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ART

DORE ASHTON

NOTES FROM FRANCE AND SPAIN

Only three years ago partisans of "l'art abstrait constructif," or geometric art, threatened by the ascendance of what they called the "tachistes," or informal artists, were prepared to do battle. The "tachistes" for their part were still issuing manifestoes and statements, still using the persuasive and aggressive arts to evince recognition from a reluctant public.

But this summer, both schools and their intermediary relatives were quietly enjoying what appeared to be a boom in modern art. The "tachistes," France's equivalents of our abstract expressionists, have won their cause—have in fact become the major commercial commodity of the contemporary European art market. And the market is in good enough condition that even the geometric artists, who three years ago trembled in the face of growing indifference have relaxed, having found their corner in the market safe enough.

There is no question, though, that the dominating current in Paris, as in New York, is unqualifiedly romantic. France is still in a state of reaction to cubism. Moreover, though the tide of informalism has been called "new," and by Michel Tapié at least, "autre," it is clearly an extension of French 19th-century romanticism—a conscious denial of classicism, a sweep toward the exalted state of imagination which all romantics in history have sought to invoke. The key words occurring in the literature of the informal phase are the familiar infinity-longing words of romantic poetry, such as "l'inconnu," "l'insaisissable" and "le transcendement." The central idea remains one of individual imaginative liberty.

Artists who have been working since the war in the informal romantic idiom in Paris have found a number of sympathetic critics, but certainly the most effusive has been Michel Tapié. He jumped into the breach early in the game when no definition had yet been hazarded, offering for temporary use his term "art autre."

Tapié's real importance lies not so much in his many and provocative publications, or his persistent reiteration of the otherness of art autre, but in his ability to organize disparate currents into a single, seemingly cohesive group. He has been able to recruit artists from many countries (indeed, that is one of his chief delights for he is a collector of artists, and particularly of artists from unexpected places) and to present them as if they constituted a movement. (Though Tapié himself avoids the term movement preferring to stress individual differences within the broadly general frame of art autre.) His indefatigable curiosity and voracious eye have served people all over Europe via the exhibitions he has organized.

Tapié's position has not appreciably changed in the past decade. He is an iconoclast, an esthete so thoroughly conversant with art of the past that he can afford to write it off while proclaiming a new era. Tapié was an admirer of Dada and has never abandoned the rhetorical chain of renunciations in the Dada program. His own program launched directly after the war suggested that idolatry of the past must be forsaken in order to "autre" art to exist. His renunciation pattern was healthy enough, unlike the intellectualized renunciations of writers like Gide whose wan and sickly mortification had a specific angelic aim. Tapié's were intended simply to provide a tabula rasa for artists who needed a climate of unimpeded imaginative freedom. His claims for a "dionysiac" phase in art, and the "paroxysmic" values in art just after the war were apposite to the explosive works being created then.

Since then, the climate has changed considerably even in France, and many artists, having become easy in their freedom, have moved on into calmer and more disciplined idioms. But criticism has not yet caught up with the artist and French art literature for the most part is still expounding freedom and otherness without qualifications.

Other critics, less ebullient perhaps than Tapié but no less serious have brought out different facets of contemporary informal art. The review "Cimaise" harbors several critics who have conscientiously attempted to isolate the characteristics of the new phase, and more important, to analyze the works of the individual painters in it (among others Cimaise's editor Herta Wescher and former editor R. V. Gindertael). In a recent issue Gindertael stated the position of the magazine: "L'art actuel peut donc se définir comme expression non figurative de l'univers vécu. C'est à cette phase présente de l'art abstrait assurant à la fois une permanence et une 'actualisation' que nous nous sommes toujours attachés dans les pages de Cimaise."

(Continued on Page 6)

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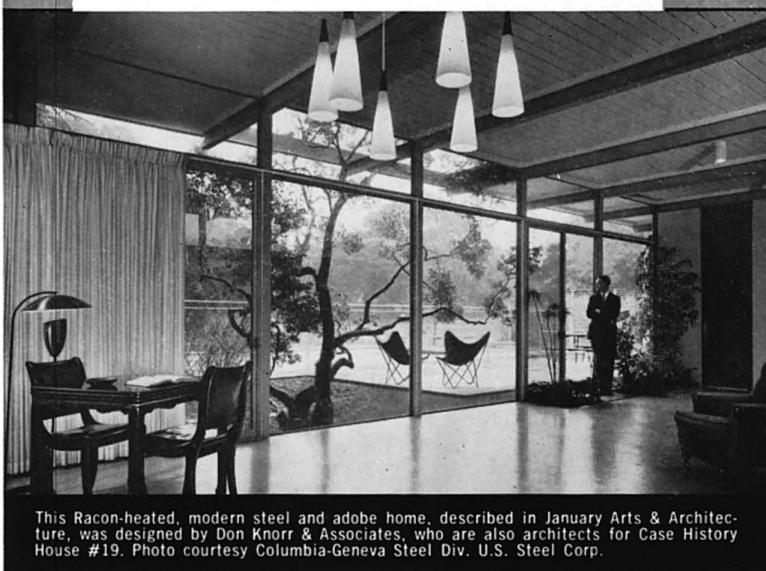
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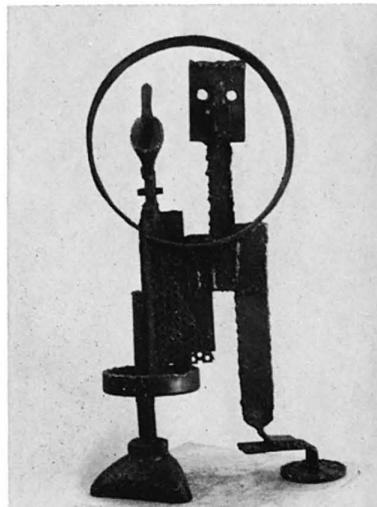
ART (Continued from Page 4)

Another of Cimaise's collaborators, Julien Alvard offers a unique voice. A master of irony, Alvard has succeeded in focusing attention on neglected philosophical aspects of the post-war informal phase. Essentially a poet-philosopher himself, Alvard is intent on defining universals rather than temporary phenomena. He examines painting in the light of his extensive culture, looking for causes rather than effects. In his book "L'Art Moral, ou La Repetition Punie," he construes a complex, ironic, poetically obscure thesis which I recommend to readers of French as a brilliant example of French "esprit" at its best. In that book, Alvard suggests, lightly and indirectly, relationships in art and literary history leading up to the present phase, and, by poetic inference, suggests the specific nature of what is new about it.

Alvard represents a bewildering complex of humanist and idealist principles. Understanding the background of contemporary painting, and the role of Kandinsky and Malevich, among others, he adds a contemporary conviction that the artist can and does go beyond the limitations of nature and the inertia of matter. The artist transcends the object, in Alvard's view, and his creativity is dependent on his "sentimental energy"—that is, his ability to throw off the weight of mass, matter, object and all externals which register only with the senses. His point—and in this he extends the romantic tradition—is that the reality the artist confronts today becomes less and less material. It follows that the "content" of contemporary informal art is exactly this new, and non-material reality.

Most of the good French art critics are alarmed by the academic by-products of the commercial success of the avant-garde. And, judging by what I saw, they have good reason. I noted several academic tendencies, among them the following:

"Graphisme" practiced by painters who either imitate Pollock directly or modify Pollock with a touch of Mathieu or Wols. "Matièreisme" by artists who rely entirely on "pâte," or the textures of their materials for effect, and have been influenced by Dubuffet. Or, they combine expressionist imagery with fat textures in the manner of Appel. After these two major arteries come lyricism, by mood painters seeking in vague, asymmetrical compositions to suggest atmosphere; semi-formalism, by artists who organize their textures in either all-over schemes or roughly tectonic compositions after Soulages, for example; and finally, relative formalism still within the informal bounds, in which artists combine roughly cubist shapes disguised by "matière," or planes enlivened by varied textures.



Jacobsen: *Flea Market*, 1955
Photograph by Luc Joubert

The graphists and matièreists are most prevalent. Among the imaginatively impoverished, it takes the form of total stress on technique, wild essays in paint and plaster. But among the better painters of this group a definite esthetic is taking shape, one which has its antecedents and developing lines.

The recognized Parisian fathers of this tendency are chiefly Fautrier, Wols and Dubuffet. Wols, born in Berlin 1913, died in Paris 1951, was the romantic par excellence. He had the "sentimental energy" of which Alvard speaks, reaching out beyond the boundaries of given, material forms. His work has been steadily released in Paris and a good many younger painters are familiar with his philosophy stated partially in a recent Facchetti Gallery catalogue. Among other things, Wols wrote "at each instant, in each thing, eternity is there . . . the experience which is not explainable leads to dream . . . don't explain the dreams, the inex-

plicable (l'insaisissable) penetrates everything, one must know everything rhymes."

Wol's temper is carried out by such varied painters as Mathieu, Georges, Jenkins, Viseux and Serpan. Another guiding spirit, Dubuffet, has succeeded in his campaign to make the matière of paint, the structure of paint and the sensuous quality of vulgar materials expressive. Joined by the American influence (primarily Pollock and deKooning), the Dubuffet element is felt in many younger Parisian painters, and even in a few mature painters such as Hosiasson.

The lyricists, too, have sustained the mystic romantic tradition, softened and subdued, seeking to express an abstract concept of what Gindertael called the "univers vécu." Among the many younger painters who are working in this vein, I noted the work of Damian, whose large, pale, sensitively executed paintings have incipient magic, and the paintings of John Koenig in nearly related tones, with barely perceptible, drifting structures.

Among sculptors I found relatively little, but I would like to note the bizarre and striking "poupées" by Jacobsen at the Galerie de France. Jacobsen, who was primarily known for his austere, geometric wrought iron sculptures, allowed his figurines to be shown this spring. Composed of odd parts (old clocks, radiator parts, gears, nuts, bolts, etc.) these figures nonetheless appear graceful, elegant. Jacobsen has wittily contrived to minimize the significance of the parts in favor of the whole. They have a completely personal character.



