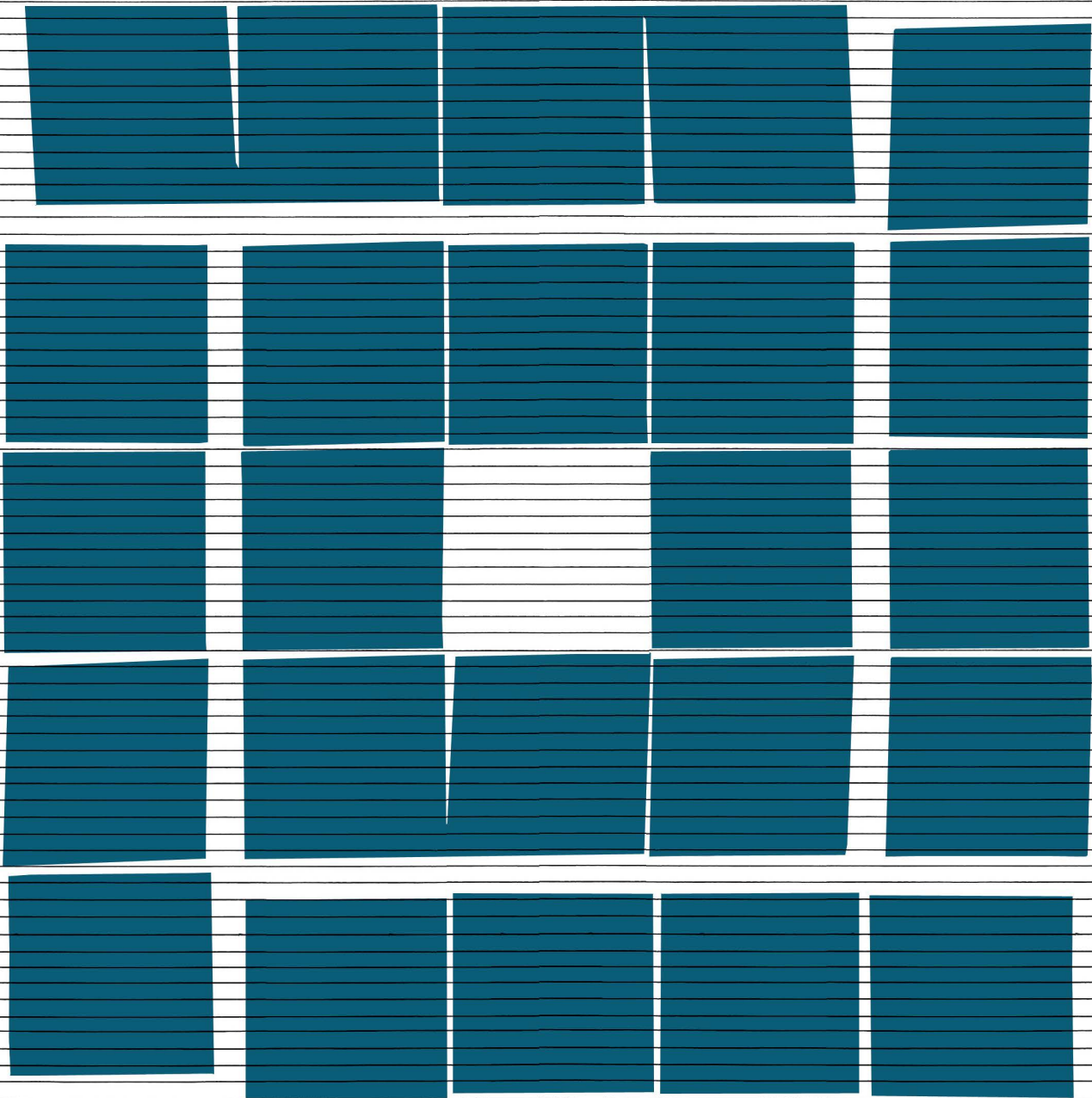


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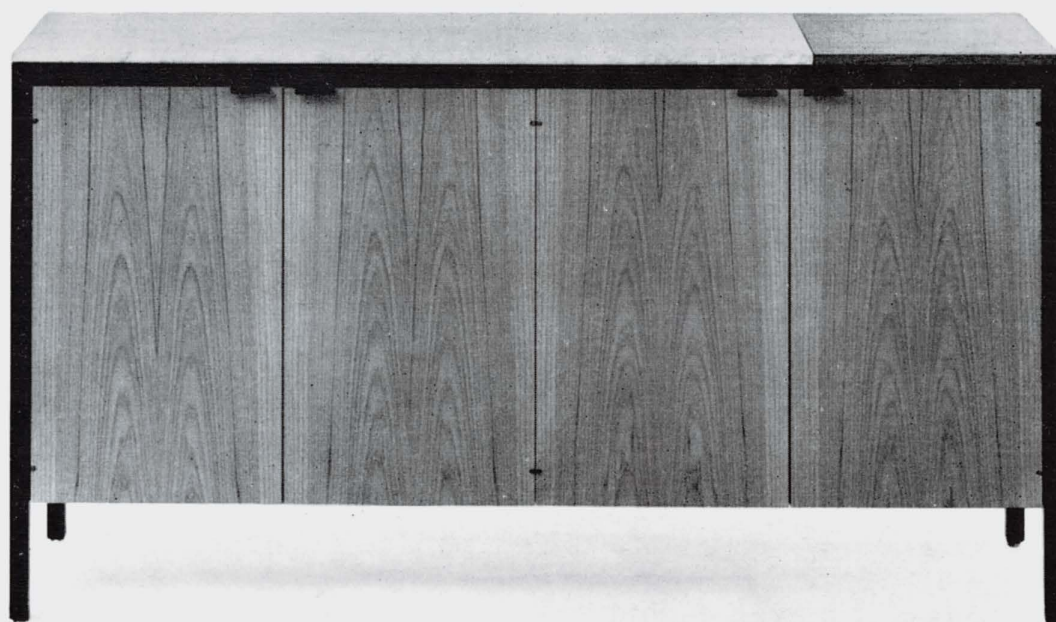
NOVEMBER 1961





An open and shut case.

*George Nelson design,  Herman Miller Inc.
Zeeland, Michigan.*



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

ART

DORE ASHTON

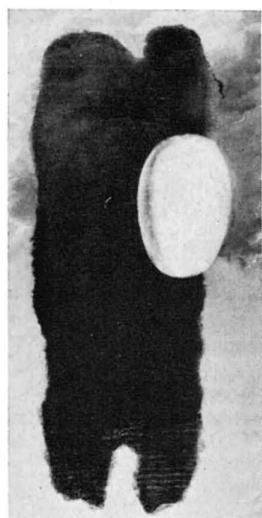
TWO LYRICISTS IN FRANCE

The unrestrained language of *tachisme* went its paroxysmic way for nearly a decade before sotto voce emendations began to be heard in France. An ostentatious frenzy of liberation gestures was probably necessary to prepare for the more restrained impulse that is slowly but surely gaining ground in Paris. Increasing esteem for Pierre Tal-Coat and Joseph Sima, among others, indicated the shift in emphasis. Both are being honored at the moment in France's section in the São Paulo Biennial.

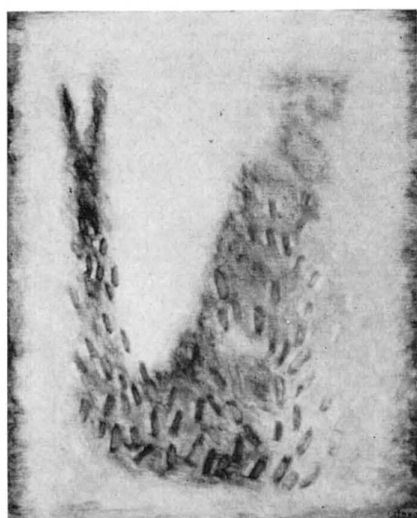
Tal-Coat, born in 1905, and Sima, born in 1899, began their painting careers in opposite corners. Tal-Coat, the slow and patient son of a Breton fisherman, arrived in Paris in 1925 where he accepted the prevailing Picasso-drenched esthetic. His work was fundamentally figurative, with certain stylistic concessions to the flattening and foreshortening of forms instituted in the synthetic cubist days. Sima on the other hand, arrived from Czechoslovakia in 1921 in time to know the last hectic days of Dada and the first of Surrealism. His formation as a painter was strongly influenced by friends among the surrealist poets and his means were radically different from those of Tal-Coat. Although he too accepted minor stylistic tenets from the cubists, his vision was essentially alien to theirs.

Both painters converge today to represent a new lyricism in which common motifs and obsessions can be discerned. Through a natural and inevitable evolution, both have abandoned what used to be considered the concrete visual world—objects, figures, landscapes in recognizable schemes of figures and ground—in order to place themselves *within* nature. Their experience of natural phenomena is felt by them as a continuum. The elements—light, sky, water—are their obsession, not as “seen” or “felt” by a stationary organism, but as they experience their own interaction with these elements.

I stress the divergent origins and temperaments of these two



Joseph Sima
“The Egg”, 1927



Joseph Sima
“Icarus”, 1959

painters in order to suggest that hallowed modern traditions simply could not survive in post-World War II Europe. Even these two meditative painters, who moved slowly, over long periods and with many hesitations toward a dematerialized vision of flux succumb to the overwhelming new form will. In their tranquil visions, the same principles of cosmic absolutism are expressed as in the more blatant obstruction of the orthodox tachistes. In other words, no artist sensitive to his environment, no matter how reverent of the past, could withstand the powerful *Zeitgeist*—a drive toward transcendental abstraction.

When George Duthuit wrote about Tal-Coat, he plunged voluntarily into extreme abstraction: “Let’s not be afraid of words: it is a matter of metaphysical painting.” But words can be fearfully embarrassing. Is this man who painted for years in Cézanne country, who to this day rambles about the countryside squinting with intense concentration at “nature”, studying the

terrain, the foliage, the small animals, the light of a landscape he knows by heart—is he really a metaphysician?

Georges Salles comes closer when he calls Tal-Coat “a ruminant.” Like Cézanne, Tal-Coat has chewed over his experiences in nature with a patience that knows no bounds. Within his painting he has acted out many dreams of modern predecessors—Kandinsky, Klee, even Mondrian—all of whom speculated on the possibility of reducing nature to significant signs, or hieroglyphs; all of whom dreamed of breaking down the barrier between the observer and that which is observed; all of whom were nurtured



Pierre Tal-Coat

“Le saut V”
1955-56

Courtesy
Galerie Maeght

by the 19th-century Romantic tradition which had already divined and declared that man and nature are indelible, interflowing and interacting.

No, Tal-Coat is still not a metaphysician in the classical definition. Rather he is a man who has grasped a new reality, and understood it through his own physical and spiritual experience. Over the years he has ruminated until he reached the point that to him, the wind itself is as tangible as the bread he breaks in the morning. “The two major themes of his painting” wrote Henri Maldiney, “are the two dwellings of man, the earth and the sky—indivisible in the act of *inhabiting*.” The direct act of inhabiting, which assumes action and an act of awareness of space, is what Tal-Coat’s recent painting is about. It is a transitive experience recorded.

Call it an experience of cosmic unity (isn’t that what all contemporary abstraction is really about?) arrived at not through metaphysical speculations so much as through the sturdy realism which makes a man stroll in the dusk observing with ever-renewed interest how birds flee from his shadow.

Shadows, in fact, are what became at a certain point tangibilia for Tal-Coat. Sometimes around 1950 the groundline disappeared permanently from his work. Signs, sketched in delicate wispy charcoal and then floated in yellow-ocher atmosphere were the distillations of his observations. A sign in his paintings after 1952 might, with its crossing tracery, be the shadow of a tree, or it might be a tree unshadowed. It might also have been a rationalization of the flight of birds, for Tal-Coat saw all these motifs as continuously interacting phenomena.

Toward 1956 he began the series of leaping figures—innocent stick-figures vaulting into a void painted in blond impastos, completely foreign to the terra firma in his pre-war landscapes. The jumping figures, however, were after all only signs. Ambiguous signs at that, for substance and shadow were rendered in the same flurried, vague way. With the empathy of an oriental, Tal-Coat vaulted himself, his feelings, his substance into those floating shadows. The leap—it was the movement of the elements, no different from the take-off of birds, the sway of trees, the footsteps on the spring fields, the movement of flocks of sheep, and the contour of rocks, all of which he subsequently painted. The images were images of Tal-Coat simultaneously inhabiting and observing space.

(Continued on page 28)



Pierre Tal-Coat

La veine
1959

Courtesy
Galerie Maeght

MUSIC

PETER YATES

CONFERENCE AT LAKE ARROWHEAD

I should not have read Selden Rodman's *The Insiders* if the University of California Extension had not invited me to replace my friend Feri Roth as one of the pair of lecturers at the university Residential Conference Center, in the former Bayshore Tavern near the farther end of Lake Arrowhead, to take up the subject *Controversy in the Arts*. The book had been chosen as a focus for the group discussion. Since my fellow lecturer, Gerald Nordlund, art critic and Dean of the Chouinard Art Institute in Los Angeles, was no more impressed by the thinking in Mr. Rodman's book than I am, and a large majority of the adult audience agreed with us, controversy turned into practical unanimity, and we passed on to other subjects. Nevertheless the book is popular and should be examined.

Controversy in the arts is a topic everybody hears about, reads about and, when the occasion is given, vigorously shares in, usually at a one-dimensional level, pro or con. Far fewer experience it at many levels and in varied perspectives. Art is seldom intended to be controversial, except by second-rate artists who can think of no better thing to do with it; yet first-rate artists are the more accused of having made works of art to arouse controversy. The rejector of art rather than its maker is the controversialist. Since defensive armor encourages some aggressiveness among the timid and even more among the rash, the armored participant, blinkered within his helmet, too often rushes into artistic controversy swinging sword or mace, bulling straight ahead against whatever he conceives to be the enemy. Bull-like he is often led astray by the cape. When he falls he is helpless, and a peasant with a dagger may unlace him.

Mr. Rodman's besetting virtue has been well revealed in the portrait by his admired friend, the artist James Kearns, on the inside front of the dust jacket: he is handsome, a firm, fine fellow, high of brow, large and perceptive in eye, aristocratic

of nose, and masculine as James Montgomery Flagg's Uncle Sam when it comes to the jaw. The picture is a flattery.

Here in the ordinary course of events I should have closed the book, but I am aware that Selden Rodman has done useful work. He is a poet, but I do not speak here of his poetry. In Haiti he stirred up and encouraged native painters, whose primitive color drawings had been thought at best quaint, to take their skill seriously and apply themselves to it as if it were art. In several instances it has become art. He has also made himself propagandist for a gathering of artists, neither a school nor at all in agreement among themselves, insisting that people look at their workmanship to see it as he sees it. Above all, he has been given the grace to recognize the genius of Jose Clemente Orozco as first and greatest. People who find the work of Orozco deeply perturbing have put it aside in favor of the latest thing from Paris and more recently in favor of abstraction, both of which, however emotional, know their esthetic place. I believe that the work of Orozco will speak for the 20th century when the great part of its successful painterly painting has become archaic as the 20th century machine. He painted revolution in the century of revolution, rejecting communism equally with capitalism, rejecting war equally with the brutal symbols of the church.

What Rodman writes, however, is this: "Among artists of the twentieth century, Jose Clemente Orozco is the first and still the greatest of the Insiders." By hitching this qualifying cant to the direct statement he sets his preaching in Pelagian opposition to the simple grace of his belief. So he makes himself a controversialist.

