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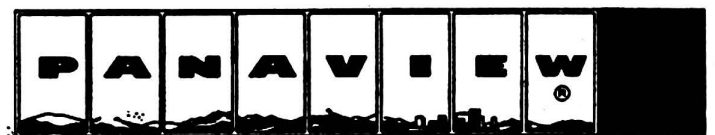
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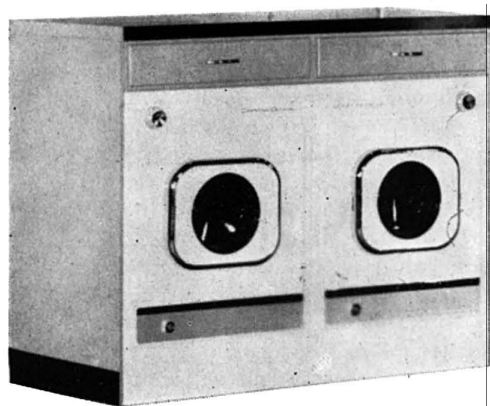
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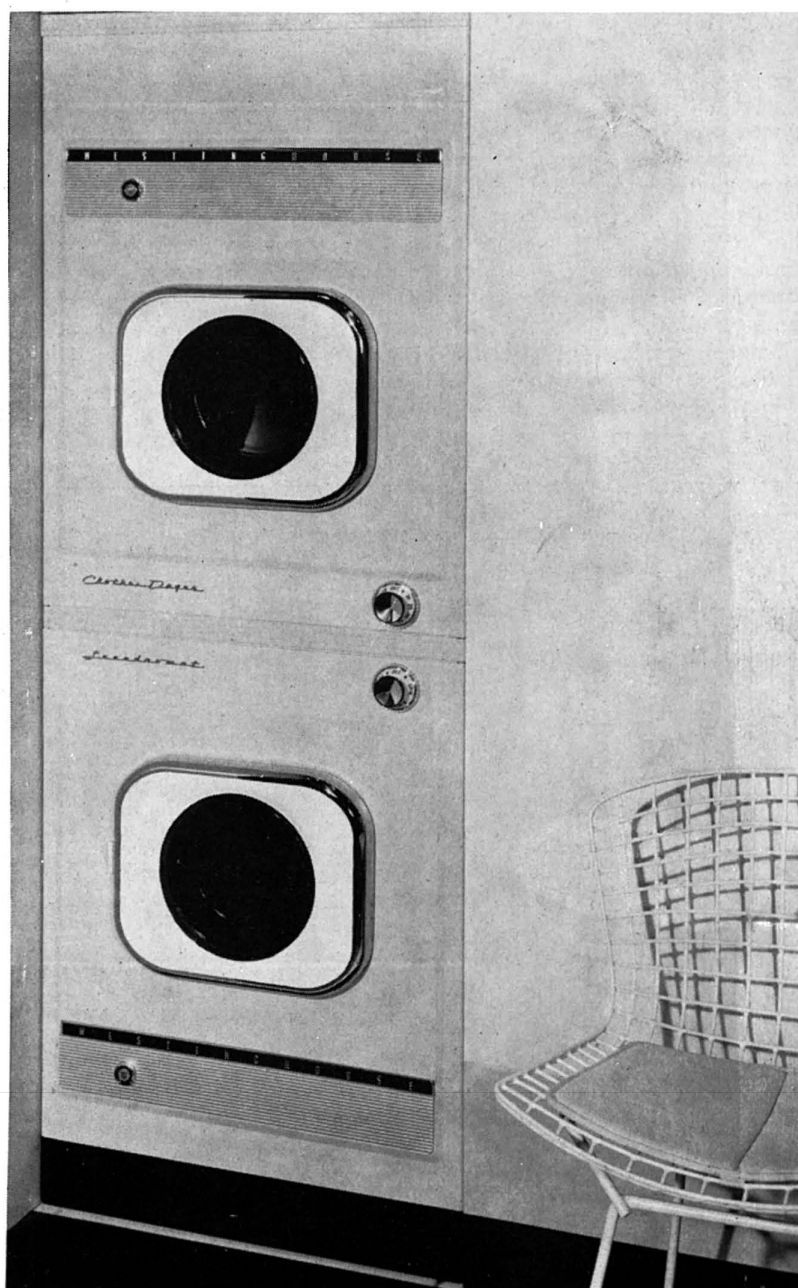
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MUSIC

PETER YATES

A COLUMN ABOUT RECORDS

Who would lay the law down to anybody? Would I? I would not. I wouldn't lay the law down to anybody. Who said I lay the law down to anybody? Why, I wouldn't do it. No, who would say I lay the law down to anybody!

Jacquie, who last June received a BFA degree in musicology, wishes to "do battle on the point of collecting records. You say," she writes, "that you do not wish to own them because 'any record is only a single instance, exhaustible after a few hearings.' You go on to say," she continues, "that most of us believe that there is only one absolute, final, right performance until fashion changes and another performance becomes absolute.

"By saying 'until fashion changes,' " she keeps after me, "you imply the record collector to be a sheep; one that buys as he is told by the Sunday paper reviewer and buys only the 'approved best.' But don't you think that a slightly higher sense of musical knowledge, musical awareness, musical intuition, call it what you will—can exist to the point of a person buying a record purely on his own and not because of the 'blurbs' on the back of the jacket. I agree that we all have our likes and dislikes, or think we know what we do—but don't you think there is a certain amount of validity in buying a record because a certain performance appeals to our educated or perhaps even uneducated, musical senses more than any other performance of that one piece; or because we would like the opportunity of enjoying that piece at any time we choose, free from commercial interference (radio or TV); to use as a study purpose of learning the score (here, excuse me, Jacquie, the syntax has eluded us if not the meaning); or to put on when we wish to be alone with our thoughts; or just to play when engaged in some little tasks as sewing, etc., though I grant you that is only 'half' listening. I must confess," she winds up, and very well, too, saving me a couple of

pages of exposition lining out the argument neatly, "that I do feel that there is a validity in the above-cited reasons for buying a record and I like to 'flatter' myself that my mind is slightly above that of the sheep, by reason of my education, background, and cultural upbringing."

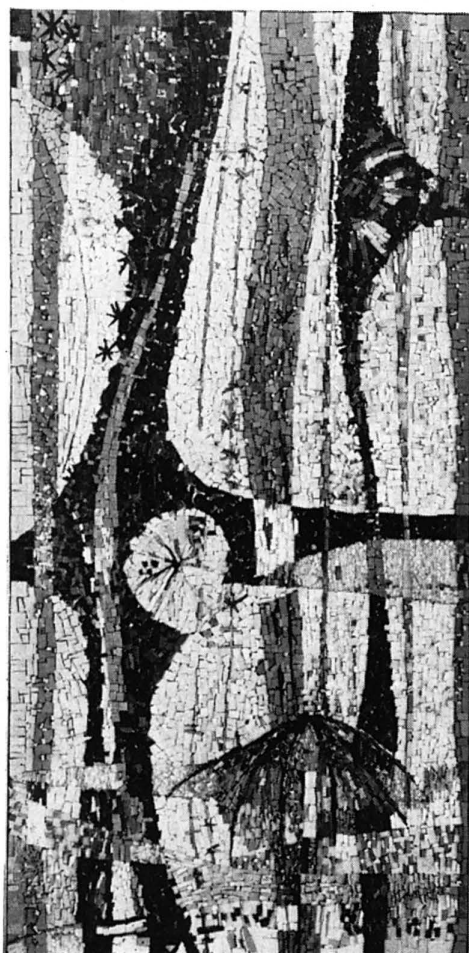
I'll bet a good share of my educated, culturally upbringing readers who have backgrounds have caught the quick enharmonic change by which Jacquie leaves me holding the minor while she trumps along with the major. Let's look over the deal.

Any record is only a single instance, exhaustible after a few hearings (score one for me). Most of us believe that there is only one absolute, final, right performance until fashion changes and another performance becomes absolute (this was supposed to be my point, but she trumps me with that enharmonic change). You imply the record collector to be a sheep (score one for her). . . But don't you think there is a certain amount of validity in buying a record because a certain performance appeals (trump again).

So let's unwrangle the argument. Of course the record collector is a sheep. He likes to believe he is a shepherd, herding all those composers into his pen, where he can shear them to his profit. But really, somebody is shearing him. If he buys the great Bruno Walter performances of the Brahms symphonies, he doesn't have the great Toscanini performances; or if he bought the Toscanini first, he has to go right back and shell out for the Walter. Meanwhile he's missing half a dozen other performances practically as good; but if he loads up with all the more than worthy performances of Brahms symphonies, he's using up good money—and time in listening to all of them—that he might better be using getting hep to something else.

Again, is he buying the symphonies or the performances? It's a nice point. Many listeners will say bravely, they don't care about the performance just so they can have the music. Your downright record collector connoisseur knows the difference, and he wants the performance, either as a selection of the most desirable alternatives or as the absolute best. I don't think I have to beat that dead horse very long to prove it won't go. What begins as a problem in the accumulation or discrimination of Brahms symphonies soon extends

(Continued on Page 8)



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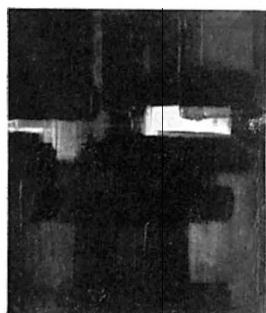
ART

JAMES FITZSIMMONS

We are happy to announce that Mr. James Fitzsimmons returns to our pages and will appear on a reasonably regular schedule. From Europe he will make his report in the general field of art.

Among the exhibitions I've seen during the past few weeks the one that interested me most was a group of new paintings by Pierre Soulages at the Galerie de France. I've always liked this artist's work; and after looking at his most recent paintings I'm convinced he has it in him to become one of the major artists of his generation—the generation that came to maturity during the last war. This conviction does not represent an attempt to work the oracle. It is based on his achievement till now—on the internal evidence his work affords.

Before enumerating the qualities of Soulages' art which comprise its excellence, and before attempting to define its tenor and general



Soulages: *Peinture*, 1955



Peinture, 1956

Courtesy of Galerie de France

meaning, I would like to mention certain developments that have taken place in his work since I last wrote about it (*Arts & Architecture*, June 1954). These developments are technical and, I think, important. They are not simply a result of greater mastery of tools, but seem to reflect a subtle shift in the painter's attitude to art. I think that this shift (which is expressed in cleaner, harder definition and in more conscious brushwork) may be summarily described as a move away from romanticism and toward classicism. But I am getting ahead of myself and must start closer to the paintings.

Outwardly they are not very different from his paintings of three and four years ago. I would still compare them, as I did then, to sonorous chords, or to *haiku*—those short Japanese poems in which a single vivid image is presented. Black with blue, green or brown undertones remains the dominant color. And as before, the color is swept across the canvas with wide brushes and plaster knives, vertically, horizontally and diagonally. But this is accomplished with even greater force and authority, and, as I have said, more consciously. The blacks are more clearly differentiated by variations in the speed, direction and depth of the brush-stroke, by differences of texture, and by juxtapositions of brush and knife work. There is also a new sumptuousness of substance, especially in the brushed passages, which are more accomplished than those painted with the knife. The latter are sometimes a little heavy-handed, as if the rapport between hand and knife was not yet as intimate as it might be.

Composition—the looming, monolithic configurations characteristic of Soulages' work—has not changed greatly either. But the best of the new paintings are less obviously symmetrical. Symmetry is attained gradually, and seems to emerge from a progressive assimilation of asymmetrical elements which is effected by the spectator's eye, and not only by the artist's composing faculty. This makes possible a more active relationship between spectator and painting, subject and object.

An even more significant development is this. Soulages' new paintings are less mysterious—but no less evocative—than before. To my way of thinking, this is a distinct gain. The gain is in physical immediacy and directness of statement. These are classical virtues, for the classical work does not insinuate or describe. It states; it presents; it exists in and of itself. Its life does not depend on a vague circumambience of felt ideas and subliminal perceptions, though these may have been its source. However complex and

mysterious the experience from which it springs, the finished work has the solidity and clarity of structure of a well-made chair, or a well-designed building. (And here I would like to insert my belief that these characteristics of classical art are also characteristic of the best art today; and that the traditional distinction of classicism and romanticism is still useful for it undercuts and subsumes many more superficial and largely polemical distinctions that have been attempted between the various schools of modern art.)

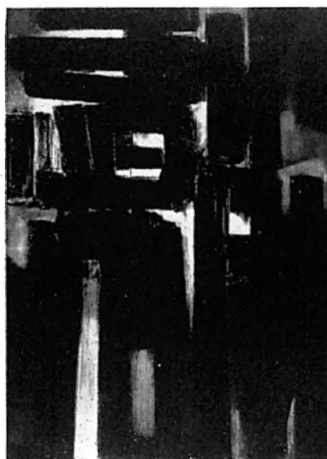
Along with economy of statement goes economy of means—the two coincide, demand one another, but are not quite identical. Both are to be found in Soulages' painting. There is nothing "artful" about it. Everything works—for example, the variations of brush-stroke and texture to which I have referred are structural necessities. There is no finicky chopping about, no enriching of the surface to make things "interesting."

Before attempting to define what I take to be the meaning of Soulages' work, I must dig up a few conceptual land-mines with which so-called purists have sown the approaches to the whole problem of meaning in art.

R. P. Blackmur has demonstrated that language is gesture—something which might not seem self-evident to many people. It is easy though to see painting as gesture, or as a unified series of gestures. I think that this conception of painting (which may also be found in Coomaraswamy and other writers) has a peculiar relevance when we come to consider the work of such men as Soulages, Mathieu, Motherwell and Pollock. Now, I mustn't argue; and this is not the place (nor am I competent) to present a systematic psycho-philosophical analysis of gesture. Instead, I propose to set down a few somewhat random observations which, I hope, may help to elucidate what we mean by meaning in the plastic arts.

We start with (as axiomatic) the double statement that a painting is a gesture of a symbol. It is not a meaningless gesture—strictly speaking, there is no such thing. There are, to be sure, inadequate and inappropriate gestures which carry more, or less, or another meaning than was intended. These are the most common; they are not meaningless, but unrelated. They include the "Freudian slips" of daily life and also, I think, all unsuccessful works of art. We may say then that the successful work is a gesture which carries a constant meaning. Or, viewing art as process, we may say that a painting is a gesture recorded in lines, shapes and colors which in its performance attains a meaning (or plurality of meanings) previously unknown and empirically non-existent.

Looking at the finished painting, the spectator—I am, of course, assuming a successful work and a spectator capable of esthetic experience—the spectator never doubts but that it has meaning. He feels the meaning is there, under his eyes, and that he knows what it is, or that it will come to him with enough looking. Whether he is mistaken in this, whether the meaning he finds is actually there,



Soulages: *Peinture*, 1956



Peinture, 1955

Courtesy of Galerie de France

is indeterminable. We cannot assume that the man who made the painting knows its meaning since artists, by their own testimony, often find things in their work that they were unaware of when they made it. And those artists who vociferously deny that their work has meaning are disqualified from saying so—their denial being proof that their gestures were, in a sense, made unconsciously. Arguments as to the "real existence" of the meanings we find in things are, in any event, philosophically and psychologically naive.

(Continued on Page 14)

THE WISE MEN IN VERMILLION

The walls of ancient cities were a bright challenge to fate. Men would die, but the record of their lives and dreams was written in brilliant colors on stucco and masonry. The Bible tells us that visitors to Babylonia and

Assyria "saw men portrayed on the walls, the images of the Chaldeans portrayed in vermillion." (*Ezekiel, XXIII*)

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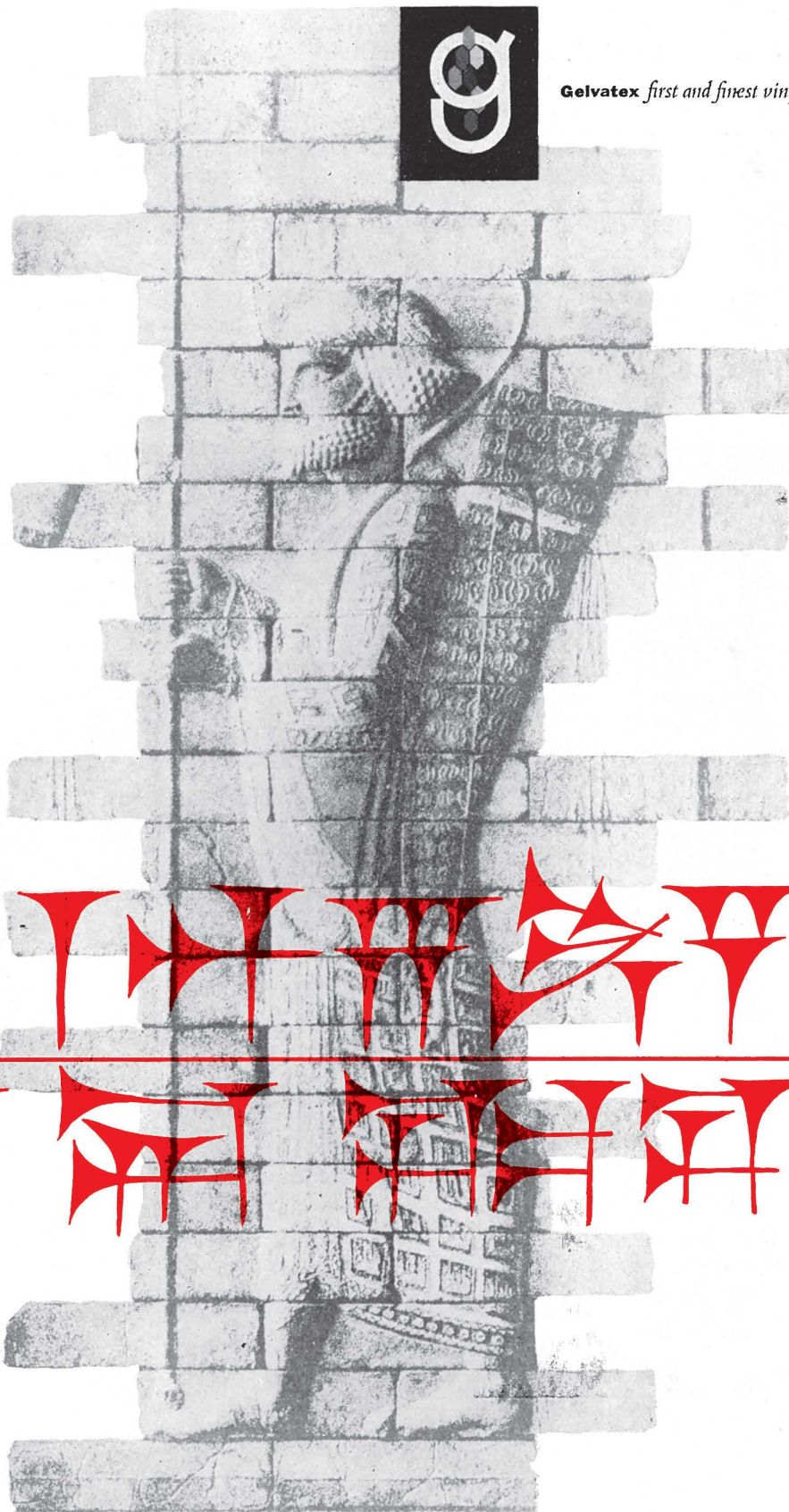
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MUSIC

(Continued from Page 4)

itself, for a discriminative collector, over the entire repertoire. The best in '35 or '40 on 78 rpm may be no longer the best and may be unobtainable, or very grossly re-recorded on 33 rpm, every record change of the old version coming in slightly off-pitch—while hi-fi alters everything, even common-sense.

Jacque, probably you have never heard the ancient version of the Brahms Clarinet Quintet (with Draper, if I am not mistaken) that I learned the piece from twenty years ago and have yet to hear equalled, or my remembered best of the Beethoven C sharp minor Quartet, made in the '20's by the great Capet Quartet—they played only Beethoven—the dim sounds of which today would make you wonder how I could hear anything in it. More than once I have pressed my finger to my lips enjoining silence, while I silently beseeched a friend to share my excitement at a pair of Bach Preludes and Fugues anciently recorded on clavichord by Arnold Dolmetsch. It was a part of the old *Columbia History of Music*, until lately the only collection to include a consort of viols or of lutes. I once held up a wedding party because I refused to leave the house while the radio was giving out the inimitable first Szigeti recording of the Brahms Violin Concerto, which I had heard already a dozen times.

To come right down to it, I don't believe it is possible to hear the piece and disregard the performance. Listening as I am at the moment, out of my spare ear, to the Third Symphony by Copland performed by Dorati, I have to make the best I can of Dorati's version, because I know no other. I am aware that Dorati usually makes his points by overemphasis. This does nevertheless give the feeling of authentic Copland. It is also authentic hi-fi, every part asserting its full color in the foreground, and no vista, atmosphere, or landscape behind.

Most record libraries are made up of performances that appealed once. The process of growth as a listener is by incorporating and outgrowing these performances. A late point in sophistication is when you can enjoy the nice points of bad performance—as I like doing of an evening, carolling through the streets, my auto radio

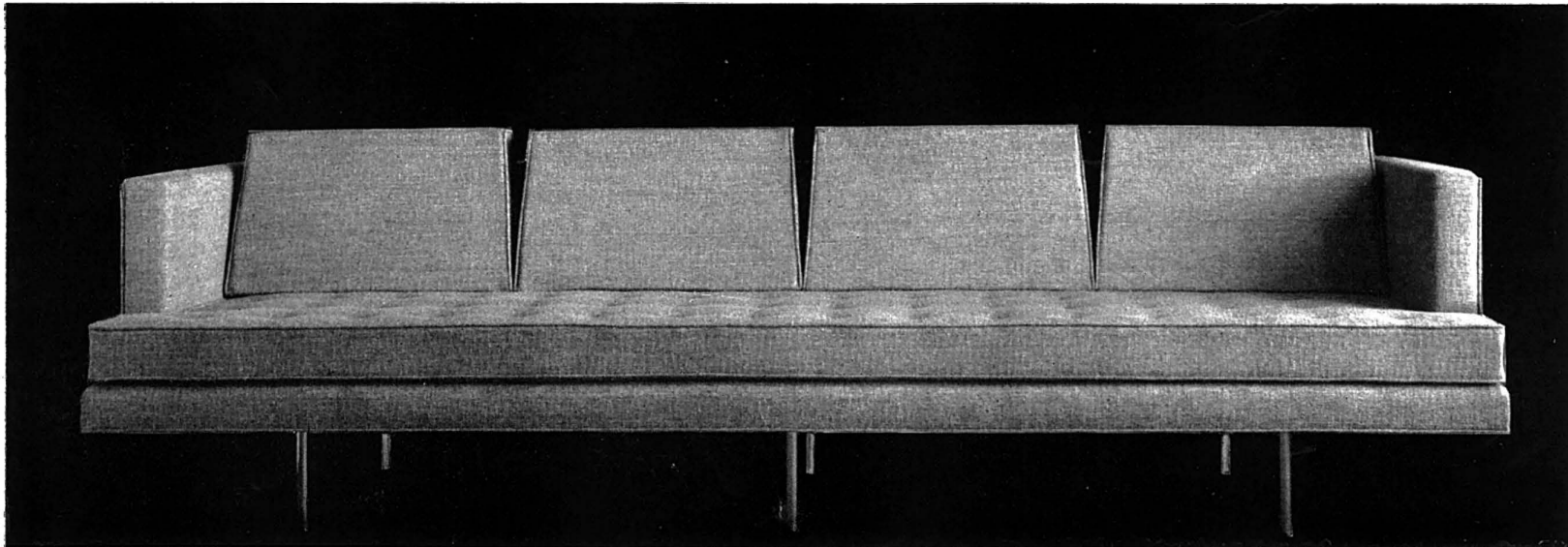
blaring—say, for example, the finale of *Scheherezade* vigorously put out by William Steinberg. A few years ago I would have shut off the radio at the first note of it. Possibly I am ripe for esthetic dissolution.

What should a record library be made up of, there's the question. If I don't wish to own records, because any performance is exhaustible and you can reach that point all too soon, the statement is my own, derived from a very large experience with records. A major part of my musical education came to me through listening to records. I am not ungrateful. And I have the ever-present ability to turn on my radio in the evening and let the latest recordings of the larger-common-repertoire flow into the room, contriving to adjust the matter so that I may hear a fair percentage of the somewhat less common. I am told this cannot be done in some parts of the country. I believe the condition is changing.

I have another correspondent, whom I know slightly in her interesting person. I wish I might pass on some of the tales she has told me about herself, for example how she confounded the Minute Women of her home town in Texas when they set out to purge the local library of unworthy books. Being then sixteen she went to work to organize a resistance, yoked up a Senator, dispatched news stories more than nationwide, capably enough written so that the *New York Times* rumbled in its editorial columns and printed her picture, while the *Manchester Guardian*, quoting her, protested municipal folly at five thousand miles distance. At the decisive session of the City Council she first tossed a few general remarks calculated to stir up the hostile audience, and then, while the bad taste erupted behind her, leaning convincingly across the Council table she persuaded the City Fathers to see the thing her way.

She married against her family's wishes too young and then wrote me for advice. "Actually we need things like a toaster or a mixer more than we do a Hi-Fi, but we talked it over and decided that some things were just necessities and others could wait. . . I am curious to know what your opinion of the following composers is:" (the list of 26 composers starts with Hugo Wolf and ends with Henry Gilbert; it includes such names as Francesco Cilea and Riccardo

(Continued on Page 10)



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MUSIC

(Continued from Page 8)

Zandonai, which I should have to look up in a musical dictionary, as well as others, like Michael Ippolitov-Ivanov, whom I know by experience to be not worth the trouble). "These are 'turn-of-the-century' composers, and I have heard almost nothing about any of them. The only few that I have ever come across are Elgar, Leoncavallo (thru his opera only), and I guess that's all. I left Mahler off the list because I've heard a few of his works."

How times change! Formerly she would have heard a great deal of Ippolitov-Ivanov.

"The next list I want your opinions on is of the more modern composers." (The list begins with Schoenberg, Anton von Webern, and Alban Berg—"What are their best works, and how should one approach their particular style of music?"—and proceeds through sixty-nine names, from Satie and Charpentier to Kabalevsky and John Cage).

