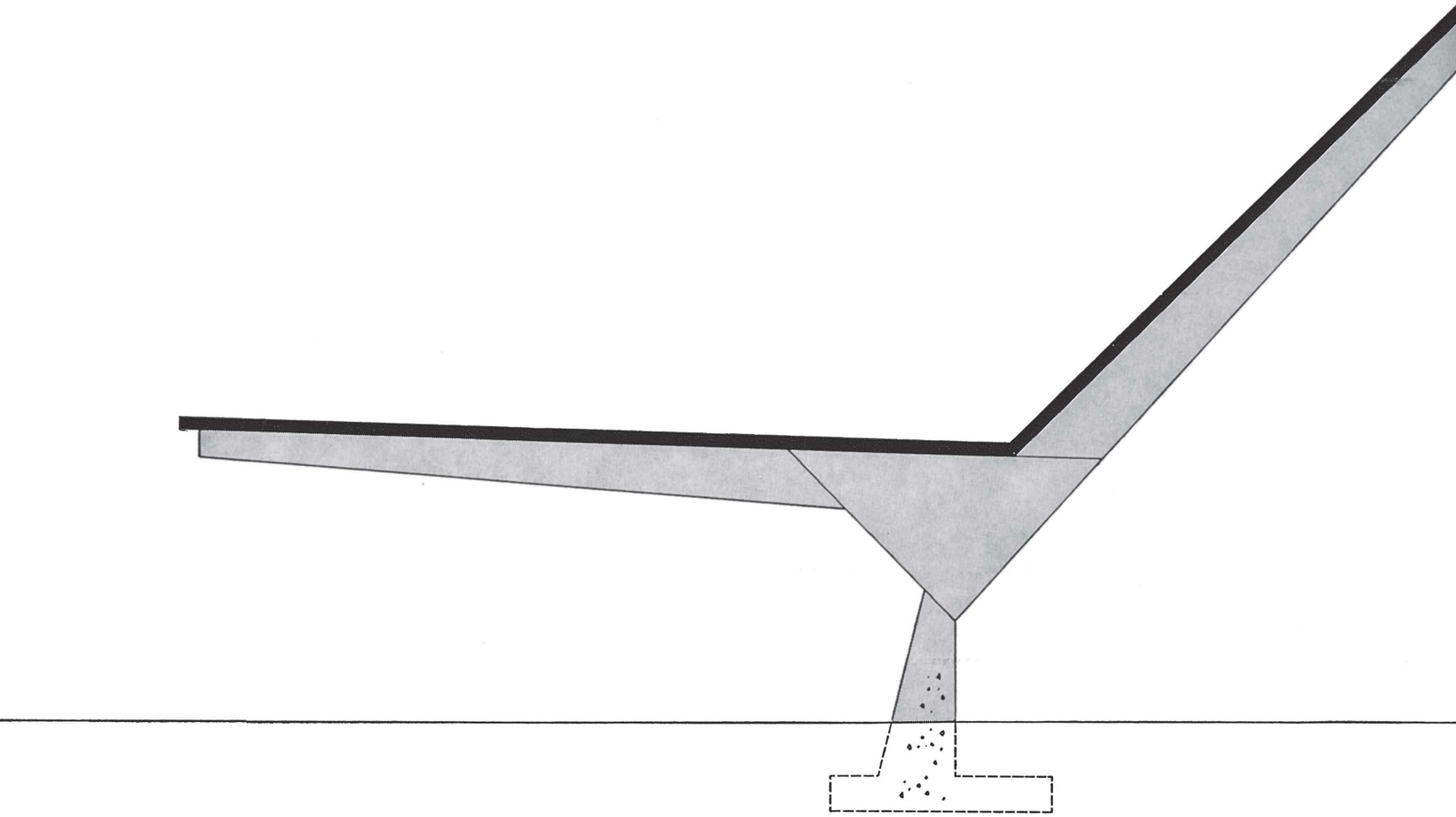
(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces 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.

(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.

