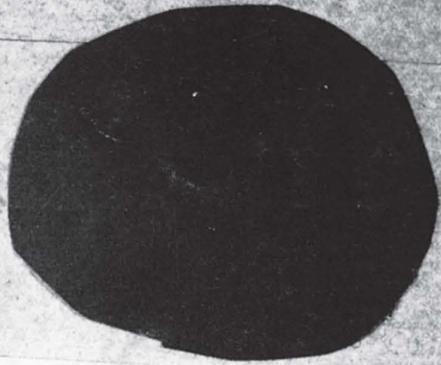
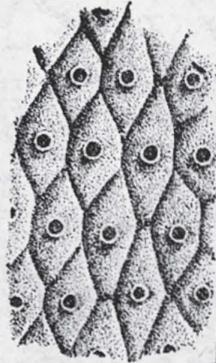
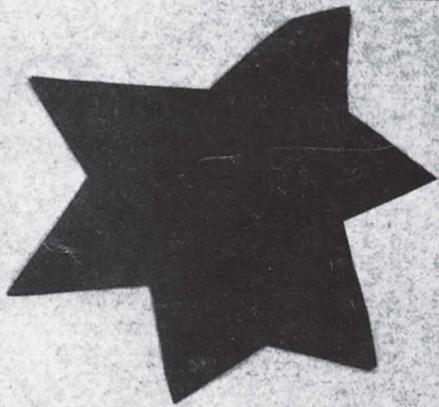


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MUSIC

PETER YATES

THE CONFORMITY OF LEARNING

A short time ago I was prepared to argue, at the drop of an inuendo, that the colleges and universities were the citadels of esthetic power in the United States. Free cities, I might have called them, because they serve no dukes or barons but are governed by free citizens, masters of learning, artisans of skilled trades. I thought of them as a Renaissance or High Medieval townscape but did not sufficiently consider that the free cities were commercial trading centers, the citizens relatively unenlightened except they owned the place. Historical circumstances embroidered and qualified the analogy: I might have worked up the subject for a quarterly.

Afterwards, gloomily reviewing the evidence and surveying the evolution of art in the colleges, I began wondering whether my analogy might not be thrust farther back, into the Dark Ages, the earlier Darker Ages when the commercial fluidity of the late Roman civilization throughout Europe was collapsing into isolation; when learned men, such as were left of them, began enclosing themselves in monasteries, no longer like the ascetics hiding in Egyptian caves for the morbid improvement of their souls and to escape mankind but simply to save themselves, in the presence of disaster, from being transformed, godless, into barbarians.

Neither analogy worked out. The day of self-made dukes and barons is past in this country. The isolated keeps of baronial pillage have become, at least in intent, republican chateaux; the heirs of the dukes serve or draw dividends, subject to powers larger than themselves. And though I read in books and in nearly every magazine about the imminent breakdown or blowup of our civilization, I cannot see the universities or colleges presenting themselves as in any way a refuge. No Benedictine rule of service guides or constrains them to a life higher than that around them. If the choice presented to their potential graduates is between God and Mammon, Mammon—in the guise of self-interest—appears to be an almost undeviating preference!

In a way our vast corporate business enterprise has become a refuge of the young, ambitious person against the destructive insecurity of competition. Our higher educational system has been accepted by would-be intellectuals and half-born artists as a means of escaping from the Goths and Vandals, a possible tenure in which the idealistic individual may serve, if not God, at least those things which, if one posit a higher benignity, are the benigner things. And here I believe that what served for a not unreasonable beginning has gone wrong.

The purpose of our educational system is not to turn out rugged individuals, leaders in the nation's service, according to the program enunciated by Woodrow Wilson, who will impose the leadership of education on the world around them; the purpose is rather to turn out young persons who will be able to make their way in the world, who will do well for themselves within society by learning how usefully to fit in.

Here I am concerned primarily with the esthetic prospect. Keep in mind that the esthetic programs in our colleges and universities are about the same age as an upperclassman, twenty years. These programs began during the Depression and coincided with the democratic sweep of cultural interest which began during that low period of self-interest. When I was at Princeton there was a single, tolerated course in creative writing, one in music, and a school of architecture. A select group studied in one course a partial history of the drama. All other studies impinging on the arts dated their periods. Practice of the arts was extra-curricular and ancillary.

A few years later Princeton had developed strong departments in literature and music. A similar process was occurring throughout all the colleges. Suddenly it became possible to assume that one was learning to make art, by an assembly method which began with documenting the approved components. One found oneself working in the company of poets and professors "in residence"; soon these were no longer instructors but professors. One could get an advanced degree in music by doing no more than satisfy one's urge to compose, plus conformity to the curriculum and a thesis. I read the other day of a "Princeton Fellow in Creative Writing." What in the name of genius is a Creative Writing Fellow? I was Class Poet, but the qualifications were, in my day, faintly disreputable.

Books from Germany

Housing of Today, by K. Mueller-Rehm. A survey of outstanding modern apartment houses, private homes, and housing developments designed by leading European and American architects. 460 illustrations on 200 plates. Every building shown in photo, plan and elevation. Berlin 1955. \$12.50.

Praktisch Bauen + Schon Wohnen = Glueklich Leben, by Alexander Koch. Many beautiful homes, oriented toward sun and light, reveal the elements of modern dwelling. 200 illustrations (5 multi-color) plans and text. Stuttgart 1955. \$4.50

Life and Human Habitat, by Richard Neutra. Mr. Neutra, one of the most important architects of our age, gives his thoughts about the relationship between man and his habitation. 355 illustrations (4 full-color) and hand sketches, 43 plans. Stuttgart 1955 (English edition, 1956) \$18.00

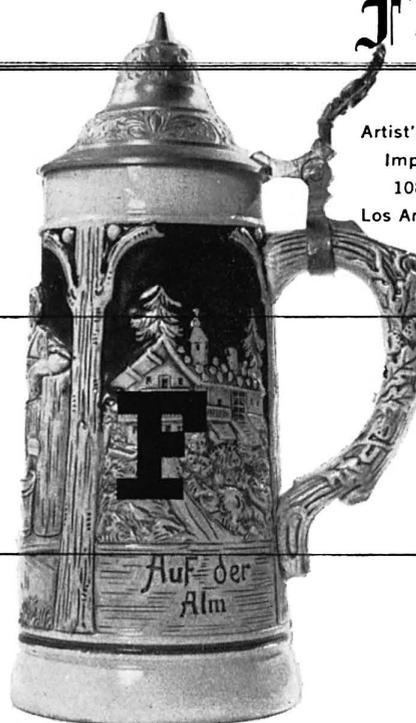
Bauten der Industrie, by Walter Henn. A large 2-volume work on industrial building for architect and engineer. 540 pages and about 2000 illustrations, photographs, plans and elevations of industrial architecture of the world — factories, warehouses, chemical plants, etc. Text in German. Munich 1955. \$25.00

Exhibition Stands, by Robert Gutmann and Alexander Koch. This publication shows the exhibition and display work of 140 designers and architects of 16 countries. 226 pages of photographs and illustrations of Rooms, Pavilions, Symbols, Lettering, Murals for Exhibition, Displays, etc. from many Fairs and Exhibitions since 1950. Stuttgart 1955. \$12.50

Neuzeitliche Leuchten, by Alexander Koch. The illustrated variety of modern lamps gives many valuable hints to designers, manufacturers and buyers, revealing the beauty of modern design. Profusely illustrated. Stuttgart n.d. \$8.50

M.

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Artists began coming to the colleges to lecture, to conduct round-table discussions; symposia were organized; concerts burgeoned—both imported and faculty made. Then the undergraduates invited themselves to join in the art-making and were delightedly incorporated into this higher educational process. Certain smaller colleges, Bennington, Kenyon, Black Mountain, transformed themselves into brooding pens for fledgling artists, refuges in Bohemia, where one could pass the fertile years in encouraged independence, emerging from this seemingly non-conformist idyll with the desiderated diploma, to be received, according as one made the grade, into a more sophisticated Bohemia, advertising, designing, professional theatre, the newsmagazines—or the neat suit and fine linen of a Junior Executive. To succeed in either Bohemia one had only to know and transmit the required exchanges, not to resent substitute values, never to be seriously angry, except for trifles, or be late.

It was a renaissance, by gosh, and the only thing that modified one's enthusiasm for it was the frustrated unhappiness of so many of the participants. They wanted to be genuine individuals if not artists, but they weren't, and they didn't have to admit it. Neither art nor an educational salary offer what an ambitious young person believes to be a professional standard of living. But in the colleges, artists or not, they could go on making art and having their works admitted. Prizes grew more accessible, particularly within the educational format; fellowships burgeoned; the apparatus awarded at least the appearances of success. Where formerly the artist by desire who could bring to birth nothing that would provide him a living must either get out of art or starve with his pride, now he could have status, success, a steady, if insufficient income; everything but the satisfaction of knowing an inherent gift. The only other alternative was, if he were capable of it, to strike for the big money. Failing, he became, as the professors call it, alienated: a curious mixture of self-disgust and cynicism. I have listened in on a good few such cases. The further step was to apply this alienation, as a critical principle, to all or any preferred serious artists who can be made out to have failed.

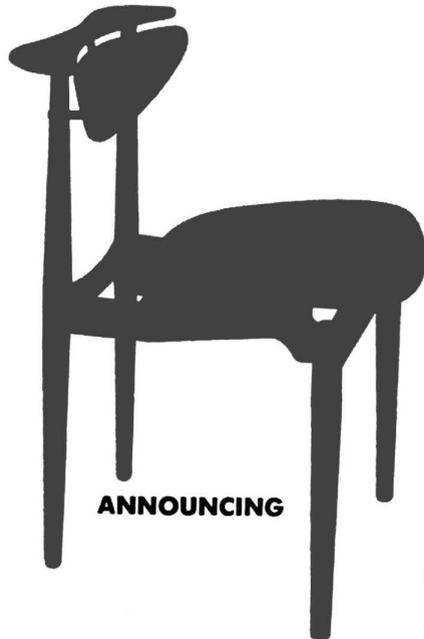
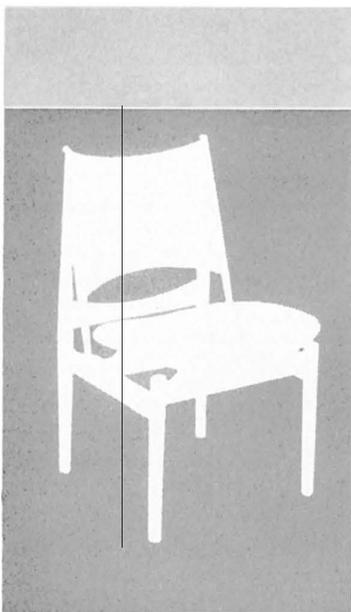
So conformity, the curse of any educational process, took charge

of the new scholastic art. It was easy, because conformists of high principles governed the protocol: they conformed, as you might say, only to the highest. They had the apparatus, they had the so-called little magazines published by the colleges and access to the prizes and fellowships. A second-best, it was the best they had, and they guarded it. They produced a critical literature of fine scholarly acumen and readability, on very narrow content; soundly designed and well-documented histories and biographies; and creative works as finely finished as rockets that mysteriously refused to detonate.

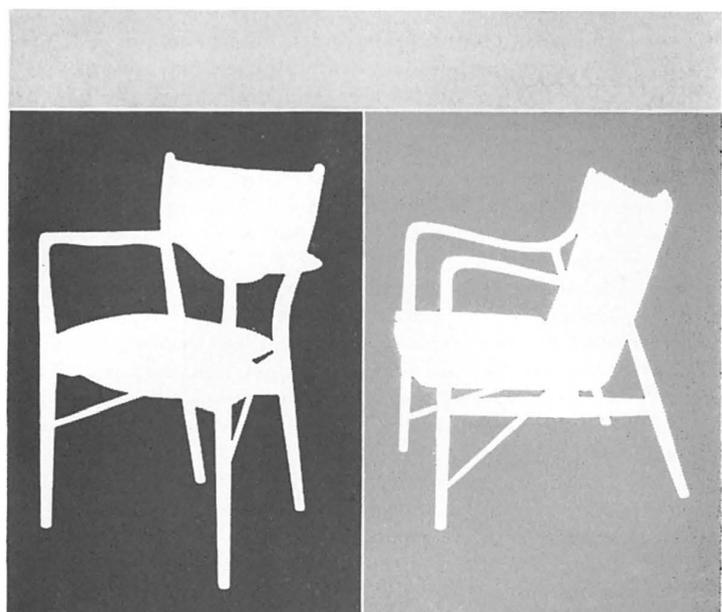
Non-conformity, please understand me, has not a thing to do with liberalism or having right thoughts about the future of mankind or art. An artist may be a radical; he may be a reactionary drawing his conceptions from ideas dead and gone which come alive in his process. He may be drunken or sunk in corruption or both. He may despise mankind, have no hope for its future and little regard for its past. He may be criminal or mad. He is distinguished by the fact that whatever he does stands apart, by esthetic force or quality, design or reach, from the work of anybody else. To recognize such distinction may be to reject it with force equal to its force, with an antipathetic appreciation of its quality, to deny its design or its capability to so reach. The conformist, if his sensibility be of superior calibre, loathingly recognizes the incomparability of the non-conformist. Thenceforward the result waits only upon time, though the non-conforming artist may have passed long since from any possible reward. An artist intends but he cannot expect recognition; he creates as if his intention were correct. He may be a Josef Holbrooke or a Sebastian Bach. In either case, it is better to be than not.

If the non-conforming artist, by a quirk of fashion, is too soon received, he may try to jump his time-lag in hope of more or easier money—rare is the artist who remains poor by his own wish—and, in attempting to conform, destroy his gift. But the genuine artist, though he be as successful as Dickens, will conform no more in success than in adversity. If he tries to, as Dickens assuredly did try, his gestures towards conformity may seem to future connoisseurs poignant and devastating irony.

What is the advantage of conformity? Plenty of advantages,
(Continued on Page 8)



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How to stretch a \$12,000 home-building budget . . . using steel

It's a familiar story: young couple . . . house hunting . . . small budget . . . big plans. Usually, couples like this must either lower their sights or wait until their savings grow. Usually—but not always. Here is a new home that has everything its owners wanted . . . at a price they could afford: under \$12,000.

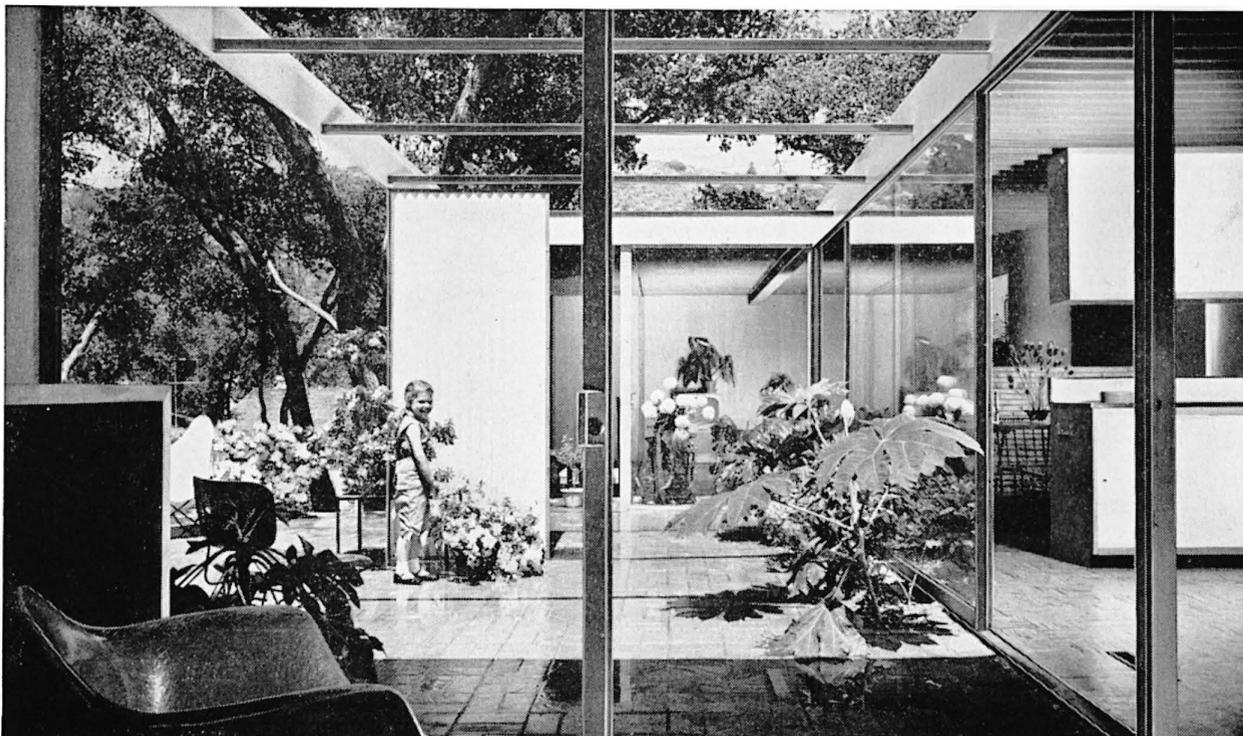
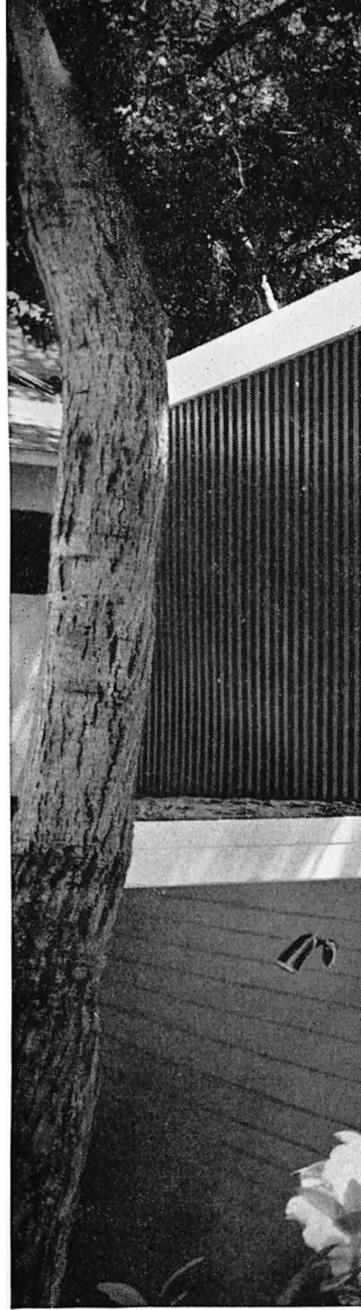
The couple wanted a small, easy-to-care-for home; but wanted it to be open and big looking. They wanted a lot of natural light inside; but their building site was heavily shaded. Above all, they wanted a sturdy, substantial structure; nothing flimsy. Using steel (for frame, siding and roof decking), designer Pierre Koenig delivered all these features: Steel frame needs no inside support, so this home's 1,000 sq. ft. interior is open and uncluttered with conventional bearing walls. Thin, trim steel columns leave large perimeter areas open for steel sliding door frames. Thus, all available sunlight is utilized, giving a light, cheerful atmosphere on a shaded lot.

FRAME AND ROOF UP IN 2 DAYS: The steel framework was cut and joints electrically welded (for clean, smooth joints) at the shop, then transported to the building site for easy erection. With a minimum number of job welds necessary, the framework and 1400 square feet of roof decking were in place in two days.

CORRUGATED STEEL SIDING: The designer saw galvanized corrugated steel sheet as a strong, "different looking" siding material. The steel sheets, painted a light blue, are fastened to the steel channels. The result is a very economical, durable and attractive siding.

SEALED IN CONCRETE SLAB: With the frame in place, and siding fastened, the concrete slab was placed. By so burying the steel at a marked height (see cross-sectional drawing), all details are simplified and everything is waterproof. And it makes for a quick, economical job . . . and solid construction.

There are any number of additional advantages to building with steel. Among them is low upkeep; no problem with termites; no warping and checking. The obvious strength and long life of steel predicts a better loan value and lower insurance rates for this type of home.

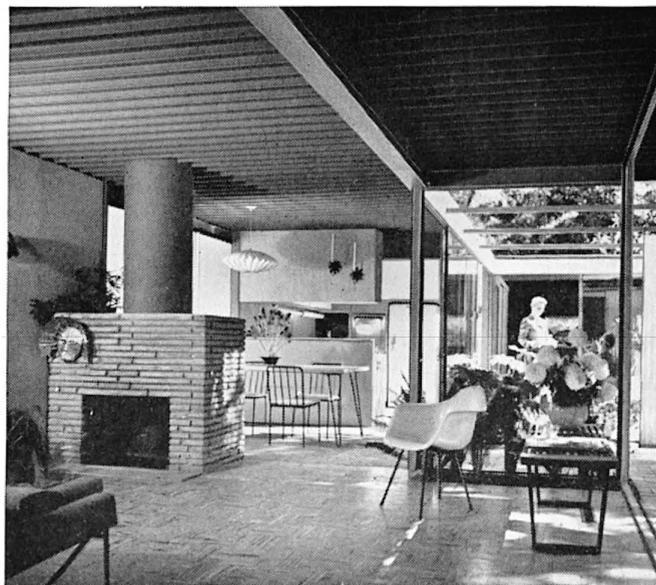
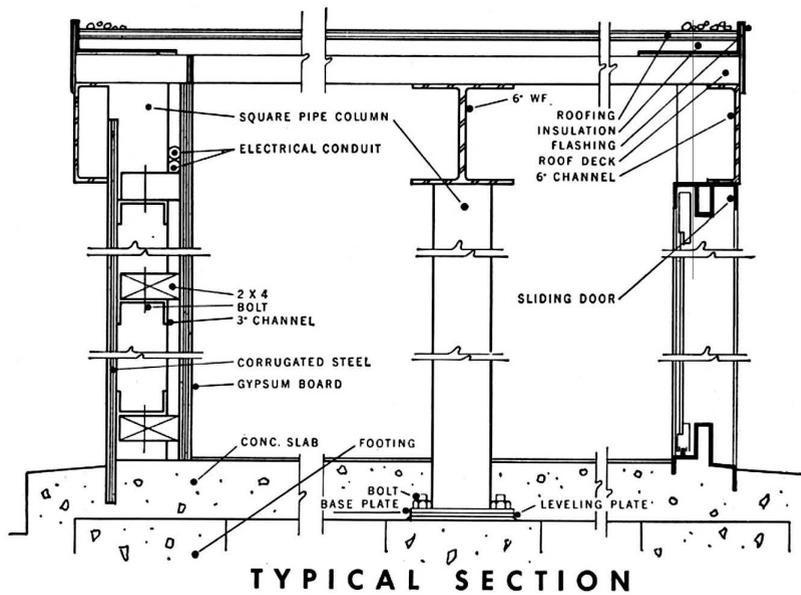


Designer: Pierre Koenig

Location: 1884 Los Encinos,
Glendale, California

Steel: 6" wide flange beams; 6" channel continuous beam and fascia; 3" channels; corrugated steel siding sheets; steel roof decking; sliding steel door frames and square steel pipe columns. The major portion of this steel is United States Steel.





ARCHITECTS AND ENGINEERS: We expect to have additional information on the use of steel in residential construction. If you are interested in receiving this, please send us your name and address and we will forward the material as it becomes available. Write: Columbia-Geneva Steel Div., United States Steel Corporation, 120 Montgomery St., San Francisco 6—Architects and Engineers Service.

Western homes of the future are now building with steel... **UNITED STATES STEEL**

MUSIC*(Continued from Page 4)*

surely, but one advantage is denied the conformist. Little by little, shrieking inwardly with the effort to believe he is what he is not, he drowns in what he is. He carries his denied self in the bitter sacks under the heart, in the autonomic guts, which, alienated from deliberation, will not bear creative fruit. The brain thinks, but an artist is all thought.

Here is an issue of the *ACA Bulletin*. ACA stands for American Composers Alliance. The Bulletin is useful propaganda, handsome, well-printed, a compendium of up-to-the-minute information about the doings of a cross-section of American composers, members of the Alliance, their musical doings, records, broadcasts, performances. Here are thrown together in a concourse of professional enthusiasm some of the rugged older men, some of the new, plus the professors, imitators, hangers-on, bluffs, who all together confuse the puzzle of American music, making it difficult to assimilate, unable to comprehend itself—so many that they stand in one another's view before the common public. One speaks of them as "American music," "American composers," as if they were not individuals but members of a corporate enterprise, each awaiting his promotion, his temporary apotheosis, his retirement. What's wrong with the picture? It is devoid of any critical estimate.