Rodman's field is painting. He writes: "It is generally recognized that *painting* has been the dominant art of the West since World War II. Sculpture, especially the new kind of two-dimensional sculpture that approximates painting, has been close behind, followed by architecture—again, the kind of architecture that derives some of its value from painting and sculpture. Literature has lagged, and now serious music is listened to willingly only by those professionally trained to hear it."



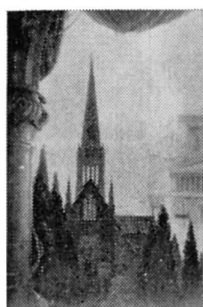


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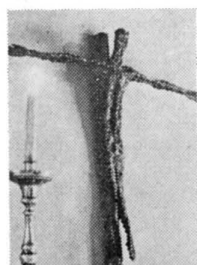
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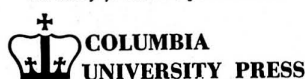


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church art
be both
reverent—and
revolutionary?*

**MODERN
SACRED ART
AND THE
CHURCH OF ASSY**

By William S. Rubin. On January 4, 1951, in the town of Angers in France, a Canon of the Catholic Church was giving an illustrated lecture. As a slide of a crucifix (above) flashed upon the screen, suddenly the hall exploded in tumult. Voices cried, "Sacrilege!" The Church of Notre-Damé-de-Toute-Grace in Assy, France is a veritable museum of modern art—and, as a result, a storm center of controversy. Important as this controversy was to the world of art in general, this book is the first serious examination to be made of these unusual works. The author takes the reader step by step through the church itself, describing the architecture, the plan, and each controversial work of art. 256 pages, and 45 pages of illustrations—many in full color. \$8.75

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To support the last opinion he tells the reader: "However much the enthusiast for 'row' music insists that it expresses us, and however much we may agree with our minds, making it out of the question and listening to it is a trial; that part of our deeper nature which has learned to respond to beautiful (and meaningful) sounds rebels perforce against an hour of 'serial dodecaphony'—or any other kind of cacaphony."

My own experience with contemporary music has been otherwise. I find now more than ever that it is listened to most willingly by those who are not professionally trained to hear it. Dodecaphony of course is not cacaphony; the linking by this verbal tag is as "phony" as the thinking. It is a system of musical grammar that many composers misuse. The misuse is the fault of the composer, not the fault of the grammar. Nor is serious music at the present time all dodecaphonic. Rodman includes John Cage among the "row" composers. Though Cage studied with Schoenberg, he does not compose dodecaphonically. The sheet of score by Cage, exhibited to show that "a composer's score may offer more enjoyment than the sounds it symbolizes," would indicate also to a knowledgeable fellow that the music symbolized is not dodecaphonic. On the same page is a "caricature of the great modernist composer Stravinsky" by Rico Lebrun, an excellent quick line portrait that is less a caricature than Rodman's rather uninformed opinion of Stravinsky's later music. Elsewhere he disposes of Boulez and Stockhausen by revealing that he has heard one work of each, from the record by Robert Craft.

Like many a critic, Selden Rodman gives evidence that his critical apparatus hardened to concrete in his youth. He appears to believe that the vision of art then vouchsafed him is the ultimate real goods, complete with religion, philosophy, ethics, morals, and a final point of view. To understand that the work of art criticizes him as much as he the work of art has not entered his imagination. He is devoid of the humility to believe that prophets are still being born and some of them may not speak his language nor conform to his precepts. Humor continuously fails him. So he places on the same page beside the score of Cage and the "caricature" of Stravinsky an early oil portrait by Edward Steichen of the conventional granitic Beethoven, "whose scores," he writes, "visually ugly and almost illegible with corrections, bear witness to the Insider's struggle to communicate human content at any cost." I'm damned if I see what the condition of the scores has to do with whatever content Beethoven may have been trying to convey. If this be a criterion, then Shakespeare, who never blotted a line, must have been devoid of human content, and we can add, regretfully, with Ben Johnson, "would he had blotted a thousand!" It is Rodman whose opinions need blotting, if superficial correction could change fundamental error.

His book offers abundant evidence that Rodman is a dated critic. A critic is not necessarily wrong, however he be dated. All one can ask is that he should be aware of his date. Then he may be able to distinguish his own fresh ideas from the conditioned prejudices that clutter his once-youthful intelligence. Rodman has not achieved such self-criticism. The art he criticizes must do the work for him.

He remarks: "Poets who followed Rimbaud . . . were content to develop some facet of the hard symbolist jewel." He does not explain that many other writers have been blatantly sentimental—Henry Miller, for example—in dedicating themselves to Rimbaud as a symbol for the cult of their own exacerbated personalities. In the next sentence Rodman continues his argument: "The late Paul Valéry, for example, battered on the precious myth of the poet's unproductivity. Self-consciously he would work on a single poem for years and years, treating it as a piece of sculpture to be admired for its form only." This of course has nothing to do with Rimbaud, who wrote poetry with an amazing adolescent facility until he decided to give it up entirely and do something else, whose sense of form remained latent within the prodigious display of his immense verbal art, whose workmanship did not go on for years and years, and who would scarcely have likened his freely imagistic poems to pieces of sculpture—rather to water and to fire.

Or to choose another example: Van Gogh's motivation was exactly the same as Daumier's, and his gifts were as great, but to be that kind of artist in the age of Manet, Monet, Seurat, Gauguin, and Cezanne was a far more scarifying experience—and Van Gogh was less endowed with fortitude to withstand it. Desperation, neurosis, and personal tragedy became in varying degrees the burden of the humanist artist from now on." A painter who could create the 800 masterpieces of Van Gogh's incredible last four years may have been suffering from something, but it was not from competition. Van Gogh is the supreme example of an artist who experienced technical revelation and spiritual revelation at the same time in such concentrated power that the fire he burned with during those four miraculous years destroyed him; and it is that spiritual fire, both bright and black, that draws common folk in crowds to see his work, as if to the visible relics of a saint. Hell and heaven have not more vividly been brought together into the common landscape.

Van Gogh borrowed from the Japanese technical means like those Rodman ascribes to the non-committed artist and applies these abstract designs made by the brush to translate an illusion of reality. If another artist believes that the means themselves, instead of the landscape they translate, are the true symbol of reality, does his abandoning representation prove that he has abandoned his commitment to reality? Is Mondrian, maturing so differently out of a similar technical beginning, the less committed? His writings assure us that he was not.

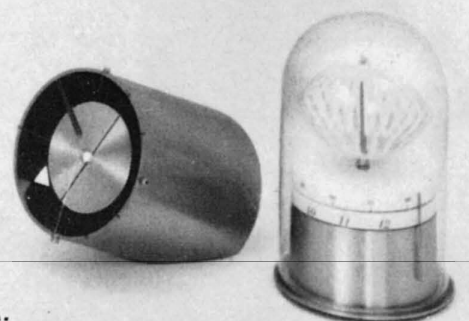
Gertrude Stein lived as intimately within the landscape surrounding her as Van

(Continued on page 29)



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In this contemporary world of growing technology, man views his place along the path of human activity with mixed feelings of pride and doubt. The promise of a tomorrow liberated by human imagination and devotion yet threatened by narrowness, coldness, disintegration, puts man at a crucial point in time and space at which he must carefully re-examine and re-assess the values by which he lives. It is especially important now that we carefully examine the vital functions of the arts in culture and give renewed attention and emphasis to the inherent contributions of the arts to the survival and development of man.

A culture gives evidence of the will and participation of the individual. Art functions in a society much as it functions in the life of an individual. It becomes the emblem of a group, just as it is the mark of a single man. It is a universal and personal implement with which men protect and liberate themselves. It is a plan by which the crowd and the man apart from the crowd can make coherent the fragments of existence. It is an all-embracing sentiment that brings men together, preserving for them, still, their uniqueness. It is a moment in time when every child and every man is beautiful and fulfilled. Art is a dynamic, ubiquitous source which serves human need and manifests the human potential.

The art experience embraces all forms of involvement with art: the production of works of art on the part of the professional artist, the primitive craftsman, the layman, the child, as well as the active appreciation of art on the part of the universal art audience which looks at, listens to, reads and uses the work of art with personal interest, understanding and love. The ultimate dimension of the art experience is that which enables each man to become aware of the aesthetic of his own environment, brings to his attention the endless excitement of form and color, the richness of texture, the force, rhythm and sound of human interaction, the poetry of nature and man.

In the complexity of a modern world, it has become necessary for men to "specialize" in their vocations, their work. As a result, the human disciplines of art and science, of philosophy and technology, have been separated to the detriment of each. This twentieth century phenomenon is at the peril of man, himself. It is as if man had attempted to sever his head from his body in order to isolate one faculty of his being from another.

Albert Einstein has said:

Man tries to make for himself in the fashion that suits him best a simplified and intelligible picture of the world; he then tries to some extent to substitute this cosmos of his for the world of experience, and thus overcome it. This is what the painter,

the poet, the speculative philosopher and the natural scientist do, each in his own fashion. He makes this cosmos and its construction the pivot of his emotional life, in order to find in this way the peace and security which he cannot find in the narrow whirlpool of personal experience.

But in these words of Einstein, we cannot overlook the phrase "each in his own fashion," for here is the key to the difference between art and science. It is true that the realm of science, like art, offers man an area in which his imagination is given free rein, and it is even possible for the man of science to arrive at his answer intuitively, just as the artist does. But the paths to scientific and aesthetic solutions differ greatly, and the final products of each effort manifest these basic differences. The fact that art is different from all other fields of human endeavor makes it irreplaceable and indispensable in the life of man.

To be alive is to be aware, curious, active, sensitive, productive, adventurous, concerned, involved. To be dead is to be none of these things. Art increases our state of aliveness by expanding and deepening our state of awareness. Jean Cocteau once commented that to write is to kill something of death. Art discovers, heightens, and refines life experiences; it brings our emotions to our attention and makes us fully feel them. Art is a selection and examination of the physical and social world in order that we may apprehend in ideal simplicity the selected properties and values usually evident only obscurely, if at all, in ordinary experience. Art serves to clarify our feelings. Until we express emotions we do not know what they are. The artist's vision, both analytic and panoramic, makes perceptible at once the parts and the whole.

It has been said that man does not create; he regenerates. Perhaps this means that man does not actually create new forms, new orders, new life; rather, he discovers the fundamental forms and processes of his universe and gives them new energy and function. What we call "creativity" in human beings may, in fact, have to do with that human discovery of a pre-existing fact, a "cosmic truth."

The life experience of man is a concert of involvements. The degree to which a human being involves himself with life differs according to the kinds of things that determine and shape the moments of his existence. Art intensifies man's involvement with life; it gives evidence and symbol of human energy; it clarifies, vivifies human experience.

It is the function of art to develop man's ability to feel and to know beauty. Delacroix wrote in his diary: "In many people the eye is untrue or inert; they see the objects literally; of the exquisite they see nothing."

DR. d'ARCY HAYMAN—UNESCO



1

BERNARD RUDOLFSKY, ARTHUR DREXLER:

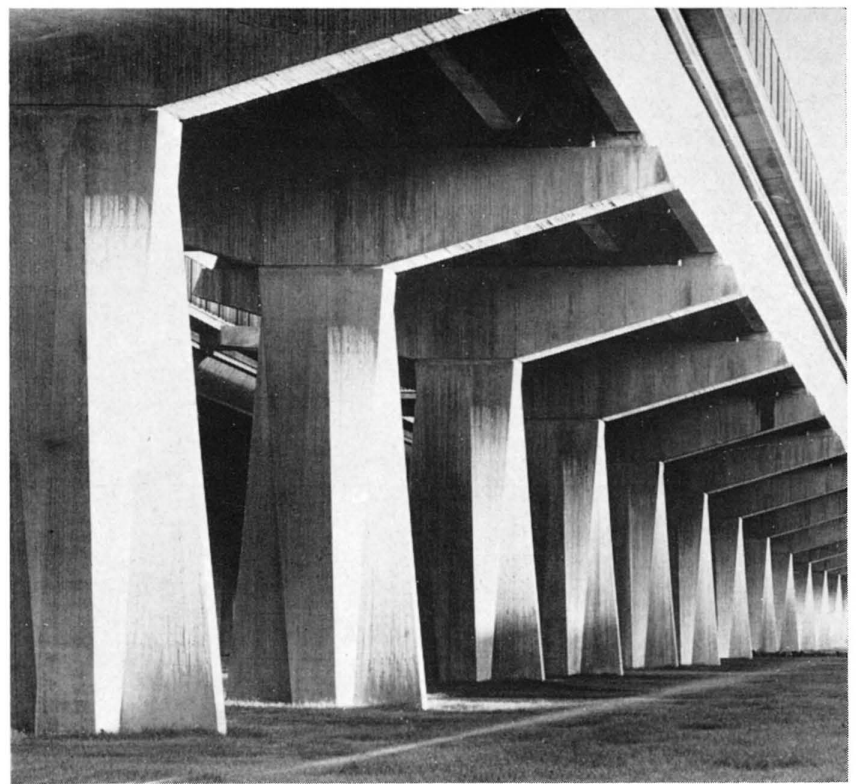
We have learned to enjoy the aesthetic qualities of structures designed by engineers; dams, bridges and silos appeal to us for their clean, hard geometry and monumental scale. In the last few decades these forms of engineering have been surpassed by highways, which now begin to dominate the landscape.

This exhibition illustrates the complexity of recently built highways and suggests that we may presently see a wholly new kind of architecture, road-inspired and road-conditioned. Prototypes of the road-town and road-building have already been built.

The oldest roads, dating back about 5,000 years, were trade routes traversing Asia and Europe. The Cretans of 1500 B.C. built paved highways, as did the Incas and Mayas. The superbly engineered 4,000 mile Inca road of Peru included suspension bridges and tunnels.

North America's colonists were not road builders. They used water routes whenever they could and shared the trails of buffalo and Indians. But the advent of the automobile necessitated solid and durable roads, and led to a frenzy of highway construction. (In 1959 alone expenditures for United States roads reached \$6,720,000,000.) Whereas the old narrow roads served pilgrims and animal-drawn vehicles, the new roads are designed exclusively for machines.