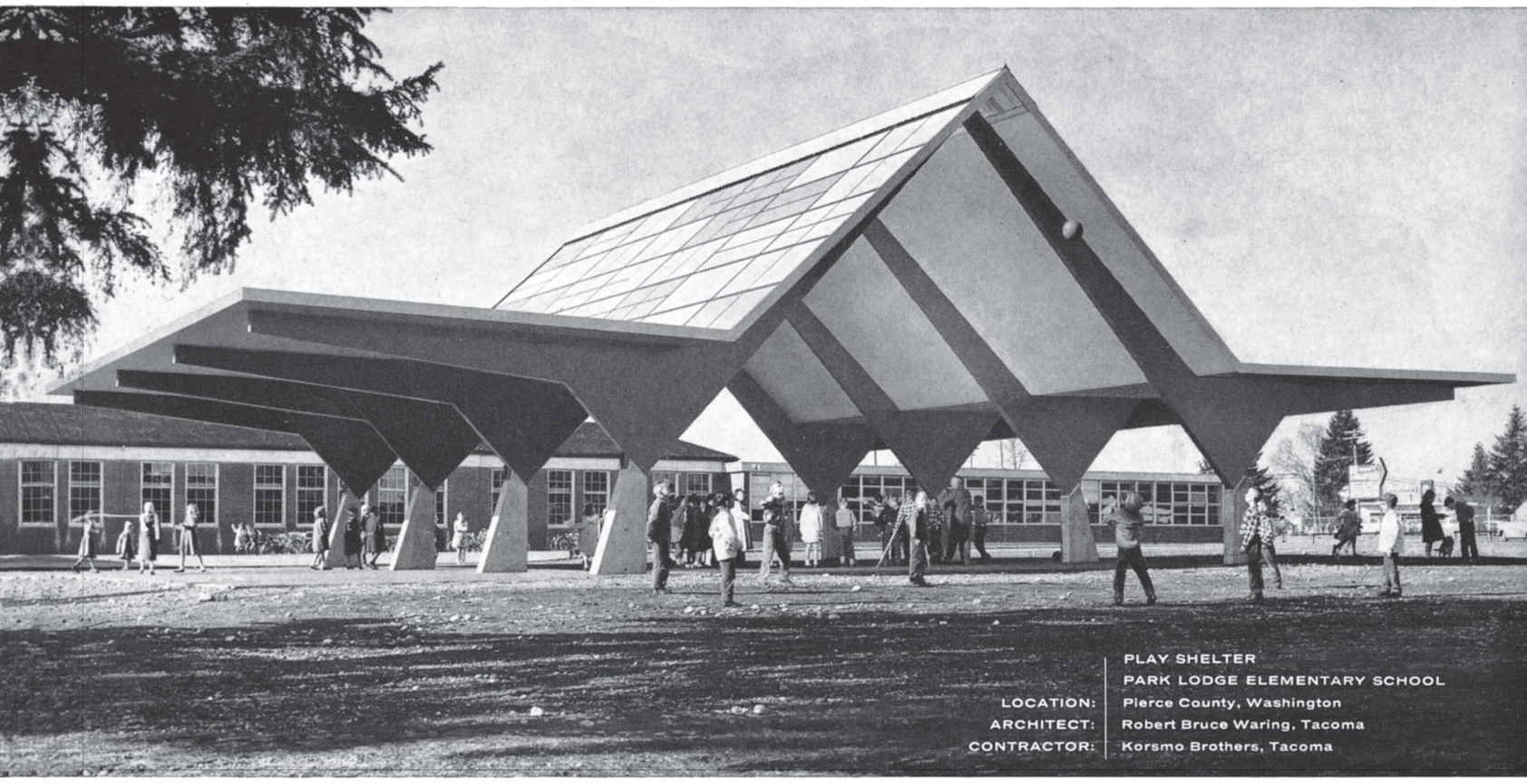
✔ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all 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.

TAPESTRIES

(379a) Tapestries: Largest group of handwoven and handhooked tapestries . . . bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. For further information write: Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

