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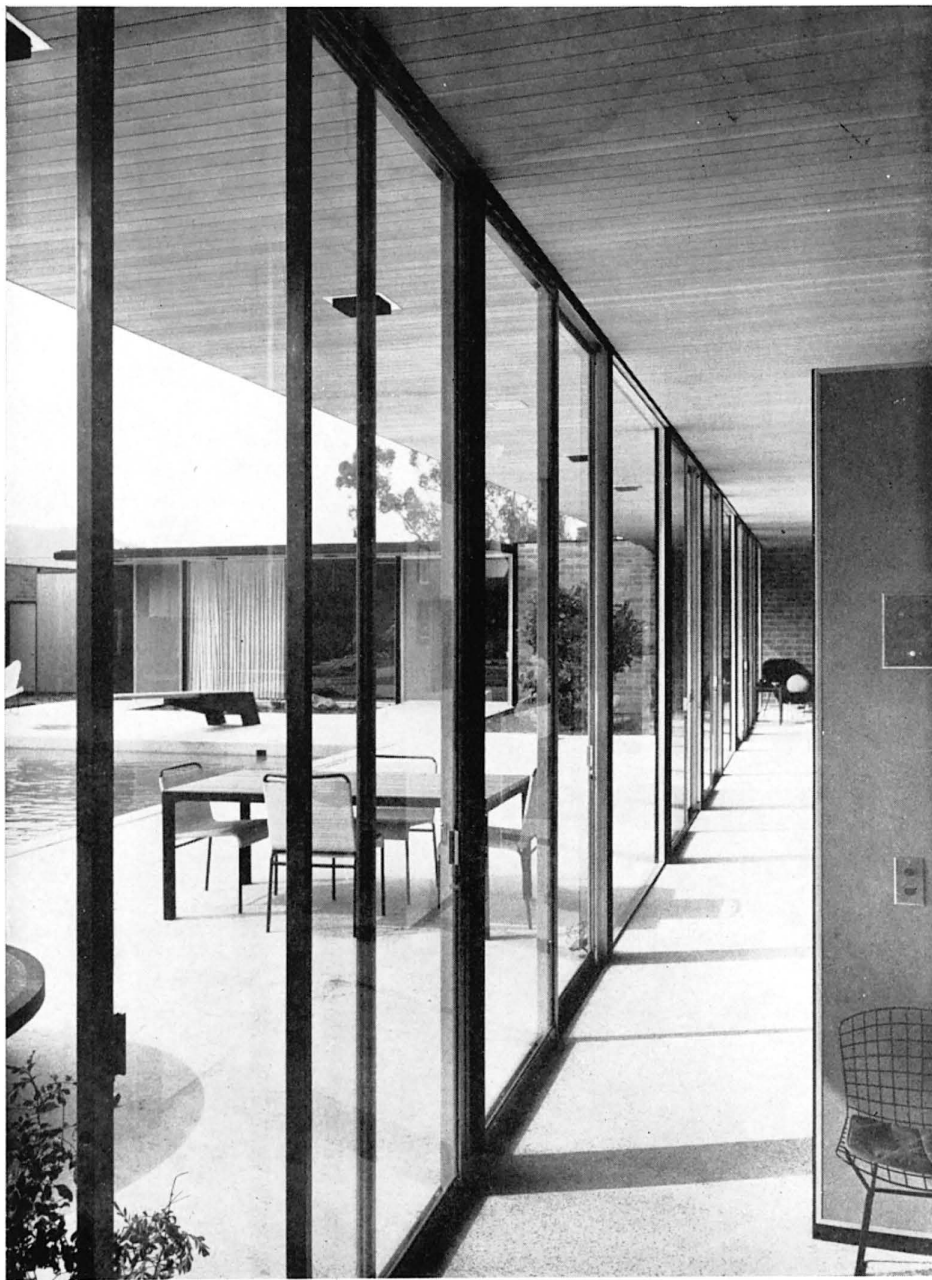


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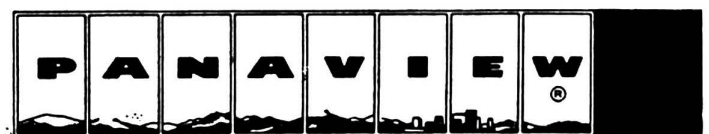
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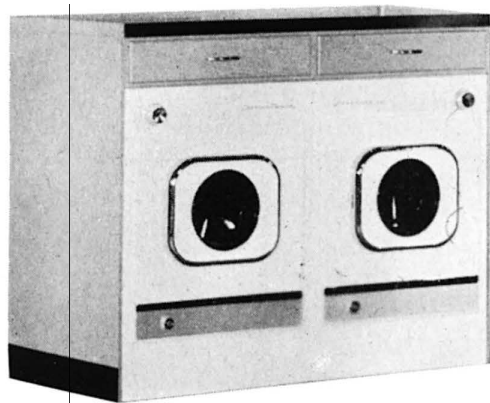
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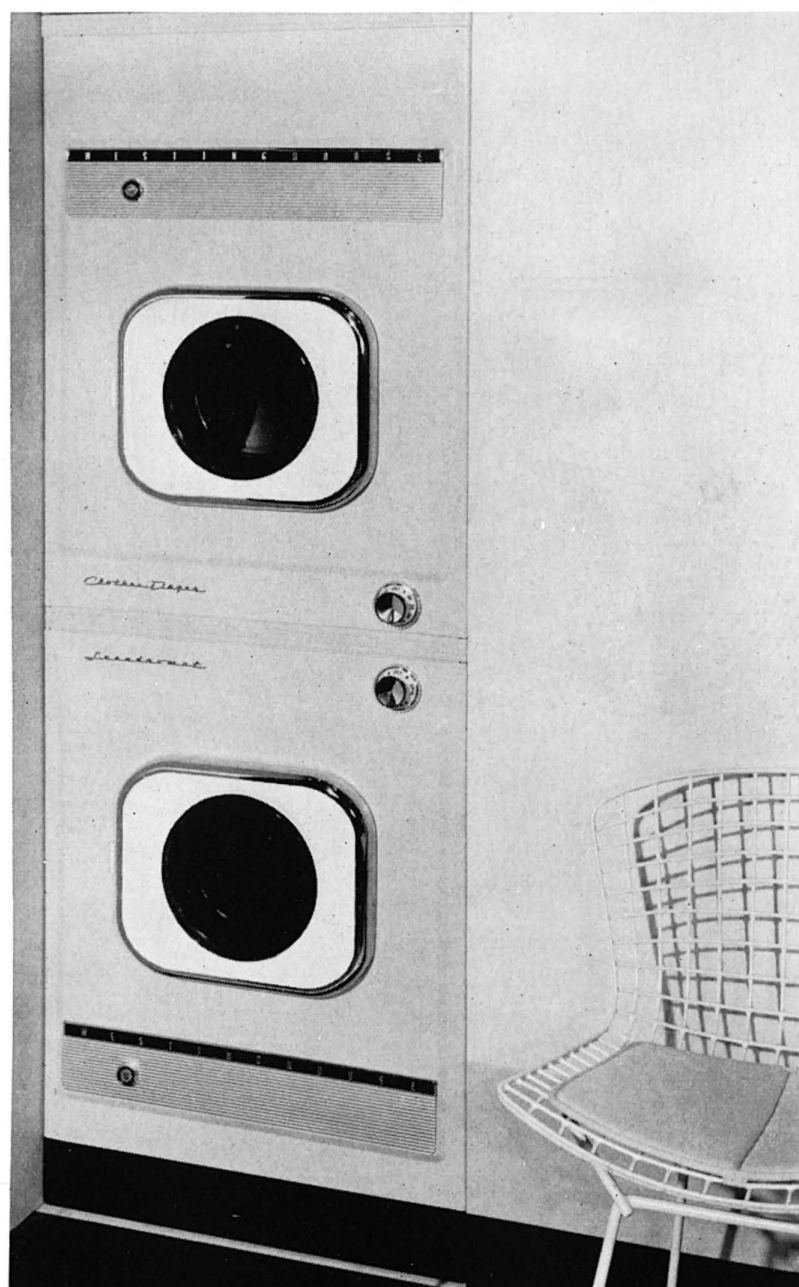
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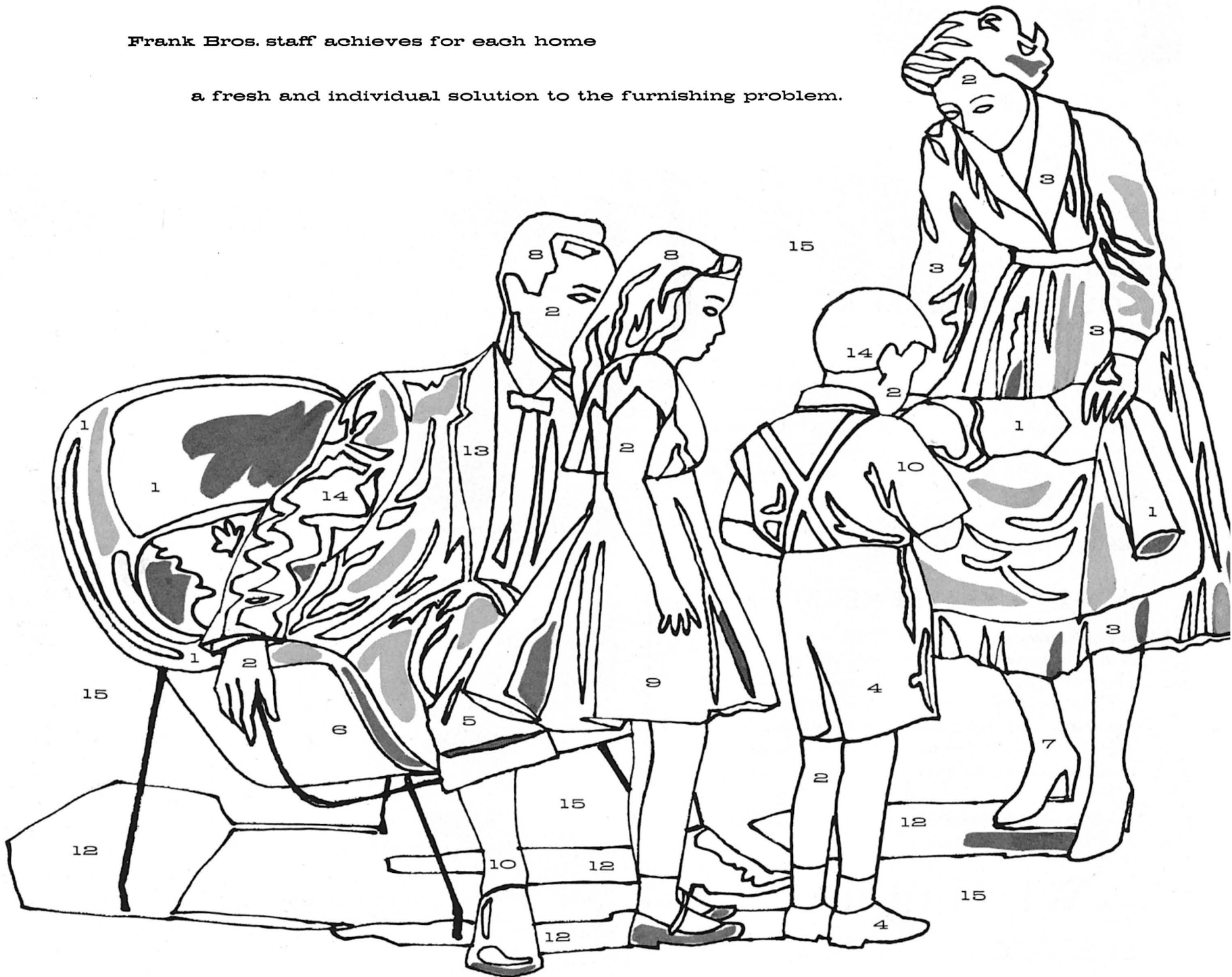
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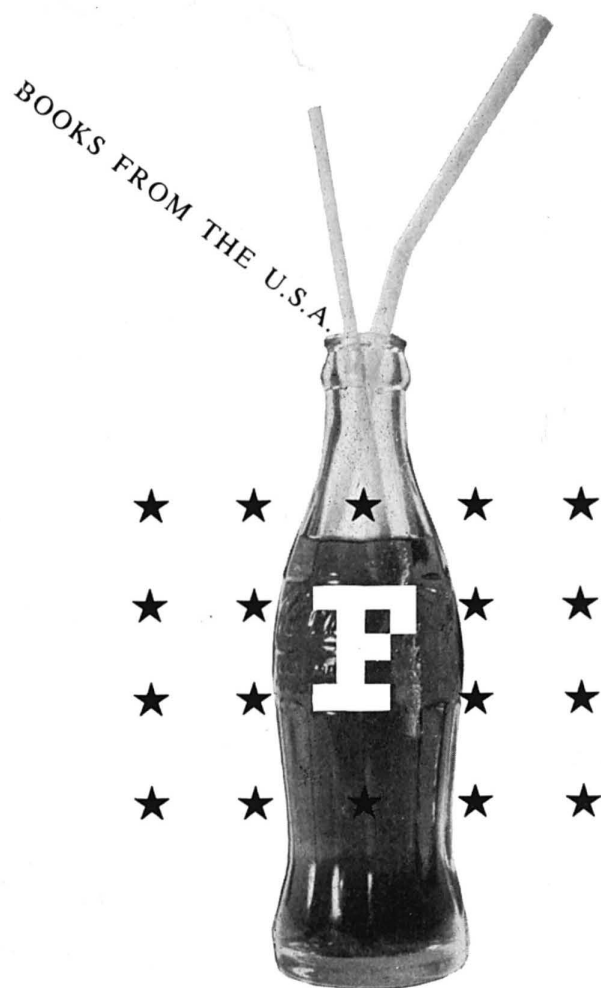
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## BOOKS

ROBERT WETTERAU

**THE RADIO HOUSE IN COLOGNE AND ITS ARCHITECTURE**, by Franz Berger: Architect P. F. Schneider. (Verlagsanstalt Alexander Koch GMBS, \$10.00.)

A large-format book given to the study of radio house architecture in Europe from its early stages of growth and development to the present. Shown are the technical solutions to complicated acoustical problems as well as the housing of transmitting instruments in buildings which must also serve as concert halls and auditoriums for large numbers of people, buildings which include restaurants, studios and administrative offices. Funkhaus Köln is shown in comparison with the earlier built radio house in Copenhagen and others to display radio house architecture at its ultimate. Over 200 photographs, plans and drawings, including six color plates, provide a running illustration to the text which is in German. All plate descriptions are in English and shown in detail are furnishings, fenestration, murals and other art, lighting, stairways, etc., as well as the various elements of structural growth—pre-stressed concrete, steel, new materials—which make up a large and complex building. The firm of Alexander Koch is noted for its well-made books and this one is no exception. It should also be mentioned that they are the publishers of a first-rate magazine covering architecture and interiors: *ARCHITEKTUR UND WOHNFORM*—a bi-monthly available at about \$7.50—international in scope, representing outstanding works of European and American architects, designers and artists. This is not a new publication by any means but one having comparatively little circulation in the United States.

**THIS IS JAPAN—1956** (The Asahi Shimbun, \$5.80).

A magnificent annual (one can scarcely conceive of its being made by a newspaper company) of about 350 pages containing articles of a diversity of subject matter: architecture, food and drink, cultural treasures of Japan, family life, foreign policy, Japanese music and instruments, the stage, Arite pottery, woodblock making, the camera boom; all this and more. The graphic work and color reproduction is technically fine and the articles contributed are by journalists of merit. Invaluable as a source of travel information for the potential visitor to Japan and a marvelous keepsake for those who cannot go. Complete with its beautiful wooden case, it makes other annuals look like penny dreadfuls.

**AN AMERICAN ARCHITECTURE**, by Frank Lloyd Wright, edited by Edgar Kaufmann (Horizon Press, \$10.00).

**SUN AND SHADOW**, by Marcel Breuer, edited by Peter Blake, designed by Alexy Brodovitch (Dodd, Mead & Company, \$7.50).

From speeches, magazine articles, published books, passages from both editions of *AN AUTOBIOGRAPHY*, Mr. Kaufmann has skillfully edited a volume revealing the essence, particulars and scope of organic architecture as propounded by Frank Lloyd Wright over the past forty years. Always a fascinating writer, Mr. Wright has often been confusing and has upon occasion confounded the reader with revelations seemingly right out of the Delphic Oracle, or has paraded, as it has been pointed out, like Father William. The supreme ego of great genius often finds license for such masquerade much to the detraction of his great achievements. Mr. Kaufmann has avoided those occult passages that sometimes crop up in a wealth of work and gives only the kernel, the heart-meat of Wright's philosophy; the philosophy of a true original.

So widespread is his influence that we are apt to forget his pioneering efforts in bringing down the building to human scale; in eliminating the attic, the basement, the corners; in using walls as screens; in regarding spaciousness and light as a human need in factories, office buildings, skyscrapers and houses; in making the landscape and building a part of each other, in harmonious relationship—never in imitation of nature, but going along with, rather than resisting.

Not the least of Wright's achievements was the destruction of the box: "I am convinced that the pattern made by a cross section of a honeycomb has more fertility and flexibility where human movement is concerned than the square. The obtuse angle is more suited to human needs than the right angle." And again he says, "Organic architecture is distinguished from the facade-making which passes for modern architecture today, as you can see in our home Taliesin

(Continued on Page 8)



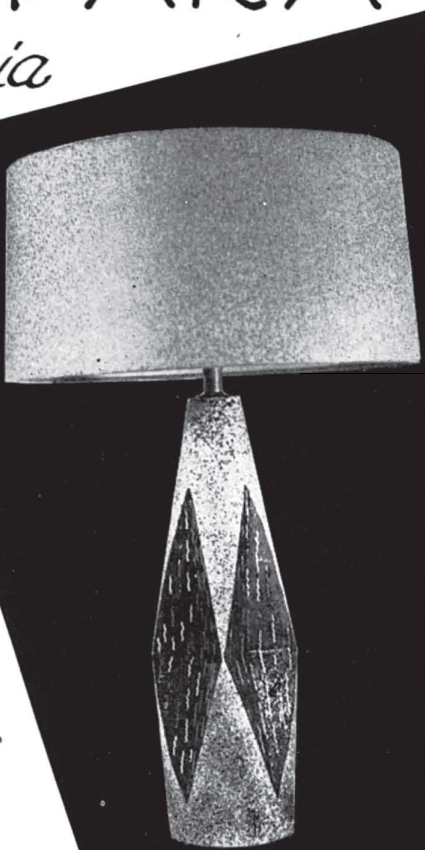


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## BOOKS

*(Continued from Page 6)*

West. Organic architecture believes in the destruction of what the so-called International Style has maintained as the box. We had a feeling that since the nature of modern life was marked by its profession of freedom, there should be free expression in building. The box was merely an inhibition and a constraint. All architecture has been the box—a decorated, or a box with its lid exaggerated, or a box with pilasters, but always a box."

Mr. Wright's lesser contributions are to be seen in his furniture. Most of it appears to have been designed by an anchorite for the exclusive use of ascetics, and he has never been satisfied with his own chairs: "I have been black and blue in some spot, somewhere, almost all my life from too intimate contact with my own early furniture." This is a minor item in the total work of a genius, however, and if he had given us only Fallingwater and Taliesin West, two of America's most beautiful homes, he would still have been a great architect.

The essential difference between Frank Lloyd Wright and Marcel Breuer, it seems to me, is the difference between natural efflorescence and the laboratory technique of producing man-made crystals. Mr. Breuer believes that a building, being man-made, should contrast nature, seeing the building as an entity in itself in a kind of "composition of contrasts." Mr. Breuer has also stubbornly clung to the use of the rectangle—withstanding the aforementioned destruction of this form, particularly in his houses, albeit a more buoyant one than the caskets with holes decried by Wright. Whereas Mr. Wright's houses follow the contours of the site in harmony, Mr. Breuer's are often arranged on stilts of different heights to permit the land contours to go on unchanged beneath; a device sometimes successful, especially when it does not invite one to walk under rather than into the building. To enumerate all the contrasts between these two men would present a formidable list indeed, an almost impossible interview, and such is not the purpose of this notice.

Mr. Blake's book shows the work and philosophy of a devoted designer and architect from the years 1920 to 1955, whose achievements and experiments with man-made materials are many and var-

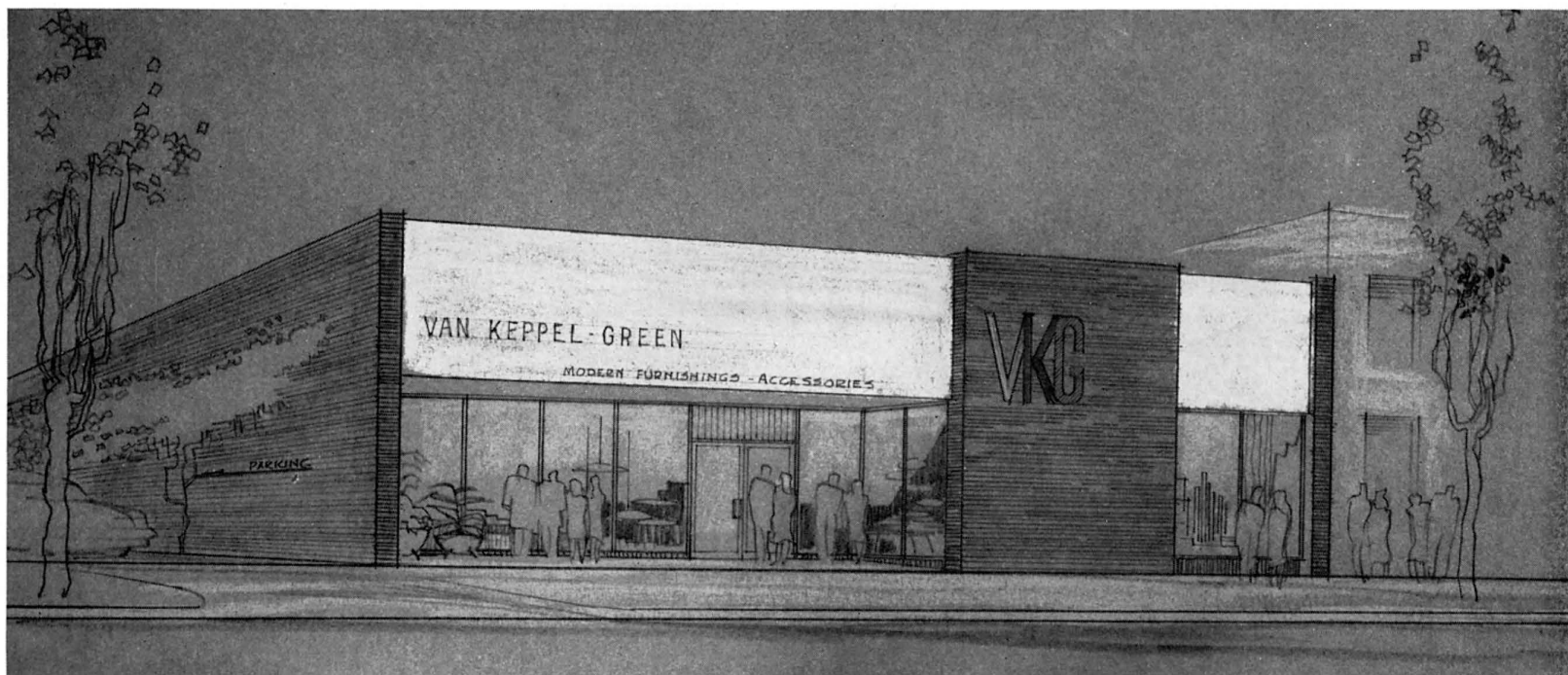
ied. Mr. Breuer invented the first continuously-bent tubular steel chair; was an early experimenter with bent plywood furniture; designed such interesting buildings as the Dolderthal Apartments, Zurich; the Clark house, Orange, New Jersey; the Breuer house, New Canaan, Conn.; the De Bijenkorf Department Store, Rotterdam; various college buildings at Vassar and Sarah Lawrence. Almost best of all, the fascinating St. John's Abbey and University, Collegeville, Minnesota. Along with the Italian, Nervi, and French, Zehruss, Marcel Breuer was chosen as the American architect to help design the UNESCO building in Paris.