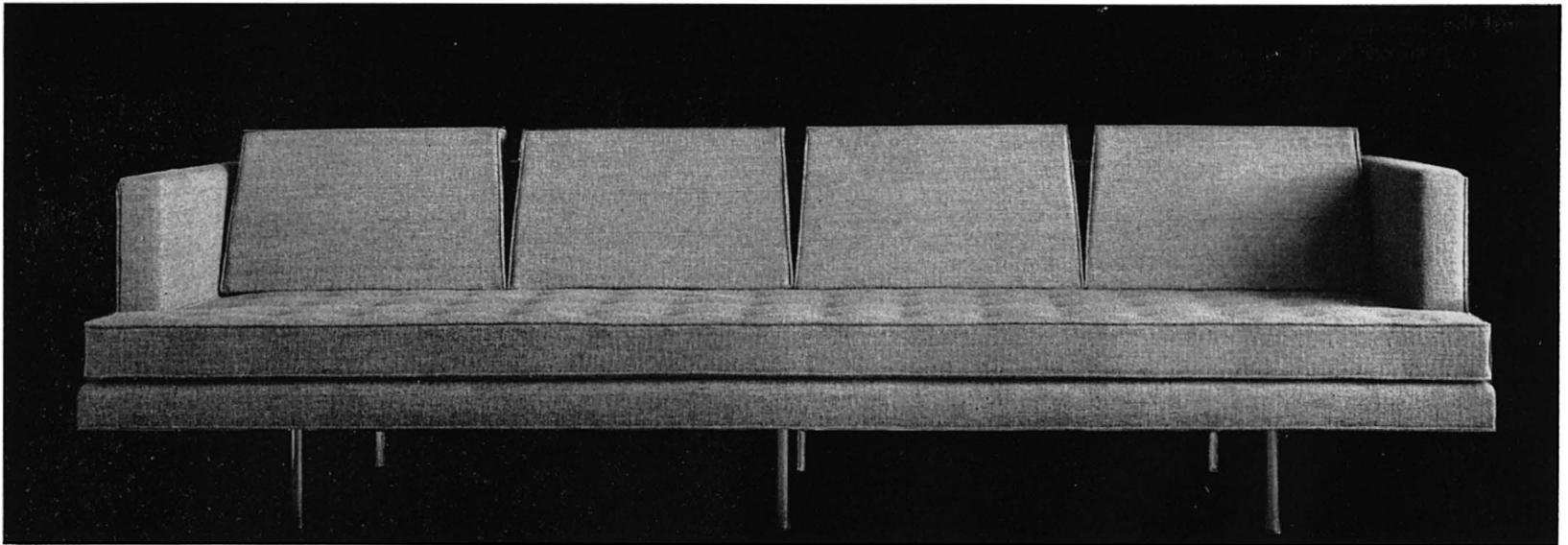
Boil down, weed out this aggregation of assertive talent, so that only the genuinely gifted remain: it may then be possible to judge of what our creative consciousness consists. Unboiled, unweeded, it remains a tangle of mediocrity, choking and constricting the birth of any genius. The professors, who from their security might help to nurture a fresh style, are as frantically snarled. The criterion of their interest is self-interest, therefore they can estimate worth only by success. And success is not the best estimate; it is only one of many. Learned in the styles of all masters and purged of any style, each seeks for equal recognition, as if his own exercises were the most deserving. What is true in music is as true in serious literary activity—wherever the reward of esthetic production is not somehow to make a living by it but anyhow to make a name.

The universities, which are still doing great things for art, can do

nothing with it. Afraid of politics and ideology, their spiritual enlightenment diffused, they let themselves go in reproductive exercises and discussion of established techniques. A small roster of eminences clusters in their foreground, furnishing the styles they know and emulate. Their critical journals have deserted their task. The critics themselves have nearly abandoned it. Many good critics, in spite of scholarly method, can enlighten us concerning the past; few can explain in what way the living artist is still living.

And all this, as one has to admit, without wishing it to be so, with none but the best intentions that it should be otherwise. Professor and critic are baffled and distracted by the same circumstances which confuse and disorient the practising American artist. But whereas the practising artist turns against the environment in savagery and disgust, alienating himself from the ordinary conditions of living on this continent and within this society, or any fragment of it, rendering in his art a malignant, despairing reconstruction more resembling the street-corner headlines than the culture he is a part of but cannot bring to focus; the professor and the critic prefer to alienate themselves by withdrawal, by dealing with texts and elucidations of which they feel capable. This is the state of American literature, that one of our arts in which the contrary reactions of sentimental violence and withdrawal have been the most extensive. Sentimental violence! someone checks me. Sure—Saroyan's pinball machine sounding off in a racket of glory and cascades of cash. You can do it with a gun, a smash in the face, rape or meaningless promiscuity, or the irrelevances of Tortilla Flat, the countervailing violence of language that becomes Yaknapatawpha County or the fire in the library of Dr. Williams's Paterson.

The incapacity of our musical critics to deal with the music of Charles Ives, of our literary critics, uncommonly gifted within their limited scope of ratiocination, to dispose of Gertrude Stein seems to me symptomatic. I have discussed extensively, though never to my own satisfaction, the importance and the difficulty of assimilating Ives's musical styles. Ives's medium is polyphony and requires as careful presentation as any polyphonic music. Anyone who listened carefully—affectionately—to the broadcast performance of the Second Symphony under the direction of Leonard Bernstein, observ-



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ing the lightness and definition of the continuously obligato voices, cannot but be shocked by the indistinguishable clutter of Adler's recorded version. An uncomprehending performance of any major work by Ives, like the uncomprehending performances of Bach cantatas that we have suffered through too often, covers up the linear outlines in false harmony, so that the beauty of design is scarcely to be guessed.

"But the Ives myth must be laid, like a ghost," Robert Evett frantically cries in his Music Letter to the Kenyon Review. And surely his information is both mythical and ghostly. These rear-guard actions against the tide of creative evolution are perennially being fought and put aside. Yet I was shocked, as I am always being shocked, by the blind, inconsiderate savagery of the attack—and from a critic whom I first encountered with some respect. He seemed to fear that publication of the Ives biography by the Cowells might establish the composer's reputation beyond further question. I was particularly struck by his diatribe against "chauvinism." My dictionary defines the word as "bellicose patriotism." In criticism, as a term of abuse, it describes one who endorses the art of his country, regardless of any quality. What term will describe the state of mind of a writer who maligns the best art of his countryman, impervious to its quality?

When such a charge is made, one must stand on one's motives. "Some people are stirred by a flag, a national anthem; others by the vague feeling of the form of civilization which their country stands for. In most people the two origins of emotion are fused together."* The discovery of Ives was for me, as it has been for others, a revelation of our esthetic countryside, the earth of its substance and its spiritual sky, an emotive insight.

This American art renounces sophistication; it elaborates together the commonplace and the archaic; its powerful insight is without tradition, crude, primitive, innate, but active like our native religions. It abandons French influences after having used them, as the Negro secular music threw off its origins in French popular song. It draws nearer the German and later the Oriental in reaching for a world-inclusive symbolism. It is granitically moral under the surface. It shows a passion for explaining, with a disdain of being understood. In disregard of recognition, of popular success, it stands against the outward trend of our culture; like Melville's Bartleby the Scrivener it clings to its subject until death. Unlike our lesser art, it prefers figures to craftsmanship. Now lay this rough-shaped pattern of an inward culture beside the poetry of Wallace Stevens. The fine cutting is pocked with texture of the stone; it will not polish. "Touch a tree to it," in the great image of Gertrude Stein.

Somewhere in the enormous bulk of art being made by Americans some artists must be working towards the center of unalienated, non-abstract, poetic common living, American living as it really is. Our synthetic giants have been made too big and put together too synthetically to carry the burden of desired laughter. You will find our obstreperous humor in Tish—if you are too young or too literary to remember, consult *The Best of Tish* by Mary Roberts Rinehart, selected by her sons. I have written before that Gertrude Stein is as American as Tish—as inclusive a compliment as any, and it bears on the point of my argument. (Who better than Gertrude Stein has given us the unheroic, worried chat of the GI?) You will find our humor in the wonderful inventions of Alexander Calder, in the silent comedians before they were instructed in their genius. You will find this delight of being ornery in the saga of the Model T. Crude and coarse it poured from the radio until the routines collapsed in gags. Thornton Wilder has unlocked but not released it; E. E. Cummings brought it through his poetry until the play grew mechanical; it was forever breaking out of the seriousness of Wallace Stevens; it shows up in our dance innovations. But the loneliness, the alienation, the bucking of our private against our public living take over the game, tinting it with blood and tragic ruminations, driving the artist to talk with himself or with exotic strangers. The symbol becomes that vulgar substitute for passion, sex.

To return to the beginning: art prefabricated in the colleges, art made a subject of literary discussions in the literary magazines can be no substitute for art growing out of and into our daily living. The ordinary American is not a cultural barbarian and does not need to be fled from. The vision of ourselves as we are shocks and then delights us; that was the power of Sinclair Lewis in his great years. The ordinary American is not averse to receiving the best our art offers him, so long as that art believes first and sufficiently in its own rea-

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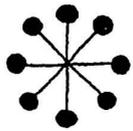
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son for existence. The colleges need to cry up art, not parley about it.

We need our artis's, but even more our artists need to invite the public, as if to a banquet and to believe that the food has not been poisoned. More than the all too pervasive awareness of the beliefs we do not practise, the practices we do not believe, we need beliefs to practise. So long as the theme of the alienated artist is alienation, he will, no matter how successful, continue feeding on himself. Prizes will not improve him, performances will not enlarge him, royalties may destroy him. It is only necessary that he should be received, by those who would be his peers, as if they before all others know how to honor him. We need to inhabit our art, to be inhabited by it, as never in our explosive past. I give that theme to the universities and colleges. It is our own; it is not alienated; it is all positive.

ART

DORE ASHTON

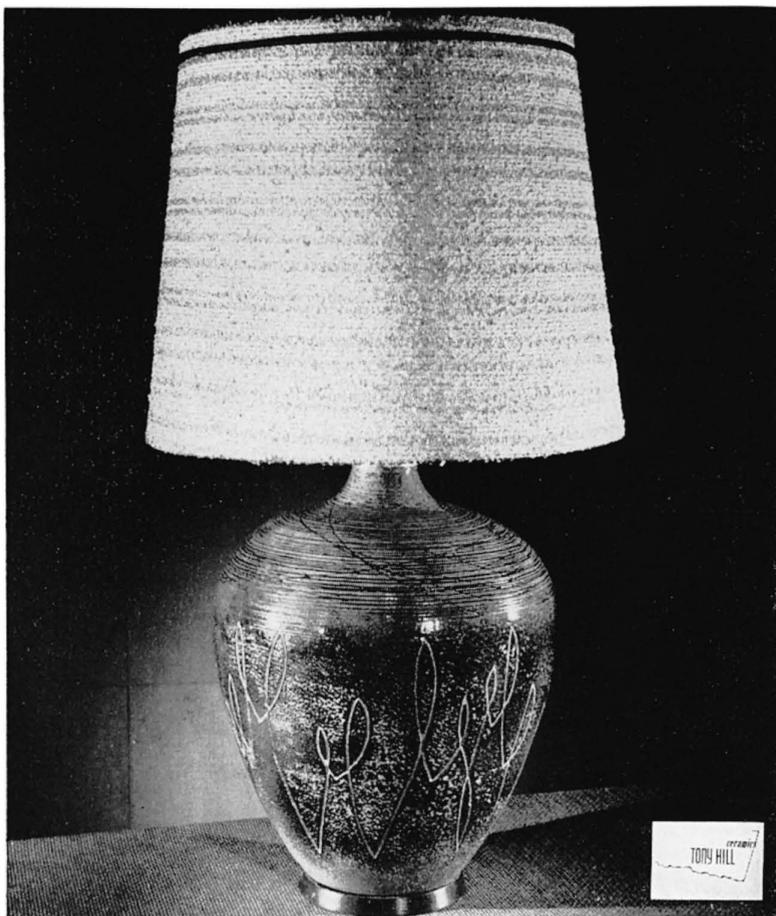
Eclecticism is one of the besetting sins, or shall I say errors, of the current generation. To be eclectic used to mean that one chose the best from a number of systems and created with it a valid new system. But to be eclectic today is to choose the best, use the best, and conceal the sources. As I said in the last column, eclecticism in the worse sense seems to be back in good grace in certain quarters. But it is not in painting alone that it appears. According to Richard Wilbur, poet and essayist, composers of other people's styles are evident in poetry as well. In a recent review of Robert Graves' collected poems, Wilbur opens: "As Graves himself says 'the mainly negative work begun by the modernists of the Twenties in exploring the limits of technical experiment is finished and done with' and indeed, there are styles of the Thirties and Forties not technically extreme which would seem to have had their time of prevalence . . . It is a time of casting about . . . when many talents are devoted to creating an eclectic period style."

In painting, the tendency to fabricate a period style is obvious in paintings which have the American "look." That is, dashing like the fresh young thing devoid of lines of living on her face. They are the paintings produced in quantity by those who are quick on the uptake and find elements of abstract expressionism adaptable. (As one of the minor New York journalists is fond of saying, they can "modernize" a painting.) From them come the brutally surfaced paintings which crack almost immediately, the single-sign pyrotechnics which have no meaning other than the presence of paint on canvas, the rivuleted imitations of Pollock, and the slashing ones of deKooning. There are those, too, who having sensed the shift in authoritative opinion, and having been encouraged by whimsical critics, have gone backwards, trying to synthesize with fragments of German expressionism, French post-Cubism and impressionism.

This month, New York is viewing the first effective protest to rampant eclecticism in the form of an exhibition, which like the show reviewed last month, is predominantly by younger painters. But the situation is reversed by organizer Kyle Morris who has garnered all the evidence in favor of an experimental but value-conscious period style. His exhibition at the Stable Gallery should disperse the stale winds lingering over New York.

Although Morris picked younger vanguard painters who share a roughly similar point of view about painting, he denied that they constitute a movement. Their searching is too personal. What binds them together, he says, is the fact that "these painters are less involved in demonstrating what a painting is by customary standards and are more involved in discovering what else it can be or become . . . they continue to believe that the essential reality in painting is the reality of surface formed by the paint on canvas."

Morris' argument in the 36 canvases by 20 artists is strengthened by his judicious choice of artists. Most of them are not talented hopefuls. They are talented pros. There is a difference. It can be seen in the degree of craft. A great many of the artists here really know the craft of painting and some appear to be concerned with such old fashioned considerations as quality of paint, durability of technique, and possibilities of subtlety within painting. Experience is also implied by the fact that, although Morris holds that the essential reality of painting is in the reality of paint on the surface of the canvas, many of these painters have gone below surfaces, have sought for symbols which are more than mere picture-making devices.

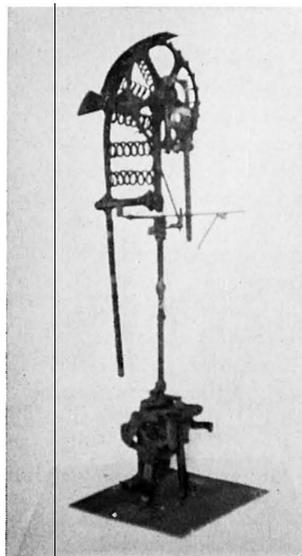


L201 — 42" tall

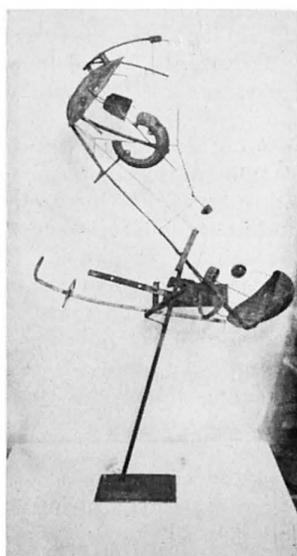
One of 12 new large lamps by Tony Hill
3121 W. Jefferson Blvd. Los Angeles

There is a reaching out for concept which dignifies the show.

It is true that many paintings do hug the surface, stretching out often horizontally as if yearning for a monumental breadth of perspective. But unlike that monster cinemascope, the paintings justify their greediness. When these painters use enormous canvases, and everyone has remarked on the love for outsize formats among the younger painters, there is a reason. Morris in his introduction speculates as to whether "it is interest in surface" or "whether new and larger gestures have simply required new dimensions to house them."



Richard Stankiewicz: *Figure in Iron & Steel*



We Two Are So Alike

Courtesy of Hansa Gallery

But I believe it is a psychologically explicable trend. The abandonment of stereoptical perspectives and the classical unities in visual art left a void which had to be filled with a new idea. And that idea is that the eye can be conductor of feelings of both space and time. A large canvas immediately assumes a time period for perusal, and in that span, a new element enters. It is perhaps unconscious, but a distinguishing feature of this generation that it seeks to activate painting in the dimensions of time as well as space.

Morris, like many other commentators, puts an emphasis on the act of painting. The fact that many of the painters derive their content in the act does not deny the possibility of content. And although these painters have not abandoned the search for new techniques, as have a number of those represented in the last Stable show, they do seem to reflect on the results of their act, altering them and repainting them, building cogent pictures. Last year's emphasis on the gesture is properly passé.

It is significant that at least half of the painters in this show are not temperamentally oriented to expressionism and work with controlled lyrical statements. Edward Dugmore's huge vertical canvas is a superb achievement in its crystallization of a profound poetic concept. Curiously enough, Dugmore succeeds in translating a device used by painters since the Renaissance to evoke a soul-stirring experience. Think of Giorgione or Rembrandt, who in their landscapes create a dark recess, an opaque pool which draws us into itself, forcing us to lose for a moment our equilibrium and giving us the sensations of sinking, floating, dematerializing in its depth. Such is the effect of Dugmore's canvas which is occultly balanced on a vertical axis moving up its side. A large area of black, but the black of a pond with greenish undertones and infinitesimal points of light beneath its surface, covers three-quarters of the picture plane, while a horizon stretching across the top is painted in phosphorescent whites, glowing toward and away from us in a chimerical movement. The controlled simplicity of this painting, and its unforgettable emotional impact has been achieved in completely modern terms. Dugmore is not making holes into which the spectator must sink. His black pool spread-eagles over the surface and his lights do not fall away. Yet, the fundamental painterly device of engaging the viewer is there with the dignity and equipoise of the old masters.

Kyle Morris himself falls into the group of quiet constructors. His painting in its pink and gray tonalities, with discreet black pauses, and its alternations of hard, defined forms with flurried, light-dissolved forms relates more to Tomlin than deKooning. Yet, the

means are looser, more dependent on momentary inspiration than paintings of the older generation. Ambiguity as a keystone for contemporary poetics is used in the Morris work (this one particularly with its luminosity of indecisive weather) as it is in the work of Herman Cherry who recently subdued his palette to its lowest, most tender pitch. Cherry shares with many others a preference for large, horizontal extensions, but his work is distinguished for its surface unity. His is a reflective, subtle technique. In the deep smoky color, with burgundy and violet hues, he coordinates small surface figurations (carefully controlled coffee grounds). Underneath this skin is the pulsing beat, the mysterious *sostenuto* found in old liturgical music where a viola da gamba weaves a sedative pattern beneath the fabric of the composition. Angelo Ippolito, whose floating grounds contain morsels of sensuous experience, the lights and sands of dreamed-of places, is another of the lyricists in the show whose expressionist characteristics are limited to the free handling of his medium.

Midway between the lyricists and confirmed expressionists are Richard Diebenkorn and Joe Stefanelli. Diebenkorn more than any of the others leans toward extended spatial composing which depends on horizontally dilating planes rather than inward perspective. His stratified bands of gold, red, ochre and pink, separated at times by black, crack-line shadows urge the eye to move across and over in steady rhythms a space which recalls undulating deserts, plateaus and plains.

Diebenkorn paints from the shoulder. His swinging brush creates a surface which, in its spontaneous detail, relates more to expressionism than the others I have mentioned. But even he calculates effects, uses overwashes and varied layers of color to produce a painting which is more than a mere surface decoration. So does Joe Stefanelli, who adds to his picture surface figures, sometimes geometrical, which play symbolic parts in the whole. His intention appears to be to create a light-space which will supersede the furniture of forms in his paintings. For this he uses high-keyed yellows, ochres, whites, countering them with slate blue. His paint has a viscid, turgid quality, the consistency of batter. The nature of the paint with its brimming, curving fulness implies the slow movement created by light, the meltingness imposed by strong light.

Paul Wonner, a young painter not yet known in New York, is apparently free of wanton eclecticism, though he uses knowledge of cubism to good advantage. In his white vision of a still-life with figures, he offers a spacious, complicated composition, which works faultlessly, and retains the finish found in European painting. Wonner's synthesis of light, figure and interior space is original and demanding. It does not stay on the surface.

Joan Mitchell, Michael Goldberg and Nicholas Marsicano are by far the most interesting of the full-fledged abstract expressionists. Joan Mitchell gives me the impression of a person in transit, but her



Paul Wonner:

Still Life with Femme au Coq.

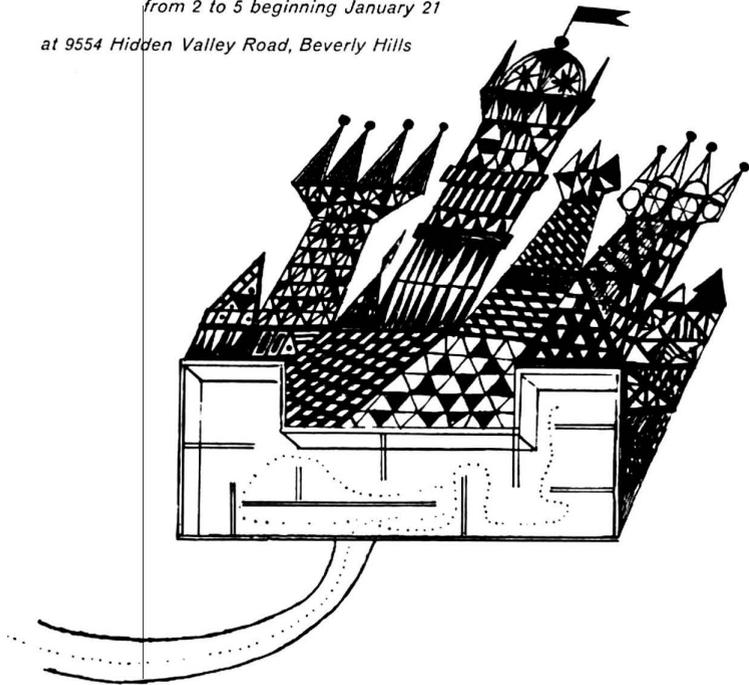
canvas in this show opens out, offers interesting contrasts of hot and cold color, vague and defined brushing. Michael Goldberg is a slasher, a furious devotee of impulse whose work thrusts and heaves with vitality. But his work in this show, phrased wildly in shiny reds, greens, blacks and whites has not the concentration or instinctive organization of others I've seen recently. Marsicano is experimenting with the human figure, scribbling personages in gloomy, blackish-pinkish atmosphere. He is a born expressionist and in fact, relates to that original German tradition. Of the others who deserve mention but whose works have not yet the identifying marks of the others mentioned, there are Dorothy Heller, Stephen Pace, John Grillo, Charles Cajori and Fred Mitchell (the latter two showing their best work to date).

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If eclecticism is a danger in painting, it is a disaster in sculpture. Good sculpture has been sparse in the past few years. I was not exactly surprised but somewhat disheartened when I picked up the excellent book on contemporary sculpture by Dr. Carola Giedion-Welcker recently published by George Wittenborn in the Documents of Modern Art Series. (Contemporary Sculpture by C. Giedion Welcker; bibliography by Bernard Karpel. 360 pp. \$8.50.) The introductory essay, one of the best I know on modern sculpture, was written in 1937, and in the second introduction of 1954, Dr. Giedion-Welcker found little to add. This sad note is sustained in the extensive photographic documents ranging from Rodin to Ferber. Apparently, nothing has changed since the first pioneering of Smith, Gonzalez, Calder, Matisse, Vantongerloo, Lissitzky et al. We have developed a crop of technicians—men who know all there is to know about how to weld, mold, cast, construe things in space—but who know little of the esthetic imperative which moved their elders. Dr. Welcker has the cool eye of an historian, and what are 30 years to her? She strikes a distinctly optimistic note in her second introduction, but even she has to admit that "the conscious and merciless domination of the present by technology . . . has left its mark on the sculptor of the younger generation."