"The reason I want your opinion on these composers is plain . . . I need a little guidance as to who is most interesting and who wrote the kind of music I like. Since your taste seems to coincide with mine to a certain extent, anything that you think is especially interesting (or any composer whom you happen to like particularly) would probably be what I would like. . . . I picked the more modern composers (or I should say the contemporary or near-contemporary composers) because I know the least about them. Later, if you don't mind, I'd like to ask you about some of the earlier composers."

It is the voice of the emancipated American woman, spiritual great-granddaughter of Susan B. Anthony: I hear and, bless me, I obey. Between the turn-of-the-century and the present here are ninety-five composers on whom I am to discourse so that Cathy may buy records wisely. This foot treading firmly at the doorstep of musical literature does not intend to be that of a sheep, nor of a sheep-dog either; she approaches music as Dante approached the cosmos, definitively. Not with a background of knowledge but looking eagerly into a deep perspective, all of it to be filled out by proper purchases of records. This is appetite absolute, not a word about sewing or a certain performance having appeal.

I might put Cathy in touch with Jacquie, who does have a degree in musicology, and let them argue it through to a finish. They belong in opposite corners, Jacquie relying on taste, an informed dilettantism, Cathy holding, in the spiritual innocence that can appall reasonable bystanders, that art like religious faith must be taken without qualification. I must confess I am in Cathy's corner, preferring the extremes of appetite to the hesitations of taste. Most of my readers may prefer to stand by Jacquie, believing that their taste can outrun any fashion. In 1947 Bartok is unexpectedly taken to the bosom, in 1953 Vivaldi.

Is Mozart a more desirable composer in his birthday year? The record manufacturers appear to think so. Why is the 75th birthday of Ernest Bloch, now busily finishing his fifth Quartet, less honored than the 90th of Sibelius, who has composed nothing to our knowledge for nearly thirty years? Are these matters of taste or of fashion? What is taste anyway, if it is not or is more than the individual presentment of fashion?

One can offer the historical approach, the representative record library recommended by any textbook of Music Appreciation. It is always out of date, and will be more so before any long-range plan can be carried to completion.

No, Cathy will just have to stand on her own head. Like Jacquie she will have to form a taste of her own, possibly without benefit of musicology, but she will do better not to believe in the efficacy of the book. She should buy records to taste, but for every record she buys that is to her taste she should take the opportunity of hearing ten that will exercise her judgement. (I say this in full awareness of the nuisance I can cause the record retailers. A record store, like the old-time saloon, offers by necessity a free lunch with every purchase. Come in and browse around, the record retailer invites you. Take him at his word; make an afternoon or an evening of it. Stay until he throws you out).

Buying records is an expression of your taste, Cathy, but it's your taste, so don't fear it. Take it seriously. It's the best you have; don't apologize for it. Treat your taste like a good friend: listen to it, argue with it, snub it on occasion. Never be ashamed of it. If it isn't good enough for you, then you're a snob who feeds on other peoples' opinions. If you believe it is better than anybody else's taste, nobody can help you.

Go about it this way, and you will always be free of the fashion. But now, how to use your taste in the purchasing of records. Advising on this subject I resemble the bachelor who advises a young couple about getting married.

Begin with the exclusions. Don't buy, for a start, a recorded version of any work that you can hear regularly in the standard concert repertoire. I realize that saying this I waste my wind, but I always say it. Don't buy any work you particularly like until you have heard it in other than the immediately available version. Don't buy name performances until you have thoroughly compared them. As much bluff as ability blows up every greatest-living artist of the moment.

Buy for the room you live in. If you are temporarily unable to play loud music loudly, don't buy it. Better not to hear it at all than to hear it in the wrong dimensions. Avoid for the same reason buying anything that shows off the extremes of your hi-fi equipment. A good performance lies in the middle ranges and uses highs and lows merely to enrich the normal registers of tone. Be sure therefore that the performance is well focused in the middle, where the music is. It will wear better, and your neighbors will be grateful. As for hi-fi: any good equipment is adequate and any old equipment at all will do for listening to a good performance. Music consists of sounds, intervals and silence rhythmically related by intervals and proportionate volume; when you have given enough attention to these you may worry about improving the mere sound of it. The sounds may be only water slapped with hands, as in a type of African music; the intervals any sort of perceptible gradations. After you have waited a while you will know the difference between tone and an elegantly enameled production-line assembly job. The meaningful inflection of tone is the utmost refinement of great musicianship, and you won't need ultra-sonic equipment to discern it.

Before buying anything that you know nothing about, no matter how presently attractive, place it musically and decide why you want to own it. A collection thoughtfully begun directs its own additions. A collection begun at haphazard will continue formless and spineless.

Now for the positives. First: start big. Crowd your taste. Start with a few large masterpieces durable enough to last a lifetime. While your collection is still small, you will hear these works more often. These will form the skeletal structure of your taste.

The best buy, and the most durable, the least worn part of the common repertoire is chamber music. I am speaking to the person who wishes to know music, not to use it for a sedative. Begin with the Casals recordings of the Bach Suites for solo cello and any one of several versions of each of the three interlocking late quartets by Beethoven: *A minor*, opus 132, *B flat*, opus 130, and *C sharp minor*, opus 131, plus the alternative ending of the *B flat*, the *Great Fugue*. When you have mastered these—they're no harder to begin with than to end with—you can move backwards or forwards through the history of music with assurance. These pieces are the picklock to the best twentieth century music. Tonality and its tragic fate under polyphony, as well as the emancipation of the dissonance have been here already well taken care of. The Beethoven is the most dramatic non-vocal music ever written, the quintessence of Western in comparison with Eastern art. The Bach will open to you the music of any country or any century. This music will teach you to listen and hear. If you cannot rise to it after repeated hearings, you may be able to qualify for one of those jobs reviewing music for the Sunday papers. Like B. H. Haggin and Winthrop Sargent you may make a career of explaining to the casual listener what is wrong with the music you and he don't dig. I am always being joggled by the critical notion that the great composers, having established their reputation on a few good popular pieces, spend the sad remainder of their lives composing masterpieces nobody wants but us longhairs. To paraphrase the non-sequitur with which the Washington, D.C., critic Paul Hume brushed off the Stravinsky Septet: It is like the George Washington Bridge; it is not popular.

If you go on to buy the Schubert Cello Quintet and the Brahms Clarinet Quintet, I shan't object. Your next move should be into the twentieth century. Admire the worst, as some call it, before your taste is set. Debussy's Sonata for flute, harp, and viola, Bartok's Fifth Quartet and Schoenberg's Fourth, plus the Stravinsky Septet will sharpen your taste for tone, liberated from the mere compulsions of tonality, and prepare your ear for Mozart. You don't fly from dissonance to Mozart, you fly through it.

No composer has been better recorded, or more completely, than Mozart. A good library should contain at least a hundred items.

(Continued on Page 18)

From The Architect's Viewpoint . . .

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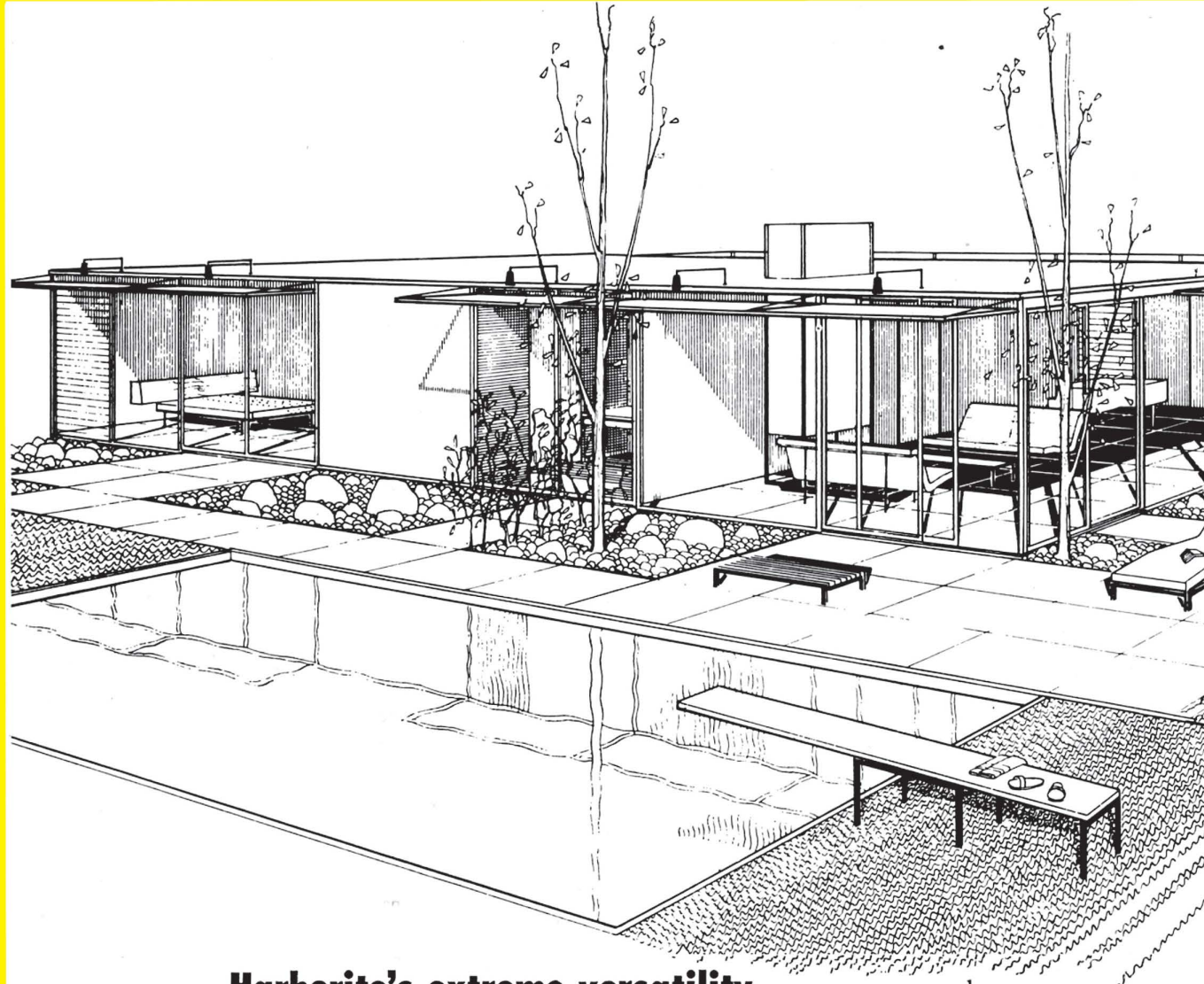
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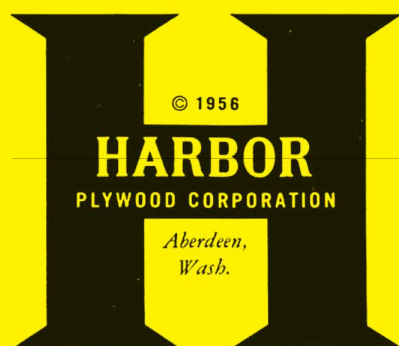
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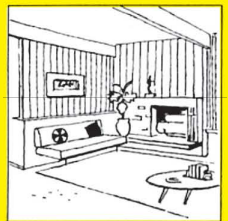
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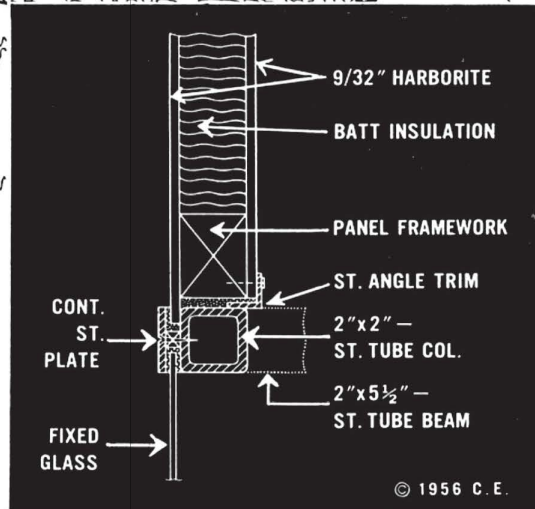
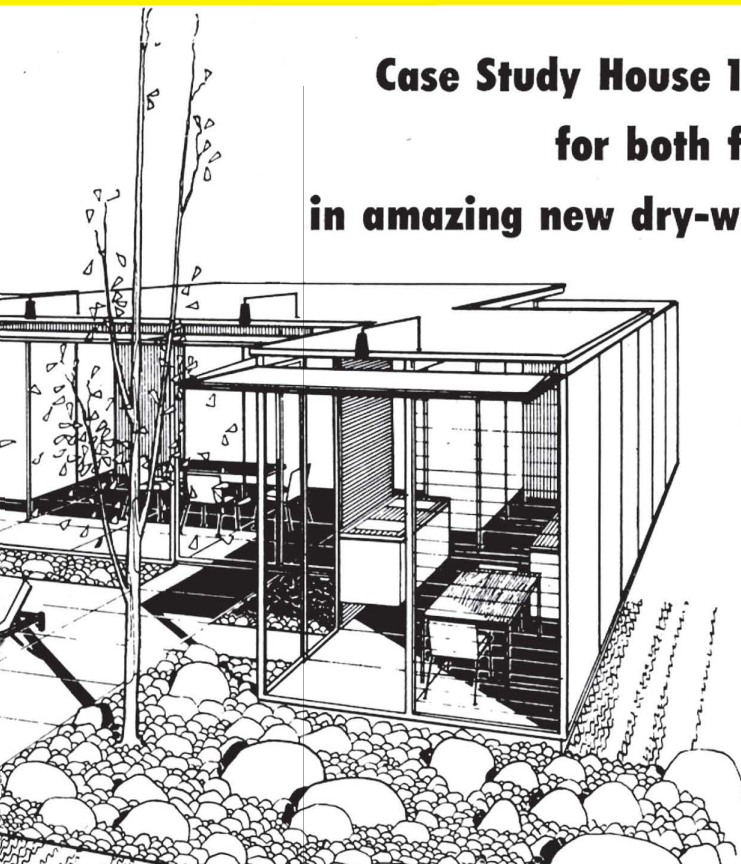
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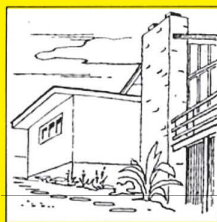
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ART

(Continued from Page 6)

And pragmatically, what matters is that between the painting and the spectator something has been communicated; and that the occurrence of this communication induces in the spectator a heightened sense of being, and a sure knowledge that a rapport has been established between something outside and something within himself.

Which brings us to the central problem, that of the meaning, i.e., the content, of this rapport. Here I must turn to the second half of my axiomatic double statement: that a painting is a symbol. If gesture is the means one employs to communicate something—a thought, a feeling, sensation or intuition; a vision of order, perhaps; a rhythm, a structural relationship—which one feels could not be communicated as well, if at all, in any other way, it follows that gestures are symbols, and that painting is a symbol-making activity, even when the painting that results from it is not intentionally symbolic. As a matter of fact, the psychologist C. G. Jung has made it clear that symbols, as distinguished from signs, are never intentionally made. Rather, they are found and recognized as they emerge from historical and psychic situations favorable to their emergence, and are then "enacted," as it were. Jung's conception of the symbol is singularly applicable to modern works of art. For among the characteristics of the symbol as he defines it are these: it is a means of bringing opposed forces or qualities into functional relationships. It is a container and conveyor of energy. It is a means of experiencing and expressing things otherwise inexperienceable and inexpressible. It has meaning, but meaning of a kind too complex and ambiguous to sort out into separate and exact verbal-conceptual equivalents. (Obvious analogy: poetry, where the meaning is not in the separate words but in their clash and rhythmic combination.)

One might say that the meaning of a symbol, as defined by Jung, subsists in the play of the forces it contains and in its internal structural relations; and that when these alter, the meaning alters too. If, now, we call abstract paintings symbols in this sense, we might list as characteristic and frequent meanings: movement upward, downward, centrifugal, centripetal, advancing or receding; conflict; growth; stasis; harmony; transformation and conversion; the relations between the light and the dark, the active and the passive; and so on.

It is obvious that the modern abstract artist who paints without reference to anything he has seen either in the outer world or within, and who lets his painting grow on the canvas by itself, as it were, according to its own inherent pictorial logic, must reject as literary any interpretation of his work which tries to establish conceptual or visual correspondences for elements in it which are structural, plastic and nothing more. Rejecting such interpretations—which, however, are not symbolic but semiotic—as irrelevant, he maintains that one should not ask what a painting means. I have said it myself: a painting doesn't mean, but *is*. Instead of asking what it means we should try to define its *is-ness*. But I now feel that this distinction is casuistic and tautological. For if we succeed in defining the *is-ness* of a thing—flower, man, painting—and no one ever has—we would have its meaning. The artist who denies that his paintings have a meaning and may be called symbols fails to grasp that it is precisely those works which refer to nothing outside of themselves which must be called symbols. The genuine symbol (as defined



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above) symbolizes itself. If it stood for something else it would not be a symbol but a sign, and "literary," as painters use this term.

We are now in a position to consider Soulages' paintings at the level of meaning. Following Blackmur and Coomaraswamy, I have said that paintings are symbol-gestures charged with meaning which, when encountered and recognized, induce in us a heightened sense of being. This is my experience with Soulages' paintings. His gestures are strongly made. In the seeming directness of their execution they carry conviction. Though man-made, and not such earth-gestures as mountains or trees, like trees they give a sense of growth, they seem alive. But they differ from natural forms in that the sense of growth they convey is sudden. Before our eyes a form leaps up, spreads out and is completed. In art things are consummated—logic has a chance. In life, never. Hence the exhilaration peculiar to art.

And though Soulages' images are such as we have not seen before—certainly not in the world around us—they seem familiar and we have no doubt of their reality. They are new realities born in the act of painting them; and their newness, coupled with their familiarity, and with the sense of conviction they carry, is proof of their vitality and cogency. How can they seem familiar? They are new, but they have an ancient ancestry, to which I referred in my last piece about Soulages, speaking there of monoliths, trees and the cross. I certainly did not mean, as Mr. Michel Ragon writing in "Cimaise" seems to think I meant, that Soulages was painting these things. I meant that these forms and the forms we find in his paintings participate in the same formal archetypes—and hence, in the same primordial meanings.

(Note on the historical, mythic and psychological correspondence between cross, stake and tree: The first crucifixion crosses were trees and stakes—see Frazer. And every man carries his cross with him: his cruciform body, his "animal-angel" soul, etc).

The formal virtues I find in Soulages' best work I have already enumerated: directness, economy, clarity and precision of statement. (Even where the image is surrounded by "fog" it emerges from its dark context as a unified configuration, or Gestalt.) The affective quality of his work is controlled excitement—high emotional voltage: the first and last consideration for without it none of the other qualities would mean much. It is easy to manage a thing that has no

passion in it. (Incidentally, and re this last remark, I would call Soulages' art thoroughly masculine. He is not carried away by his feeling, he rides it.)

I also find in his work a marked concern with polarities of all kinds: the light in the dark and the darkness in the light; the active line in the passive plane, the smooth and the rough; space empty and space filled—and with the mutations, conversions and dynamic conjunctions of these opposites. What is especially exciting in Soulages' best paintings is the sense they give of energy in motion: of a stream of energy leaping from line to line, from plane to plane, and magnetically holding things together.

Which brings me to what I suppose the reader has been patiently waiting for and what I have been avoiding: the meaning of Soulages' work. Again I must approach it obliquely, like an Oriental, or any man with a butterfly net.

Soulages' paintings are often described as linear. This is rather misleading, especially with reference to his later paintings where line often expands till it becomes mass, or plane. But if in spite of this we call it linear because of the predominance of long sweeping brush-strokes, we might say this artist handles line like a strong man subduing a powerful snake. We are trying to get at the character of the line: it is often compared to Hartung's. The two men are friends; Soulages is the younger; some of his earlier paintings do resemble Hartung's, at least superficially. But I find their art quite different in aesthetic intention, means and affect. Soulages' gestures differ from Hartung's in their monumentality and in the massiveness of their rhythms. The line itself is generally quite different. If I may characterize the difference by metaphor and exaggeration, Hartung's, whether broad or slender is a trajectory, a swift black light-track, a saber stroke, or an angry dragonfly among the reeds. Soulages' suggests girders, hawsers, piles, and the crushing movements of a lion. Also, his line is more physical, more "painty." Even when, as rarely, it does resemble Hartung's, it acquires a different meaning, or affective value from its very different structural and chromatic context—as the meanings and weights of the words in poems shift according to their context.

In Hartung, all is movement; or movement in a still place. In

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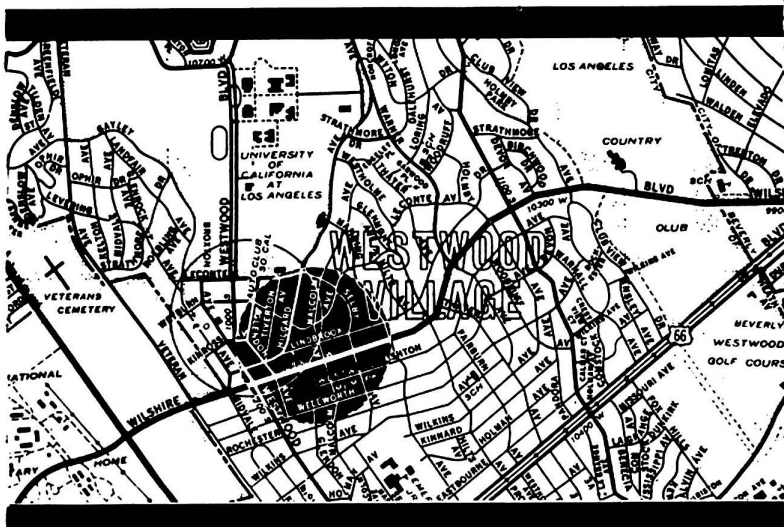
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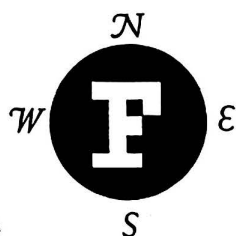
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BOOKS

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LIFE AND HUMAN HABITAT, by Richard Neutra, with an introduction by Alexander Koch (Verlagsanstalt Alexander Koch GMBH, Stuttgart, \$18.00).

Mr. Neutra's comprehensive and inspiring book devoted to the single dwelling is divided into six parts. The first, *Life and Human Habitat* is best summed up in the author's own words: "It seems to me that in principle as well as generally what fits best into this and the subsequent periods is, above all, biological understanding of human existence and survival under the technically prevailing circumstances. The life and well-being of the human organism has occupied my mind during the last thirty years, ever since in the Twenties I undertook to work with much devotion on the many careful details of the design for the 'Health House' at Griffith Park, Los Angeles. The art of building as applied physiology has stuck in my mind since that time long past when, still a boy searching for enlightenment, I hit on an old heavy volume by William Wundt, fascinatingly titled 'Physiological Psychology.' Perpetually refined human-life-knowledge of body and soul became to me one, and the building of human habitat its most essential application. Perhaps the most appropriate adequate expression for this devoted humanitarian, and thus profoundly practical approach is Biological Realism."

The subsequent profusion of illustrations for the 48 houses is seen on 355 plates, four of them in color—some of Mr. Neutra's drawings from his sketch book, along with 43 plans; mostly, the illustrative material consists of excellent photographs taken mainly by Julius Shulman. Seen together, these photographs show Mr. Neutra's dedicated humanism; his empathy, as well as his skillfully applied construction methods using modern materials; a masterful solving of site problems; a very special endowment in making the most of interior and exterior space. In this collection one sees many a good house. Remarkably enough, not only are they good for the present owners and occupants, but would be equally good for many another family of like size.

Part two, *Neighborliness and Neighborhood*, discusses the extension of the family group, the necessity for communal life, and the judgment of human dwellings by a look at their neighborhoods.

The third section, *Tradition-Made Law and Architecture* by "Decree," where the difficulties of such restrictions are shown to restrain the best efforts of the creative architect, especially in the "formally regulated tract."

Part four, *Architecture by Remote Control*, considers the necessity for the architect of the future (working at a distance from the client) to use the written, rather than the spoken word, combining this with clear plans and drawings. This, in a shrunken world where the architect's work will not be limited to local practice. Mr. Neutra has good insight into this possibility as he is undoubtedly the most ubiquitous living architect.

In part five, *Unorthodox Musings*, the author writes of the various ramifications of such components as bedrooms, bathrooms, eating and cooking, and outdoor living areas, always with regard to human requirements and comfort.

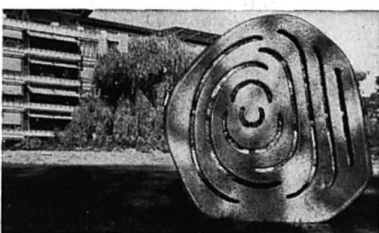
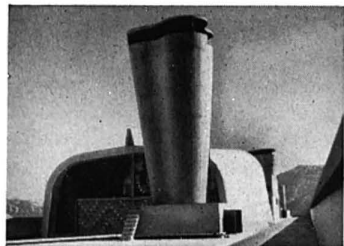
The last section, *Examining, Diagnosing, Prescribing*. The good architect, like the doctor, must have the same intuitive powers to determine the necessities of each client, and like the doctor "... the architect is no unconcerned scholar but a contemporarily schooled artist who works with method and that 'infeeling' at the very same time."

This book is a very handsome production befitting the many excellent houses of a noted architect. Highly recommended.

MAX BILL, by Tomás Maldonado (Editorial Nueva Vision, Buenos Aires, \$7.00).