Mr. Breuer has been a respected teacher and an influential man in the modern movement. His concepts of space and the use of functional objects as sculptured forms have been widely utilized (and imitated). It is unfortunate that this book has such a strange format as planned by Mr. Brodovitch: the placing of the horizontal photographs and the entire text on the vertical page throughout the entire book makes for an awkward and collapsible package for the reader. It is true that architectural photographs are best shown on the horizontal, and the ones in *SUN AND SHADOW* are good, but the problem could have been solved with conventional layout and an album-binding at no more expense.

## MUSIC

PETER YATES

The idea of structure has been a principal western European contribution to music. A new idea and relatively modern, it came to full focus in the work of Sebastian Bach. There had been many predecessors and many systems of tying or nailing parts or sections, figurative or melodic, into unitive conceptions. Possibly the first and still certainly one of the most successful is the great *Messe Notre Dame* by Guillaume de Machaut, the first Mass contrived as a whole, single work. Made up of distinctively composed sections, it has already the typical arch-structure of Bach, the central climax, here at the opening of the *Sanctus*, an emotional breaking-out in view of the



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full holiness of the Sacred Trinity, previously reviewed in the Credo. And the Credo, too, has its arching emotional climax of shock between the *Cruxifixus* and *Et Resurrexit*—a shock not often to be found in the great glory of Masses that ennoble the centuries between Machaut and Bach. One finds and feels as emotion in this mass-structure the familiar sense of a dramatic wholeness, supported upon the distinction and separation of definitively dramatized sections, like that which sets apart the Mass in B minor by Bach and the Solemn Mass by Beethoven from the eloquently flowing musical liturgy that has been at all times the accepted music of the Roman Catholic Church. Palestrina, for all his marvels, does not dramatize, nor Josquin, nor Byrd; it is the composers whom the church has excluded who dramatize, usually in operatic manner, and who sentimentalize.

Or in Monteverdi one finds a reaching towards wholeness, the fulfillment of the dramatic poem, the lesser epic of Italian poetry. And in Passions, in oratorios, in large cantatas and motets, one finds an urge, if not an urgency, to centralize, to build a structure of large parts; and again the urge becomes a final urgency in the work of Bach. His Passions, too seldom performed complete, are best heard complete, as the full sum of all and not a portion of their parts. His motets, his cantatas, his suites, even his toccatas are, in comparison with their predecessors, not additive, not merely continuous, but wholly thought. After Bach, after a few years of wavering, the victory of structure becomes final in a new sort of structure, the symphony, the sonata, the opera conceived as a unity by Mozart and passed by him to Wagner and Verdi, the collection of structural units, alike not merely by resemblance but by a tough inner consistency, like the Preludes and Fugues by Bach, of which the Etudes by Chopin are the most distinguished examples.

From our historical viewpoint we attempt to legislate for and judge all music by authority of these few exceptions. This has been our music, and our attitude towards it and determined by it has conditioned our attitude towards all music. Listing these triumphs of the emotionalized human mind imposing its unique consistency of humanistic reason and humane emotional comprehension upon the fluidity of music one feels again in awe of it. How few such minds there have been and how powerfully they have confirmed the sanctions of their understanding upon an art that in nearly all other examples, in all

cultures, has rather accompanied, meditated upon, elaborated, or embellished thought with music or released music as an art in itself, apart from the expression of thought. In Bach the relationship of man to the divine is not only expressed, as in the great sequence of the Catholic composers—and here I use Catholic in the inclusive meaning—but explained, as by Aquinas or by Dante. In Mozart the drama serves no longer as a vehicle of music but is the very source of music; the piano concerto becomes with Mozart a representative abstract of such drama. In Beethoven the rule of order, the fulfilling awareness of knowledge in ordered emotion and of emotion as participating in a universal order, is made explicit as by Spinoza or by Kant. We begin speaking of forms as universal, disregarding the concrete and particular fact that each example of each form is particular and unique, individual and not abstract, not a generalization but a final fact.

We shall never be up to this music; we are never wholly up to it but try instead to break it down in terms of its lesser comparisons, seeing Beethoven as all emotion, Mozart as all melody, Bach as the genius of vitalized counterpoint—sentimentalizing, sweetening, chilling the very heart that beats in their work, denying by avoidance its unity of mind-shaped feeling, preferring rather to analyze and explain its structure, to accept blindly its reassuring affirmation (that for some odd reason we call tragic), to wade in the shallows of its emotionalism.

How short has been the period of musical structure and how precariously it now hangs upon destruction! In Brahms and Wagner it is already coming apart, its unity an insistence rather than assertion, screwed and nailed together by devices. Mahler sings its elegy. Schoenberg has disassembled and remodeled it by a new counterpoint, and the formal structure flows steadily towards a new polyphony. Stravinsky, never a formal master in this tradition, has vigorously renounced it. The conservative rush to defend tonality is misleading. Stravinsky is only the latest of the masters to show how structural intentions can evolve into a non-structural tonal counterpoint. He is thus nearer by affinity to Clementi than to Beethoven. His own election has always been to the less largely formal masters. Like Thomas Mann, the novelist, he has been a supreme parodist.

"Parody is a form for transition, and in the interim of transition can well lean on music for its models. If music is equivocal and is

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also the organization of sound, then it is the art both most apt to parody and the furthest from it. It parodies what it is and it reaches what it is through parody; as the later quartets of Bartok show more clearly than any music of Schoenberg.\* And to end, for emphasis, with the beginning of Mr. Blackmur's paragraph: "Parody, then, is what art must do when it has become critique . . . ; parody comes about because art can no longer be pious to either the journey or the pity in the old forms, and has not yet found the means to settle on new forms."

If you find this vague, I do also. Music is no more apt to parody than verse is or drama; the novel, for all Dr. Leavis's patronizing *Great Tradition*, thrives on parody. Mr. Blackmur is discussing a master of the parodic novel. Yet parody is a "form for transition"; it is "what art must do when it has become critique." And if we carry through Mr. Blackmur's comparison between "the later quartets of Bartok" and "any music of Schoenberg," we shall find that the later quartets of Bartok depend for comprehension upon our previous grasp of the chamber music-sonata form tradition; whereas Schoenberg's Third Quartet, for example, which is an outright formal parody of the classical design, rather loses than gains by our awareness of the fact. Thenceforward we must apprehend the art of Schoenberg, not by its obvious extension from the later, more polyphonic works by Bach and Beethoven, but by what it has become through such extension. Bartok, no longer "pious to either the journey or the pity in the old forms," has prepared for us a fresh apprehension of that journey and that pity; whereas Schoenberg requires of us a newer apprehension, beyond our grasp in the meaning of the older forms. His String Trio, written to celebrate his recovery from death by illness, will gain nothing by our most careful scrutiny of Beethoven's *Dankgesang* composed after a like circumstance. Bartok and Beethoven invite comparison, even more Bartok and Mozart, but you cannot move on from Beethoven to Bartok as you must move on to Schoenberg. (You don't need to, if you don't wish to, but until you do you can only resent or deplore Schoenberg).

Before leaving this topic let me point out that Mann's *Doctor Faustus*, though it borrows for its protagonist-composer the invention of the twelve-tone method, has, for the reason already given, nothing to do with Schoenberg. The four works by Adrian Leverkuehn, which convey by serious parody the inwardness of his destruction, are, by affinity, in Mann's description of them, not in any way possible to Schoenberg, but are instead, and by a mass of factual details, closely related to several symphonies and choral-symphonies by Mahler. They are in his spirit, embodying his parodic, desperate manner of expression (to borrow Blackmur's characterization of them): "Love's Labour's Lost—a mocking opera bouffe of Renaissance Humanism; the *Gesta Romanorum*, a parody of the daemonic element in medieval Christianity; the oratorio of the *Apocalypse*, where the howling glissando of the human voice . . . in mocking imitation parodies the musical styles of hell, . . . 'the inaccessibly unearthly and alien beauty of sound, filling the heart with longing without hope'; and lastly the lamentations of Dr. Faustus . . . , 'the most frightful lament ever set up on earth.' " The commentary might have been borrowed from the marginal notes Mahler wrote around his symphonies and from his letters describing the intent rather than the diffused effect as we receive it of his symphonic movements. The means are no longer adequate to the conception (the conception is deadly serious, the means, however serious, parodic). A further extension of the breakdown brings us to the frenzied, pseudo-mystical program notes by Messiaen, to which the music they describe is neither apposite nor consequent.

We can appreciate, in this context, Stravinsky's wise renunciation, as well as the alternative necessity of Schoenberg's choice. Compare, for example, the agonizing voice-line of Schoenberg's *Erwartung* and the *sprechstimme* vocal speech-slides of *Pierrot Lunaire*, both outgrowths of the music-drama, so severely rejected by Stravinsky, with the far stricter, if more elaborate, counterpoint of the Suite for seven instruments, opus 29, and the majestic accuracy of the spoken melodies in *Moses and Aron*. To ascribe this change, as Curt Sachs does (*Our Musical Heritage*) to the revival of neo-classicism is to take the coincidence for the necessity. It represents a profound psycho-spiritual reversal, coincident in turn with the years of the first World War, during which Stravinsky turned from the sophisticated barbarism of *Le Sacre du Printemps* and the first drafts of *Les Noces* to the search

(Continued on Page 40)

\*R. P. Blackmur: *Parody and Critique: Notes on Thomas Mann's Doctor Faustus*, from *The Kenyon Critics*, edited by John Crowe Ransom. Mr. Blackmur is one of the few critics with whom it is a pleasure both to argue and agree.

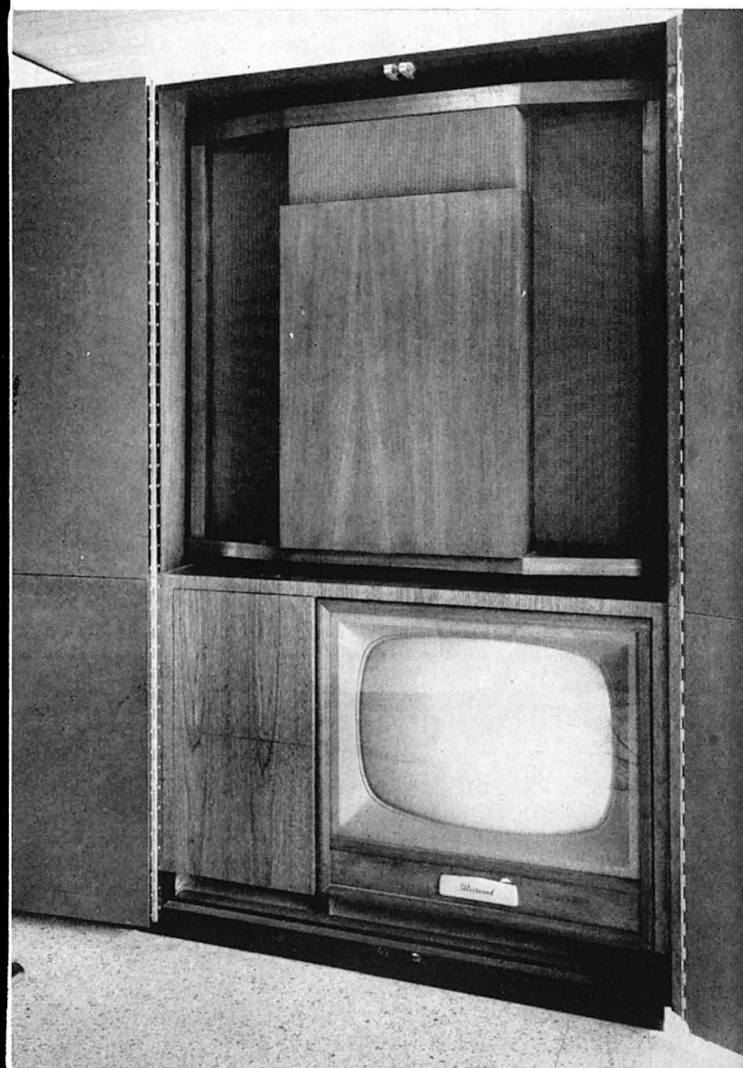
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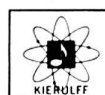
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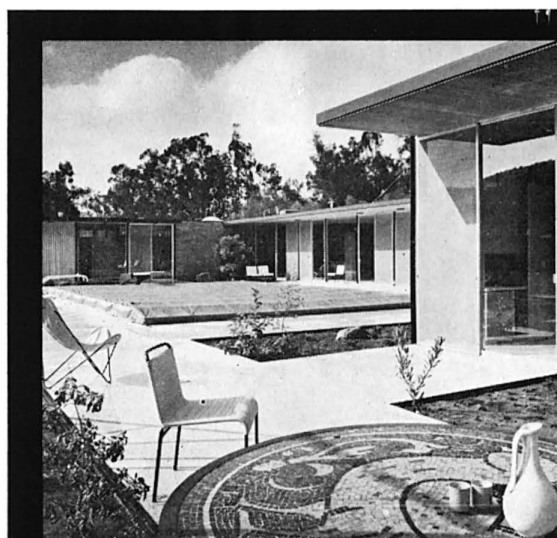
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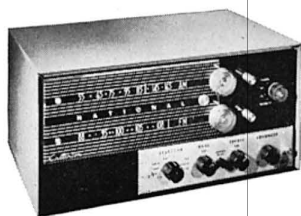
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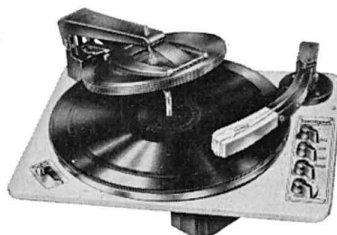
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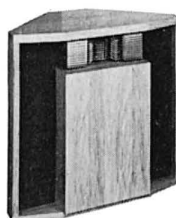
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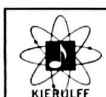


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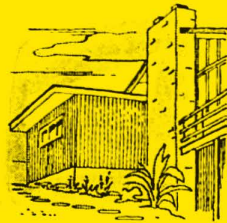
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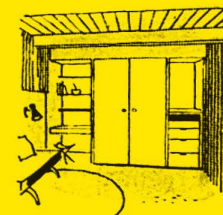
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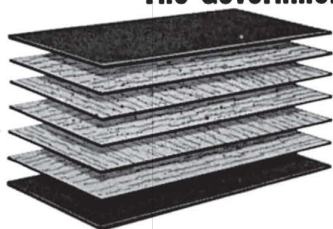
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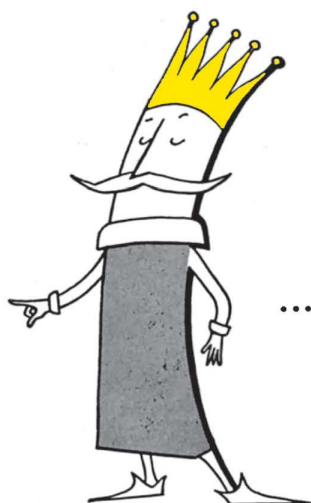
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## ART

DORE ASHTON

## THE AGE OF LYRICISM

Although the Cubists had banished sentimentalism in their quest for clarity and order, Mondrian was exasperated with them. Why, he demanded, couldn't they have seen the logical consequence of their art which had taken so large a step in the direction of his own concept of "universal beauty." He summed up his impatience by dubbing his period "The Age of Lyricism."

What Mondrian meant by lyricism is of particular interest now. He maintained that lyricism stresses the individual, and the sanctity of personal interpretation. It is a poison which anesthetized the artist against the underlying truths in nature. Lyricism, or, personal interpretation, contains the principles of tragedy and chaos—two elements which could never bring forth a "true" plastic language.

If Mondrian were alive today he would probably be dismayed by the increasing instead of decreasing influence of lyricism. He had thought that with the invention of neoplasticism, art would move steadily toward a universal "objective" goal eliminating totally the need for the individual artist. Instead, artists have tended more and more toward idiosyncratic philosophies, especially in the United States where the disciplines established by the Cubists and Neo-Plasticists were not directly experienced.

Today, millions of units of individualism exist. We are faced with inventing means for taking measure, or at least, discovering the relationships among them. If we were to take to extremes the hypothesis that art becomes progressively more solipsistic, then it would be impossible to evaluate a single work since all being different, all would be equal. But that is absurd. There must be a pattern.

It appears now that there is a marked trend toward a genuine lyricism. Not the pejorative lyricism of Mondrian but rather, a lyricism which accounts for *particular* visual beauty and physical nature, interpreted strictly in accordance with individual temperament.

The genesis of the trend can be simply outlined. Growing out of Cubism, a number of painters rejected the superficial attributes of Cubism. That is, they cast out geometric simplifications and got rid of literary references. They accepted, however, the most important discovery of the Cubists: psychological space rendering. Shoving aside Cubism, American painters found expressionism. On the surface, expressionism seemed flexible. The confining rules of structure were absent or cleverly concealed. Using the Cubists' space and the Expressionists' freedom, Americans evolved a baroque manner which satisfied an urgent need to break with the forms of Cubism. Gorky, Pollock and deKooning were typical agents for the new individualism. But, after all the asserting had been done, there was still another step to be taken. The painter had new means, but to do what? What was to be the content of the new painting?

For many painters the answer has come through a re-examination of lyricism. Painters today are not averse to an orthodox use of



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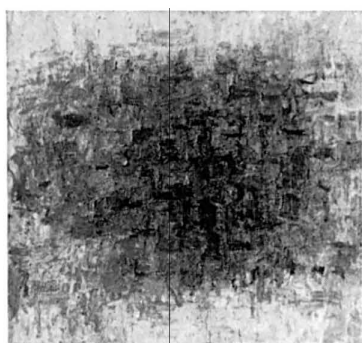
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abstraction. That is, they regard their paintings as symbols and insist on the metaphoric significance of their work.

There can be no question that these are the tough years for painters. Working through a rapid succession of changes, a painter today is always in danger of moral breakdown. For, there are no reassuring echoes of himself. Each temperament projected must first be its own measure: a Hegelian tenet still useful, it seems. Hegel: "Whatever happens in heaven or earth—whatever happens eternally—and what is wrought in time moves toward one aim: that the spirit be aware of itself, that it finds itself, is itself, and at one with itself . . . only in that way the spirit reaches its freedom, as only that may be called free that is not related to anything else or dependent on anything else."

Philip Guston, one of the major figures in the lyrical movement, has just had a show at the Sidney Janis Gallery which gives a strong impression of not being "related to anything else or dependent on anything else." His new work is disturbing, even at times baffling. It requires enormous extensions of sensibility on the part of the spectator. It arouses anger in some, curiosity in others and pleasure in others. But the most important thing is: it arouses. Arduous, and what must have been agonizing, research went into this show, but



Guston: "To B.W.T."

*Courtesy of Sidney Janis Gallery*



"For M"

*Photographs by Oliver Baker*

somehow, Guston found a personal language which, by its rousing power, is instrumental as well.

It must be remembered that Guston began as an academic painter. He was a subtle craftsman whose realistic portraits and genre scenes were tender, melancholy, at time invested with social protest. Even in those days Guston was better than most. His illustrations for *Fortune Magazine* were among the best they ever had. And his serious paintings were endowed with supra-realist qualities which presaged his abrupt turn to abstraction. There was a yearning for poetic expression.

When Guston turned to abstraction, the breakaway was mostly technical. He first suppressed the elegant modeling of his older style. He abandoned the traditional apparatus of underpainting in favor of *alla prima* experiment. Then, he broke up the surface painting thick and thin, rough and smooth according to inner promptings. As he concentrated on scuttling the old, Guston lost, or could not bring out his meaning. He was groping. His feelings were vague, his paintings confessions of dilemma. (For all that, his craft enabled him to create some beautiful if vacant canvases.) One quality, however, distinguished him from many of the New York painters: a deep tenderness and susceptibility to nature, his own and that of the cosmos.

One of these early paintings, significantly an homage to Bradley Walker Tomlin, was included in the show. It was dated 1952. On a gold-hued ground series of wispy strokes float as if on the surface of a pond. An inner glow, discreet and scarcely differentiated in the ground seems to envelop even the forms which hesitate to come together in a definite rhythm. Amorphous, emotional, but geared to the nerves of the eye. Yet, in that painting Guston took a very important freedom. He used the softened technique of the impressionists to create an expressionist painting. Some critics have argued that he did nothing but lift a portion of a Monet and magnify it, robbing it of its content. That of course is spurious reasoning, for in the total painting, Guston has respected the surface of his canvas using a space the impressionists didn't know. Furthermore, the principle of light was radically different. Most of what Guston says in that early abstraction is beneath the surface and does not depend on the way the light falls on the canvas.

It took only a year for Guston's process to beget what might loosely be termed a theme. In "Attar" of 1953 (attar being a fragrant oil made from rose petals) Guston begins to state definite feeling. The title is not gratuitous. Concerned with the poetry of the senses, he attempts to translate not only the sensation but the train of associations accompanying it. His method is still hesitant but already there is a rumble beneath the surface created by the many layers of paint. Again the ground is carefully worked, minutely varied and like the impressionist carrier, charged with vibrating innuendoes. But it does not lie flat, for Guston throws a magical sheen of silver over it, applying gray on pink in a magnificent, original use of pigment. The series of strokes, so straying in the earlier works, now create a movement on the surface, splaying across a horizontal axis. The paintings of 1952-53 are preludes to all the more recent works which are related to one another most closely.