At the Tanager gallery more than 25 artists showed small works. Most of them satisfying, professionally competent pieces, but few were entirely free of the vitiating influence of technology. Everybody has a technique, it seems, but why is it that these younger men submit to meaninglessly "avant-garde" techniques and are content to read the same territory covered already in the Thirties? There were a number of likable works in the show. There was a spider-legged, jagged-contoured lead sculpture by Albert Terris; a plaster on wire figure by James Rosati; a giant sick man in wood by William King (who, it must be said, has a place all his own in the sculpture cosmos); a complex, thickly forested sculpture by Sidney Gordon, and a straightforward, delicately articulated bull by Joseph Messina. But none of these men seem to accept the challenge the great emptiness in sculpture should throw up to them.

Richard Stankiewicz, who had a show at the same time at the Hansa Gallery, is one of the few who strikes out to make his own

singular mark. Granted that he was shown the way by the Dadaists and Picasso, but he has gone on and made something of it. He studied in Paris with Zadkine, worked first in terra-cotta and then plaster and wire and finally began to assemble bits of junk and machinery into welded sculptures. It was a natural idea for him. His mind is oriented to mechanical objects, attracted by them and amused by their absurdity under certain conditions. Stankiewicz goes beyond the "objet trouvé" (saving himself from the charge of eclecticism) and creates an imagery which is at once satirical and a perfectly valid, non-literary three-dimensional statement. It is because almost any one of his sculptures can stand fairly well alone, without its literary overtones, that he succeeds.

But why be limited to purely sculptural elements? How agreeable it is to see a rich metaphorical fancy at work; to observe the jokes, puns and conceits he employs. His bride with her veil of hair composed of dangling bedsprings, or his personages who are the essence of sittingness, composed of oil drums and tin cans; his secretary with a typewriter for a navel—they exist in space like many another modern sculpture, except that they exist on another level, too. Because of his themes, Stankiewicz has a tendency to compose frontally. But when he works in airy, large pieces, as he does in "We Two Are So Much Alike," where small shield-like forms hang in diagonal relationships, rocking and see-sawing together, creating an echo, and where descriptive thin lines and small points in space punctuate the composition, he proves that he can combine both volume and line in acceptably sculptural terms by anyone's standards.

In Oliver Andrews' work at the Alan Gallery, the linear idea dominates, often giving the work a rigid, static appearance. Andrews is obviously gifted. He can weld metal rods with fierce points on them into menacing images which suggest anxiety, fear, aggression. He can create, as he does in the small bronze of Venice, a beautiful descriptive abstraction. But he cannot, it appears, break his habit, perhaps derived from an engineering background, of making drawings in space. Not that his clusters of rods with their arrowhead terminals and varying thickness in line don't ever produce an arresting image. He is gifted enough to cope with the limitations of his chosen medium. But Andrews has taken over the linear vocabulary proffered by the suprematists and their successors, without taking into consideration the prime tenet: that line must be dynamic, must circumscribe greatly differentiated spaces. Because Andrews works almost always with frontal, rectangular conception, he limits himself to few evocations.

There was another exhibition which must be mentioned here, though I hope one day to do a more comprehensive analysis of sculptor Constantino Nivola. In his show at the Peridot Gallery, Nivola showed once again his endearing independence. Steel and welding hold no charm for Nivola, who was born to a profession based on patient construction by hand. In his native Sardinia he learned the art of bricklaying, and in his blocky concretions in the show, one sees the hand of the artisan as well as the spirit of the artist. Nivola's secret is that he builds additively, on a relatively small scale, but with a monument of gigantic proportions in his



Nivola



mind's eye. His surfaces are enlivened by triangular spaces, jutting corners, asymmetrical joining and complicated interlocks. They are robust, bulky concretions of ideas and they sit well in the universe. His reliefs, which have proved so adaptable to architecture, are full of witty allusions. And, more important, they make full use of shadow-light contrasts in their shifting planes. Nivola's advantage is that he has a tradition behind him. It is to his credit that he has avoided "international" devices and persists in looking for the deep form sources within himself.

T E N Y E A R S L A T E R

In the short space of ten years the U.N. has been called practically everything, from the greatest hope for mankind to a talking shop for overpaid diplomats. It has been praised, it has been decried and attempts have been made to write it off completely, but in the words of Ralph J. Bunche, "It is after all not only the best we have, but all we have. Indeed what alternative to it is there but resignation to World War III."

Organizing for peace is nothing new in the world: "And they shall beat their swords into ploughshares and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more" was, after all, said seven centuries before Christ. From the Pax Romana of the Roman Empire, through the congresses and concerts of Europe in the 16th and 17th centuries, there has been a growing belief that an international organization might achieve—and keep—peace.

This belief has persisted in modern times and The Hague, Locarno and the League of Nations at Geneva are stepping stones along the path which led to the Opera House building in the city of San Francisco on a hot June day in 1945. Assembled there were the plenipotentiaries of 50 sovereign States who affixed their signatures to a document which was designed to

be a new code for humanity—the United Nations Charter. This Charter brought into being the most ambitious experiment the world has yet seen in international cooperation.

To what degree has the United Nations been successful in upholding the high ideals set out in the preamble to the Charter? Has it been successful in saving succeeding generations from the scourge of war? Has it achieved unity in maintaining international peace and security? As yet no complete answer can be given to these questions.

The U.N. has had its failures, but it has also had its successes. No mention of the stresses and tensions of the post-war years can fail to omit the part played by the U.N. in Korea, Palestine, Kashmir, Greece and Indonesia. At the same time it would be impossible to ignore the abortive discussions in the Security Council on questions which could have led to international conflicts, and the "lack of teeth" in some of the U.N.'s political machinery.

But despite its failures the U.N. still remains as one of the greatest moral forces in the world today. It is, perhaps, the only basis on which civilization may rest its hope to survive, and peoples can seek to avoid the indescribable catastrophe of thermo-nuclear destruction.



"X-1955"

HANS HOFMANN

THE COLOR PROBLEM IN PURE PAINTING, ITS CREATIVE ORIGIN

"The genuine value of a painting is greatly determined through its basic concept.

In painting we differentiate between "pure painting" and "tonal painting." Pure painting is the antithesis of tonal painting.

We deal with tonal painting where color is degraded to a mere black and white function through its use as a mean for tonal gradation from the highest light down into the deepest tonal shades. Tonal gradation can be produced by any kind of color mixture.

In pure painting color serves simultaneously a plastic and psychological purpose. We deal, in the achievement of this purpose, with a formal problem and with a color problem in parallel occurrence, the synchronization of which constitutes the pictorial synthesis of the work. Color



"THE ARTIST AND THE MODEL"

has in itself a sovereign function on the basis of its intrinsic qualities. Color in itself is Light. *In nature, light creates the color; in the picture, color creates light.* Every color shade emanates a very characteristic light—no substitute is possible.

The luminous quality of a work depends not only upon the light-emanating quality of every color but predominantly upon the relation of these particular qualities. *Relation is the product of a hypersensitive creative mind.* Relation produces a new quality of a higher order through a created actuality, either in the form of tension, when we deal with the compositional demand of integrated form, or in the form of intervals, when we deal with color relations. *We must distinguish between form in a physical sense (nature) and form in an esthetical sense (the form of the work itself—as a creation of the mind).*

Color undergoes in this process still another metamorphosis, in the textural progression of the work. Texture is the consequence of the general pigmentary development of the work, and becomes in this way an additional light-producing factor, capable of altering the luminosity of the colors in the pace of their development towards a color-totality.

Basically and technically the color problem is dual conditioned: it is a "formal problem" in its inevitable structural relation to the pictorial surface, and it is—per se—a "problem of color development" which must respect its own inherent laws. At all stages of the creative development, both color and form develop, one through the other, into a reciprocal, compensatory relationship, in spite of the fact that each follows its own innate plastic laws. Since each of these laws operates in a rhythm entirely its own, their interplay leads to a pictorial consonance comparable to harmony and counterpoint in music.

The magic of painting, however, can never be fully rationally explained. It is harmony of heart and mind in the capacity of *feeling into things* that plays the instrument. The instrument answers the throb of the heart in every instance. Painting is always intuitively conditioned. Theoretically it is a process of metabolism, whereby color transubstantiates into vital forces that become *the real sources of painterly life.* These sources are not of a physical but rather of a hyper-physical nature—the product of a sensitive mind.

Pictorial life is not imitated life; it is, on the contrary, a created reality based on the inherent life within every medium of expression. We have only to awaken it. Color metabolism preconditions the continuity of color development towards a plastic and psychic realization. Continuity of color development is achieved through successful, successive development of the color scales. These are comparable to the tone scales in music. They can be played in Major or in Minor. Each color scale follows again a rhythm entirely its own. The rhythmic development of the red scale differs from that of the blue scale or the yellow scale, etc. The development of the color scales spreads over the whole picture surface, and its orientation, in relation to the picture surface, is of utmost importance.

The formal development of the work and the color development are performed simultaneously. The color development leads thereby from one color scale to the other. Since every color can

be shaded with any other color, an unlimited variation of shading within every color scale is possible. Although a red can be, in itself, bluish, greenish, yellowish, brownish, etc., its actual color-emanation in the pictorial totality will be the conditioned result of its relationship to all the other colors.

Any color shade within one color scale can become, at any moment, the bridge to any other color-scale. This leads to an interwoven communion of the color scales over the entire picture surface.

Whereas in tonal painting neighborhood relations are achieved through dark-and-light transitions, in pure painting the rhythmic interweaving of the color scales brings the color into an



"AU PRINTEMPS"

"open" neighborhood relationship in which colors are compositionally in accordance with a color development upon which their formal grouping ultimately depends. The colors meet now in neighborly relation in the sense of *tensional difference*—that is to say, in the sense of *simultaneous contrast*. The finest difference in color shades can achieve powerful contrasts. Although tonal development may lead to an overall pictorial harmony, it sacrifices simultaneous contrast, which is the predominant quality of pure painting.

A painting has an immediate impact, but is conceived sequentially. The process of development is made invisible in the synthesis of the completed work.

Looking at a picture is a spontaneous act that reveals at once the quality or non-quality of the work.

But what is quality? Quality is the essence resulting from convincingly established felt-relationships. It can only be produced through an act of empathy that is the power to feel into the nature of things.

In color, the establishment of relationships is based upon the possibility of the multi-shading of colors. Their rapport, unlimited to local areas, spreads over and dominates the whole picture surface.

Color is, of course, not a creative means in itself. We must force it to become a creative means. We do this in sensing the inner life by which related colors respond to each other through the created actuality of intervals.

An interval is the physical precondition from which arise the hyper-physical overtones governing the sensitive relations of two physical carriers upon the canvas. It is analogous to a thought-emotion fragment in the creative process through which an idea is made communicative.

Intervals are tensional variations, the degree of which characterizes a given relation. In a relation, two colors engage each other in a simultaneously accelerated intensification or diminution. None is the winner and none the loser. Both are united to carry a meaning through their interaction. The divergency in both makes the tensional difference of the interval.

An interval can function in the sense of a second, a third, a fourth, etc. Like sound in music. This characteristic makes color a plastic means of first order, since painting is a continued process of color-development, its ultimate aim being the creation of maximum volume-expansion into the depth, combined (but in counter-action to it) with utmost contraction. From

(Continued on Page 33)



"GOLD AND GREEN"

CONTEMPORARY FINNISH ARCHITECTURE



AARNE HYTONEN AND R. V. LUUKKONEN:
PASSENGER TERMINAL, HELSINKI HARBOR

What we show here is from a remarkably rich exhibition, organized by the Association of Finnish Architects for circulation in the United States by the Smithsonian Institution, and which had its first showing at the American Institute of Architects in Washington, D. C. The exhibition, in addition to a brief introduction illustrating historical architecture in Finland, includes a total of sixty-five contemporary works by forty-nine Finnish architects.

The works are grouped under the headings of industry and commerce, housing, health and recreation, education, community life, and town planning. In addition to the better-known architects an extremely talented young generation is well represented.

As in several European countries, it is customary in Finland that most of the major projects be subject to architectural competition, which is a way of insuring a constant enrichment by fresh, new architectural talent. It is a means by which the younger men are able to participate in a major development of a vigorously felt and executed architectural idiom.

YRJO LINDEGREN: GROUP OF APARTMENTS IN KAPYLA



ALVAR AALTO: SANATORIUM IN PAIMIO

ALVAR AALTO: CIVIC CENTER IN SAYNATSALO



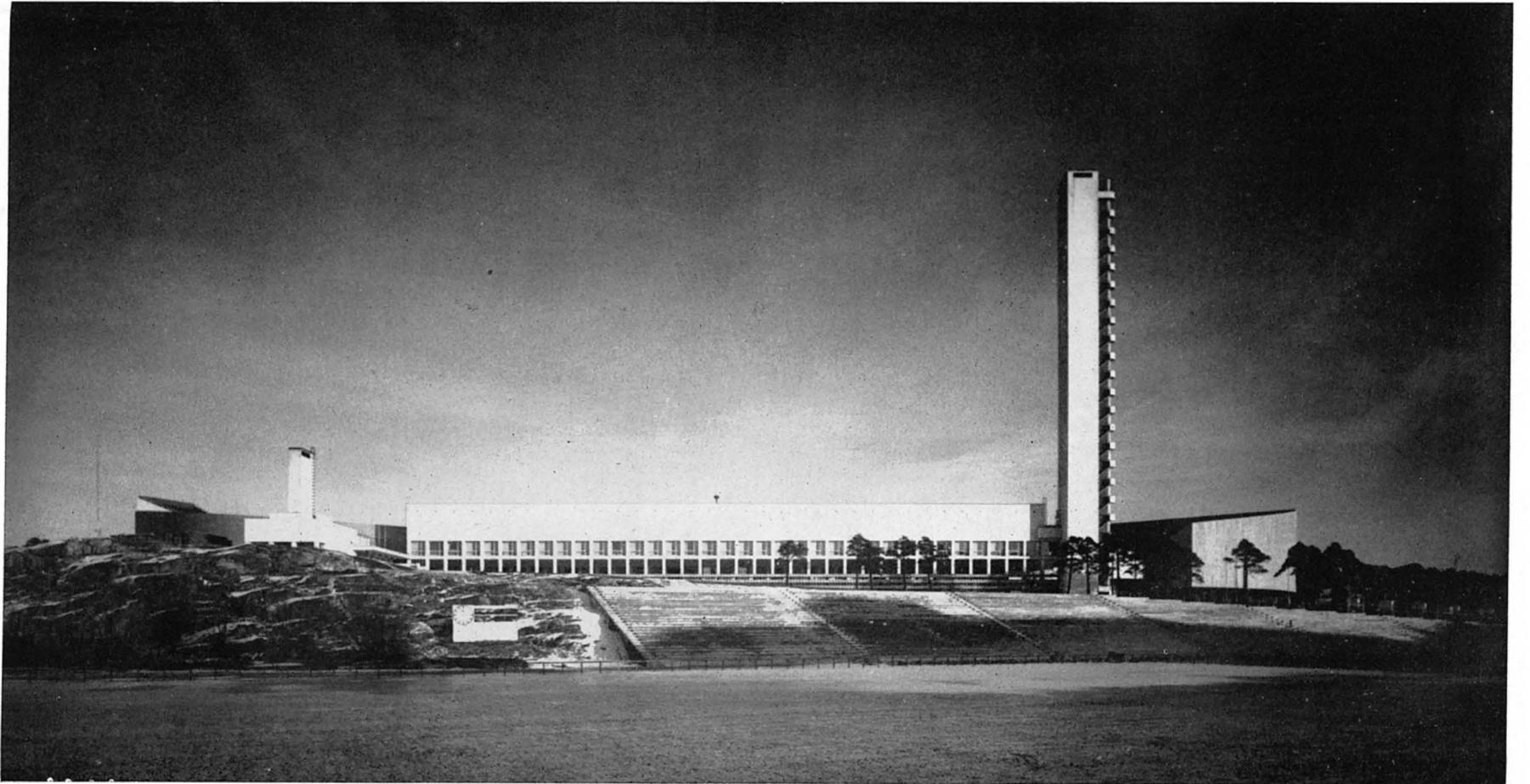


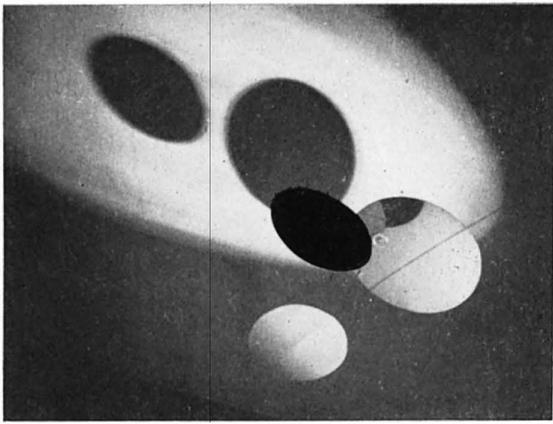
VILJO REWELL AND KEIJO PETAJA: OFFICE BUILDING, HELSINKI



ERIK BRYGGMAN: CEMETERY CHAPEL IN TURKU

YRJO LINDEGREN AND TOIVO JANTTI: OLYMPIC STADIUM IN HELSINKI





MOBILE REFLECTOR, BLACK, WHITE, BROWN, GOLD;
ALUMINUM AND STEEL

In the realm of art, each style, each work, has its own formal laws, its own geometry; so that, to the artist, the notion of relativity, of each space being subject to a geometry of that space which is the expression of a universal law, sought after by the scientist, need not appear strange. In fact he can be fascinated by its aesthetic beauty. All around us we see the practicability of Newton's laws and the scientist's concern with the aspects of other spaces as well as our own gives fresh value to them.

We build our imagined entities on what we can perceive physically. The non-picturable notions of the scientist are jumps or developments from the picturable. Conversely these modern notions heighten our perception of the world in which we move. Having learnt of Brownian movement we see it with the naked eye in the movement of gnats. We are made more aware of our own position in space. Clouds, trees, birds, rocks, flowers are occupants with us of this same space, each in their own temporal position.

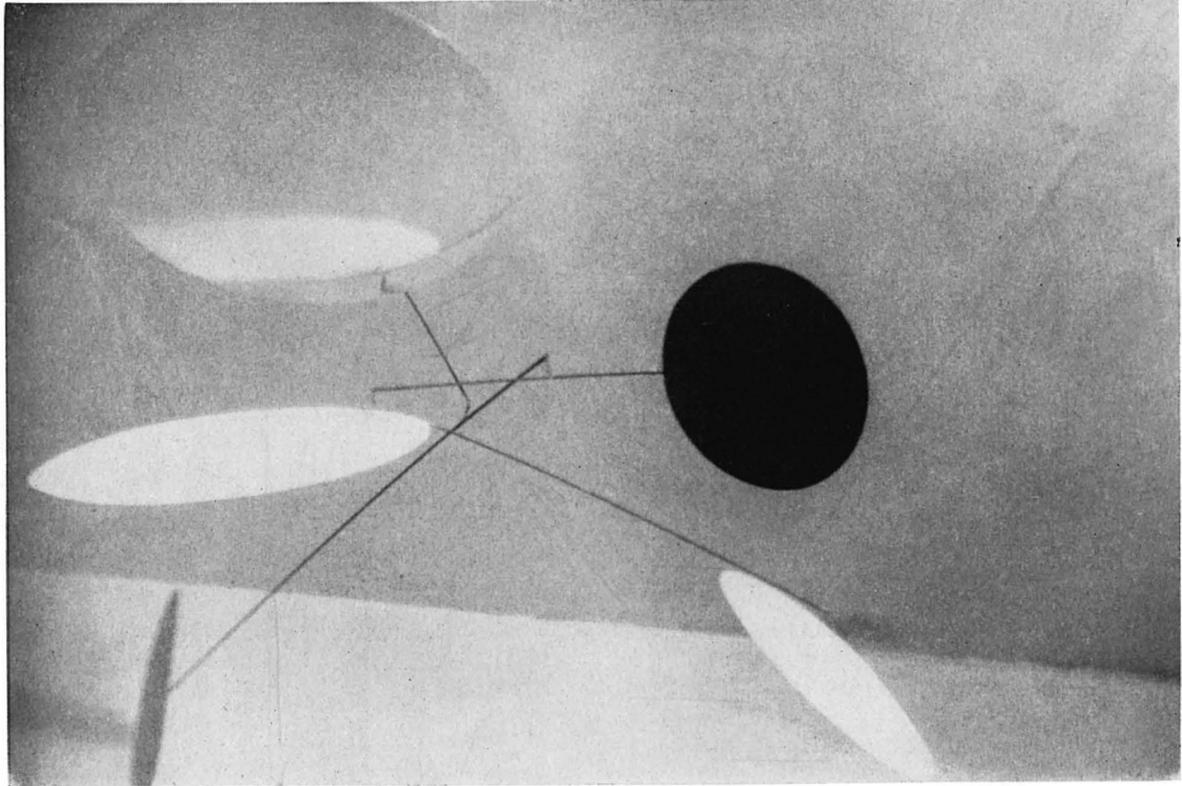
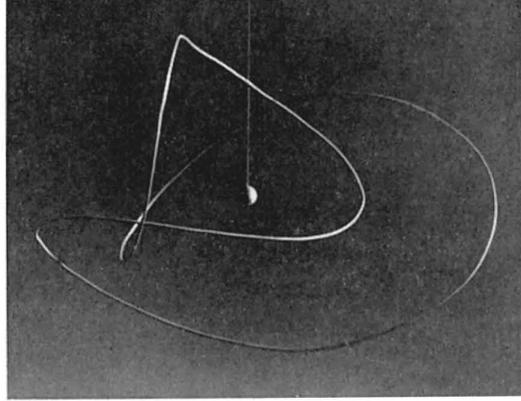
For us architecture brings order to our space and a sense of architecture is a sense of ordered, enveloped and open space in which we move and rest with pleasure or displeasure. It is not just a building, the interrelationship of house, town and country is also the concern of the architect. It is physical, made of materials, and acts upon us in a physical way. We are conscious of the heights and distances it employs and of their effect upon our senses.

A spiral staircase exists around a central pillar against which the steps are most nearly vertical and we feel acute physical awareness of the difficulty of attempting its ascent or descent at that place. But along the horizontal development of the steps is that place where we can move with the greatest regularity and ease, and it is there that we choose to go.

All streets, gardens, buildings, entrances, rooms, et cetera, can produce different feelings in us as we move through them. The succession of these feelings can be organized to produce a totality of experience so that architecture can give us an ordered delight through its use of space, form and colour, as we rest and as we move, as we go about our everyday existence.

We are aware of the influence of modern art, particularly Cubism, on architecture. The purism of Ozenfant and Le Corbusier was closely allied to Cubism and the painting of Mondrian and the work of the de Stijl group and Mies van der Rohe developed from it.