(Continued on page 28)



2

ROADS

FROM AN EXHIBITION AT THE MUSEUM OF MODERN ART

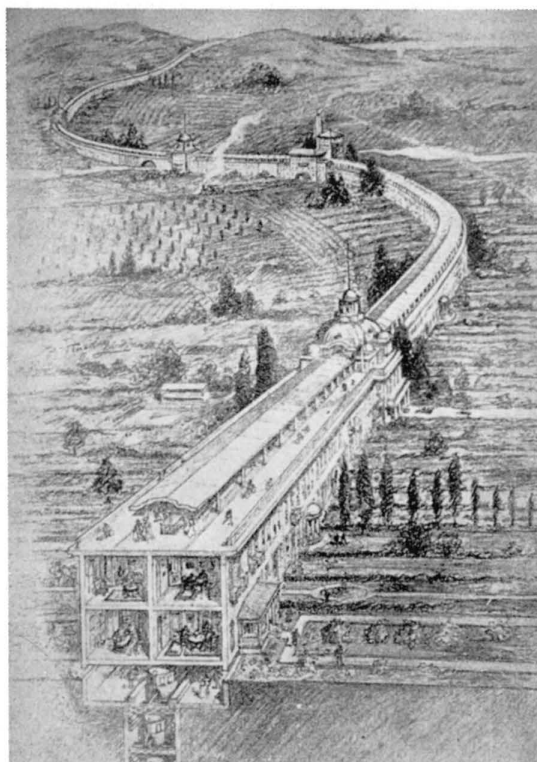


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1. FOUR-LEVEL INTERCHANGE, FORT WORTH, TEXAS, WITH THE LAND-CONSUMING SUPERHIGHWAY STRETCHING TOWARD THE HORIZON.
2. HIGHWAY TRaversing ROME. STRUCTURAL DESIGN: P. L. NERVI, OSCAR SAVIO.
3. NEW YORK THRUWAY'S SOUTH NYACK INTERCHANGE. ALONG THE 545 MILES OF THE THRUWAY NOW IN OPERATION THERE ARE 76 INTERCHANGES.
4. A COMBINED HIGHWAY AND ENDLESS 4-STORY BUILDING (2 FLOORS UNDERGROUND) SNAKING THROUGH THE HEART OF TOKYO. IT PROVIDES FOR SURFACE PARKING AND GARAGES, CONTAINS SHOPS, RESTAURANTS, OFFICES AND WAREHOUSES. AT PRESENT TRAFFIC IS ONE-WAY AND SPORADIC ONLY.
5. CHAMBLESS PLANNED A CONTINUOUS CONCRETE HOUSE OF INDEFINITE LENGTH, WITH RAPID TRAINS IN THE BASEMENT AND A PEDESTRIAN ROAD ON THE ROOF. THE PROJECT ANTICIPATES LE CORBUSIER'S SIMILAR PROPOSALS FOR RIO DE JANEIRO AND ALGIERS BY ABOUT TWENTY YEARS. SUCH A COMPACT LINEAR CITY WOULD PROTECT CULTIVATED LAND FROM BLIGHT OF SUBURBAN SPRAWL.
6. CALIFORNIA DIVISION OF HIGHWAYS: LOOKING SOUTH ALONG COMPLETED SECTION OF HARBOR FREEWAY, LOS ANGELES, FROM ABOVE TEMPLE STREET.
7. HELICOIDE DE LA ROCA TARPEYA, CARACAS, VENEZUELA. ARCHITECTS: JORGE ROMERO GUTIERREZ, PEDRO NEUBERGER, DIRK BORNHORST.
ON THE EASTERN SIDE OF A HIGHWAY CONNECTING TWO DENSELY POPULATED AREAS OF CARACAS IS A HILL CALLED THE TARPEIAN ROCK. THIS SITE WAS SELECTED IN 1955 BY THE ARCHITECT JORGE ROMERO GUTIERREZ AS THE PERFECT LOCATION FOR A SHOPPING CENTER. THE PROJECT IS THE MOST REMARKABLE INTEGRATION OF ROAD DESIGN AND ARCHITECTURE THAT HAS YET BEEN ATTEMPTED.
THE SHOPPING CENTER CONSISTS OF A ROAD FORMING A SPIRAL, OR HELICOID, FROM WHICH IT TAKES ITS NAME. BACKED UP AGAINST THE HILLSIDE FOR THE LENGTH OF THE ROAD ARE STORES AND OTHER FACILITIES FOR ABOUT 300 TENANTS. THE ROAD ENVELOPS THE ENTIRE HILL, FOLLOWING ITS PYRAMIDAL CONTOUR, AND COMPRISES SIX COILS OR CONVOLUTIONS MAKING A TOTAL LENGTH OF TWO AND ONE HALF MILES. THE PEDESTRIAN SIDEWALK IN FRONT OF THE STORES IS PROTECTED BY OVERHEAD SHELTER, SINCE THE ROAD IS CANTILEVERED FROM THE COLUMNAR STRUCTURE WHICH HOUSES THE STORES THEMSELVES.
AFTER LEAVING THE MAIN HIGHWAY AN AUTOMOBILE MOVES ALONG THE SPIRAL AND STOPS AT PARKING SLOTS WHEREVER IT SUITS THE DRIVER'S CONVENIENCE. THE ROOF OF THE STORES IN EACH COIL PROVIDES PARKING SPACE FOR THE COIL IMMEDIATELY ABOVE. AT THE TOP OF THE STRUCTURE THE ROAD MAKES AN S CURVE AND BEGINS TO DESCEND. THUS TRAFFIC ON EACH LEVEL IS ONE-WAY ONLY; ASCENDING AND DESCENDING LEVELS ALTERNATE AND THE STRUCTURE IS IN FACT COMPRISED OF TWO INTERLOCKING SPIRALS.
8. CITY AUTOBAHN, DUSSELDORF, THE WORK OF ARCHITECT FRIEDRICH TAMMS. THE LANES OF THE ELEVATED HIGHWAY ARE SEPARATED BY A STRIP OF CONCRETE WITH EMBEDDED GLASS BLOCKS.
9. AN AIR VIEW OF THE WINDING ROAD ABOVE ANDERMATT, NORTH OF THE ST. GOTHARD PASS SHOWING THE INTERLACING OF HIGHWAY, RAILROAD AND NUMEROUS FOOT-PATHS.



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9



WEST FRONT; LIVING ROOM CURTAINS ARE CLOSED



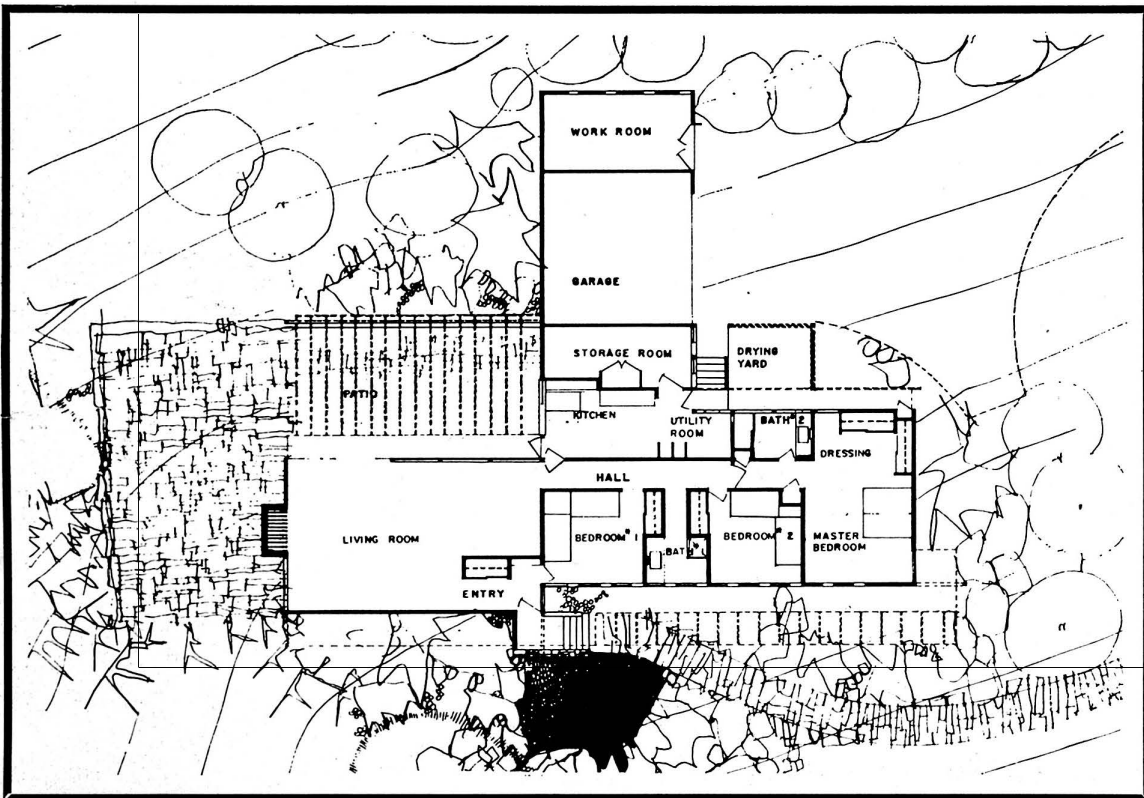
GARAGE AND SERVICE ENTRANCE

PHOTOGRAPH BY JULIUS SHULMAN

HOUSE BY RICHARD J. NEUTRA,

ARCHITECT

COLLABORATORS: BENNO FISCHER
SERGE KOSCHIN
JOHN BLANTON
THADDEUS LONGSTRETH

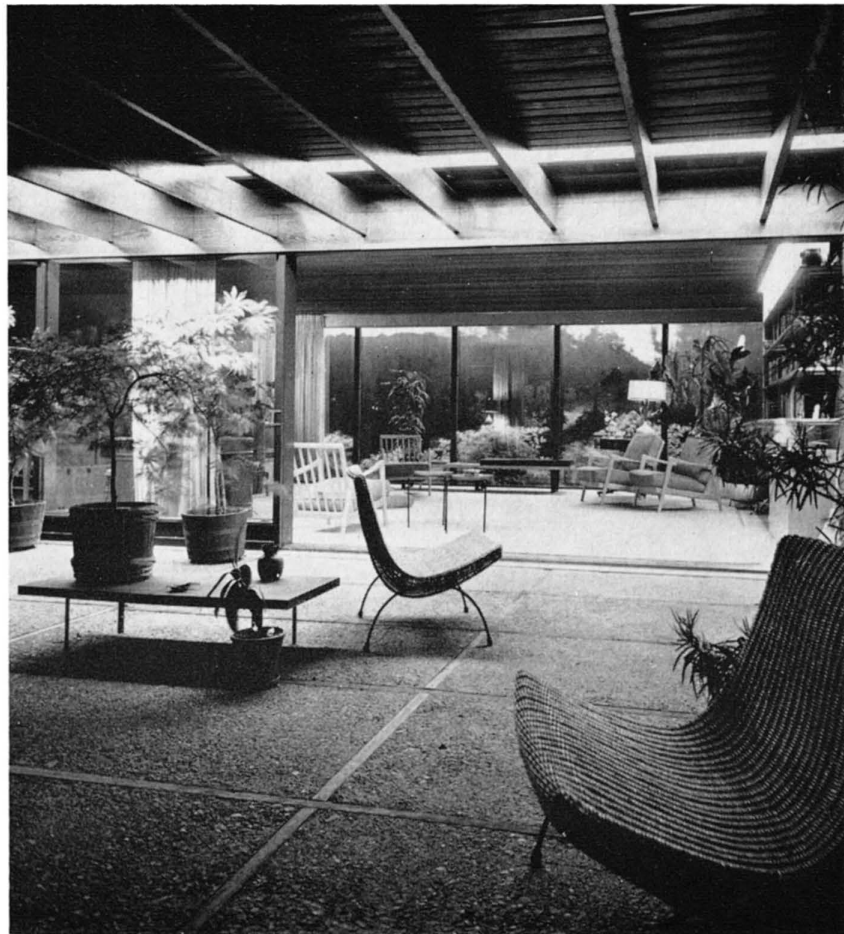


This house located in a northern California valley, in short driving distance of San Francisco, was designed for a family of four, the parents and an adolescent son and daughter.

The site is on a hill studded with trees and evergreens. The wide living room opens onto a spacious, paved terrace, partly shaded by a pergola, and on the other side overlooks the valley. Through the dining area, it connects with a breakfast room, the kitchen and service quarters. The three bedrooms and two baths form a wing extending south from the living quarters. A broad fireplace in the living room is of the same natural stone as the entrance wall.



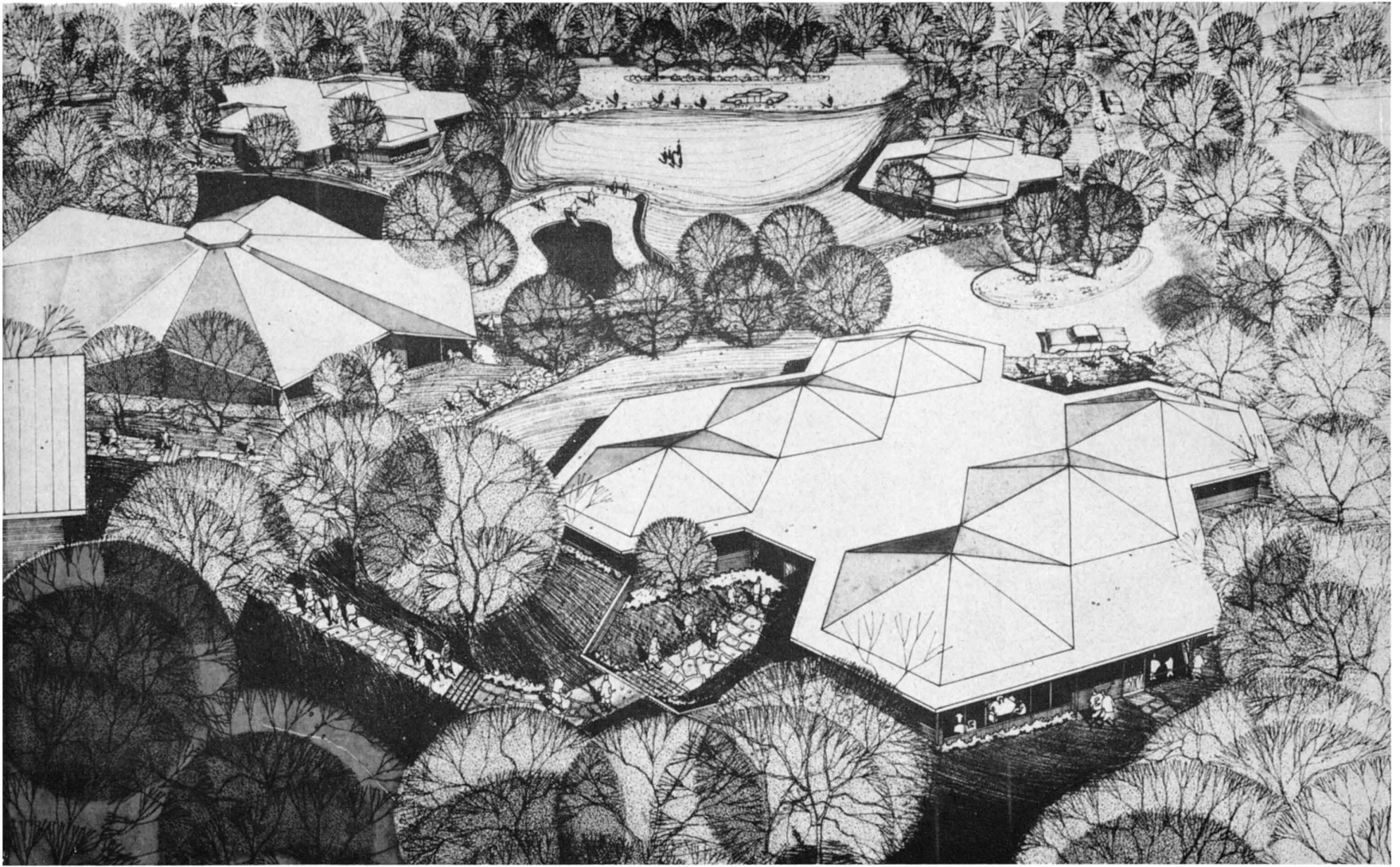
CLOSE-UP OF PERGOLA BEAMS WITH A VIEW THROUGH THE LIVING ROOM