Coming into the gallery was like coming into a summer house, full of filtered light and diffusing a special atmosphere. Guston's ability to make paint a source of light gives the ensemble of his work a unity. Although pinks and grays are his colors, the impression he creates is associated with water, flowers, wind. He always projects a light which suggests dawn or dusk. So, for all of his individualism, Guston has found in his work expressive if linguistically inexpressible universals. And in this sense, as I said before, he has succeeded in inventing a new, instrumental language.

How does one analyze painting removed from familiar experience? Where are the canons for evaluating this work? The only beginning can come from acknowledging the degree of emotional impact. These paintings evoke. They even evoke specific emotions. Some are calm like deep lakes, some are troubled and convey turmoil beneath their surfaces. Some come from a deep complex of subliminal emotion, some from more available sources. There must be moments in Guston's process when he takes the same kind of pleasure that an old master, say Ruysdael, must have known when he painted the banked clouds and oblique light of Dutch landscape. For, light and visual magic in themselves are responsible for some of Guston's paintings.

If we begin by acknowledging the emotional draw in the paintings, we can then try to find the reasons for it. But it is impossible to make a neat dissection for in Guston's work perhaps more than any other contemporary, ambiguity must be accepted without too much inquiry. Part of the beauty of these paintings resides in their subtle surfaces. Most important is the floating, quivering space behind the figure. That space is built up in shimmering layers, scraped down in parts to a marble-smooth surface, and built up in parts with transparent planes. Except for a few undercurrent patterns, the background bearer for the figure is completely ambiguous with few points of reference, few punctuations to locate the viewer. This is intentional of course. The carefully built background is the "structure" of the painting. Surface engages the eye and the sensory

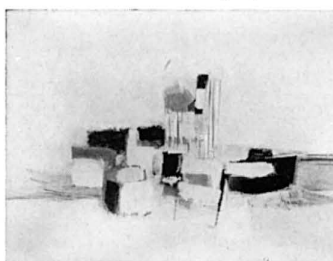
right: Stamos: "Red Sea Terrace #1"

*Courtesy of Betty Parsons Gallery*

*Photograph by Oliver Baker*

below: Ippolito: "Collage, 1955"

*Courtesy of Bertha Schaefer*



memory does the rest. Should we attempt to apply the familiar picture analysis devices, we would err. For in these ambiguities which Guston controls, is the esthetic value of the work, dependent to a large extent on psychological factors. It is a romantic painting based on contrasts and the theory which Baudelaire expressed: "Irregularity, that is, the unexpected, the surprise, astonishment, are an essential part and a characteristic of beauty."

To return to Guston's process: In 1954 he painted "Summer" in which the vertical strokes seen in his early works became more pronounced, crowding together in the center. The strokes are coun-

*(Continued on Page 43)*

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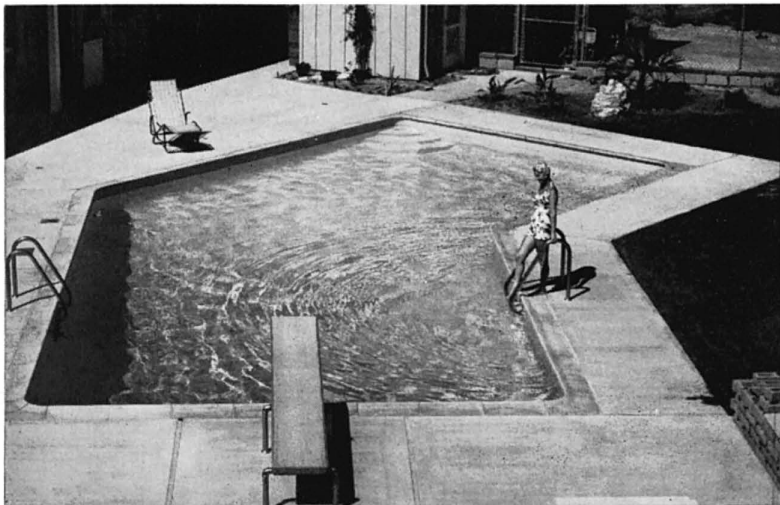
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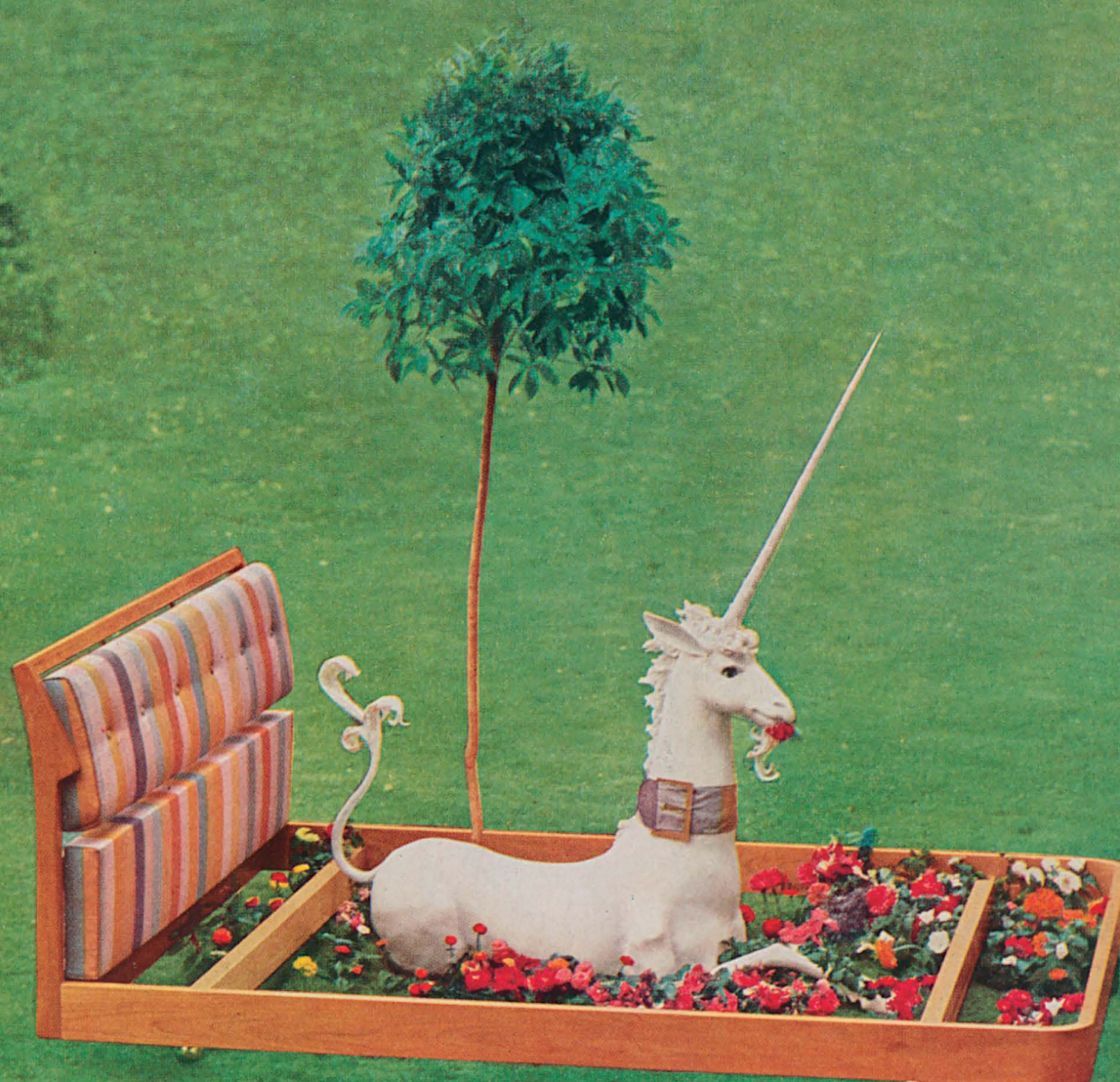
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Each war adds something to our legacy of hate and fear, as well as to the immediate misery of living people. The tensions that existed before it continue, in new forms, sometimes, and sometimes in more violent forms. So, for those who dreamed that all would be calm, and that the United Nations had triumphed, these last ten years have been a period of disillusionment.

The "cold war" and the Korean conflict have led some people at some time to doubt whether the U.N. was much use. The permanent members of the Security Council obviously were not working in full harmony with one another—and what use was the rest of the work of the U.N. if it could not maintain security?

It seems to be true—just as the Charter assumes—that the U.N. cannot enforce peace by making war against a great power. The enforcement would itself be a catastrophic war. Therefore, we are in fact still left depending on the ultimate willingness of the great powers to refrain from pushing their disputes to the point of war.

The fact remains, however, that the great powers have not pushed their disputes to the point of war. We do not know what considerations have influenced the leading statesmen in various countries but at least one consideration is that they earnestly want to avoid war. And the United Nations has made it easier to keep open the doors for discussion and negotiation.

It is not very satisfactory, of course, to say that ultimately world peace depends on the willingness of a few great powers to settle their disputes peacefully. But this is the situation we have to live with. The best we can do is to make it as easy as possible to settle the disputes peacefully and to make it less likely that disputes will arise or, if they arise, that they

will not become so bitter as to result in war. And for that we need the U.N.

Our task, then, is to make settlements among countries as well as we can, as peacefully as we can, and to the best of our ability to advance human freedom and social justice at the same time. It is an endless task. But this is the direction in which we must move and this is the direction in which we are moving as we work increasingly together through the United Nations.

Looking at the work to be done from this point of view: how far has the United Nations succeeded? The United Nations is not a pupil to whom one gives good marks or bad marks. It is not the United Nations that is on trial, it is all of us, all governments, all peoples, ourselves. We can ask, have the members—the countries and their peoples—worked together as they ought through the United Nations? Well-informed people, and those ill-informed will differ in their opinions—people of different countries will differ about one another!

When we consider how deeply rooted are the tensions among people, how passionately and with what conviction conflicting doctrines are held, we are astonished rather that the principles and methods of the United Nations have commanded as much support as they have.

The ideals and principles which are expressed in the United Nations were not created by the United Nations: they gave birth to this particular Organization, and their strength in human affairs has been thereby increased.

It is late in the life of human society to begin organizing internationally for world-wide cooperation. But let us recall the answer of eighty-year-old Cato when he was asked: "Why are you beginning to learn Greek at the age of eighty?" He replied: "At what other age can I begin?"—UNESCO.

# case study house #17

BY CRAIG ELLWOOD

MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS

GENERAL CONTRACTORS: ROBERT E. HENSON, DAVID E. HARPER

LANDSCAPE DESIGN: JOCELYN DOMELA, ROBERT HERRICK CARTER, CRAIG ELLWOOD

FURNISHINGS BY FRANK BROS.

JASON HAILEY, PHOTOGRAPHY

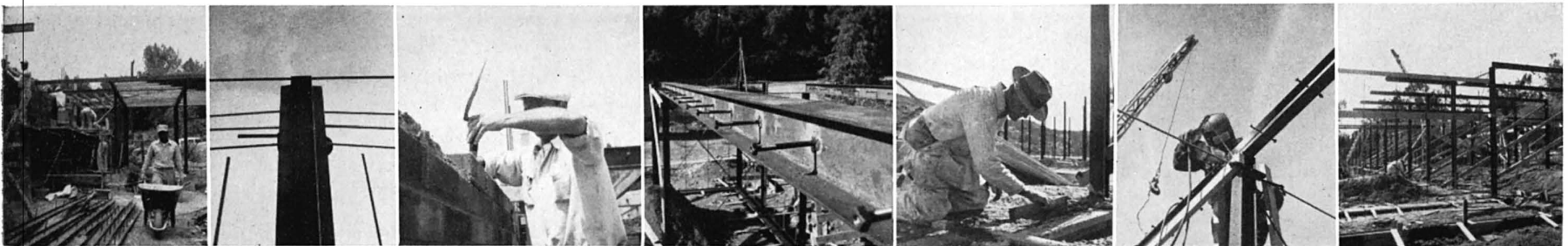
A large part of this issue has been devoted to our Case Study House No. 17 because, among other things, we feel that it is a good house and a handsome object, and we are particularly pleased with the superb detailing and the imaginative use of materials. Because of its size and a number of local construction difficulties, we were rather long in bringing it off; but, having done so, we think that the experience has been rewarding not only to ourselves and those who participated but also to those who had the pleasure of seeing it on exhibition.

It has been our contention throughout the Case Study House program that these commissions, in the hands of first-rate architects and designers, have resulted in a provocative body of work of considerable value that has been sug-

gestible not only to the profession but to a wide segment of the informed public.

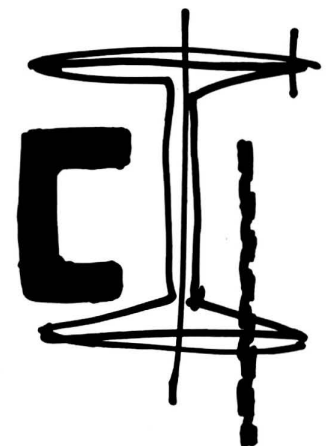
We like to think that these houses, over the years, have been responsible for some remarkably lucid thinking in terms of domestic architecture. While it is true that not all have been every man's dream cottage, they have, nevertheless, had a demonstrably wide influence in the sound use of new materials and in re-use of the old, and have attempted, with considerable success, to suggest contemporary living patterns.

At least, we know that we have done everything within the limits of the facilities available to us to make this true, and it is our intention to continue in the conviction that we might make further valid contributions to the contemporary scene.—Editor.



**THE HOUSE:** The site is an irregular shaped acre, approximately 200' x 230'. The terrain is level, except for a low rolling hill that begins to rise within 30' of the rear of the property line. The area is in a verdant wooded valley, close to all the amenities of the city of Beverly Hills, but far enough removed to be considered suburban in its environment.

The house is planned for a family of four children, and plan organization and room sizes were governed by a specific program set forth by the client. There are separate bedrooms for the children, two boys and two girls, all under eight years of age. These rooms are minimum in size, with one bath serving each pair of rooms. The baths have Crane tub-shower units and dual lavatories set in Micarta-faced cabinets. Panaview aluminum-framed sliding glass walls open the children's bedrooms to a garden court walled with Davidson hollow clay block and Luxlite translucent glass framed with 2 1/2"













square steel tubing. There are 21 Panaview aluminum-framed sliding glass door units. These units were selected for their ease of detail and installation, their ease and quietness of operation, their complete weathersealing and anti-rattling qualities. For controlled ventilation, each bedroom also has a floor-to-ceiling Louvre-Leader glass jalousie unit.

The children's beds are framed with 2 1/2" steel channel, and are cantilevered from the wall. Mattresses are 4 1/2" core stock foam rubber on plywood slabs. Each bedroom has two beds. Bookcases cantilever from the walls opposite the beds, and the east wall of each bedroom is finished with bulletin board cork.

The master bedroom wing includes study, sleeping, dressing and bathing areas. The bath-dressing area separates study and sleeping areas, and is split into five compartments which may be used simultaneously since each is separate from the others. The dressing compartment has twin Micarta-faced lavatory units and a 34-foot wardrobe cabinet which extends the full length of the north wall of the master bedroom wing. All wardrobe doors in the house are walnut-veneered Novoply panels by U. S. Plywood Corporation. Locksets are Kwikset. The radiant-heated terrazzo tub and shower compartments open to a private court. Sliding glass walls open the study to a private court; the sleeping area to the pool terrace.

The hall leading from the bedroom wing to the living area also opens to the pool terrace and is lined with 32 feet of storage cabinets. In compliance with the client's program, the living room is purposely undersized on the theory that social entertaining will be limited to small groups where it will be desired to establish intimacy and warmth. The fireplace wall is clay block, the chimney is black sheet steel and steel bar andirons are cantilevered from the masonry. This wall extends through the glass to the terrace to provide a background for special planting.

Throughout the house there has been consideration for a collection of contemporary paintings, a number of which hang in the entry abstractly grouped together to form a composition of design and color. This room thus serves a double function as central entry and as a small gallery. Paintings are spotlighted with a ceiling installation of Pry-lites equipped with a custom-made light shield. These fixtures are used throughout the house to light paintings. All recessed ceiling fixtures are also Pry-lites. Wall bracket fixtures are Lightolier's Lytecasters, and the dining room and kitchen hanging fixtures are Gruen Lighting Company Danish imports. Exterior flood lighting units are Stonco and exterior lighting units are Prescolite fixtures.

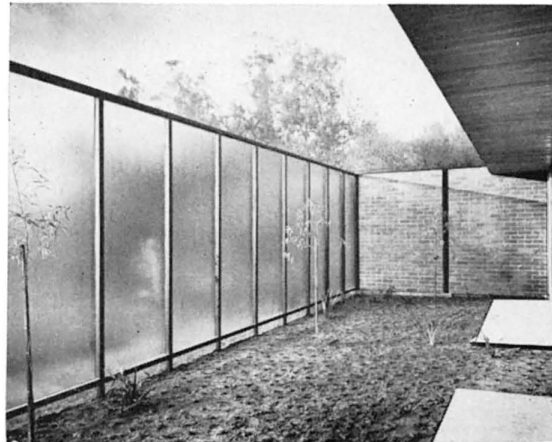
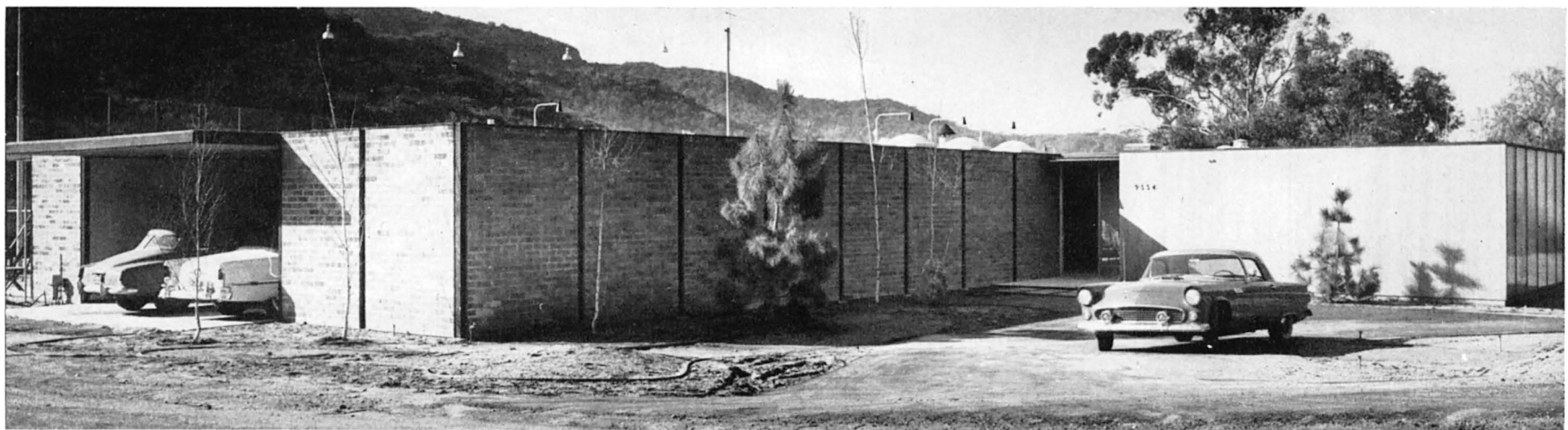
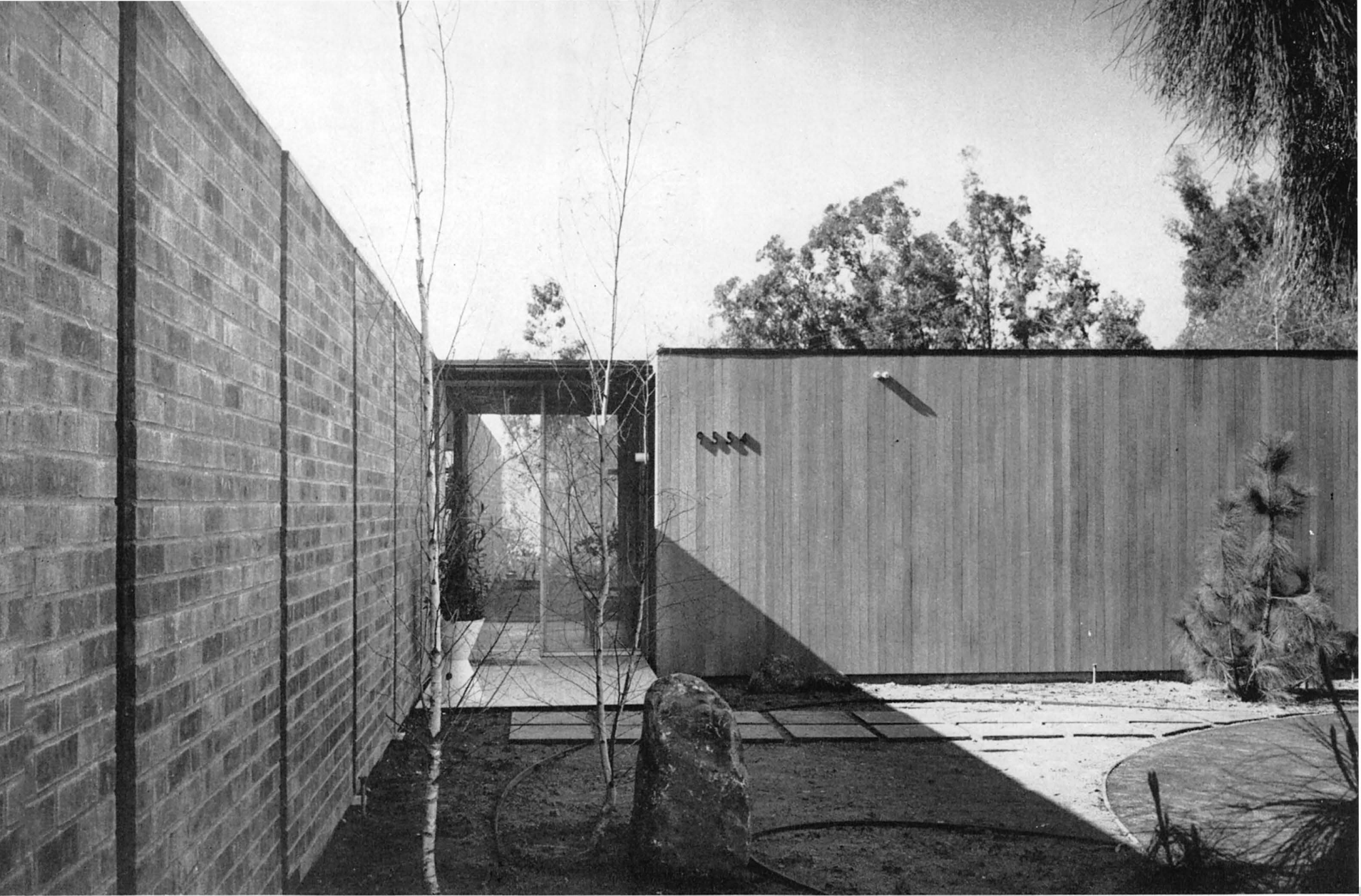
The bedroom wing excepted, all areas are directly accessible from this centrally positioned entry. To reach the bedrooms, however, it is not necessary to cross the living area since the traffic pattern is along the north living room wall away from furniture and carpeting.