Antonio Tapiés
Photograph by Mas

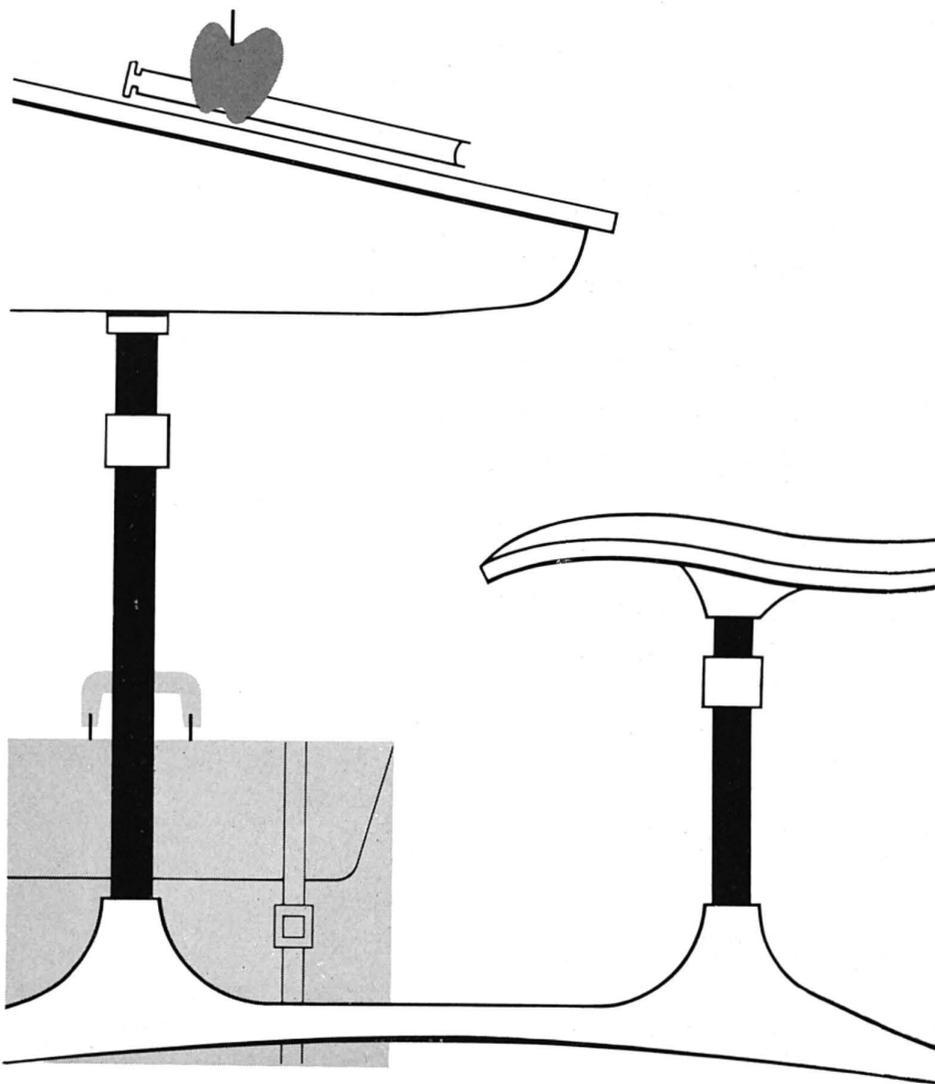
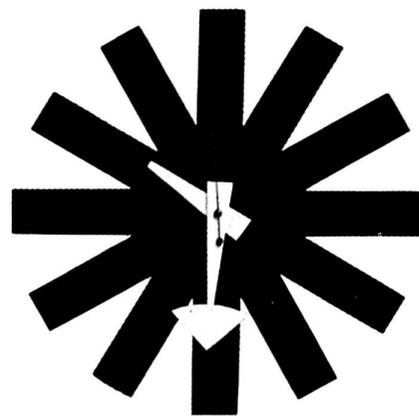
SPAIN

In discussing recent art events in Spain, it is necessary to keep in mind several background details. The first is the curious fact that Spain has never had a sustained tradition in the plastic arts. Except for the Catalonian ancients, the history of Spanish art is a history of a few distinct individuals, geniuses who have stood alone. Schools and lines of continuity, such as those in Italy or France, never developed in Spain. Secondly, it must be remembered that since Goya, a large proportion of Spanish artists and writers have had to live away from Spain. When the Civil War was over, Spain was left with only a skeleton crew of artists and writers, a situation keenly felt by the current young generation. Thirdly, until recently, the Spanish government specifically disapproved of "modern" art and, as one painter remarked, it was only with the arrival of American "aid" that the government relaxed its attitude in regard to abstract art. Finally, censors are active and watchful. No review of any kind can get underway without the censor's approval (never given for magazines with international cultural viewpoints) and all articles must be submitted to the censors. Spanish art, drama and literary critics are masters of Aesopian idiom, but the obvious limitations of the furtive word have had their effect in Spain.

Nevertheless, last year "informal" international art arrived in Spain. It came via Barcelona, the city which, with a dogged separatist mentality, has maintained pride in its tradition as gateway to Europe. Barcelona, as Catalonians often remark, is not really Spain and has always been alert to the progressive elements of French culture. Accordingly, it was Barcelona first which took advantage of the shift in official attitude and arranged for an exhibition of works by painters of the international avant-garde.

Last March, an exhibition of paintings by twenty-six artists, organized by Michel Tapié and for convenience presented under his banner of art autre, or "otro arte" was presented at the Sala Gaspar, one of Barcelona's rare galleries concerned with modern art. Artists included were among others Appel, Burri, Hosiasson, Mathieu, Riopelle, Fautrier, Dubuffet, Wols, deKooning, Pollock and a group of younger Spanish artists. The exhibition had been arranged by the "Club 49," a small, sophisticated group of cultured Barcelonians.

(Continued on Page 36)



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MUSIC

PETER YATES

STRIKING A LIGHT

This is the second part of the article begun in our October issue.

A play which deals with such "universal values," or situations common to many persons, in which the situation is thought through and purged of its dross, I call "dialectical." (*Dialectic: Art of investigating the truth of opinions, testing of truth by discussion, logical disputation—Concise Oxford Dictionary.*) The "logic" is the sequence of presentation, the interlocking of ideas by dramatic method, or plot. Such are the plays of Bertolt Brecht. Such is *Waiting for Godot*.

Persons who don't try very hard describe *Waiting for Godot* as difficult. It is difficult, but the adjective should not be pejorative. The difficult in art is worth waiting for; it is what we need and want. People ask why the characters are waiting for Godot. While waiting for Godot they try to do something, anything, to find entertainment, conversation. In the midst of their unanswerable questions Godot is the excuse for waiting, the authority they ask for, the inspiration, or answer, or finality they expect.

Will they get an answer from Tennessee Williams? They will not. Will they receive an answer from *Waiting for Godot*? No. In what respect, then, do the methods differ?

Waiting for Godot was written in French by an Irish author, Samuel Beckett, a former amanuensis of James Joyce. Beckett has composed several novels. Living in Paris, he wrote first in English, then, perhaps finding a better audience in his adopted country, shifted to French. The novels, in the original or translated, are available as paperbacks for anyone who wishes to struggle through them. Without entering into discussion of them, let me say they are uniformly gloomy, nightmarish without projection, that is to say without any apparent effort to bring something off. Events occur in them for no reason and are subjected to remorseless, quite irrational introspection. They are better written and, from page to page, better composed than the early works by Henry Miller—whose later works are not, in a more than elementary fashion, either written or composed.

In Beckett's novels the eye discovers nothing, a limitation resembling that of the later works by Joyce, which seem increasingly closed in by his blindness. A hill, a road, a tree, a person, a room, a garden are remembered verbally but not imagined. The vague surroundings of the books characterize the uniform greyness of a mind ceasing to contend with its existence, yet alive and endlessly speculative as it moles through the decaying humus. Beckett creates within a pathetic fallacy of the intellect: that everything which happens must be questioned, and the answer invalidates the question.

The narrowness, the visual blankness of Beckett's novels become, paradoxically, dramatic virtues in translating his literary ruminations to the stage. The horizonless periphery of his questioning becomes, amazingly, a plot.

The scene is a bare stage and a barren tree—not a real tree, the presentiment of one. Upon a cyclorama for a "firmament" the moon rises. Two speakers, a chorus of two solo voices, carry the burden of the play, through which pass, in each act, a carrier, bearing a bag of sand, a folding stool, a picnic basket, and a greatcoat, who is yoked around the neck by a rope held in the hand of Pozzo, an operatic heavy with a whip.

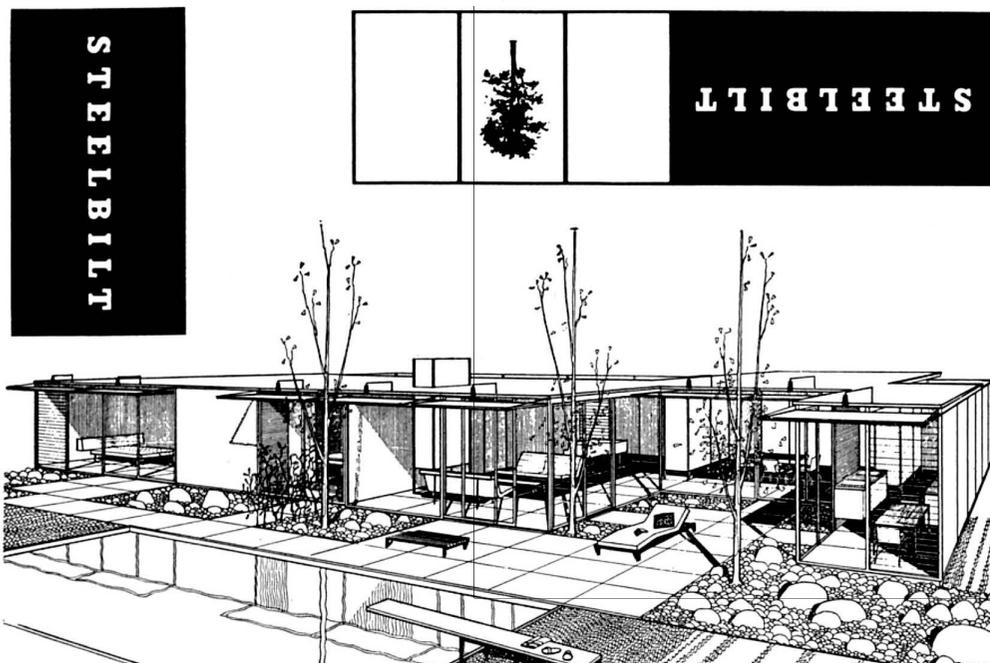
Vladimir, the intellectual member of the choral pair, raises questions and answers them, instructs and reasons, theologizes, sees the liberal side of the problem; for each of these positives he provides, almost in a breath, the debilitating negative.