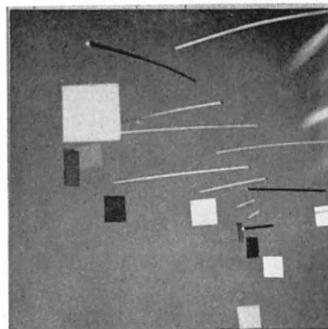
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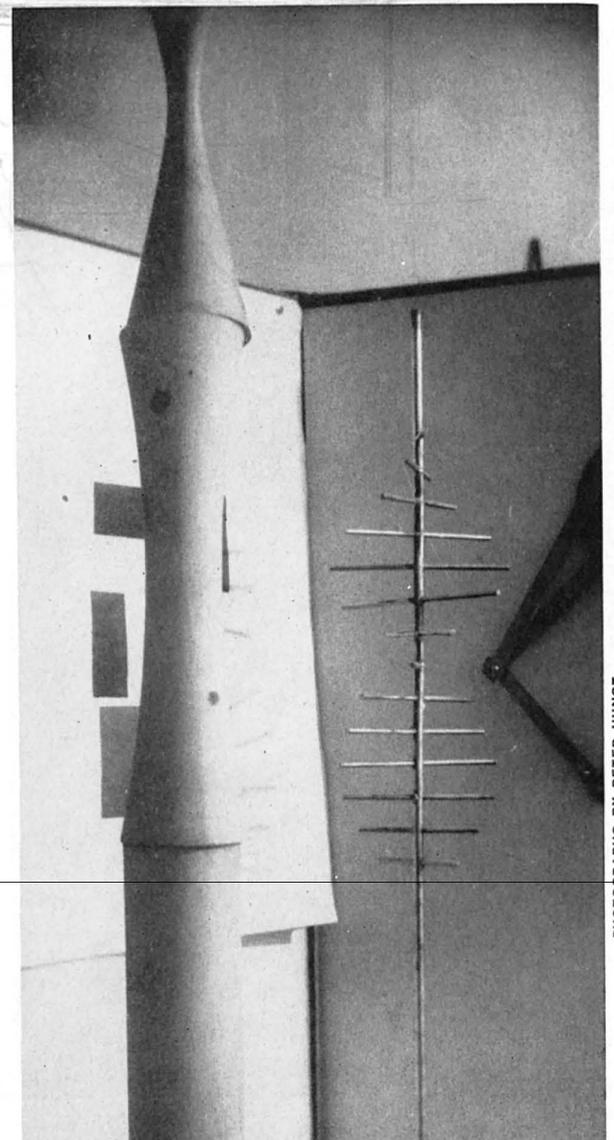
MOBILE REFLECTOR; ALUMINUM AND PAINTED STEEL

ARCHITECTURE, MACHINE AND MOBILE

BY KENNETH MARTIN



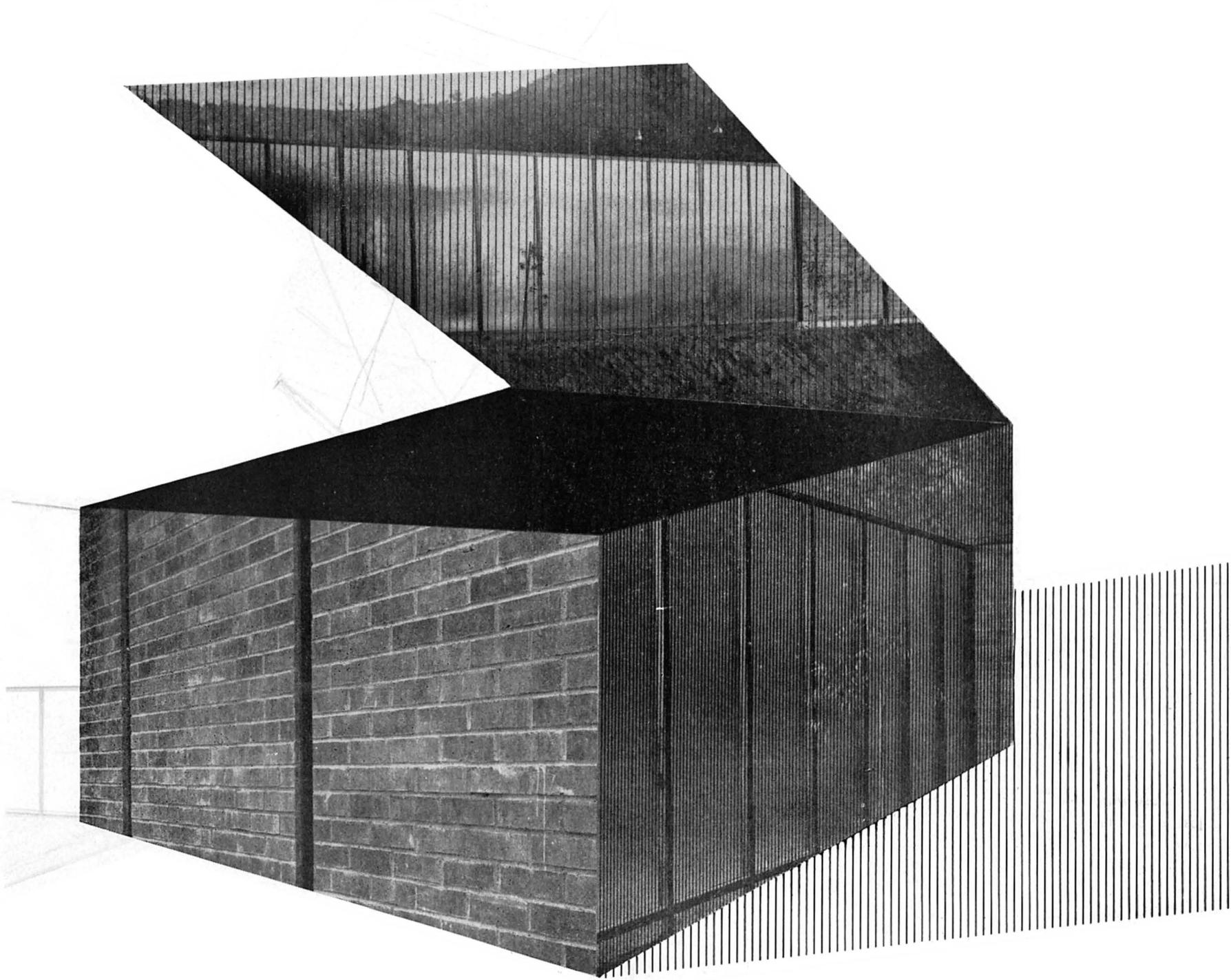
MOBILE WITH DOWEL RODS;
TINNED STEEL AND WOOD



STUDIO INTERIOR
WITH BRASS HELIX AND WOOD COLUMN

CASE STUDY HOUSE 17

DESIGNED BY CRAIG ELLWOOD



Some time ago we announced two new Case Study Houses, No. 17 and No. 18, both to be done by Craig Ellwood. Despite the usual assortment of vapours and excursions, alarms and frustrations, including a strangulating rock and gravel strike in the area, which held up construction for months, the first of this pair, Case Study House 17, is now open for public inspection Saturdays and Sundays from 2 until 5 p.m., through March 4, 1956.

We consider it certainly one of the handsomest of this long series of building ventures and hope for a general agreement that it sustains the high quality of creative thinking we have tried to bring

to this continuing program. We have, since 1945, attempted to give reality to progressive and provocative ideas in modern domestic architecture. Since its inception, No. 17 has been opened to the inspection of an interested public as a continuing demonstration of fresh approaches to structural techniques and use of materials in the contemporary house. A full photographic treatment of the project will appear in our March, 1956, issue.

The following pages show plan and elevations of the second and smaller of the two houses. It is planned to go into construction as soon as it is practical to do so.

CASE STUDY HOUSE 17

LOCATION: 9554 HIDDEN VALLEY ROAD, BEVERLY HILLS

OPEN TO THE PUBLIC SATURDAYS AND SUNDAYS FROM 2 TO 5 P.M..

THROUGH MARCH 4, 1956

More and more the increasing cost of labor is forcing construction into the factory. Eventually the balloon frame—the conventional system of framing houses—will tend to disappear and within possibly ten or fifteen years houses will be built from pre-cut and prefabricated components manufactured for fast assembly. Catalogs will offer a choice of metal, wood or plastic structural frames which will be easily and quickly bolted together. There will be a great variety of prefabricated, pre-finished modular panels, and these, too, will be bolted simply into place.

There have been many prefabricated houses designed and many built, but of those actually produced for the market none has truly reflected in the design the system utilized. Contrarily, the manufacturers of prefabricated houses strive to make them appear to be job-built as if conventional construction methods had been used.

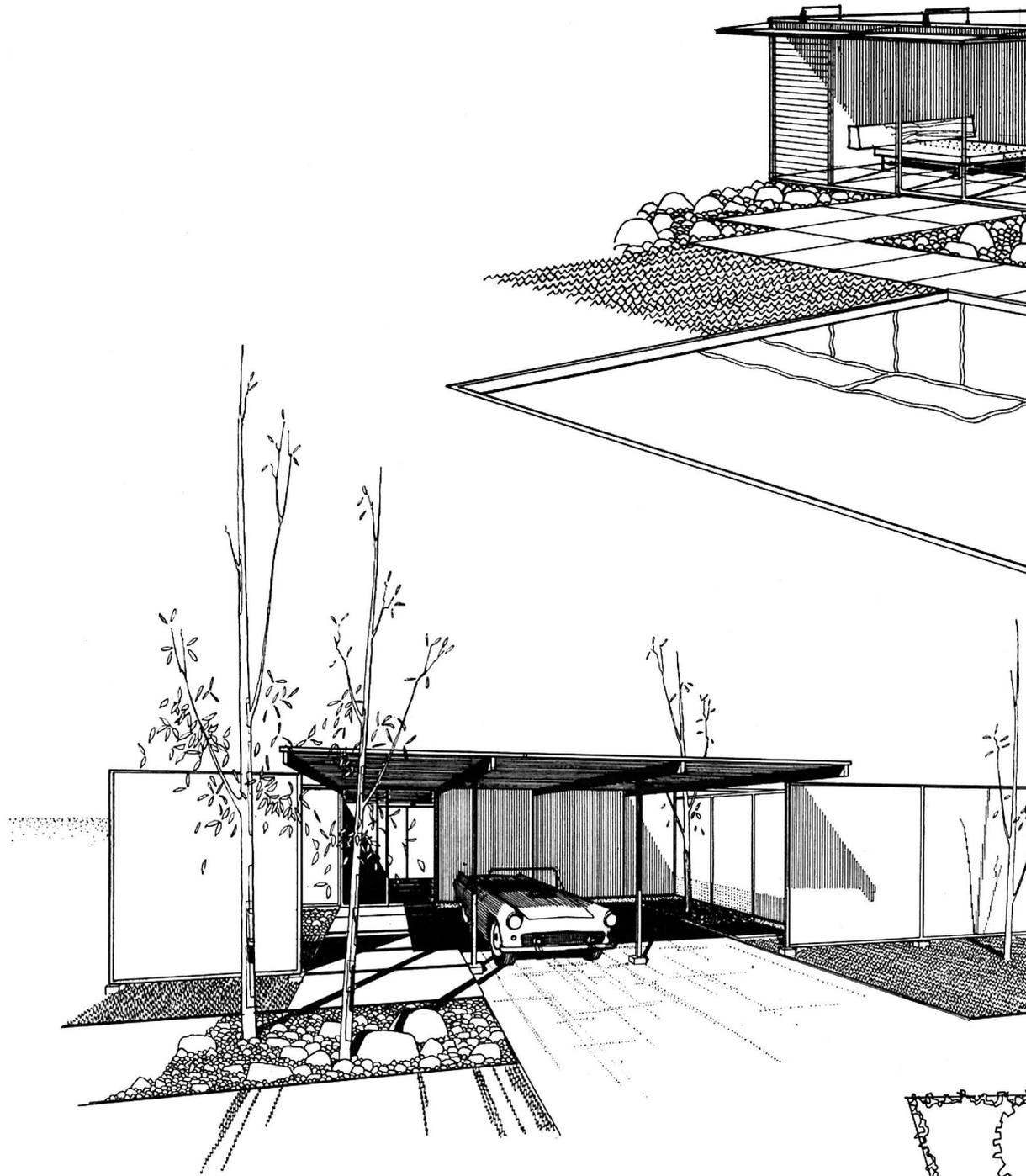
In Case Study House #18 we use a system which we began to develop in 1950. The modular structural frame is 2" square steel tube columns, 2"x5½" rectangular tube beams. The "skins" of the prefabricated "sandwich" panels are ¼" plastic faced marine plywood. Here the system is emphasized in the design: frames and panels are strongly defined to become the basis of the architectural expression.

With this system, detailing has been minimized. One connection applies to all exterior wall conditions: panels, glass, sash and sliding glass door units connect to structural tubes in the same manner. Construction costs already indicate considerable savings over our custom-designed houses. The versatility of the system allows its adaptation to both custom and multiple housing. The great variety of panel materials now available permits a multiplicity of combinations so that with one floor plan in a 100-unit tract no two streetside facades need be the same. Unfortunately, it is possible that total prefabrication will tend to stereotype architecture, but much is being done with tension and plastic structures, and new techniques and new materials will continue to challenge our imagination and our abilities. We will have to develop structural forms to suit these techniques and materials and find a key to new forms and to a continual architecture.—CRAIG ELLWOOD.

The site is a level half-acre with a principal view of a valley to the northwest. The plan and design fit the needs of a young family of four. Basically, the plan is a rectangle 32'x72' with southside rooms opening to the main terrace, with the living, dining, kitchen, and informal eating area encircling an open court. A street-side screen wall, integrated with the design, gives privacy to the children's bedrooms and provides an enclosed play yard.

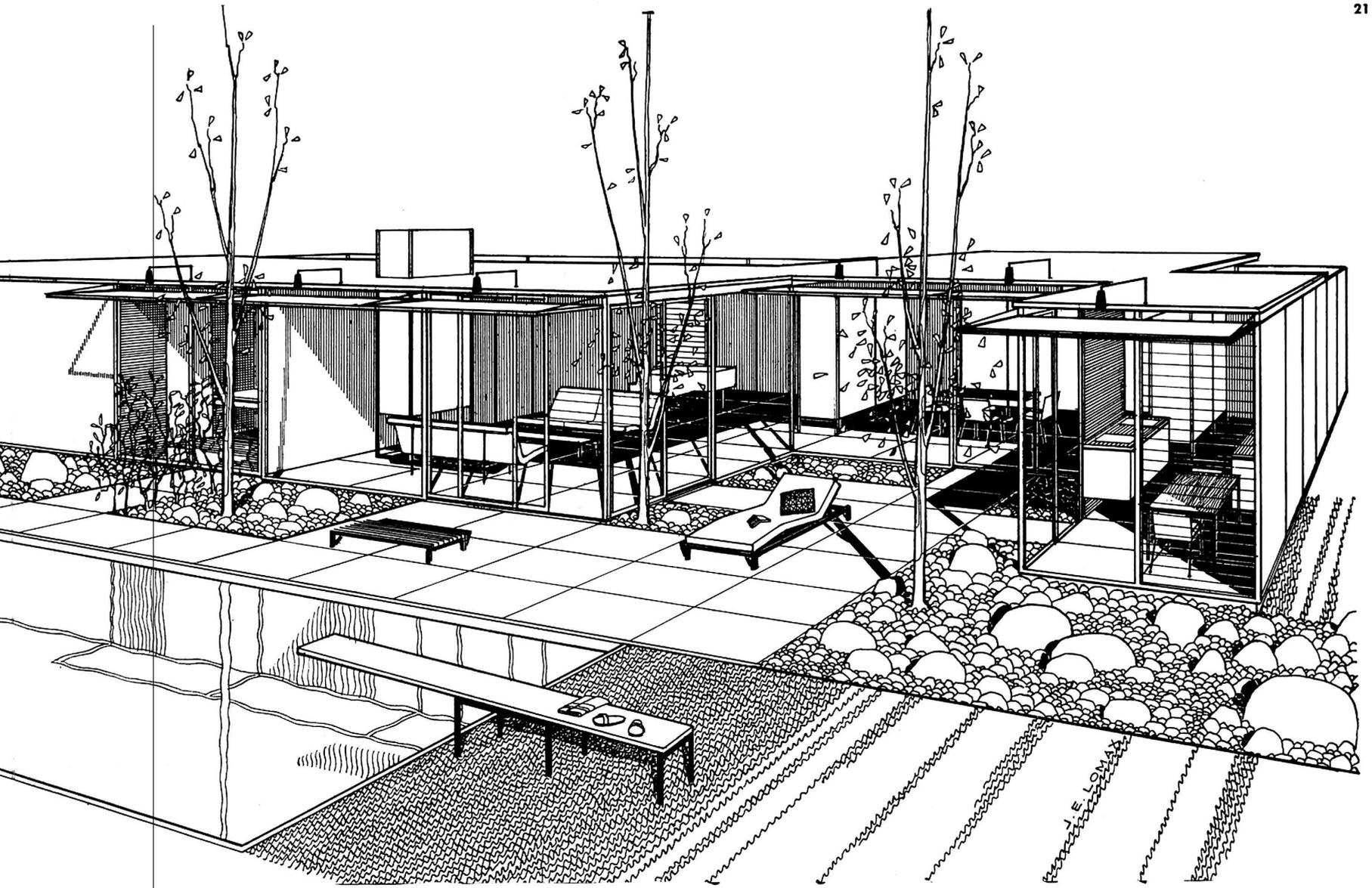
The 8-foot modular structural steel tube frame is 2"x2" columns, 2"x5½" beams. Roof decking is Fenestra "Holorib" inverted steel building panels. These high-strength panels will span 8 feet, beam to beam. The design provides maximum bonding area. The telescoping end laps and interlocking side laps allow quick and easy installation. Steel frame sliding door units

(Continued on Page 34)



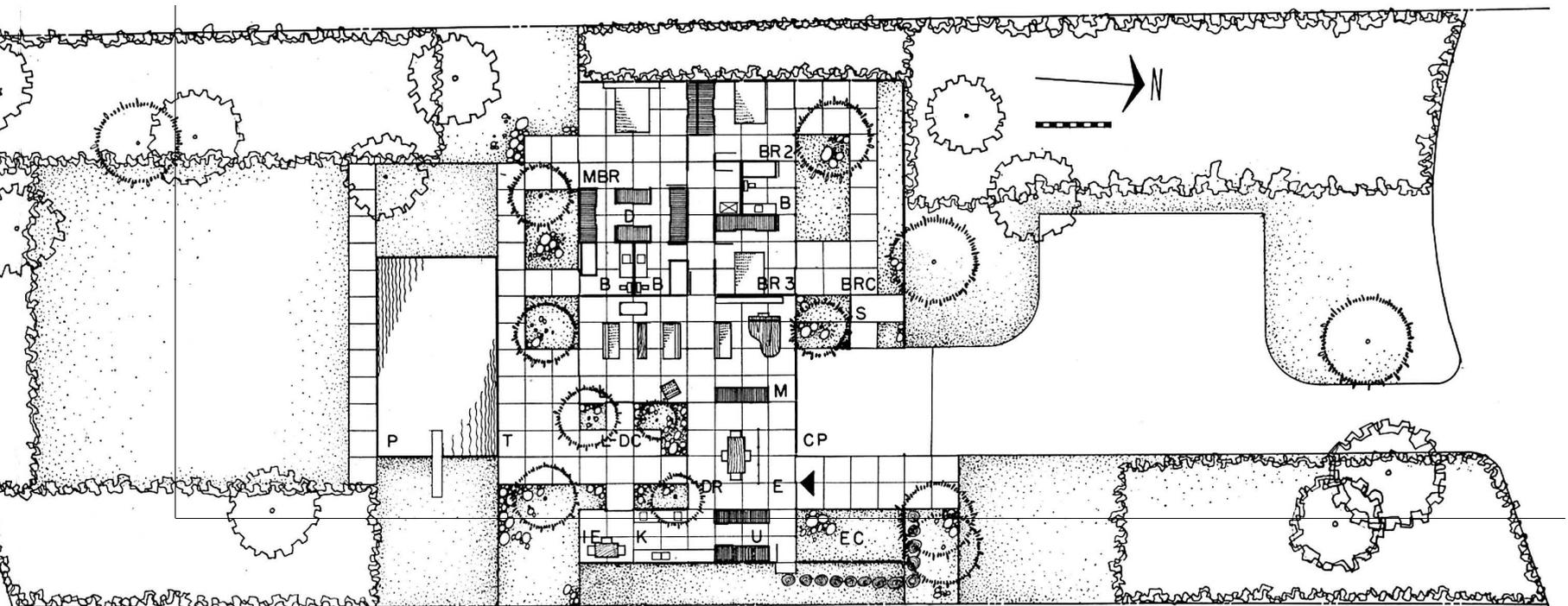
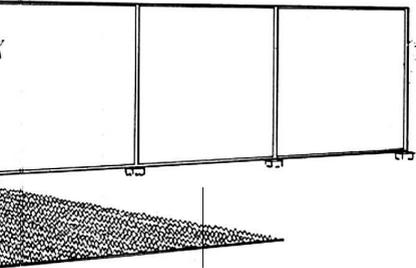
LEGEND

CP—CARPORT
 EC—ENTRY COURT
 E—ENTRY
 DR—DINING
 U—UTILITY
 K—KITCHEN
 IE—INFORMAL EATING
 L—LIVING
 M—MUSIC
 L-DC—LIVING-DINING COURT
 T—TERRACE
 P—POOL
 B—BATH
 BR—BEDROOM
 MBR—MASTER BEDROOM
 BRC—BEDROOM COURT
 S—STORAGE
 D—DRESSING



project for case study house 18

designed by craig ellwood



PROBLEMS OF THE CITY-SCAPE

BY ALBERT EIDE PARR

None of us who have to live or work in the strident, clashing, ugly and dynamically inadequate environment of nearly all our cities can fail to appreciate the urgency of the need for an integration of design in order to create an harmonious and enjoyable, as well as as efficient, setting for human life.

I am sure that we will also all agree that the harmony we seek should not be that dreadful harmony of uniformity that has characterized so many city and suburban attempts to improve the accommodations rather than the life of men. It must be a harmony of diversity. It must have the full orchestration of a symphony, not merely the plaintive notes of a lullaby on a reed instrument.

The harmony of uniformity is easy to achieve. The cavemen had it in their caves at the dawn of man. Restricted by a harsh environment the Eskimos still retain it in their beautiful igloos. But when we think of the urban and suburban communities of today it may be dangerous to have our thoughts dwell too much upon the simple problem of harmony. It would seem more important to give our first attention to the purposes, means and methods that may give opportunity for the creation of an abundant diversity that will lead to a richer harmony on a higher plane by the the integration of natural growth. We always hear of the beautiful harmony of nature, but usually tend to forget that it is based upon a far greater diversity of forms—or of styles, if you wish—than the total range of all that designers and artists, good and bad, have ever attempted through the whole history of all human civilizations.

private architecture

Among the elements that contributed so much to the pleasing diversity of many of the older cities of the world were the symbolic ornamentations identifying the structures with their purposes, and the functional adaptation of buildings to specific needs, determined no less by the mental traits, traditions and habits of the various trades, crafts and professions, than by the mechanics of operation. The house of the importer did not look like a retail outlet. A restaurant could not be mistaken for a bank. But that is exactly what happened to me recently in New York.

I was passing by a large new building in central Manhattan. The corner by which I approached was occupied by the quarters of a very up-to-date bank. Suddenly I realized by a glance through the window that I was no longer in front of a bank but of a restaurant. There was not even the slightest architectural demarcation, much less a change of general design to indicate where one function ended and another began. The explanation is quite simple. Neither the bank nor the restaurant are owners of their premises. Both are tenants of one

of the larger publishing houses.

In this example we immediately discover one of the reasons for the lack of diversity through absence of architectural identification with specific purposes. Especially in large city buildings there has been an increasing tendency to build for additional revenue and not merely for the use of the owner. The owner can therefore no longer build to fit his own specific habits, needs and desires, but must design for the least common denominator of all possible users with the loss of all individual characteristics of architectural expression.

Perhaps one might say that diversity has been turned from the horizontal to the vertical plane. But this would be a spurious argument since the human eye sees its environment in horizontal perspective, and vertical stratification in no way relieves the monotony of horizontal uniformity. One of the villains of the piece may therefore be clearly identified as the unavoidable development of simultaneous multiple occupancy for revenue from diverse sources.

A similar pressure for uniformity is produced by the mobility of populations and of activities within the limits of an urban area. Future salability for other uses becomes a major factor in planning new construction even for single occupants. A bank may become a restaurant, even a mosque may find use as a theatre, while a theatre becomes a supermarket. So the problem of multiple occupancy through time, even for single purposes of occupation, comes to have a restricting and standardizing influence upon the design of buildings of more moderate size, quite similar to the effects that simultaneous multiple occupancy has upon the planning of the larger, privately owned structures.

How the question of future salability hampers the financing of any departure from uniformity even in private residential construction is a fact of unhappy common knowledge. Finally we come to the deplorably equalizing influence of commercial competition. If one store succeeds in drawing the customers by a glaring and actually unpleasant treatment of its facade, others are forced to follow the example if they wish to stay in business. The result is a kind of clashing uniformity in competitive retail districts, scarcely preferable to the dull monotony of other city areas, where the least common denominator governs the design for other types of private enterprise.

It is true that a very encouraging trend towards distinctive styling of commercial outlets has recently appeared, particularly in connection with the trend towards the suburbs and in some of the more rapidly developing cities in the West. But it is unfortunately also still true that it is the most blatant approach that receives the greatest

response even from the best educated,—as I have had very recent opportunity to learn in connection with the promotion of subscriptions to a handsome and serious-minded periodical.