The maid-nurse room is located away from the living, bedroom, recreation and terrace areas, and is near the entry and kitchen-utility rooms. It has its own small garden court and is large enough to be partitioned in the future into two rooms if necessary. The bath here is in two compartments so guests may use a portion of it.

The kitchen-utility section is near entry, carport, service yard, dining room and the pool terrace, and is also adjacent to the recreation room which is the children's indoor play area. Outdoor play area may also be easily observed from this section. Built-in kitchen appliances include Westinghouse refrigerator, freezer, dishwasher and garbage disposer, Thermador range, twin ovens and warming drawer.

The individual Westinghouse refrigerator and freezer units have been selected for their many

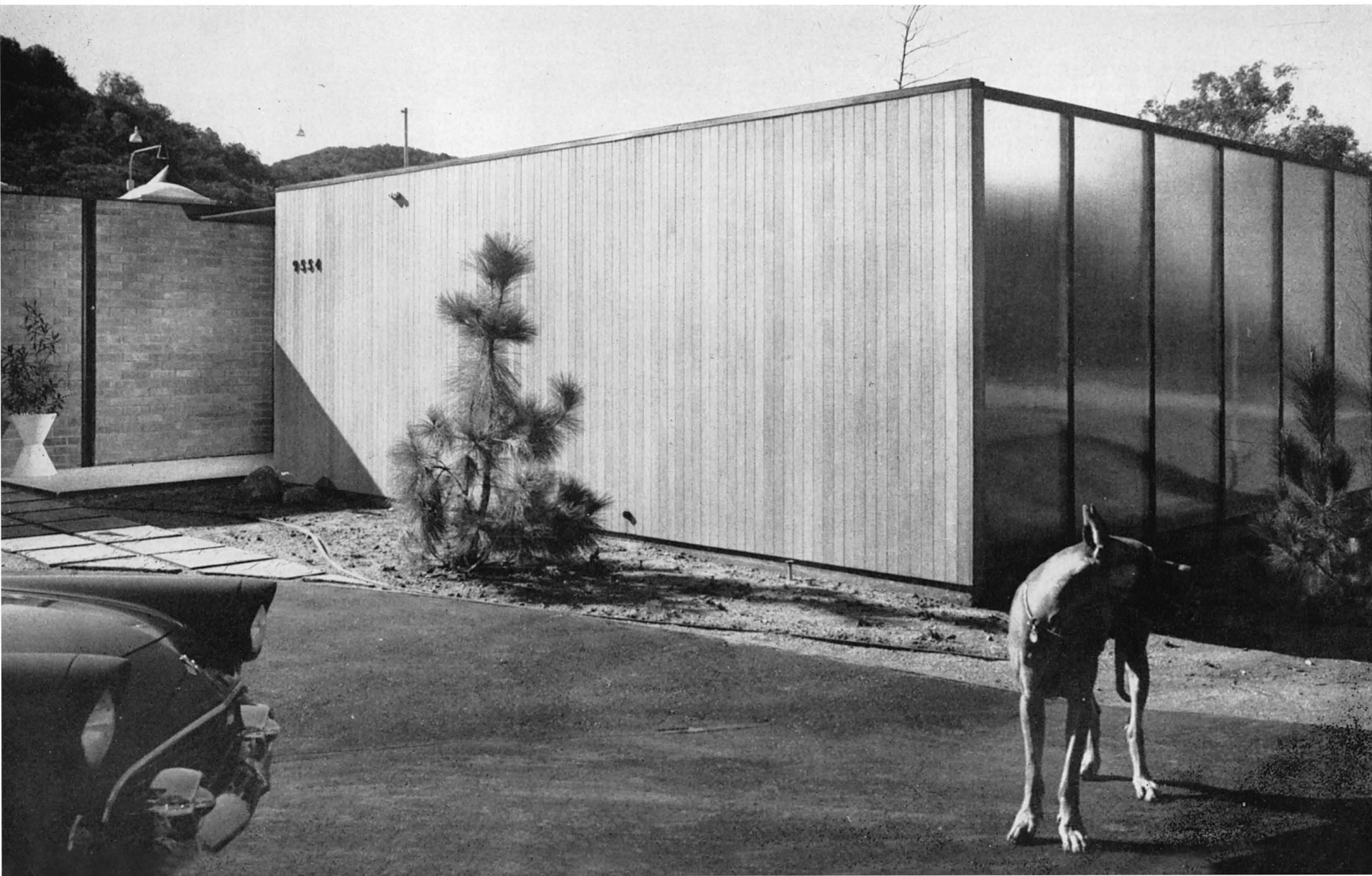
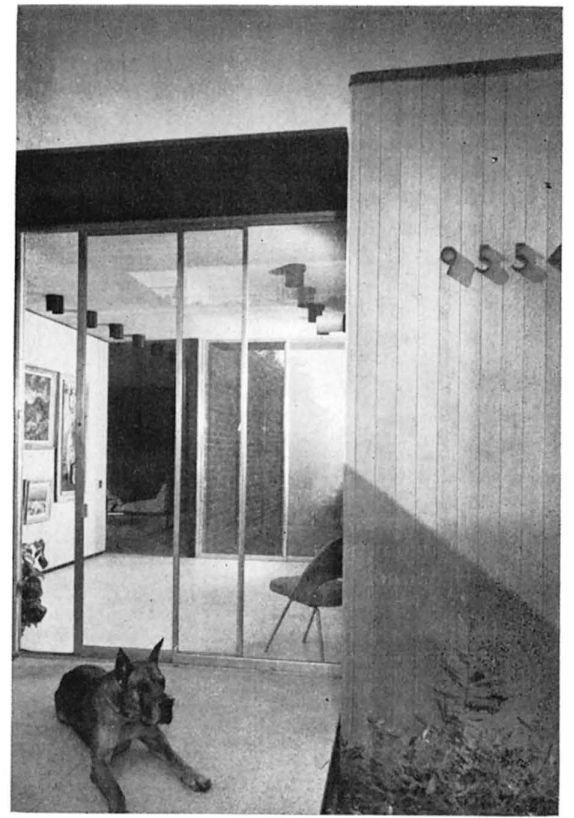






construction and design features which include vapor-sealed wrap-around construction for strength and rigidity, Lamlnar Fiberglas insulation, double self-sealing door gaskets, plastic sliding crisper doors, adjustable shelving and Thermocycle defrosting. The door of the Westinghouse dishwasher, at the left of the sink, is

matched to the cabinet finish to completely harmonize with surrounding cabinetwork. This unit features automatic water heating for proper washing and sanitizing results, unsurpassed capacity, flexible control of cycle for rinsing only, rack design for easy loading without removal of racks and a new indicator dial that shows prog-







ress of cycle.

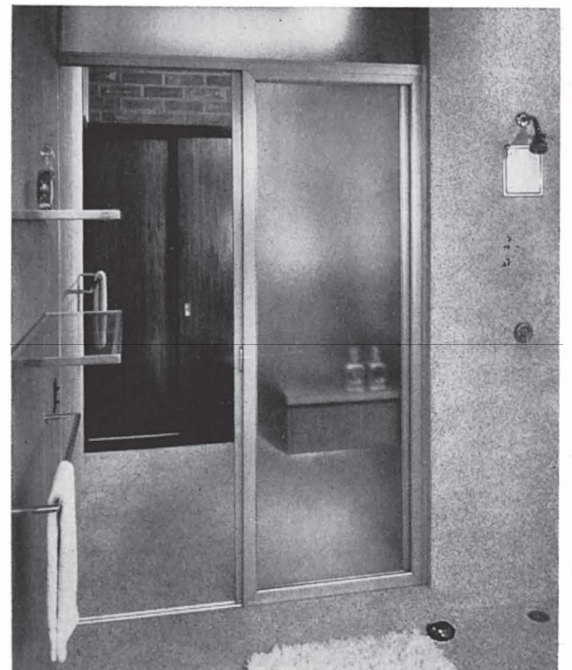
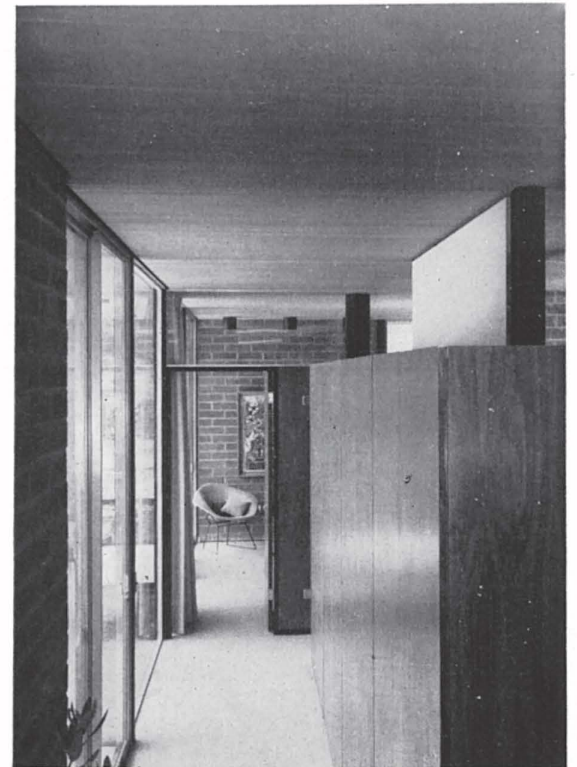
In the service room beyond the east kitchen wall are the Westinghouse Laundromat - dryer twin units, built-in side by side, flush with the wall. They will handle a very heavy load of family laundering without strain. The Laundromat has a weight indicator, and Agi-tumble washing action with single dial control on both time and water temperature. The electric clothes dryer handles eighteen pounds of damp clothes. The three-way Dry dial and three-heat Selector dial permit complete drying, damp-drying, or short time drying for the new synthetic fabrics. The direct air flow heat system insures constant use of fresh air.

All kitchen-utility cabinets are Micarta-faced Novoply, including the dishwasher unit. Novoply has been specified throughout the house because

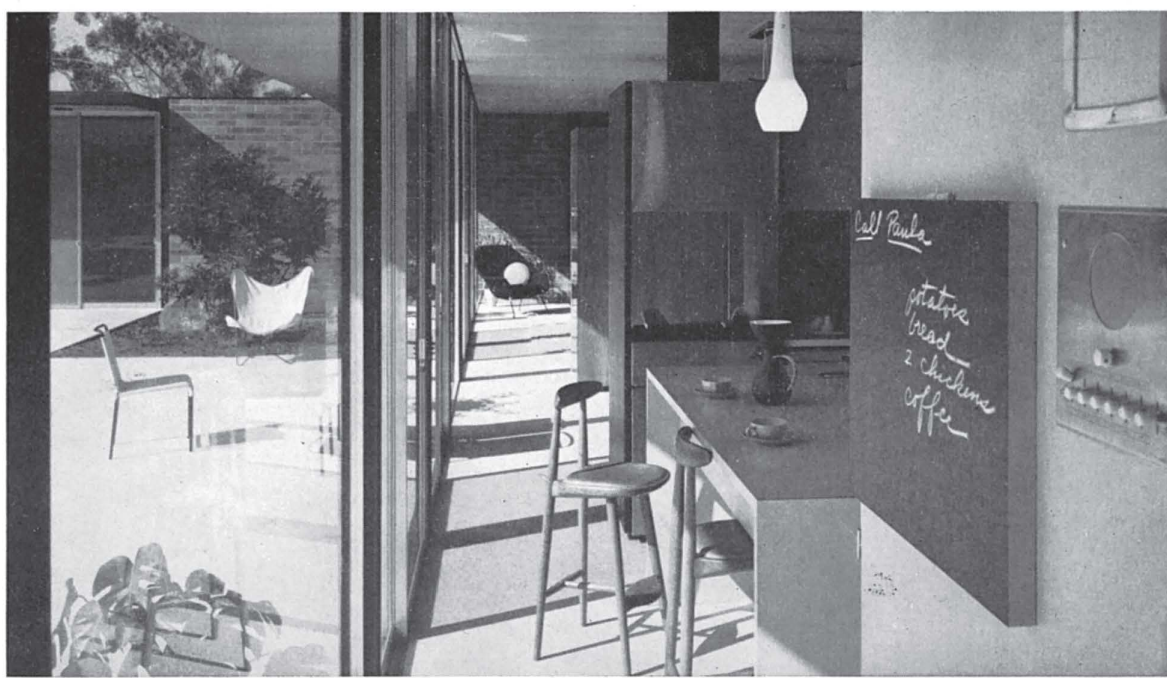
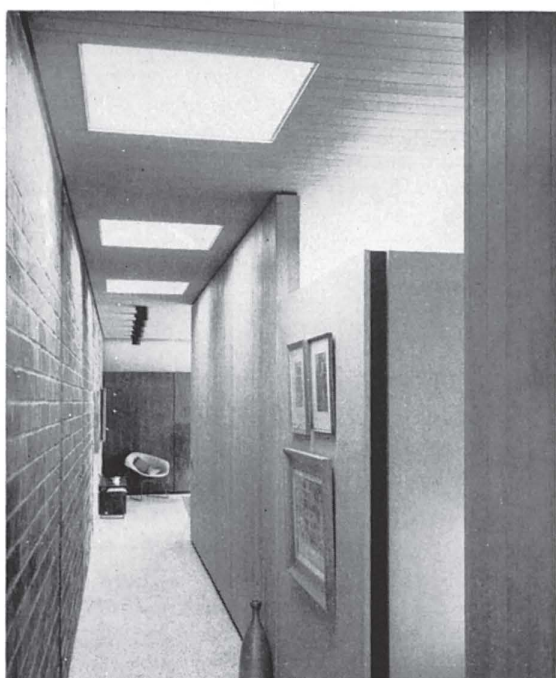
its construction of resin-coated and impregnated wood flakes and chips, fused under heat and pressure provides dimensional stability, flatness and freedom of warpage. Micarta will provide lifetime beauty, its hard plastic surface is stain-proof, and its use will eliminate waxing, polishing and maintenance.

For best utilization of kitchen-utility storage units, Washington Steel Products accessories were specified. Washington pin hinges, magnetic latches, drawer guides, and pulls have been used in all the cabinetwork throughout the house. The pin hinge is ideally suited to the crisp lines of the cabinet designs. The kitchen is vented with a Pryne "Blo-fan." Pryne fans are also used in all interior baths for ventilation. The "island" cabinet in the kitchen provides additional counter work area and is an eat-

*(Continued on Page 28)*





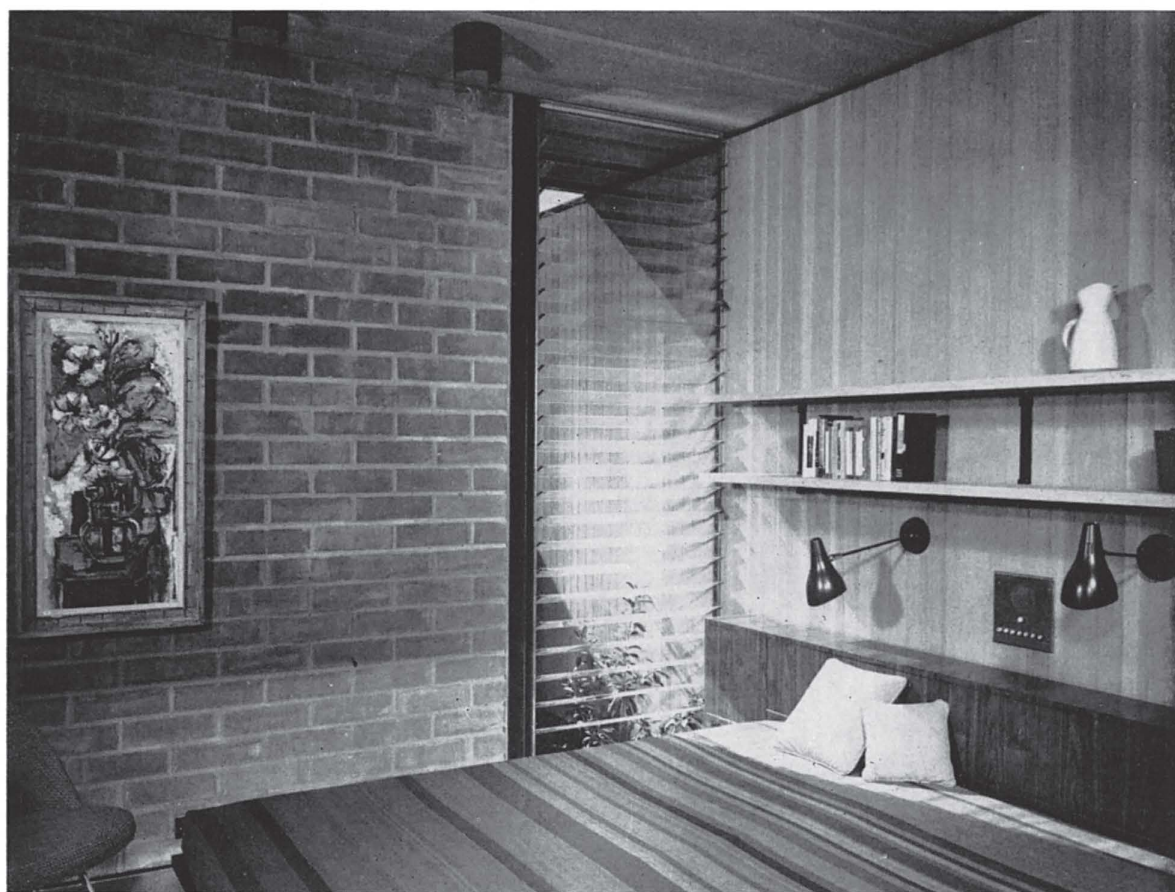


The first step in choosing the furniture was to find a style most aesthetically suited for the background and the family. The furniture was selected for its sculptured lines, its comfort and livability. Flexibility was also taken into account and the chairs and tables used can be easily regrouped or used in other rooms. Fabrics were selected for their texture and wearing qualities and the upholstered pieces were designed with removable cushions for easy replacement and cleaning. The form of the furniture against the straight line of its background emphasizes the simple structural design of the house.

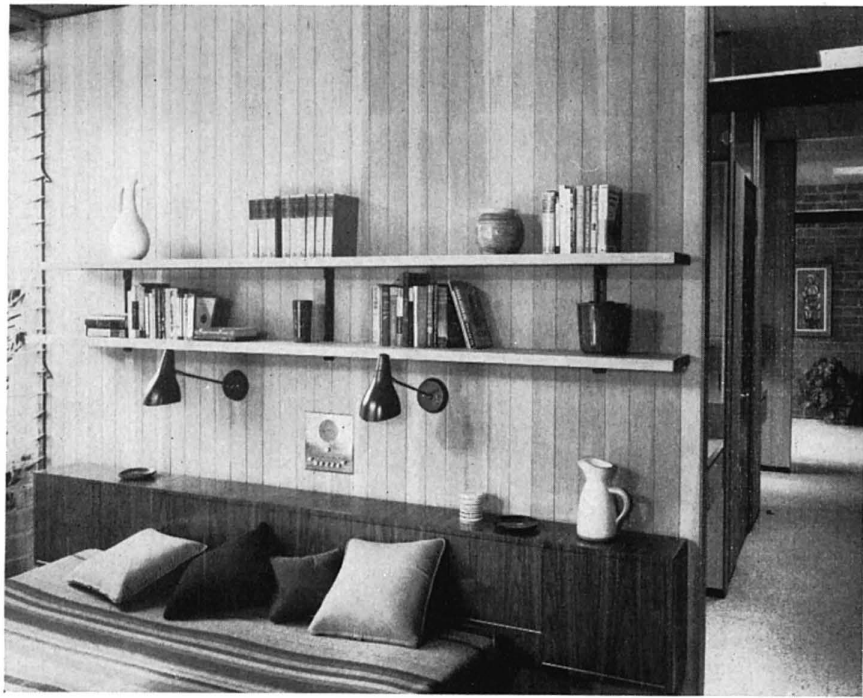
A monochromatic color scheme throughout provides the background for a fine collection of paintings. A few accents of high color are achieved in pillows and accessories.

While interiors were designed to become an integrated part of the architecture, in the final analysis, they must be appraised on how well they will serve the daily requirements of the occupants and to what degree they will contribute to a constructive and enjoyable experience in everyday living.

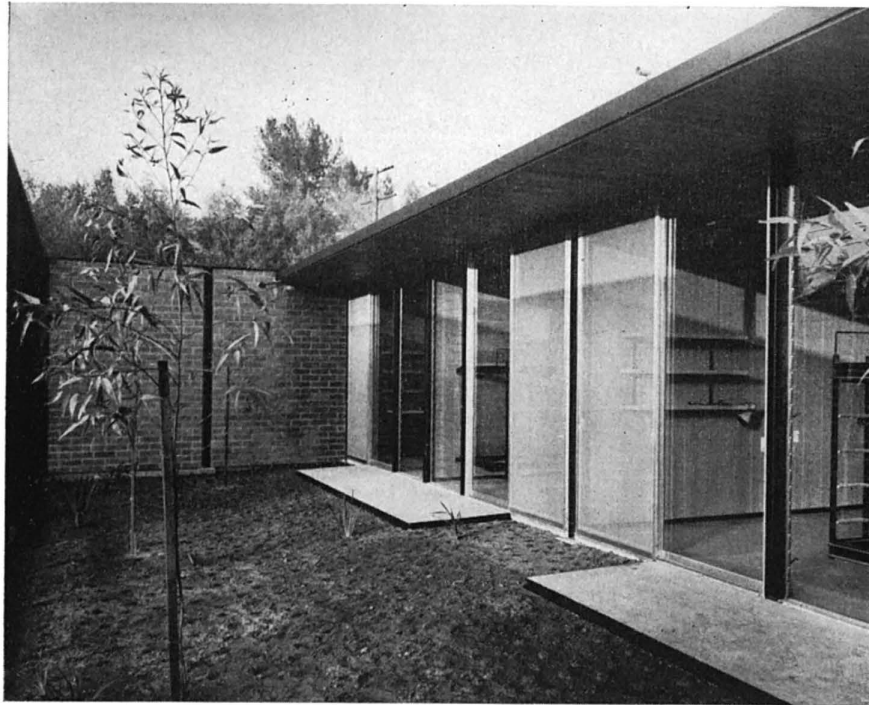
Stanley Young for Frank Bros.







*For further information on Merit Specified products see page 38*



ing bar for the maid, nurse and children. For easy dining service, the west kitchen wall opens to the dining room.