"Was I sleeping, while the others suffered? Am I sleeping now? Tomorrow, when I wake, or think I do, what shall I say of today? That with Estragon my friend, at this place, until the fall of night, I waited for Godot? That Pozzo passed, with his carrier, and that he spoke to us? Probably. But in all that what truth will there be?"

The speech is the epitome and summation of the play.

Estragon, who prefers a carrot to a turnip but will accept a radish, whose shoes are too tight and feet hurt, is the eternal clown of farce, soaked in unintellectualized despair. The two friends part, the intellectual to uncomfortable sleep, the clown to blows; they meet again in affection, quarrel and speak of parting but as the curtain falls after each act remain where they are together on the stage. They are the ruminating, imaginative, starving, contrasted halves of human thought. Pozzo, with the whip and slave, the voice and image of power, would be satirical, if he were not, like the need of power,

(Continued on Page 11)



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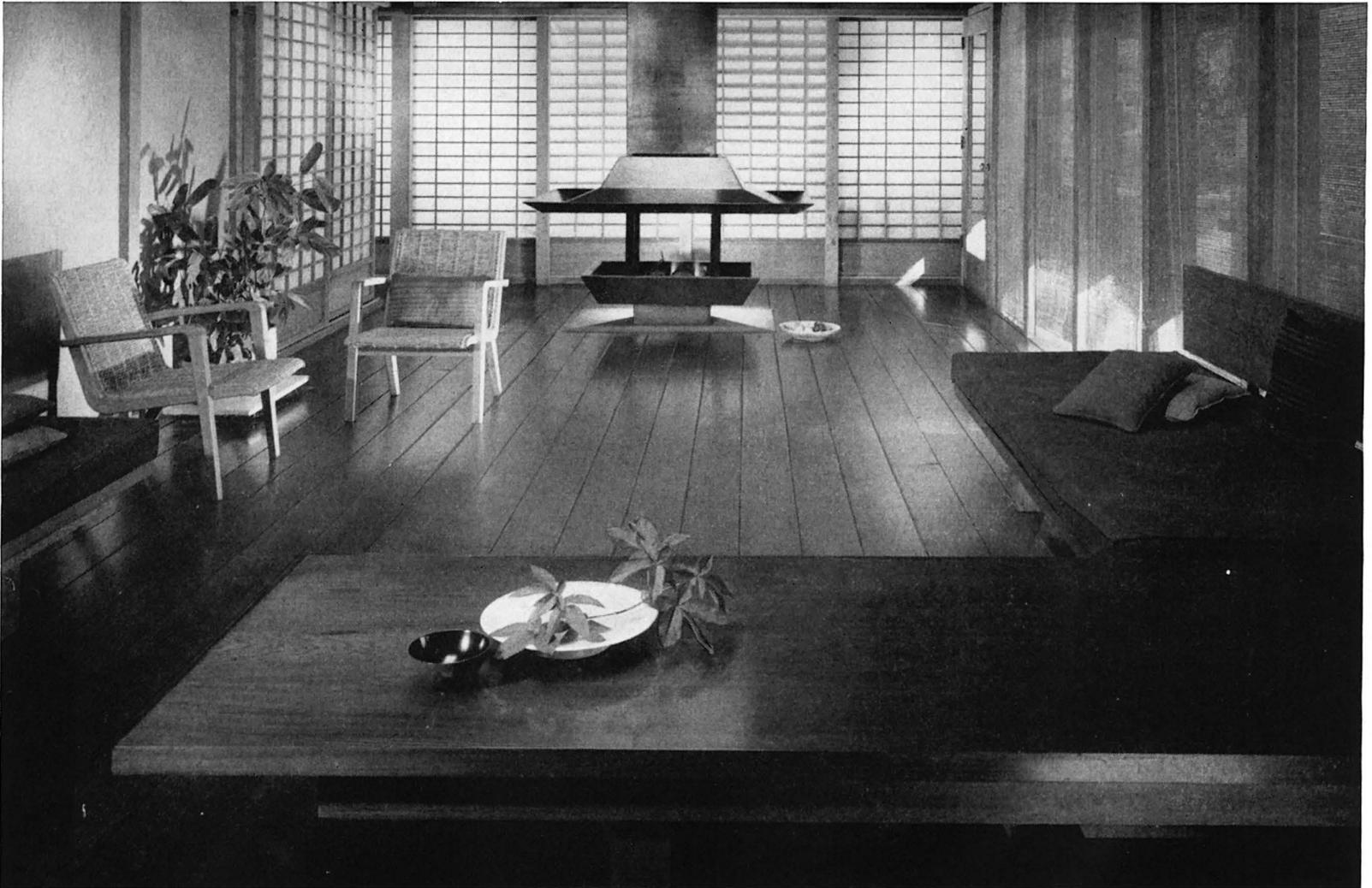
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MUSIC (Continued from Page 8)

subjective. He weeps; he feeds well; he loses his possessions; he drives ever onwards to the fair. In the second act he returns blind and helpless, still grasping rope and whip, crying, "On . . . on . . ."

Lucky, the carrier, the objective element, the suppressed, dangerous, uncomprehending, incomprehensible mob, bears the burdens, moves to order, dances to instruction and, in a scene of awesome, grotesque horror, thinks. He thinks aloud, like a cracked record of mankind's serious conversation played too fast, on an uneven turntable, that runs down. In the second act he is dumb.

At the end of each act a Boy enters bearing a message from Godot: he cannot come today, he will come tomorrow. Intellectual and Clown must return to the barren place and wait.

Who is Godot? The Boy cannot answer. Only that his beard is white.

Of this static material Beckett composes a play, so dreary that, at what appears to be a low point, the author apostrophizes the audience:

"Vladimir: Charming evening we're having.

"Estragon: Unforgettable.

"Vladimir: And it's not over.

"Estragon: Apparently not.

"Vladimir: It's only beginning.

"Estragon: It's awful.

"Vladimir: Worse than the pantomime.

"Estragon: The circus.

"Vladimir: The music-hall.

"Estragon: The circus."

Estragon's intelligence, reaching its limit more quickly, returns here as elsewhere to the previous thought.

The trick, the skill, the art is to sustain drama where drama is relentlessly defeated. In *The Exception and the Rule* Brecht attempts a not unlike subject but, inserting dramatic action, very nearly fails, the play being brought off by a dialectical reversal, a logical trick, at the conclusion. Beckett pirouettes as in a glider on the inane, the dialectical upthrust of questions that will permit no answering. Because the questions will permit no answering, the flow and evasion of the dialogue direct the attention like a counterpoint of Webern, or, if the mind cannot hold, thrust it off. Every mind is caught on its own hook—its private reason or unreason—if it has a hook to catch on. The play begins in chaos, in aimless conversation, and ends as it began. Yet it is never without point. Anthologies of poems, repertoires of plot, go up in anguish and futility as the play alters its scenes, its arguments, its dialectical positions. The play is a revelation and exposure, followed by a denunciation, of every human effort to achieve the status of a fixed thought. Since to express thought is human, the drama is unbearably human. There is no tragic commitment: to be human is to be grotesque. A congeries of human relationships moves before the mind, a few lines to each event; unresolved, answered only by a cry, a sigh, each slips into the next. If suicide is the alternative, the tree will not bear the rope; reasoning proves that one lonely friend or the other must hang himself first. Estragon offers his belt; his pants slide around his ankles; the belt pulls apart. In the midst breaks out the screaming, garbled, unintelligible gibberish that occurs when an ordinary man, downtrodden, a slave, is commanded to think.

Well then, what good can there be in all this? Can poetry of a low order be poetry of a high order? Can the veritable inane command respect? The answer to each is yes.

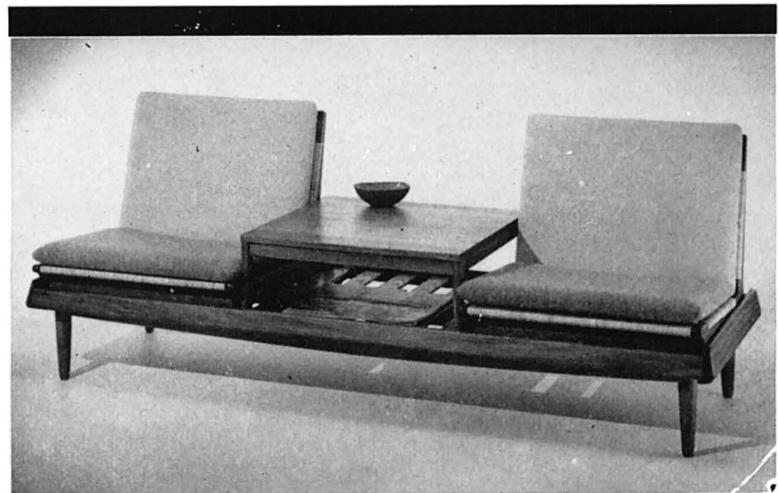
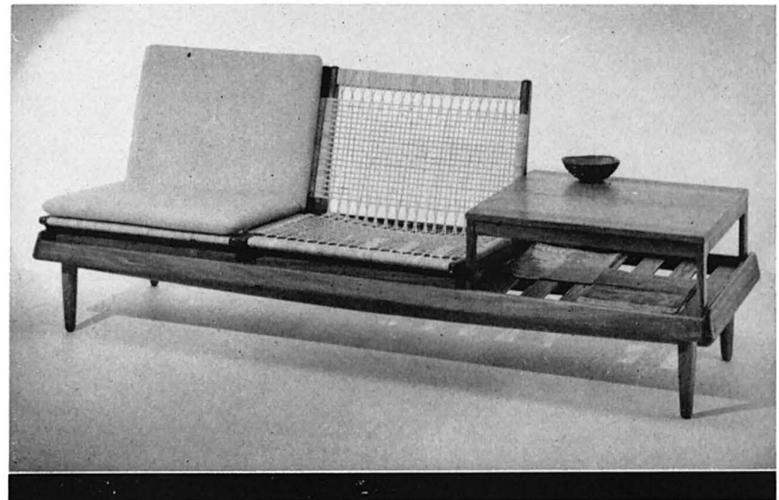
We may invite ourselves to reconsider the current poetic rules of order. Take the picture out of the poem and reinstate the dialectic concentration of thought, the minute globe of water concentrated around a speck of dust.