It would therefore be very hasty to draw any over-optimistic conclusion about the future impact of the new trend upon the older towns and cities, where space is at a premium and the individual enterprises cannot be set invitingly apart physically, but must continue their competitive clamor for attention in crowded space.

All the reasons given for adherence to uniformity,—multiple occupancy, uncertainty about future ownership and use, and competition in cramped quarters—have certain valid foundations in the contemporary situation. They are not simply invented excuses that can be brushed aside or easily overcome. They are true deterrents,—but are they universal deterrents?

public and institutional architecture

It has become a distressingly common experience to find a defeatist attitude about public buildings among architects and designers, aided and encouraged by a policy of "conservative cautiousness" among public officials. But is there any real and practical necessity for this, other than esthetic and political timidity?

Not one of the valid deterrents of boldness in private construction applies to public and institutional buildings. There is no multiple occupancy in the sense of occupancy for different and unrelated purposes. The hospital and the post office, each, serves its own purposes, only. There is no uncertainty about future ownership. Permanence of function is assured, and financing does not depend on salability. Competition is excluded. The Federal Courthouse does not have to compete with the Municipal Court for its customers.

Conservative cautiousness has never produced greatness or enduring beauty. Nor has it ever served to create that sense of pride in a city which becomes an incentive for all to strive for originality, beauty and harmony, rejecting vulgarity and false imitations as unbecoming to the spirit and beauty of the community. Such pride in your city is strongly developed in the old world. The lack of it is often lamented in the metropolises of our own country. Perhaps there can be too much of it. There can certainly be too little.

Wherever we find this pride we also find that the things that create and sustain it were all daring in their day, and might have been bold undertakings at any time. Our nation has never had a reputation for shrinking away from boldness, or refusing to support and acclaim daring ventures in other line of endeavor. Why, then, should anyone have the right to distrust, or even deny the public's esthetic courage and willingness to

venture in the design of public structures? Is there any real reason why local pride should have to seek its sustenance more from bridges than from buildings, simply because the engineers have to be bold to accomplish their task, while the creative imagination of architects can be kept in restraint by official timidity and conservative cautiousness?

One may feel that I am overemphasizing the subject of public and institutional architecture. But, I have personally become completely convinced that it is only by moving the design of public buildings from the rearguard to the front lines of architectural progress that we can achieve that harmony without uniformity that is so badly needed.

This conviction springs from two sources. Since genuine deterrents of originality in design for private use are inherent in the modern economic situation, while public construction is free to venture without any of the economic restraints applying to private enterprise, it is actually in public construction that society today could offer the widest scope for architectural inventiveness if it only had the courage to do so. Secondly, the development of harmony without uniformity can only be achieved through a slow process of natural growth. It therefore requires focal points of a quality, and esthetic power that will demand consideration in the design of other structures, while being sufficiently distinctive in purpose and character to prevent mere imitation,—and capable of enduring long enough to serve their purposes as integrating forces in the gradual evolution of the city-scape. Only public and institutional buildings are able to meet these requirements. In our country and in our age of rapid change these are the only structures that can be assured of the life expectancy necessary to give continuity to the evolutionary processes. In other times or other places private enterprises may have occupied the same premises essentially unaltered for a hundred, or even several hundred years. But not here and now.

Public buildings generally perform unique functions in the community, not duplicated in any form of private endeavor. Boldly designed to serve and to express their special purposes they can therefore set standards of architectural quality with the least possible danger of thereby also creating a pattern for slavish imitation. A strikingly distinctive courthouse on the square will force the surrounding property owners to reappraise their own buildings or plans for future construction in order to maintain the prestige of their premises, but could scarcely lead the druggist to solve his problem by a miniature imitation of the Hall of Justice. This relative freedom from the danger of imitation

can only be attained by good design that takes full advantage of the usually favorable location of public buildings, their size and their unique purpose. Even the best architecture cannot secure such freedom from plagiarism in private enterprise.

The first modern glass office building may inject a fresh note in the city-scape. But it is soon followed by two more, and then by a dozen, and before long the boring uniformity of the old perspective has simply been replaced by a new monotony.

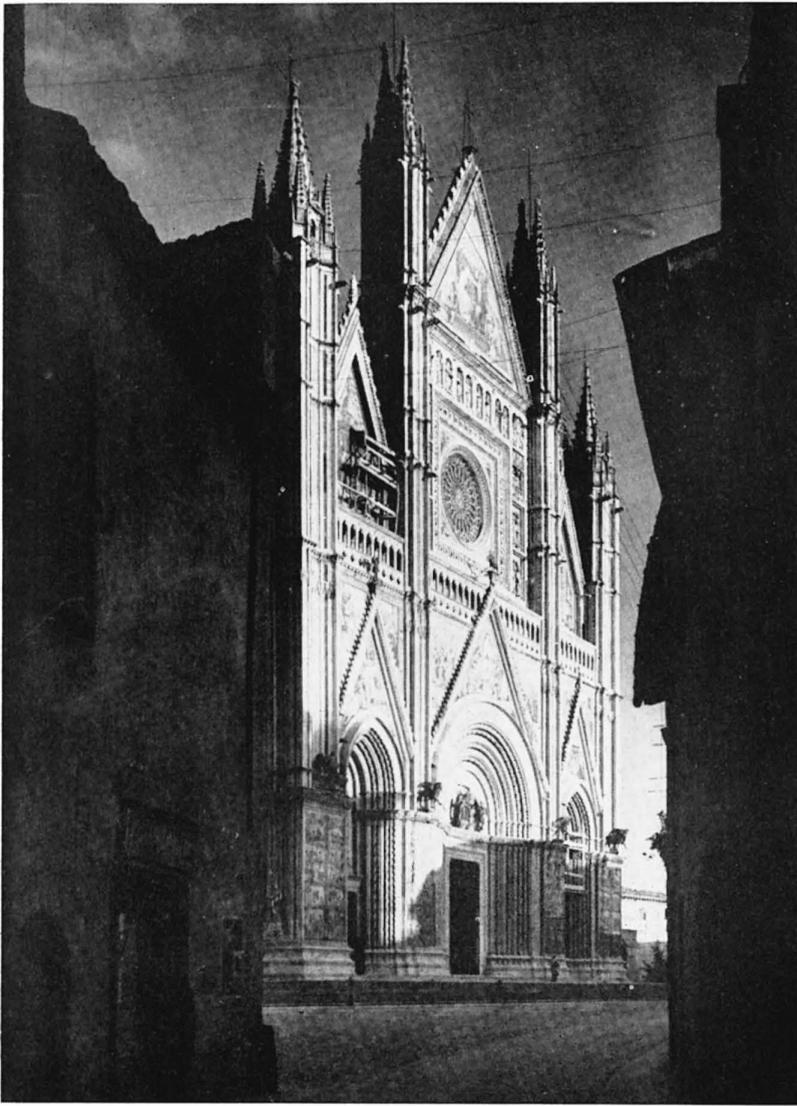
But, in order to play the key role in the development of city architecture, of which it, alone, seems capable, public architecture must, itself, be original, distinctive and in true accord with its own times.

If the public buildings are themselves imitative, they will, in turn, invite imitation, if they exert any influence at all. A courthouse built as a Georgian mansion only brings forth a smaller Georgian residence to house the drugstore.

The need to seek an up-to-date expression of our own particular times in our public buildings does not mean that they will be passed by and become antiquated more rapidly. On the contrary, it is only the buildings most truly representative of their own age that are able to retain our admiration through changing times, and so become ageless landmarks and standard bearers of quality,—while imitative structures cautiously designed for agelessness are the first to fall by the wayside of architectural progress.

In our country public housing is a comparatively recent development. It is probably also the field in which lack of progressive architectural leadership in public or semi-public construction has reached its lowest level in many of our cities. Granted that there are special problems and restrictions involved, there are also special responsibilities for setting esthetic standards in the only type of public, or publicly controlled, construction open to direct and complete imitation by private enterprise, due to an identity of purpose which does not exist between other kinds of public and private buildings. In public housing, economy is a paramount consideration, and admittedly a difficulty in seeking esthetic solutions. Nevertheless, it has repeatedly been demonstrated that solutions can be found if those responsible do not supinely surrender to the difficulties and accept dullness of appearance as the only possible answer. The difficulties are also mitigated, at the same time as the esthetic responsibility is vastly increased, by another characteristic of public housing, namely that the magnitude of the task usually makes it impossible to place the entire project under a single roof. This creates an opportunity to achieve magnificent overall effects through well designed variations in heights and mass, pro-

(Continued on Page 33)



ORVIETO: THE CATHEDRAL IS ONE OF THE PINNACLES OF ITALIAN GOTHIC ARCHITECTURE. BEGUN IN THE LAST YEARS OF THE THIRTEENTH CENTURY, IT WAS SUBSTANTIALLY FINISHED IN 1310 AND HAS BEEN CALLED "THE MOST GORGEOUS POLYCHROME MONUMENT IN EXISTENCE."

CONIC SHAPE OF HOUSES NEAR ALBEROBELLO



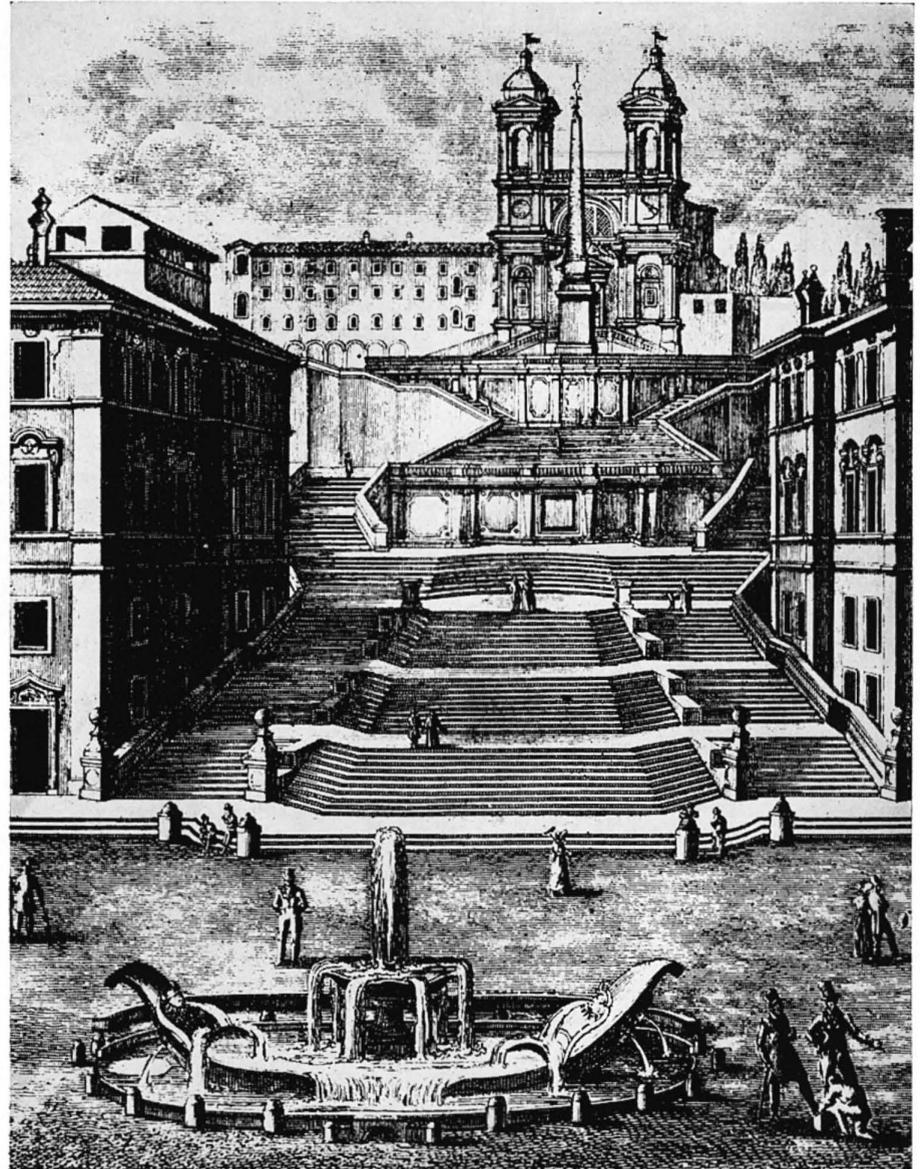
Italy Builds



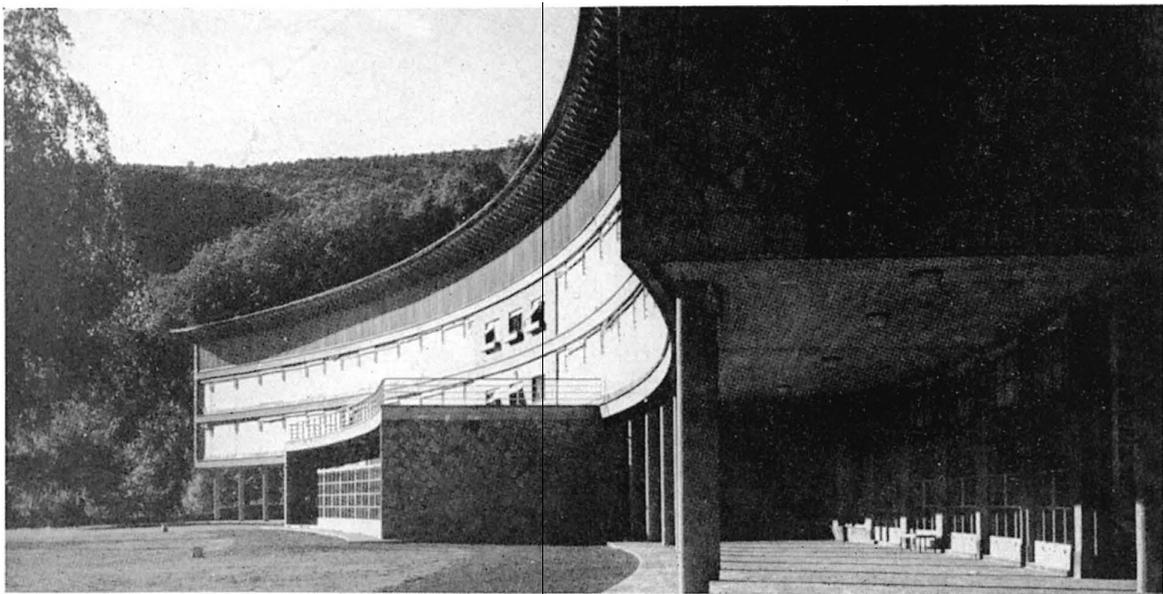
THE HOUSES OF PROCIDA ARE BUILT OF THE TUFFA WHICH FORMS THE ISLAND'S VOLCANIC BASE



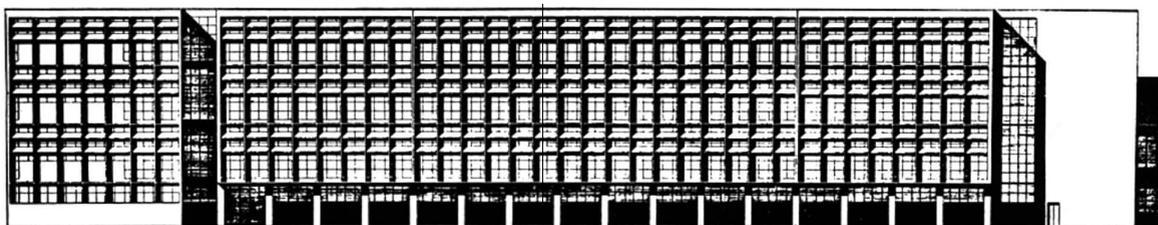
THE CAMPIDOGGIO, ROME



SKILLFULLY CREATED CHANGES IN URBAN LEVELS BY MEANS OF STAIRWAYS: THE STEPS LEAD FROM THE PIAZZA DI SPAGNA TO THE CHURCH OF SANTA TRINITA DEI MONTI

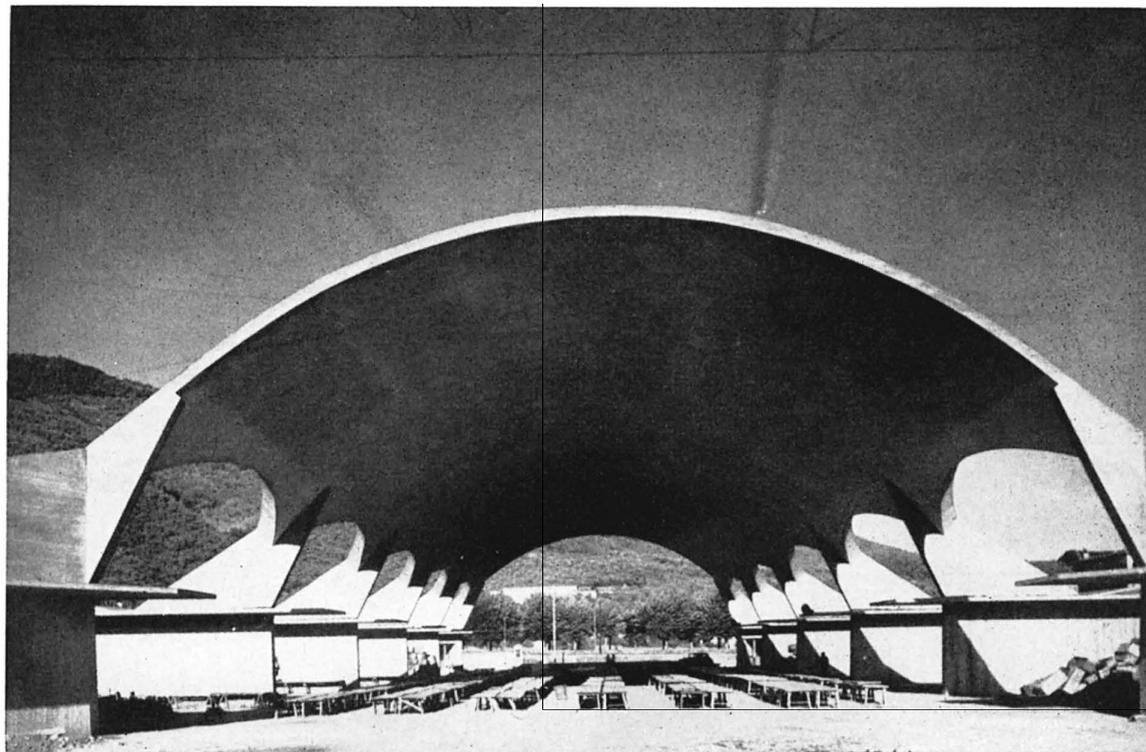


HEALTH COLONY, S. STEFANO D'AVETO, BY LUIGI CARLO DANERI



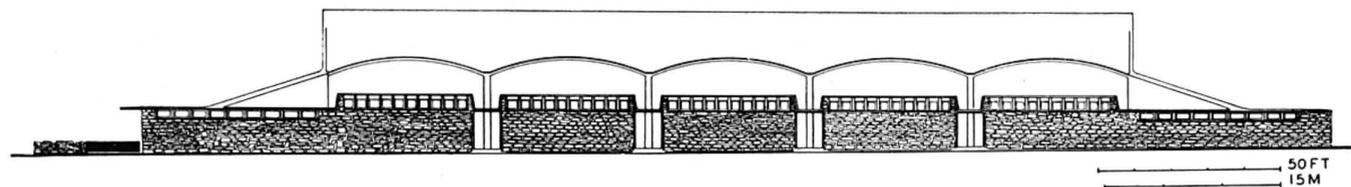
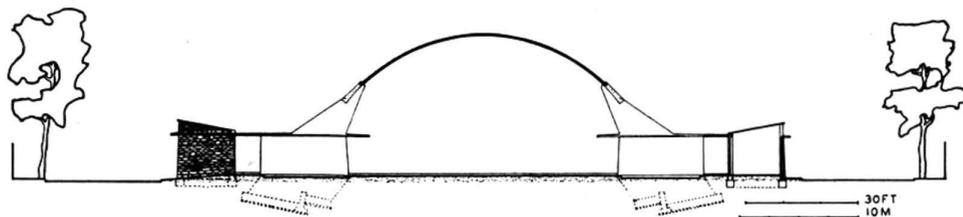
OLIVETTI FACTORY, IVREA, BY FIGINI AND POLLINI.

G. Kidder Smith, architect, photographer, and author has added "ITALY BUILDS" to his distinguished studies which include those on Sweden, Switzerland, and Brazil. This impressive work is divided into three sections: the land and its architecture, the urban setting, and modern architecture of Italy. Through all of this, Mr. Smith's deeply penetrating understanding and superb photographs result in one of the most entirely satisfying and beautifully integrated works in the field of architecture, and certainly one of the most exciting compilations of the long and provocative history of Italian architecture.



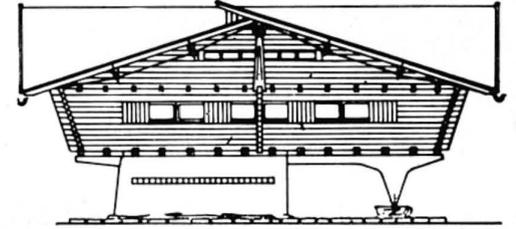
COVERED MARKET, NESCIA, BY BRIZZI, GORI, GORI, RICCI AND SAVIOLI. THE PLAN OF THIS SIMPLE SOARING SHED IS THE ESSENCE OF SIMPLICITY. IT CONSISTS ONLY OF THE LARGE COVERED MARKETING AREA, LEFT OPEN FOR VENTILATION, WITH ADMINISTRATION, TOILET FACILITIES AND STORAGE STALLS FOR THE MERCHANTS ON EITHER SIDE.