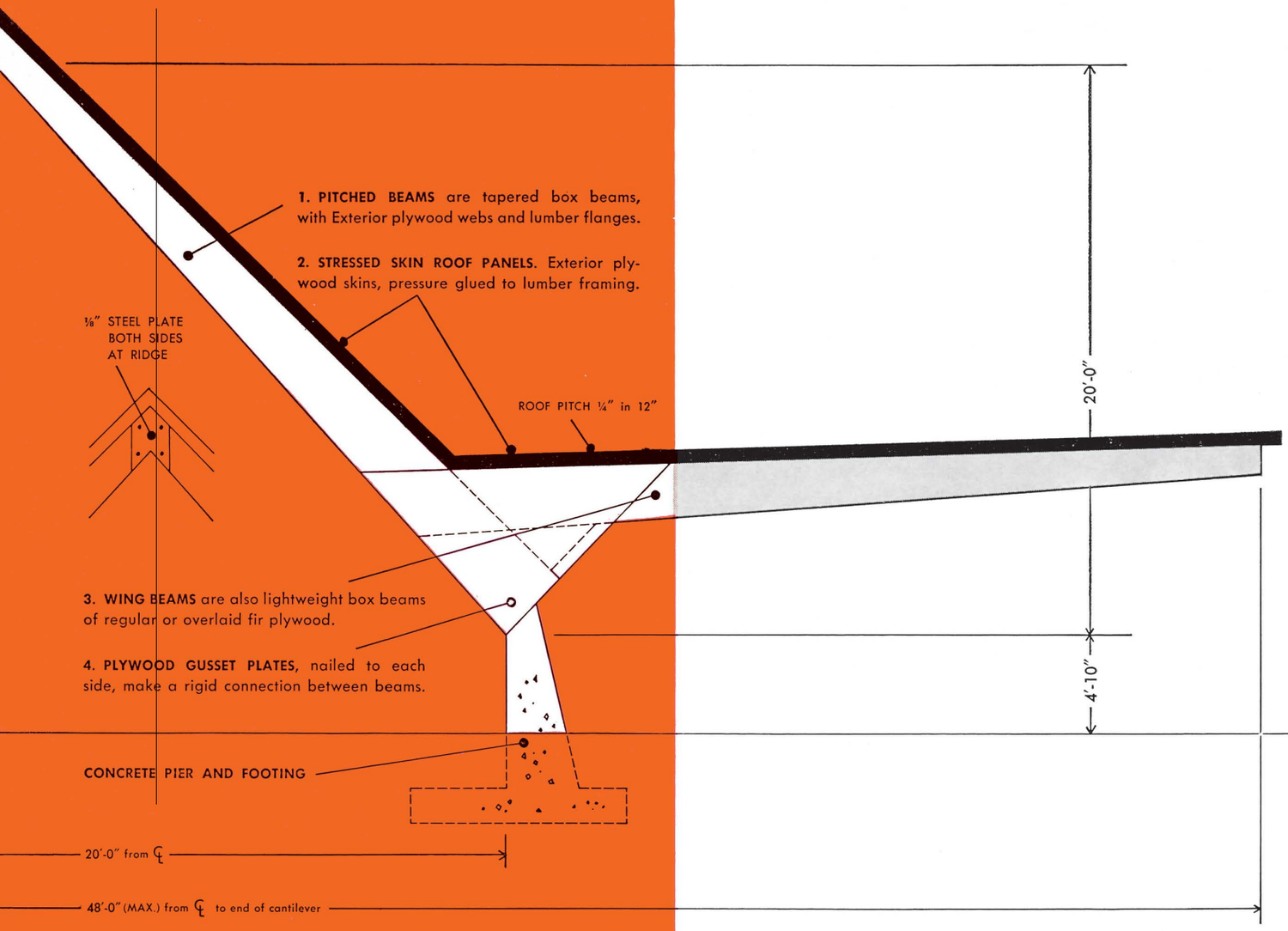


the most exciting ideas take shape in fir plywood



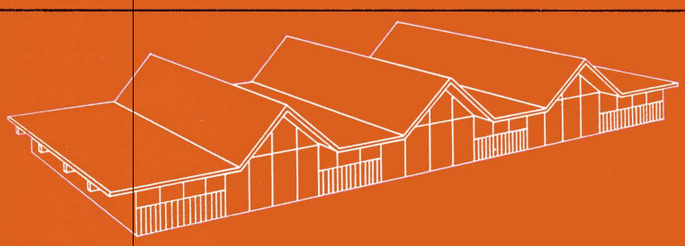
PLAY SHELTER
PARK LODGE ELEMENTARY SCHOOL

LOCATION: Pierce County, Washington
ARCHITECT: Robert Bruce Waring, Tacoma
CONTRACTOR: Korsmo Brothers, Tacoma

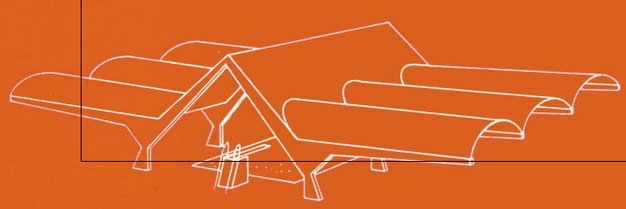


THE DELTA SYSTEM PERMITS LIMITLESS DESIGN VARIATIONS

Supermarket has circular folded roof; wings radiate from center.



School is a series of Delta units with cantilevered wings joined.



Pool, under Delta section, is flanked by plywood-vaulted cabanas.