A look-see into the achievements of the head of the Department of Architecture at the New College for Design at Ulm, Germany, by his associate. The text (in Spanish, French, German and English) limps badly, whether in the words of the author (echoing or quoting Mr. Bill) or in the lame statements of Mr. Bill himself. The text, intended to facilitate the understanding of the aims of a brilliant artist misses the mark. The 'good form' and Bill's 'will of coherence' are best shown in the numerous half-tone illustrations surveying his program in all the visual arts: painting, sculpture, architecture, typog-

(Continued on Page 18)



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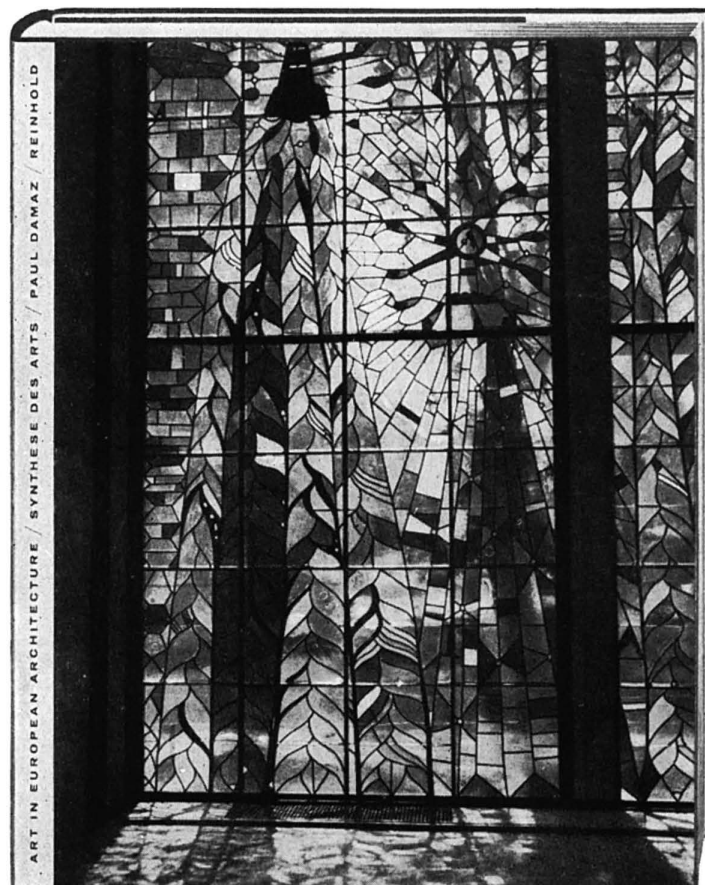
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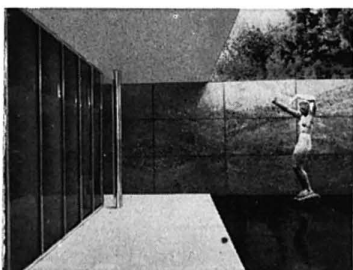
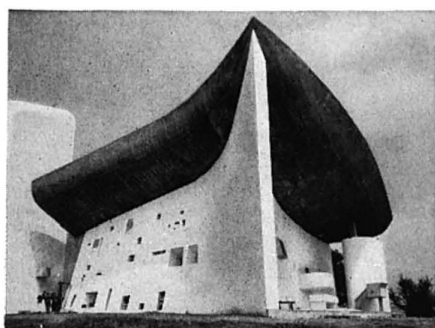
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BOOKS

(Continued from Page 16)

raphy and industrial design.

We are shown a good section of Bill's paintings (accompanied by his statement on the Mathematical Approach in Contemporary Art) in which he declares that it should not be mistaken for 'computed art' but rather "It is primarily a representation of rhythms and relationships, of laws that have their own specific origin, even as mathematics had its mainspring in the original thinking of pioneer mathematicians." We are also given Bill's statements on his projected monument to an unknown political prisoner and on Differentiated Living Quarters as a City Element (in which nothing particularly original has been said).

Max Bill's forte lies in the demonstration and not in the discussion of difficult and abstract spatial matters. For example: the precise and stimulating sculpture in reinforced plaster, "Continuity," 300 centimeters high, poised on rocks in natural setting, as buoyant as ribbon candy, gives its sensation of continuous motion in space by direct impact to the eye.

All of Max Bill's best work is eye-catching—the articulated exhibition pavilion "Die Gute Form" (Basle, 1949) or the ingenious "Swiss Pavilion" consisting of lighted drum-like show cases in a darkened room at the Triennale di Milano (1951); his first-rate book designs; or his furniture; an attractive lamp or a hairbrush.

Mr. Maldonado claims that Max Bill is "... the modern type of 'total artist' a forerunner of the 'total man' still to be conquered." One hopes that somewhere in the conquering process there will emerge among these special artists some totally good writers, too. **THE STORY OF THE TOWER.** The Tree that Escaped the Crowded Forest, by Frank Lloyd Wright, Horizon Press, \$6.00).

By viewing the photographs (about 130 of them) in Mr. Wright's latest book, the reader becomes an armchair engineer and witnesses the emergence of the Price Tower, a 19-story office and apartment skyscraper on the prairie landscape of Bartlesville, Oklahoma. From the groundbreaking, the pouring of the tower footing, through all the daily stages of the building's growth to completion, one sees the realization of a 25-year old dream. The structure this time,

planned on the tree-like cantilevered form of the earlier St. Mark's-in-the-Bouwerie, stands ideally alone on its own plot, uncrowded and free in an atmosphere unhampered by surrounding heaps—beautifully conceived in copper, glass, concrete and steel. The skyscraper in the country designed to relieve congestion; to provide comfort, freedom, privacy and convenience to the occupants.

This book is more than a monument to a monument, and one will watch with interest to see if the ideal of decentralization as expressed by Frank Lloyd Wright will not backfire, as have the notions that freeways and superhighways provide decongestion when they often attract more traffic. Mr. Wright is as lyrical and convincing as usual, and I hope he is right. If the tree in Bartlesville goes to seed, the escape from the forest will be brief.

MUSIC

(Continued from Page 11)

Start with the G minor or the D major String Quintet, either of the large Serenades for winds, and by my specific recommendation the Kempff recording which includes the E flat (K 271) and the B flat (K 450) Piano Concertos. They are a good standard for piano playing, free in outline and properly embellished. Schnabel dug more out of the inside of the music. He was the first who roused the general public to understand why Mozart is not less than Beethoven. Now we need to recover that cherubic superiority to emotional justification which Beethoven envied Mozart and pursued the more seriously the more he became serious. Only once, I believe, did he set foot on that same cloud of pure esthetic illusion where Mozart reclines beside the Shakespeare who confessed his lack of "higher seriousness" in *The Tempest*. I am digressing dangerously. Where, someone asks, or when did Beethoven set foot? In the final Minuet of the *Diabelli Variations*. Then someone brings up the *Danza alla tedesca*—cherubic, or heartbreaking? I had a poem returned the other day, the editor explaining, among other things, that cherub doesn't consort with Mozart. Wherever sprinkled, by Donatello or El Greco, on a boudoir ceiling or a valentine, the cherub signifies magnanimity of feeling coupled with a serene indifference.

To get back to my good advice. You will observe that nearly all the composers I have recommended have been German. Between

(Continued on Page 41)



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AND DECORATORS ONLY.
WRITE FOR ILLUSTRATED BROCHURE A

Scientists have come to realize that you couldn't classify the people of the world according to how close or how far removed they were from nature. In fact what distinguishes mankind from the animals is that man, with his universal use of language, his fabricated implements and tools, and his submission to customs, creeds and institutions, belongs to a higher order than any living thing in nature. The world of man is a world of culture—that is rigorously and unequivocally opposed to nature whatever the level of civilization. Every human being talks, makes implements and behaves according to set rules whether he lives in a skyscraper or in a thatched hut in the middle of the forest. And it is this that makes him a human being, not the particular materials he builds his house out of.

First of all, we can discount the factor of numbers, that is the size of the society. Of course, size does have meaning from the global point of view, for societies comprising several million members appear only rarely in the history of mankind and are found only in a few great civilizations. Moreover, these civilizations appeared at different historical epochs and in regions as far apart as the East and Far East, Europe, Central and South America. Yet these are differences so great that the factor of numbers or size can have no absolute value. Some African kingdoms included several hundred thousand persons and oceanic tribes had several thousand members but in the same regions of the world we find societies made up of a few hundred persons or even at times of only a few dozen.

We may perhaps be on firmer ground if we consider another feature, undeniably present in every culture we call primitive: each of them is, or was at least until very recently, outside the range of industrial civilization. But here again, the yardstick won't work. Consider the case of Western Europe.

It has often been stated, and rightly, that the way of life of Western Europeans scarcely changed from the beginning of historic times until the invention of the steam-engine; there was no fundamental difference between the life of a patrician in Imperial Rome and that of a well-to-do Frenchman, Englishman or Dutchman of the 18th century.

Moreover, neither Rome in the second century B.C. nor Amsterdam about 1750 is comparable with a Melanesian village of today, or with Timbuktu in the middle of the 19th century. Civilizations which preceded the birth of our industrial civilization shouldn't be confused with those

which existed outside it, and would probably have remained *outside* for a very long time if industrialization had not been imposed upon them.

Although the oldest chipped stone implements may date from 400,000 or 500,000 years ago, agriculture, stock-raising, weaving and pottery appeared only about ten thousand years ago, perhaps less. Thus the "primitiveness" of peoples who cultivate gardens, breed pigs, weave loin-cloths and make cooking-pots is quite relative in the time span of the total duration of human history.

A change of environment to an area which lacks good quality clay often explains the disappearance of pottery, sometimes even from human memory. Language often proves that peoples whose low level of civilization might suggest their immobilization and isolation in the same place from the most distant times, have in fact been in contact for thousands of years with all kinds of much more highly developed populations. Far from these alleged primitives having no history, it is their history that explains the very special conditions in which they have been found.

The latent presence and pressure of a past that has disappeared are enough to show the falsity of the word primitive, and even of the idea of a primitive people. But at the same time we must take note of a feature which all societies we call primitive have in common and which distinguishes them from ours. It is the reason for applying to them all the same term, however inappropriate it may be.

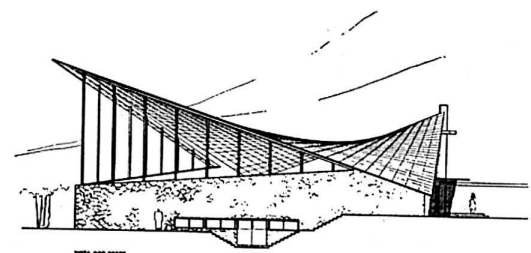
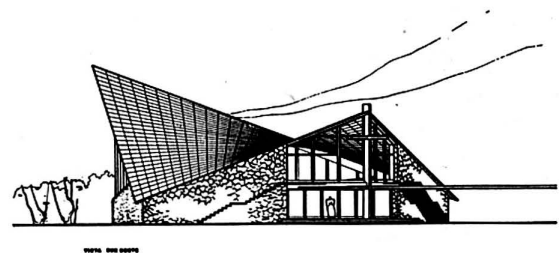
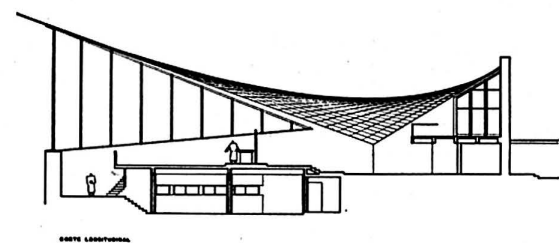
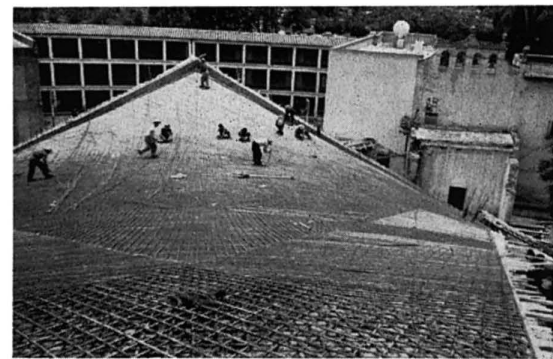
All these societies—from the powerful empire of the Incas, which succeeded in organizing several million men into a politico-economic system of exceptional efficiency, down to the small nomadic bands of plant-gatherers in Australia—are comparable in at least one respect: they knew or still know nothing of writing.

They could preserve nothing of their past save what human memory was able to retain.

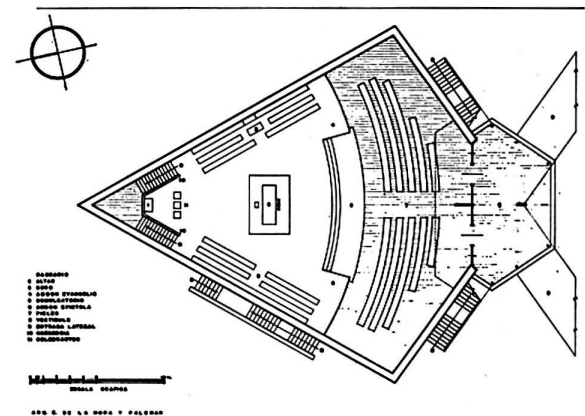
It was a fluid past which could be preserved only in small quantities, and the remainder, as it came into existence, was condemned to be forgotten with no hope of recovery. To borrow a simile from the language of navigation, societies with some form of writing have a means of logging their course and therefore of keeping on the same track for a long period.

On the other hand, societies without some form of writing are reduced to following an unsteady course which may in the end (although the distance covered is the same in both cases)

(Continued on Page 38)



STRUCTURE BY FELIX CANDELA



FELIX CANDELA AS A CONTEMPORARY

By Colin Faber

"Buildings are vital to us only when they are being built, when they arouse and feed our anxiety of what will really result from our project. Once finished, all building is irrevocably dead; it belongs to history."

Felix Candela

True, formal, classic architecture is the fusion of art and science. Without art, a building is only structure, perchance possessed of a fortuitous mathematical poetry. Without science, it is sculpture, picture, daring, mood, elegance, beauty or any number of other things relative to the talent of its designer and the quality of its art.

When a great artist designs a building we may be accorded a great work of art. Falling Water, Villa Savoye, the Tugendhat House, each one of these is a perfectly legitimate work of art. Neither building is necessarily more valid than the other for the purpose of our study. They are only comparative to architecture.

When a great scientist designs a building we may expect a structure of supreme logic. When the scientist has a poetic faculty we will find an empiric structure of lyric quality. Such is the case in Maillart's bridges and Nervi's hangars.

Now of the two approaches defined here the latter, the poetic engineer's comes nearer to being the great classic architecture that sings. Neither of them achieves it because neither achieves the perfect fusion of art and science.

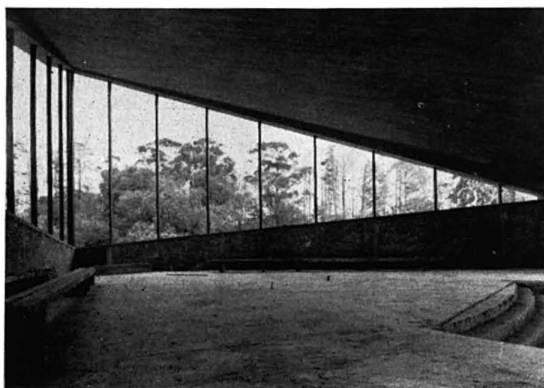
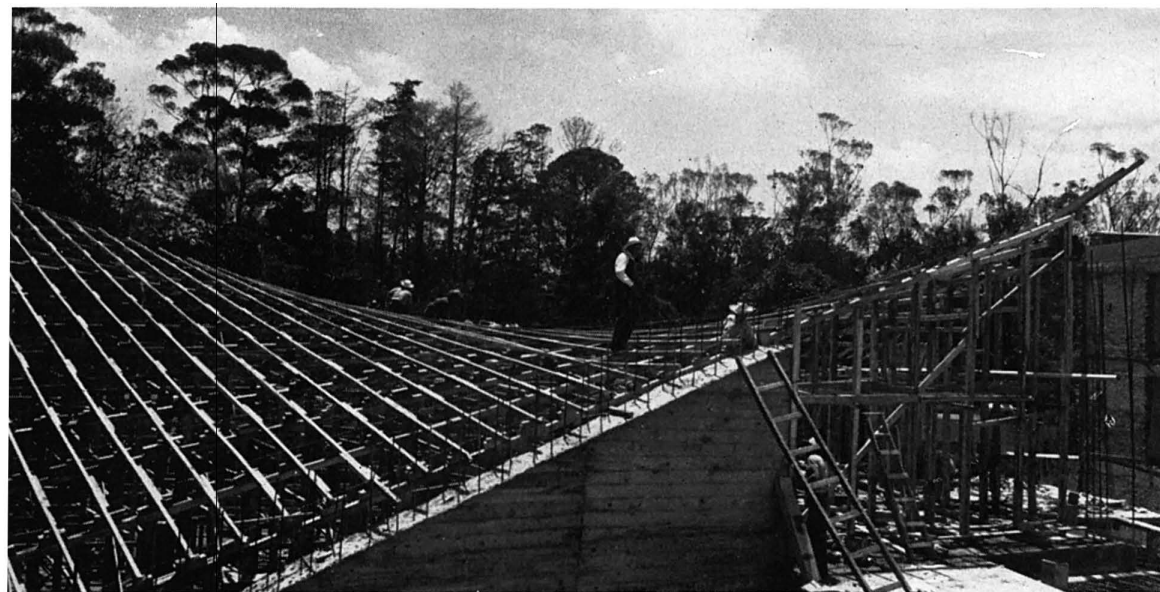
Much has been said of the nature of art in architecture and gratifying evidence of its understanding is around us, if at scattered distances. Little to nothing has been said of the nature of science in architecture. This is because the science of structure is as misunderstood now as it has been for centuries past. Our failure to produce great architecture is due to this, not to the default of genius—talent is abundant in our age.

We may now examine what structure as science implies.

Structure is a minor science but it pertains to the same laws as do major sciences. The hypotheses which form the theory of structure are true enough to let us trace a rough mental image of what really occurs in a structure. The degree of truth in this image does not depend upon the precision of the mathematical lucubrations we employ. It is relative to a number of highly subjective, imponderable factors such as intuition, experience, learning and critical sense. These factors spark the inspiration that dictates the form and dimensions of the structure to the designer. Any further calculations are so strongly conditioned by this aprioristic choice that they can only prove its accuracy or the more confound it where it is in error. Thus the most absurd structural blunders are usually endorsed by the most exact calculations.

But original structural design is never achieved by analytical method, only through a synthetic process common to the laws of all artistic creation.

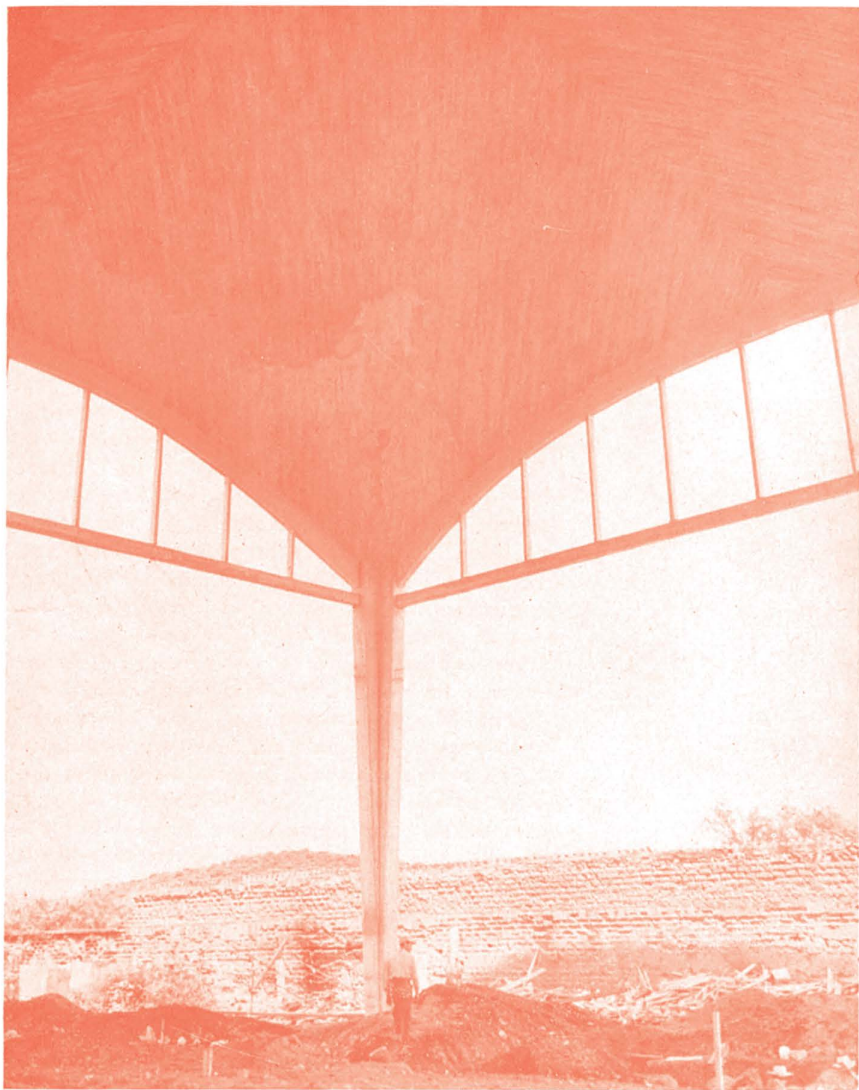
The need for this synthetic process is fully recognized by the major sciences. But it seems that the minor sciences and particularly the science of structure are still lost in a jungle of analysis whence they will escape only through constant revision of their basic hypotheses. We are presently working under assumptions developed more than 100 years ago by several synthetically minded



SEMINARY CHAPEL IN COYOACAN



The structure is a single hyperbolic paraboloid leaf, limited by straight generators. In this case the paraboloid's axis is not vertical (due to the rhomboidal plan), since the horizontal projections of the generators are not parallel. Therefore the loads have components along three axes (that is the vertical axis and the two generators intersecting at the crown), and this resulted in a more complicated analysis and longer expressions for the stresses. The problem was to annul normal stresses along both edges of the part in cantilever, there being nothing to counteract them there. As each generator acts as a tie-rod, it was possible to transfer the unwanted stresses to corresponding points in the opposite edge where they are resisted by the concrete wall working in bending. In other words the structure is an asymmetrical double-cantilever supported at the two lower corners, and due to the unequal thrust of each cantilever, the shorter arm must be fastened to the wall. The only function of the vertical struts along the longer edges is to provide secondary support to prevent either upward or downward deflection, such as may be induced by temperature changes.



French thinkers. If these hypotheses were once of value it does not infer they will remain so forever. Yet this is what both architects and engineers would seem to believe.

They believe that the technique of structure is an exact science leading to exact results.

This belief is a hangover from the rationalist theories prevalent in the last century when it was supposed that natural phenomena were truly represented by mathematical laws and that through these it would be easy to come to know absolute truth. The pretense, or worse, the belief that form is an inescapable consequence of analysis is the greatest single lie of the philosophy sustaining modern architecture.

In reality of course the structural function as much as the spirit or expression of an architectural work depends entirely on the form.

The failure to understand this is readily explained. The revolutionaries or pioneers of the modern movement were architects who grew up with the same disinterest in structural problems that has characterized the profession for generations. The banner was functionalism and literature the justification for a revolt whose only immediate purpose was the overthrow of historical styles. These styles were stifling architecture within a rigidly conventional composition, often prohibiting the adoption of a plan to comply with the normal functional requisites of a building. The first stage, the overthrow, was consummated with relative ease leaving architectural composition reduced to the balanced organization of masses and volumes, to the play of voids and solids, things that had always been fundamental in traditional composition. An art was thus established for select minorities whose education—or affectation—let them appreciate or pretend to appreciate the volatile beauty of pure composition. The lack of interest of the strict solutions before long led the functionalist movement to actuate a series of expressive, conventional and sensationalist formulae. These prettinesses, each with its own defenders and each with its chief protagonist have brought architecture today to a situation not unlike that which actually triggered the modern movement. In his desperation to relieve the bare sterility of a boring structure the modern architect has adopted a vocabulary of innocuous paraphernalia such as window walls, murals, pilotis, plants and so on ad infinitum. With such purely secondary cliches he has succeeded in painting the various facets of what is now an accepted style. He is a decorator de luxe of the machine.

He is much assisted in this task by the professional engineer. The engineer is a convenient product of the industrial revolution designated to conceal the architect's complete ignorance of structure. To this extent, the architect today differs little from his Victorian predecessor.

Consequently it is no surprise that most of the most important works of architecture in recent times have been conceived by engineers; by Maillart, Nervi, Torroja—and Candela.