« The innate Italian architectural genius which throughout 2,000 years of history has alone been a constant contributor to world culture, was wrapped far too tightly before World War II in the cocoon of fascist megalomania. But since liberation from the yoke that made everything either compulsory or forbidden, the young architects of this impoverished peninsula have enriched the world's dessicated architecture with an imagination, elegance, structural ingenuity and daring that has excited universal admiration. Indeed, one can truthfully say that the new architecture and building activity in Italy is the most vital in all Europe. » —G. Kidder Smith



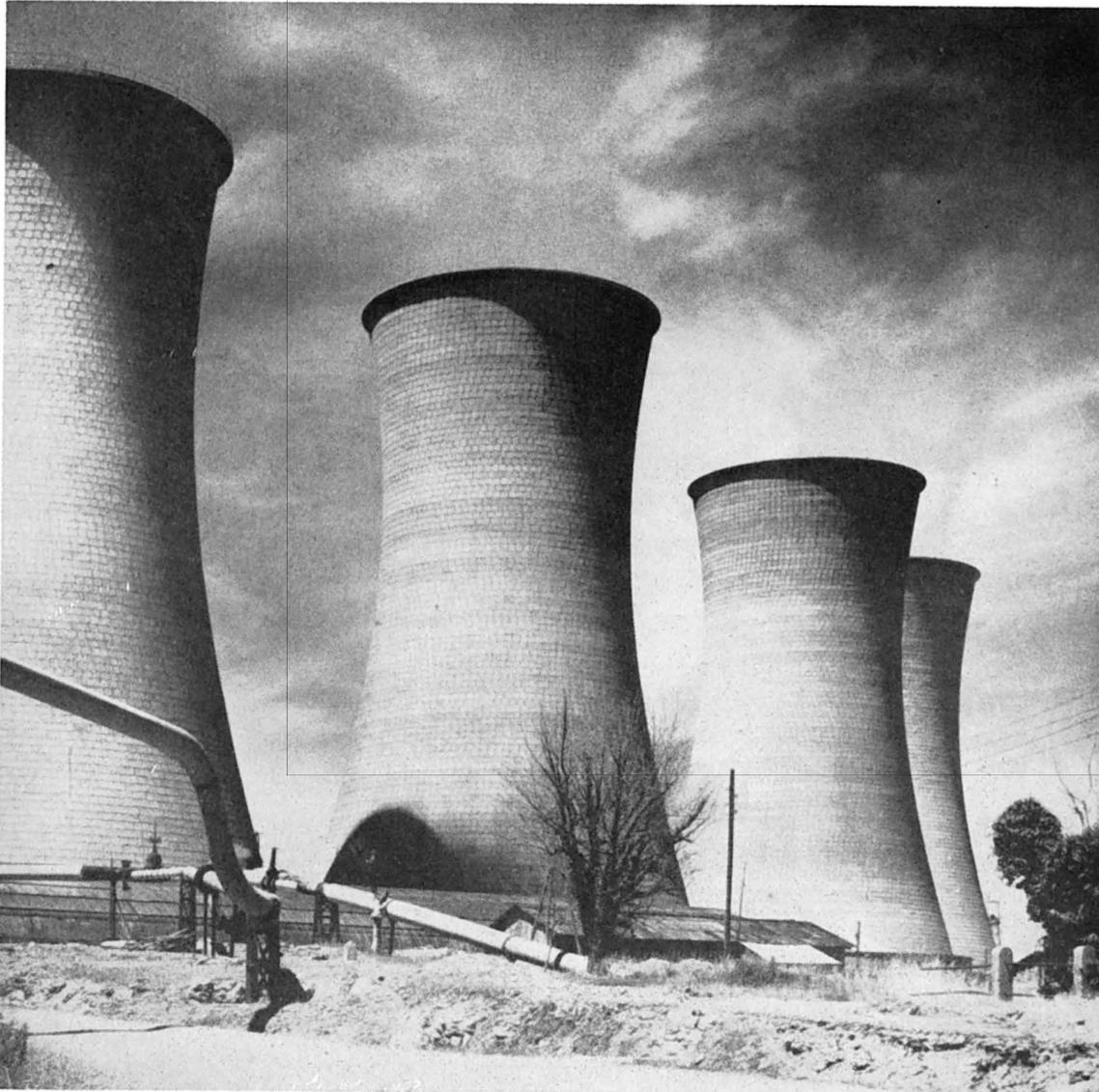


SKI LODGE, LAGO NERO, BY CARLO MOLLINO



ITALY BUILDS

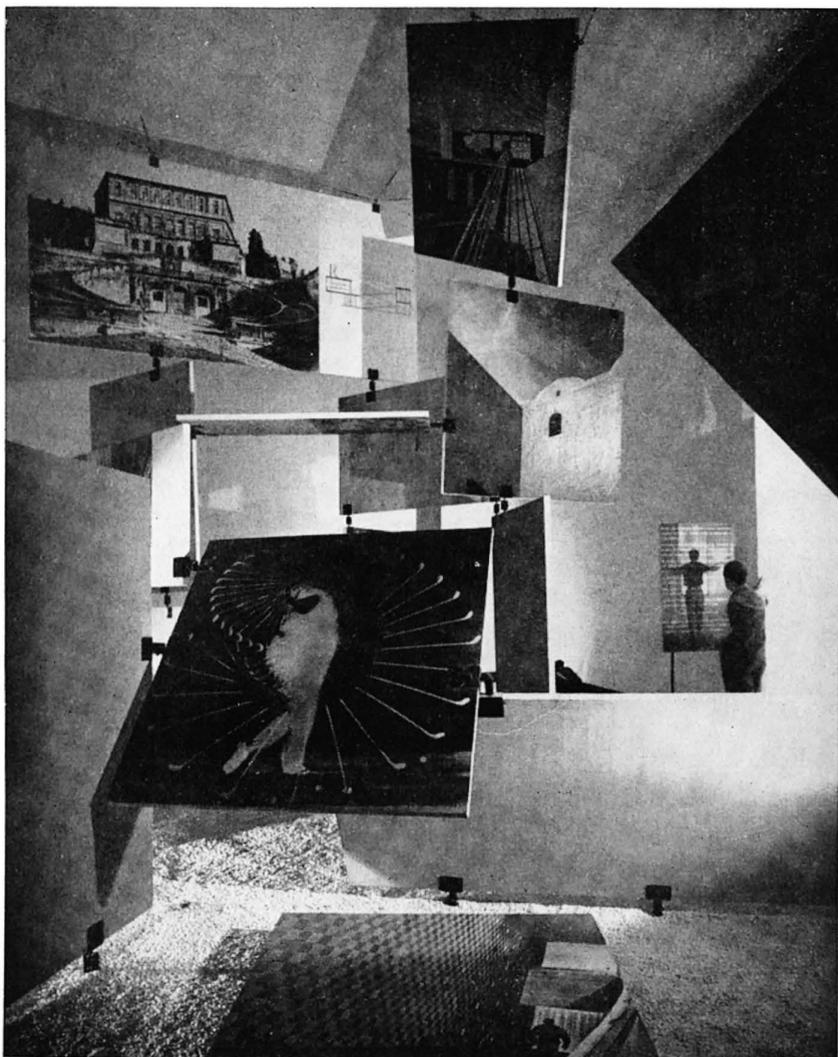
VOLCANIC GAS STEAM PLANT, LARDERELLO. HYPERBOLIC COOLING TOWERS GENERATE ELECTRICITY.



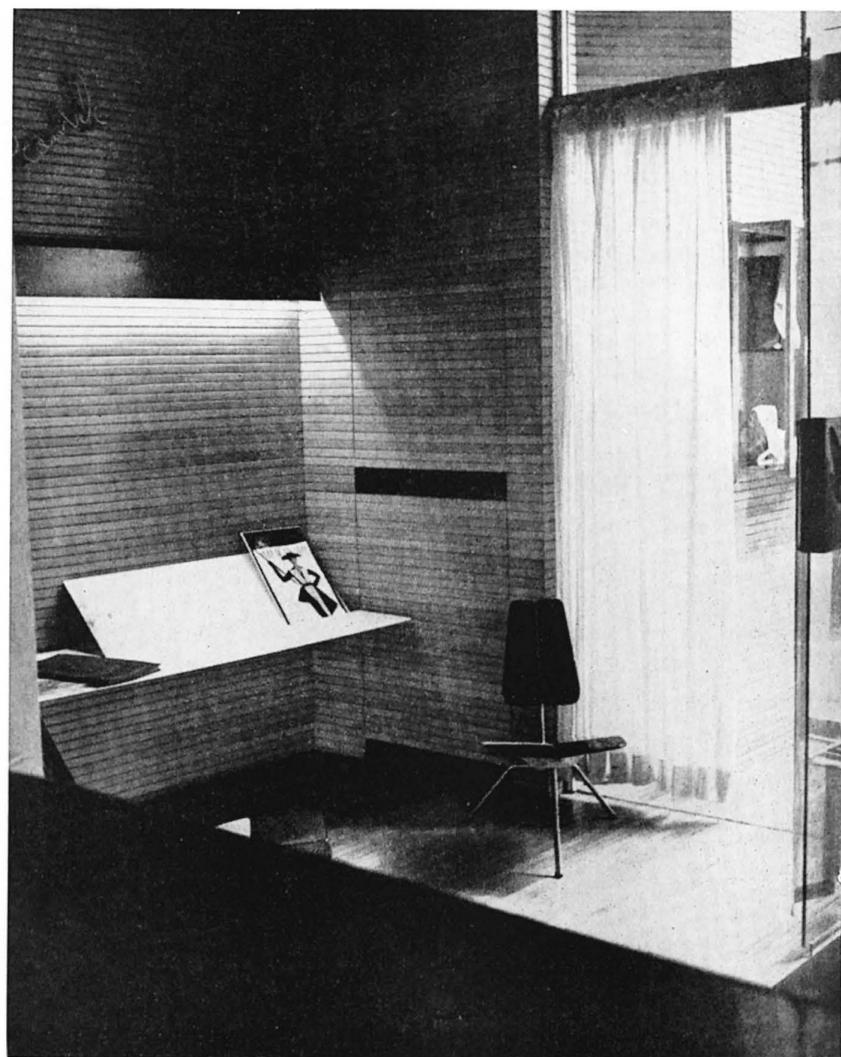
ARTISTS' STUDIO, LAKE COMO, BY PIETRO LINGERI. THE STONE IS UNTREATED WITHOUT BUT PLASTERED WITHIN; ALL WOOD IS STAINED BUT NOT PAINTED.

LOW-COST HOUSING, VIALE DI AUGUSTO, NAPLES, BY LUIGI COSENZA AND CARLO COEN.

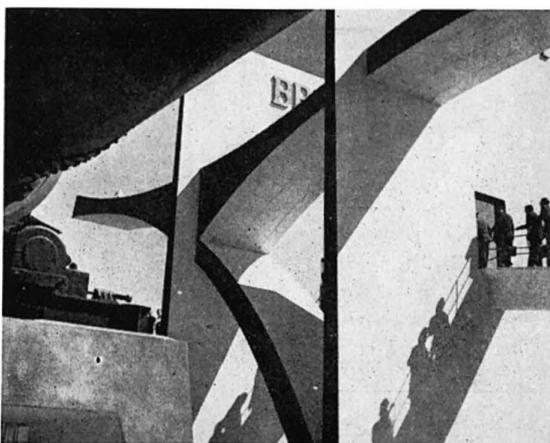




EXHIBITION, 9TH TRIENNALE, MILAN, BY ERNESTO N. ROGERS WITH VITTORIO GREGOTTI AND LUIGI STOPPINO. THE ARCHITECTS HAVE SOUGHT TO PLAY WITH THE TOTAL VOLUME OF SPACE AT THEIR DISPOSAL, INJECTING THEIR MATERIAL INTO ITS FULL THREE DIMENSIONS.



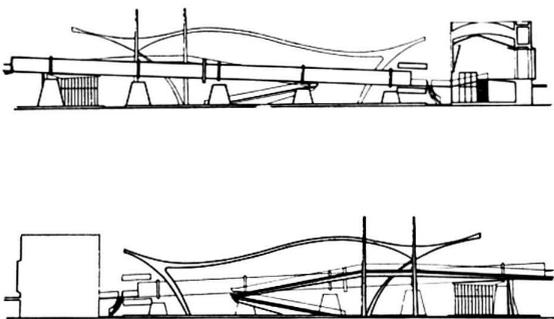
SHOP, VIA MONTENAPOLEONE, MILAN, BY PAOLO A. CHESSE. THE CEILING IS PAINTED BLACK. WALLS ARE WHITE AND GRAY OR PICKLED BEECHWOOD. DETAILS BLUE AND GREEN; THE THREE-LEGGED CHAIRS DESIGNED BY THE ARCHITECT ARE MULTI-COLORED PLYWOOD PANELS.



TRADES FAIR, EXHIBITION IN MILAN, BY LUCIANO BALDESSARI; AN EXHIBITION TO DRAMATIZE THE SCOPE AND SIZE OF THE COMMERCIAL PRODUCTS OF ONE OF ITALY'S LARGEST MANUFACTURERS.



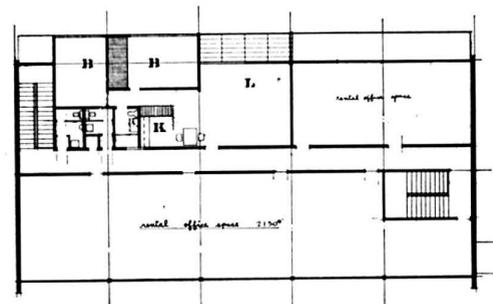
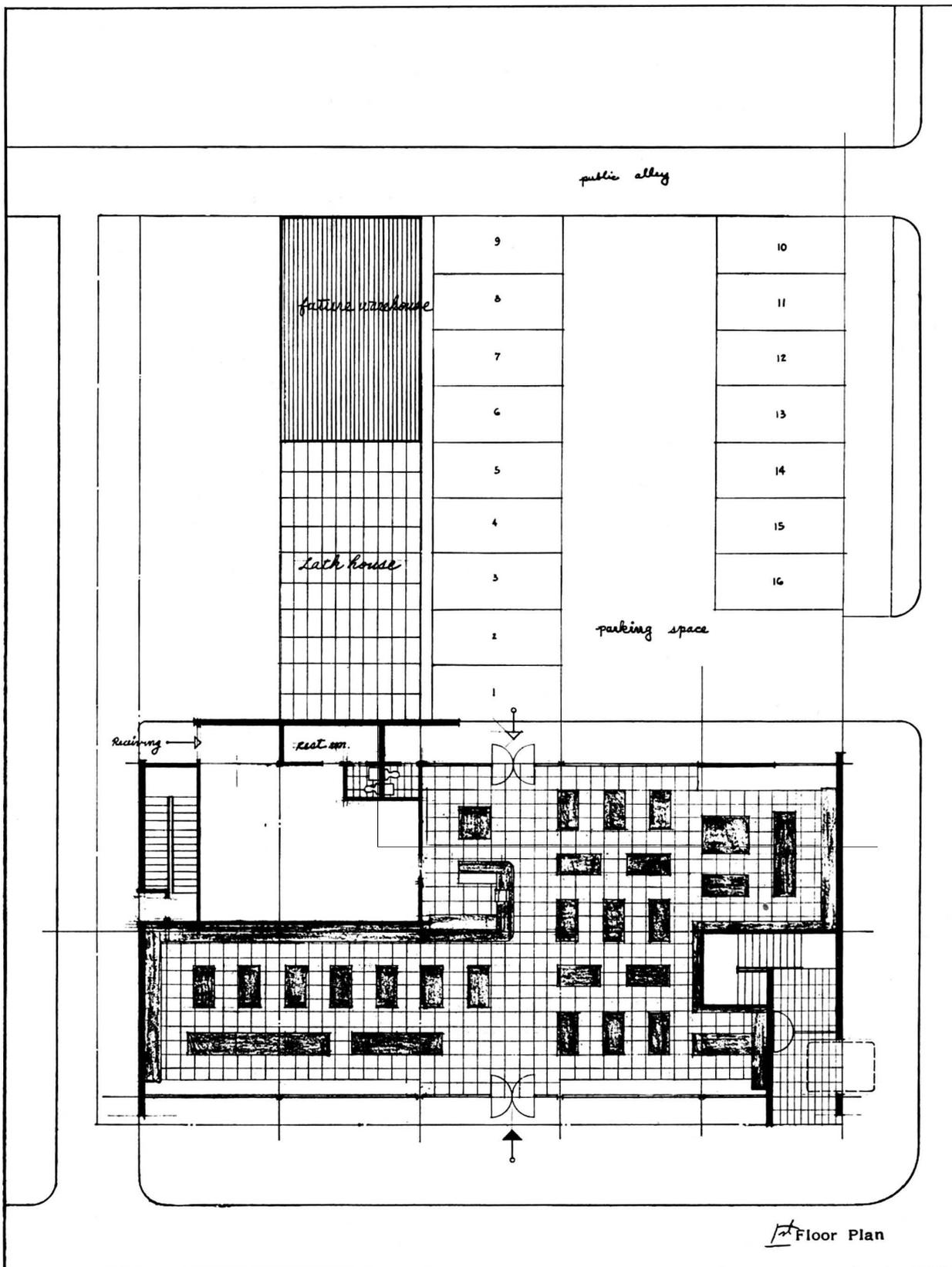
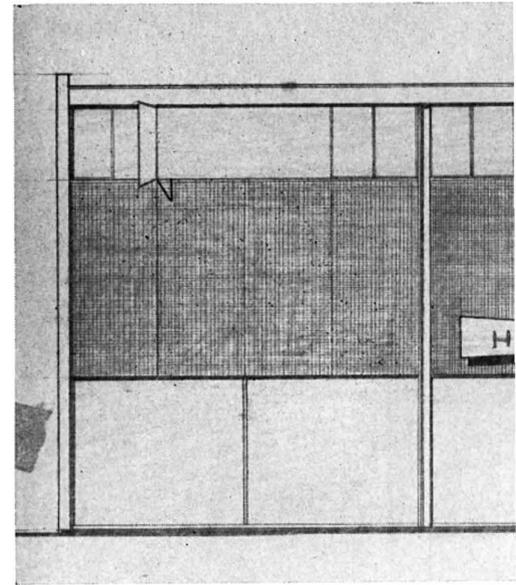
WAR MEMORIAL BY CARLO MOLLINO.

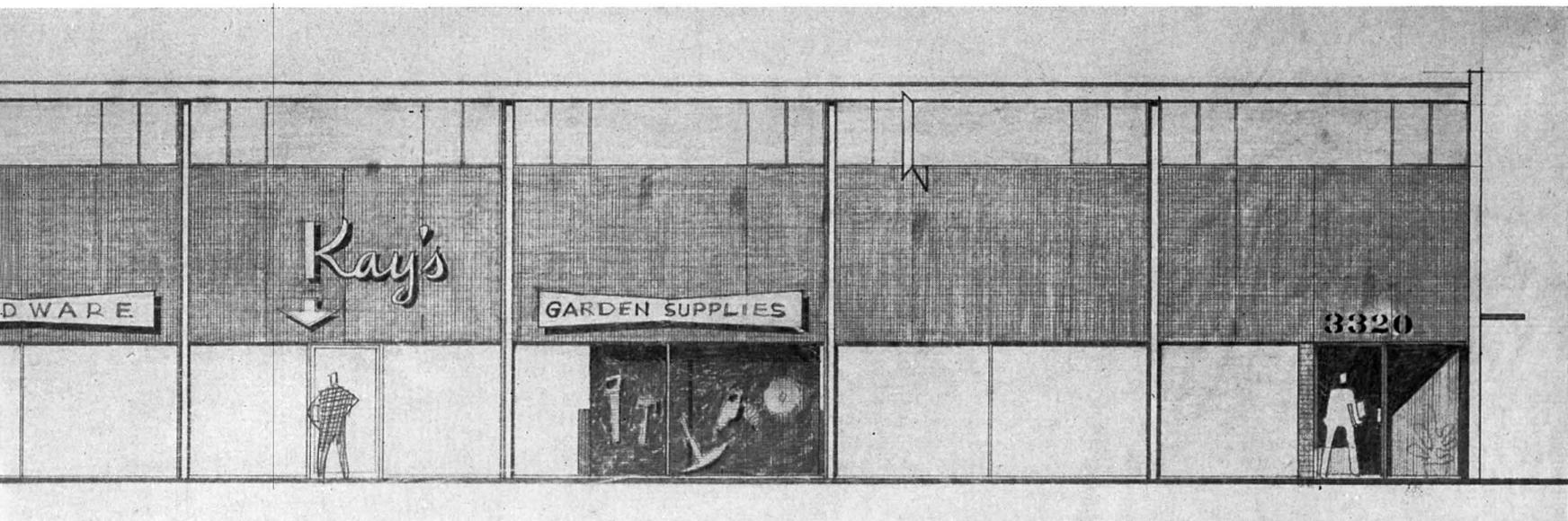


The material shown is from the book "ITALY BUILDS" by G. E. Kidder Smith (Reinhold Publishing Corporation, \$10.00)

For the present, the first floor of the building is to be used entirely by the owner for his own business. However, it is flexible enough to accommodate future multiple tenancy. Steel columns and girders were used for flexibility of area allocation. Steel trusses behind the spandrel along the street front permitted the omission of shear walls. This allowed for a possibility of various entrance arrangements for future tenants. Cemento board was chosen as a spandrel facing for its lightness in weight and its low cost. The steel columns are exposed and painted a dark metallic color in contrast with the aluminum glazing members.

One apartment was required on the second floor for the owner's use; the balance of the space on the second floor to be used as office rentals. The ceiling of the second floor corridor was furred to provide working space for future changes in electrical wiring, etc. As contrasting materials plaster, concrete blocks, painted plywood and natural finish Cemesto board were used. Stair treads and risers are of molded rubber.

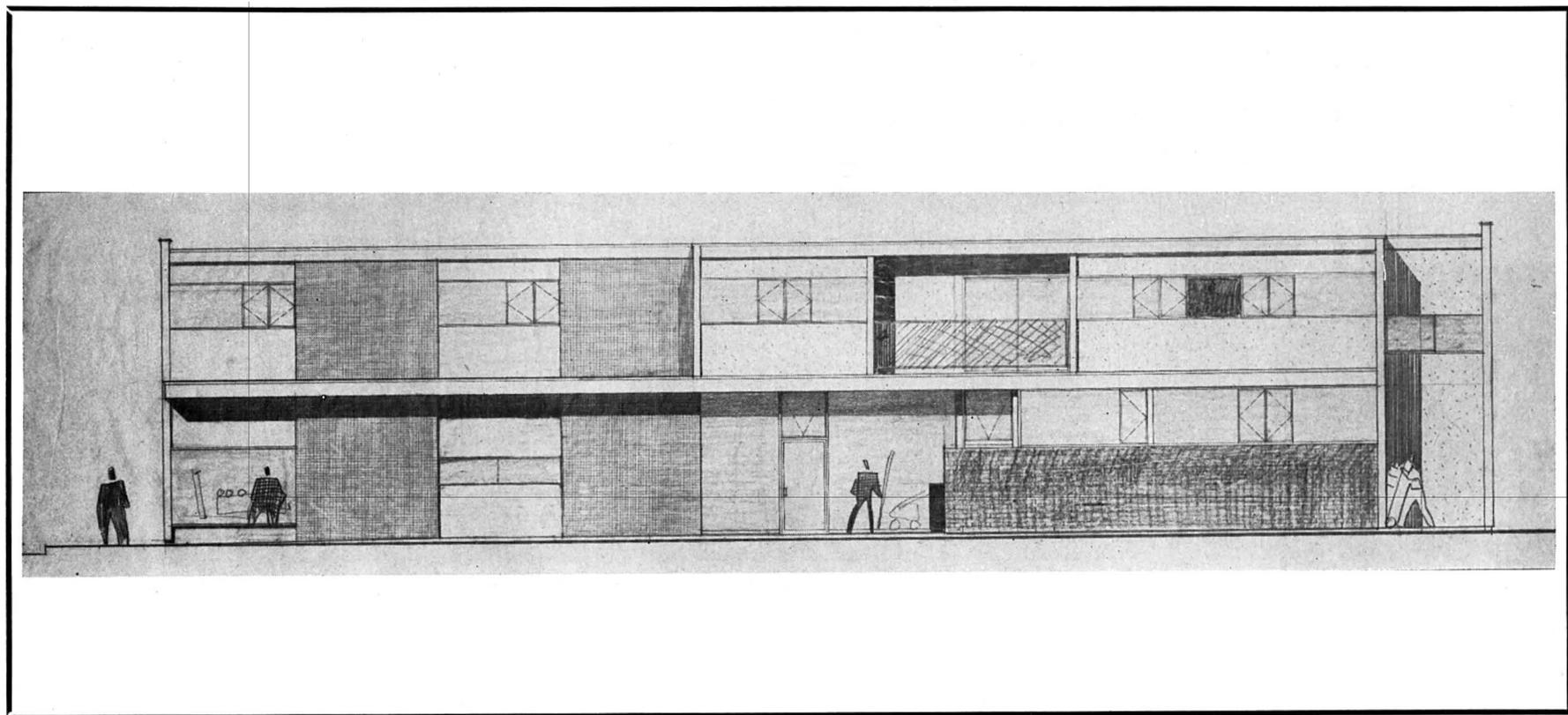
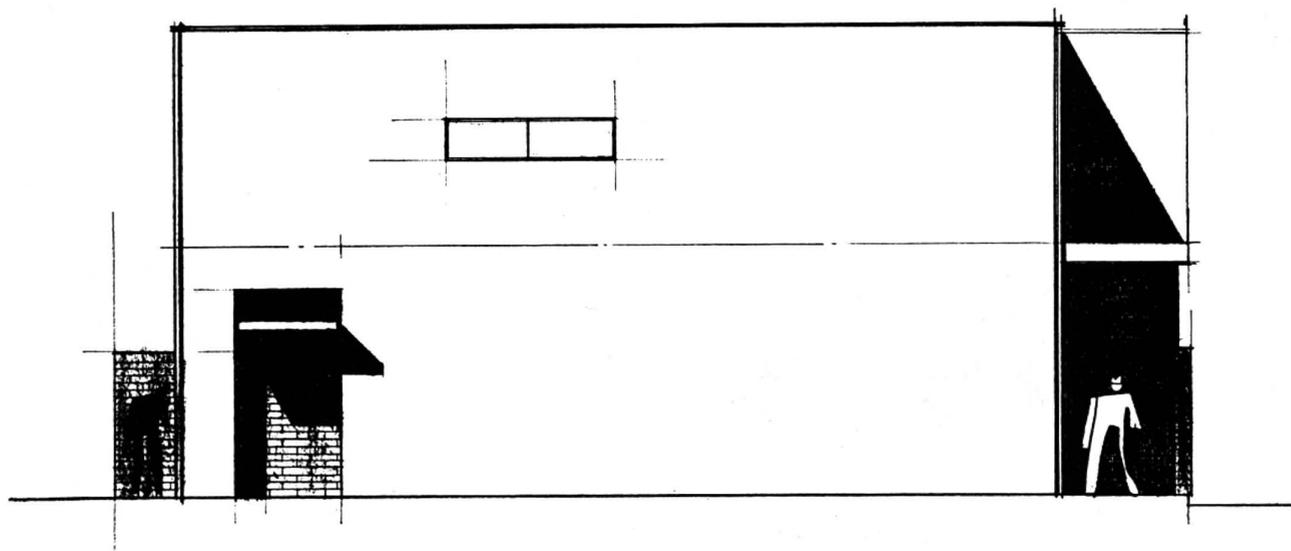


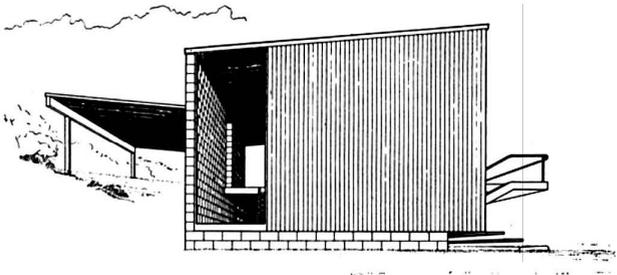


SMALL COMMERCIAL STRUCTURE

BY KAZUMI ADACHI, ARCHITECT

C. GORDON DE SWARTE, STRUCTURAL ENGINEER





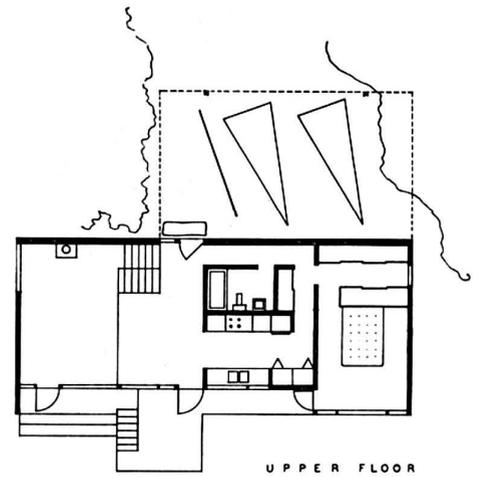
TWO SMALL HOUSES

BY JAMES MORRISON LEEFE, ARCHITECT

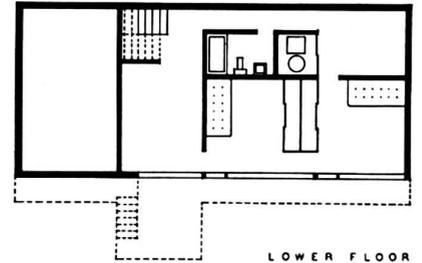
Number 1 is extremely small because of limitations of both budget and site. To compensate, the volume is handled in a plastic way with very high and low spaces and the movement between them clearly defined. The lower level, which is for future children, may be left unfinished for the present.