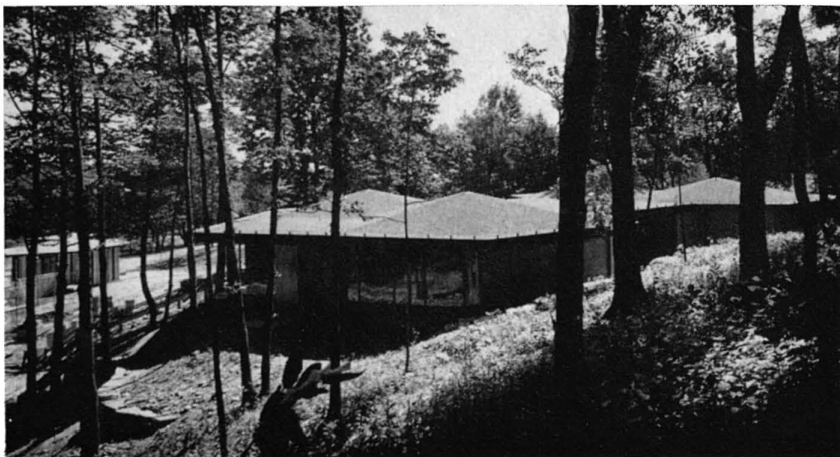
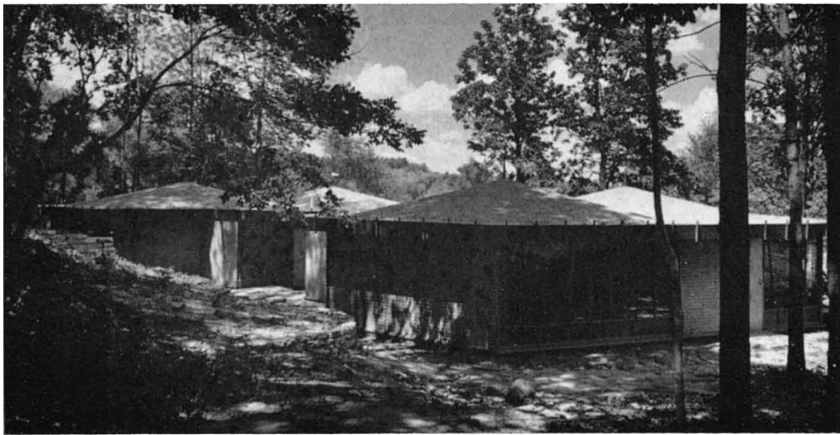
SHADING PERGOLA IN FRONT OF THE LIVING ROOM

LARGE PAVED AREA SURROUNDS THE LIVING ROOM; THE PERGOLA CASTS A CHANGING PATTERN OF LIGHT AND SHADE





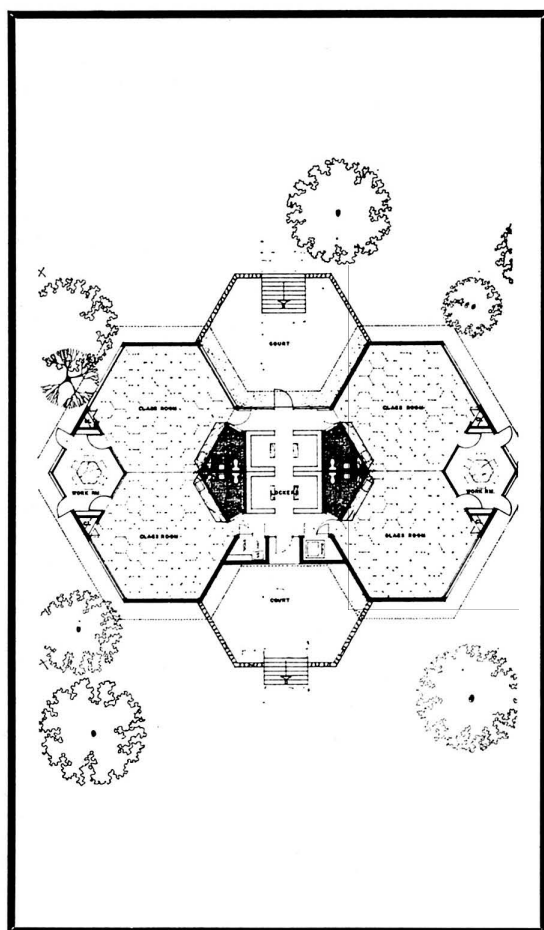
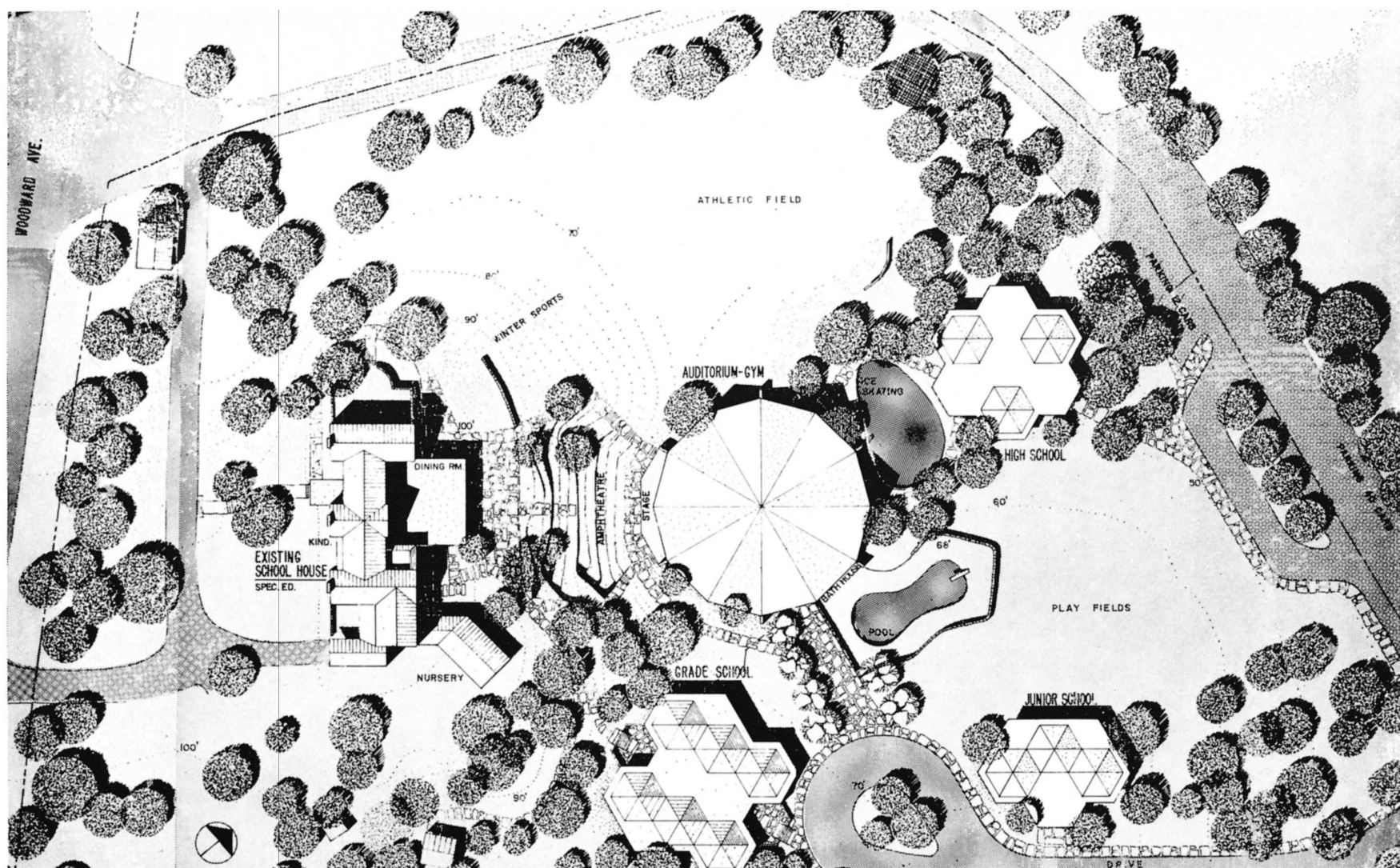
CITY AND COUNTRY SCHOOL BY BEGROW AND BROWN, ARCHITECTS



PHOTOGRAPHS BY BALTAZAR KORAB

Located on a hilly, landscaped estate in Michigan, this private school, ranging from nursery through eighth grade, for gifted children has been housed in an old converted residence. A grade school, junior school, high school and an auditorium-gym building will be situated 40 feet above the playfields, and will eventually be used for nursery, kindergarten, special education, food preparation, dining room and administration. A hill between auditorium and house forms a natural amphitheater for outdoor-in-door stage. The existing swimming pool will be adjacent to a new bath house under the auditorium. No building will be located in front of the old house because of highway noise.

The classrooms are so designed that they permit individualized teaching. Their hexagonal shape facilitates grouping within the classroom by letting the groups have corners by themselves. Each pair of classrooms will share a workroom for special activities where four to six children can do individual work and be supervised by the classroom teacher through a glass partition. Since each class is limited to 20 pupils, hexagons are only 24' wide. Folding partitions between classrooms provide for larger groups of children. All furniture is movable, providing any arrangement a teacher desires. Wall-bearing brick walls will support a light steel framing system and 2' fiber decking on bulb tees which will be exposed. Each building will be individually heated. The grade school has recently been completed.



MAN / PROBLEM SOLVER

BY RICHARD T. MORRIS

A cartoon in the *New Yorker* not long ago showed a pair of Druids looking up at the giant stone crossbeam laid across two rough columns and asking, "I wonder how we got that up there?" The Sarsens at Stonehenge have stood since about 1700 B.C. and weigh about 28 tons each. The technical problem was enormous, and seems to have been solved by building a mound of earth between the uprights, dragging the crossbeam into place up the incline, and then scooping the dirt away. Perhaps a more pertinent question today, however, might be: "I wonder *why* we put that up there?"

The theme that I will try to develop in this paper is that modern man has reached the state in his problem-solving ability where some of the important problems to be solved are not questions of "how", but questions of "why". The environment is largely tamed today, or at least can be if we apply and combine the proper techniques that are already available. I have no doubt that if we wanted to expend the time, effort, and tools necessary, we could burrow under Mt. Everest, jack it up, roll it across China, float it across the Pacific and set it down neatly next to Disneyland. Other engineering, designing, and technical feats that we have recently and successfully performed seem no less impressive. The question becomes "why"? What shall we choose to work on, how shall we allocate our energy and our skill? What is worthwhile and what is not? These decisions, this kind of problem-solving, seem paramount to me and can be talked about in terms of value decisions.

As control over the environment increases, the possibilities for choice increase, and the direction of choice depends more and more upon our values, rather than upon stark necessity.

To talk about values, particularly about those we know the most about—our own—is a dangerous and complicated thing. There is so much variation, so many shades of difference between individuals, between groups, classes, regions, etc., that it is hard to make valid generalizations. But since this country came into existence—from Dickens and De Tocqueville to Brogan and Barzun—there have been hundreds of illuminating attempts, by outsiders and insiders, to try to characterize and interpret American values. The rather amazing fact that emerges from a review of these analyses is the very substantial amount of agreement that seems to run through them. The interpretations of the values may vary. For example Gorer's view that the large number of Americans who go up into the Statue of Liberty each year represents a return to the womb—and the improper retort asking for the significance of thousands who enter the Washington Monument. The interpretations vary, but the values listed remain basically the same.

FROM A PAPER DELIVERED AT THE INTERNATIONAL DESIGN CONFERENCE, ASPEN 1961

For the sake of the argument here, let us pick a rather limited but representative list of values that Americans are traditionally supposed to have. We will then look at how these values are changing, or are supposed to be, and set up these changes as dilemmas or choice points that we must face. Finally we will look at some of the implications for design that seem to flow from these value-problem-solutions.

Traditionally, Americans have been characterized as placing a high value on *individual responsibility and freedom, equality of opportunity and success, rationally and work*. There has been a good deal of controversy lately however, and some evidence presented, on the problem of whether many Americans are shifting their values away from the standard model, in some cases supporting the opposite extremes.

As the proportion of entrepreneurs to bureaucratic employees diminishes—at latest count about three out of four people in the labor force work for large organizations—it becomes more and more difficult to implement, and perhaps to place, a high value on individual responsibility, responsibility to yourself and for yourself alone. We are increasingly responsible to the organization, to the work group, to our supervisors, chairmen, presidents. And they in turn are responsible to us, to the stockholders, the public, or the larger organization. Freedom and independence shift to dependence, dependence on the group, dependence on the organization. Looked at another way, this could be called a shift from selfishness to altruism. The tremendous growth of welfare activities, and the development of a welfare morality to match could be cited here. The development of the Help Syndrome is a case in point—we want to help the insane, help the criminal, help the delinquent, help the alcoholic, the addict, and the African. Man's responsibility now goes far beyond himself and his own family. More than ever before—except perhaps in primitive societies—we are locked into a network of interdependencies. Should a man feel pride or guilt in getting what he wants for himself, by himself? This seems to me to be a very important value choice for each of us: which way do we want to go, which way do we push, how do we solve the problem?

Traditionally, the American value on equality did not mean that at a given point in time everybody is equal, but rather that each person at birth should have an equal opportunity to rise to the top of a very unequal hierarchical structure—to climb the ladder of success. Vance Packard to the contrary, there is increasing evidence—from polls of high school and college students for example—that the young man of today does not want to risk getting to the top, but rather heads for a nice, secure position somewhere in the middle, upper middle perhaps,

but still middle. And the middle is getting bigger all the time. Differences in status are being decreased, not increased, on many levels—education, income, social groupings, automobile styles, and the like. Increasing informality in dress and address are part of this trend. Gone are the days when you could tell a millionaire a block away by his costume alone (Daddy Warbucks excepted of course). It could be argued that there is just a shift to more subtle indicators of status, but this shift itself has very important implications for value change and implementation. Status-levelling is occurring in many kinds of social relationships: parent-child, employer-employee, husband-wife, teacher-student. It is symbolized in familiar ways: dad-as-a-pal, the suggestion-box and brain-storming, the democratic family decision, the core course, the problem-census, student rating teachers and all the other educational techniques so bitterly attacked in Barzun's *House of Intellect*. These two shifts in values—from success to security and from equality of opportunity to status—levelling—are of course closely related. If the ladder has only one gigantic middle rung, that's the place to go, or more often, to stay. And once you are securely fastened on it, you are no better and no worse than almost everybody else—This value shift can be stated in positive as well as negative tones: equality, democracy participation, flexibility, getting along well with others, not feeling superior, are all terms that are honestly and deeply valued by a great many people. Here then, is the second main value choice; to dare the pinnacle and take pride in being superior, or to head for a nest in the middle where we love and are loved by our equals.

The traditional value placed upon rationality by Americans has been variously described—and criticized or praised—as hard-headedness, materialism, pragmatism. The main belief involved is that hard work, careful planning, frugality, efficient use of resources and tools, will result in successful achievement of goals. The world is rational, there is a better or best way to get there, there are clear means to clear ends and if you apply them effectively and sedulously, the ends will be accomplished. If they are not, you simply have not tried hard enough or long enough. A part of this syndrome is the very high value placed upon work as a moral good in itself, and the corollary belief that idleness is evil. Man should be active at all times and every activity must have a useful purpose. History is bunk, so is art, so is contemplation. Waste is evil (especially waste of time), so is debt, so is intemperance. Here again there is great controversy as to whether Americans have moved away from these central values, and whether the move, if it has taken place, is a Good Thing or a Bad Thing—with increased leisure

(Continued on page 28)



THE CHASE MANHATTAN BANK



ARCHITECTS AND ENGINEERS: SKIDMORE, OWINGS & MERRILL; J. WALTER SEVERINGHAUS (PARTNER IN CHARGE), GORDON BUNSHAFT (PARTNER IN CHARGE OF DESIGN), ALLAN LABIE (PROJECT MANAGER), JACQUES E. GUITON (PROJECT DESIGNER), REINHARD M. BISCHOFF (PROJECT SUPERVISOR).