Now Felix Candela is not strictly an engineer. In the maze of pigeon-hole

(Continued on Page 40)

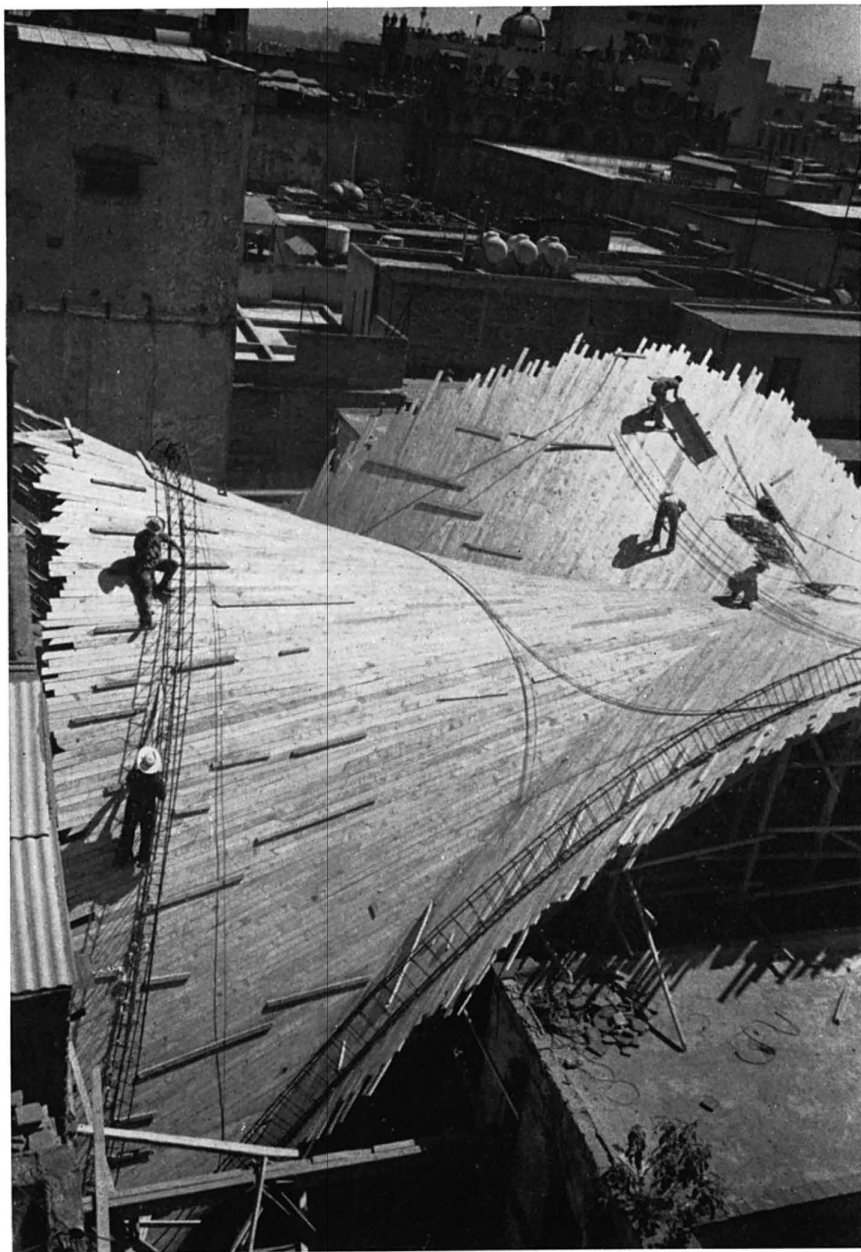


BACARDI BUILDING

The site is an old 16th Century deserted hacienda, 36 miles south of Puebla in the town of La Galaza.

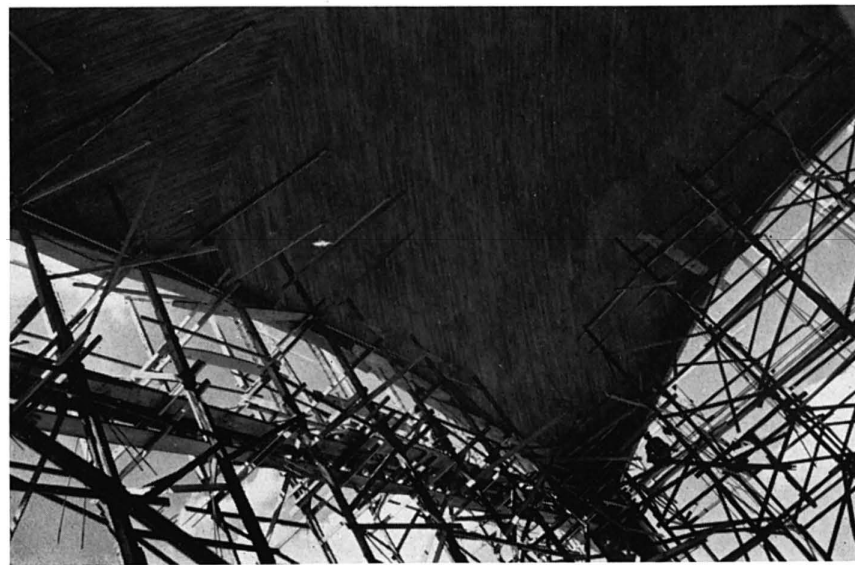
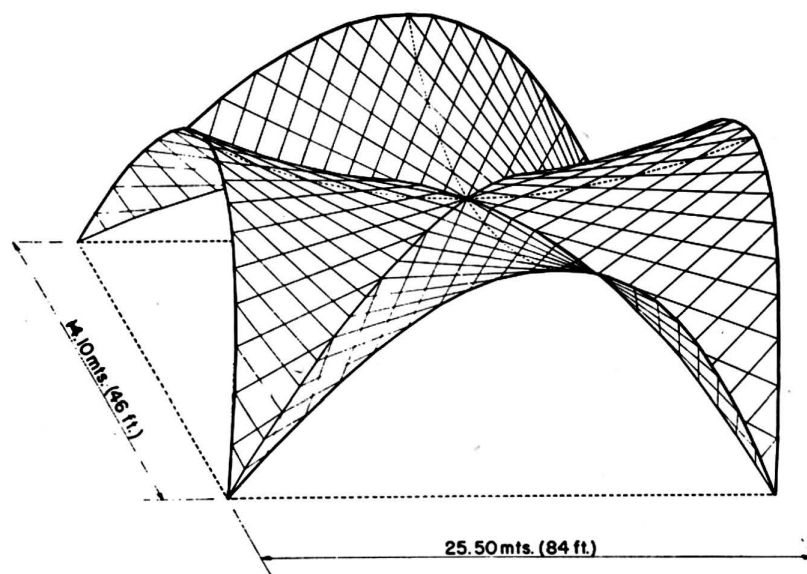
The dome is a handkerchief dome: a spherical dome; in the center the dome rises to 50 meters; the generators are at the side; the grill of pre-stressed tie rods hold an open mesh grid steel hanging floor.





La Bolsa is a groined vault, in which each of the four sections is a hyperbolic paraboloid. As in El Altillo, the real problem here was to leave the perimetral edges free of normal stresses and to transfer these stresses to the groins. This is achieved by each generator working as a tie-rod or a strut (depending on the point of reference). However as the vault is not square in plan, a manner had to be found whereby these transfers could be executed in such a way that the horizontal components of the normal stresses at each side of the groin would remain equal in value. It may be seen that each point of the groin is joined by two generators to two points on the edges and that each point on the edges is joined by two generators to two points on the groin. This means that there can be many solutions to the problem, the most apt being that which requires a minimum of work in the structure. The solution was found by a process of trial and error: shear forces are acting on the parabolic perimetral arches, and in each groin both shear and vertical forces are acting, as a result of the composition of the normal stresses proceeding from both contiguous surfaces. These forces may be resisted by the angular member formed by increasing the thickness of the shell at both sides of the groin in the form of a V-beam. Each groined member is now in fact a three-hinged arch, absolving the need to introduce any other member. If the vault had been square in plan, the shear forces in the perimetral arches could have been annulled and the stiffening ribs which appear in these arches would not have been necessary.

STOCK EXCHANGE



THE JURY WAS COMPRISED OF:

Pietro Belluschi
Dean of MIT's School of
Architecture and Planning
Eero Saarinen
Bloomfield Hills, Michigan
Paul Thiry
Seattle, Washington
Donald S. Nelson
Dallas, Texas
George B. Allison
Los Angeles, California

FIVE

A.I.A.

HONOR AWARDS

Five First Honor Awards and fourteen Awards of Merit were voted by the Jury of Awards in The American Institute of Architects' Eighth Annual Competition for outstanding American architecture. Panels showing photographs and details of the selected buildings will be exhibited during the A.I.A.'s annual convention in Los Angeles from May 15 to May 18, 1956.



PHOTOGRAPH BY EZRA STOLLER

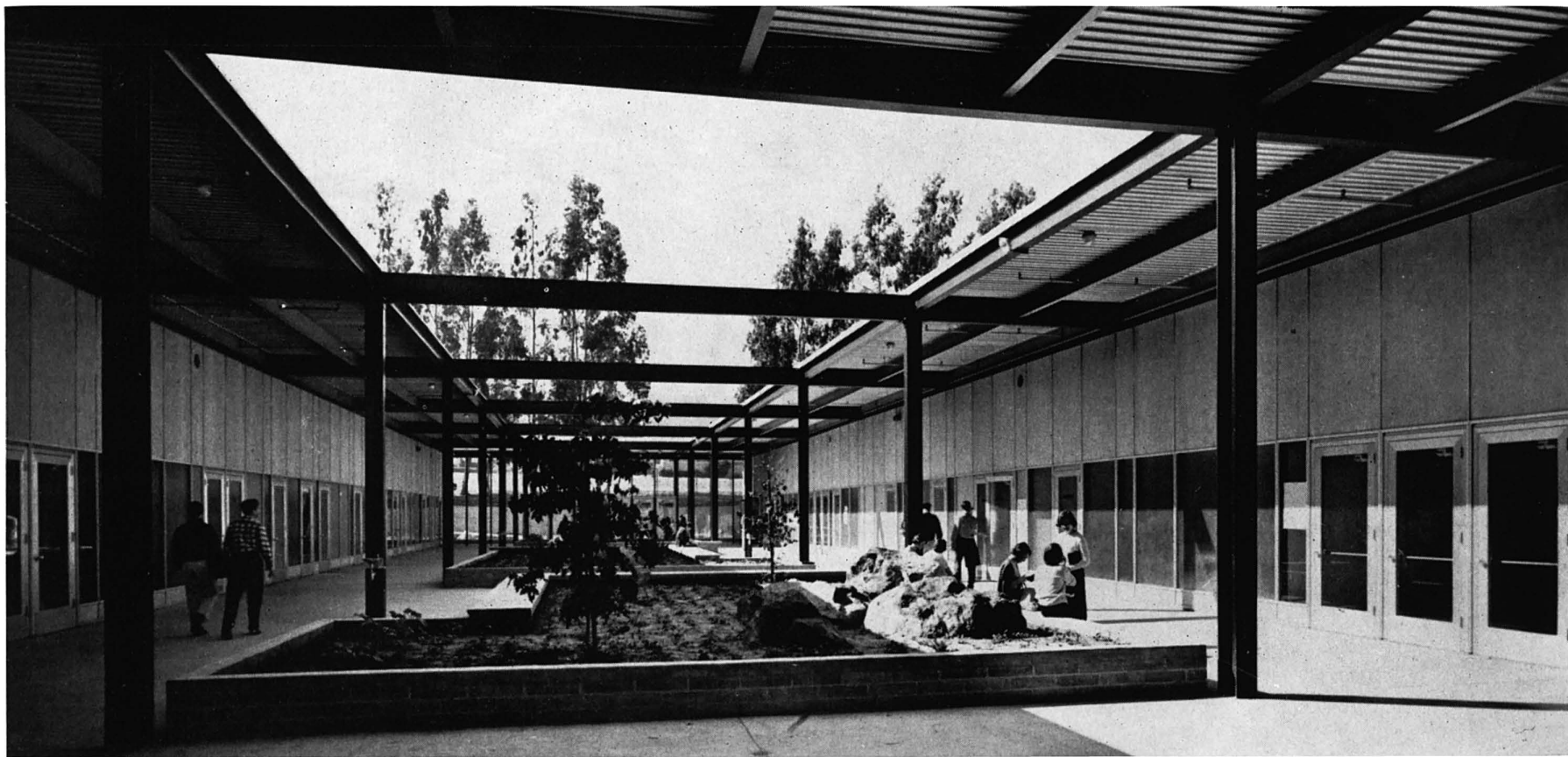
MANUFACTURERS TRUST COMPANY FIFTH AVENUE
BRANCH, NEW YORK
ARCHITECTS: SKIDMORE, OWINGS & MERRILL

THE GENERAL PROGRAM REQUIREMENTS FOR THE BUILDING WERE AS FOLLOWS:
TO PROVIDE PUBLIC BANKING SPACES FOR COMMERCIAL TELLERS AND OFFICERS, NEW ACCOUNTS, SAFE DEPOSIT VAULTS, PERSONAL LOANS AND PAY-ROLL ACCOUNTS.
TO PROVIDE APPROXIMATELY 20,000 GROSS FEET OF GENERAL OFFICE AREA.
TO PROVIDE UPTOWN FACILITIES FOR DIRECTORS' BOARD ROOM, PRESIDENT'S OFFICE, DINING FACILITIES AND VISITOR CLIENTS' OFFICES.
TO PROVIDE EMPLOYEES' LOUNGE AND LUNCH ROOM SPACE.
THE BUILDING IS STEEL FRAME WITH LONG SPAN CONCRETE ARCH, CANTILEVERING 20' TO THE NORTH AND 10' TO THE EAST. THE EXTERIOR ENFRAMEMENT IS EXTRUDED ALUMINUM WITH LARGE PANELS OF 3/8" AND 1/2" PLATE GLASS AND SPANDRELS OF 1/4" PLATE BACK-SPRAYED WITH COLORED OPAQUE PLASTER SPRAY.
SPECIAL DESIGN FEATURES:
OVERALL LUMINOUS CEILING LIGHTING-CORRUGATED PLASTIC SHEETS SET IN ALUMINUM FRAME UNDER COLD-CATHODE LIGHTS.
PUBLIC SAFE DEPOSIT VAULT ON GROUND FLOOR WITH VAULT DOOR IN VIEW OF FIFTH AVENUE.
LARGE BRONZE SCULPTURE BY HARRY BERTOIA ON 2ND FLOOR MAIN BANKING AREA WHICH IS DESIGN FOCUS OF THIS FLOOR.

LAMBERT ST. LOUIS MUNICIPAL AIRPORT
TERMINAL BUILDING
ARCHITECTS: HELLMUTH, YAMASAKI & LEINWEBER

BELOW: THE DESIGN IS BASED UPON THE CONCEPT OF A GREAT ROOM SPANNED BY A CONCRETE SHELL. THE THREE VAULTS HOUSE, RESPECTIVELY, THE RESTAURANT AND COFFEE BAR, THE WAITING AND CONCESSION AREAS, AND THE AIRLINES COUNTERS. THESE FUNCTIONS ARE CONTAINED IN LIGHT STEEL KIOSKS AND SHELTERS, CARRYING THE NUMEROUS NECESSARY SIGNS. A COMPLETE CONTRAST TO THE SMOOTH AND PERFECT FORM OF THE VAULT. AT NIGHT THE VAULT IS LIT BY LIGHTS CONCEALED ON THE TOPS OF THE MINOR BUILDINGS, SO THAT THE WHOLE CEILING BECOMES A SOFTLY LIT SURFACE ENCLOSING THESE MINOR BUILDINGS AND ENTRANCES EACH OF WHICH HAS ITS OWN POOL OF STRONG ILLUMINATION. BY THE OPEN PLANNING OF THIS AREA CIRCULATION IS MADE AS SIMPLE AS POSSIBLE. THE APPROACH TO THIS LEVEL, FROM THE PARKING AREA, IS OVER BRIDGES WHICH SPAN THE SERVICE ROAD. THIS ARTICULATES THE BUILDING AND GIVES AN AWARENESS OF ITS TOTAL FORM FROM THIS UPPER LEVEL.





PHOTOGRAPH BY ROGER STURTEVANT

HILLSDALE HIGH SCHOOL, SAN MATEO, CALIFORNIA
ARCHITECTS: JOHN LYON REID AND PARTNERS

ABOVE: THE BUILDING GROUP IS ONE STORY HIGH THROUGHOUT. FRAMED IN STEEL AND DECKED IN STEEL, DIVIDED BY MOVABLE PARTITIONS, LIGHTED BY ROOFLIGHTS, HEATED AND COOLED BY MECHANICAL VENTILATION, INTERCONNECTED BY RAMPS, IT IS THE REFLECTION OF CHANGE AND DEVELOPMENT IN SECONDARY EDUCATION.

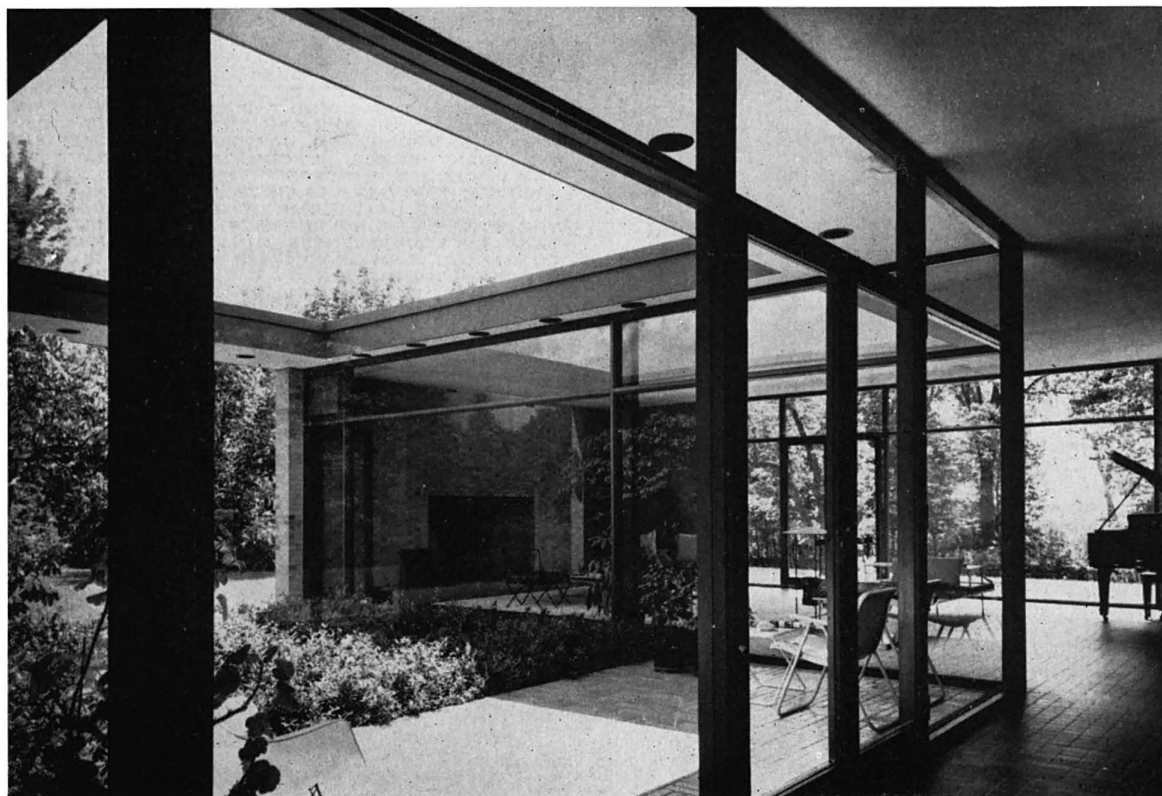


↑ **CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCIENCES, INC.**
STANFORD UNIVERSITY GROUNDS, PALO ALTO, CALIFORNIA

ARCHITECTS: WURSTER, BERNARDI & EMMONS
LANDSCAPE ARCHITECT: THOMAS D. CHURCH

ALL THE GROUP FUNCTIONS WERE HOUSED IN A CROSS-SHAPED BUILDING AT THE HIGH POINT OF THE AREA. GROUPS OF STUDY ROOMS LOOKING OUTWARD IN SEPARATE BUILDINGS WERE ARRANGED AROUND THE MAIN BUILDING AND ON LOWER LEVELS. THIS CREATED A SERIES OF INTERRELATED SEMI-ENCLOSED COURTS WITH VIEWS THROUGH THE CORNERS AND OVER THE PERIPHERAL STUDY GROUPS.

PAVING OF THE COURTS AND COVERED WALKWAYS IS BLACK ASPHALTIC CONCRETE WHICH IS QUIET UNDERFOOT AND REDUCES GLARE.



PHOTOGRAPH BY EZRA STOLLER

THE HODGSON HOUSE, CONNECTICUT
ARCHITECT: PHILIP C. JOHNSON

SPECIAL PROGRAM REQUIREMENTS: TO ACHIEVE THE NECESSARY SEPARATION OF THE LIVING, SLEEPING AND SERVICE AREAS THE ELEMENTS HAVE BEEN ARRANGED IN A "U" SHAPE ABOUT A LANDSCAPED PATIO WHICH BECOMES THE MAJOR FOCUS OF THE DESIGN AND RESULTS IN A DISCIPLINED HORIZONTAL ENVELOPE WITH CAREFUL ATTENTION TO DETAIL.

THE ROOF CONSTRUCTION CONSISTS OF WOOD JOISTS FRAMING INTO STEEL GIRDERS SUPPORTED BY MASONRY AND THE FOUR STEEL "H" COLUMNS. FLOOR SLAB IS BUILT ON GRADE AND CONTAINS HOT WATER RADIANT HEATING COILS.

INTERFAITH CENTER, BRANDEIS UNIVERSITY
ARCHITECTS: HARRISON & ABRAMOVITZ

"FOLLOWING THE DEVELOPMENT OF A PROGRAM AT A UNIVERSITY TO PROVIDE EQUAL AND DISTINCT FACILITIES FOR THE CATHOLIC, PROTESTANT AND JEWISH FAITHS, IT BECAME APPARENT AFTER MANY STUDIES THAT THE BEST SOLUTION WOULD BE THREE DISTINCT STRUCTURES, EACH GROUP WOULD THEN HAVE ITS OWN ATMOSPHERE AND QUALITY POSSIBLE ONLY WITH SPECIAL ATTENTION TO INDIVIDUAL SPACE AND CONCERN FOR SPECIFIC RELIGIOUS RITUAL AND PROCEDURE. THUS DEVELOPED THE IDEA OF THREE CHAPELS GROUPED ABOUT A POND, ADJACENT TO A GROWTH OF TREES. THE COMPOSITION PERMITS A VIEW OF EACH BUILDING IN RELATION TO THE OTHER, AS WELL AS A VISTA FROM THE CAMPUS PROPER.

COMPETITION WAS AVOIDED BY AN ABSENCE OF EXTERIOR SYMBOLISM—YET INDIVIDUAL IDENTIFICATION BECOMES APPARENT TO ONE STROLLING ABOUT THE POND. THERE IS THE ARK FORM IN THE JEWISH CHAPEL; THE COMMUNION TABLE IN THE PROTESTANT CHAPEL; THE ALTAR FOR THE CATHOLIC CHAPEL—ALL READILY APPARENT THROUGH THE PLATE GLASS AND WOOD SCREENS THAT OPEN TO THE POND.

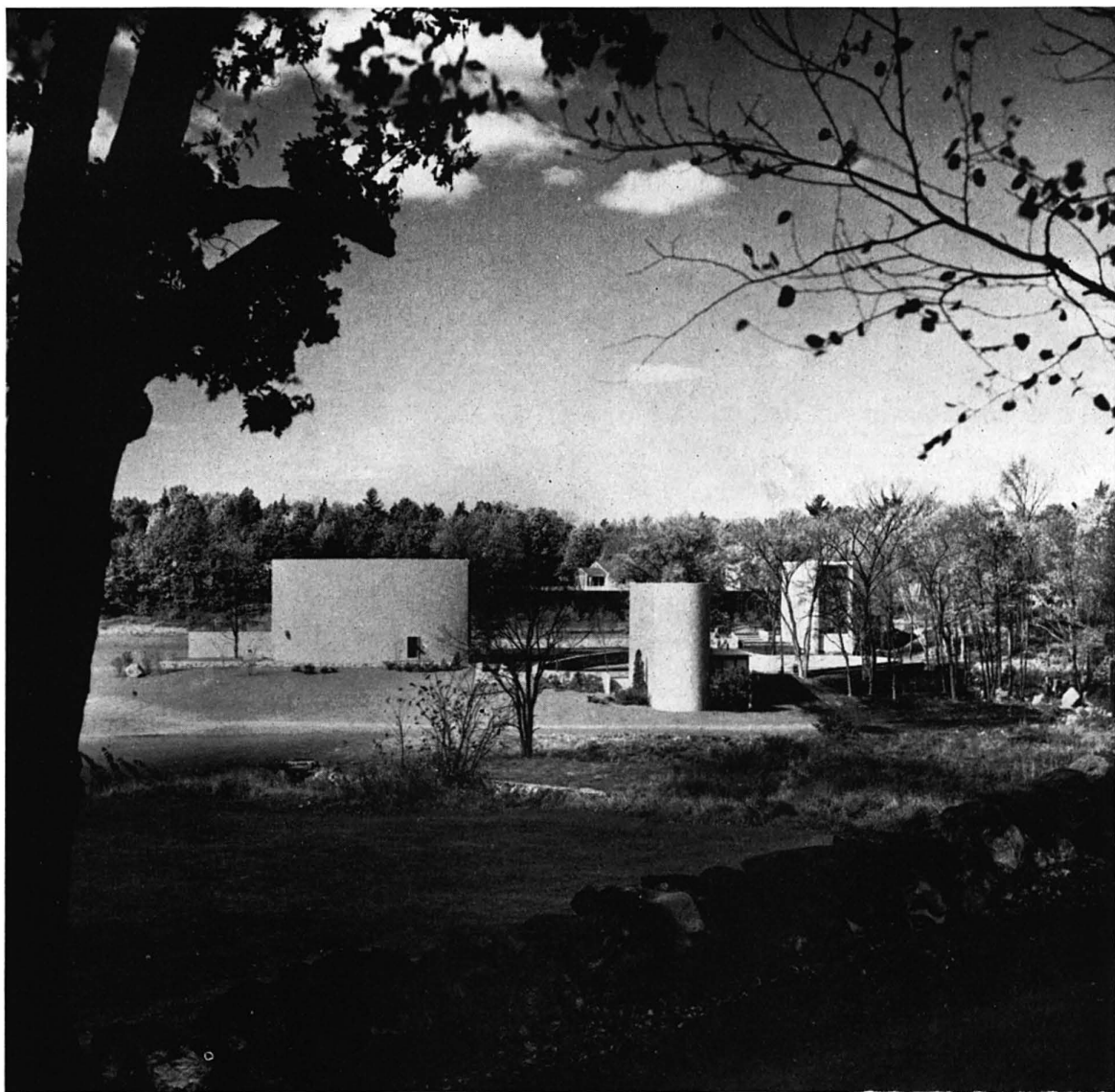
ARCHITECTURALLY, THE AIM WAS TO DEVELOP A SPECIAL ATMOSPHERE WITHIN THE GROUP WHICH WOULD SET IT APART FROM THE ACADEMIC BUILDINGS AND DEVELOP AN INNER MOOD ASSOCIATED WITH TODAY'S THREE MAJOR FAITHS.