The play is religious. It is one of the most intensely religious dramas of modern experience, because it rejects all tentative, all arbitrary, all positive with all negative answers. It affirms nothing but the meaningless unsureness of a temporary, a potential but unconfirmed existence. You might say that the fact of its having been written is its only offer of hope.

" . . . The very bird,
grown taller as he sings, steals
his form straight up. . . ."—Marianne Moore

If religion is, as I define it, an integrating hope growing out of the conviction that all phenomena are rationally ordered, even

(Continued on Page 37)



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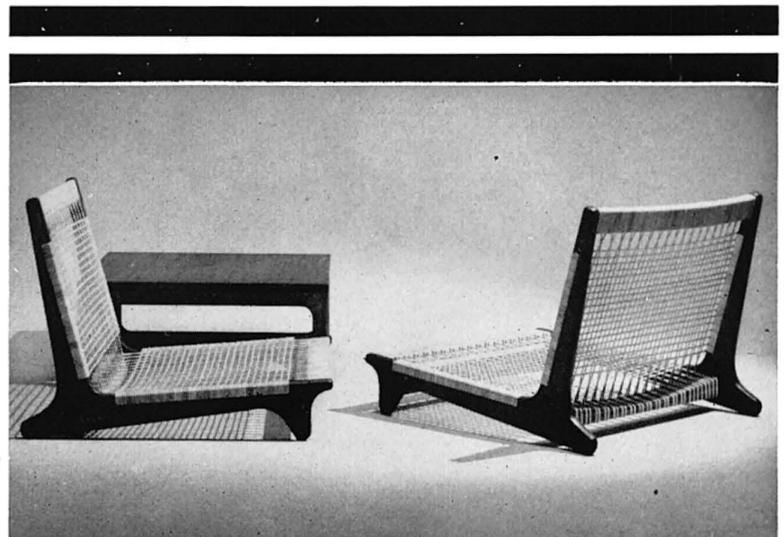
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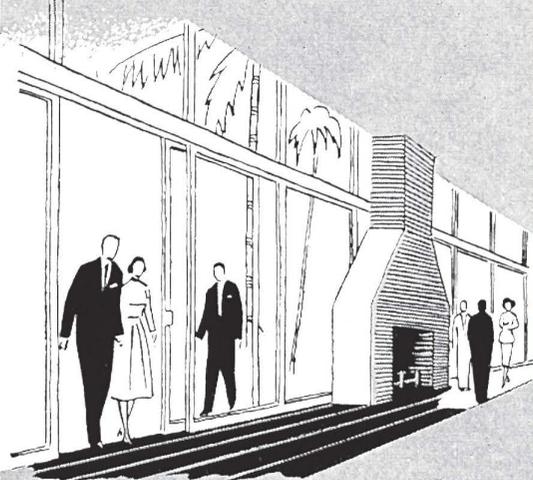
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problem: To provide the Riverside Presbyterian Church with a classroom building for religious education, while retaining the recreation area which the classroom building was to occupy. The problem was, literally, to design a building on stilts.

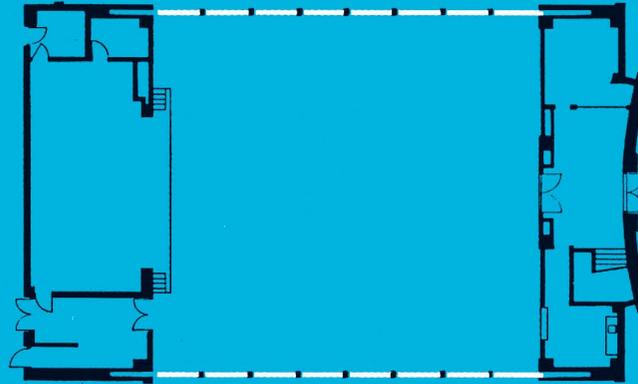


solution: Because the architect was able to use sliding glass doors down each side of the building, a stilt-like form was created. This permits the first floor to remain largely open for use as a recreation area. Arcadia sliding glass doors made this building possible, because they can be easily adapted to completely recess in pockets on either end of the building.

FELLOWSHIP HALL

Riverside Presbyterian Church, Jacksonville, Florida
Dr. Albert Kissling, Minister

Architect: Harold E. Wagoner, AIA, CAGA
Philadelphia, Penn.



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BOOKS

ROBERT WETTERAU

GRAPHIS ANNUAL 1957/58. Walter Herdeg and Charles Rosner, editors. \$14.00.

INTERNATIONAL POSTER ANNUAL 1957. Arthur Niggli, editor. \$10.95. THE PENROSE ANNUAL, Volume 51, 1957, edited by R. B. Fishenden, \$9.50. (Hastings House, Publishers, Inc.)

Hastings House has had the distinction for several years of publishing high-level books devoted to graphic arts and visual communication. The current crop is a veritable mine of material invaluable to art director, designer, printer, and even to a small degree, the architect. An awareness of the social importance of the visual image, the impact of the picture on the public memory, the increased wants of a society geared to mass production (and these wants increased by a more professional group of artists), has given a new esthetic to graphic arts and advertising in many media. There is in the POSTER ANNUAL an appeal for better 24-sheet posters (the billboard) and in America, particularly, this is badly needed—if we cannot get rid of the billboard entirely. The POSTER ANNUAL records some 500 posters from 20 countries with many in color. Some of the more outstanding examples are by Ronald Searle, H. E. Unger, Tatashi Komo, Hiroshi Ochi, Herbert Leupin, Cartier-Bresson, Armin Hofmann, Saul Bass and David Stone Martin.

GRAPHIS ANNUAL as usual runs the gamut from posters, announcements, record album covers, booklets, book jackets, magazine covers, film and television, with brief portions on letterheads and trademarks. Many of the artists outstanding in the POSTER ANNUAL have excellent examples in the GRAPHIS. Some 813 illustrations, 85 in full color, from all over the world. Beautifully produced and still the most stimulating annual for artists and art director.

The PENROSE ANNUAL has always been a special review and the 51st issue, a memorial volume to its late editor R. B. Fishenden, is a rare item of careful editing and beautiful printing, consisting of "General" and "Technical" articles. The general articles include an

essay by David Bland on "The Influence of Reproductive Techniques on Book Illustration" with illustrations by Randolph Caldecott taken from the original blocks; an excellent, if short piece on Architectural Photography by Nikolaus Pevsner (which we hope Mr. Pevsner will expand into a full-length book); Geoffrey Ashburner on the Reproduction of Paintings in Color; Henri Cartier-Bresson: Notes on the Relation of Photography and Painting by Basil Taylor. A potpourri of material ranging from decorated papers to Notes on the Printers' Royal Arms. The technical section offers over 80 pages on divers new processes in color photography, the Dow-Etch method, new presses and machines, inks, new methods in the halftone printing process. The whole thing is topped off with a selection of the year's best illustrations, and a respectable group of advertisements (no billboards). This is the best of annuals for the general reader and a first-rate production yearbook for the professional.

DOORWAY TO PORTUGUESE by Aloisio Magalhaes & Eugene Feldman (George Wittenborn, Inc. \$6.00)

Mr. Magalhaes, a Brazilian artist has been developing the art of photo-offset lithography at the University Press of Recife, Pernambuco, and has been with "O Graphico Amador" for two years. A State Department grant brought him to the United States, where at the Falcon Press in Philadelphia, he has been exploring the photo-offset litho medium experimentally and creatively. To make this small, attractive book a group of Portuguese words was selected, each for a different page, and each page illustrated with a different technique to produce each color print. A palm leaf exposed to the plate produces the cover; roller impressions, drawings on film with opaque medium and printing ink; aluminum foil combined with drawing; drawing on glass exposed to the plate; a wood cut, a photograph and a paper cut out. That the artists can work more directly with photo-offset is important to the vitality of his finished creations and this method will permit more freedom and spontaneous effort as well as experimental work. Just as the autolith in England made for better book illustrations, photo-offset in color can do much for the making of handsome books and prints. This volume was printed by the Falcon Press.

WATERCOLOR—A CHALLENGE by Leonard Brooks (Reinhold Publishing Corporation, \$12.50)

(Continued on Page 37)

The advertisement is a black and white photograph of a man in a dark suit sitting at a desk, talking on a telephone. He is seen from the back. In the foreground, there are several chairs, including a prominent one with a cane back. On the wall behind him is a framed picture of a woman holding a child. The text 'yourself PICTURE WITH JOHN STUART FURNITURE' is written in a stylized font above the man. At the bottom, the company name 'JOHN STUART INC.' is printed in large, bold letters. To the right of the name, smaller text provides details about a 52-page catalog and the company's address in New York City.

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PICTURE WITH JOHN STUART FURNITURE

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ALLEN PORTEK

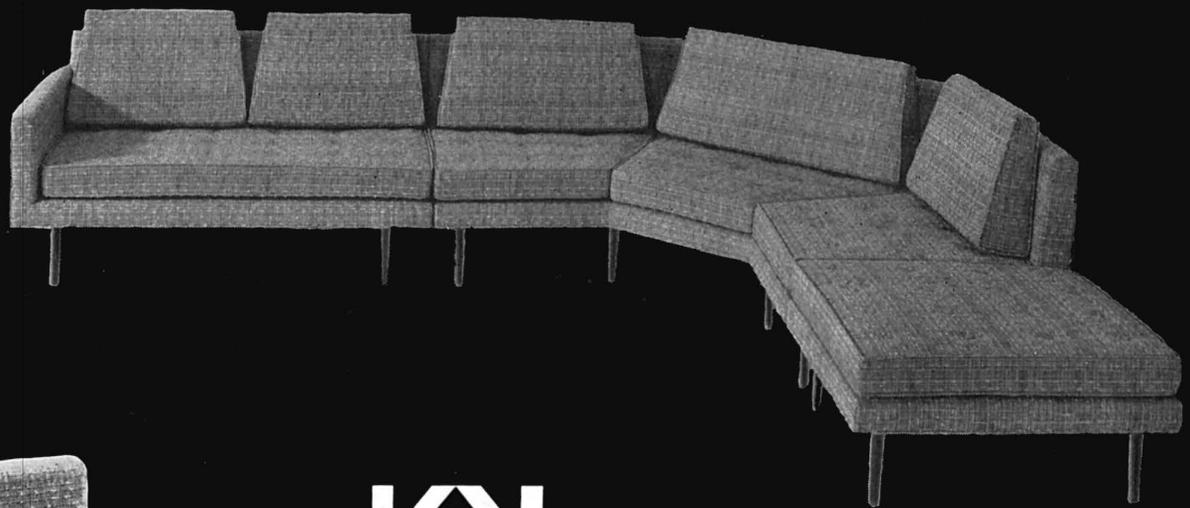


(above) K-1 / 102 Sofa

(below) K-1/54 Two Seater

K-1/4 Corner Section

K-1/30x32 Ottoman



(below) K-1/28 Chair



The K-1 series designed by George Kasparian. A piece for every purpose, for any arrangement, constructed of the finest materials in the best tradition of Kasparians craftsmanship. Available in the lengths and shapes shown below. For further information, please inquire on your letterhead.