The house is on level ground with the entrance side set against a steep bank. The driveway (existing) parallels the contours and the house is so placed that one can enter directly to the upper level from the drive. The roof is constructed of laminated 2x4's left exposed and spanning from wall to wall so that no interior partitions are bearing. Standard frame or concrete block bearing walls complete the system.

The house numbered 2 stands in a field which slopes quite steeply to the west. It faces an attractive view across a small and intimate valley. The west wall is entirely of glass with glazed doors to the continuous deck from each room. Sliding canvas screens (one for each bay of the structure) can be drawn completely across the outer edge of the deck to keep the afternoon sun off the glass and at the same time spread a wonderfully soft light through the rooms.

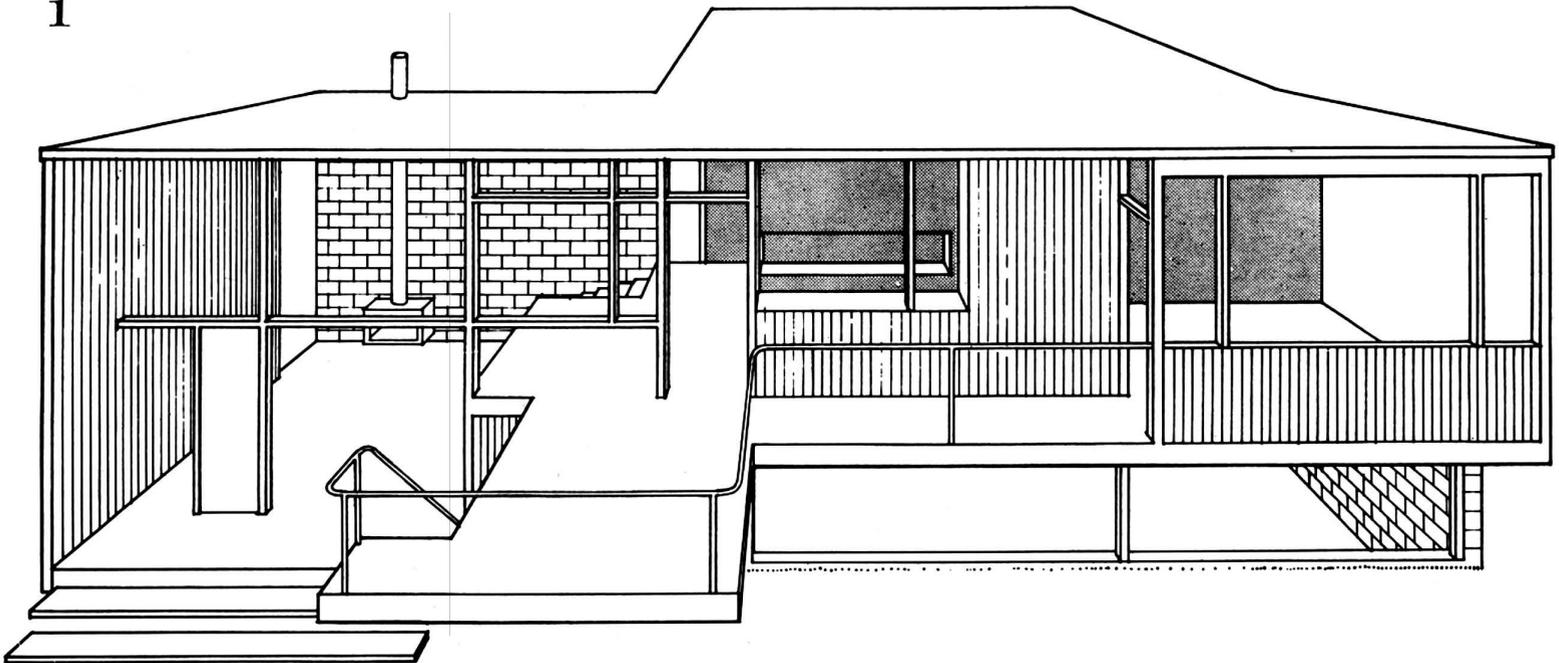


UPPER FLOOR



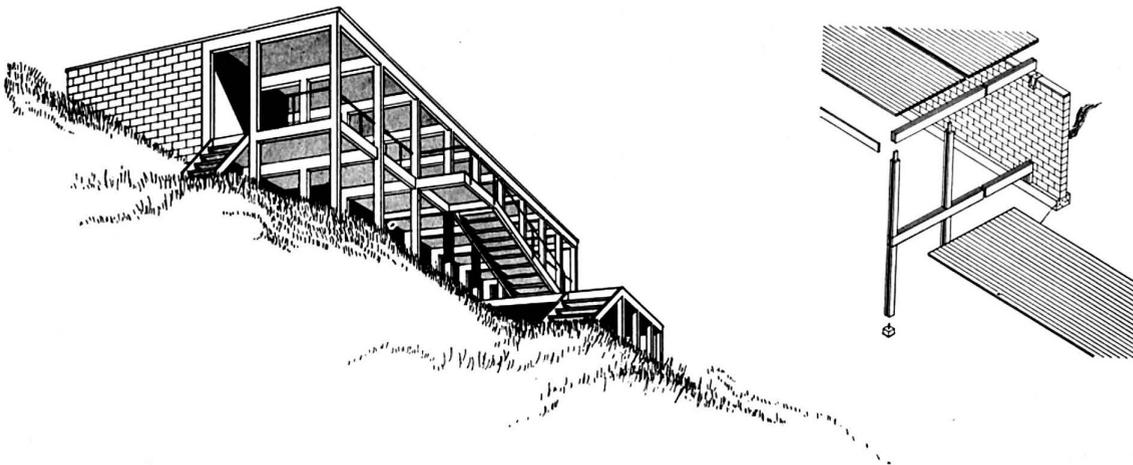
LOWER FLOOR

1

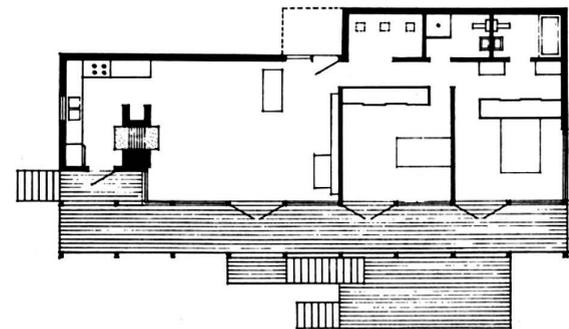


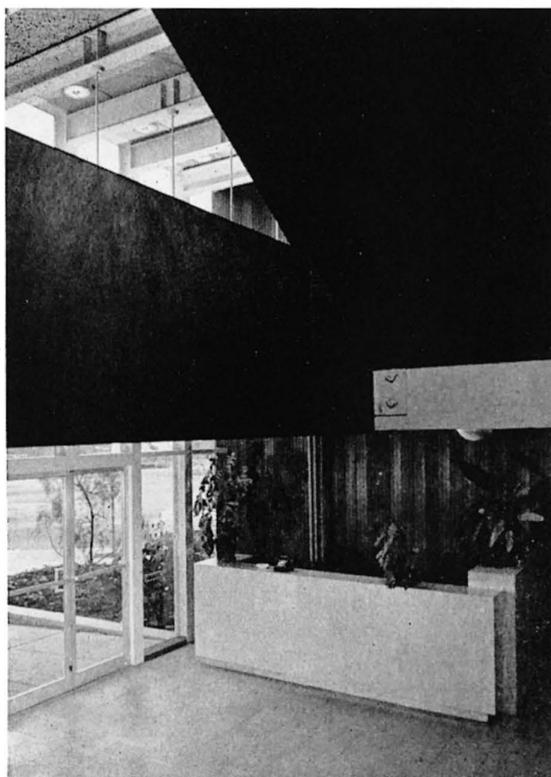
Too many hillside houses lose the sense of the land upon which the structure rests. The style of living becomes little different from that in a large apartment. The land becomes almost useless except as a place to set foundations. I have attempted, by two levels of deck with connecting stairs, by partially burying the uphill side of the house, to bring the house into intimate contact with the land so that the land will become part of the living experience. The natural grasses of the hill are very beautiful and will be disturbed as little as possible with formal landscaping.

The system of post and beam construction shown needs little explanation here except to say that it is carefully defined throughout with beams always visually (and actually) carried on posts. Never do either posts or beams become hidden in a wall. The garage is placed just off the road above the house and is of concrete block construction also partially buried in the hillside.



2





BY ANSHEN AND ALLEN, ARCHITECTS

OFFICE BUILDING

The architects had a client who wished to move to a new building in an outlying area of the city. They succeeded in incorporating in the design important necessities for the operation of the business: comfortable space for in-office conferences; special sight-and-sound room; storage space for filing-and-finding odd sizes of art work; easy access to production department for deliveries; convenient files for newspapers, magazines; all windows facing outside with no dreary inside work compartments; and departments arranged adjacent to those demanding greatest cooperation.

The building presents a modern exterior of glass, vertical redwood siding and white porcelain spandrels. It occupies approximately 45% of the site, the balance being landscaped by means of planting boxes, walks, and red-wood fences.

Structural System: The building is placed on concrete piles and grade beams, and is exposed Douglas Fir columns and beams, at 3'0" centers, with supplemental interior steel members, plant deck floors and roof, exposed at ceiling, with concrete membrane on floors.

Exterior is faced with stained vertical redwood siding, north and south, and with glass, porcelain enamel spandrels and exposed wood columns east

and west. Main entrance is exposed steel columns and beams, and aluminum glass doors.

Interior floors are cork tile in lobby, special offices and first floor corridors, ceramic tile in the toilet rooms, and asphalt tile elsewhere. Stairs are of oak.

Interior walls are Philippine mahogany, stained a variety of colors, in the offices; painted gypsum board in the corridors, with glass above for natural light; white aluminum tile wainscot in the toilet rooms; and vertical redwood siding walls, to match the exterior, in the main entrance lobby.

Ceilings are acoustic tile in the general office and exposed beams and structural wood planks stained, elsewhere.

Windows are steel casements, doors Philippine mahogany slab, and hardware is dull bronze finish.

Interior cabinet work is made of natural finish Japanese ash.

Lighting is by means of surface-mounted incandescent fixtures with cove fluorescent lights in dining room.

Heating is by means of hot water radiant heat copper pipes in the concrete floors. Roofing is built-up asphalt and gravel.



PRODUCTS: CASE STUDY HOUSE # 17

DESIGNED BY CRAIG ELLWOOD

The following products have been Merit Specified by the designer:

STRUCTURAL	<p>Structural Steel and Square Tubing—Drake Steel Supply Company, 6105 Bandini Boulevard, Los Angeles. Steel produced in the mills of Columbia-Geneva Steel Division, U. S. Steel Corporation</p> <p>Perimeter Slab Rigid Insulation; Wall and Ceiling Batt Insulation—Owens-Corning Fiberglas Corporation, Toledo 1, Ohio</p> <p>Fiberglas Built-up Roof—Owens-Corning Fiberglas Corporation</p> <p>Modular Hollow Clay Block—Davidson Brick Company, 4701 Floral Drive, Los Angeles 22</p> <p>Cement—Portland Cement Association</p> <p>Plastic Cement—Monolith Cement Company, 3326 San Fernando Road, Glendale, California</p> <p>Waterproofing Material—"Suconem and WaterBar"; Super Concrete Emulsions Ltd., 1372 East Fifteenth Street, Los Angeles</p> <p>"Luxlite" Translucent Glass—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri</p> <p>Skylights—Wasco Flashing Company, 87 Fawcett Street, Cambridge, Massachusetts</p> <p>"Louvre Leader" Jalousie Sash—Kiener Company, 1045 Richmond Street, Los Angeles 33</p> <p>Aluminum Glazing Beads—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles</p>
FINISHES	<p>Douglas Fir Siding Ceiling and Walls—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon</p> <p>Cabinet Plywood—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles</p> <p>"Micarta" Kitchen Cabinets and Counter Tops—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles</p> <p>Terrazzo Floors, Terraces, Bathroom Walls—National Terrazzo & Mosaic Association, Inc., 711 Fourteenth Street, N. W. Washington, D. C.</p> <p>Roofing Granules—Minnesota Mining and Manufacturing Company, Post Office Box 276, Corona, California.</p>
ELECTRICAL	<p>Telephone Outlets, Conduit Provisions—Architects & Builders Service, Pacific Telephone & Telegraph Co., 740 S. Olive Street, Los Angeles 55</p> <p>Electric Switches & Devices—P. & S. Despard, Pass & Seymour, Inc., Syracuse 9, New York</p>
FIXTURES	<p>Plumbing Fixtures—The Crane Company, 321 E. Third Street, Los Angeles</p> <p>All Valves—Moen Valve Company, Division of Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Washington</p> <p>"Blo-Fan" Electric Exhaust Ventilators—Pryne & Company, Inc., Pomona, California</p> <p>Door Locksets—Kwikset Sales and Service Company, Anaheim, California</p> <p>Bathroom Ceiling Heaters—NuTone, Inc., Madison and Red Bank Roads, Cincinnati, Ohio; NuTone, Inc., 1734 South Maple Street, Los Angeles</p> <p>Master Bath Wall Heaters—Thermador Electrical Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58</p> <p>Custom Medicine Cabinets—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles</p> <p>Cabinet Hardware and Wardrobe Sliding Door Hardware—Washington Steel Products, 1940 East Eleventh Street, Tacoma 2, Washington</p> <p>Inter-Communication System—Dalmotron Co., 534 Laurel Street, San Carlos, California</p> <p>Recessed Chimes and Chime Clocks—NuTone, Inc.</p> <p>Safe—Gary Safe Company, 1020 Crocker Street, Los Angeles</p>
LIGHTING	<p>All Recessed and Ceiling Lighting Fixtures—Pryne & Company, Inc., Pomona, California</p> <p>All Wall-Mounted Electric Lighting Fixtures—Lightolier Company, Jersey City 5, New Jersey; Lightrend Company, 9011 Beverly Blvd., Los Angeles</p> <p>Dining Room Danish "Tri-Drop" Light Fixture—Gruen Lighting, 8336 West Third Street, Los Angeles 48</p> <p>Exterior Entry Lighting—Prescolite Manufacturing Corporation, 2229 Fourth Street, Berkeley 10, California</p> <p>Exterior Flood Lighting—Stonco Electric Product Co., Elizabeth, New Jersey</p>
DOORS	<p>Sliding Glass Doors—Panaview Door & Window Company, 13434 Raymer Street, North Hollywood, California</p> <p>Slab Doors—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles</p> <p>Master Bath Sliding Glass Doors—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles 11</p> <p>"Dormetco" Steel Sliding Wardrobe Doors—Sun Metal Products Company, 10555 Virginia Avenue, Culver City, California</p>
APPLIANCES	<p>Built-in Ovens, Warming Drawer and Cooking Top—Thermador Electric Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58</p> <p>Built-in Refrigerator-Freezer, Upright Freezer, Laundromat-Dryer Twin Units, Dishwasher, Food Waste Disposer—Westinghouse Electric Corporation; Westinghouse Electric Supply Company, 4601 South Boyle Avenue, Los Angeles 58</p> <p>Water Heaters—Rheem Manufacturing Company, 4361 Firestone Boulevard, South Gate, California</p> <p>Electric Barbecue Spit—Rotir Company, 8470 Garfield Avenue, Bell Gardens, California</p>
FURNISHINGS	<p>Frank Bros., 2400 American Avenue, Long Beach, California</p> <p>Garden Furniture—Van Keppel-Green, 9501 Santa Monica Boulevard, Beverly Hills, California</p> <p>Air Foam Mattresses—American Latex Products Corporation, 3341 West El Segundo Boulevard, Hawthorne, California</p>
HI-FI	<p>Kierulff Sound Corporation, 820 West Olympic Boulevard, Los Angeles 15</p> <p>Conrac—Television Set</p> <p>Concertone—Tape Recorder</p> <p>Mc Intosh—Amplifier</p> <p>James B. Lansing—Speaker</p> <p>Thorens—Record Changer</p> <p>National—Radio Tuner</p>
GARDEN	<p>Swimming Pool—Anthony Bros., 5871 Firestone Boulevard, South Gate, California</p> <p>Swimming Pool Cover—Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California</p> <p>"Laykold" Tennis Court Surfacing—American Bitumuls and Asphalt Company, 1401 West Florence Avenue, Inglewood, California</p> <p>Chain Link Fencing—Burkett Fence Company, 2419 South La Cienega, Los Angeles</p> <p>Architectural Pots—Architectural Pottery, Box 24664, Village Station, Los Angeles 24</p> <p>"Terracrete"—General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California</p>

PROBLEMS OF THE CITY-SCAPE—PARR
(Continued from Page 23)

perly integrated with the natural topography. But how often has advantage been taken of this opportunity? In cities where beautiful skylines have developed by the natural growth of private enterprise, regardless of the merits of the achitecture employed, large housing areas are now developing with no skyline at all, and the repetitiveness of the features of the single buildings is raised to a higher power by endless repetitions of entire structures. Even the pleasing possibilities of winding harbor and river boundaries are often disregarded, and thereby destroyed, in the new arrangements.

regional and national architecture

The haze of monotony has not only dulled the appearance of so many of our cities and local communities, it has also draped itself over a large portion of the nationwide picture. As the buildings lose individuality by imitative design according to the lowest common denominator, so do the towns also lose their distinction from one another. The least denominator is a universal factor that allows too few prototypes even for an eclectic diversity sufficient to give each community a character and personality of its own. A liberation of our policies and traditions in public and institutional architecture would help combat uniformity as effectively on the national as on the local scene.

If the planners of public and institutional buildings were free to use their creative imagination to the limits of their ability, it would encourage the development of original designs in such multitude and variety, that there would be very little likelihood of having the choice of all of the innumerable separate communities fall within the same, or even within a narrow range of patterns. A distinctive selection of different dominant elements for each town and city would be logical to expect. The city-scapes gradually evolving by harmonious integration around the dominant features would then also become distinctive, and each community would ultimately acquire an architectural character of its own on which the pride and affections of its members could focus, to the enrichment of our lives wherever we may travel and wherever we may make our homes.

From a speech delivered at The International Design Conference held at Aspen, Colorado.

HANS HOFMANN
(Continued from Page 15)

the counterplay of both these forces emerge the ultimate monumentality and the plastic synthesis of the work.

But expansion-contraction is not exclusively a color problem. It goes hand in hand with the play of Push and Pull in the formal development of the work. *Push and Pull control not only the variations of depth relations in a two-dimensional sense, but especially the variations of intensities in these relations.* The most pronounced depth-suggestion is then enriched, in the painterly process, by greatest voluminosity, which generally requires a deeper shading of color with a consequent diminution of luminosity. Lesser formal depth suggestion demands diminution of volume and intensification of luminosity. This statement should not be considered an inflexible rule. Nevertheless not only two-dimensionality establishes itself in every instance of form and color development but also balance of luminosity and volume.

Painting has many problems, but the foremost is the synchronized development of both form and color. Both developments are esthetically identical in their relation to the picture plane, the nature of which I have fully explained in a previous essay. (See *New Ventures*, No. 1—or the catalog of my previous show (1954) at the Kootz Gallery).

To resume:

1) Color, in its over-all function upon the picture surface, becomes in the development of the picture, subject to an ever changing multi-interpretation.

2) Color must sustain its own development: it is, per se, a color-development problem.

3) *It is the color development that determines the form.* Color has, besides its own development, a formal function. It places itself (as a consequence of its own development) in plastic relation to the picture plane. This formal back-and-forth in the composition produces a painterly equivalent which adapts itself in the reversed direction (in the sense of compensation). Color attains in this way an active part in that magic phenomenon of push and pull which creates the pulsating quality of pictorial life.

4) The color development explained in the foregoing process determines also the neighborhood function in which two color shades meet each other in a neighborly relation, not in the sense of tonal transition but in the sense of simultaneous contrast. Their meeting is the consequence of the color and the form development of the

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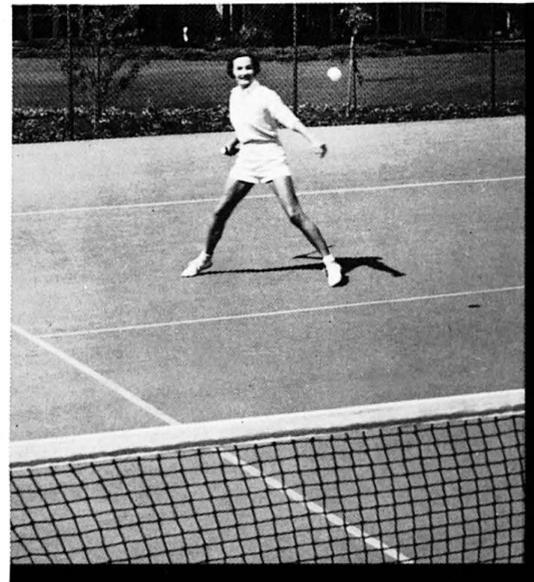
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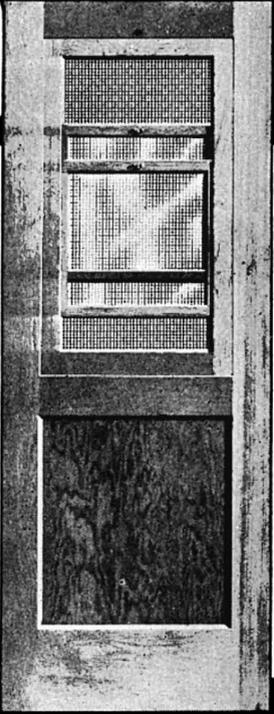
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work. Both go hand in hand, but form and color (and the latter in a multiple sense) operate each in its own sovereign rhythm.