THE CEILINGS ARE VISUALLY SEPARATED FROM THE WALLS FOR A FLOATING EFFECT, WHICH IS FURTHERED BY SIDE-LIGHTING FOR AN IMPRESSION OF AIRINESS. THEY ALSO SLOPE DOWNWARDS TOWARD ALTAR, COMMUNION TABLE OR ARK TO ACCENT THE FOCAL POINTS FOR EACH OF THE FAITHS. THE FLOORS ARE ALL OF DARK OAK PLANKING, AND THE END SCREENS UNIFORMLY OF NATURAL FINISH WHITE-OAK AND POLISHED PLATE GLASS FOR EXTERIOR UNITY. GREAT CARE WAS TAKEN IN THE DESIGN AND EXECUTION OF THE RITUALISTIC FURNISHINGS, EXECUTED BY LEADING ARTISTS.

FOURTEEN

AWARDS OF

MERIT

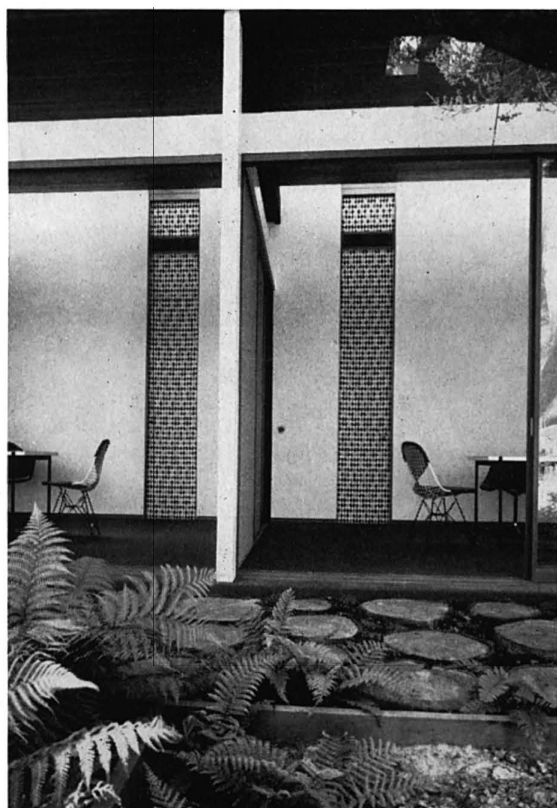


PHOTOGRAPH BY EZRA STOLLER

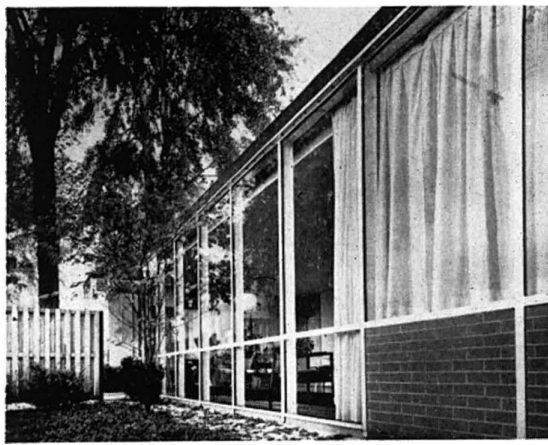
ARCHITECTURAL OFFICE: LONG BEACH, CALIFORNIA
ARCHITECTS: EDWARD A. KILLINGSWORTH, JULES BRADY, WAUGH SMITH

BELOW: OFFICE BUILDING FOR AN ARCHITECTURAL FIRM IN CONJUNCTION WITH OFFICES FOR A STRUCTURAL ENGINEER AND AN INVESTMENT GROUP. BUDGET FOR THE PROJECT WAS HIGHLY LIMITED. THE SITE HAS 140' FRONTAGE ON A MAIN BOULEVARD WITH ONLY 88' OF DEPTH. THE PROPERTY IS DOMINATED BY TWO LARGE OLD OAK TREES WHICH WERE TO BE PRESERVED.

THE CIRCULATION IS PROVIDED THROUGH THE GARDEN COURT FOR ACCESS TO THE OFFICES FROM THE RECEPTION ROOM.



PHOTOGRAPHS BY MARVIN RAND



FELD CLINIC, MICHIGAN
ARCHITECTS: YAMASAKI, LEINWEBER & ASSOCIATES

← THIS IS A SMALL CLINIC FOR OBSTETRICAL PURPOSES UPON A LIMITED CORNER CITY LOT. THE SOLUTION TO THE PROBLEM WAS TO DIVIDE THE REQUIREMENTS INTO THREE DISTINCT FUNCTIONS. THE EXAMINATION ROOMS REQUIRED THE MAXIMUM PRIVACY AND WERE GROUPED IN A COMPACT CORE. THE CONSULTATION AND WAITING ROOMS WERE PLACED ALONG THE OPEN SIDES OF THE CORNER LOT, THEIR GLASS WALLS LOOKING OUT AT AN INTIMATE GARDEN, AND THEIR PRIVACY MAINTAINED BY A BOUNDARY FENCE. FINALLY THERE WAS THE ENTRANCE WITH ITS OWN INFORMAL GARDEN APPROACH, THE VESTIBULE BREAKING THE REGULARITY OF THE RECTANGULAR BUILDING. IT WAS HOPED, BY THIS ORGANIZATION INTO SUCCESSIVE AREAS OF PRIVACY, TO GIVE THE BUILDING A FRIENDLY INFORMAL CHARACTER.

HILTON ISTANBUL HOTEL, TURKEY
ARCHITECTS: SKIDMORE, OWINGS & MERRILL,
ASSOCIATED WITH SEDAD H. ELDEM, TURKEY

THE SITE IS A HIGH PROMONTORY IN ISTANBUL, TURKEY, TWENTY ACRES OF PUBLIC PARK OVERLOOKING THE BOSPORUS.

THE DESIGN WAS BASED GENERALLY ON MATERIALS AND TECHNIQUES AVAILABLE IN TURKEY.

THE BUILDING IS OF REINFORCED CONCRETE CONSTRUCTION WITH SPECIAL CONSIDERATION GIVEN TO FABRICATION JOINTS AND OVER-SIZED COLUMNS ALLOWING FOR EARTHQUAKES.

THERE ARE EIGHT TYPICAL FLOORS PROVIDING 300 GUEST ROOMS AND A PENTHOUSE FLOOR PROVIDING SUN DECK, SOLARIUM, LOUNGE AND BAR. THE MAIN ENTRANCE LEVEL HAS THE HOTEL MANAGEMENT OFFICES, LOBBY, SMALL SHOPS AND AN "AMERICAN" BAR.

THE LOBBY TERRACE OVERLOOKS THE MAIN DINING ROOM AND THE FORMAL GARDEN ON A LOWER LEVEL, AS WELL AS THE VIEW OF THE BOSPORUS.

THE BUILDING AT THE LOWER LEVEL HOUSES THE SUPPER CLUB, A SMALL TURKISH BAR, AS WELL AS ALL KITCHEN FACILITIES FOR THE ENTIRE HOTEL. A PARTIAL BASEMENT BELOW THIS LEVEL IS FOR MECHANICAL REQUIREMENTS.



PHOTOGRAPH BY OLAIC MEISEL

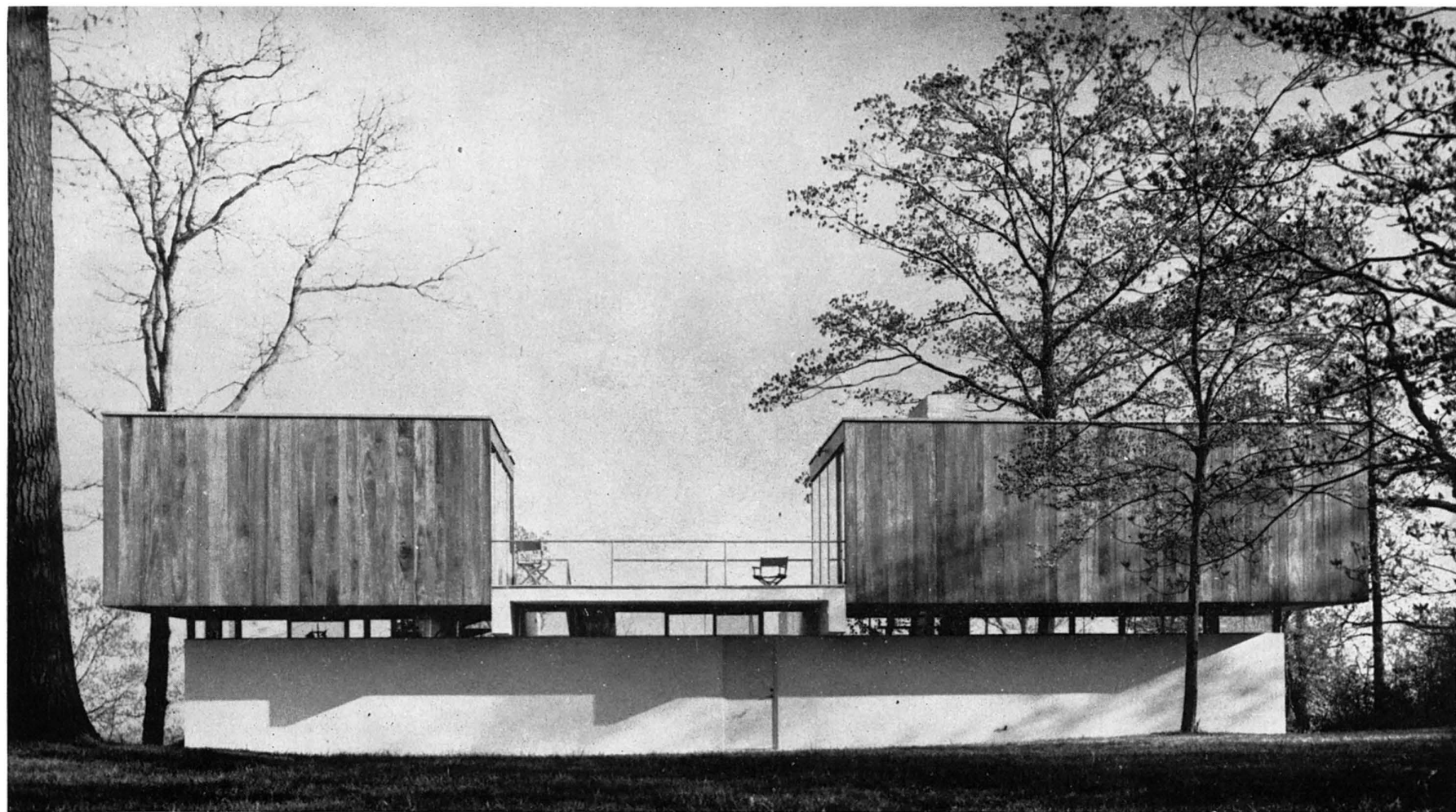


PHOTOGRAPH BY EZRA STOLLER

BUILDING FOR OAK CLIFF SAVINGS AND LOAN
ASSOCIATION, TEXAS
ARCHITECTS: PRINZ & BROOKS

BELOW: THE BUILDING IS YEAR-AROUND AIR CONDITIONED AND DIVIDED INTO SEVEN ZONES. EACH ZONE MAY BE HEATED OR COOLED AS REQUIRED, INDEPENDENT OF THE OTHERS, TO MAINTAIN A CONSTANT TEMPERATURE THROUGHOUT THE BUILDING. THE METAL ACOUSTIC CEILING IS USED FOR SUPPLY OF AIR BY REMOVAL OF THE ABSORPTION PADS BEHIND THE METAL, ELIMINATING THE NEED FOR AIR-SUPPLY GRILLES, EXCEPT IN THE TWO-STORY LOBBY. THE SPACE ABOVE THE FURRED CEILING, THEN, HAS BECOME A SUPPLY PLENUM.

THE BUILDING IS A REINFORCED CONCRETE PLATE SYSTEM, WITH REINFORCED CONCRETE SLABS (NO BEAMS) AND COLUMNS.



RESIDENCE FOR MR. AND MRS. WALTER P. SWAIN, JR., NEW JERSEY
ARCHITECTS: REGINALD CAYWOOD KNIGHT
JASPER DUDLEY WARD, III, ASSOCIATE

REINFORCED CONCRETE STRUCTURAL ELEMENTS SUPPORTING WOOD FRAME ENCLOSURES HELD ON 4" STEEL "H" SECTIONS SET IN THE CONCRETE. OUT-DOOR TERRACES ARE SET BETWEEN TWO DOUBLE CANTILEVER BEAMS OF REINFORCED CONCRETE. TERRACES AND FLOORS ON GRADE ARE OF WHITE MARBLE SCRAP SET AS FLAGSTONES.

FIRST METHODIST CHURCH, MICHIGAN
ARCHITECT: ALDEN B. DOW

THIS CHURCH, WHICH SEATS 1200 PEOPLE, WAS BUILT IN THREE STAGES, FIRST, THE NAVE, THEN THE CHAPEL AND SUNDAY SCHOOL WING, AND FINALLY, THE LOUNGE.

BEING LOCATED IN A TRAFFIC CENTER, IT WAS NECESSARY TO SEPARATE THE NAVE FROM THE DISTRACTIONS OF TRAFFIC. THIS IS DONE THROUGH GARDEN COURTS SEEN FROM THE NAVE.



PHOTOGRAPH BY HEDRICH-BLESSING

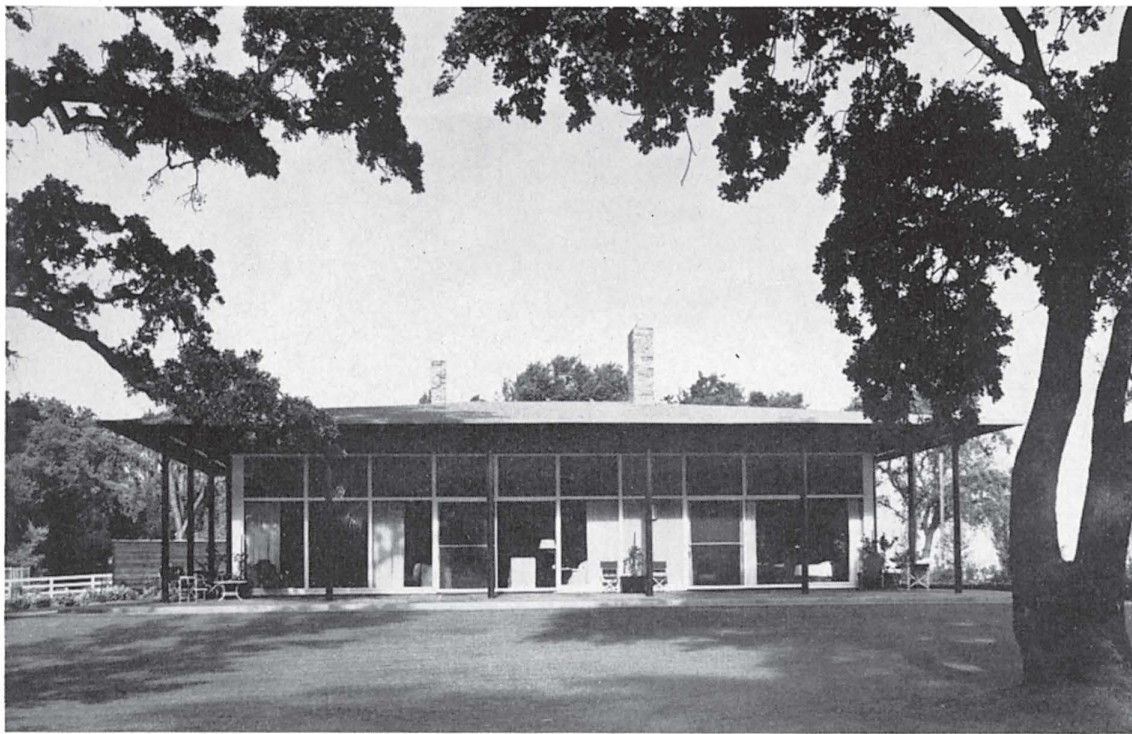
KRAUSE RESIDENCE, WHITTIER, CALIFORNIA
ARCHITECT: RAPHAEL S. SORIANO, CALIFORNIA

A LARGE FREE SPAN OF STRUCTURE HAVING NO BEARING WALLS. THIS MADE POSSIBLE GREATER FREEDOM OF DEVELOPMENT OF OVERHANGS FOR ORIENTATION, FOR THE PLACEMENT OF CURTAIN WALLS AND FOR THE DEVELOPMENT OF OUTDOOR OPEN AREAS, AS WELL AS INTERIOR ROOMS. THESE THEN COULD OCCUR AT ANY POINT WITHIN THE STRUCTURAL CONFINES.

STRUCTURE: TAPERED STEEL GIRDERS MADE OF 1/4" STEEL PLATE, MODULARLY SPACED EVERY 10' WITH CLEAR SPAN OF 43'. RECTANGULAR COLUMNS MADE OF 2 ANGLES 3" x 5" USED AS PERIMETER SUPPORTS FOR THE WHOLE STRUCTURE. THE TAPERED BEAMS AFFORD A NATURAL WATER DRAIN FOR THE ROOF. ALL ROOMS ARE DELINEATED BY USEFUL CABINETS. A PERIMETER FOUNDATION, REINFORCED CONCRETE BEAM 1' SQUARE, ANCHORS ALL THE COLUMNS.



PHOTOGRAPH BY JULIUS SHULMAN



← HOUSE FOR MR. AND MRS. NELSON T. NOWELL,
STOCKTON, CALIFORNIA
ARCHITECTS: WURSTER, BERNARDI AND EMMONS
LANDSCAPE ARCHITECT: THOMAS D. CHURCH

THE SITE IS A NEAR LEVEL TERRAIN WITH MANY OAK TREES AND OVERLOOKING A WANDERING CREEK. THE HOUSE IS FOR A COUPLE WHOSE CHILDREN ARE NOW MARRIED; CONSEQUENTLY IT HAS BEEN COMPACTLY PLANNED FOR EASE OF MAINTENANCE WITHOUT SERVICE. BEING IN A HOT VALLEY AREA, THE HOUSE IS COMPLETELY AIR-CONDITIONED. HOUSE WALLS ARE COMPLETELY SHELTERED ALL AROUND, BY PORCHES, FROM THE SUN, FOR COMFORT AND TO LESSEN THE AIR-CONDITIONING LOAD.

THE BROAD OVERHANG AND FILTERING TREES PROTECT FROM THE SETTING SUN. PRIVACY AND REDUCTION OF STREET NOISES IS PROVIDED BY THE MASS PLANTING ON THE STREET SIDE.



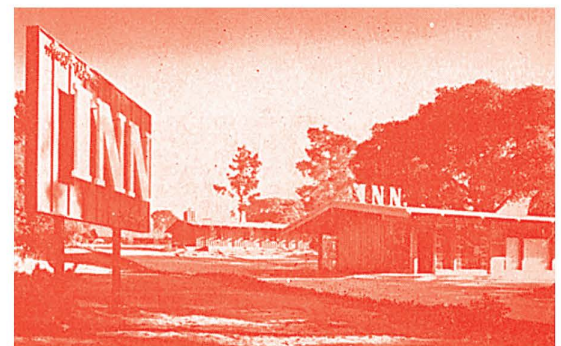
← HOUSE IN SAUSALITO, CALIFORNIA
ARCHITECTS: WURSTER, BERNARDI & EMMONS

THE HOUSE WAS PLACED AS CLOSE AS POSSIBLE TO THE TWO TREES ON THE NORTH PROPERTY LINE TO FRAME THE WATER VIEW AND TO GIVE A MAXIMUM OF SUNNY SOUTH OUTDOOR AREA.

TO AVOID EXPENSIVE RETAINING WALLS, A BENCH WAS EXCAVATED FOR THE HOUSE SITE. THE UPPER FLOOR LEVEL WAS SET ONLY A FEW STEPS BELOW THE LEVEL ENTRANCE DRIVE TO GIVE EASY ACCESS. THIS ALSO PLACED THE MAIN ROOMS HIGH ENOUGH TO CATCH THE SUN OVER THE TREE TOPS TO THE SOUTH.

THE DECK BETWEEN THE DRIVEWAY AND THE HOUSE DOUBLES AS AN ACCESS BRIDGE AND AN OUTDOOR LIVING AREA.

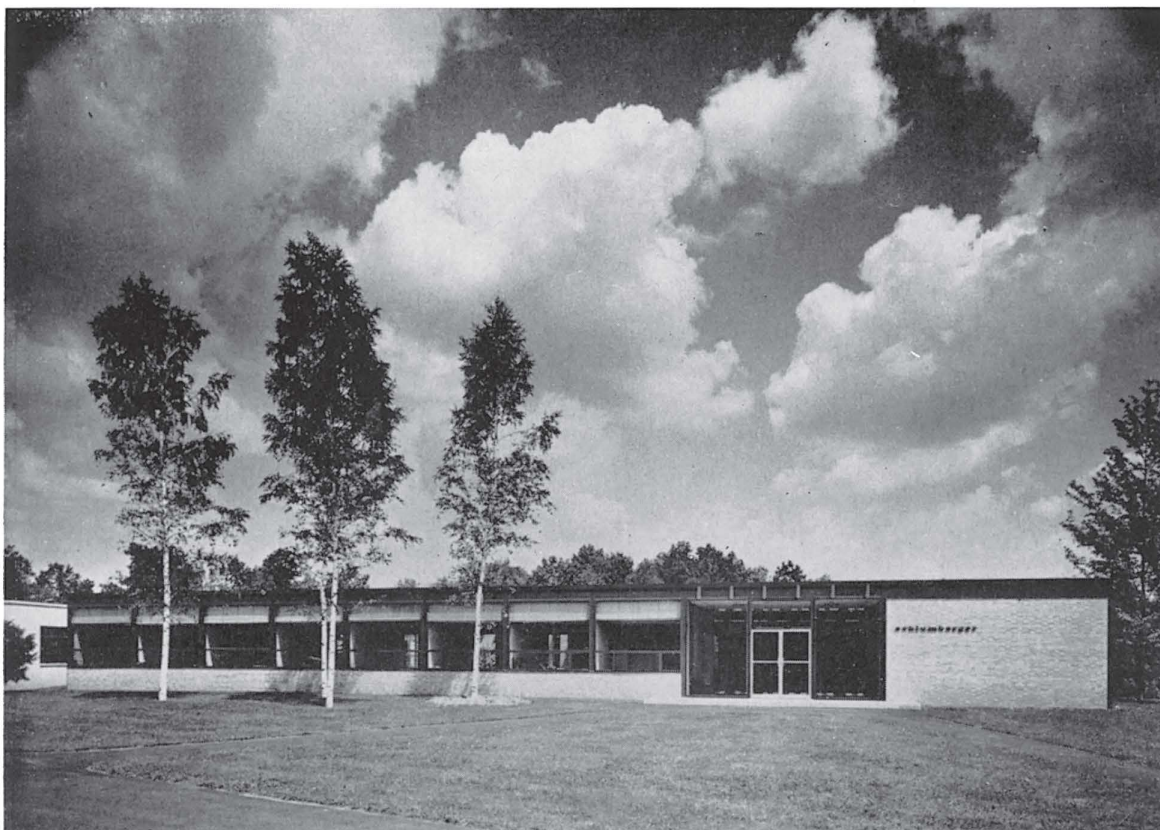
THE UPPER FLOOR OF THE HOUSE CONSISTS OF COMPLETE LIVING FACILITIES FOR A BUSY PROFESSIONAL COUPLE WITHOUT SERVANTS. THE LIVING-DINING-COOKING AREA MAINTAINS COMPANIONSHIP DURING THE PREPARATION OF MEALS. THE ONLY DIRECT CONNECTION BETWEEN THE UPPER AND LOWER FLOOR IS THE LAUNDRY CHUTE. THIS MAKES A DEFINITE SEPARATION BETWEEN THE FAMILY LIVING UPSTAIRS, AND THE WEAVING STUDIO AND GUEST ROOMS BELOW. THE HOUSE IS OF POST AND BEAM CONSTRUCTION WITH FRAMING MEMBERS EXPOSED.



PHOTOGRAPH BY MORLEY BAER
MARK THOMAS INN, DEL MONTE, CALIFORNIA
ARCHITECT: JOHN CARL WARNECKE

THIS FIRST UNIT OF A HOTEL IS PART OF A SCHEME, WHICH, IN ITS FINAL STAGE, WILL INCLUDE ALL THE ELEMENTS THAT MAKE UP A COMPLETE ROAD-SIDE VACATION HOTEL.

THE PROJECT FORMS A BASIC RELATIONSHIP BETWEEN BUILDINGS AND PARKING ON THE ONE HAND, AND LAND, TREES AND CONTOURS ON THE OTHER. THE DESIGN THEME WAS SIMPLY THAT THE BEAUTY AND SCULPTURE OF THE TREES SHOULD DOMINATE; THE SIMPLE WOODEN STRUCTURES SHOULD FIT QUIETLY IN BETWEEN.



SCHLUMBERGER ADMINISTRATION BUILDING,
CONNECTICUT
ARCHITECT: PHILIP C. JOHNSON

SPECIAL PROGRAM REQUIREMENTS—A RESEARCH HEADQUARTERS BUILDING IN A SETTING APPROPRIATE TO QUIET PROFESSIONAL EFFICIENCY, AND A CONTROLLED INTERIOR CLIMATE. AS IN THE CASE OF THE HOUSES THE STRUCTURE IS CAREFULLY SET IN THE LANDSCAPE; SMOOTH LAWNS AND SPARSE PLANTING CARRY INTO THE SETTING QUALITIES OF FACADES COMBINING CLASSIC REGULARITY WITH FUNCTIONAL ASYMMETRY. WITHIN IT IS A STUDY IN CONTRAST, SUNNY CORE, GLASS-ENCLOSED RELAXING LIBRARY AND PATIO, LIGHTING IS COMBINED NATURAL AND SKYLIGHTING.

U. S. EMBASSY STAFF APARTMENTS, PARIS, FRANCE →
 ARCHITECTS: RALPH RAPSON, JOHN VAN DER
 MEULEN; JOHN GREENWOOD IN CHARGE OF
 CONSTRUCTION

BASIC IN THE DESIGN PHILOSOPHY FOR THESE HOUSING UNITS, WAS THE ARCHITECTS' BELIEF THAT THE SCALE AND ATMOSPHERE SHOULD DO EVERYTHING POSSIBLE TO BREAK DOWN THE USUAL "INBRED AMERICAN FOREIGN COMPOUND" CHARACTER THAT GENERALLY SURROUNDS AMERICAN DEVELOPMENTS OF THIS TYPE. ALSO BASIC IN THE DESIGN APPROACH WAS THE ATTEMPT, WHEREVER FEASIBLE, TO USE LOCAL STRUCTURAL METHODS AND MATERIALS IN KEEPING WITH REGIONAL BUILDING CUSTOMS.