K-1/30 x 32

K-1/28

K-1/54

K-1/78

K-1/102

K-1/4

K-1/45



Ottoman



Chair



Two Seater



Sofa



Sofa



Corner Section



Angle Section

KASPARIANS

7772 Santa Monica Boulevard, Los Angeles 46, California / SALES REPRESENTATIVES: Scan, Inc., 326 South Lake, Pasadena, California; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. / WHOLESALE SHOWROOMS: Kenneth Donathin, 4020 N. 34th St., Phoenix, Arizona; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, California.

By one of those contradictions which the human mind readily accepts, peoples described as "primitives" or "savages" are often hailed for their remarkable scientific knowledge. They are said to possess secret formulae which are far more effective than anything used by modern chemists or doctors. Those who despise primitive peoples yet speak with awe and admiration of their almost supernatural knowledge, often display an exaggerated naivety and credulity, but they are actually closer to the truth than others who deny that primitive peoples possess any science worth knowing about.

The Indians of South America may not have any "miracle drugs," but it was they who discovered the qualities of chinchona bark, of coca leaves and of the lianas from which they make curare. The conquest of the tropics by the white race would have been impossible without quinine; the role of cocaine in modern surgery is known to all. As for curare, an extraordinary poison which acts on the nervous system, this is being put to ever greater uses in neurology.

These three discoveries are indicated merely as examples of our debt to the so-called primitive peoples, but the list could be greatly extended if we considered other fields and other parts of the world. It was also the "savages" of the Amazon who revealed to the world the wonderful qualities of rubber and who first made practical use of them. For long the methods used to transform latex from the *Hevea* tree into rubber were those of the Indians. Let no one say that these were accidental discoveries and not the result of scientific enquiries. To extract curare from *strychnos toxifera* called for many long experiments and for qualities inherent in the true

scientist: a keen sense of observation, patience and the urge to experiment.

It is necessary to remind those who, when speaking of the Indians or of the peoples of Oceania, refer to them as "savages" that these same men succeeded in mastering their environment and that they possess an empirical science in agriculture which agronomists are quick to praise and draw inspiration from.

Biologists have not always admitted the debt they owe to "primitive" peoples who have made available to them observations of the greatest precision and accuracy. It is of course natural for a man who lives by fishing and hunting to know the habits of his quarry down to the last detail. Yet if in this respect "primitives" are valued aides for the scientists it is also true that their ideas on the development of living things are just as fantastic as those of the naturalists of antiquity and even those of the Renaissance. But their credulity and naivety are no greater than those shown by the ancient Roman naturalist, Pliny the Elder.

Those concerned with the education of "primitives" should be reminded that they are not dealing with backward or ignorant minds and that those to whom they are today bringing the rudiments of Western science are themselves capable of teaching lessons in many fields.

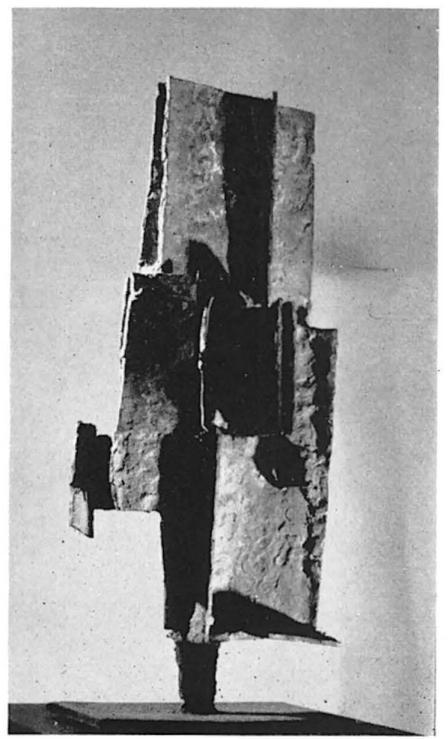
Let us remember too that the death of the "primitive" civilizations which so many people advocate in the name of progress, will also see the vanishing of much knowledge that is not without significance for our own civilization.

ALFRED METRAUX

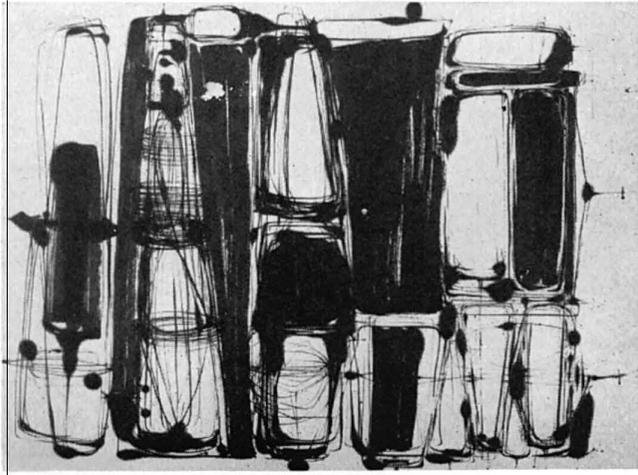


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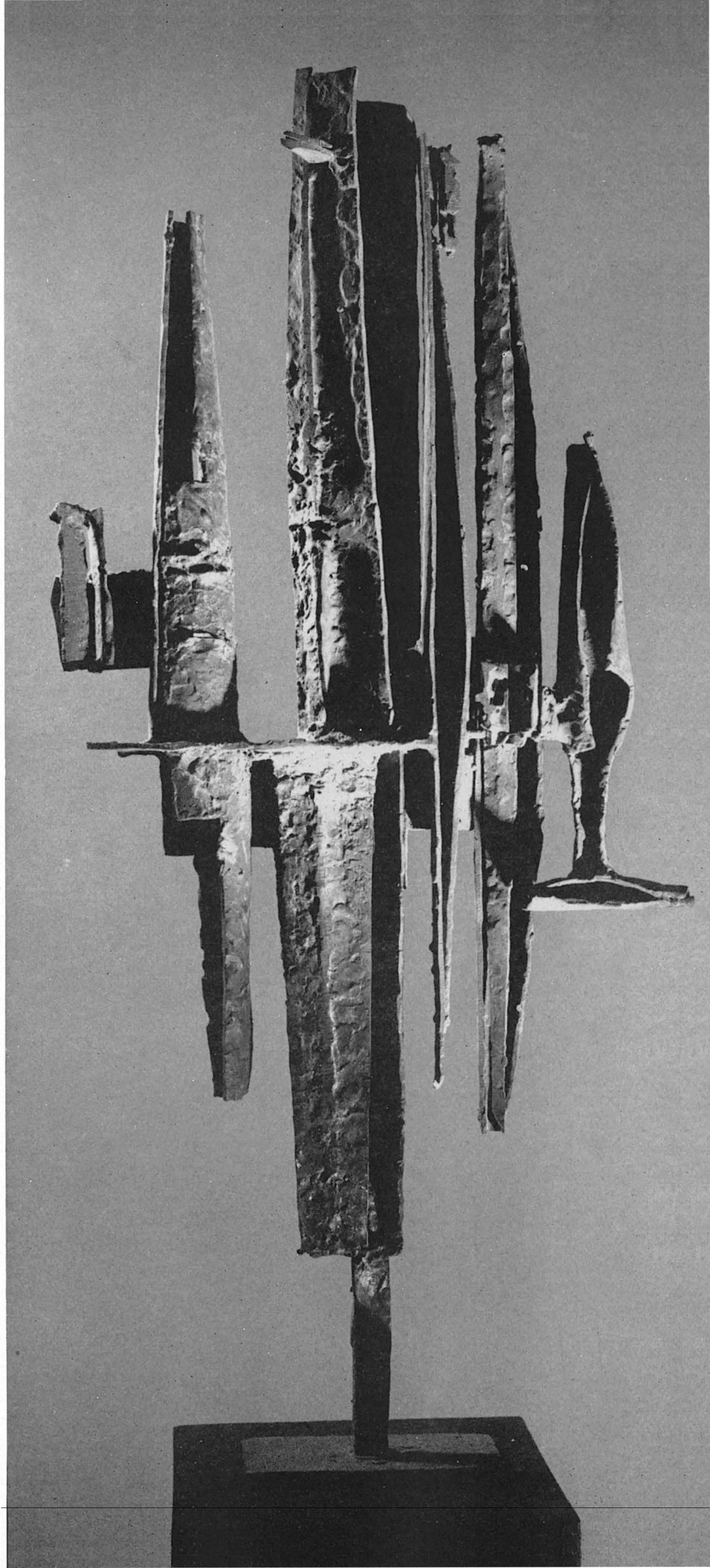
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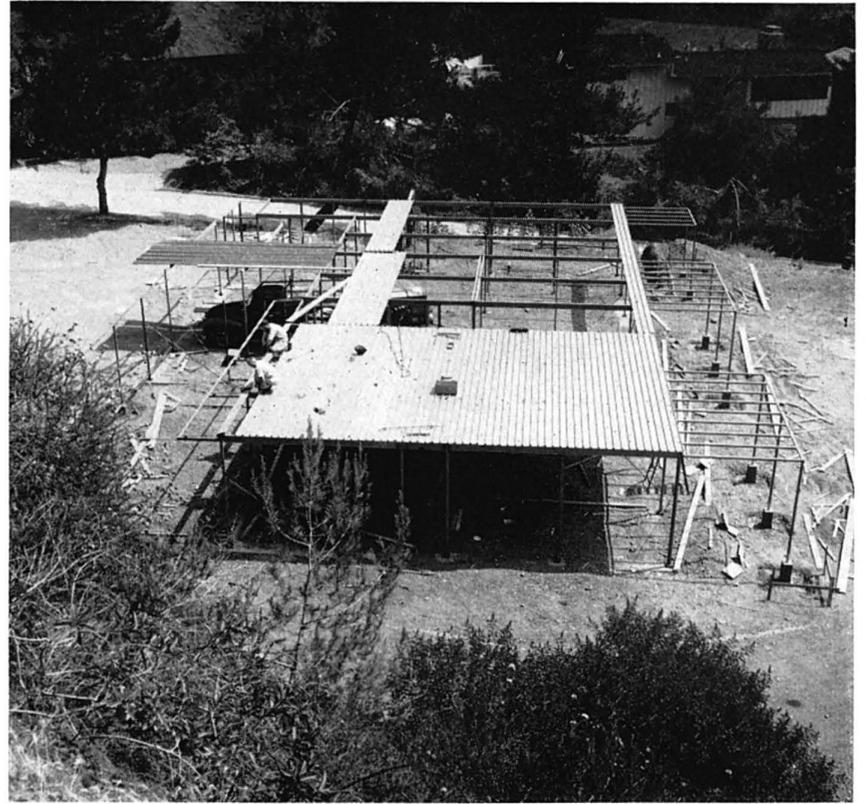
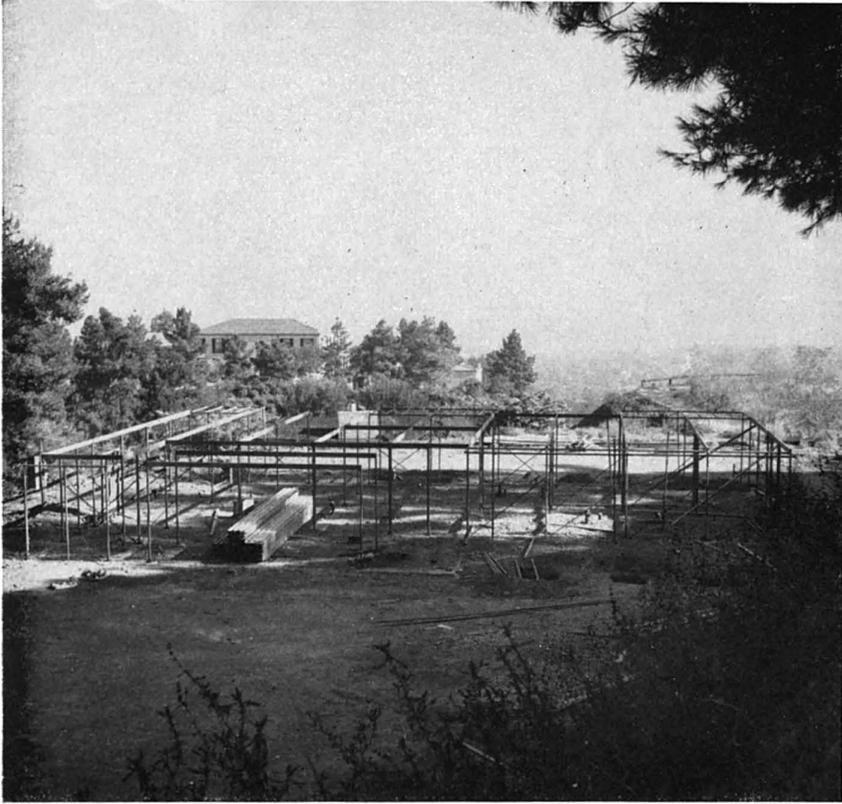
DRAWING 1956