CONSULTANTS: MORAN, PROCTOR, MUESER & RUTLEDGE (FOUNDATIONS), WEISKOPF & PICKWORTH (STRUCTURAL), JAROS, BAUM & BOLLES (MECHANICAL AND PLUMBING), MEYER, STRONG & JONES (ELECTRICAL AND ELEVATORS), HOWARD L. POST (KITCHEN), BOLT, BERANEK & NEWMAN (ACOUSTICAL).

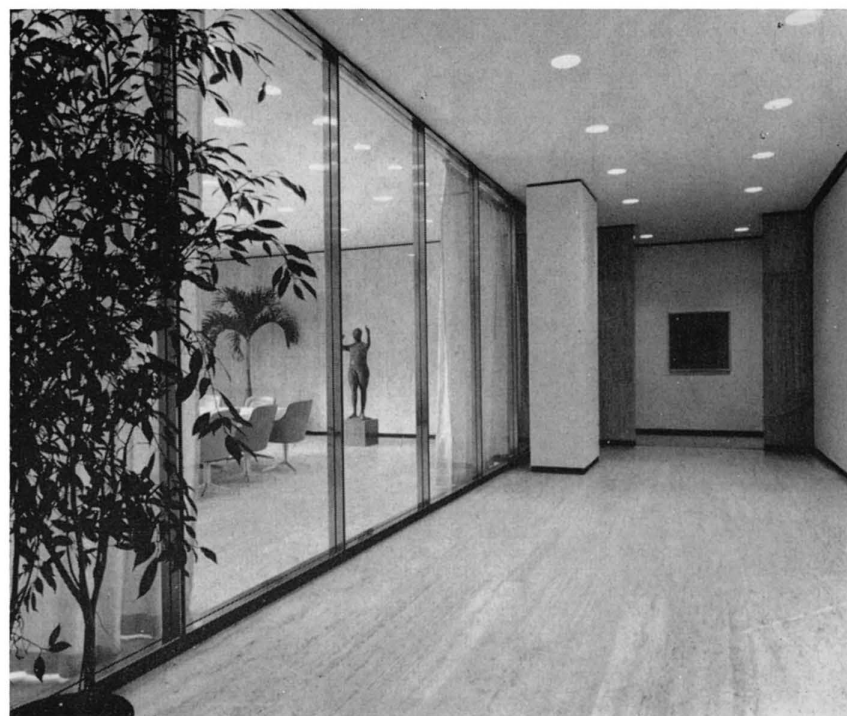
INTERIOR DESIGN AND FURNISHINGS: SKIDMORE, OWINGS & MERRILL, DAVIS B. ALLEN (CHIEF DESIGNER), WARD BENNETT (CONSULTANT ON FURNITURE AND FURNISHINGS), CHERMAYEFF & GEISMAR ASSOCIATES (CONSULTANTS ON GRAPHICS).

GENERAL CONTRACTOR: TURNER CONSTRUCTION COMPANY. FOUNDATIONS CONTRACTOR: THE FOUNDATION COMPANY, GEORGE M. BREWSTER AND SON, INC., AND JOSEPH MIELE CONSTRUCTION COMPANY, INC., (JOINT VENTURE).



EXECUTIVE LOUNGE

PASSAGEWAY OUTSIDE THE DIRECTORS' DINING ROOM; SCULPTURE BY MARIO MARINI IN THE DINING ROOM; PAINTING BY JOSEF ALBERS ON THE CORRIDOR WALL.





OFFICE OF THE PRESIDENT



BOARD ROOM



EXECUTIVE OFFICE; ANTIQUE AFRICAN TRIBAL WEAVING BEHIND THE DESK

History-minded visitors to the financial district in lower Manhattan encounter a visible reminder of the part played by the Medicis in the architecture of their day by turning to the Federal Reserve Bank erected in 1924 with a facade executed in the manner of the Palazzo Riccardi in Florence. Built by Michelozzo for Cosimo de Medici in 1430, the Palazzo Riccardi became a model for the architecture of the early Italian Renaissance.

As it happens, the Federal Reserve building, calling to mind the shaping influence of a Renaissance banking family on matters of art and architecture, faces one side of the new glass-curtained Chase Manhattan Bank, a structure reflecting the enlightened response to developments in art and architecture in the second half of the twentieth century of this financial enterprise headed by David Rockefeller, the institution's President.

Designed by the firm of Skidmore, Owings & Merrill, the Chase Manhattan rises sixty stories—813 feet—over the labyrinthine maze of narrow streets and towering skyscrapers forming the financial hub of New York, making this colossus the sixth tallest building in the world and the largest edifice built in New York in the last 25 years. Of far more significance than the impressive dimensions of the Chase Manhattan is the accomplishment of Skidmore, Owings & Merrill in realizing the full potentialities of skyscraper design evolving over the years since William LeBaron Jenney and the firm of Holabird and Roche initiated the concept of iron-framed, multi-storied building in the Chicago Loop of 1889.

Inside and out, the Chase Manhattan is an impeccable, lucid, and undisguised expression of what it is—the headquarters of a giant corporate entity as integral to our scientific and technological society as automated industrial

(Continued on page 28)





VACATION HOUSE

BY CAMPBELL AND WONG

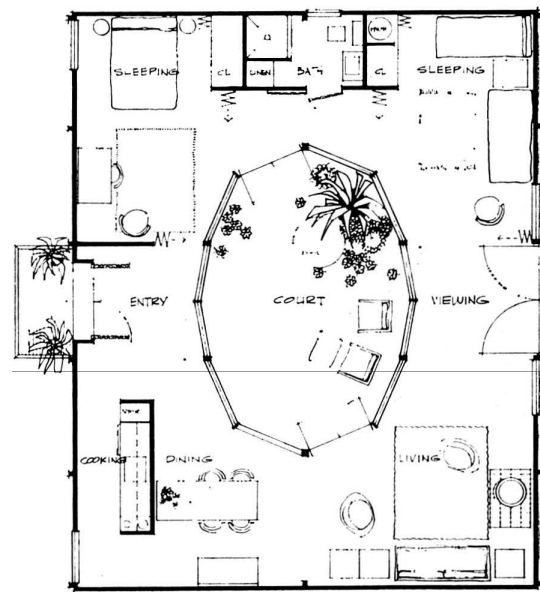
While this small house, 1,200 square feet including the interior court, is symmetrical and formal in appearance, in one sense it is very flexible and informal in its use. The inner court has an entirely different effect and use from the traditional atrium which was a separate space. In this case, the interior court is a totally integral part of the house, visible from every room at all times. The beams penetrate through the open space and connect the enclosed areas of the structure.

To make the house function as a two-bedroom house, folding doors are used to control light and access to the sleeping areas, each one of these having an exterior window and one window into the court. Privacy is obtained by means of shades. With the doors open, the entire structure becomes a visible total unit, with vistas of 32 feet in one direction, 40 in another, and 50 feet diagonally. The house has a pleasant feeling of spaciousness and of relatedness to the outside to a most unusual degree.

The house is used primarily as a weekend house but could be adapted easily to full time use with more soundproof, solid, or folding, partitions. The kitchen facilities are minimal because of its use. An interesting feature of the house not anticipated is the quality of light given by the twelve-sided court. One has the feeling of always being outside, yet at the same time protected. Windows on the exterior walls are at a minimum. To the rear they look over a beautiful, small valley. On the front, the two obscure jalousie windows provide excellent cross drafts for summer breezes and general ventilation. The use of so much glass around the court has minimized the necessity of exterior windows thus giving a remarkable amount of wall space for a small house.

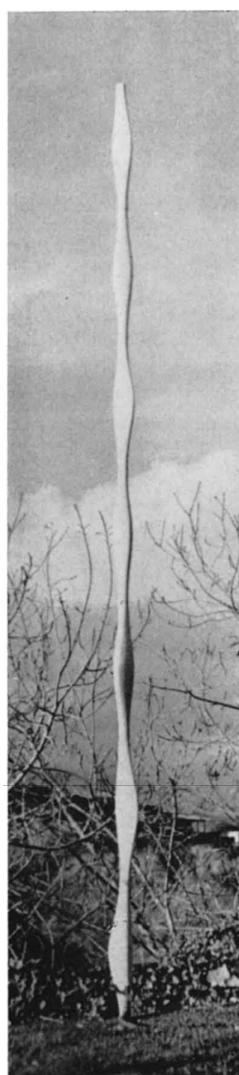
The structure itself is entirely 2 x 6 tongue-in-groove white fir floor—including the court floor—walls and ceiling. The floor and the ceiling are smooth surfaced and the walls inside and out are rough. The color scheme is clear and bright. The floors and the bamboo blinds around the court are charcoal brown, the walls inside are painted off-white; the ceiling is a rich gold yellow and the front door burnt orange.

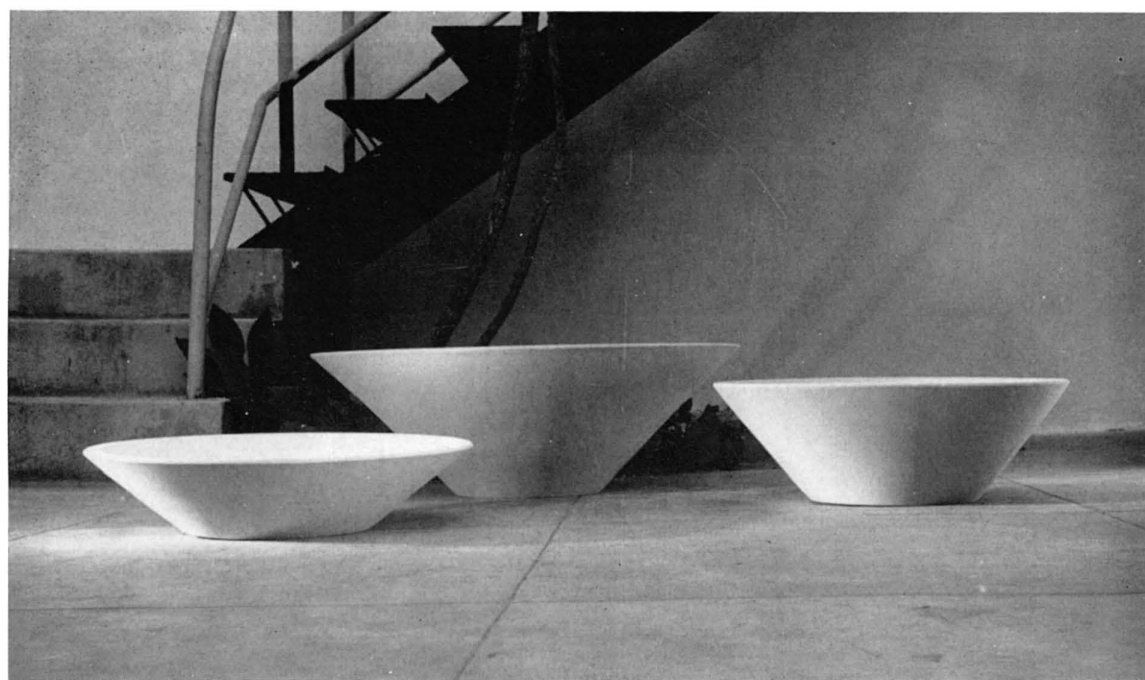
SPONSORED BY THE WESTERN PINE ASSOCIATION



PHOTOGRAPHS BY MORLEY BAER

PLANTING POTS



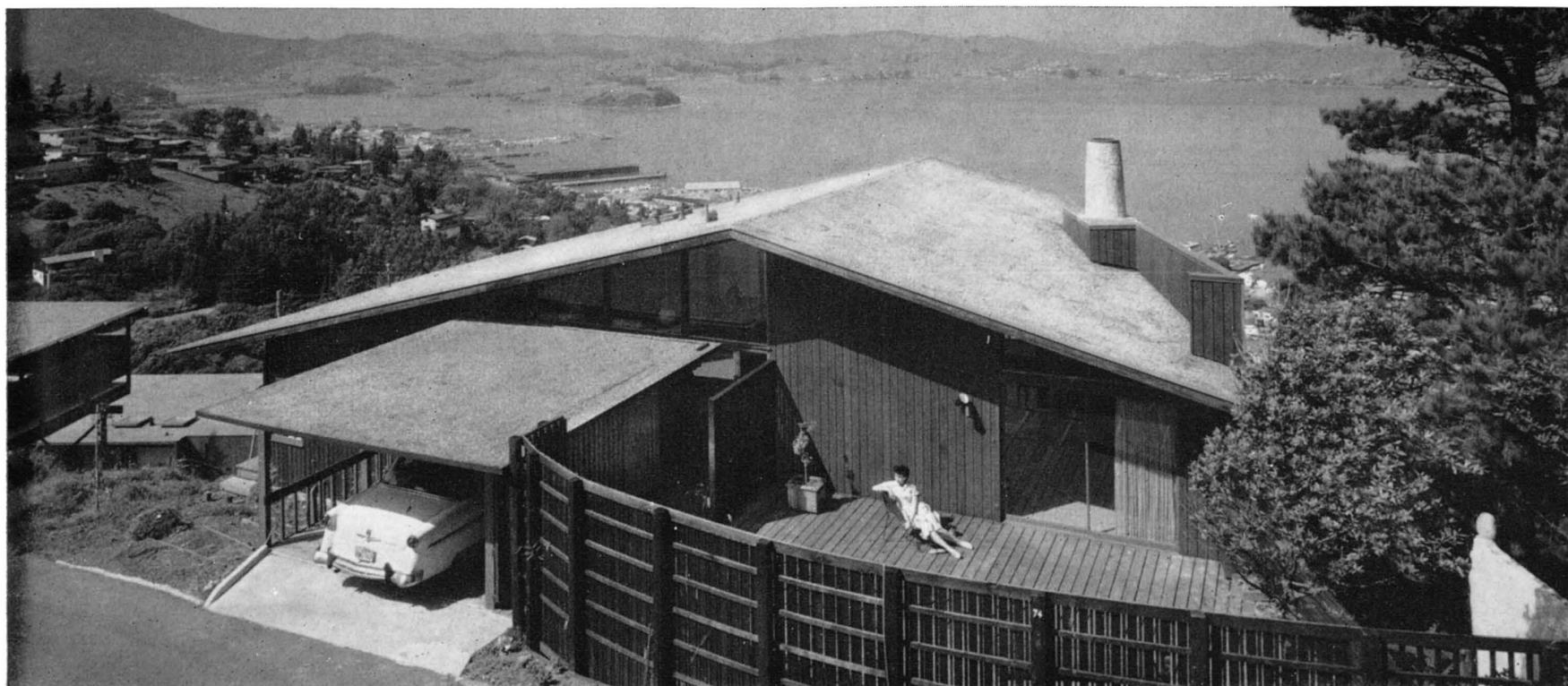


Starting as a school of art class project, first reported in these pages twelve years ago, Architectural Pottery continues to develop a wide diversity of designs for large-scale planters that have individual validity and are harmoniously related.

These new models comprise planting solutions for small plants or large trees. Made of high-fired stoneware carefully balanced in porosity to provide the best environment for plant growth, the bowls will not drip water and they are elevated from indoor surfaces by a variety of wood, metal, or clay bases.

To be used indoors or outdoors, these forms have excitement as sculptural statements or are effective in massed groupings of repeats of the same design or in clusters of related forms.