DESIGN SOLUTION
 THE DESIGN SOLUTION RESULTED IN FIVE INDIVIDUAL STRUCTURES WITH THE APARTMENTS PLACED ON THE UPPER LEVELS, LEAVING THE GROUND LEVEL TO LOBBIES, SERVICES, HELP QUARTERS, AND A NUMBER OF STUDIO APARTMENTS. BY PLACING PUBLIC CIRCULATION, STAIRS, AND ELEVATORS IN THE CENTER OF THE SQUARE FORMS, WITH INTERIOR APARTMENT CIRCULATION, STORAGE, BATH, ETC. IN THE NEXT CONCENTRIC RING, THE ENTIRE PERIMETER OF THE UNIT IS LEFT FREE FOR THE LIVING SPACES. THE PLAN ALSO RESULTS IN ALL APARTMENTS HAVING TWO OUTSIDE FACES, GIVING A VARIETY OF ORIENTATION AND CROSS VENTILATION. EACH APARTMENT IS PROVIDED WITH A LARGE BALCONY FOR OUTDOOR LIVING, AND BY "FLOPPING" THE PLANS OVER ON ALTERNATE FLOORS, INTEREST AND VARIETY IS ACHIEVED IN A "CHECKERBOARD" PATTERN OF OPENINGS AND SOLIDS. THE CENTRAL PUBLIC CIRCULATION SPACE ON EACH FLOOR IS OPEN THROUGH TO THE ROOF FOR NATURAL DOWN LIGHT AND VENTILATION.

CITY OF LOS ANGELES POLICE FACILITIES
 BUILDING, CIVIC CENTER
 ARCHITECTS: WELTON BECKET AND ASSOCIATES,
 AND J. E. STANTON ASSOCIATED ARCHITECTS

ALL ADMINISTRATIVE FUNCTIONS WERE LOCATED IN THE MAIN STRUCTURE SO THAT DEPARTMENTS HAVING THE GREATEST INTER-COMMUNICATION WERE IN THE MOST EFFICIENT RELATIONSHIP WITH EACH OTHER. TAKING ADVANTAGE OF THE TERRAIN A DOUBLE-DECK PARKING STRUCTURE WITH EACH DECK VIRTUALLY THE SIZE OF A NORMAL CITY BLOCK WAS ERECTED ON THE SOUTH SIDE OF THE BUILDING AND WRAPPED AROUND THREE SIDES OF THE TRAFFIC DEPARTMENT WING. THE BUILDING IS OF REINFORCED CONCRETE FRAME.

SPANDRELS ARE COVERED WITH GLAZED CERAMIC TILE AS ARE ALL EXPOSED COLUMNS AT THE BUILDING'S MAIN ENTRANCE AND IN THE LOBBY. END WALLS AND THE WALLS OF THE TRAFFIC DEPARTMENT AND JAIL WINGS ARE FACED WITH A TERRA COTTA VENEER. ALL EXPOSED CONCRETE ON THE RAMPS TO THE JAIL, THE PARKING STRUCTURE, ETC., ARE PAINTED.



PHOTOGRAPH BY JULIUS SHULMAN

THE ARCHITECT AS UNIVERSAL MAN



BY HERBERT READ

In Dusseldorf a naked figure of a man realistically modeled by George Kolbe stands incongruously in front of an office building designed by Helmut Henrich and Hans Heuser. The building is not particularly severe—its facade is masked by balconies that are decorative in effect though no doubt functionally justifiable.

There are many other examples in other countries and architecture's last concession to figurative art—the Henry Moore groups outside the Hertfordshire schools is the typical example from my own country. Sometimes a figure will be clamped to a blank wall, like Lipchitz's bronze on the side of the Ministry of Education and Health in Rio de Janeiro, but such an arbitrary juxtaposition of sculpture and architecture serves only to emphasize the totally distinct plastic conceptions that the two arts now represent. Even the Moore screen on the Time-Life building in London, though it represents a solution reached by architect and sculptor in association, and though the sculptures have been "de-naturalized" to conform better with a functional building, nevertheless has the air of a concession: the architecture *admits* the sculpture, swallows it up without digesting it. The character of the building would not change if the sculpture were to be replaced by a blank wall.

Architecture was the parent of sculpture—indeed, the earliest architecture *is* sculpture, and even the primitive African hut of our own time is still a work-of-art to live in. Architecture was perhaps the parent of all the plastic arts; certainly the patron. The paleolithic cave was a decorated temple, and even the art of writing may have been first conceived as an inscription on a monument. We must think of the archaic temple as a vast Christmas tree, which is then gradually stripped of the votive works of art that hang on it. But we must also think of the architect as a Father Christmas, capable of distributing these gifts.

The specialization of the arts, like the division of labor, is a process which, as we look back on the history of civilization, seems inevitable. An art like painting would never have become so various and so expressive if it had remained an adjunct of architecture. Nevertheless, it is useful to remind ourselves how comparatively recently that independence was established. There was no "free" painting before the fifteenth century, and no "free sculpture" before Donatello. Indeed, a unitary conception of art was normal until the beginning of the Industrial Age, and as industrial processes have developed in the direction of mass production, so artistic processes have developed in the direction of isolation and individualism. The *artist* once signified a *man of total plastic sensibility*, just as the *artisan* was a *man of total practical capability*. Music and poetry were not arts in this sense, but rather accomplishments, modes of communication. Plato distinguished the arts which are based on practical skill (*techné*) from rhetoric, which is a mental exercise.

That this condition of separatism is fatal to the arts is shown in various ways. There is, in the first place, no monumental achievement in the contemporary arts; and many of our individualistic painters, perhaps in some measure aware of that failure to function in this total sense have, after a period of restless experimentation, expressed their frustration in forms of art that are essentially private. In this way the plastic arts seem to aspire to the condition of music and poetry—that is, become voices, modes of subjective communication between individual and individual, or between individual and coterie. The monument, on the other hand, is always an autonomous object—a transfusion of personality into a timeless and impersonal construction. An Egyptian pyramid, or the Temple of Somnathpur, or the Parthenon, or a Gothic cathedral, does not "express a personality," or convey a message. We can, it is true, read "serenity" into Greek architecture, or "transcendentalism" into Gothic architecture, but such exercises have nothing to do with the objective reality of the building as such; and in any case, serenity and transcendentalism are universal concepts rather than sensuous reactions.

The quality that concerns me for the moment, however, is the complexity of such monuments—their esemplastic power as Coleridge used to call it—the reduction of a multiplicity of purposes to a unity of effect. This quality may sometimes be due to some kind of collective intuition—the working of several minds to a common conception: the spontaneous overflow of a group consciousness. It is difficult to explain the Gothic cathedrals on any other supposition. But more usually the unity of effect is due to a single controlling mind, that of the master-builder, a man who was capable of conceiving the monument, not as a shell to be adorned (or as a Christmas tree to be "decorated") but as an organism, every particular cell of which is morphologically and functionally related to the whole.

The last metaphor is misleading if it suggests that every function is utilitarian (in biology or in architecture). Nineteenth century materialism left us with a very narrow conception of utility—the useful was anything that promoted the health, wealth or comfort of mankind—in short, happiness. Those nations that have already secured such blessings (such as the Americans and the Swiss) have discovered that there is something missing—an intangible ethos, wonder, "worship," glory, or simply beauty. We begin to suspect that this intangible something is just as necessary for life—for life

in the strict biological sense—as comfort or wealth: that it is one of the conditions of complete health. Slowly we have become aware of the presence of a psycho-somatic equilibrium in life itself, as well as in the human body. Beauty after all is not an elegant addition to the good life: it is the tone or temper of all that actually makes life “good.” It is the style of life when life is positive, expansive, affirmative.

Architecture, which is so intimately concerned with the basic activities of human life (as providing the necessary shelter—the biological shell for a sensitive organism—is thus required to be always affirmative in this sense—stylistically *vital*). But the solution of a practical problem is not stylistically vital in this sense. What moves us, inspires us, incites us is not satisfaction, but curiosity, wonder, endless search for an ideal perfection. Such ideal perfection cannot be limited by necessity or contingency (by functional needs); it must of necessity ignore and transcend the practical.

Fiedler, and probably Semper and Hegel before him, pointed out that Greek architecture (which they assumed to be the highest point of architectonic genius) had never been concerned with practical needs of technical solutions. “The Greeks invented nothing in their architecture, but developed only that which they received, and with such a clear awareness that they necessarily arrived at a result in which everything directly reminiscent of the demands of needs and wants, of the nature of the material need and of the conditions of construction, had disappeared except for faint echos” (Conrad Fiedler: *On the Nature and History of Architecture*. 1878. Trans. Carolyn Reading. Privately printed by Victor Hammer at the Transylvania University, Lexington, Kentucky.) The Greek temple is a pure expression of form, a monument dedicated to ideal beauty and to nothing else. In this sense Fiedler thought it far superior to the Gothic cathedral, which was inspired by practical needs—“the pointed arch was only a technical development; artistically it was an evasion. In a struggle with practical needs man was not attempting to find a higher expression of form and did not hesitate to mutilate the form in order to devise a solution to a practical problem, and thereby renounce any artistic progress from the beginning.” One may protest that nevertheless a higher expression of form did emerge on the basis of this technical development: that at Amiens and Lincoln the intellect has elaborated a practical device into a free form. But Fiedler has made his point—and it is a good one: architecture is a formal and not a technical development: it is a development of the relatively chaotic and the pragmatic towards ideal form, ideal order: a development which takes place in the aesthetic consciousness of man and not as the solution of a practical problem.

I have already hinted at a distinction between an aesthetic consciousness determined by time-sense (music and poetry) and an aesthetic consciousness determined by space-sense (the plastic arts). There may be intercommunications, but I am more concerned with the unity of plastic aesthetics. I mean that *a priori* the sensibility of the plastic artist should be expressible in any and all the plastic arts: that the segregation of architect, sculptor, painter and craftsman (woodworker, silversmith, weaver, etc.) is merely a *division of consciousness* and has had altogether deplorable effects on the development of the arts, above all, of architecture.

We know that the great monuments of Greece and of the Renaissance were, at their best, conceived in their entirety by a single clear intellect, and we marvel at the capacity of an individual like Phidias, or Brunelleschi, or Bramante, or Michelangelo or Wren. But what should cause us more surprise is the complexity of an architectural enterprise that leaves the structure to engineers or builders who work by calculation and not by visual intuition; that then expects sculptors and painters to adapt their personal vision (or fragments thereof) to a technical formula; and expects from this conjunction of compromised talents a work of art!

To look at modern architecture from this point of view results in a new valuation. It does not necessarily mean a general condemnation of all functional architecture. On the contrary, we may find among the strictly functional monuments of our time a few that carry technical means to a new clarity of form—that repeat the Greek achievement by intellectualizing all the material elements—the materials are, as it were, dematerialized and what remains is a form as pure as the Pyramids. I would say that certain buildings and projects by Mies van der Rohe approach this condition. It is true that this architect has always been in the past associated with an anti-formal conception of architecture. “We refuse to recognize problems of form, but only problems of building. . . . Form, by itself, does not exist—Form as an aim is formalism, and that we reject” (1923). But there are later statements which are not so positive—e.g.: “My attack is not against form, but against form as an *end in itself*. . . . Only what has intensity of life can have intensity of form. . . . We should judge not so much by the results as by the creative process. . . . Life is what is decisive for us. In all its plenitude and in its spiritual and material relations.” (Letter to Dr. Riezler, 1927.) “Let us not give undue importance to mechanization and standardization. . . . For what is right and significant for any era—including the new era—is this: to give the spirit the opportunity for existence.”

(1930.) It is true that he continues to oppose “the idealistic principle of order” to “the organic principle of order” (Inaugural Address of 1938), but the distinction is almost verbal, for the organic principle is defined as “a means of achieving the successful relationship of the parts to each other and to the whole,” which was the Greek ideal of form. He can repeat “the profound words of St. Augustine: Beauty is the splendor of Truth.” His final work (1950) is:

“Wherever technology reaches its real fulfillment, it transcends into architecture.

It is true that architecture depends on facts, but its real field of activity is the realm of significance.”

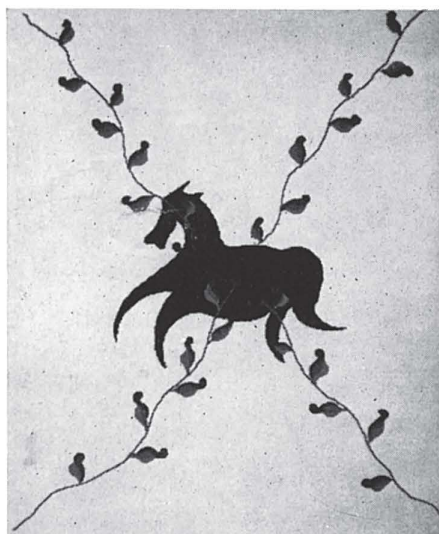
I do not assemble these quotations to give a particular emphasis to statements that might seem to imply a mystical outlook in Mies van der Rohe: his buildings are a sufficient refutation of any suggestion that architecture should be used as a language expressive of states of mind or emotion. Architecture is always regarded as “the crystallization of its inner structure, the slow unfolding of its form.” But it is distinct from technology, though dependent on it. “Our real hope is that they (architecture and technology) grow together, that some day the one be the expression of the other.” That is what happened in Greek architecture: the technology was taken over, nothing was invented, but gradually proportions were refined, forms were defined, until the fusion was complete: the ideal form was a purification, an amplification of the organic structure.

I believe such a fusion has taken place in Mies’s work in Chicago—the Minerals and Metals Research Building of 1942-3, the Alumni Memorial Hall of 1945-6, the Apartment Houses at 860 Lake Shore Drive (1951), the Chapel for the Illinois Institute of Technology (1952), and the project for the Architecture and Design Building (1952). To these we may now add the project for the National Theatre, Mannheim (1953). But what we must immediately note about such buildings is that they are “undecorated,” no sculptural groups on the facade or in front—no Kolbe declaring its naked humanity on the porch—no “works” by individualistic artists of any kind. The details that may be called decorative on all these buildings are determined by the architect himself, and are usually a decorative use of normal structural materials—“structural elements are revealed with decorative effect,” as Philip Johnson neatly expresses it. The Lake Shore Drive buildings have walls of glass, which might have been left with a smooth surface, as they are in the Lever building in New York; but Mies has welded vertical steel I-beams which may serve as wind-braces or mullions, but whose real function is to project as decorative elements. The decorative use of material is more obvious in the Mannheim Theatre project, for the building is shown resting on a plinth of highly dramatic marble.

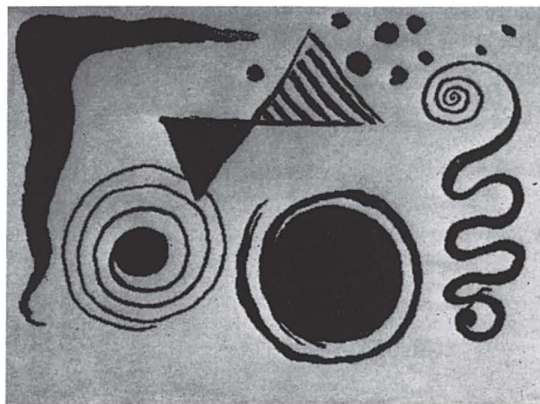
Mies van der Rohe, so far as I know, practices no art other than architecture, though he is a connoisseur of painting and has a fine collection of the works of his friend Paul Klee. Le Corbusier, to pass to another significant architect of our time, is a painter of considerable achievement, a sculptor in wood and concrete, a designer of tapestry and furniture, and a mosaicist. He is a universal artist of the Renaissance type, like Leonardo or Alberti. He does not hesitate to combine his various talents in a single architectural conception, but in general he has kept his versatility in the background, perhaps realizing that there is a contradiction between the personalist tendency of the paintings and sculpture, for example, and the impersonal values of the architecture. A painting or a mosaic in a Corbusier building is by another artist—Charles Edouard Jeanneret-Gris, in fact. Nevertheless, if we look at Le Corbusier’s achievement in its wider context—as town-planning, la Ville radieuse, a way of life—we see that the marginal decor is of no great significance. It can be swallowed up as a play activity—something taking place *within* the architecture—but it does not fuse with the architecture, and is not a formal purification of the underlying technology. The architecture is a separate conception and a complete unity without the decor. The architecture expresses an intolerance of the detached work of art that extends to the architect’s own personalist creations.

To take further examples—Frank Lloyd Wright, or Gropius, Oscar Niemeyer or Pier Luigi Nervi, Aalto or Breuer—would not resolve the problem, which is basically a revolt against personalist art and an attempt to find in architecture a new universal art: an art represented proto-typically by Greek architecture and later by Byzantine architecture. The Parthenon and Hagia Sophia are the paradigmatic types, the unification of the arts in the monument, and this unification is not achieved by change, or even by conscious co-ordination: it is the all-inclusive concept of a master mind, a master-builder. We do not know what kind of future lies beyond the threat of nuclear weapons—none at all if the threat becomes a reality and radiation falls like a fatal rain on all mankind. But if there is to be a constructive future, we may be sure that the transition from our present state of culture fragmentation can only be effected through a new conception of the architect: the architect as a comprehensive man of intelligence, a single source of unity and universality. From that new concentration of formal values the arts might once more derive a common style and an organic vitality.

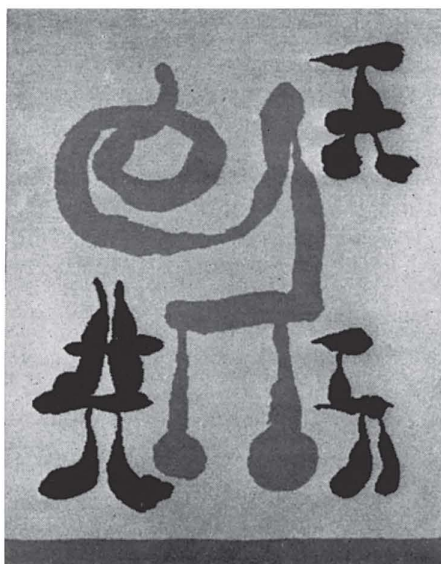
1. LURCAT—THE GLASS HORSE—6.8" X 5.6"
5 COLORS—BLACK, GRAY, TAUPE, RED,
BLUE, ON WHITE GROUND
2. CALDER—PATTERNS—5.1" X 6.8"
4 COLORS—BLACK, GUNMETAL GRAY—
GOLD ON OYSTER WHITE GROUND
3. MIRO—THE DREAM—6.8" X 5.2"
5 COLORS—YELLOW, BLUE, RED, GREEN
ON OYSTER WHITE GROUND
4. LURCAT—THE GARDEN—6.8" X 5.1"
5 COLORS—WHITE, RED, GRAY, YEL-
LOW, BLACK ON GREEN GROUND
5. PICASSO—ALENCON—6.7" X 5.1"
4 COLORS—RED, BLACK GREEN ON
OYSTER WHITE GROUND
ONLY RUG WOVEN IN A 2 1/2 INCH
PILE ACCORDING TO SPECIFICATIONS
6. LEGER—COMPOSITION 9"—3.7" X 6.8"
5 COLORS—BLACK, WHITE, RED BLUE
ON YELLOW GROUND



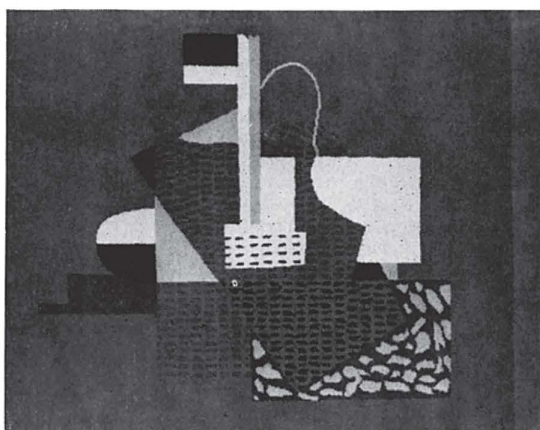
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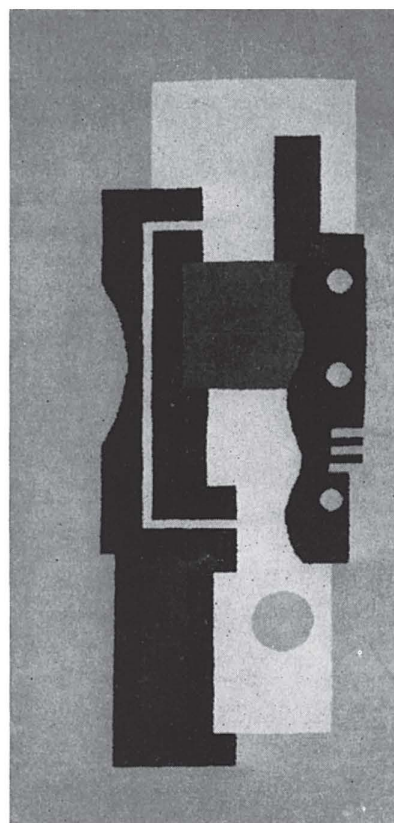


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PHOTOGRAPH BY J. J. BREIT



5



6

rugs

A collection of thirteen handwoven rugs designed by Picasso, Miro, Leger, Calder, and Lurcat was exhibited recently at the Galerie Chalette. These rugs are woven in a limited edition of ten of each design. The number and the name of the artist are interwoven on the edge of each rug.

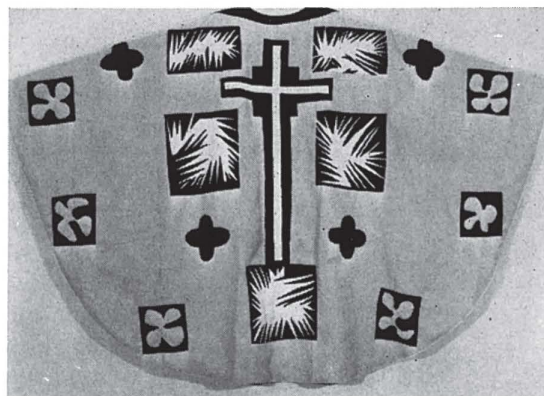
During the last decade several experimental rugs designed by French artists were woven in North Africa. However, this is the first time that a comprehensive collection designed by world-famous artists has been exhibited in the United States. Miro, Leger, Lurcat, who are represented with several examples in the exhibition, had experimented previously with rug designs, while the rugs by Picasso and Calder are the very first ever designed by these artists. All rugs in the collection were made by hand from the highest grade wool. All shapes are oblong, however, sizes vary, averaging 5'1" x 6'3". Each rug contains four to eight brilliant colors and may be used either on the floor or as wall decor.

VESTMENTS DESIGNED BY MATISSE

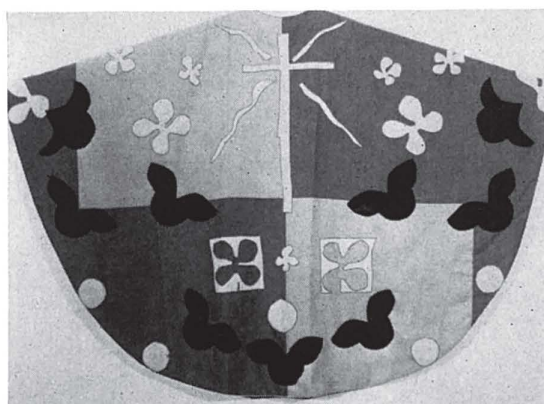
For four years Matisse worked on the Chapel of the Rosary for the Dominican Nuns of Vence, a hill town near Nice. He designed the architecture, windows, murals, altar furniture and, finally, the vestments. For the first time, in recent centuries at least, the greatest painter of his generation had designed church vestments.

On June 25, 1951, the Chapel was consecrated. The officiating priest wore the white chasuble, now on exhibition. Because its silk was too heavy, the Convent relinquished it to the Museum of Modern Art in exchange for a replica in lighter silk. The other four chasubles—red, green, violet and black—were commissioned by the Museum through a special agreement between the Convent and Matisse and were executed by the nuns of Les Ateliers des Arts Appliqués at Cannes.

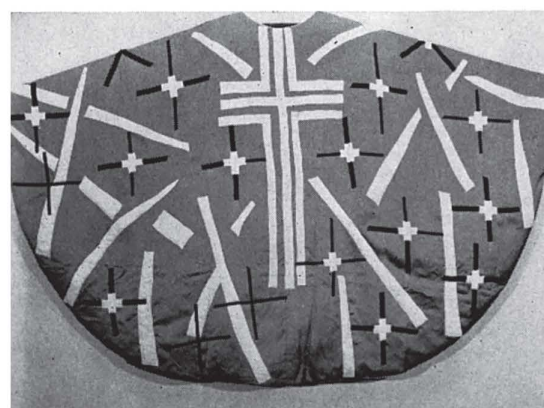
The five different-colored chasubles are used according to the "Law of the Vestments." The white chasuble, for instance, is worn at Christmas and Easter, the violet chasuble on Sundays during Lent, the black for funeral masses. Accompanying each chasuble is a set of four smaller pieces of similar color, each having a special use during the mass. The paper maquettes or models for the red vestments are shown.