The characteristic of every great work of art is simplicity. In its final state, the color development over the whole picture surface leads to the creation of color—or light—complexes. The composition is thereby dominated by a few such complexes only.

In a complex, a few, a greater number or a multitude of colors (or color shades) meet to produce this effect. In spite of a multiplicity of shaded differences, their synthesis presents itself as one color complex contrasted with another and all the other color complexes within the pictorial totality. All complexes have an inter-response through the intervalled relation of their inner buildup. When this is not the case a number of pictorial fragments will appear, with no unity towards pictorial totality. The picture exhibits holes, with the disturbing effect of showing two or a greater number of isolated pictures on the same canvas.

A color complex presents volume in a multitude of color vibrations. In pure painting we deal always with created color in the sense that jewels create color. A ruby is red—an emerald is green, a sapphire is blue, a topaz is yellow, etc., and they retain their color identities in every change of normal light-condition. But when we analyze the red or the yellow or the blue in these precious stones then we find that we deal not with a simple, red, yellow, green or blue, but with a multitude of prismatic-differentiated colors which, in their gathered intensity, create in us the idea of the ruby red, the sapphire blue, the topaz yellow, the emerald green, etc. In pure painting the interplay of the color leads to the creation of the intended effect of a blue, a red or a yellow and the total harmony between them emanates the aspired creative intention. This concept differs from another concept by which great simplified decorative areas are desired. This concerns the art of elimination. In the decorative domain of the color it must be understood that any color mixture becomes a rare color when the mixture is thoroughly flat-mixed, so that it carries only one light meaning. Great areas can be handled in this way when such simplified areas respond in the sense of intervals also.

To conclude:

Pictorial life is a created reality. Without it, pictorial communication—the appeal to the senses and the mind—is non-existent. Color (in nature as well as in the picture) is an agent to give the highest esthetic enjoyment. The emotion-releasing faculty of the color related to the formal aspect of the work becomes a means to awaken in us feelings to which the medium of expression responds analogically when we attempt to realize our experiences creatively. Upon it will depend the formal and psychic appeal of the created image which is finally achieved through an absolute synchronization, in which a multitude of seemingly incompatible developments have been firmly interwoven: molded in the synthesis of the work.

Endowed with such cognition, all creative possibilities are left open to the imagination, inventiveness and sensibility of the artist, and to the selective capability of his mind.

Being inexhaustible, life and nature are a constant stimulus for a creative mind."—HANS HOFMANN

PROJECT FOR CASE STUDY HOUSE NO. 18—ELLWOOD

(Continued from Page 20)

are Steelbilt. The prefabricated wall panels are faced with 1/4" "Harborite," a DF marine plywood with resin-impregnated overlays. These overlays provide a smooth, hard, grainless surface that eliminates grain-raise and checking, and takes paint well. Finishes and equipment include Philippine mahogany cabinetwork, "Dormetco" steel panel sliding wardrobe doors and "Louvre-Leader" jalousie sash.

ARCHITECTURE, MACHINE AND MOBILE—MARTIN

(Continued from Page 18)

Mondrian, who sought and achieved equivalence in his paintings, placed round his walls, rectangles and squares cut in different primary colors. The walls of his rooms both in Paris and New York were pitted with pin holes where he had changed the position of the cards or added another to their number as he sought for the satisfactory dynamic equilibrium. From his researches and achievements and from this movement out from the picture space into the space of architecture springs the notion of synthesis, whose pure form is an architecture created jointly by painter, sculptor and architect. In this there are no objects of art as such, no paintings on the wall, no sculptures on mantelpiece or pedestal which exist in their own right. But it is an architecture in which all three have pooled their resources to create—only architecture. And it seems to me that the artist, be he architect, painter or sculptor, might consider this notion and his position with regard to it.

However, let us leave this concept of the neutrality of units within the whole and return to the creation of what by comparison to it we can consider as an expressive unit. One aspect of Cubism was the decomposing of a form in order to recompose it into a new work. The form might be actually perceived or might be an imagined motif, such as the recurring wine glass or bottle. It was subjected to various perspective (a geometry book variation of Cezanne's shifting viewpoints. It was cut, unrolled, pivoted, duplicated and so on. While all the time the drawing or painting was being composed and a new form was being achieved.

From the glass a new form has been made. The new, constructive artist does not do this. By the study of formal and expressive laws, by studying the laws of nature and the way nature creates form, he attempts to construct his new forms. Just as through the study of the laws of material and motion and by the development of man's inventive power has evolved the motor car and the aeroplane, so the constructive artist has created his own aesthetic, structural entities.

The solid of revolution is one of the basic forms created by movement and we can see such forms in great variety throughout the physical world. We can watch one being formed on the potter's wheel in the pot which his hands are shaping. The movement of the elements of form create form. And the fact that the point, the line, the plane can by movement create form can lead, not only towards an enclosed form, but also contrariwise towards the open form of the mobile whose rods can define form clearly as they move.

The movement of our limbs is controlled by the stretching and tightening of our muscles and by the articulation of the joints. By these movement is limited and transformed. In the mechanical world the forms that transform motion are of particular interest to us. By systems of linkage rods one motion can be changed into another.

Circular motion can be changed into that of a straight line and innumerable movements of great beauty can be achieved by different systems. All algebraic curves, for instance, can be described by linkage.

The artist can compose in actual movement. The mobile is both architecture and machine. It can revolve and by revolving create a new form. The sweep of its rods can define space and describe forms. Slowness and speed can be interrelated with shape and mass. Its planes can extend to the planes of the room, turn in on themselves by reflection and relate floor and ceiling in a new way.

The aim of the artist is to use the laws and the forces of nature and cause even the little eddies in the air to play their part.

By means of such support as nylon filament the mobile might appear as a discreet form seeming to be independent of other forms and of the architecture. In this way it asserts itself and is not neutral. It is anti-synthetic, opposed to the notion I have already described. Therefore, in relation to it a new dynamic equivalence must be found. Walls and the forms within and without must be related in another way.—KENNETH MARTIN.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

J.O.B. is in two parts:

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

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

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DRAFTSMAN: Large national corporation located in Boston seeks experienced male architectural draftsman for full-time position in small department. Salary commensurate with experience.

B. ARCHITECTURAL DRAFTSMAN & CHIEF DRAFTSMAN with degree and experience, wanted for permanent position in Boulder, Colorado. Prefer

draftsman with at least 4 years experience and chief draftsman with at least 8 years experience. Work will be general architectural practice. Positions are open now with employment starting January 1, 1956. Salary and profit-sharing basis.

C. ARCHITECTURAL DRAFTSMAN-DESIGNER: Immediate opening in contemporary Honolulu office with varied practice. Please airmail full particulars as to education, experience, sample(s) of work and salary expected. Vladimir Ossipoff, A.I.A., Penthouse—Hawaiian Life Building, Honolulu 14, Hawaii.

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

E. CLOCK AND TIMER DESIGNER: New England manufacturer invites application from recent graduates of industrial design school for apprenticeship or junior staff design position.

F. COMPANY PRODUCT DESIGNER: Boston plastics molding manufacturer seeks imaginative product designer with strong mechanical background, practical attitude, at least several years experience in molded plastics industry, to serve on staff as full-time product development director. Salary adequate to attract right man.

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

H. DESIGNERS OF MACHINERY: The Institute of Contemporary Art (138 Newbury St., Boston 16) will consider purchasing at cost, photographs or slides (2"x2" color, "before and after," preferred) of new or redesigned machinery of any type. The collection thus made will be available on loan to any contributing designer. Inquiries are invited. (Address: Editor, Machine Design Slide Collection.)

I. EXHIBITION CONSTRUCTION WORKERS: Museum Branch of National Park Service has two positions open in Government exhibits studio, Washington, D. C. Address inquiries to Director, National Park Service, Washington 25, D. C.

1. *Exhibit Construction Worker:* GS-7 position for recent art school graduates with varied skills, to assist others in design, construction and installation of displays for variety of Gov't. museums throughout the U.S. Thorough knowledge of two and three-dimensional design principles and good color sense are necessary to insure attractive, well-built interpretive exhibits.

2. *Exhibit Construction Specialist:* GS-9 position for art school graduate with minimum 2 yrs. experience in exhibit design, museum preparation or commercial art. Should be able to participate in a variety of design and construction problems including two and three-dimensional display and scale models. Thorough knowledge of shop tools, artist's materials, and

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drafting equipment necessary. Position requires working alone or with others, occasional supervision of others.

J. EXHIBITS WORKERS: For museum. Demonstrated competence in painting, sculpting, exhibits layout and design. Qualifying experience includes preservation, preparation and mounting of exhibits specimens; cartographic, architectural or engineering experience; crafts such as carpentry, mechanics, sheet metal, molding, painting etc.; drafting and illustrating; interior decoration. Any combination of above will be considered. Starting salary \$3670 a year.

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

L. GRAPHIC DESIGNERS: Large, well-established publishing company in Boston area seeks experienced male or female artists for full-time staff positions in attractive studio in new building, for varied types of decorative graphic design.

M. GRAPHIC-PACKAGING DESIGNER: Connecticut plastics manufacturer with well-organized company design department seeks experienced graphic and packaging designer for full-time employment. Salary range \$5500-\$6500; age preference 25-35. Good working conditions. Company has strong backing.

N. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

O. INDUSTRIAL DESIGNER: Opening for industrial designer with some experience and also for an experienced man. Work involves appearance designing of tractors, heavy duty road-grading equipment and farm implements. Salary generous. Designer must be willing to locate in Chicago.

P. INDUSTRIAL DESIGNER: Branch product design office, Chicago area, central, looking for an experienced product and versatile Industrial Designer on a percentage interest in the business. Ability to develop business essential.

Q. INDUSTRIAL DESIGNER: Growing Chicago design studio will pay over \$8,000 for a top product designer. Prefer a man age 30-40 for product and package design and development, capable of becoming associate. Excellent salary potential. Inquiries confidential. Complete resume required.

R. INSTRUCTOR IN DESIGN: Florida art school needs experienced instructor in design and silk-screen-printing, who can teach basic design, transparent water color techniques, photographic reproduction on paper and fabric, complete silk-screen-printing process and hand-painting on fabric.

S. PACKAGE DESIGNER: Immediate opening available for experienced staff designer with national folding carton manufacturer in Phila. area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

T. PACKAGE DESIGNER: Immediate opening available for experienced staff designer with national folding carton manufacturer in Boston area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

U. POINT-OF-SALE, PACKAGING, ETC.: Growing regional brewery in Pacific Northwest seeks younger man with sales and advertising ability to take over supervision of planning, layout, design, and production of point-of-sale and packaging, etc. Also responsible for supervision of all things seen by the public or our own people, from office stationery to distributor signs and truck painting.

V. PRODUCT DESIGNER, LIGHTING: Company over 50 yrs. old, recognized leader; national recognition for product design; manufactures principally lighting fixtures for residential and commercial use and portable lamps and fixtures for residential use. Seeks young man with several years experience in industry. Because company's activities have expanded rapidly in last five years, it offers excellent opportunity.

W. PRODUCT DESIGNER, LIGHTING: National manufacturer of commercial and industrial fluorescent lighting seeks the services of an experienced individual capable of developing creative ideas, to work directly under the company's Designing Director.

X. RADIO-TV: Large, well-established Middle-West manufacturer with company design studio has openings for junior designers with ex-

perience in graphics, packaging, furniture, radio and TV.

Y. SCULPTORS: Leading manufacturer of cemetery memorials and tombstones seeks for full-time staff employment, in Northeastern area, several young male sculptors of unusual talent and proven ability, age 25-35, for plaster model-making and stone sculpture. Salary commensurate with background and experience.

Z. THREE-DIMENSIONAL DESIGNER: Exhibit and display company in North Central states seeks designer experienced in exterior and interior exhibition and display, with imagination and knowledge of structural and presentation techniques, as strong addition to existing design staff.

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

Bb. TYPE FACE DESIGN DRAFTSMAN: For manufacturer of photographic typesetting equipment. Artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

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

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. ARCHITECT: Graduate, Univ. of Pennsylvania, B.A. & M.A. in Architecture. Member National Honorary Fraternity in Architecture; awarded the Langley Fellowship of the A.I.A., 1952. 4 years experience as draftsman, designer and supervisor of commercial and institutional work. Seeks position with American architectural office in Europe. Available Feb. 1, 1956. Male, age 29, married.

B. ARCHITECTURAL DESIGNER: B.A. Mount Union College; architectural school, Western Reserve College, 1952. Experience: 4 years POS design, free-lance architectural models, product design, display, residential architecture, commercial remodeling, and sales promotion for prominent plumbingware manufacturer. Prefers area east of Mississippi River. Male, age 35, married.

C. ARCHITECTURAL DRAFTSMAN-DESIGNER: Experience in theatres and office buildings; presently responsible for working drawings of new Opera House in Cologne. Wishes to learn American architecture by spending 4 years in the U.S. Fare will be paid by applicant. Male, age, 27, single. Contact Rolf Buermann, Rhoendorf/Rhine, Loewenburgstrasse 57, Germany.

D. ARTIST-TEACHER: M.A., Painting and History of Art. Member, American Assn. of University Professors, College Art Assn. of America, Midwestern College Art Conference. Active exhibiting painter with awards in painting and drawing. Experience: 6 years teaching in large Midwestern university and art museum; commercial art; published illustration; research in design theory. Desires assistant professorship in college or university art department emphasizing painting, drawing, design, crafts, theory and history of art. Available summer, 1956. Male, age 32 married.

E. ARTIST-TEACHER B.S. in design, Univ. of Michigan, M.A., Art History, 1952. 4 years teaching drawing and art history, exhibits arranging, scenery designing for TV. Participated in group and one-man shows. Seeks university or college teaching position east of Mississippi River. Male, age 31, married.

U. INSTITUTIONAL INTERIOR DESIGNER: Designer of several successful hotel interiors in the U.S., registered architect with excellent record, including numerous awards and citations. Well-qualified to take full responsibility of design studio of hotel chain or contract firm. Chicago area preferred. Male, age 55, single.

V. INTERIOR DESIGNER: Graduate, Boston University School of Fine & Applied Arts, 1955; Interior Design major. Experience: 2 years display in Taunton furniture store, secretarial work and selling. Seeks position with design firm or department store. Prefers Boston or N. Y. area. Female, age 22, single.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

NEW THIS MONTH

(266a) **INDUSTRIAL DESIGNER** up to 35 years of age to head newly created product design and styling function for major national manufacturer located in Pennsylvania. Excellent permanent position. Send details including age and salary requirements to Box #266a.

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

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

APPLIANCES

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

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

DECORATIVE ACCESSORIES

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

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture;

data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

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

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available for 25c from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

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

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

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

HEATING, AIR CONDITIONING

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

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

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

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

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle

SOUTHERN CALIFORNIA

SUMMER SESSIONS

June 25 - Aug. 4; Aug. 6 - Sept. 1

Numerous courses will be offered in all divisions of the University—graduate and undergraduate.

Faculty includes many distinguished professors. Organized social, cultural, and recreational activities. Comfortable rooms available on and near the campus. Summer climate is delightful.

For BULLETIN, write to Dean of Summer Session, University of Southern California, Los Angeles 7.

Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

MISCELLANEOUS

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

PAINTS, SURFACE TREATMENT

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

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

✓(254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House

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SCHOLARSHIPS

Four \$1320 merit awards for 1956-57 scholastic year available to architects, designers,

painters, sculptors, ceramists, weavers and metalsmiths. Applications received until March 1, 1956. Degrees offered: B.F.A., M.F.A. and M. Architecture.

C R A N B R O O K A C A D E M Y O F A R T

131 Academy Road, Bloomfield Hills, Mich.

No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

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

ROOFING

✓(146a) 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.

✓(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 water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring."

The easy application is explained and illustrated in detail with other roofing products illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

SASH, DOORS AND WINDOWS

✓(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

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

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides venti-

lating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

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

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

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

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

SOUND CONDITIONING

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

SPECIALTIES

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

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

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

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

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

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—Tar Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

STRUCTURAL MATERIALS

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

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

✓(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

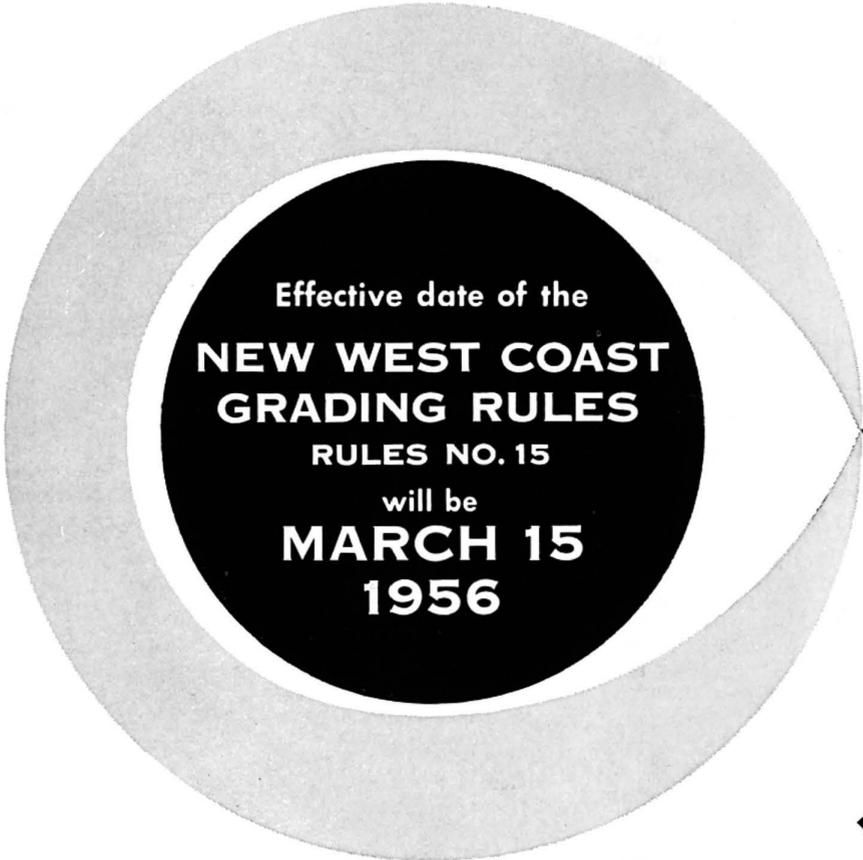
(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With price list, order form for 75 tapes including structural and material conveyor symbols. Write to Labelon Tape Co., Inc., 450 Atlantic Ave., Rochester 9, New York.

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

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design. The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

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



Effective date of the
**NEW WEST COAST
 GRADING RULES**
 RULES NO. 15
 will be
**MARCH 15
 1956**



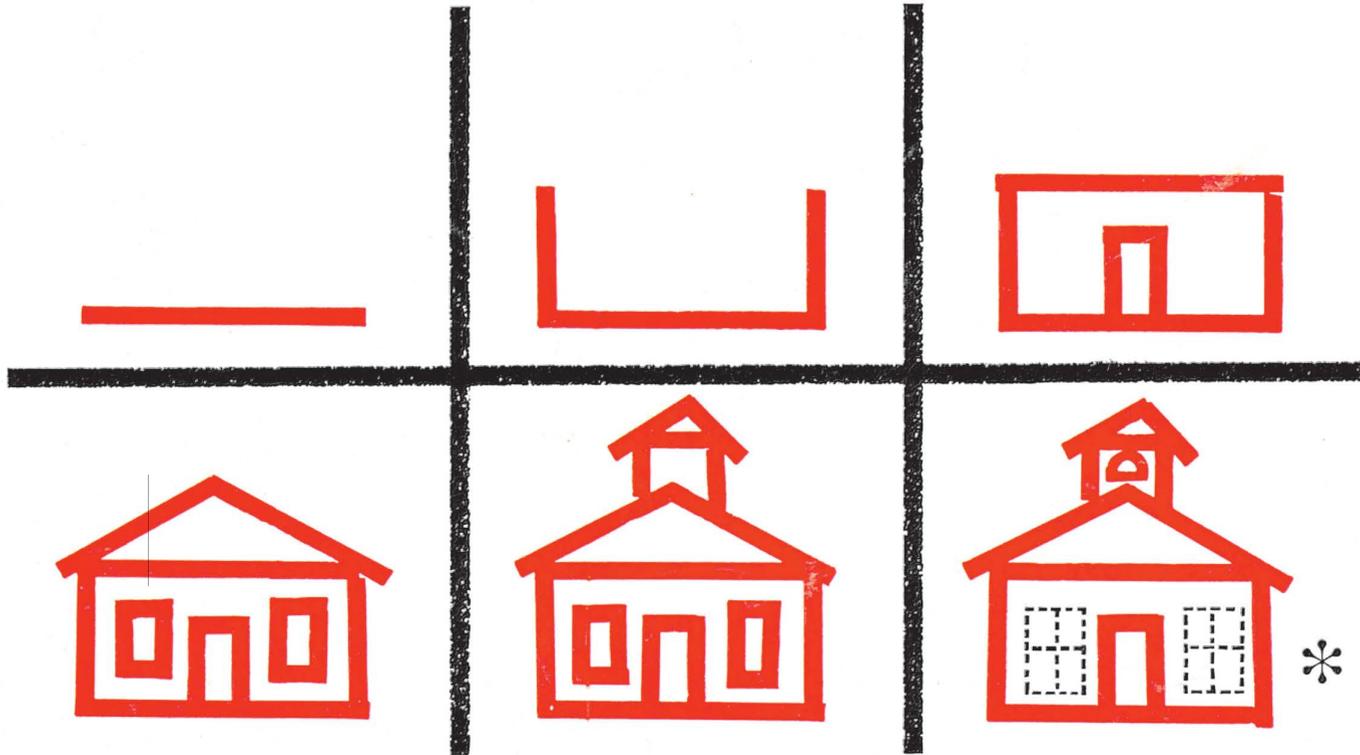
Boards, Dimension and Timbers of Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce will have new grade names instead of numbers beginning March 15, 1956.

- NO. 1** . becomes **CONSTRUCTION** 
 - NO. 2** becomes **STANDARD** 
 - NO. 3** becomes **UTILITY** 
 - NO. 4** becomes **ECONOMY** 
- There is no change in the identification of Select Merchantable Boards, Select Structural Dimension and Timbers, or vertical grain Clears.
- The top grade of flat grain Clears becomes **C&Btr.** 

Your free copy of the new grading rules will be mailed to you soon after February 1. Watch for it.

WEST COAST LUMBERMEN'S ASSOCIATION
 1410 S. W. MORRISON, PORTLAND 5, OREGON

All Grade Stamps shown are registered, U. S. Patent Office.



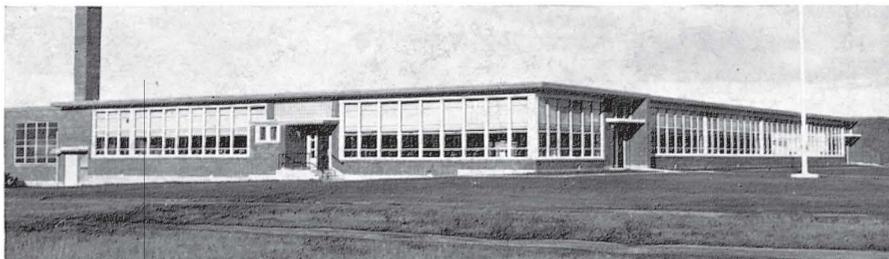
NO CONSTRUCTION DELAYS

with Western made Soulé metal windows



Soulé steel and aluminum windows end construction delays caused by slow, Eastern shipments of windows. Our plants in California, Oregon and Washington supply you with the windows you want, when you need them, installed by our crews. Western Soulé window service means faster transmission of details, too.

There's no limitation to standard sizes when you specify Soulé Paramount Steel or Series 900 Aluminum windows. And our design engineers will assist you with problems concerning materials, sizes and shapes, to help you get *your window* at the lowest cost. A big plus service is expert installation by Soulé. *And remember, we deliver on time!*



Opened on time! Liberty School, Marysville, Washington. A steel installation by Soulé where prompt manufacturing and service helped open school on time! Architects: Mallis and De Hart. Contractor: Paul Odegard.

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 SAN JOSE, 460 Park Ave. • FRESNO, 850 R St. • SPOKANE, 725 Realty Bldg.

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