DESIGNERS: JOHN FOLLIS
MALCOLM LELAND
PAUL McCOBB
LA GARD TACKETT
RAUL ANGULO CORONEL
REX GOODE



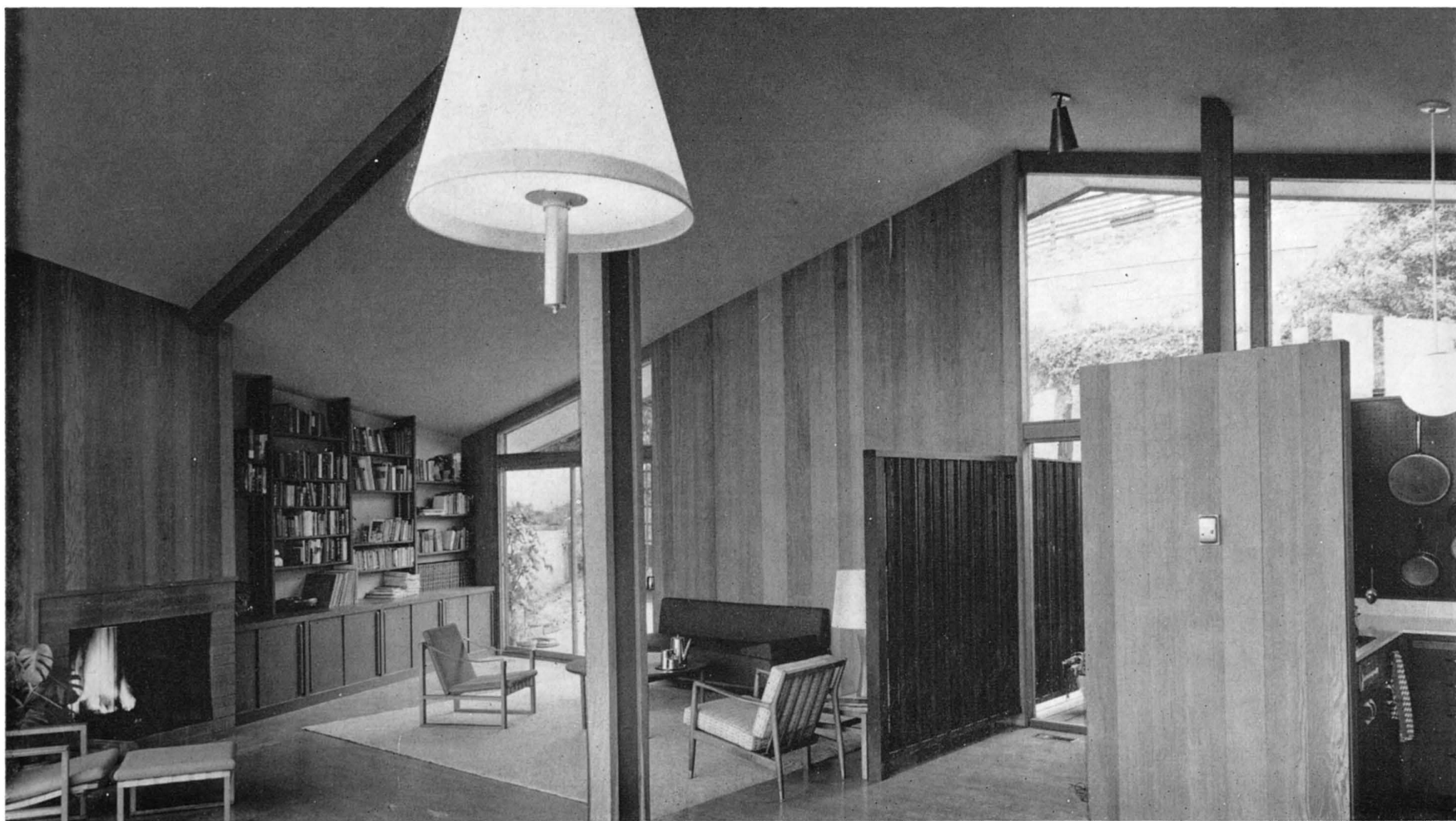
HILLSIDE HOUSE BY MARQUIS AND STOLLER, ARCHITECTS

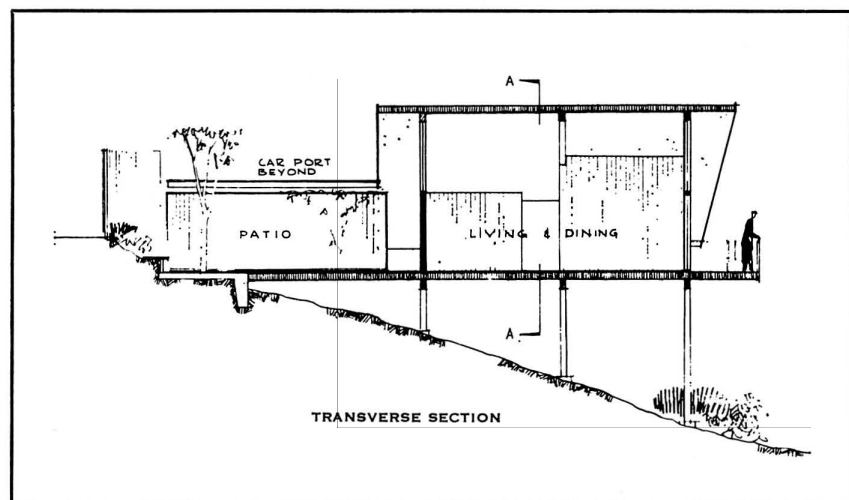
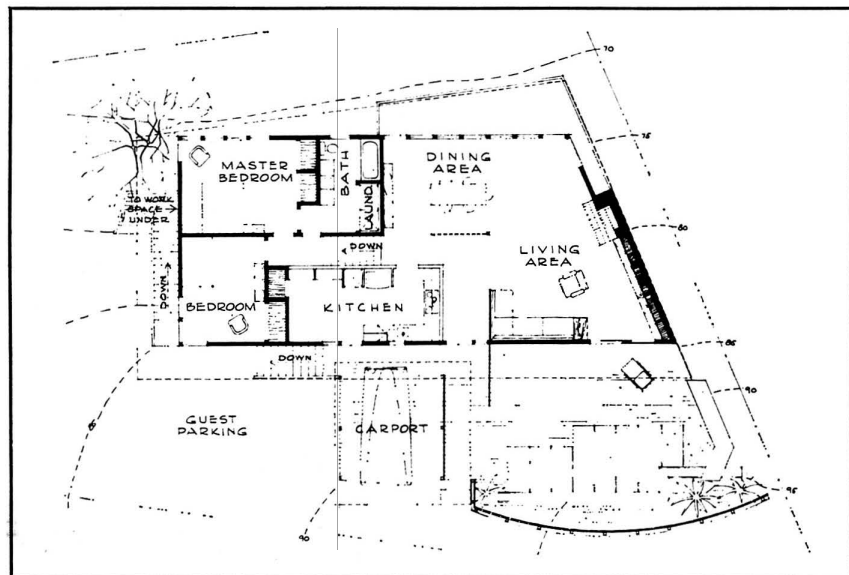
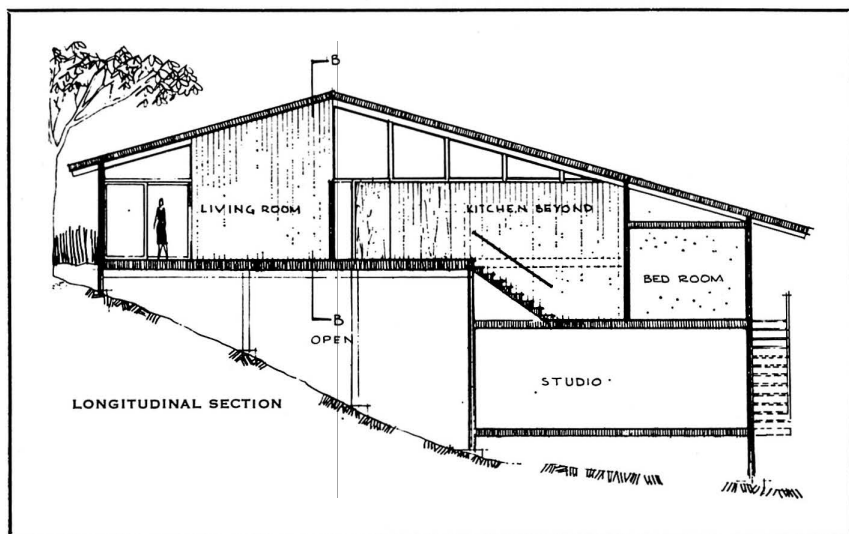
This house in Sausalito, California, is on a steep hillside with a fine view of San Francisco Bay. The lot sloped not only north toward the view, but also laterally to the west. This meant the sun was opposite the view, yet the clients, a young family with a limited budget, wanted the house to have full advantage of the view with provision for outdoor sunny exposure.

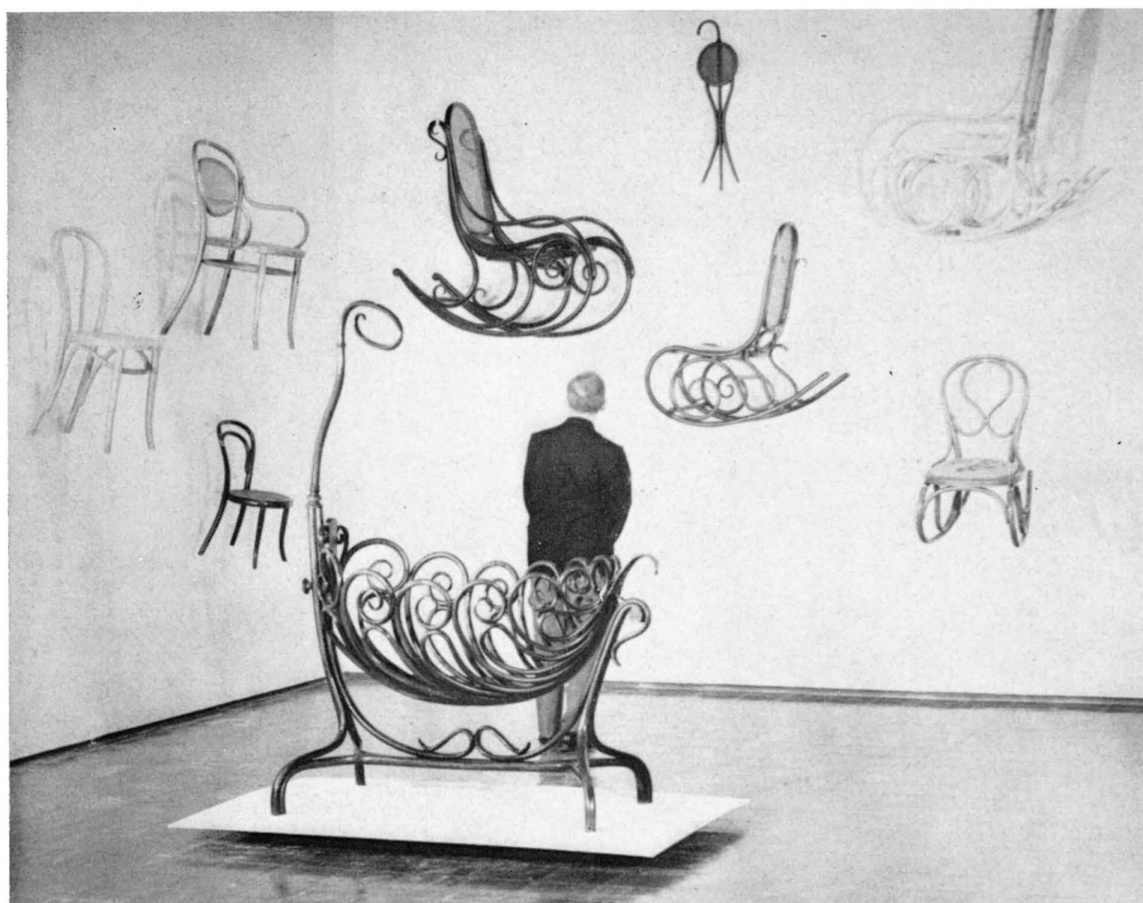
The solution was to place the living and dining room at street level, with the roof line following the slope to the west. The bedroom wing is a half-

level down to provide easy access to a future play area at the side, and to more closely relate the house to the site. Still further down, below the bedrooms, is a studio and work area.

A broad wood deck with concrete apron was cantilevered to span the gap between the sharp slope away from the road and the house itself. The glass walls in the living area provide a view from the deck through the house to the bay beyond.







Michael Thonet's Vienna bentwood chair, conceived in the middle of the last century, has been used around the world by many generations. Today, it is enjoying its own renaissance with the present market absorbing close to 50 thousand each year. In modesty Thonet Industries reveal that more than 50 million chairs were produced and sold prior to World War II, and from my own observation, I am guessing they are all still in use. However, it must be noted that this figure does not include the millions of bentwood chairs produced by competitors after the expiration of Thonet's patent rights. All production would exceed 100 million units.

This virtually indestructible object combines several attributes of great design—thinkers become lyrical about it and sing its praises, using such terms as exquisite, refined, disarming, dramatic, dashing; more practical purchasers all over the world for over 100 years have added other adjectives—inexpensive, light, durable and superior.

The real miracle performed by Michael Thonet was to solve what remains industry's greatest problem—the marriage of the craftsman and the machine. Thonet achieved just this without in any way intruding on either's productive ability. His was one of the earliest ventures into mass production, and he approached it with such sensitivity and feeling that the esthetic contribution was enhanced.

In 1836 Thonet developed a process of using steam to make wood pliable inducing it to conform to molds. This was a technological explosion, but the marvel is that Thonet was not content to rest on his laurels. He continued to expand his ideas and apply improved techniques to settees, tables, mirror frames, rockers, stools, business and childrens furniture—always maintaining the beauty, function and comfort of the finished product.