These new pieces are from a group to be shown in January at the Catherine Viviano gallery in New York. The work shows a major change in Rosenthal's approach to space in that, here, he confronts it rather than envelops it. He has fully realized remarkably strong forms, using the metal in a highly fluid, provocative way that builds up accumulated tensions within the work itself. He shows here full control of the medium, and working with light and dark explores mysteriously deep interiors. The texture has become incidental and the color develops as an integral part of the metal under heat. The medium, copper and brass alloy, is used with great strength and virility, and the forms, folding and unfolding, here sharply interrupted and there continuing and reforming, set up an active pressure from within the work itself.

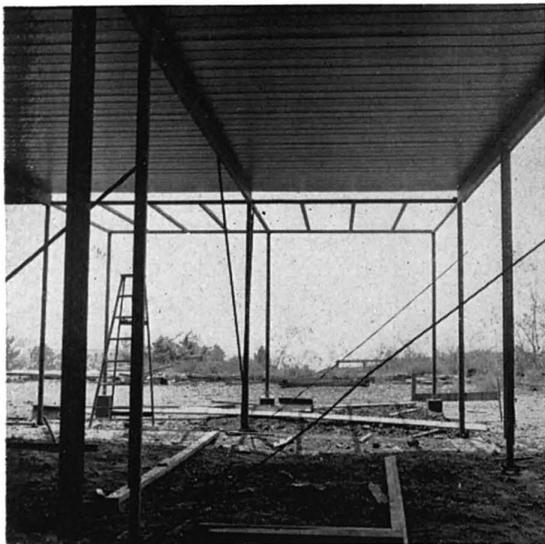
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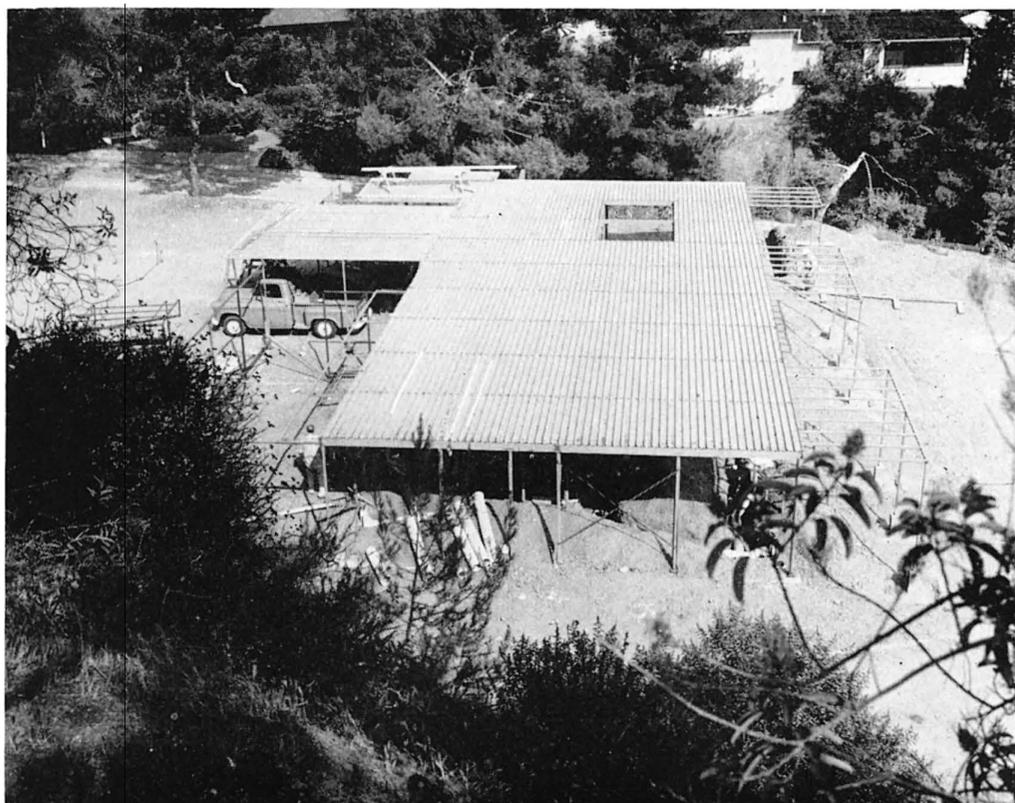
CASE STUDY HOUSE NO. 18



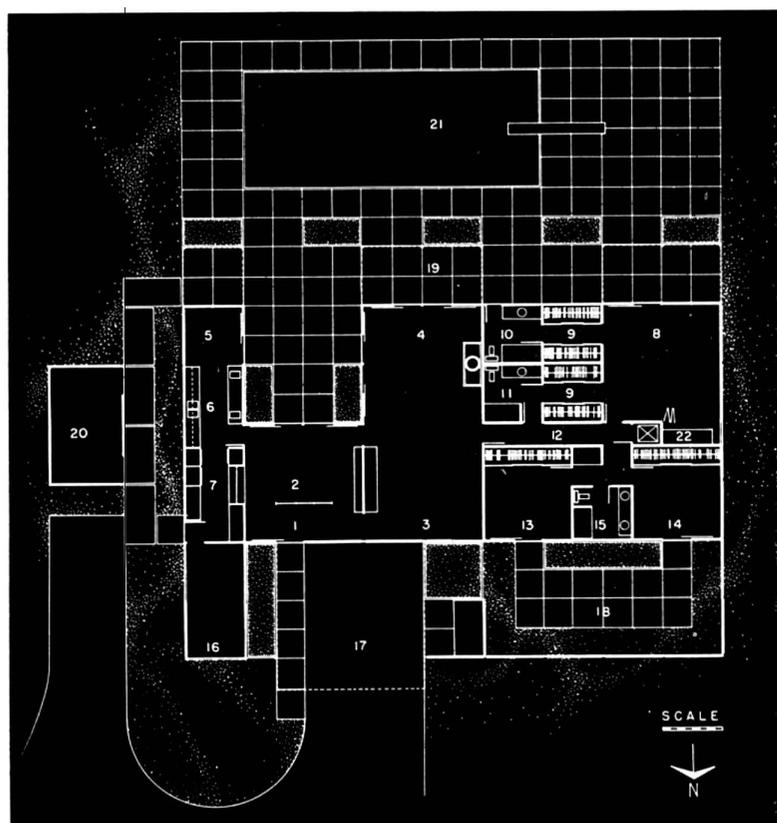
This progress report on Case Study House 18 shows the structure well out of the ground, the framework complete, the Fenestra steel decking now in place. The underslab work which had been stopped for several months due to industry strikes is now under way again. The concrete slab will soon be poured, and prefabrication of panels will begin. In an early issue, we will report on the design and construction of the prefabricated "sandwich" panels of Harborite plastic-faced plywood and other important features of the house, including merit specified products and materials.