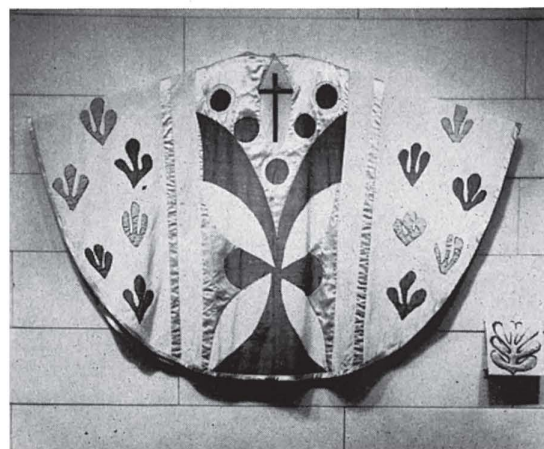
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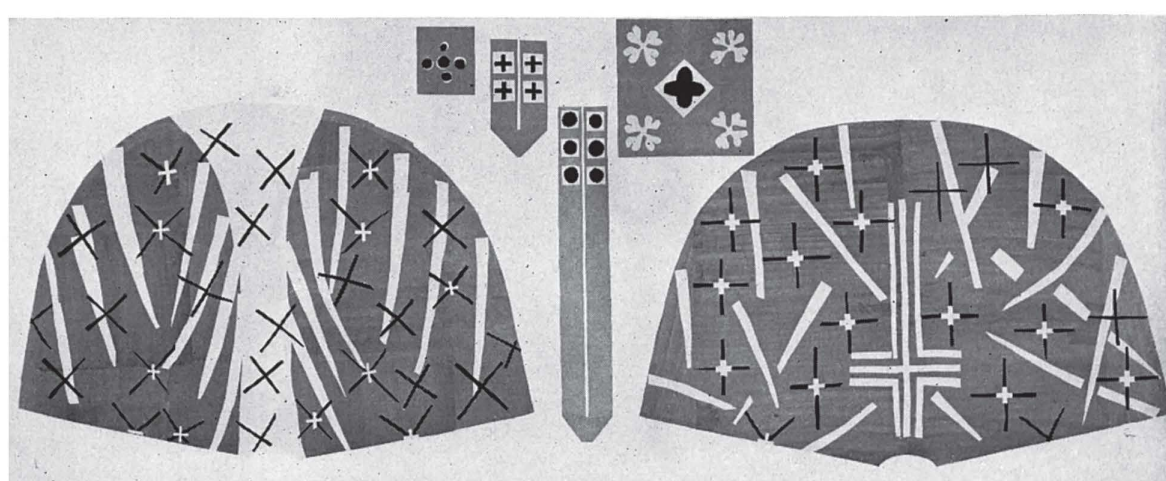
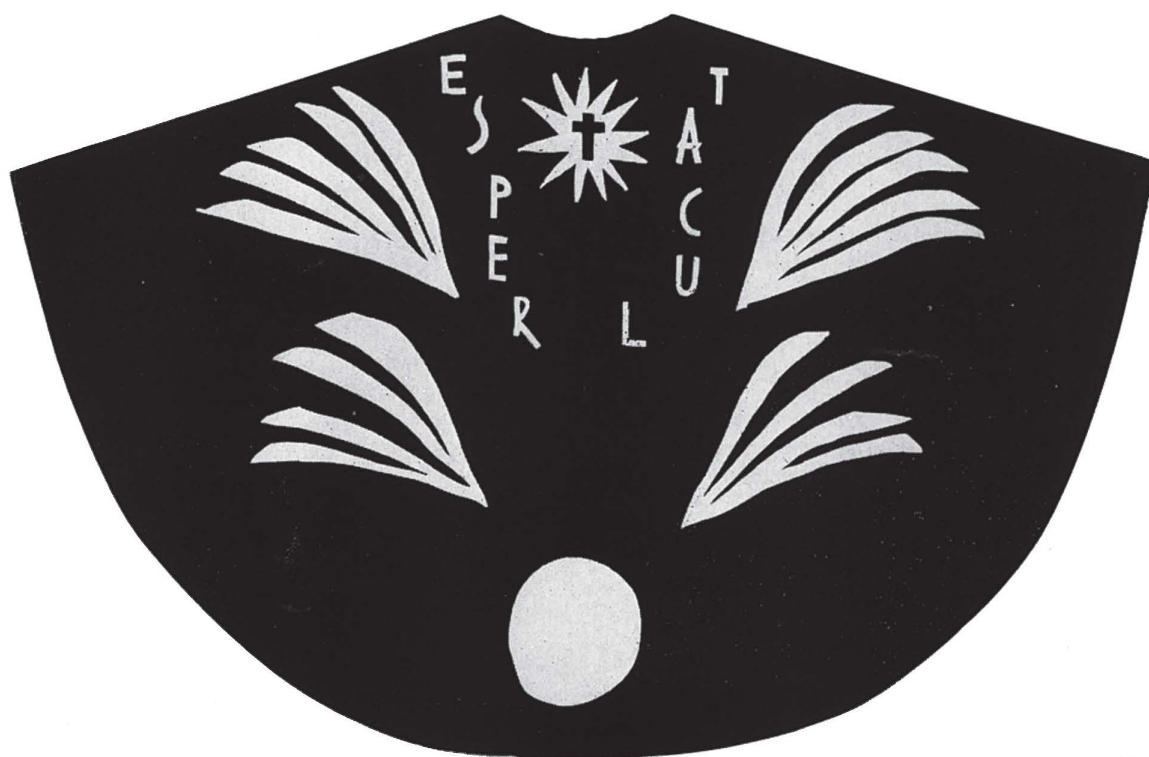
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6

1. CHASUBLE: WHITE SILK WITH YELLOW SATIN, GREEN SILKS AND BLACK VELVET RIBBON APPLIQUE. GREEN AND WHITE EMBROIDERY STITCHES. YELLOW SATIN LINING.
2. CHASUBLE: RED SATIN WITH YELLOW SILK AND BLACK VELVET RIBBON APPLIQUE. YELLOW AND BLACK EMBROIDERY STITCHES. YELLOW SATIN LINING. WORN DURING PENTECOSTAL SEASON, GIFT OF MRS. CHARLES SUYDAM CUTTING.
3. CHASUBLE: VIOLET SILK IN TWO SHADES WITH GREEN AND BLUE APPLIQUE. GREEN AND BLUE EMBROIDERY STITCHES. WHITE SILK LINING. WORN DURING PENITENTIAL MASSES, PENITENTIAL SEASON. GIFT OF MRS. GERTRUD A. MELLON.
4. CHASUBLE: GREEN SILK WITH BLACK VELVET. WHITE AND YELLOW SILK APPLIQUE. BLACK, WHITE AND YELLOW EMBROIDERY STITCHES. WHITE SILK LINING. GIFT OF WILLIAM V. GRIFFIN.
5. CHASUBLE: BLACK CREPE WITH WHITE CREPE APPLIQUE; "ESPER LUCAT" EMBROIDERED IN WHITE. WHITE COTTON LINING. WORN DURING MASSES FOR THE DEAD AND FUNERALS. GIFT OF PHILIP C. JOHNSON.
6. MAQUETTES: FOR RED CHASUBLE, CHALICE VEIL, STOLE, MANIPULE AND BURSE. PAPER PAINTED IN GOUACHE, CUT AND PASTED; YELLOW AND BLACK ON VERMILION. DESIGNED BY MATISSE, C. 1950. ACQUIRED THROUGH THE LILLIE P. BLISS BEQUEST.

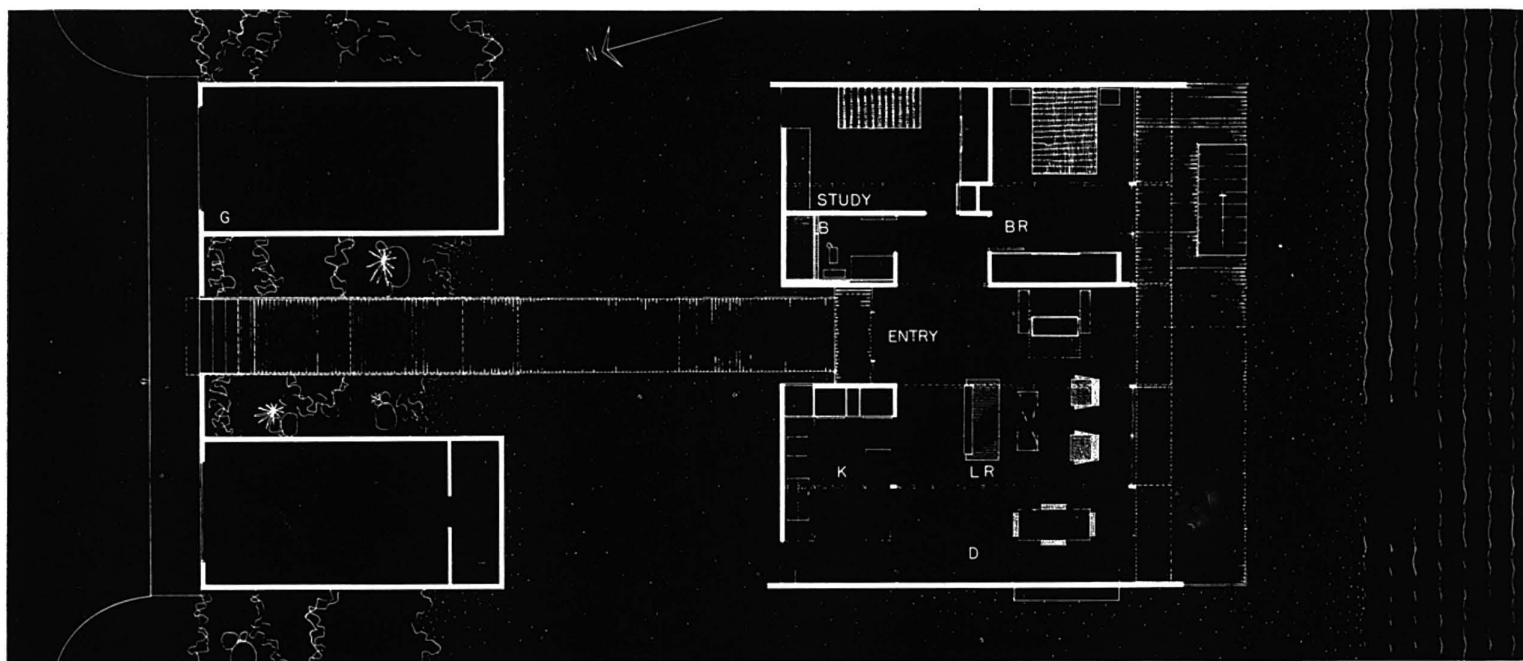


BEACH HOUSE BY CRAIG ELLWOOD

MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS
 ROY NORVELL, GENERAL CONTRACTOR
 FURNISHINGS BY VAN KEPPEL-GREEN

PHOTOGRAPHS BY JASON HAILEY



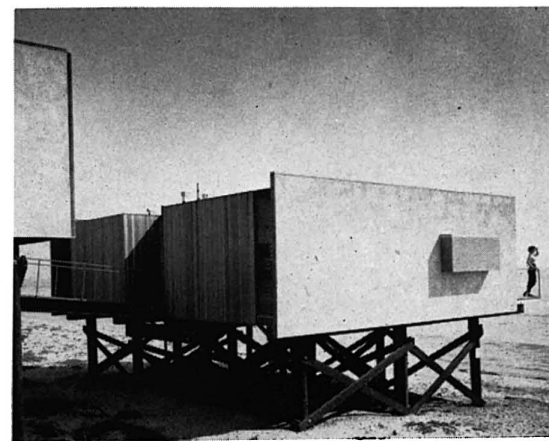
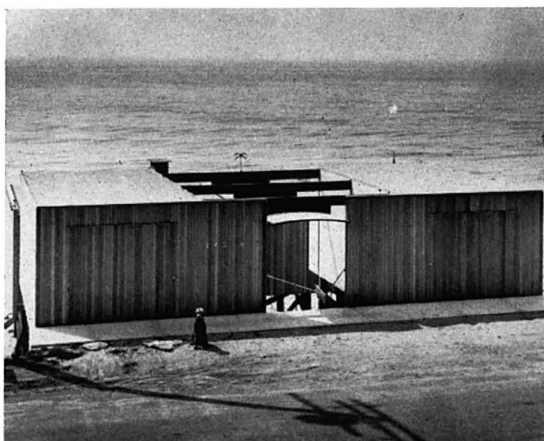


The site is a 50-foot lot located on the Malibu shore. The property immediately declines approximately 15 feet at a 45° angle from the road, then slopes gently to the surf. There is approximately 85 feet from the roadside property line to normal high tide line.

Storms at sea sometimes greatly increase the tides so that the entire understructure may be partially under water. This causes the shore level to fluctuate as much as 5 or 6 feet in height. Thus building code regulations for the design and construction of the foundation for this type of structure are very rigid. Bolts, plates and metal connecting members are galvanized for corrosion resistance.

The foundation factors, the peculiarities of the site and the budget greatly limited plan design and form expression. A double garage placed on the roadside, completely unrelated to the house, is the typical solution. In consideration of form, however, there are two single garages used here. A 6-foot wide ramp between these garages leads to the entry and ties the structures together. This ramp is partially covered with a canopy, gently curved to relieve the strong straight lines of the structures. The garages are extra long to provide storage area in one, a photographic dark room in the other.

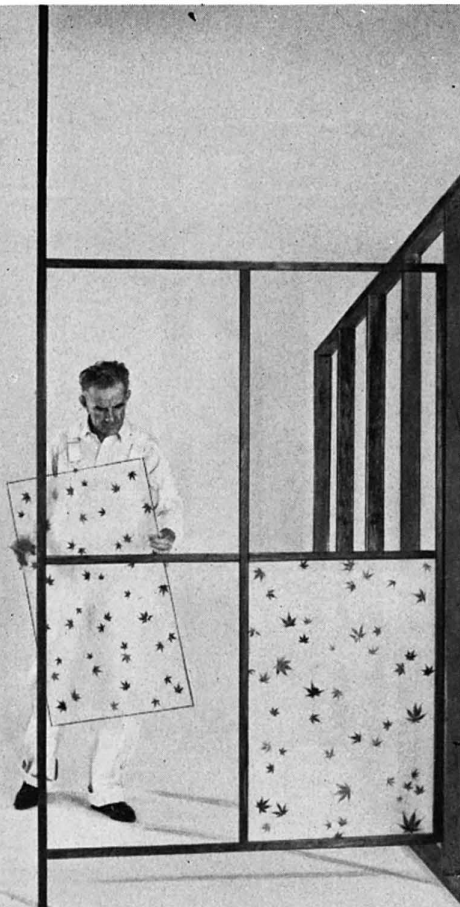
(Continued on Page 39)



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PRELIMINARY SPECIFICATIONS FOR CASE STUDY HOUSE 18

We are about to undertake the project of Case Study House 18. Construction is scheduled to begin in several weeks, and, as usual, we hope that it will be completed to everyone's satisfaction and with a minimum of the usual difficulties that attend upon any attempt to present the best in contemporary domestic architecture, using a wise and discriminating selection of the outstanding materials and devices. We will undertake full reports as soon as the structure begins to come out of the ground.

Case Study House 18 will use a newly developed system of modular structural frame of 2" square steel tube columns and 2" x 5 1/2" rectangular tube beams. The prefabricated "sandwich" panels are 1/4" plastic faced marine plywood. The frames and panels strongly defined become the basis of the architectural expression of the new project. With this system one connection applies to all exterior wall conditions; panels, glass, sash and the eight Steelbilt sliding glass doorwall units connect to structural tubes in the same manner.

It has already been indicated that considerable savings in construction will be effected over the usual custom-designed house, and the versatility of the system permits its adaption to good multiple housing while the great variety of panel materials available allows numerous combinations.

The roof decking is Fenestra "Holorib" inverted steel building panels; these high-strength panels will span 8' from beam to beam; the telescoping end laps and interlocking side laps allow fast and easy installation. The prefabricated wall panels are faced with 1/4" "Harborite," a DF marine plywood with resin-impregnated overlays which provide a smooth, hard, grainless surface which takes paint well. Skylights will be Wascolite Skydomes units which are translucent acrylic plastic bubbles floated between extruded aluminum frames. All non-carpeted floor areas will be quarry tile from the Mosaic Tile Company. Mosaic Tile will also be used for the walls of the three bathrooms, the Roman tubs, and in the kitchen for counter tops and splash areas.

NOTES IN PASSING

(Continued from Page 19)

bring them back very near to their starting point. Or at least it deprived them of the means of systematically drawing away from it, that is to say, of making progress.

Therefore, we should beware of ambiguous terms like savage, primitive, or archaic. By taking the presence or absence of some form of writing as the sole criterion in our study of societies, we shall, in the first place, be invoking an objective quality which implies no philosophic or moral postulate. And at the same time we shall be relying on the only feature capable of explaining the real difference that distinguishes certain societies from our own.

The idea of a *primitive society* is a delusion. On the other hand the idea of a *society with no form of writing* makes us aware of an essential side of mankind's development; it explains the history, and enables us to foresee and perhaps influence the future of these peoples.—Claude Levi-Strauss, UNESCO.

Transocean Air Lines has announced an inviting and well-organized Hawaiian tour specifically planned for those architects attending the A.I.A. Convention in Los Angeles, ending May 18, 1956. Having crossed the continent, it would seem shortsighted to consider the trip on a thus-far-and-no-farther basis, what with the fabled islands of the Hawaiian group not many hours away.

Plans for the tour are elaborate and complete, and, after the concentrated and important activities of the Convention, Transocean Air Lines shows an understandable willingness to cooperate in a short, well-planned regime of relaxation for the over-stimulated mind and spirit.

for details see Page 43



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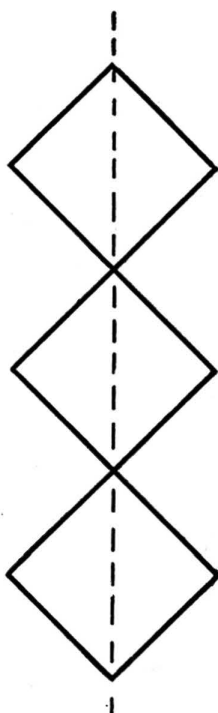
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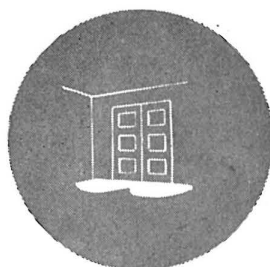
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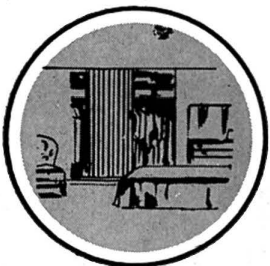


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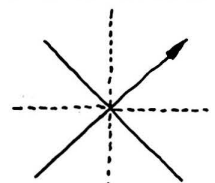
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LOS ANGELES 5

BEACH HOUSE—ELLWOOD

(Continued from Page 37)

The client desired a small compact open plan for informal living and entertaining. The plan was designed to dramatize the sweeping view of the Pacific and the rocky coastal Palisades. The sea may be seen from all areas within the structure except the study, where the client, a writer, desired solitude and freedom from distractions.

To conserve on piling, the cap beams cantilever 9 feet to carry the seaside deck. A stairway, hung from deck beams to protect it from high tides, leads to the beach below. Both the bedroom and the living/dining areas open to this deck.

The fireplace firebox is 10"-thick concrete trimmed with 10" black steel channel, the hearth is Roman brick trimmed with black steel angle. The chimney is 1/8" black sheet steel; this penetrates the ceiling through a 5'x7' translucent wireglass skylight. A firewood storage compartment, integrated with the design, is directly behind the firebox. The 1/2" round diagonal rods in the glass bay adjacent to the fireplace are structurally necessary for lateral shear. These rods and all deck railings are painted bright blue.

A 7-foot length bar is the only separation between kitchen and living/dining areas. Kitchen walls are faced with laminated sheet plastic for ease of cleaning and maintenance. This plastic facing is light gray except for a single panel of bright orange between the oven and refrigerator/freezer. The small section at the base of the orange panel pivots open to a compartment leading to another small panel which opens to the entry ramp. This is for the client's three cats.

Built-in kitchen units are stainless steel and include gas range and oven, combination refrigerator/freezer and vent fan. The sink and architect-designed canopy over the range are also stainless steel.

The bath is minimum sized and the shower/tub unit is gray ceramic mosaic tile. Several shelves for the storage of bathroom items are located behind the sliding plate glass mirrors over the lavatory counter. A translucent plastic "bubble" skylight provides daytime bathroom light.

Most electric lighting is indirect. There are strips of incandescent lamps over all wall-hung cabinets and wardrobes, and fluorescent tubes under wall-hung kitchen cabinets. Four 500-Watt floodlights illuminate the sand and breaking surf at night. Floodlights are also used to light the entry ramp.

The wood structural frame is 8-foot modular: 3"x6" posts, 3"x14" beams. The beams are tapered to 11 1/2" to provide roof drainage. The structural frame is strongly emphasized with black paint, and white plaster and 1"x4" Redwood siding wall finishes are detailed to "read" as panels. Since interior walls are non-structural some of the partitions are held to beam bottom height to allow the ceiling to "float" free of vertical planes. Clear glass is used above these low partitions so that room sizes are visually increased beyond their actual limits. This also helps to balance the natural light and reduce glare. Roof/ceiling decking is 2"x6" Douglas fir, stained gray. Finish flooring is natural cork tile throughout. Slab doors and cabinet-work are natural Philippine mahogany.

Wearability was a major factor in furniture selection. It was desired to use pieces which could withstand the rigors of beach living (sand and wet bathing suits). The furnishings by Van Keppel-Green meet this requirement while complementing the architecture both with color and crisp lines.

Square footage of the living area is approximately 1075. Deck and ramp area totals 685 square feet; garages, 580 square feet.

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Equipment of this kind was developed originally for schools, hospitals and commercial buildings where cleaning is a major problem. The new unit, made especially for residential use, can be installed in new homes or existing ones.

Inlets are installed throughout the house in wall or floor locations that allow an easy reach with the hose and its attachments. From the inlets tubing leads to the power unit which can be placed on the service porch, garage or any spot handy for the infrequent emptying of the large dust receptacle.

In addition to the usual cleaning of rugs and floors, the system can be used in the garage or workroom to remove wood shavings, and wet surfaces can be vacuumed as well. You may scrub your floors or hose your basement, car-port, garage or patio, then vacuum to whisk away the wet surface like magic, even pick up messy puddles. The "super power" of this unit will clean the deepest napped rugs, swish away the finest dust and dirt, yet harmless to the finest carpeting and fabrics.

The literature that we have available includes suggestions for the location of the inlets. The hose that comes with the unit, tough but light in weight, affords a reach of approximately 25 feet, which is more than ample to cover the average room. The attachments include all types necessary for all types cleaning. We invite you to contact us for complete information.

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FELIX CANDELA—FABER*(Continued from Page 22)*

specializations that constitute present-day architectural practice, he is refreshingly difficult to classify.

Although trained and titled in architecture the daring of his structures and his habit of calculating them himself disqualifies him as a "modern architect." But neither is there an engineer who can claim the "architectural" (as we understand the term) mastery which Candela shows in his Iglesia de la Virgen Milagrosa. It is also a little incongruous that Candela should be a building contractor and president of his own construction company which is doing so well in Mexico City.

It would seem that he comes very close to being the proverbial "master builder."

However, classify him as we may, Felix Candela is a contemporary figure of great importance. His importance is not that he has a great talent. And it is not that through his work he is factually proving the real nature and potentialities of reinforced concrete. It is not even that the forms he is originating are destined in the near future to be widely imitated (and probably refined) and to become landmarks in our architectural scene. These things are true and significant, but we lack perception if we see Candela only as a form-giver. For us the importance of Candela is far more profound. For in the principle underlying his work, more than in the work itself, can be found a clue to the real nature of the great architecture which the ever-recurring cycle of the arts demands be forthcoming in our age.

I have quoted Candela above because what he says illustrates one and the most vital aspect of his approach to architecture. His admiration of Gothic is the admiration of a technique which utilized stone to the limit of its structural potential. His disdain of the reticular frame in reinforced concrete is the scientist's contempt for the abuse of the natural properties of a material. If "once finished, all building is irrevocably dead," it is because structural science (as any other science) is a remorseless step-by-step pursuit of an unattainable reality.

Indeed Candela as scientist is a truer image than Candela as artist. In this he is alike to the two other structural poets of our century. He and Nervi and the late Maillart have had the ability to conceive new structures and endow them with that grand lyricism which is the mark of great building. This ability is largely instinctive and is genius in itself. Incidentally it is interesting to note how the monolithic nature of Maillart's and Candela's work differs from Nervi's prefabrication of elements. The appeal of Maillart's bridges and Candela's shells is purely in their form, but Nervi's roofs would be dull shapes without the magic of their intricate tracery. However, the works of these three have certain things in common; they are logic, practicability and economy. There is a lesson in this for certain renowned architectural leaders who persist in producing exotic structural schemes purporting to show their own native "intuition," but succeeding only in the deceiving of others and themselves. Nevertheless, allowing for a moment the plausibility of such schemes on the

grounds of artistic experiment or what you will, one curious and rather significant fact may be observed. Whether it is a model for a convention hall in Chicago or the drawing of a cathedral for Coventry, either such secondary elements as walls and windows are omitted or they are utterly out of tune with the empiric nature of the structure.

Now I do not know if Maillart ever had occasion to design a house or a church, but the rare flaws in his work are to be found in the clumsy design of some subsidiary feature as a handrail. Certainly Nervi's sole venture in the field of house design was, to put it mildly, odd. These things are minor but illustrative. The mutual failure of architect and engineer to understand each other is symbolic in an age of specialists, and the wide gap between architecture and engineering will hardly be bridged by two who speak entirely different languages.

Thus it is of tremendous import when a building is found which even remotely appears to seal this rift into a united, harmonious whole. The wonder that La Virgen Milagrosa provokes is due to Candela's achieving this to a remarkable degree. This church bears the stamp of true, authentic architecture; the squalid site and the prosaic, overworked detailing are disappointing, but they cannot conceal this. La Milagrosa comes close to the classic as few buildings have since Gothic times. Anyone who has entered the church will recall the strange, almost illusory effect of the interior. It is a magical space limited and defined by a complex dynamic form, and the effect is not one induced by trick or artifice but by the simple reality of a structure one can touch and feel, and in which even the layman can detect a governing mathematical order. As Einstein put it, "The most beautiful and the most profound emotion we can experience is the sensation of the mystical. It is the power of all true science."