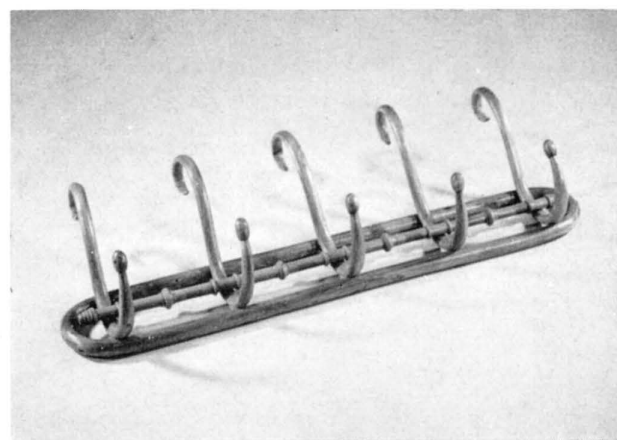
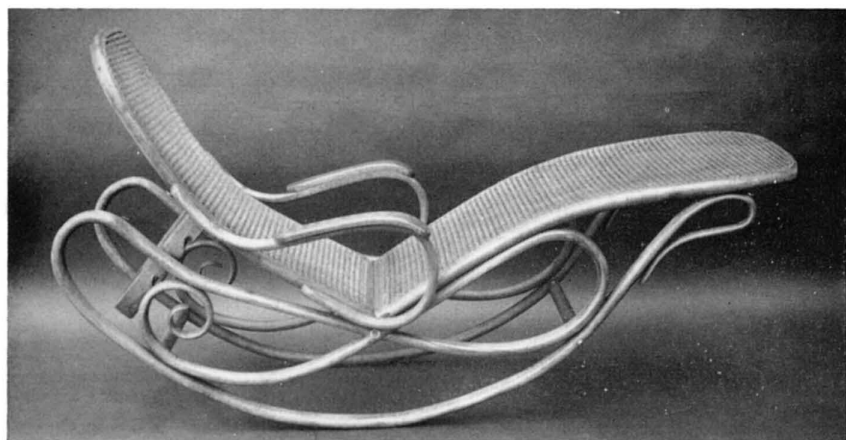
What could be more elegant than the Cafe Daum chair produced in

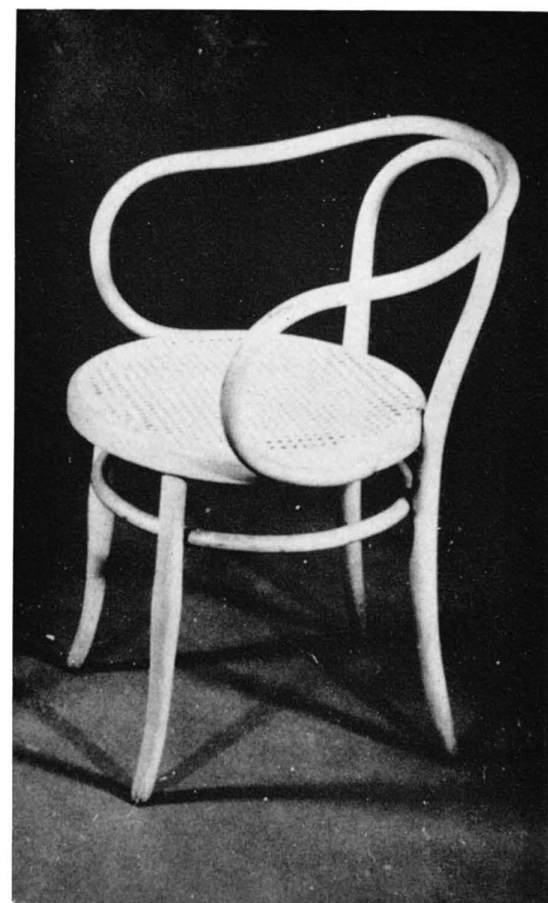
1850, or more conducive to comfort than the fantastic Spencerian scrolled rocker. The term "calligraphic" has been frequently used in describing Thonet's chairs; if one can isolate the scrolls and curliques from the object to be sat upon, and consider it as an abstraction, it does bring to mind the great swirls of calligraphy.

Thonet catered to the wood he must have loved and respected, and while he asked it to do the seemingly impossible by contorting it into heretofore unheard of shapes, he never defied it or forced it beyond its limitations. He suited his concepts to the material and the technique, producing chairs with complete design anonymity—really the absence of design, which is the best of all design. This must account for the fact that the Vienna chair is still acceptable and fits into our lives as well as it did into that of our great-grandparents.

How happy the old master would be to know that the company bearing his name still bends the Vienna chair and has seen fit to commission modern masters—Mies van der Rohe, Le Corbusier, Marcel Breuer—to add their creative abilities in metal and wood to the Thonet collection. It was Le Corbusier's own words—in the 1920's when he selected the 1870 version of the bentwood arm chair for use in buildings he had designed—that would have pleased Michael Thonet greatly. Le Corbusier said, "We believe that this chair, whose millions of representatives are used on the continent and the two Americas, possesses nobility."

As a youngster I always enjoyed visiting the circus and watching the famous lion tamers perform—always with a whip in one hand and a Thonet bentwood chair in the other. No other chair is light enough and strong enough to be held in one hand and poked in the face of a fierce and growling lion!—HENRY DREYFUSS





THONET



FROM AN EXHIBITION AT THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES ART GALLERIES



In planning this exhibit and talking with people about their bentwood furniture, I began to feel again the urgent need for further research and documenting of *man-made things*—made by hand or machine—since the onset of the Industrial Revolution, a time of critical change in design patrimony. *Things* refers to all useful objects, including furniture, with which we surround ourselves for purposes of convenience, comfort, and efficiency and from which we expect an agreeable appearance as well. Thus are included most of the anonymous objects of everyday life—those modest “necessities” which we value most highly when they are lost or mislaid. Many old examples of such objects are now interesting to us purely in retrospection as the curiously ingenious predecessors of those many and varied mechanical objects which have changed, for better or worse, our lives and habits.

The Designer-Craftsman is always deeply concerned about the basic tools of everyday life, how they came about and the circumstances of their growth. Others may insist on excluding useful objects from the category of art, but the Designer-Craftsman holds that an object of beauty and integrity may originate at any technical or social level and that the passage of time or the development of technical innovations cannot reduce its intrinsic validity.

It is my hope that this exhibit will stimulate the viewer to “take another look” at items not usually granted earnest consideration nor valued for their historical importance. The function of “seeing” and “recording” does not belong solely to those who work in the art fields; it is a responsibility that we all share. We need to become more aware, more understanding, and more knowledgeable of both our immediate past and our present surroundings. To do so demands vision and discrimination.

—JACK CARTER ASSISTANT PROFESSOR, DESIGN, DEPARTMENT OF ART, UNIVERSITY OF CALIFORNIA AT LOS ANGELES

ROADS*(Continued from page 10)*

The old roads clung tightly to the terrain; today's highway ignores topography and literally leaves the ground, creating roadscapes undreamed of a generation ago.

Laymen assume that roads, because they are designed by engineers and other experts, are planned with a rigorous rationalism. But in fact the so-called super-highway is often a manifestation of megalomania. Complexity and gargantuan scale are sometimes admired for their own sake, and have come to replace "the tallest skyscraper" in the symbolism of prestige.

In Europe road engineers have now been joined by architects, and there is reason to hope that highways will no longer be allowed to destroy cityscapes and landscapes alike, but will be brought within the discipline of the humane arts. Indeed, the true utopia may be a road for pedestrians.

MAN/PROBLEM SOLVER—RICHARD T. MORRIS*(Continued from page 17)*

time and with more money to spend in it and on it, the emphasis has shifted in many areas from production to consumption, from work to play, from thrift to credit, from delayed gratification to continual enjoyment of the present. The work has shrunk from 66 hours to 40 hours in the last hundred years; only 20 years ago 40% of production workers had paid vacations, now 95% have them; the length of retirement life has tripled. The amount of money spent on gambling—and this includes only legal gambling—has shown over a 2500% increase in the last 20 years. The credit card phenomenon, the house mortgage rate, the fact that Sears makes more money from its "revolving charge accounts" than it does from the sale of products, the fact that you buy, fly, or die now and pay later, are all cases in point. There is a good deal of discussion over the cultural quality of all this leisure explosion. Admissions to concerts, operas, and ballets doubled in the last ten years, money expended here soared over 50 million dollars per year—almost the exact amount spent on popcorn in movie theaters—but still five million more than was spent on professional baseball games. Aside from the equivocal interpretations that can be made as to quality, there is no doubt about the tremendous increase in the quantity of leisure-time activities and expenditures, mostly on the installment plan. It is logically indefensible to infer value changes from behavior changes. If we see a society where everybody works an 84 hour week, we cannot jump to the conclusion that they *like* to do so, or place a high value on it. Neither can we automatically assume that because Americans have a standard of living and are being progressively freed from the daily, grinding task of subduing the environment that they *like* so much leisure or know what to do with it in a deeply satisfying fashion. The plight of the retired person is a case in point here. There is a good deal of guilt and confusion accompanying these changes, and some evidence that there are attempts to hold on to or return to the earlier values—do-it-yourself plywood sales are up 160% in five years. The value problem to be solved may be summed up as the question of how best to spend and to manage our time and resources, when present necessity does not completely dictate our decisions.

What are the implications of all this for the designer? It seems to me that the designers, perhaps more than any other occupational group—with the possible exception of those in the entertainment and education occupations—must make very clear and thoughtful decisions in these three areas of value problems, both for themselves as creative individuals and more indirectly, but more importantly, for the other members of society who are dependent upon them in so many ways.

The designer giveth, but he also taketh away alternatives. He makes it possible to have a martini 15,000 feet in the air; he makes it impossible to drive slowly on a freeway. He makes it possible for a whole family to get away from it all in a home on wheels, he makes it impossible in a permanent house to get away

from that family except in the bathroom. He makes it possible to wash dishes and clothes in a machine; he makes it impossible to make a bed in any other way than it has been done for the last 2000 years. He makes it possible to bring the world's greatest music into the living room; he makes it impossible to eat, and often to work without music. He makes it possible to make doughnuts at home without mixing the dough; he makes it impossible to buy a string of figs, or a salami or a pickle without a plastic sheath.

The designer already is, and will become even more so, a very central figure in the processes of value transformation and value problem-solving in our society. His choices affect the possibilities of choice for all the rest of us, perhaps more than he realizes.

THE CHASE MANHATTAN BANK*(Continued from page 20)*

plants or the exploration of outer space. Inside and out, the building conveys the quiet and assured efficiency of a far-sighted organization capable of change in a world undergoing one revolutionary development in technology after another. For all that, the Chase Manhattan is not a cold and inhuman monument to high finance. It is eminently habitable, thanks to the concern for integrity of design by the team of architects and engineers and to the enlightened participation in the planning by the officers of the bank.

I say enlightened after giving due consideration to the efforts made to make the Chase Manhattan a creditable addition to one of the most congested urban sites any place in the world. This was accomplished by constructing the building in the form of a rectangular block using less than 30% of the 2½ acre parcel, thereby releasing the remaining ground space for circulation and a plaza to provide a welcome respite in the frenetic and clogged Wall Street district.

This observer of the state of art and architecture in the United States confesses a certain partiality for the Chase Manhattan resulting from the firm's recognition of the place of contemporary advances in painting and sculpture in a structure of advanced design. Some \$500,000 was allocated for the purchase of works of art now installed in offices, lobbies, and corridors on the floors occupied by the executive staff, manned by no less than 135 Vice-Presidents required in the management of the world's second largest bank.

That this substantial sum was indeed well-spent is attested by the enhancement of the executive floors, these mid-twentieth century paintings and sculptures providing the kinds of personal expression complementing the immaculate environment of the fully modern office. The chief emphasis of the many works of art is in the direction of contemporary abstraction in one or another of its varied manifestations. This emphasis has proven once again the visible congruity of spirit animating artists and architects responsive to the forces fueling the creative life at a given moment of time.

Such first-rate exponents of abstraction gracing the walls at Chase Manhattan as Josef Albers, Fritz Glarner, Adolf Gottlieb, Conrad Marca-Relli, Georges Mathieu, Joan Mitchell, Kenzo Okado, Pierre Soulages, Larry Rivers, Mark Rothko, and Kumi Sugai no doubt never anticipated having their works given places of prominence in the executive quarters of a powerful financial organization. I suspect they would have thought such a milieu among the least congenial settings for the kind of intensely personal statements they endeavor to make with paint on canvas. I also suspect a good proportion of the architects and engineers at Skidmore, Owings & Merrill never anticipated the extent to which the building they designed so meticulously as a team called for the incorporation of highly personal modes of pictorial expression. Nonetheless, as the project demonstrates, mid-twentieth century painting and sculpture and buildings genuinely reflecting the technical advances of the sixties complement each other, paintings and sculpture benefiting from the amplitude of surrounding space, and the work of the architect completed by the addition of the efforts of creative artists of his own generation.

—JULES LANGSNER

ART*(Continued from page 4)*

Gradually, the signs no longer directly signified. They became stenographic marks that, spelled out by the eye, formed a unity. Floating and half-shadowed as are these marks, Tal-Coat through his elaborate painting technique, achieves a pictorial unity. What may be fragmented from a total experience nevertheless

finds its exact place in the matter of his composition. He still paints with glazes, layer upon layer of closely related tones so that forms seem to ride—moored but with great latitude of movement—freely within the unified atmosphere. His interest in old-master techniques matched by his admiration for the pictorial unity of old-master paintings has never abated. Whether he is rendering rocks (as in his geological series of seams) or clouds is all the same to him—natural phenomena which change even as he looks, walks or paints.

Joseph Sima's first abstractions, painted while he was in his early twenties were already marked by a minor-key delicacy, a preference for muted and melancholy color. When he speaks now of *la connaissance poetique* it is not a new idea for him but a reflection of his temperament. From the beginning he approached "reality" with the softened lyrical vision of a poet.

Even in his surrealist period Sima sidestepped the obvious conventions. A 1927 painting, *The Egg*, has a sky-blue ground, and a large mystifying green form against which the egg is poised in a wholly unreal context. There are no long vistas, or exaggerated depth perspectives typical of surrealist's devices. The amorphous shapes, and even Sima's insistence on cloudlike forms just behind the foreplane show his early need to find abstract equivalents to a vision of intermingled events and objects in the world.

In the 1930s, Sima painted imaginary landscapes vibrating with double reflections. He already showed himself more comfortable in the light spaces—where he is today—than in the world of mass and density. Light he says is also matter. He seemed to have always felt it as such.

Shortly before the Second World War, Sima appears to have gone through a crisis. His biographers cryptically note that he ceased painting for twelve years. When he resumed his references to a bounded world of solids were increasingly rare. In the most delicate tones of gray, violet and white he dispersed thinly painted forms over his canvas to suggest fluid spaces, immeasurable spaces. Mass appeared to him only as the vibration of light. Nimbused forms, roughly rock or crystal shaped, floated in the thinly painted atmosphere. Each touch of an almost dry brush found an echoing reflection.

During the mid-1950s, Sima painted a number of abstractions with mythical titles, among them Orpheus and Icarus. In them he translated myth into the purest abstract play of forces. Using egg-tempera grounds, he was able to create the ethereal light proper to the legendary and mythical, the distant and poetically dimmed. Mysterious screens, squared and set back into filmy atmosphere, dominated these paintings. Something of Redon's fascination with the screen—almost a religious symbol—appears in this series. Graphic lines set the screen back, and floating nests of the airiest bluish-grays, yellowish ochers and off-whites give the setting another dimension of mystery.

In his more recent paintings, Sima has become even more simple. The graphic striations sketch incomplete forms, one unfolding from the other. These forms lie nearly quiescent—but not quite—in the rarified air of dreamed spaces. Sima's technique, increasingly light-handed with subtle touches applied in ever more shimmering sequences, is perfectly apposite to his themes—themes summarized by Henri Michaux: "Sous les yeux, l'immuable se forme, se reforme, sans formes. . . ."

MUSIC

(Continued from page 6)

Gogh in his landscape, translating it as he did in her own idiom. Can we be sure that her larger poems, so interminably dull in seeming to us when we read them, may not be admired some day as we admire the larger, later organ works of Sebastian Bach? Some of her plays, some of her poems, a good share of her prose and lectures are already accepted classics of great influence in the language. The beauty of Webern's music swept over the world as soon as Robert Craft recorded the complete works. Are such creators to be called "non-committed," whatever we suppose Rodman intends to convey by that imprecise term? How can we presume this, hearing in Webern's music the intensity of his dedication to nature and to religion!

Rodman appeals to an audience of prejudice and indifference, to those who read to feel applauded for failing to make the effort to go beyond easy limits, in any fashion, whatever may be the fashion. De Kooning and Pollock are not the more masters because fashion sets a high price on their art, though De Kooning

may be troubled now to live up to his price; nor were they the more masters when fashion set no price on their art; nor are they other than they are whatever Rodman or I think of them. They are more than their fashion and other than the vogue conceives them.