MACKINTOSH & MACKINTOSH, STRUCTURAL ENGINEERS
P. E. PHILBRICK COMPANY, GENERAL CONTRACTORS
J. P. HOULBERG & SON, STEEL FABRICATORS



PHOTOGRAPHS BY MARVIN RAND



1. ENTRY
2. DINING
3. MUSIC
4. LIVING
5. BREAKFAST ROOM
6. KITCHEN
7. UTILITY
8. MASTER BEDROOM
9. DRESSING ROOM
10. MASTER BATHROOM
11. POWDER ROOM
12. HALL
13. BEDROOM #2
14. BEDROOM #3
15. CHILDREN'S BATHROOM
16. STUDIO
17. CARPORT
18. BEDROOM COURT
19. POOL TERRACE
20. SERVICE YARD
21. POOL
22. STUDY ALCOVE

With Case Study House #18 it was our desire to prove the value of steel as applied to this type of pre-fabrication. Certain past pre-fab panel houses have integrated structure with panel, i.e., the panel itself has been designed and constructed to carry vertical loads and resist the lateral forces of earthquake and wind. Since panels were structural, they were heavy and difficult to handle, and the panel connections, designed to transfer structural forces, were by necessity complicated.

In the development of a pre-fabrication system, considering the earthquake factor in California, it seemed logical to use a modular structural frame and to make this frame do all the work, thus greatly simplifying structure and structural connections. Further, the segregation of structure from walls provided a design flexibility not otherwise possible and set no limitation as to the selection of wall panel material. Metal, wood, plastic or glass panels may be used, each with equal ease.

Steel was selected for the frame for several reasons. Its relative newness, its latent potential in residential construction, its strength/weight strength/size ratios, its permanence, its crisp fine line were all governing factors. However, of major importance is the fact that moment-resisting structural connections in steel are simple. A steel column can easily be fixed at the base to resist rotation. A wood post resisting the same forces as the 2" square tube used here would possibly have to be 9 to 12 times larger in section and because of the nature of the material, base connections would be costly and complex. If smaller wood members were used, the modular frame could no longer do the work and shear walls, i.e., walls designed to withstand lateral forces would be required within the structure. This again would complicate the system with heavy structural panels and costly, intricate connections, and would prohibit any freedom in panel material selection.

The steel elements used in this house are relatively new structural forms: Columns are square tubing, beams rectangular tubing. The first use of square steel tubing in a modular frame, I believe, was in our Case Study House #16. From this developed the idea for an all-tube pre-fab frame of 2" square columns, 2"x5 1/2" rectangular beams. These sections seemed to be the form best suited to detail and connection simplification and standardization. As previously reported in the magazine, one detail, one connection, handles all exterior wall conditions. Glass, panels, sash, sliding glass wall units attach to the frame in the same manner.

The steel framework for this house was shop-fabricated into 16-foot "bents." These "bents," units of beams and columns, were erected on the site by 4 men in 8 hours. Job welding was limited to 19 beam connections, 40 column base plate connections.

To us, this is proof of the direction of residential construction. With the continual increase of on-site labor cost and the decrease of skilled craftsmanship, house production must go into the

(Continued on Page 35)

Homes in America

Edmund Burke Feldman

II

While the informal and split-level plans may spring from economic facts like the high cost of living and the expensiveness of privacy, they become installed in the popular imagination eventually, as an aesthetic ideal. Then we find that ideal filtering up to dwellings in the high price ranges, where it occupies the attentions of decorators, designers, and copy-writers. The flexible features of the plan are found to have affinities with the Japanese home, where it was developed for the same reasons, although carried to more exquisite heights. Furniture adopts a smaller scale, fabrics diminish the size of their motifs, and manufacturers of home supplies employ designers to harmonize their products with the new pattern and scale of domestic existence. The journey of the new style or aesthetic as it is diffused through various orders and conditions of society records an interesting interaction between creativity and many social organs of dissemination.

A new aesthetic takes its origins from both the objective conditions of modern life and the traditions of art. Thus, the mobility of Americans, their temporary residence in apartments, and the fluctuating size of their families call for home equipment which is light and compact, easily portable, capable of varied combination, and finally, durable—these are the objective conditions. The art tradition offers a glossary of proportions, surfaces and textures, light and color combinations, and a set of attitudes toward static and dynamic shapes. For the most part this glossary or visual vocabulary is embodied in painting and sculpture often of the most esoteric variety. While it is an oversimplification, we might think of the experimental reaches of the fine arts as comparable to pure or theoretical science while the design of articles according to objective criteria corresponds to technology and engineering. The art tradition, because of its historic variety, offers a tremendous fund of material to the designer, while the objective conditions of his age are relatively unique. From this combination of objective limitation and subjective resource, a new aesthetic is evolved.

In the paintings and drawings of Piet Mondrian, the idea of precision and economy of space received its purest and least sanguine expression in art. Of course, the machine itself, which must have fascinated Mondrian, is an illustration of precision and economy directly from life. But it was necessary that certain qualities of the machine be synthesized by art before they could be used in the design, for example, of storage cabinets and chairs. It is a mistake to think that architects and designers went directly to the machine for inspiration; they had to go to the artistic creations which already embodied the qualities of the machine. Today, it is generally recognized that the design of many kinds of containers and packages, whether for soap, tissues, machines, or people—all derive their visual intervals and the disposition of their masses ultimately from the precise rectangularities which absorbed Mondrian and his group. The Dutch members of the group in 1917—Rietveld, van Doesberg, and Oud—had already begun to make the transition from "pure" painting to tables and chairs. In the typical process of aesthetic diffusion, their work was taken up by other painters, sculptors and architects, corrupted with curves, subjected to the test of new materials and differing sensibilities, and finally, after considerable purging and purification it emerged, entirely anonymous, and completely adaptable to a multitude of uses in the design professions. This was the first art style which in its geometric simplicity, fitted into the demands of mass production for standardization, accuracy, and duplication. Mondrian's original purpose of cutting away from visual phenomena not only what was excessive, ornamental, or "decorative," but everything which could be regarded as ambiguous, has been considered anti-artistic and in a sense it was. But also, it was this intention in his painting (perhaps its only quality) which was amenable to the needs of an industrial age seeking its own characteristic forms. Perhaps, ironically enough, industrial culture could find its art style only in an anti-artistic vision.

While Mondrian's colored rectangles translated themselves easily into the neat plan views and elevations of contemporary architecture and design, they were abetted by another current from Europe—the Cubism of Picasso and Braque. From analytical Cubism the new aesthetic received not so much a visual as an intellectual justification. In trying to show visually that matter has very imprecise boundaries,

especially when it is considered in relation to a mobile observer, Picasso was stating a principle much the same as Einstein and Heisenberg. Uncertainty and relativity, at least as popularly understood, suggested that beginnings and endings are difficult to establish, and that space and matter are continuous. For the householder, this idea became the architectural desideratum of bringing the outdoors indoors. Such an idea would have found justification in Rousseau's philosophy but it would have been absurd as a living ideal for the mind nourished on Newtonian physics.

The conception of the house as a discrete entity, or of the person as an isolated individuality, fell apart under the impact of twentieth century physics and social science. In the painterly tradition, the solidity of objects was finally and completely penetrated by the development from the Impressionists and Cezanne to Picasso. It is interesting that images which might have been derived from Einstein's extra-terrestrial physics were used in the architecture of the 1920's—not of mechanical necessity (because Newtonian physics is adequate and true for the distances and velocities of domestic living)—but because science and art were trying to analyze the *same problem*: the nature of reality. We must think of architecture as an approach to the solution of this problem as well as a means of satisfying practical needs. Furthermore, the practical solution and the philosophical solution are embodied in the same structure: that is why the critic may justifiably comment upon both.

The floating masses and the intricate dynamic balances of early twentieth century painting and sculpture have their technological counterparts in the cantilevers, stressed skin, and torsion structures of modern building; but the absorption of these devices into the home aesthetic is still very slow. In the opinion of the writer they will become part of the stylistic complex, not through any direct assault by architects and builders, but through widespread distribution of reproductions, and by exhibition of original works of fine art. Indeed, the role of painting and sculpture, particularly experimental works, may well be to serve modern culture as aesthetic innovator of ideas which are soon to follow in practical form.

The functional relation of the fine arts to subsequent practical developments in domestic architecture illustrates not only the social utility of artistic experiment but also the inter-dependence of worldwide cultural effort. For example, the innovators of the new home aesthetic were Europeans and Asiatics as well as Americans; in fact America's role, with the exception of Wright, has been largely exploitive in the realm of idea as opposed to the realm of application. It is interesting too, that European schools of painting, like Futurism or Purism, should anticipate conditions of life which are more typically American than European. Europe tried to adjust its vision and imagination to the mechanization which was most intense and pervasive here. The purely artistic developments which created furor in Europe were elaborated in practical but anonymous terms in America. For Europe, art was the reality; for America the reality lay in what art implied.

The diffusion of what is here called the new aesthetic proceeded from the intellectual workers and artists to designers and technicians, to manufacturers and retailers, to the organs of mass circulation, and finally to the public institutions of general education and dissemination. It is a process which is not unusual in the history of science. An interesting feature of the process is that the theoretical workers do not anticipate the needs of subsequent generations; rather, each generation extracts from tradition the theoretical component which gives the best account of, or solution for, its current problems. In America, a growing, mobile population required many small homes which could be built and furnished within fairly rigorous space and cost limitations. To solve the problem, our designers and engineers exploited the discoveries of native and foreign genius indiscriminately. However, this ability of our professionals to adapt diverse cultural achievements for material and sometimes vulgar ends, should not be too quickly deprecated. If it appears that we resemble Rome in relation to Greece and the Orient, it should be remembered that we have not yet spent our creative force.

III

The American career of the new aesthetic becomes fascinating as it is involved in, and as it influences, domestic sociology and economics. For without the new aesthetic, the small, compact home is

SECOND OF TWO PARTS

unacceptable; and without the small home, pre-fabrication is not practical. Pre-fabrication is still resisted because of its associations with jerry-built structures. However, technology is quite equal to producing prefabs of quality and durability. Once this is accomplished, pre-fabricated housing combined with the increasing mobility of Americans will produce a revolutionary change in the attitude toward home and houses. By industrializing home construction, prefabs can take the dwelling out of its hand-made stage. The home will thus lose its connotations (usually false) of being tailor-made when in fact it is only wastefully made. The often spurious uniqueness of the hand-made house will be replaced by variety of choice in each price class and style grouping. As a result of the economies effected, persons who move either for reasons of occupation or *wanderlust* will be able to purchase homes wherever they live.