A barbecue cabinet is also located between kitchen and dining areas. A Rotir barbecue unit integrated with the design allows all type of charcoal cooking. The Rotir electric spit includes nine stainless steel skewers with wood handles, stainless steel spit, crank adjustment and gear head non-radio-interfering motor with the Rotir Selector indicator which adjusts the grill to proper height for roasting or broiling. The construction of the barbecue cabinet is "sandwich" panels of 1" rigid Fiberglas insulation with "skins" of  $\frac{1}{8}$ " black and stainless sheet steel. The use of steel here saved considerable space: structural masonry wall construction requires 8" thickness.

The dining room looks to the pool terrace and is separated from the living room with a 7-foot high cabinet containing storage area for dining linens and dishware. The living room side of this cabinet contains a liquor bar, Lansing Hartsfield Hi-Fi speaker and Conrac Fleetwood 27" remote control television. TV controls are located in a cabinet cantilevered from the steel columns of the north living room wall. This cantilevered cabinet also contains a Thorens automatic record changer, National Horizon stereophonic tuner, McIntosh record pre-amplifier and 30-watt amplifier, Concertone stereophonic tape recorder, record storage drawers and a Lansing 15" speaker for stereophonic sound. The Hi-Fi system was engineered and installed by the Kierulff Sound Corporation. Components were selected on the basis of performance, and the objective was to provide sound, either conventional or stereophonic, from all sources: tape, records, AM and FM radio. The "Realwood" Formica cabinets were designed by the architect with the technical cooperation of the Kierulff company to combine good appearance with features that assure proper ventilation and ease of operation, installation and service. Also considered was the possibility of changes or modifications as Hi-Fi art develops in the future.

Appliances in the utility section include Westinghouse Laundromat-Dryer twin units. Micarta-faced cabinetwork here provides storage units, mop-broom closet, soiled and clean clothing bins and ironing facilities.

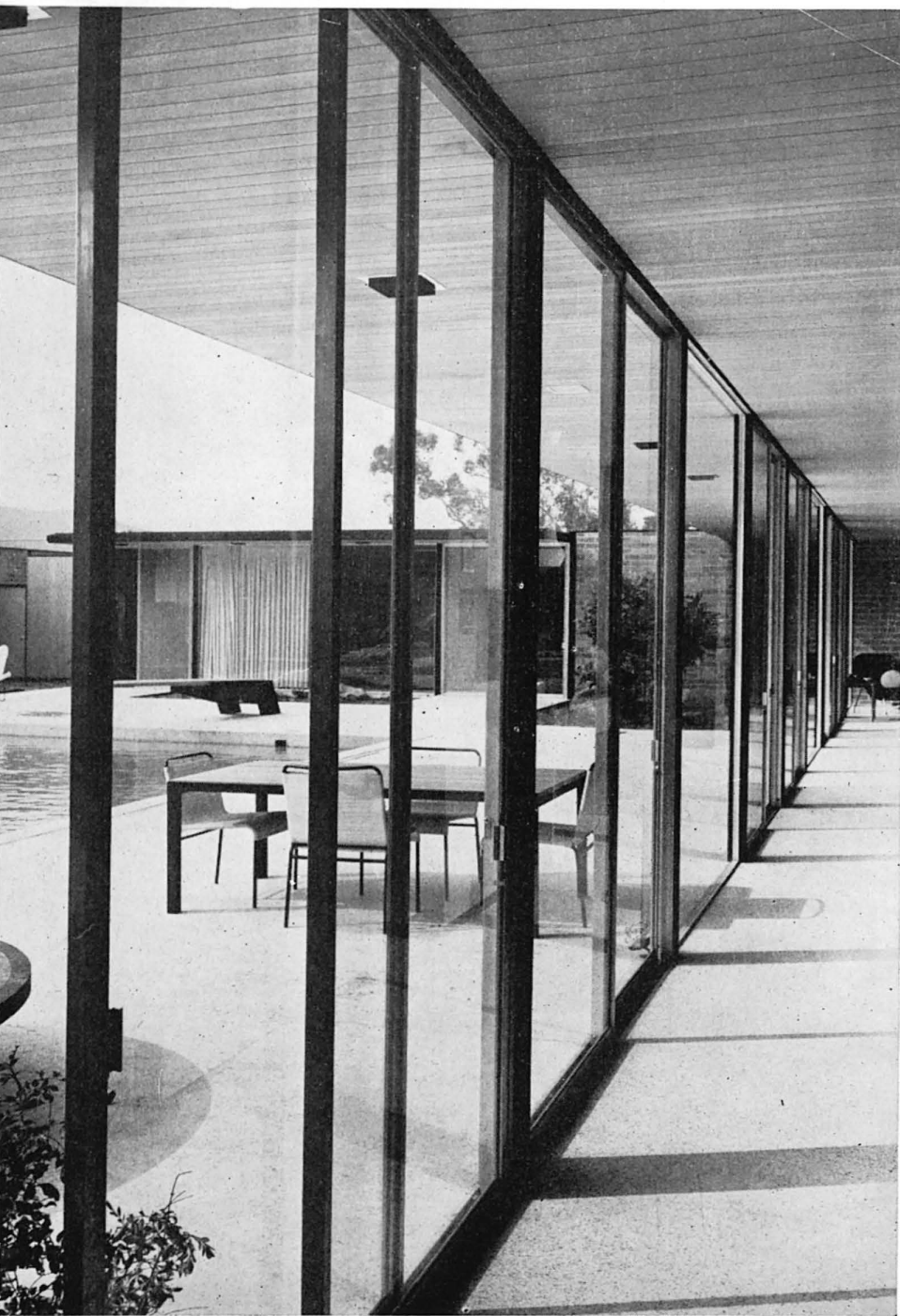
The recreation room is multiple in purpose, serving as a general indoor play area for the children, cabana for the pool, projection room and guest room with adjacent bath. The walnut cabinet is for toy storage and also contains a Conrac Fleetwood 24" TV, Webcor automatic record changer, record storage, speaker and film projector. The projector is wired to the speaker for sound films, and the screen is fixed on the opposite wall behind accordion-hinged walnut Formica panels.

The area east of the recreation room, and adjacent to the carport, is a walled-in service yard which is easily accessible from the kitchen-utility area. A large storage room with Dormetco steel panel sliding door storage cabinets separates the recreation room from the hobby shop and pool bath. The hobby shop will be used for ceramics, woodworking and sewing, and opens to the outdoor child play area with its sandbox, slide, bars, swings and jungle-gym. The jungle-gym provides a sculptural element. This was designed by the architect and is mounted on a 20' x 4' x 7' high masonry unit which opens on the side opposite the play area for the storage of garden tools, materials and equipment. The plan of the house is such that the outdoor play area may be observed from all areas within the house. The bath adjacent to the hobby shop also serves child play area. A Crane "waterfall" fountain is mounted on the exterior wall of the hobby shop for the children.

A Dalmotron Talkmaster electronic inter-communication system is used throughout the house.

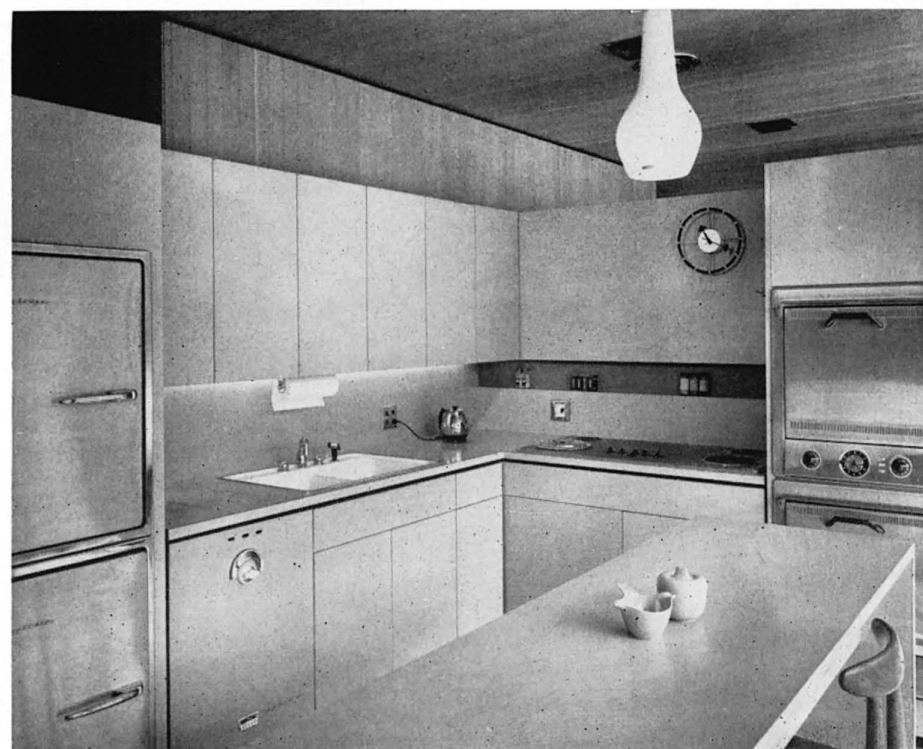
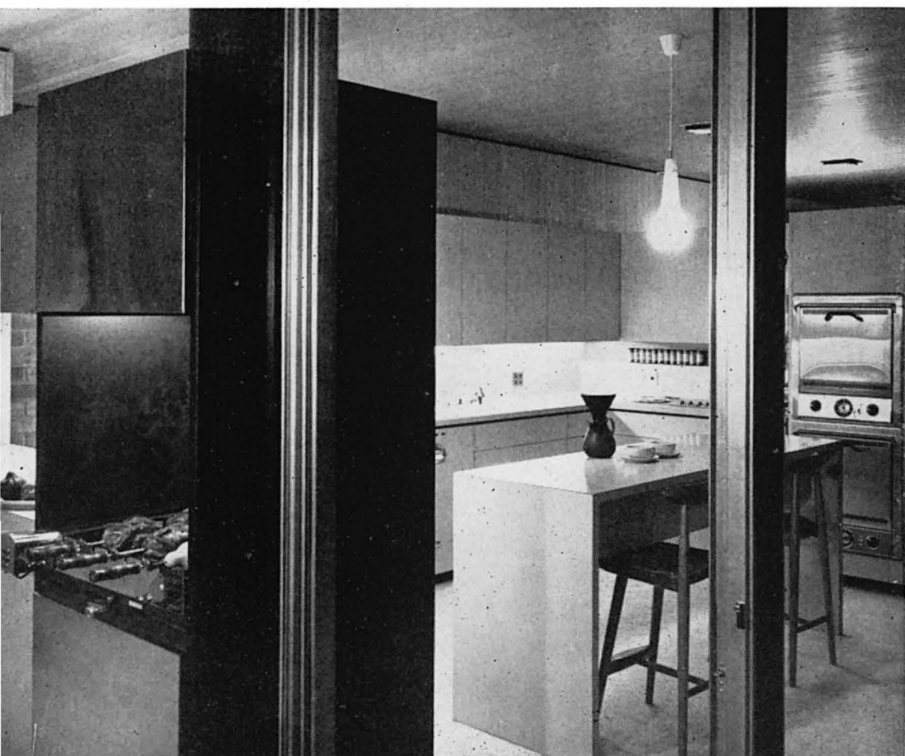






This system allows the entry and service doors to be answered from several stations within the house. Also children's bedrooms may be monitored in several areas, including the master bedroom, kitchen, living-room, nurse's room and the hobby shop.

Provisions were made with the technical cooperation of the Pacific Telephone and Telegraph company during the design stage for several telephone stations. Telephone outlets are included







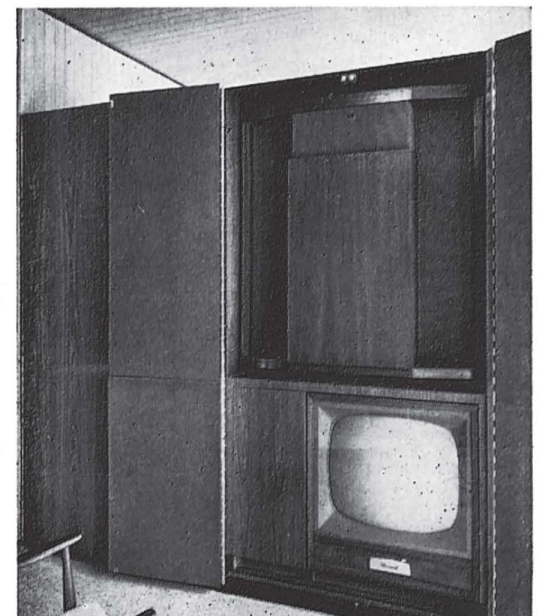
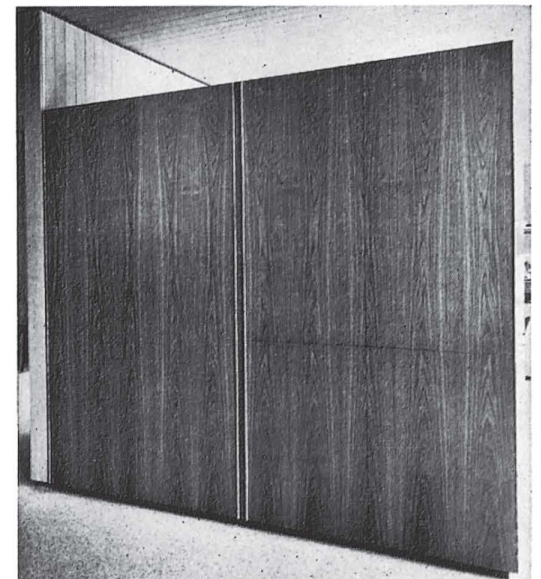
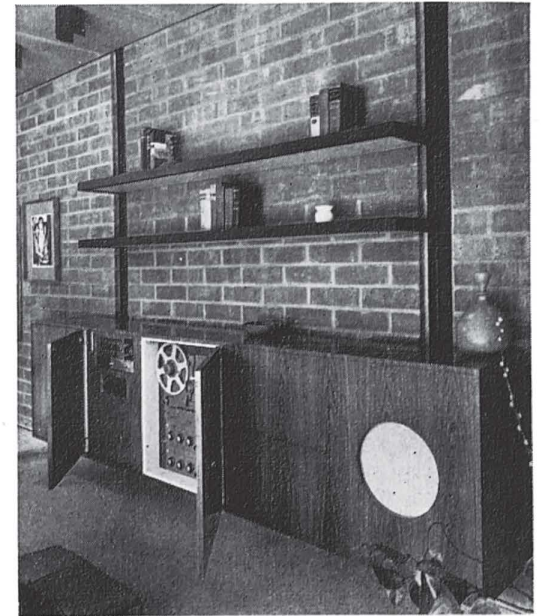
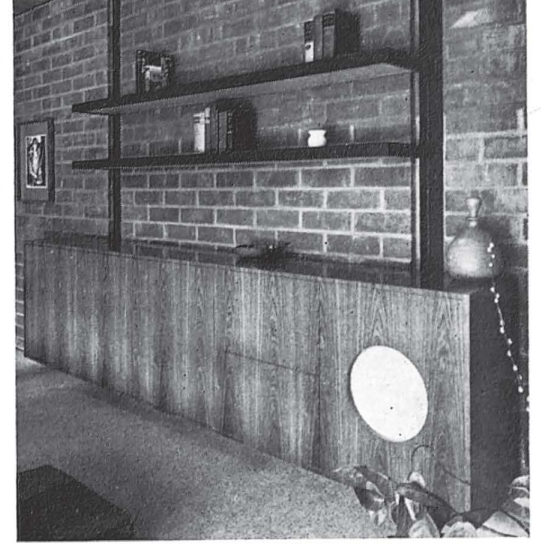
on the pool terrace and tennis court, and consideration has been given the future installation of a separate telephone for the children. The telephone instruments include the new color design.

The structural framework of the house is entirely steel. Steel was selected because its use insures permanence of form, minimum maintenance, and it is not subject to moisture and ter-



mite damage. Modular rigid frames of 4"-H-13# columns and 5"-I-10# beams are designed to carry all vertical and horizontal loading, thus all walls, interior and exterior, are non-bearing. 2" x 6" s @ 16" c/c span between beams and the roof sheathing is 1" x 6" fir, laid diagonally for diaphragm action against seismic forces. The finish ceiling is 1" x 4" tongue-and-groove vertical grain Douglas fir boarding. The fascia is 5" steel channel. All steel, the columns, beams, fascias and miscellaneous steel is U. S. Steel, manufactured by the Columbia-Geneva Steel Division. The slightly higher cost of steel framing was offset by a savings in lumber: the steel system allowed the use of 2" x 6" ceiling/roof joists, and to maintain the same architectural detailing, equivalent wood beams would be 10" x 10"s, requiring 2" x 10" ceiling/roof joists. Additional savings were effected in the masonry wall panels between columns: steel reinforcing was minimized because the steel frame is designed to withstand all vertical and horizontal loads, including seismic forces. The steel frame is integrated with the design, all steel columns throughout the building are exposed to become the basic element of the architecture. This exposed steel is painted black to contrast crisply with the natural terra cotta color of the clay block. Room partitions occur on the module, or mid-module, so that the rhythm of the frame is reflected in the division of space and again in the vertical elements. Thus there is a complete harmony of structure, plan and form.

The masonry panels between the steel columns are Davidson 6" clay block. This unit provides all the advantages of kiln-fired masonry for the same price-in-place as concrete block. Besides the natural beauty of burned red clay, these advantages include high density for strength and weatherproofing, and modular dimensions for ease of design, detail and construction. Davidson 8" clay block is used in the fireplace wall.



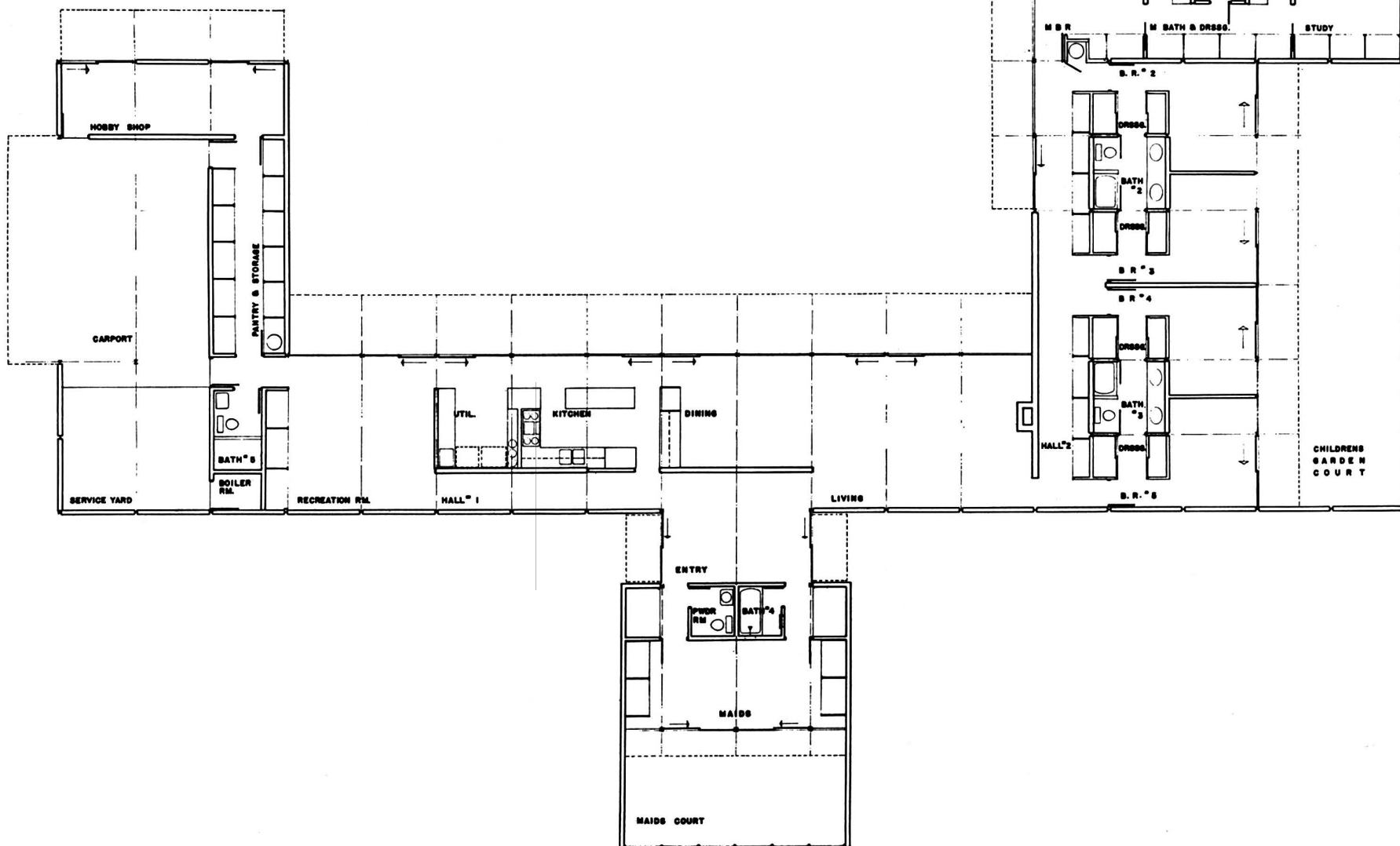




In order to improve plasticity and curing, reduce shrinkage and efflorescence, provide greater density and water repellence, and increase strength and bond, Red Label Suconem was specified as an admixture to masonry mortar and grout. This low-cost product is an emulsion of specially prepared oils, and chemicals, and the mix ratio is only 4/5 quart per sack of cement. The completed masonry walls are pro-

tected with Water Bar, a one coat silicone resin water-proofing sealer. Water Bar seals the masonry from rain and weather, prevents water as a liquid from passing into the wall but allows water to escape as a vapor. This "breathing" action retards efflorescence, because the escaping water vapor cannot carry dissolved salts to the wall surface. This product is completely invisible, and does not change the natural color

(Continued on Page 39)





# FURNITURE — JANUARY 1956

A REPORT ON THE MIDWEST FURNITURE MARKETS

BY LAZETTE VAN HOUTEN

Everything was a whopping success at January's Midwest furniture market—everything, that is, but design.

Attendance was record-breaking, sales were phenomenal, and design of any importance or significance was almost non-existent. The style hit of the session was "modernized" Italian provincial, though any number of "provincials" were bringing in the dollars. A traffic stopper was a sofa-bed that changed faces at the push of a button.

The plateau of inaction to which we have been slowly mounting during the last couple of years seems to have been reached. Possibly manufacturers have been having it too good. Possibly, too, the stimulation supplied to the industry at large by the Good Design show, now defunct, is sorely missed. All manufacturers except those most dedicated to the modern movement, seem to need a bit of sales trouble to make them receptive to a new design approach. They can all do with a little prodding and considerable guidance when it comes to modern furniture design. Left to their own preferences they'll modernize another provincial style.