Probably few realize that structurally La Milagrosa is simply a combination of parodies on Candela's umbrella form. Here the umbrella has been titled and sharply deformed to the desired shape. This action has involved what Candela calls "will of form" (*voluntad de forma*). Two deductions may be drawn from this. The first, and self-evident one, is that if the "will of form" process applied only to the thin-shell umbrella can spawn La Virgen Milagrosa, then certainly such an amazingly fertile process when applied to this and Candela's other basic forms must provide us with a myriad of parodies, a new concrete language whose vocabulary is limitless and can never be exhausted. The second deduction is equally self-evident but little understood. None may write this language without having learned the grammar. An inspiration or idea such as La Milagrosa does not drop out of nowhere into the lap of the designer who "instinctively" knows reinforced concrete. The "will of form" and the inspiration are involved in and a part of scientific dedication, the constant search for the why and wherefore, the *raison d'être* of the forces that are acting inside a structure.

Take La Bolsa, for example. La Bolsa de Valores is the simple groined vault, a form that has graced the text of architecture for centuries, but now more beautiful as doubly-curved. The limitless variations which one may envisage evolving from this form are exhilarating. Unfortunately the hairline



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between the empirical structure which will stand and the whimsical one which will not is the measure between genius and idiocy.

Both La Bolsa and El Altillo as they stand today are pure forms, original ideas. As architecture they are incomplete. Each structure, the groined vault and the paraboloid, is only a first theme, a scientific statement. To acquire the stuff or architecture each demands the touch of a sensitive, creative hand to integrate it within the framework of a music-like composition. At present each structure is pure engineering and La Bolsa is the more effective aesthetically because there are less secondary, non-structural elements to distract from its simplicity.

Because of their simplicity, and because Candela in the process of their conception and construction has discovered a fairly simple mathematical analysis for each form, La Bolsa and El Altillo are likely to become the most imitated structural forms in contemporary architecture. This is certainly true if one may judge by the space-frame and shell-concrete obsessions current in most architectural schools.

The schools have proved to be very accurate gauges of advanced architectural thought in the past. Consequently their interest in structure now is a very encouraging thing. It is encouraging to the extent at least that it shows there is an awakening distrust of the dull and boring impasse to which the over-extenuated doctrines of the functionalists have led us. The danger of this new movement towards more plastic expression is that it retains the same dyed-in-the-wool miscomprehension of structure that has been the missing link of architecture for some five hundred years.

New materials and methods offer to architects the chance to make this the golden age of building. This chance will be lost unless a drastic reevaluation of the whole tenor of contemporary architecture is undertaken. Candela's work will have been in vain if his structures are merely taken to be used as decoration in the new format.

If architecture is once again to be the greatest of the arts, it is upon our, the younger generation, that the burden will fall. If the young wish for guidance, they would do well to study not so much the work, but as I said before, the principles governing the work of Felix Candela.

The architect cannot continue forever to exist on the charity of the engineer.

MUSIC

(Continued from Page 18)

Bach and Schoenberg, German music raises a Himalayan escarpment, beside which the non-German composers are isolated peaks. To comprehend the present-day musical geography, you had best climb directly to this high, two-century-long plateau.

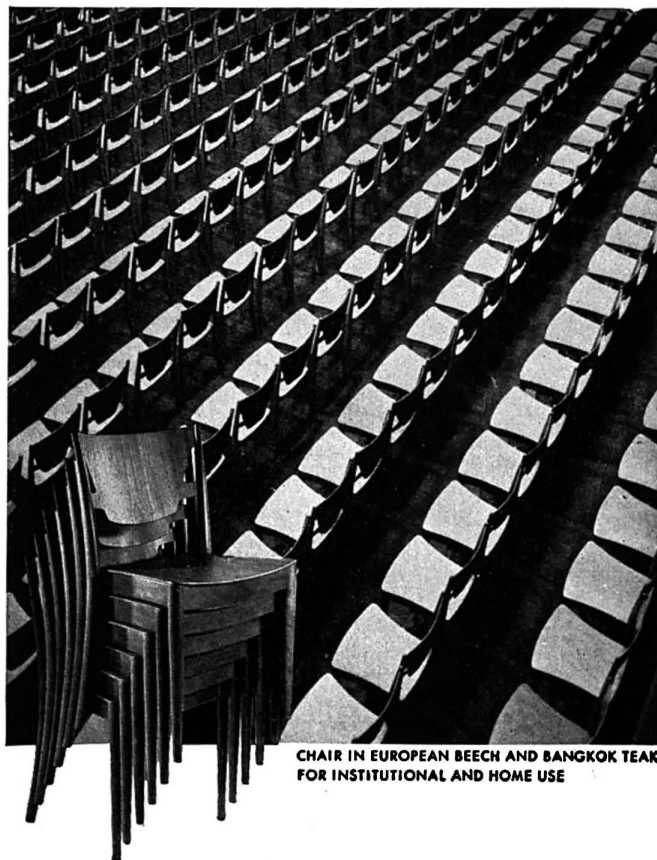
Why Debussy? Someone snarls. Why the trio? Because I can think of no other work that, fully played, so effectively bridges the gap between the nineteenth and the twentieth century German. For all their divergent origins, Schoenberg, Stravinsky, and Bartok began in the German kapellmeister tradition; they escaped through the impressionistic digression which, in this trio, Debussy explicitly made anti-German.

Why not more Bach? See how I harry myself with anticipated complaints. Because, sadly, the present notion of correct Bach performance comprises as consistent an inconsistency of styles as may be found in the repertory. By all means add to your library a *St. Matthew Passion*, uncut: it will extend your awareness of the human condition farther than any tragedy. With this you should have the *B minor Mass*, which reaches the same scope into religion. No library is complete without the *Brandenburg Concertos*. Whichever version you prefer may be the best for you, but none is adequate. The same is true of the *Goldberg Variations* (I prefer the original Landowska, for sentiment's sake), the *Musical Offering*, and the *Art of Fugue*. Much Bach on records is good in some style or other; more is bad; and a great part is stylistically barren.

Why no Beethoven sonatas? While playing of the Beethoven sonatas is generally at a higher level than the treatment under which Bach suffers, the wise collector will purchase his sonatas one by one, exercising a distinct judgment in each case. Try for a start the single record by a French pianist Yves Nat, which includes the last three of the sonatas. (With this you might bring home the Horowitz record of three piano sonatas by Clementi and learn of this exquisite musicianship what the line of European succession might have been, if Haydn had not brought out Mozart, and they together Beethoven. Here is the marriage of German style through C. P. E. Bach, of German and Italian through J. C. Bach, and of Italian and Spanish through Domenico Scarlatti that was accepted by Europe and America as the finality of keyboard art, until Beethoven brought about a drastic reorientation).

Now add for criteria the recently issued records of Hofmann's fiftieth anniversary recital, played in 1937 — the *Andante spianato and Polonaise* and one *Etude* will serve as a touchstone for Chopin — the *Schubert A major Sonata* played by Schnabel and the *B flat* by Joerg Demus. For a pivotal historic work, the *Liszt B minor Sonata* — I prefer Horowitz.

In symphonic literature my choice is simple: either or both of the last two symphonies by Haydn, known as the *Drum-Roll* and the



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London, Mozart's *G minor*, Beethoven's Ninth (avoid substitutes, insist on Toscanini), and Mahler's Fourth and Ninth. You may add Schoenberg's *Gurrelieder* and Stravinsky's Third Symphony, *Symphony of Psalms*, and *Symphonies for Wind Instruments*.

Song literature I leave to its specialists, only insisting that your library include Luis de Milan, Dowland, Purcell, Schubert, Hugo Wolf, Debussy (Maggie Teyte), and Schoenberg (*The Book of the Hanging Gardens* sung by Belva Kibler). Opera I shall avoid, except to say, *Figaro* to begin with. Of all music consistently the greatest are the religious works for chorus, with or without soloists or instruments. Here I refuse help. The competing groups and styles are as many as the works which have been recorded. Solesmes is not the only source of valid Gregorian chant; there are two versions of the *E minor* Mass by Bruckner. In my mild opinion the future of musical discovery for the present-day listener lies in this field. If I were to begin collecting records now, I should start there.

What I have said of Bach applies with double emphasis to all recordings of all music written at or before his lifetime. Musicology has given us excellent texts, well-documented histories, slathers of argument, opinion, special studies, but few successfully performed examples. Musicologists tell us that in learning to apply the correct styles to the older music we should go slowly, to avoid making new mistakes. To which I reply that it is better to start making new mistakes in the right direction than to go on exhibiting the old ones. If you enjoy listening to the *Virtuosi di Roma*, don't let me interfere, but do not believe that you are hearing anything like correct or even complete performances of seventeenth or eighteenth century music. The flight from musical difficulty has carried us a long way into esthetic nonsense, in older music as well as 12-tone imitations. Marcel Meyer or Landowska, the one on piano, the other on harpsichord, will give you good Couperin. For Scarlatti, Landowska is still the best. Eschew Valenti. For the lute I recommend the latest single record by Suzanne Bloch; the same record provides as good examples as any of Elizabethan keyboard playing, on an inadequate instrument. Elizabethan music is a great art still in the formative stages of reconstruction.

Sorry, Cathy, I have failed to answer nearly all your questions. I have given you a good library, as good as any you are likely to form by haphazard or by taste. Having given you that, I leave you on your own. Use it well and all your questions shall be answered; of your ninety-five composers you may discover for yourself a fruitful dozen. Observe that of my favorites I have said nothing about Ives, Satie, Field, Telemann, Monteverdi, Byrd, Josquin, Machaut, each an omission that for his century you may sometime improve on.

And Jacquie, I trust I may have convinced you I do not overlook or underrate the worth of records. I simply do not at present care to own them. When I have mastered a great performance in its essentials, it stays with me; someone else may have the record. Every time I visit a friend who has a good record library I fertilize my discontent. It's as good as going to concerts and in some ways more companionable. Since I am hard to please, I am often a nastily critical and, for the proud owner, a discouraging guest. My friends are used to me and, I hope, brush off my carping as they keep the dust from their records.

Thank you both for your letters. I have done my best in my own way to answer them. If you are not content, forgive me and do better.

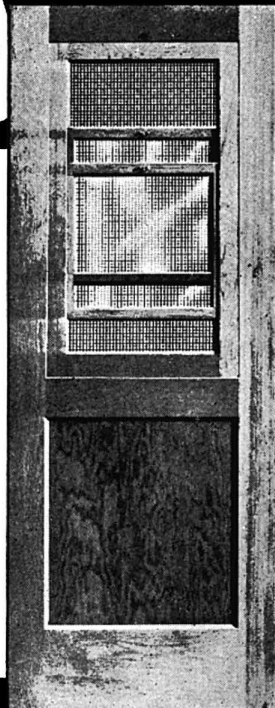
Off to one side I hear some record collector, an ardent, belligerent man of his own taste, snort: Preposterous! His standard, for a decade, has been the Furtwaengler recording of Tchaikovsky's Sixth.

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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

(Continued on Page 44)

ART

(Continued from Page 15)

Soulages, swift movement is conjoined with stillness; powerful energy is powerfully contained, and, like water behind a dam, steadily mounts. This union of the moving with the stationary—and, by extension, of the temporal with the eternal—is, for me, the meaning of his work and explains its fascination. It is a conjunction the Egyptian sculptor-architects of the Valley of the Kings understood well. Such works of art are not improvisations or meditations on form, or on space and its rational ordering. They are more like dynamos, where energy, wheeling on itself and locking, generates more energy.

I began these comments on Soulages by saying that I believe he has it in him to become one of the major artists of his generation. At present his art suffers from two limitations. The first is of formal subjects—range—and may be intentional. Or, he hasn't had time to do more than he has. He has discovered a few original, powerful configurations which he has made his own. That (real originality, not trifling inventiveness) is all one can ask of any artist and more than most attain to in a lifetime. Still, having shown us that he is capable of originality, he will have to go on showing us. Two or three of the most recent paintings suggest that he is working on this problem.

The second limitation—inseparable from the first, because required by the nature of his art till now—is chromatic. We still need to see what he can do with color. For the modern artist black and white are colors, of course. But I mean color: red, blue, green and yellow. I would also like to see Soulages' painting become even more richly tactile—as rich, say, as De Stael's. Or, in a very different way, Bonnard's. Or, in still another way, Glarner's.

EXCITING ITINERARY ON TRANSOCEAN HAWAIIAN HOLIDAY

Thursday, May 24

9:00 p.m. PDT. Check-in time at Lockheed Air Terminal, Burbank, Calif.

10:00 p.m. PDT. Departure via Transocean Air Lines "Royal Hawaiian."

Friday, May 25

7:00 a.m. HST. Arrival ceremonies at Honolulu Airport. Limousine to the Reef Hotel at Waikiki Beach.

Saturday, May 26

"Hawaii Calls" famous radio broadcast from the Banyan Court of the Moana Hotel on Waikiki. Luncheon is optional, with additional cost.

Sunday, May 27

Sight-seeing, swimming, relaxing until evening. Then we attend an Hawaiian Luau (native feast) at Queen's Surf. Food and drink, served in true Polynesian style. We'll all go Hawaiian.

Monday, May 28

Scenic motor tour to Mt. Tantalus. Luncheon at the Waioli Tearoom in lovely Manoa Valley.

Tuesday, May 29

Choice of outrigger canoe ride or glassbottom boat ride in Waikiki Bay. Note: boat rides may be taken any day. *Optional: Pearl Harbor tour.

Wednesday, May 30

Free morning for sunning, shopping or optional activities. In the afternoon, tour through Hawaiian Pineapple Company cannery at Iwilei.

Thursday, May 31

Kodak Hawaii camera and hula show in nearby Kapiolani park. Bring your camera. In the evening, "Aloha" dinner in the Skyroom of the Honolulu Airport—farewell to the Islands.

Friday, June 1

3:00 p.m. HST. Check-in at Honolulu airport.

4:00 p.m. HST. Departure for the Mainland.

7:00 a.m. PDT. (Saturday) Arrive Lockheed Air Terminal.

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J.O.B.

(Continued from Page 42)

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

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

B. ARCHITECTURAL DRAFTSMAN AND CHIEF DRAFTSMAN with degree and experience wanted for permanent positions in new, Boulder, Colorado office. Prefer draftsman with at least 4 years' experience and chief draftsman with a least 8 years' experience. Work will be general architectural practice. Positions are open now with employment starting June 1, 1956. Salary and profit-sharing basis.

C. ARCHITECTURAL DRAFTSMEN: Minnesota architectural firm offers several positions for capable, young men with a few years' experience. The work is varied; the organization is building, and its background is sound.

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

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

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

G. CREATIVE DESIGNERS: Tennessee company seeks two creative designers for their product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tennessee.

H. 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.

I. 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 studies 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 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.

J. DESIGNER: Large, Philadelphia manufacturer of electric lighting fixtures seeks male designer, 25-35 years old. Experience in furniture design helpful. Excellent opportunity. Salary commensurate with education and experience.

K. 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.

L. DESIGNER-CRAFTSMEN: Retail craft shop would like to contact craftsmen to represent them and their products—fabrics, ceramics, metals, wood, crystal, etc. Please send catalogues photographs, or other descriptive materials to Sonya Leach, N. Main St., New Hope, Pa.

M. 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.

N. FOREIGN BUYER-DESIGNER: Nation-wide importer and distributor of gift and houseware lines with headquarters in New England seeks experienced designer for full-time staff position to create, adapt and promote designs. Extensive travel in Europe and Far East involved, to develop new products and explore manufacturing sources. Single,

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young male or female preferred. Salary commensurate with experience, and liberal expense allowance offered.

O. GRAPHIC AND PRODUCT DESIGN TEACHER: Large Mid-western college seeks teacher of graphic and product design with salary range of \$4,000 to \$5,000 depending on experience. Person hired will have chance to set up courses and curriculum since college is undergoing curriculum revisions.

P. GRAPHIC AND PRODUCT DESIGNER: A well-established manufacturer of bound books, visible records and machine bookkeeping equipment located in western Massachusetts seeks, for full-time staff employment, a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

Q. INDUSTRIAL DESIGN TEACHER: Univ. of Illinois seeks qualified industrial design teacher. 2 years' university or art school teaching experience, 2 years' professional experience in independent or corporate industrial design office, competence in 2-dimensional design, and knowledge of wood working power tools and tools of light metal fabrication are necessary. Appointment will be at rank of assistant professor or above. Annual salary up to \$7,500 depending on qualifications and experience.

R. INDUSTRIAL DESIGNERS: U. S. Rubber Co. needs two young men interested in an industrial design career in vinyl upholstery. Fine opportunity for men interested in surface and pattern field to create attractive, new designs for furniture, automotive and other allied fields. This rapidly expanding department offers unlimited range for creative abilities. Must be willing to relocate in South Bend, Indiana. If interested, send resume describing self, background, salary requirements, and date of availability for interview with portfolio.

S. INTERIOR DESIGN AND HOUSEPLANNING TEACHER: Large, Eastern university seeks male or female teacher for interior design and houseplanning courses starting Fall, 1956. Master's degree, teaching and professional experience essential. Instructor or Assistant Professor rank according to qualifications.

T. 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.

U. RADIO-TV: Large, well-established Mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, Mid-west area preferred.

1. *Furniture Designer* who knows traditional furniture design and manufacture.
2. *Graphics Designer* to share with present graphics designer responsibility for designing company printed materials etc. Young man preferred.
3. *Home Fashion and Color Consultant* to relate style and color trends of home fashion field to new and future company products and to make recommendations for selection for mass market colors and finishes for new company products. Prefers woman experienced in field.
4. *Product Designer:* Prefers candidates with several years' industrial design experience preferably in radio-TV, although such is not required.

V. 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.

W. TWO-DIMENSIONAL DESIGNERS: Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

X. TYPE FACE DESIGN DRAFTSMAN: Cambridge manufacturer of photographic typesetting equipment seeks artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

Y. 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.



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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.

APARTMENT FOR RENT

(280a) For Rent: \$150.00 front apartment with patio in duplex designed by well-known modern architect. 2 bedrooms, 2 baths, 3 blocks north of Wilshire, one block east of Beverly Hills. Call owner: WEbster 3-1150.

FURNITURE DESIGNER, ALSO SKETCH ARTISTS

(279a) Ability to sketch in perspective most essential. Experience preferred. Students, if qualified, will be trained. Excellent salary and working conditions. Permanent for those qualifying. Locate Florida. Box 279a.

NEW THIS MONTH

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original designs. Maurice Bailey Designs, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: OLeander 5-8654.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carpets. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUnkirk 7-8131.

(284a) Sun-Controlled Jalousies: Manufacturers of jalousies with adjustable or fixed louvers. Choice of controls—

manual, motor driven with manual control, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAcully 1-1461.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of

information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

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

DECORATIVE ACCESSORIES

(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.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(278a) Murals: Original, distinctive and imaginative murals, specially created to add warmth and atmosphere. Interior or exterior. Wide experience in commercial, industrial and residential. Write for information, or call. Adrienne A. Horton, 3320½ Tenaya, Lynwood, California. Phone: LOrraine 9-1628.

✓(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.

(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

(270a) Furniture: Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontropidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandi-

navian workshops. Write Frederik Luning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(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.

(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.

(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.

(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.

(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 Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas.

(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.

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56

(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.

(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.

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; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

✓(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.

(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.

els: 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.

LIGHTING EQUIPMENT

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

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

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

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(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.

(27a) 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.

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

MISCELLANEOUS

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

✓(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.

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

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 Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm

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BOX #282 A

or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

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



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131 Academy Road, Bloomfield Hills, Mich.

(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

(195a) Corrugulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrugulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

SASH, DOORS AND WINDOWS

(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.

✓(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.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilizing 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.

✓(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.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

✓(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.

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.

✓(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

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.

✓(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.

(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.

(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.

(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.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(225a) Kaiser Aluminum for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

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; Romancrrete—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.

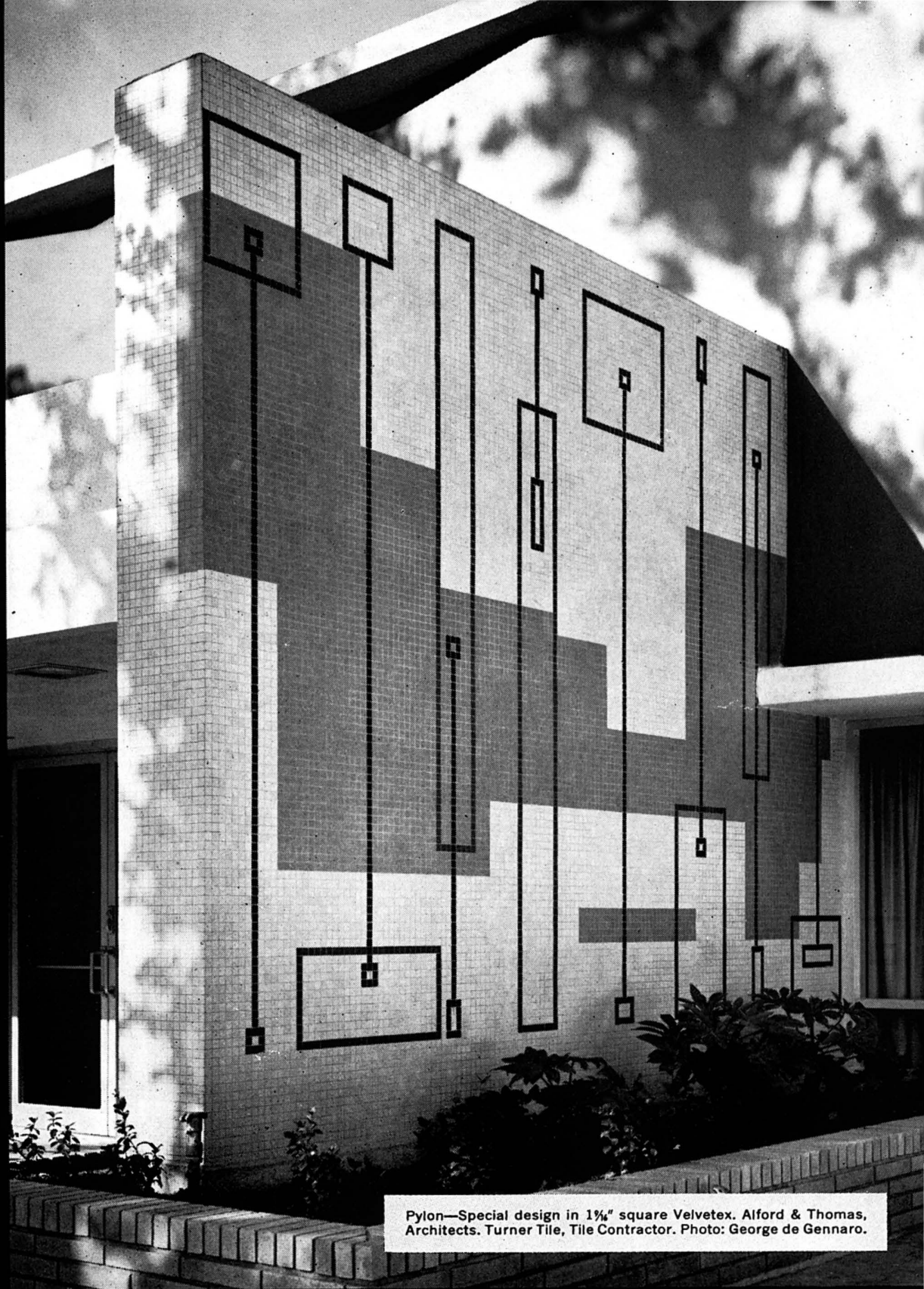
(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood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

(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.

(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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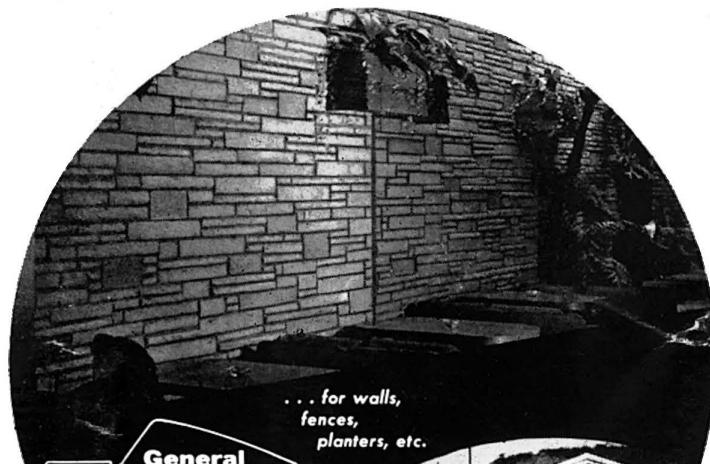
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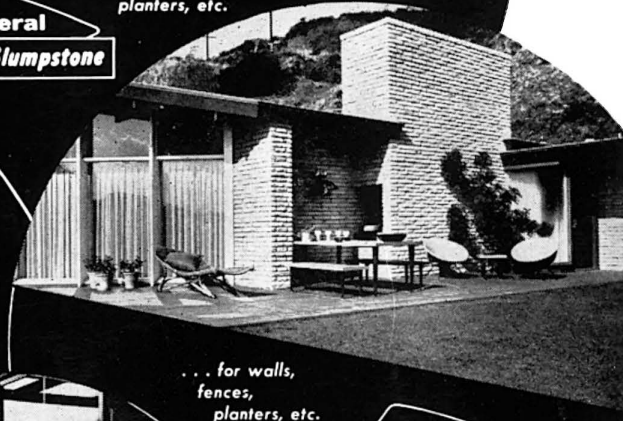
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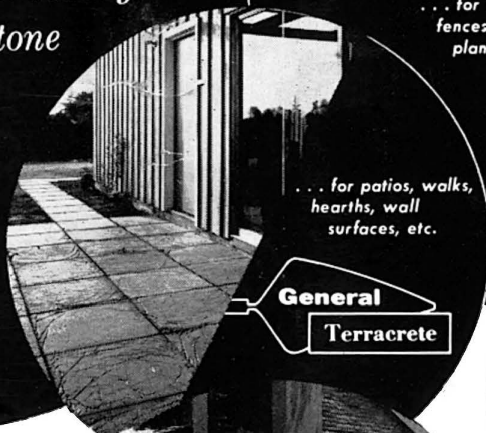
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