This much I had prepared to take with me for a brief survey of the book, if controversy should be necessary, but in his lecture on painting and sculpture the first evening of the session Gerald Nordlund quite thoroughly disposed of Rodman. My added quibble was not needed. I had also planned that for the discussion sessions the next morning I should divide the pros and cons in two facing groups and, within certain rules, let them fight it out. This would be practical controversy. The rules would have been simple: no opinions, only simple statements of observation—reserving to myself the privilege to halt anyone when he should pass from observation to opinion. This interesting experiment I could not carry out: the groups were too large to be wieldy in debate, and nobody would defend the book. I found one to try, but he yielded after two questions.

Thus troubled I lay awake restlessly, trying to resolve my problem. I had no prepared material, and I had never before led a large discussion group. It seemed to me that the answer lay in facing directly to the subject, not controversy but art. Gerald Nordlund had hinted in his talk that he would venture a definition of art; he did not. The second of his slides had shown a colored photograph from Stonehenge, three upright stones uplifting two horizontal stones of equal dimension. Could these stones be called art, or was the art a fortuitous arrangement in the photograph? From this question I awoke to a secular revelation.

Put aside our sophisticated rationalizing, it came to me. Return to the stone age and consider what stone age men may have had in mind when one of them on the wall of a pitch-dark cave painted a bison or when at the beginning of the bronze age the unknown trader-missionaries from the Mediterranean erected at great labor such an open-work cave temple of rocks as still partly stands at Stonehenge.

The revelation came to me, not an explanation but a definition, a statement, opening out then to successive definitions, until,

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with that strange accuracy of the eye thinking to measure in a space, the sequence of definitions came to an exact conclusion at the bottom of the envelope I had found to write on.

So after argumentative preliminaries had been concluded I told the first group what I had been thinking restlessly in the night and then of what I chose to call my revelation. To clear my meaning I told two stories. A friend had told me of her great-grandmother, born in Ontario, Canada, in 1812, who lived to be 105 years old. In her great age this lady told my friend that she remembered, when she was a small girl, sitting beside a road. A company of redcoats came along the road; one of the soldiers snatched her apple and marched off eating it. There is a type of revelation: the age of Napoleon and Wellington and Madison and Monroe is made present in a moment of experience preserved now for 150 years.

Speaking of revelation my friend said she could not believe in any mystical intervention. Then she told me another story. Not long before, she had been angered by a neighbor, a young man, who parked his beat-up car every day in front of her house. She meditated several methods of retaliation, until suddenly the thought came to her that she was being absurd, she should put the whole situation out of mind. After that she went away on a short visit. Since she returned the neighbor has never again parked his car in front of her house. So we have a miracle—or, call it a coincidence. To try again for such a miracle would be superstitious, and she would probably be disappointed. But, religious or not, who is to deny the efficacy of the revelation to her? When I speak of art as revelation I mean this is how it occurs: an unexpected answer at once formulates the question and expands in answer. The experience does not end with a solution but continues, as other definitions proceeded from my first definition.

We debated "revelation," and two of the three psychiatrists in the group, after some doubting, agreed to accept the word as synonymous with "intuition" or "flash." I wrote of this to a friend who has been lecturing on the Cappadocian fathers of the early church. "How the Cappadocians, experts on the soul," he replied, "would have laughed to hear revelation called 'intuition' or 'flash'!" These are experiences instantaneous and ended;

a revelation proceeds forward. But I was careful to distinguish, for the group, that mine had been a secular revelation, not to be confused with the revelation that comes to the religious. I reminded them that secular revelation comes often to many, perhaps to all of us, but more often than not we do not listen but avoid it. We do not believe that revelation is our privilege. For some that statement was a secular revelation. It was not so much the word that surprised them; it was that in our disbelieving generation anyone should sit before them and proclaim he had just had one.

After "revelation" had been accepted by the psychiatrists, the others in the group mostly came along. I read then with a few comments the successive definitions. My chief trouble was to point objectors the way out of present-day sophistic rationalization back to a period when such reasoning could not have been thought of, if only because Art, Science, and Religion as ideas, as schemes of practice, or in one modern aspect as abstractions from practice, could not have existed. Let's try to be innocent.

Art occurs when the intuitive or revelatory power of the mind attempts to create an enduring presence. (At the time I said "an enduring record," but this is not correct. The cave artist paints a bison not to look at it but to record a personal-spiritual relationship with the beast he hunts. The picture must be a bison, not a symbol or ideograph. Stonehenge implies the satisfactory presence of a cave, not a representation or, in our modern rationalized meaning, a symbol.)

Science began with the first effort to establish a record of recurrence or permanence against chaos. (Two stones were placed independently of the cave design at Stonehenge to mark where the sun rose at the solstices.)

Religion grew out of the belief that group action strictly carried through can control the ordering of events. One can understand therefore why religion has had to wear in some style the garment of art and the symbolism of science. (Any change in art or science threatens the strictness of the group action. As the records alter, the religious belief must change. Religion should be expected to change, if possible, invisibly. Recent studies raise and beg the question whether religion may not be as fundamental to the facts of existence as astronomy, for the same reason: its group manifestations being relative and interpretive, like astrology.)

But if art is to be enduring it must win the same group consent as religion. (Therefore the arts presume upon religion, and symbolic cracks or conflicts appear in morals and ethics.)

And if science is to establish a record of permanence it must have group support over an extended period. (Magic or science compete with religion for the group allegiance.)

Ritual is one means to bring these needs into unified action. (Art expands towards objectivity and eventual rationalization by way of ritual.)

Architecture, the marking of areas and the placing of stones, is another.

Ritual in a marked place becomes dancing or drama. (Dancing defines the sacred area. Drama represents and rationalizes the sacred action as an objective event.)

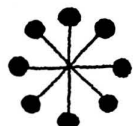
(Gertrude Levy traces in her painstaking *The Gate of Horn* how religious symbolism has developed, fundamentally unchanged, from the earliest neolithic artifacts to Greek tragedy and satyr drama. Stonehenge repeats the earliest symbolism of the cave and its entrance—but it is a cave, not a symbol. The few survivors of recent stone-age cultures repeated the same symbolism as a presence.)

The idea of these things or the identification of them with their purpose becomes painting or literature. (The strict bison passes through the symbolic ideograph into the letter.)

I read the definitions, and we discussed them, though I have altered several of the bracketed commentaries. Then the other group came, and we did the same again more easily and with some difference. Someone asked whether I would write the definitions where they could be read; here I have done so, making no claim for them.

My secular revelation may have been no more than C. S. Peirce calls "Musement." "It begins passively enough with drinking in the impression of some nook in one of the three Universes. But impression soon passes into attentive observation, observation into musing, musing into a lively give and take of communion between self and self. If one's observations and reflections are allowed to specialize themselves too much, the

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Play will be converted into scientific study; and that cannot be pursued in odd half hours.

"I should add: Adhere to the one ordinance of Play, the law of liberty. I can testify that the last half century at least, has never lacked tribes of Sir Oracles, colporting braggards to bar off one or another roadway of inquiry; and a Rabelais would be needed to bring out all the fun that has been packed into their airs of infallibility. . . . There is a kind of reasoning that I should wish to discourage in Musement; and I should lament to find anybody confining it to a method of such moderate fertility as logical analysis. Only, the Player should bear in mind that the higher weapons in the arsenal of thought are not play-things but edge-tools. . . ."

Our widest American philosopher would allow any hypothesis but one, that which denominates itself to be, exclusively, truth. My own approach to criticism, my type of semi-public Musement, is through a double question that has no question-mark: What is it is that what it is. That and my secular revelation proceeding into its definitions and the music I had brought were my gifts, as one may value them, to the Conference.

We had gone a long way from Controversy in the Arts.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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(391a) "Exterior Finishes," a colorful, new eight-page booklet by the California Redwood Association discusses different treatments of redwood siding from no finish at all—favored by the Association—through water repellents, bleaches, stains, and paint. The booklet replaces and combines former CRA exterior finish and weathered redwood data sheets, and includes the results of years of research by the Association and others. It re-

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(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.

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• 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.

(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.

(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.

(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.

(384a) **Wall Furniture:** Broad and versatile line of wall-hung furniture, manufactured and warehoused in Los Angeles; the Peter Wessel line wall furniture line is of the highest quality and workmanship constructed of genuine walnut, oil finished. Special custom finishes, color matched to customer's selection available. Ideal for home, office, and institutional use. Write for catalog and price list to Peter Wessel Ltd., 9306 Santa Monica Boulevard, Beverly Hills, California.

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

(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, Edgard 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. Inquiries welcomed. Carroll Sagar & Associates, 8833 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; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, Calif.

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: FAculy 1-6670, (Los Angeles).

GRILLEWORK

✓ (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.

(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.

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.

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(387a) **Heating**—Rusherheat specializes in engineering, fabricating, and installing quality radiant heating and cooling systems, warm air heating systems and air conditioning systems in houses and specialized commercial and industrial applications. Economy and flexibility of design permit floor, wall and ceiling installations as well as outdoor and pool heating. Engineering consultation and complete packaged systems available; merit specified for Case Study House No. 24. Write for brochure to Rusherheat, Inc., 211 West Beach Avenue, Inglewood, 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

(368a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted 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.

(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 Interreflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

MISCELLANEOUS

(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.

(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.

(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.

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

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

✓ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 742 Grayson Street, Berkeley 10, 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

(388a) New Proportional System—The Kidjel Cali-Pro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial harmony in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancient Greeks, now brought up to date in a precision-built, light-weight instrument, easy to use. For detailed information write to: Maurice Kidjel, Pres. — Kidjel-Young & Associates, Inc., 1012 Piikoi Street, Honolulu 14, Hawaii.

(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.

(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.

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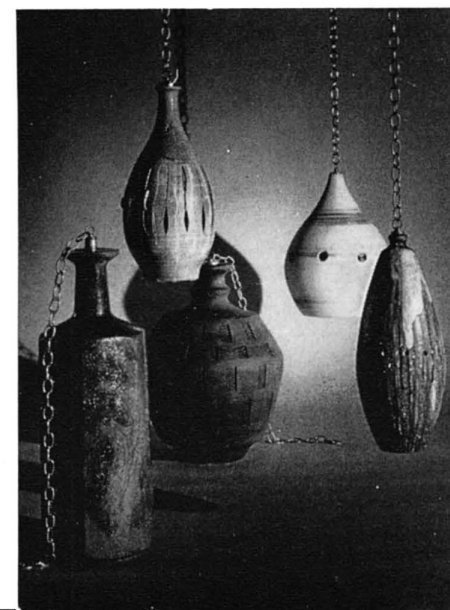
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STRUCTURAL MATERIALS

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

(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).

✓ (340a) Davidson Brick Company manufacturers of Modular Steelted 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.

(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.

(386a) The most varied selection of concrete block, more than 670 designs, sizes and colors, is carried in stock by the North Hollywood Block, Division of Kaiser Steel Corporation. Supplementing this selection is an exclusive "Custom Design" service which offers architects and designers the opportunity to have blocks of their own original designs produced at North Hollywood Block. Write to North Hollywood Block, 12323 Sherman Way, North Hollywood, 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.

(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.

✓ (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.

✓ (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.

✓ (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.

SURFACE TREATMENTS

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

(320a) Surface Treatments: Laverne practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new verne Originals offer imaginative and 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.

✓ (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.

✓ (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, Calif.

✓ (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 Blvd., Los Angeles 39, Calif.

(336a) Surface Treatments: Vitro-cem 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 Vitro-cem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

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(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 Ave., Los Angeles 64, Calif.

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✓ (352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canoelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, Calif.

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- The names and addresses of the publisher, editor, managing editor, and business managers, are: Publisher, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Editor, John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California; Managing Editor, none; Business manager, none.
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JOHN D. ENTENZA, Editor, Publisher, Owner

Sworn to and subscribed before me this 26th day of September, 1961.

ELLEN D. NEWBERG
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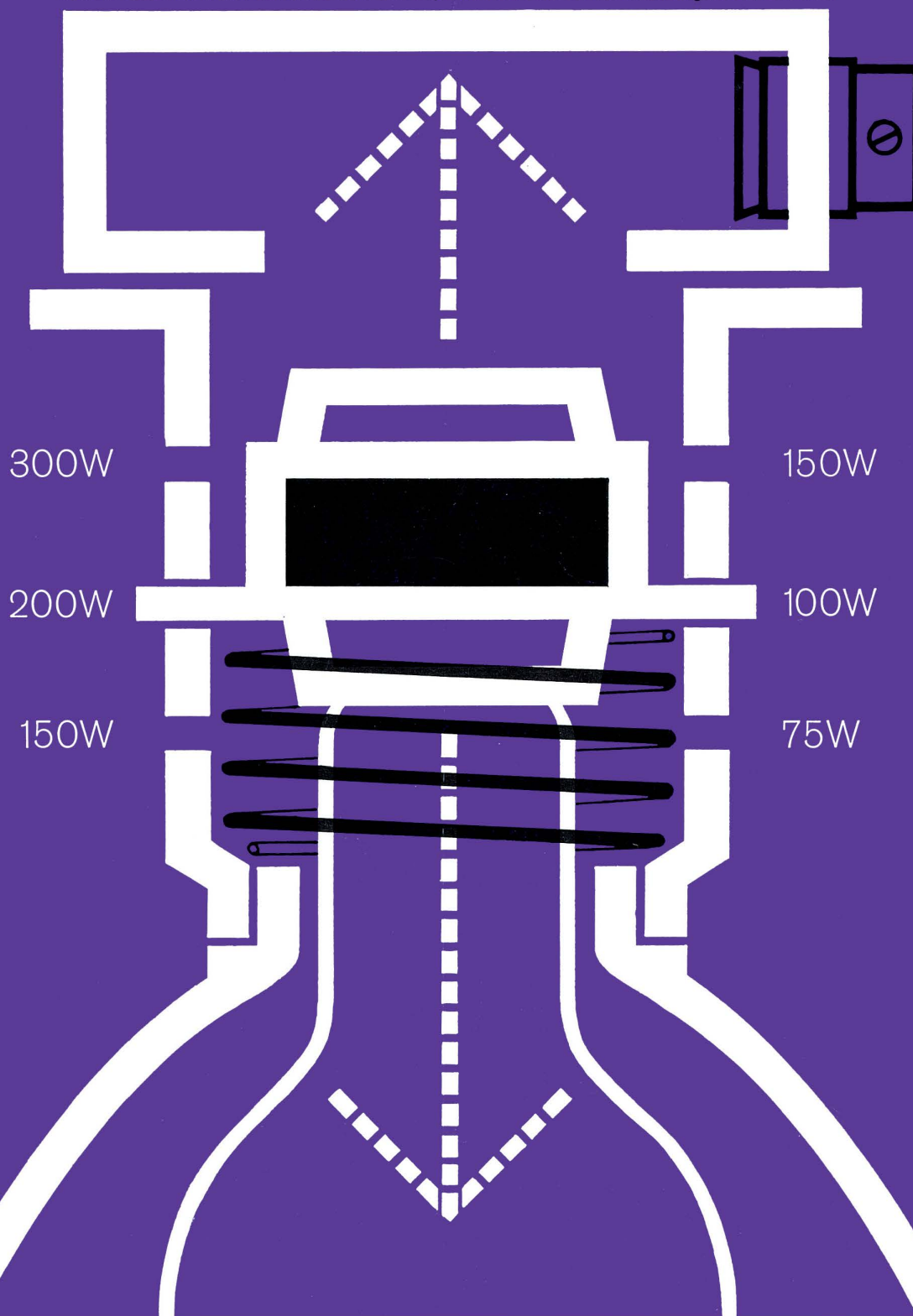
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