Retailers, likewise, are only too happy to be relieved of trying to understand and promulgate the philosophy and esthetics of contemporary design. With "modernized" Provincial—Italian, American, French, English, Spanish—the possibilities are manifold—they all feel at home. The results look somehow familiar but the styles have been brought up-to-date. It's a dandy way out.

An interesting example of industry thinking on the modern issue is that of the firm which showed its Frank Lloyd Wright collection for the first time in the open market this January. The group is Mr. Wright's first attempt at commercial furniture design.

As the most widely publicized of any 20th century architect in this country, Mr. Wright and his distinguished work are known to a large segment of the buying public. To many people his eminence in the field of modern architecture undoubtedly gives him authority as a designer of modern furniture.

The unfortunate fact is that the pieces which Mr. Wright has been using for fifty years as custom designs for his houses do not adapt successfully to a commercial furniture line. It is not furniture which was designed originally for aver-

age income people and their houses. No amount of fiddling around with scale, proportions, decorative ornament can adapt it for this audience or make it a contribution to a developing modern movement. It is not inconceivable that the retail salesman, no less confused than the manufacturer, will attempt to sell it as "modern provincial."

Happily however there was evidence at the last market that the industry is not entirely obsessed with looking backward. There were at least two notable examples of furniture which reflects the present rather than the past.

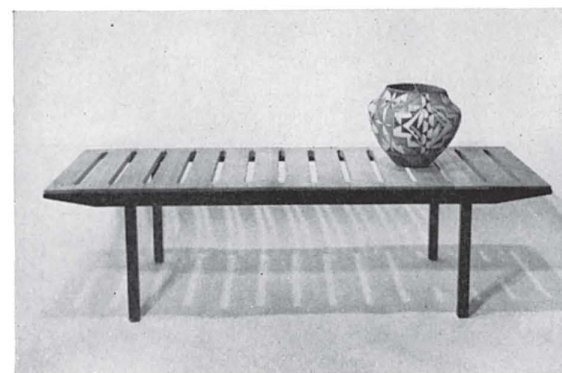
W. F. Whitney, for one, who up until this time has been engaged solely in the manufacturing of maple Colonial reproductions, brought out an excellently conceived and executed medium-priced modern line. Knoll Associates introduced a number of designs which add considerably to the selection of good contemporary American furniture.

Much, however, of what we would designate as good design on the current market, continues to come from Europe, particularly from Scandinavia. Importers are expanding their stocks as well as their bases of operation. But in most cases the furniture does not answer the need for well-designed pieces priced for the average income group.

Whatever success importers and domestic makers of high standard design may be having worries the majority of our manufacturers not a whit. They're in love with their pseudo-provincial. It's a sales hit, they say, because "it goes with everything," because it isn't one thing or the other. And maybe they're right. Maybe they've correctly gauged the temper of mid-century Americans.

If they have, their confreres, the appliance manufacturers, have guessed it all wrong. In January they showed not only how practical modern can be, but how fetching. Built-in ovens, refrigerators, freezers, rotisseries, and that newest wonder, the electronic oven, were only efficient adjuncts to charming modern interiors. No one could call them kitchens and "work area" is certainly descriptively inadequate.

If the furniture industry sits too long on its provincial plateau the appliance industry may convince modern Americans that the living room is as dead as its furniture.



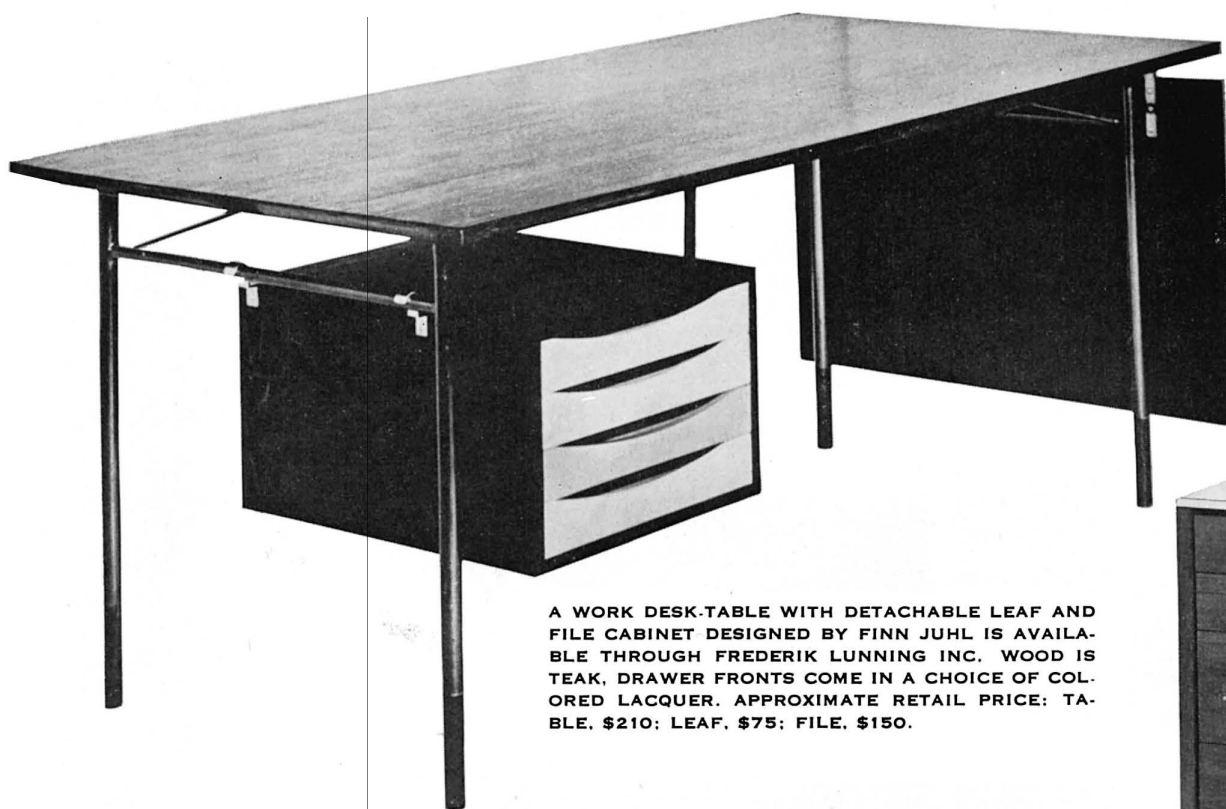
ALLEN GOULD DESIGNS HAS A NEW BENCH OF SHAPED SOLID WOOD SLATS IN A FRAME OF ANGLE IRON AND SQUARE TUBING. IT RETAILS FOR APPROXIMATELY \$90.



A PORTABLE MAHOGANY BAR DESIGNED BY HARVEY PROPPER HAS PLASTIC-LINED DRAWER AND A CARRARA TOP. A NUMBER OF FINISHES ARE AVAILABLE.



RICHARD SCHULTZ HAS DESIGNED FOR KNOLL ASSOCIATES A LOW BED WITH A NEW THIN BOX SPRING AND A TILTING HEAD BOARD. APPROXIMATE RETAIL PRICE IS \$228.



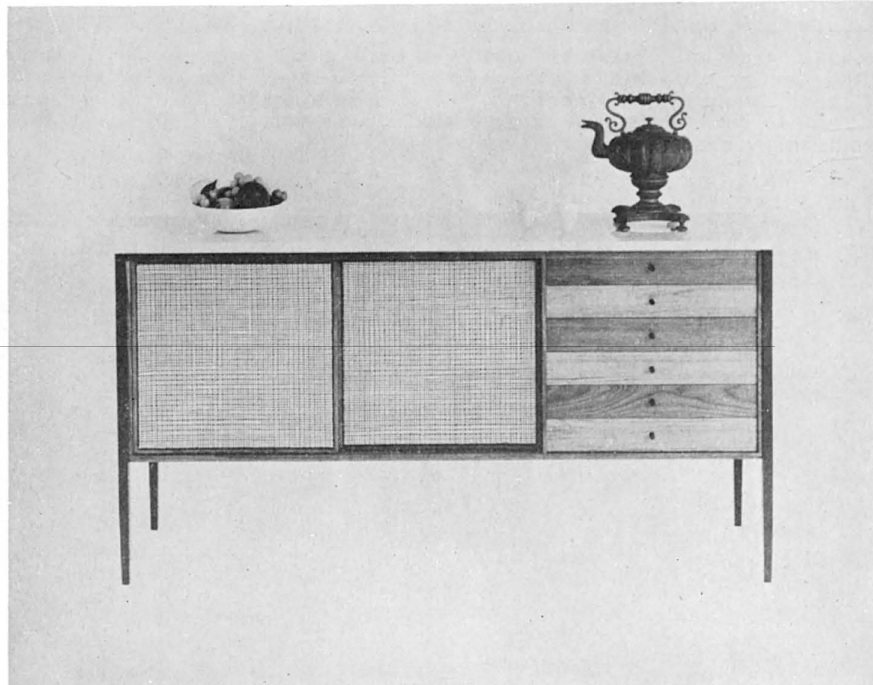
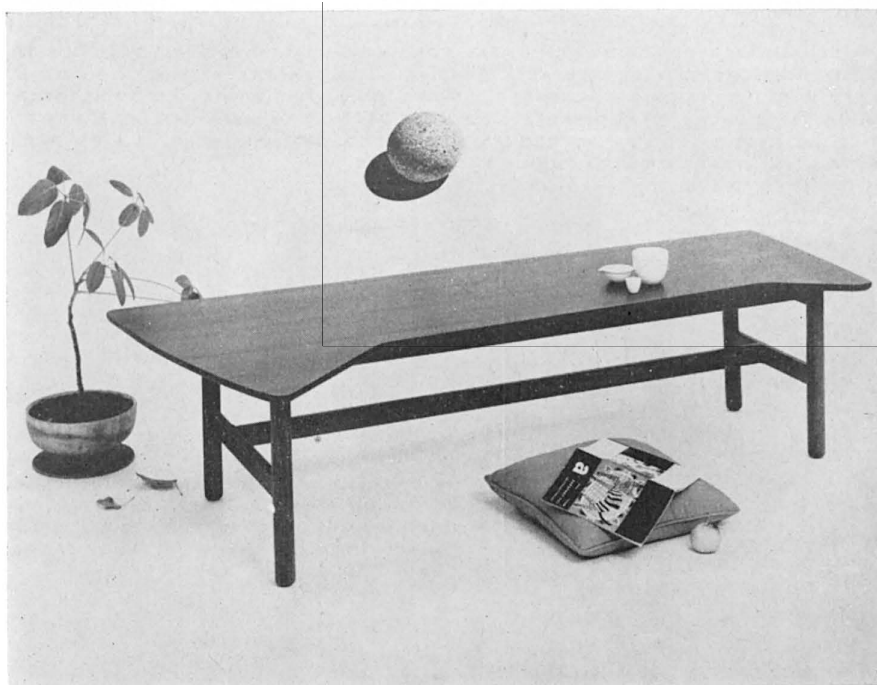
A WORK DESK-TABLE WITH DETACHABLE LEAF AND FILE CABINET DESIGNED BY FINN JUHL IS AVAILABLE THROUGH FREDERIK LUNNING INC. WOOD IS TEAK, DRAWER FRONTS COME IN A CHOICE OF COLORED LACQUER. APPROXIMATE RETAIL PRICE: TABLE, \$210; LEAF, \$75; FILE, \$150.

A SERIES OF CHESTS DESIGNED BY THE KNOLL PLANNING UNIT FOR KNOLL ASSOCIATES COMBINES NATURAL TEAK AND WHITE PLASTIC LAMINATE IN A VARIETY OF WAYS. PIECES ARE FINISHED ON ALL SIDES. AS SHOWN HERE WITH PLASTIC LAMINATE TOP AND BACK, TEAK FRONT AND SIDES, THE 37-INCH CHEST RETAILS FOR ABOUT \$231. PULLS ARE WHITE PORCELAIN.



BELOW RIGHT: TRAVERTINE TOPS THIS BUFFET DESIGNED BY MILO BAUGHMAN FOR ARCH GORDON. IT IS BASED ON BLACK METAL LEGS AND ALTERNATES TEAK AND WALNUT FOR THE SMALL DRAWERS.

BELOW LEFT: STEWART MACDOUGALL AND KIPP STEWART HAVE ADDED TO THEIR GLENN OF CALIFORNIA LINE THIS WALNUT COCKTAIL TABLE. IT RETAILS FOR APPROXIMATELY \$119.







FLORENCE KNOLL HAS EXTENDED HER PARALLEL BAR CONSTRUCTION TO A SEATING PIECE GROUP FOR KNOLL ASSOCIATES. THE ARMLESS SETTEE IS AVAILABLE ON EITHER A BRUSHED CHROME OR TEAK BASE, BOTH AT THE APPROXIMATE RETAIL PRICE OF \$399 IN MUSLIN.



AN EXTRA LONG SOFA HAS BEEN DESIGNED BY DARRELL LANDRUM FOR AVARD FURNITURE. IT IS 106 INCHES LONG AND RETAILS IN MUSLIN FOR APPROXIMATELY \$891. LANDRUM'S NEW COCKTAIL TABLE IS ON ALUMINUM BASE AND LEGS AND COMES WITH EITHER WHITE OR BLACK MARBLE TOP. IT IS PRICED AT APPROXIMATELY \$228.



AN EXPANDABLE BENCH BY JOHN KEAL FOR BROWN-SALTMAN STRETCHES OUT TO 92 INCHES. HERE IT SERVES AS A BASE FOR NEW CABINETS; THE ONE AT THE LEFT WHICH RETAILS APPROXIMATELY FOR \$105.50 HAS A SPECIAL DOOR HINGE WHICH MAKES THE PIECE USABLE AS A HI-FI CABINET OR AS A BAR. CABINET TO THE RIGHT IS PRICED AT APPROXIMATELY \$87.50. FOAM RUBBER CLIP-ON PADS RETAIL IN A BASE GRADE COVER FOR ABOUT \$8.

INTERNATIONAL DESIGNERS GROUP IS IMPORTING AN OAK ARM CHAIR FROM DENMARK DESIGNED BY ERIK BUCK. UPHOLSTERED IN A DANISH WOOL FABRIC THE CHAIR RETAILS FOR ABOUT \$165.



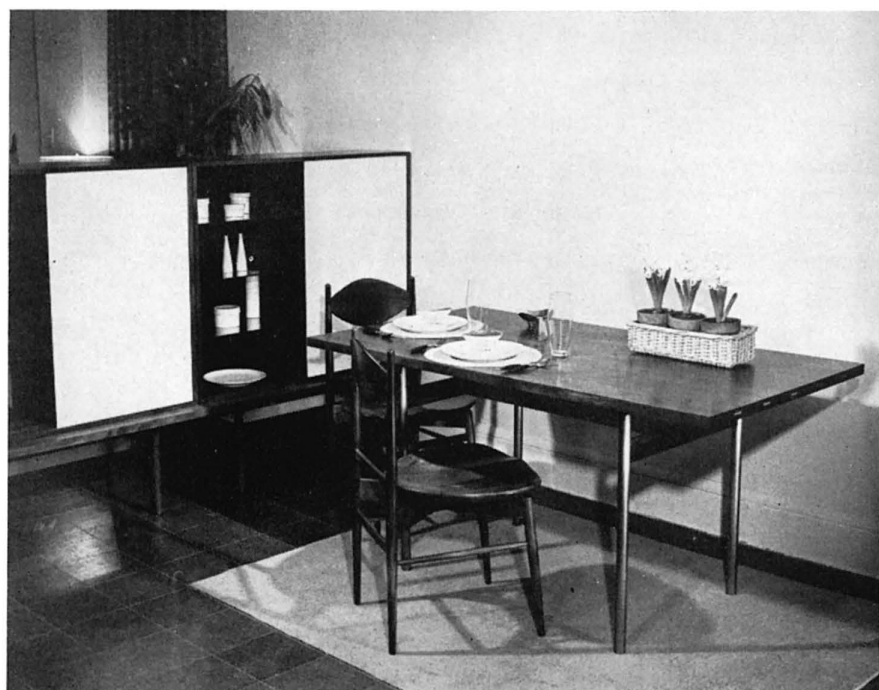
JENS RISOM'S NEW "QUICK CHANGE" ARM CHAIR HAS ZIPPERED BACK AND SEAT CUSHIONS. THE BACK CUSHION SNAPS TO TOP OF FRAME. IN MUSLIN, CHAIR IN BIRCH RETAILS FOR ABOUT \$98; IN WALNUT \$110. THE TWO-SEATER VERSION IS PRICED AT APPROXIMATELY \$186 IN BIRCH AND \$210 IN WALNUT.



A LINE OF TEAK KNOCK-DOWN FURNITURE FROM THE NETHERLANDS IS BEING IMPORTED BY RAY-MOR. ALL DRAWERS ARE MOLDED BEECHWOOD. THE STORAGE UNIT AS SHOWN HERE, TWO CABINETS AND TWO BOOKCASE UNITS, RETAILS FOR APPROXIMATELY \$559. THE DESK IS PRICED AT ABOUT \$225.



JOHN STUART HAS A NEW DANISH DESIGNED GROUP OF 20 TEAK PIECES INTENDED FOR USE IN LIVING, DINING AND BEDROOM. TYPICAL PRICES ARE: CHEST-DESK, \$245; CABINET WITH SLIDING DOORS, \$185.



THE NEW DESIGN TEAM OF BENESCH/ARNOLD HAS DESIGNED A 40-PIECE GROUP OF COORDINATED PIECES FOR W. F. WHITNEY. BIRCH FINISHED A WALNUT COLOR, PANELS OF VARIOUS COLORS OF LAMINATED PLASTIC, MOSAIC TOPS AND SECTIONS ON TABLE SURFACES, STAINLESS STEEL PULLS AND LEGS ARE SOME OF THE DESIGN DETAILS. IN THE MODERATE PRICE RANGE: TYPICAL PRICES ARE \$119.50 FOR A 33-INCH CHEST; \$99.50 FOR A DROP LEAF TABLE.



MAGNETIC CATCHES ON THE CANE-PANELED SCREEN FOLD DOOR AND LEATHER LINED STORAGE TRAYS MATCHED TO THE LEATHER TOP ARE FEATURED IN PAUL MCCOBB'S NEW CHEST FOR DIRECTIONAL. FOUR FINISHES ARE OFFERED ON RIBBON-STRIPED MAHOGANY.



THIS WALNUT ARM CHAIR BY FINN JUHL FOR BAKER FURNITURE HAS AN ADJUSTABLE BACK OF HAND-WOVEN CANE. SEAT IS UPHOLSTERED, WOOD FRAME IS BRASS TRIMMED. IN MUSLIN THE CHAIR RETAILS FOR APPROXIMATELY \$250.



# PRODUCTS: CASE STUDY HOUSE #17

DESIGNED BY CRAIG ELLWOOD

The following products have been Merit Specified by the designer:

## STRUCTURAL

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  
 Perimeter Slab Rigid Insulation; Wall and Ceiling Batt Insulation—Owens-Corning Fiberglas Corporation, Toledo 1, Ohio  
 Fiberglas Built-up Roof—Owens-Corning Fiberglas Corporation  
 Modular Hollow Clay Block—Davidson Brick Company, 4701 Floral Drive, Los Angeles 22  
 Cement—Portland Cement Association  
 Plastic Cement—Monolith Cement Company, 3326 San Fernando Road, Glendale, California  
 Waterproofing Material—"Suconem and WaterBar"; Super Concrete Emulsions Ltd., 1372 East Fifteenth Street, Los Angeles  
 "Luxlite" Translucent Glass—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri  
 Skylights—Wasco Products, Inc., 87 Fawcett Street, Cambridge, Massachusetts  
 "Louvre Leader" Jalousie Sash—Kiener Company, 1045 Richmond Street, Los Angeles 33  
 Aluminum Glazing Beads—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles

## FINISHES

Douglas Fir Siding Ceiling and Walls—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon  
 Cabinet Plywood—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles  
 "Micarta" Kitchen Cabinets and Counter Tops—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles  
 Terrazzo Floors, Terraces, Bathroom Walls—National Terrazzo & Mosaic Association, Inc., 711 Fourteenth Street, N. W. Washington, D. C.  
 Roofing Granules—Minnesota Mining and Manufacturing Company, Post Office Box 276, Corona, California.

## ELECTRICAL

Telephone Outlets, Conduit Provisions—Architects & Builders Service, Pacific Telephone & Telegraph Co., 740 S. Olive Street, Los Angeles 55  
 Electric Switches & Devices—P. & S. Despard, Pass & Seymour, Inc., Syracuse 9, New York

## FIXTURES

Plumbing Fixtures—The Crane Company, 321 E. Third Street, Los Angeles  
 All Valves—Moen Valve Company, Division of Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Washington  
 "Blo-Fan" Electric Exhaust Ventilators—Pryne & Company, Inc., Pomona, California  
 Door Locksets—Kwikset Sales and Service Company, Anaheim, California  
 Bathroom Ceiling Heaters—NuTone, Inc., Madison and Red Bank Roads, Cincinnati, Ohio; NuTone, Inc., 1734 South Maple Street, Los Angeles  
 Master Bath Wall Heaters—Thermador Electrical Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58  
 Custom Medicine Cabinets—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles  
 Cabinet Hardware and Wardrobe Sliding Door Hardware—Washington Steel Products, 1940 East Eleventh Street, Tacoma 2, Washington  
 Inter-Communication System—Talkmaster Inc. (Dalmatron Co.), 534 Laurel Street, San Carlos, California  
 Recessed Chimes and Chime Clocks—NuTone, Inc.  
 Safe—Gary Safe Company, 1020 Crocker Street, Los Angeles

## LIGHTING

All Recessed and Ceiling Lighting Fixtures—Pryne & Company, Inc., Pomona, California  
 All Wall-Mounted Electric Lighting Fixtures—Lightolier Company, Jersey City 5, New Jersey; Lightrend Company, 9011 Beverly Blvd., Los Angeles  
 Dining Room Danish "Tri-Drop" Light Fixture—Gruen Lighting, 8336 West Third Street, Los Angeles 48  
 Exterior Entry Lighting—Prescolite Manufacturing Corporation, 2229 Fourth Street, Berkeley 10, California  
 Exterior Flood Lighting—Stonco Electric Product Co., Elizabeth, New Jersey

## DOORS

Sliding Glass Doors—Panaview Door & Window Company, 13434 Raymer Street, North Hollywood, California  
 Slab Doors—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles  
 Master Bath Sliding Glass Doors—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles 11  
 "Dormetco" Steel Sliding Wardrobe Doors—Sun Metal Products Company, 10555 Virginia Avenue, Culver City, California

## APPLIANCES

Built-in Ovens, Warming Drawer and Cooking Top—Thermador Electric Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58  
 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  
 Water Heaters—Rheem Manufacturing Company, 4361 Firestone Boulevard, South Gate, California  
 Electric Barbecue Spit—Rotir Company, 8470 Garfield Avenue, Bell Gardens, California

## FURNISHINGS

Frank Bros., 2400 American Avenue, Long Beach, California  
 Garden Furniture—Van Keppel-Green, 9501 Santa Monica Boulevard, Beverly Hills, California  
 Air Foam Mattresses—American Latex Products Corporation, 3341 West El Segundo Boulevard, Hawthorne, California

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## GARDEN

Swimming Pool—Anthony Bros., 5871 Firestone Boulevard, South Gate, California  
 Swimming Pool Cover—Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California  
 "Laykold" Tennis Court Surfacing—American Bitumuls and Asphalt Company, 1401 West Florence Avenue, Inglewood, California  
 Chain Link Fencing—Burkett Fence Company, 2419 South La Cienega, Los Angeles  
 Architectural Pots—Architectural Pottery, Box 24664, Village Station, Los Angeles 24  
 "Terracrete"—General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California

**CASE STUDY HOUSE #17—ELLWOOD***(Continued from Page 33)*

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Roofing granules are 3M brand Ceramic-color Stone. This stone, a new product manufactured by Minnesota Mining and Manufacturing Company, is a tough mineral rock kiln-fired with permanent pigments to provide attractive appearance and weather-fire protection. Silver-tone, one of several available colors, was selected for the Case Study House.