DELTA STRUCTURES—based on a revolutionary new building system keyed to engineered plywood components—combine distinctive appearance, speed and ease of construction and remarkable design flexibility. They also offer important cost advantages.

Named for its dominant triangular profile, the Delta System was developed and engineered by Douglas Fir Plywood Association to meet the need for an attractive, versatile and low-cost commercial-industrial building with large clear floor area and non-load bearing walls. Several Delta structures have been built to date, besides the one shown at left.

The simplicity of the structural scheme, which depends on only four basic plywood components, permits almost limitless design variations. Length and width may be varied by changing the size and number of basic Delta frames or the length of wing beams. DFPA has prepared design recommendations for 608 structural variations.

For more information on Delta System and other plywood components, and name of fabricator nearest you, write Plywood Fabricator Service, Inc., Chicago 17, Ill. Delta components are made and sold only by PFS licensees, and are available in most parts of the country. For basic plywood design data, write (USA only) Douglas Fir Plywood Association, Tacoma 2, Washington.

DFPA® TESTED QUALITY

ALWAYS SPECIFY BY DFPA TRADEMARKS

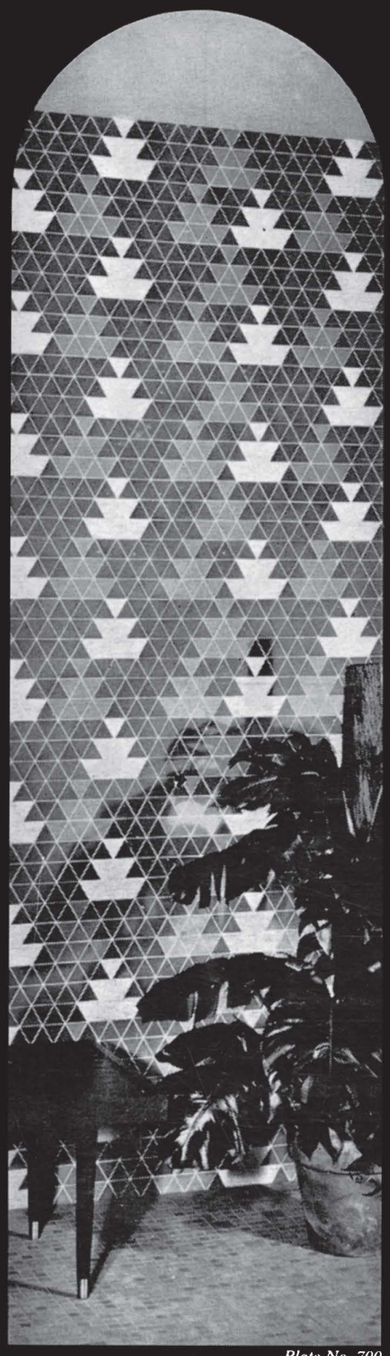


Plate No. 700

Plate No. 699

Plate No. 706

NEW Byzantile®

PATTERNS . . . BRILLIANT ADDITIONS TO THE NOW-FAMOUS BYZANTILE GROUP

■ *These new patterns, added to the well-known Byzantile Group, make this line, more than ever, the designer's tile.* ■ *Two new colors, #103 Light Blue Velvetone and #173 Light Green Velvetone are now in the Byzantile Palette. The new shape, a 2" equilateral triangle opens new design vistas. Of course, previously-announced Byzantile Patterns remain available.* ■ *A wall, an entrance floor or an overmantel panel of Byzantile becomes an easily-achieved "work of art" that can enrich an entire building. No other material, simply selected from a pattern catalog can give such a "custom" effect. And, it is installed in exactly the same manner as all other ceramic mosaic tile.* ■ *For the Mosaic Harmonitone Catalog, Form No. 249, address Dept. 38-43, The Mosaic Tile Company, 131 N. Robertson Blvd., Beverly Hills, California.*

For free estimates on Mosaic Tile, see the yellow pages for your Tile Contractor, Ceramic

THE MOSAIC TILE COMPANY,

America's largest manufacturer of ceramic tile. Member: Tile Council of America, Inc. and The Producers' Council, Inc. • OFFICES AND SHOWROOMS: Beverly Hills • SHOWROOMS AND WAREHOUSES: El Monte, Fresno, Portland, Salt Lake City, San Bernardino, San Diego, San Francisco, Santa Clara, Seattle, Sepulveda • REPRESENTATIVE: Spokane • DISTRIBUTORS: Albuquerque, Honolulu • PLANTS: Corona, El Segundo.