Skylights are Wascolite Skydomes. These units are translucent acrylic plastic bubbles floated between extruded aluminum frames. The design allows easy installation after completion of roofing. There are 15 of these units used in halls and bathrooms. Exterior light fixtures are centered over the units so that the Skydomes become a source of light at night also.

The heating system is radiant hot water with four zones: living wing, bedroom wing, terrace and pool. The system is controlled with M-H electronics devices that anticipate weather changes. The U.S. Radiator boiler is cast iron. Supplementary heating in the master bedroom bath and shower compartments is by Thermador electric wall heaters. All other bathrooms have Nu-Tone recessed ceiling heaters. Recessed chimes and chime clocks throughout the house are also Nu-Tone units.

Floor slab construction is Portland Cement concrete throughout. This type construction was selected because concrete slab floors are quiet to walk on, easy to clean, low in cost, vermin and termite proof. Also, the "on-grade" construction better integrates house and garden, eliminating steps between floor and terrace.

Concrete floors are ideally suited to the installation of radiant heat: the coils are simply embedded in the concrete during construction. Also, the heat loss factor is much less in concrete slabs than in standard floor joist construction. This provides fuel savings and greater comfort. All under-slab water piping is copper tubing, and 1/2" copper tube hot water radiant heat coils are placed in the top of the base slab. Finish flooring throughout is terrazzo "floated" over the base slab with 1/4" sand bed to minimize cracking. The terrazzo marble chip colors are gray and beige set in white cement. To minimize changes in structural material and to completely integrate structure and garden, the terrazzo paving extends through the glass wall onto the radiant heated terrace. Again, to eliminate a change in material, the terrazzo turns down into the radiant heated pool by Anthony Brothers which has been carefully integrated into the design of the recreation area. Non-slip terrazzo surrounds the pool, and its design does not require a standard gutter. Square footage of interior and exterior terrazzo totals over 7,000. The pool will feature a new filter system that by laboratory tests eliminates 99 per cent of the bacteria from the water. Powerful underwater lights provide night-time illumination. For the children's safety an electrically operated Safe-O-Matic pool cover, of aluminum-framed canvas, is installed. When in use, the cover is capable of carrying a load of several hundred pounds; it automatically folds into a concealed underground compartment under the terrazzo terrace. This automatic cover pays for itself within a few years with savings in heating and cleaning the pool and savings in insurance rates.

For ease of construction and durability the tennis court is surfaced with American Bitumuls' Laykold emulsified asphalt which provides an excellent base, long lasting and easily maintained. To repeat the terra cotta color of the masonry a low wall of Davidson hollow clay

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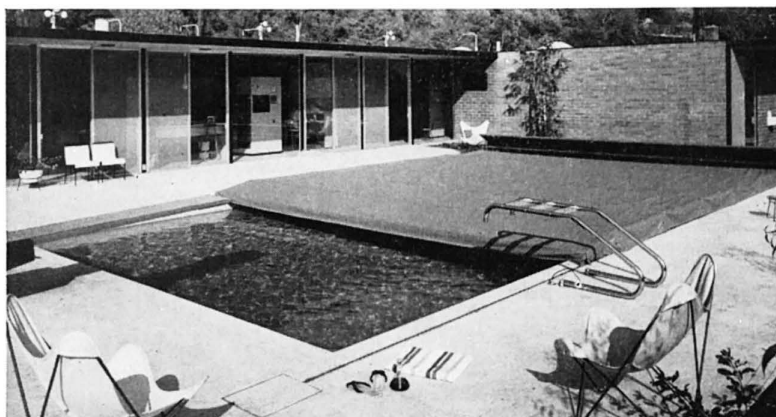
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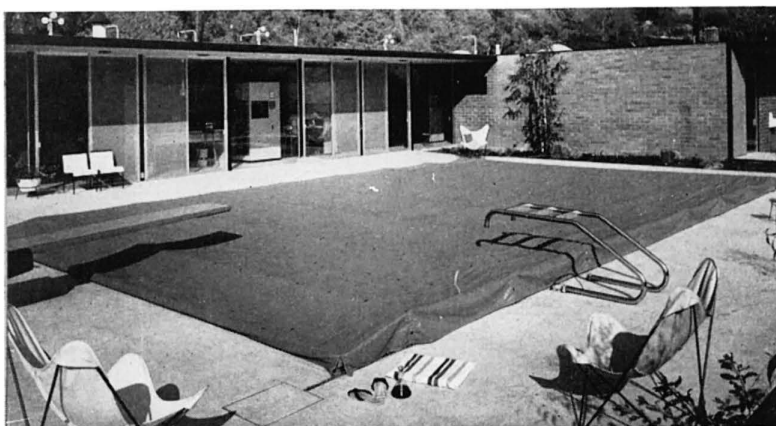
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block separates the tennis court from the southern end of the property, which slopes upward approximately thirty degrees. This slope will be planted in a Mediterranean type orchard containing fruits, nuts, grapes and berries, all selected for their suitability to the California climate. The grapes and berries will border the path that winds among the trees.

In developing the landscape design for the new Case Study House the architect and landscape architects worked together to provide proper correlation of structure and garden. In plan the landscaping has been so designed that the house will, after a few years' growth, appear to have been built into a natural grove of trees, shrubbery, and ground coverings.

To provide graceful sculptural forms, Architectural Pottery's new La Gardo Tackett designs have been used for potted plants in the enclosed courts and inside the structure. Rocks indigenous to the area were used in the gardens and courts to provide natural sculptured forms.

### MUSIC

(Continued from Page 10)

for a new formality, signified by the word "classicism," and Schoenberg from *Pierrot Lunaire* and *Die Gluckliche Hand* to the suites for piano, the Serenade, and the polyphonically complex Wind Quintet, thus evolving the new classicism of the Twelve-Tone Method, upon which for a short time neo-classical models were grafted. New structures may come out of Schoenberg's example, but a period of mixed styles appears to be more likely, with a few or none rising to the technical and spiritual grandeur of *Moses and Aron*.

So much for the great formal structures through which all of us have come to music, by which we have esteemed its works and judged its failures or its weaknesses. "We children of the dungeon dreamed of a hymn of exultation, a *Fidelio*, a Ninth Symphony, to celebrate the dawn of a freed Germany—freed by herself," in the words of Mann's humanist elucidator, Serenus Zeitblom. Substitute for "Germany" the Germanic conception of the whole forms, the elegy of its downfall is an actual symphony, the Ninth, by Mahler. Acceptance of this downfall, this destruction, began not with Schoenberg but with the return to polyphonic counterpoint of Mozart and Beethoven in their final works. The great form itself is inadequate to its conception. Only Sebastian Bach, who never abandoned polyphony and counterpoint, is able to carry a whole form to its culmination without threatening its destruction.

Where, meanwhile, have I mislaid my mocking birds? There is the other sort of music, and if we may deny its spiritual preeminence we cannot deny that it is by more than a thousand times the larger part of the world's music, the music that proceeds from design, from elaboration, from embellishment, from the never-ending and unfailing intricacy of bird and human song, from the mere sounding of notes, of tones, the sweet or carefree, the melancholy or foreboding whistling of beaks, or lips, or flutes, the cadences or the mere thud of drums, the happy astonishment of plucked strings that respond in assured sounds.

Is this a lesser music? Is it less spiritual? I can discern no reason to believe so. Blackmur speaks of the source of music, "the naked human voice." The voice become instrument is no less naked or removed, no less personal. In much of the world's music and much European music voice and instrument can be interchanged. What is lost are words, and words, one might say to Mahler or to Messiaen, are not music. It is only by the inflection of them that words become music, not the meaning of them but how meaning and sound are put together, are esthetically used. By abstraction of its meaning the word becomes sound and being inflected by voice or instrument becomes musical. Gregorian chant, in which the word is paramount, becomes organum, in which the original meaning is inflected by a second line of meaning, and then subsides to motivic recollection as a *cantus firmus*. Speech dramatized by setting notes for its inflection becomes recitative, and by the assumption of release aria, which is in reality anything but spontaneous. In our century the process has begun over again with *sprechstimme* and Schoenberg's operatic use of speech in *Moses and Aron*, in Harry Partch's spoken song-chants and *King Oedipus*. Or in contrary manner the wandering Buddhist monk, putting aside words, the snares of reflection, preserved the spirit of reflection in the music of his pipe. So the ancient shepherd, deprived of conversation, spun music out of silence with his flute. Are these expressions of release less spiritual or less sacred than a more highly organized music?

In every age, to a greater or less degree, according to the extremity of its interest, reason has desired to recapture music, to impose on it form or the formality of recurrence. We speak of architecture as frozen music, why not of music as melted architecture? Because the desire of reason is to immortalize itself in architectonic forms, to freeze forever the inwardness of its culture in a shape that cannot be destroyed. We recognize formal meaning, the enduring brass of esthetically organized language, as substantive with architecture. But we do not speak of this likeness, because in a culture of highly organized reason both develop parallel.

So, in the centuries preceding our own, Western European reason, by its desire for rational organization of all processes, slowly made music captive, and we celebrate this captured music as our own. But we forget that this organization is only an end-product, that music begins in freedom, in a meaningful release from meaning. We have deprived ourselves, to a degree that our cultural imagination is scarcely able to realize, of this release from meaning. When we celebrate in our music the formal imposition of a final meaning, a decided form, no matter how variously filled out with content, we cut ourselves off from the tentative, the search for meaning and its questioning in sound, that is the origin of esthetic music. We make it necessary for ourselves to go to school to learn the formulas of which music, as we understand it, must be composed, to subject it to analysis, to set up hierarchies in which the more remote, the more substantially difficult, the more final is best. And because we cannot reach this best, except second or third hand, through others, we make necessary the cult of genius and its guidance (as well as the perversion of mere difficulty and mere largeness.) And insofar as we cannot carry genius like a birthmark, we believe that we are cut off from making music for ourselves.

Now the curious fact about all this is that our most formal music did not, except in rare instances, begin with form. It began with formalism and improvisation, with making music in search of or pretense of form. Some forms triumphed, and so did some pretenses. Other forms, for reasons not altogether to be explained by music histories, were found wanting or lost currency; some pretenses grafted themselves on form to become its modifiers. In the manual of instructive pieces Bach wrote for his children we are given, clearly and completely, a means, if not precisely a method, by which improvisation generates form. In the *Gradus ad Parnassum* we are given a series of devices, which do not, in spite of their intention, generate any true form. In the compositions of C. P. E. Bach we are given a marriage of pretenses, a formality, which by itself can excite emotion in the playing but can never, by that method, become form. Yet through the nearby workmanship of Haydn this formalism did become substantive form. In the technique of formal counterpoint we are given a collection of pretenses, which, though never in itself capable of form, has modified music in its search of form.

But where in all this is embellishment? Is it in effect a means perennially destructive of any form? Is Curt Sachs right when he tells of Palestrina: "Alas, the solemn, ethereal chords and the simple, stately voice parts of Roman polyphony were never heard in the sober form that the scores suggest. The Romans counted on the art of melodic diminution, however little such practice seems, from our viewpoint, to be a logical one in Rome. The singers of the Papal Chapel were famous for their skill in dissolving the plain notation of their music sheets in fluent graces and coloraturas. Upon seeing the few of Palestrina's motets that contemporary masters wrote down in the form in which they were performed, we experienced a disillusion about as great as the one our fathers had when they realized that the temples and statues of the Greeks had not been white."\*

He is right, of course, but he is right backwards. Our search for form as if it were a paradigm of scientific simplicity has in a way betrayed our senses; it has made reasonable, as a part of our search for abstract, reasonable form, a denial of esthetic fact. The color and the coloratura bridged the gap between living experience and the architectonic formality. The Greek was more Gothic, the polyphony more elaborately decorative than we, feeling them ideally and not obliged to live with them, believe necessary. The plain white of our Greek-imitation architecture is usually sentimental, and often dirty. Knowledge of our more ancient music has informed us that it is by no means so solemn as we in ignorance had supposed it to be. It is full of dances and love songs, that even the intricate Ockeghem did not disdain to write. Reconsidering the once so formidable de-

\*All references to Curt Sachs are to *Our Musical Heritage: A Short History of Music*, 1955.



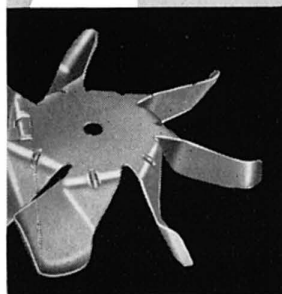
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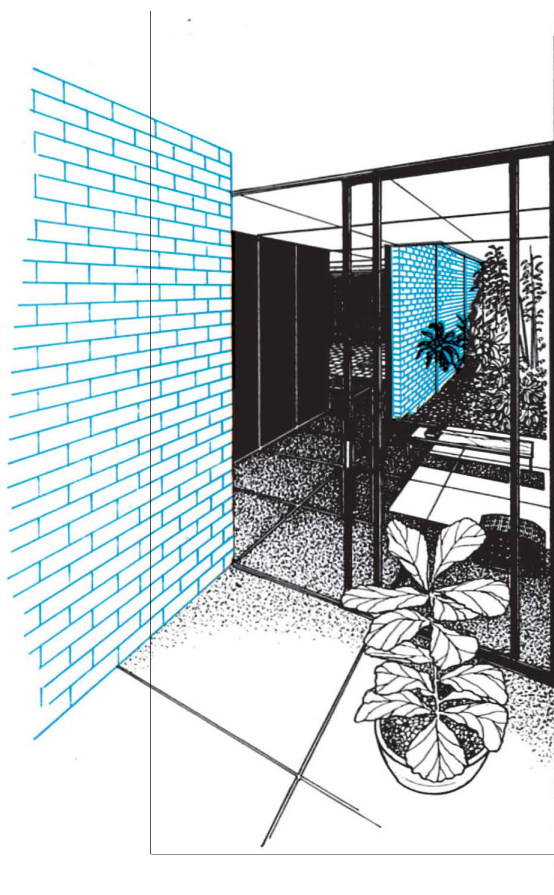
signs of Bach we find them full of humor, no less formidable in sum than Dante but enlivened by the wit and familiarity which Dante lacked. Are we perhaps in need of reconsidering the scholars' Dante? Taking a fresh look behind the frowning mask of Beethoven we discover an inspired comedian, a laughter as loud and lasting as the most tragic utterance. Looking behind the greater masters we discover the enduring charm and attraction of the less. Pergolesi smiles at us, and the delicious Jannequin grins.

And so, in revolt against the priority of abstract form that has cut us off from the simpler origins of music which existed fruitfully in every other age—and which may be claimed, apart from its extreme commercialism, to exist today in popular music—I invite you to a reconsideration of embellishment, the paint on the white statue, the coloratura in the polyphony that brings art within reach of daily use in daily living. Not yet by a restatement of the conventions by which such things have been done but simply by the reminder that they can be done, that music grows from them, and that such music is the sort yourselves can make.

Our love of genius, which deserves love, has betrayed us to a misunderstanding. We believe that genius, being removed from ourselves, is remote. In fact it is always in our possession. Genius is a manner of revelation, and revelation is an experience that, in our materialistic epoch, we prefer to take at second hand. Leave genius to the geniuses we think, or assume not thinking, and give us what we call success. Thus form realized is by a substitution somehow equated with success. It is a dangerous temptation to the student of form, when he believes that by going to a school he can have form readymade.

For me, to read any history of music is to ask questions which it cannot answer. A history of music begins with what we know rather than with what we wish to know beyond that. This further knowledge must come out of hearing and from making music. Such knowledge has often been sentimentalized in the adulation of language for what is too easily put beyond our reach. We need to praise and reach.

It is not dangerous to sit at a keyboard and sound tones which make a music for themselves. It is not dangerous for a skilled musician to improvise without written notes. No risk is taken when, in reading at sight the older music, one inserts freely some of the embellishments



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that were then practised. The risk, the danger are only in our minds, cramped by their scholarly inhibition which tells us that we cannot do these things well. Risking the danger, or rather forgetting it, we can free ourselves to make a natural medium of our release. The easiest method is by reviving our interest in the uses of embellishment, by going back to an earlier music and accustoming ourselves to exploit the improvisatory styles of embellishment of which such music was made and by which it was read. This seems at first thought difficult, and by scholarly effort impossible—how can we know for certain if anything we do is right? But if we don't know, why should we care, when we are able by doing this to feel the ancient dances and fantasies come to life in our awakening? The answer is: try it.

All this is by way of prelude to an article on the uses of embellishment that I have been wanting for a long time to write. Now, having cleared the way, I hope to write it, and having written it and offered it to use, to have it used. From that use, your risk, your experiment in freedom, I hope to have report, your report, if I am able to persuade you to try it—not speculate about but try it. The only salvation for our music, cramped and restricted as it has become in high Tibetan passes of scholarship and public demonstration, is to liberate it both from and in ourselves, to return music to currency as a method of release. Spiritual release, emotional release, esthetic release, without labor, should be our goal. In releasing ourselves we shall release our art, our composers, our glaciated audience, for a reawakened use of music, the whole of music, not only what is on records and in the public ear.

## ART

(Continued from Page 15)

terpoint for the close-toned background and their commentary can be read. They are suspended, reflected, and in a later work, "The Room" they chatter and shudder against a mass of reflections. "The Room" is rougher. The pinks are thicker, the grays more moody. Still later, in "Bronze" the strikes dominate the whole. They surge and pitch in the center of the canvas, thrusting upward until, unexpectedly, a weighty horizon is clapped on. Curiously, Guston manages to suggest the swell of color, the sound of bronze in this painting by its tension. I have heard people say that there is no tension in Guston's work. But it is there in the massed forms against undefined and therefore omnipotent space. In "The Visit" a variation occurs which moves the horizon, and which makes of the central forms a unit, turning over like a jack. A tense, nervous painting.

In the most recent paintings, Guston conveys a specific sensation which I believe to be the essence of them all. They describe the surge, the undertow of experience. Behind the visible plane is the swelling, hardly-contained energy of nature. It is the surge of love, of the sea, of landscape. Above it rides the heavy, decisive gesture of man in the thick strokes. They are assertions in regard to the surge. And they express perfectly the contrast of beauty and violence. (It is precisely the contrary elements in "lyrical" painting which Mondrian deplored.) Because of the synthesis of lyrical and expressionist valences Guston has made an important contribution to the resolution of contemporary problems.

\* \* \*

Another of the lyricists—a confirmed, serene lyricist of some years' standing, Theodoros Stamos—just had his first show in three years at the Betty Parsons Gallery. Stamos is a different kind of painter for his impulse is usually cured by direct sensory experience. His tenor has always been clear and gentle. For a while he tried to slip into the idiom of the East, painting in pale, light-filled tones. His last show was based on the tea ceremony, the rhythm of it so slow and elusive. Muted light behind the plane of vision spread evenly in his last paintings, light behind the screen of oriental life. But since then, Stamos has moved off, seeking fresher more direct images.

Stamos works with distinct subjects. The sea, the trees, rutted fields, flower beds. Unlike Guston, he suffers little interference from the obscure reaches of his psyche. But like Guston, Stamos has had to come to grips with one of the most difficult problems today: how to suggest without describing the significance of human experience in the world of nature. In this show he has given us two basic themes. One is the result of a trip to the Red Sea and the other is a lexicon of references to his country home.

Stamos is a contemplative artist whose feeling for proportion and repose of things dominates his work. There are no inner eruptions in his painting, but thoughtfully refined observations of natural phe-



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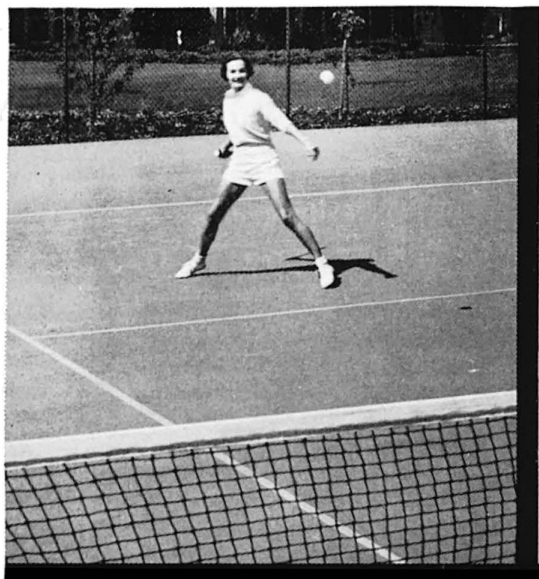
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nomena. His lyric feeling emerges most clearly in the largest of the paintings in the show "Red Sea Terrace #1." A fluid, pale lake of wash shimmers below. Black lines laced through the aqueous ground suggest the terrace while a midnight blue sky holds the composition down. He has suggested floating by keeping the composition fairly well to the surface, but there is a long, rhythmic movement upwards, curtailed by the vivid sky.

In his other paintings, Stamos concentrates on simplifying. His color is carefully selected, applied in even, thin areas with slight variations now and then. His compositions reflect natural movement, the sweep of the horizon on a low-lying field, or the graded contour of sand banks. But these are described abstractly, often with altered perspective. Like most contemporary painters, Stamos avoids deep recession, preferring to spread his compositions laterally so that they may continue in surrounding space. What Stamos has done in his recent work is to combine natural observation with metaphors for the senses putting his work squarely in the camp of the lyricists.

A younger painter having his second one-man show at the Bertha Schaefer Gallery is by temperament a lyricist. Since he first started showing, Angelo Ippolito demonstrated a deep love for landscape especially Mediterranean sun-dissolved vistas. Since Ippolito was born in Italy and studied there after the war, it is not surprising that his works reflect a heritage. The golds, carmines and sapphire blues in his paintings are identical with those of the Quattrocento painters.

In Ippolito's earlier work the theme was always abstract landscape. He built an opaque ground—often deep red or ochre—and on it placed clusters of squared shapes suggesting country houses, bluffs, or sometimes beach cabanas. When there was a horizon it was displaced, made part of the whole. With these blocks of forms, which move usually horizontally, Ippolito seemed to want to symbolize his experience with nature. It is interesting that a number of painters during the past years have taken up the loosely-formed block shape, moving it around in the painting at will. Perhaps this is the only way to avoid the baroque excess of expressionism without abandoning altogether the image. These forms can be moved by their color—a pastose yellow pushing forward, a gray receding—and serve to dissociate the eye from conventional landscape imagery.

Ippolito's most recent paintings indicate a healthy restlessness. They are large, more fluently painted, with delicate gradations. The pasty surface is broken in favor of fresh, simple larger areas. He has avoided the horizon-line axis by making his small forms circulate around a void, punctuating movement with black forms. The perspective here is complex, and where he has a large, blue lake of emptiness, he tilts it back as if he were above and below it at the same time. But these paintings have the air of irresolution which the drawings and collages have not.

It is in the elegant collages that we see Ippolito's unerring instinct for the lyrical. These appear to be landscapes, but landscapes which have been pressed through many transmutations, mingled with the interior of the artist's storage bin of images. They are spacious, monumental with fewer and more irregular forms gliding along the surface in long bands. The forms exist in a splendid atmosphere, painted in glistening whites or sky blues, and spell out the beauty of objects poised delicately, and lighted specially in an imaginary landscape. The artist strikes a balance of forms with exceptional grace. It is Ippolito's need to establish harmony in his work. Like Guston and Stamos, he is attempting to find analogues to his emotional experiences with things outside of himself.

**J.O.B.**

**JOB OPPORTUNITY BULLETIN**

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers.

We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

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

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

#### I. OPENINGS WITH COMPANIES

**B. ARCHITECTURAL DRAFTSMAN:** Opening for senior draftsman with experience in residential, large-scale, commercial and industrial work. Must be capable of handling all phases of production, working drawings and specifications. Salary commensurate with ability. Apply: Tibbals-Crumley-Musson, Architects, 965 East Broad St., Columbus 5, Ohio.

**C. ART INSTRUCTOR:** Midwest, four-year, Catholic liberal arts college seeks Art Instructor with master's degree. Experience desirable but not necessary. Salary, for nine-month appointment, \$3,400-\$4,000.

**D. ARTIST-TEACHER:** Well-known liberal arts college needs teacher for design, painting, and humanities classes beginning in Sept. 1956. Applicant should have broad undergraduate preparation, graduate study or other experience in painting or design.

**E. ASSISTANT DIRECTOR OF DESIGN:** California company seeks individual with minimum 3 year's experience, age 30-40, for radio, television and product design.

**F. ARCHITECTURAL DRAFTSMAN & CHIEF DRAFTSMAN** with degree and experience, wanted for permanent position in Boulder, Colorado. Prefer draftsman with at least 4 year's experience and chief draftsman with at least 8 year's experience. Work will be general architectural practice. Positions are open now with employment starting January 1, 1956. Salary and profit-sharing basis.

**G. ASSOCIATE ART EDITOR:** Univ. of Oklahoma Press, Norman, Okla., seeks individual to handle book and jacket design responsibilities, utilizing large, well-equipped plant. Write: Savoie Lottinville, Director.

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

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

**J. DESIGN ASSISTANT:** Russel Wright Associates, in N. Y., has opening for design assistant to Mr. Wright. Candidate should have special ability in dinnerware, metal flatware and holloware. Permanent position offering future associateship on profit-sharing basis.

**K. DESIGNER-PATTERN MAKER:** Minnesota manufacturer of stuffed toys has opening for designer, pattern-maker with creative ability. Details given applicant in exchange of letters.

**L. DESIGN TALENT:** Leading manufacturer with new design studios in suburban Detroit has openings for designers with finished art school background. Only top professional quality will be considered. Salary commensurate with experience and ability. Portfolios necessary.

1. *Automobile Stylists:* Engineering or industrial design background essential; sincere interest in automobiles important.
2. *Automotive Clay Sculptors:* Openings for young sculptors or artists with 3-dimensional experience. Qualified candidates will be paid while enrolled in a comprehensive training program, the purpose of which is to instruct fine artists in automotive clay sculpturing techniques. Upon successful completion of the program, trainees will be assigned to automotive design studios as permanent salaried employees. Interested applicants should submit a personal resume including complete academic training, work experience and photographic samples of creative work.
3. *Industrial Designers:* Industrial designers with or without experience would be contributing to one of the most competitive and challenging products with facilities unequalled in the field today. Unlimited opportunities for creative people possessing good taste.
4. *Product and Exhibit Designers:*
  - a. Several experienced 2- and 3-dimensional graphic designers

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for exhibit and display work.

- b. Creative product designers and designer-draftsmen preferably with experience in the appliance and related fields.
- c. Interior designer—adept at architectural interior planning; furniture and fabric construction and design with particular flair for illustrating and color.
- d. Package-graphic designer—fresh creative ability in color and lettering; overall background knowledge of type and layout.

**M. DESIGNERS-CRAFTSMEN:** Well-established Massachusetts manufacturer with an enlightened management attitude toward design, seeks, for full-time staff employment, male or female designers in ceramic, enamel, metal; and for lighters, handbags and compacts. Opening also for industrial designer with executive ability and mechanical interest and experience.

**N. 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.

**O. GRAPHIC-PACKAGING DESIGNER:** Connecticut plastics manufacturer with well-organized company design department seeks experienced graphic and packaging designer for full-time employment. Salary range \$5,500-\$6,500; age preference 25-35. Good working conditions. Company has strong backing.

**P. INDUSTRIAL DESIGNER:** Large, well-established firm in Springfield, Mass., seeks full-time designer for electrical appliance design. Second person needed for rendering and office help. Should have industrial design initiative and knowledge of mechanics.

**Q. INDUSTRIAL DESIGNER:** Opening for full-time industrial designer in aviation medical laboratory to do aircraft seat design, personal equipment design and aircraft cockpit design. College degree, 3-5 years experience, supervisory and administrative ability required. To apply, fill out form #57 at post office and send to: Commanding General, Wright Air Development Center, Wright Patterson Air Force Base, Dayton, Ohio.

**R. INDUSTRIAL DESIGNER:** Progressive, Midwestern manufacturing concern has newly created position in product development program for an industrial designer and stylist with considerable experience and creative ability. Must have knowledge of merchandising techniques and be able to handle commercial consumer products. Good opportunity for qualified man. Salary open. Send resume.

**S. 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.

**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:** 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.

**W. PRODUCT DESIGNER-STYLIST:** Large Pennsylvania manufacturer of flooring products seeks combination product designer and stylist for Building Products Division. Individual must be sales minded and have personality enabling him to work with factory engineering personnel, members of sales management and customers.

**X. RADIO-TV:** Large, well-established Middle-West manufacturer with company design studio has openings for junior designers with experience 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. TEXTILE SCHOOL DIRECTOR:** Unusually attractive opportunity for a dynamic man or woman with broad experience in teaching textile design, product design development, design or styling consultation, and with administrative ability.

**Bb. TWO AND THREE-DIMENSIONAL DESIGNER:** For giftwares field. Experience and design background, knowledge of decorative and industrial materials, processes and assembly necessary. Must be capable of small product modelmaking. Products mainly in glass and metal.

**Cc. 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.

**Dd. 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:** B. Arch., Univ. of Pennsylvania; Master of Landscape Architecture, Harvard Univ.; member of Honorary Fraternity in Architecture; traveling fellowship in Europe. 2½ year's experience in architecture and landscape. Desires position in architectural firm. Prefers Pacific Northwest, San Francisco, western U. S. or Canada. Male, age 25, single.

**B. ARCHITECTURAL DESIGNER:** 5 years, Ecole des Beaux Arts, Paris; 1 year, Harvard School of Design. 8 year's experience in office practice and supervising. Speaks fluent French; can improve Spanish and German. Seeks position with American firm in Europe. Male, age 30, married.

**C. ART EDUCATOR:** Graduate, Rodin School, Paris; graduate, Univ. of Munich, Dept. of Fine Arts. 24 year's teaching experience. Desires position teaching sculpture in conjunction with art appreciation and art history. Prefers dept. head, full professorship or equivalent in college or university. Available June or Sept. 1956. Male, age 60, married.

**D. ART EDUCATOR AND WIFE:** Rhode Island School of Design and graduate study. 20 year's experience. Ability to organize, coordinate, promote, supervise and teach all age levels in wide variety of media. Seek resident positions in private co-ed school or junior college emphasizing creative art, design and craft programs. Ages 45, 46.

**E. ART INSTRUCTOR, DESIGNER:** M. A. in Arts and Crafts. Experience: 6 year's teaching, exhibit construction, photography, ceramics, sculpture. Seeks position in college, private industry or summer camp. Male, age 30, married.

**F. ARTIST-DESIGNER:** B.S.I.E., Ohio State; 3 years, Boston Museum School. 4 years industrial experience, creative product and display design. Exhibited nationally. Seeks visual design position either in design research with progressive company or teaching experimental design in university or design school. Male, age 32, married. Willing to relocate.

**G. ARTIST-TEACHER:** Graduate, Boston Museum School; B.S.Ed., Tufts Univ.; advanced study, Malvern School of Art, England. Studied with Oskar Kokoschka, 1949. Participation in group, one man shows nationally and in Greater Boston area. Seeks teaching position in college, university. Prefers East or West Coast. Male, age 32, single.

**H. ARTIST-TEACHER:** Graduate, Boston Museum School; B.S.Ed., Tufts Univ.; M.A. in Teaching, Harvard Graduate School of Education, 1956. Experience: drawing, painting, graphic arts, design, etc. Seeks teaching position in junior college or college, or other art-affiliated job. Prefers Boston, New England area. Male, age 26, married.

**I. ARTIST-TEACHER:** M.F.A., Univ. of Iowa, 1952. 3 year's teaching experience. Presently teaching painting, sculpture, design and art history at Midwestern college. Active exhibiting painter and printmaker with awards from major shows. Training in TV and 16mm film production. Male, age 26, single. Willing to relocate.

**J. ARTIST-TEACHER:** B.F.A. with distinction, Wayne Univ., 1952; M.F.A. (major: metalsmithing), Cranbrook Academy of Art, 1954. Exhibited

nationally; represented in public and private permanent collections. Experience in drafting, sculpture, model-making and teaching. Seeks college teaching position. Male, age 26, married. Willing to relocate.

**K. ARTIST-TEACHER:** Graduate, Art Students' League; 8 year's study of academic, creative approaches to painting with Vytlačil and Hans Hofmann. Active exhibiting painter. Experience in teaching, silk-screen and stained glass designing. Desires position teaching painting, drawing and design in college, art school or university. Male, age 47, married. Willing to relocate.

**L. ARTIST-TEACHER:** B.S. Ed. Tufts Univ.; 6 year's study at Boston Museum School; traveling fellowship to Europe, Near East. 3 year's teaching experience in public schools. Exhibited in national, international shows. Seeks position in public or private school or college. Prefers Illinois or Iowa area. Male, age 26, single.

**M. CREATIVE ARTIST:** Studied at Boston Museum of Fine Arts. Mechanical background. Seeks drafting, illustrating, design position in industrial or research department. Male, age 31, married.

**N. CREATIVE DESIGNER:** 7 year's experience as staff artist, free-lance designer. Seeks free-lance design assignments for textiles, decorated glassware, gift wrap and children's book illustration. Female, age 28, married. Prefers Los Angeles area.

**O. DIRECTORS OF DESIGN:** Several outstanding, experienced and mature individuals unusually well-qualified to take full responsibility for Product Design in company Design Departments. They are trained in engineering and design. One prefers midwest or west coast; another, the east coast; the third will relocate anywhere. All inquiries confidential.

**P. FURNITURE DESIGNER:** Has designed for leading manufacturers and won international and national awards. Seeks new free-lance accounts with contemporary manufacturers. Will consult.

**Q. GRAPHIC DESIGNER:** B.F.A. in advertising, R.I. School of Design; European study, Le Palais de Fontainebleau; graduate work in design and typography, Yale, Univ. Experience in publishing field. Seeks work as assistant art director, in order to explore both sides of design problem. Male, age 24, single. Willing to relocate.

**R. GRAPHIC DESIGNER:** Attended Hans Hofmann School of Fine Arts, Art Students League and AIGA Workshop. Seeks free-lance work from publishers and manufacturers for book catalog and jacket design. Can handle complete production in New York if desired. Female, age 26, single.

**S. INDUSTRIAL DESIGN TEACHER:** B.S. in Engineering; B.F.A. in Industrial Design, Univ. of Illinois. Experience with industry; presently teaching Industrial Design. Desires to relocate in institution teaching Industrial Design where professional and general educational standards are high. Male, age 31, married.

**T. INDUSTRIAL DESIGNER:** Graduate, General Motors School, Boeing School of Aeronautics. Attended Drexel Institute of Technology, Begary's Art School and Beaux Art Institute of Design. Architecture major. Experience in developing and carrying products through all phases of design. Seeks responsible position with medium to large manufacturer of furniture or cabinet type products. Male, age 31, married.

**U. INDUSTRIAL DESIGNER:** Graduate, Pratt Institute, 1952. Experience in product development, package design, merchandising, manufacturing techniques and assembly and reproduction procedures. Seeks clients who can use this experience. Male, age 28, married.

**W. PRODUCT DESIGN:** California design firm, with Good Design and productive merchandising record, seeks one additional account in home furnishings or allied products. Painsstaking, sure, and complete product development is offered.

**X. PRODUCT DESIGNER:** A.B., M.F.A. degrees, teaching experience in ceramics and sculpture; varied background of experience as company product designer and coordinator. Research and study in Europe. Seeks position as member of company design department or design consulting firm. Male, age 35, married. Willing to relocate.

**Y. SCULPTOR:** Studied at Glasgow School of Art, Scotland; St. John's Wood School of Art, London; Art Students' League, N. Y. C. Exhibited nationally since 1929. Seeks free-lance sculpture commissions for architecture, interior, commercial, medallic, advertising or ceramic production. Specialist in bas-relief portrait plaques, medals, wall decoration. Sketches and estimates furnished free.

**Z. SILVERSMITH:** 4 years of design and training in Sweden. Work from sketch to drafting, to final execution in silver. Design for custom work and production. Prefer N. Y., New England area. Male, age 23, 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

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

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

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

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

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

(275a) Harborite Plywood: The miracle overlaid fir plywood—super-resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work, cut labor and paint costs. Only select Douglas Fir veneers are used, and machine-edged and butted tight. All solid wood—no core voids—no flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-holding surface. Write for brochure and information on local dealers, Harbor Plywood Corp., Aberdeen, Washington.

✓(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and sys-

tems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

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

✓(273a) Jalousie Sash: Information and brochure available, on a louvre-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louvre windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

### APPLIANCES

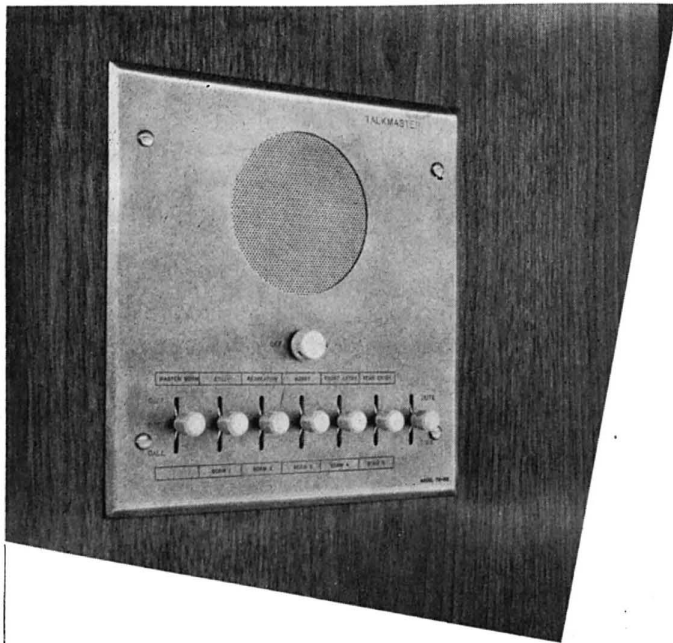
(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock 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 38, Calif.

### DECORATIVE ACCESSORIES

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





Illus.: "Talkmaster" Master Station in kitchen of Case Study House No. 17. Additional Talkmaster units interconnect with all living areas and entrance doors.

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**TALKMASTER, INC.**

SAN CARLOS, CALIF.

(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 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.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such

features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

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

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

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

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

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

(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.

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

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

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

#### HEATING, AIR CONDITIONING

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

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

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

CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

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

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

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

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

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

#### 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: Sky-dome, basic Wasco toplighting unit. The acrylic plastic dome floats between ex-

tended 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 lenses, down lights incorporating Corning wide angle

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

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

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(z7a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

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

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

#### MISCELLANEOUS

✓ (360) Telephones: Information for architects, builders on telephone installa-

tions, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

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

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

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

✓ (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 1/4 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.

#### PAINTS, SURFACE TREATMENT

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

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Peter R. Jessness, Dept. AA, Gelvatex Coatings Corp., 1250 Wilshire Blvd., Los Angeles 17, California.

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

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

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

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

#### 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."

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

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door

frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

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

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

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

(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 alumiluting 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 Darricarrere, 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.—The 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.

(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.

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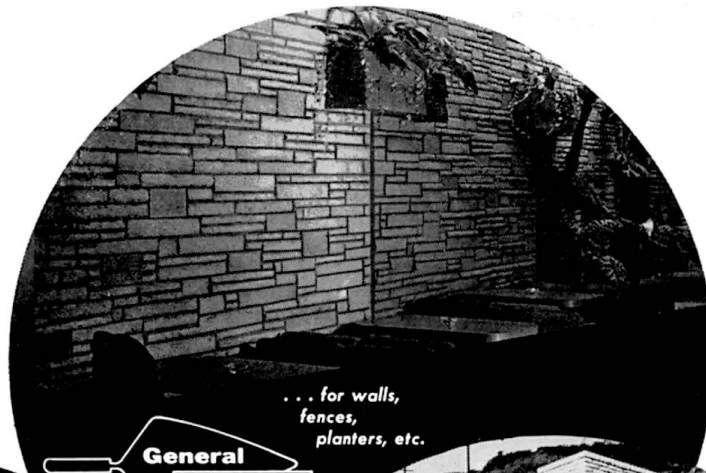
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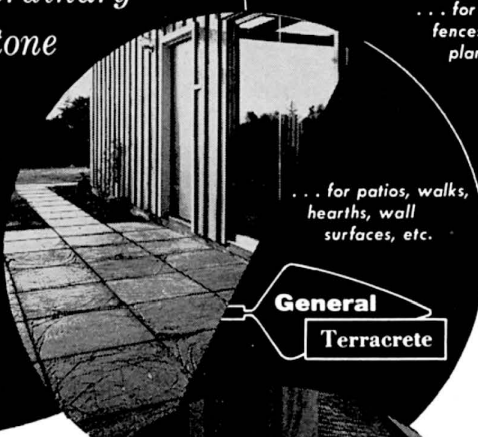
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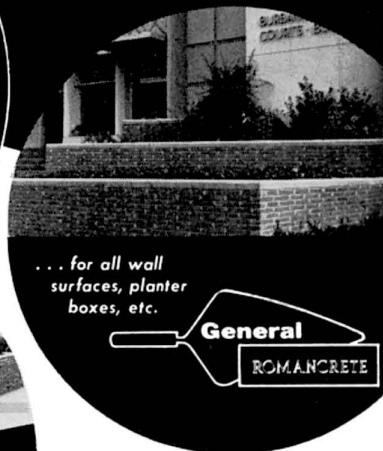
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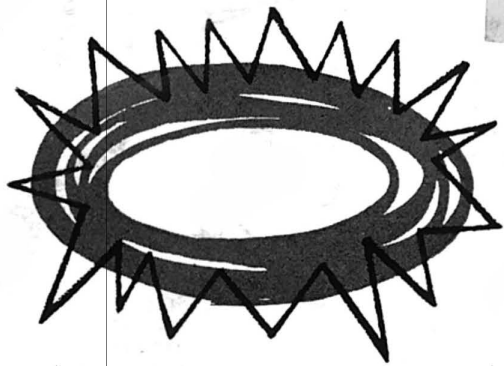
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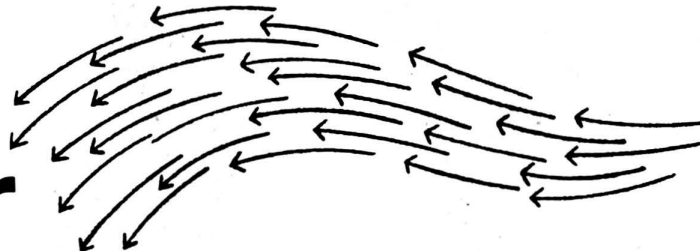
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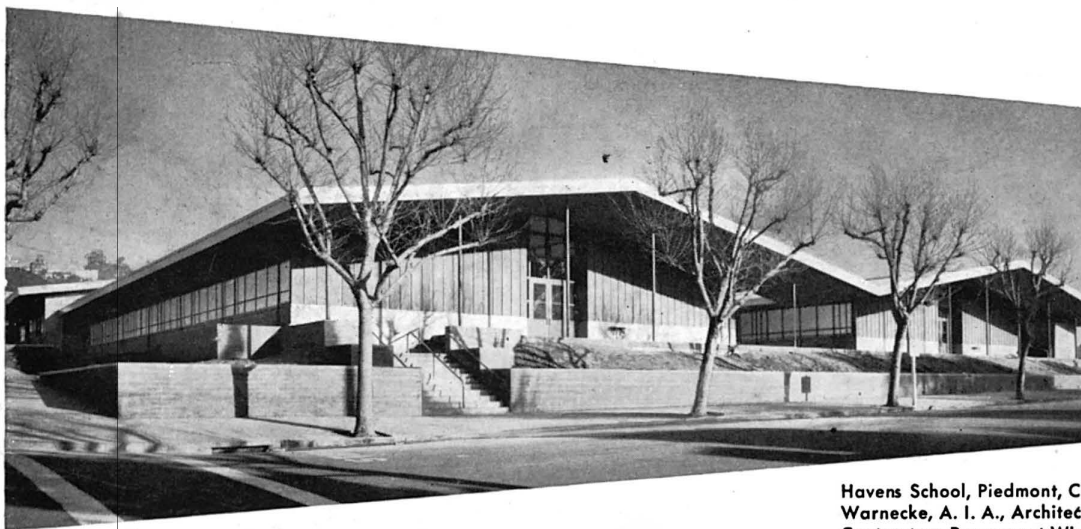
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