An increase in home ownership and a decline in rental housing (newly-weds will be able to buy homes) promises results which will be felt very keenly in the community. As the home ceases to be a once-in-a-lifetime purchase, the sentiments clustered around it will change. Permanent values are associated with stable structures, i.e. buildings which are physically durable and permanently owned. Inexpensive single dwellings will change individual attitudes toward the home into something akin to one's feeling toward a car. As styles succeed each other more rapidly, and as innovations are quickly introduced for competitive advantage, a consumer psychology which applied formerly to perishable goods, will replace the sentimental orientation toward the home. Since we tend to develop a more critical awareness of anything which can be replaced with relative ease, the home can become a perishable good by association with the dispensability of the house. Then the home as a durable physical symbol of continuity between generations may have to give way to the more permanent institutions and structures of the community.

An illustration of sentimental emphasis upon the community almost to the exclusion of home, can be found in the city neighborhoods of two or three generations ago. The urban neighborhoods, particularly when they were organized along ethnic lines, performed many of the functions of the modern suburban community. When immigration to the cities was at its height, these neighborhoods were physical and spiritual centers of sentiment; a whole literature testifies to this. But time, and the rising affluence of their residents, both broadened spiritual associations and narrowed the physical purview: the cohesion of the neighborhood was dissipated by the claims of the larger community outside. Until the break-up of the neighborhoods, which can be regarded as "the greater home" of MacIver's usage, the apartment or tenement dwelling was no more than the concentrated base of activity which the modern suburban home promises to be. If we can believe the realistic novels of the thirties, home was a kind of sleeping and feeding agency of the neighborhood. Consequently, when the neighborhood lost its vitality, the apartment dweller had little to fall back upon. Before moving to the suburbs, he had reached the point where he could identify his interests with those of a very far-flung community at the same time that he felt only vaguely at home in his apartment. His frustration lay in the disparity between what his spirit could reach and what his person could call its own. As soon as the children left the apartment, they wandered in a nameless place—nameless because it did not enjoy their parents' proprietorship or interest. Only after moving to suburbia, with its implied membership in a narrower group, did the former urbanite learn once again to confer loyalty and physical concern upon the same place—the community.

The neighborhood could have been saved if a public architecture had emerged to give form to the social relations it engendered. But none emerged. Without an organically functioning home-neighborhood relationship, the flat or apartment could not support the popular expectations of "home" and so it became a way-station to suburbia.

The new suburban community revives many of the old neighborhood functions because the small home, if isolated, would be as inadequate as the apartment. The realtors who build rather undistinguished low-cost developments depend upon the neighborhood pattern of social relations to create meaning and appeal for their

otherwise unimpressive houses. Indeed, the poorly designed suburban dwelling almost forces its owner to lose himself in the community: the neighborhood appeal of suburban living becomes virtually its own appeal. Under the circumstances, it is not surprising that the home-owner's self respect should oblige him to identify with something both valuable and permanent in the environment. This could be the motive for the burgeoning of political and religious associations in suburbia. Possibly, this was the psychology of the medieval masses, whose homes were hovels, but whose religious structures and community relations were of marvellous intricacy and unsurpassed order.

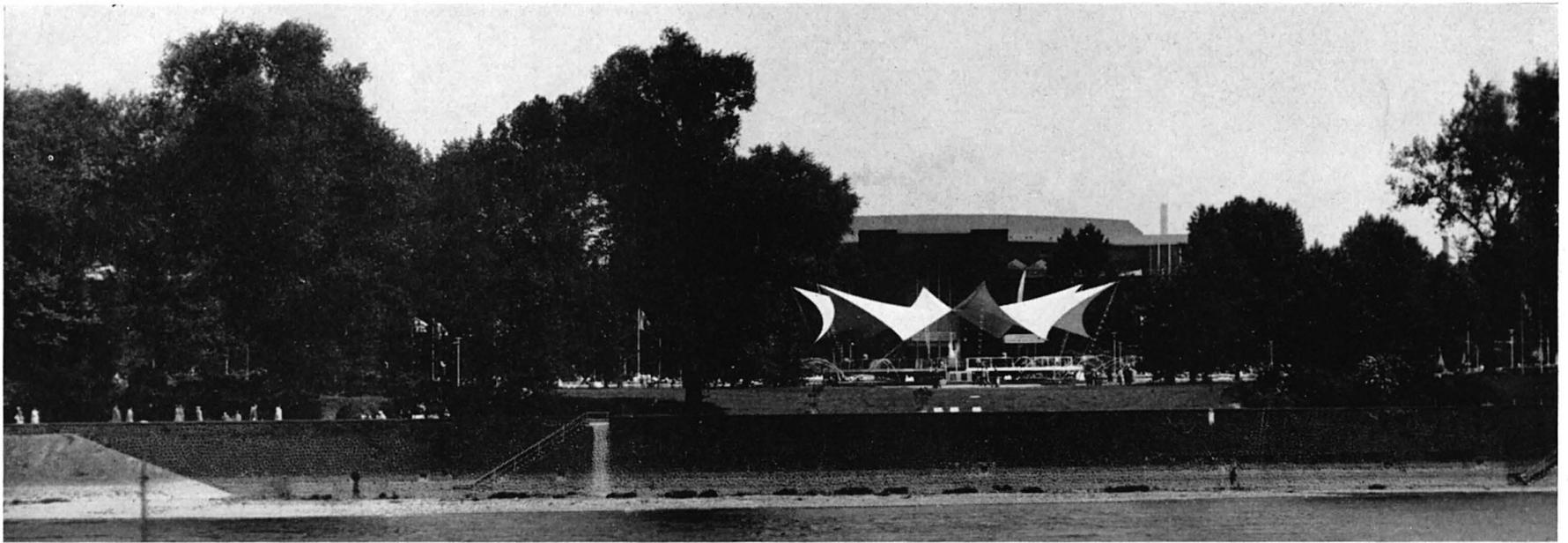
For the imagination, the frontiers between home and community may already be disappearing. "Home" becomes the generic place where one has been raised (as one recalls it)—the school, street, playground, movie house, drug store, or day camp where the growing years were spent. The phrase, "my home," meaning home, may eventually sound affected, exclusive, or vain. The democratic ear suspects that "my home" is unduly private, as if one could find all necessary values there. It is quite possible that the transfer of familial values and responsibilities to the community has caused genuinely private living to appear antagonistic to the general good. This development may be more apparent in the world of ideas than the world of structures. But the same sentiment may come to apply to them both: "What need for privacy if there is nothing to hide?"

This is to suggest that there is a kind of temper in democratic culture which is hostile to quality when it is privately pursued. It is similar to our resentment of the silence of a fellow passenger on a long train ride. Consequently, we are rich in devices and institutions to promote general sharing. Perhaps it is inevitable that the dwelling house, as a final vestige of privacy, will be thoroughly penetrated, its seclusion modified until it does not exist. The versatility of glass will make it possible to pierce the institutional walls of the home much as the walls of the Romanesque cathedral were pierced and finally replaced by stained glass. For the cathedral, the outcome was a more splendid, soaring structure, but in the process the magnificent interior mosaics were lost. The aesthetic appeal of glass and the social services of the community may combine so that the home retains more and more the character of a dormitory. This tendency could be accelerated by the success of pre-fabrication, the process becoming more convenient, less expensive, and appearing inevitably more logical.

Of course, subtracting functions from the home and relocating their associated sentiments in the community may not be an entirely ominous development; it is part of a general movement toward larger units of identification and loyalty. However, there are countervailing influences within the design professions and also among the publicists of housing. Architects appear to realize that the integrity of the family is bound up with the successful achievement of privacy. Their problem is to re-define privacy in terms which are visually consistent with the new aesthetic: they must use the design features of modernism to retain the values if not the ancient shape of family living. A current practical approach is seen in the numerous houses whose plan is open, whose living space is continuous with the site, and which achieve privacy through ingenious fences and plantings. In effect, the skin of the house has been softened and extended outward to the edges of the site. In some instances, architects completely eliminate windows and openings from public walls, so that a house close to the street presents the aspect of a completely sealed enclosure, when in fact it is quite open to the back of the lot. Thus they avoid the extremes of complete openness or complete seclusion.

The house and garden periodicals are fertile with suggestions for achieving privacy within the framework of the modern community. There is no longer any excuse for the home to be ineptly exposed on its site, without regard for the shape of the terrain or the dividends available through proper landscaping. As yet, the public is not educated to the practical value of landscape design, being more impressed with the decorative and avocational aspects of gardening. However, the demand for more living space, as well as the visual implications of the open plan interior, will force

(Continued on Page 34)



TENTS

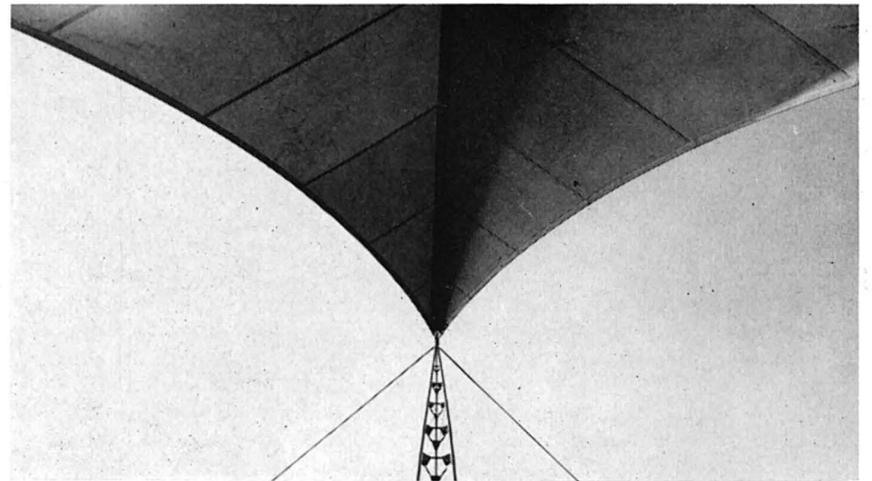
FREI OTTO, ARCHITECT

These tent installations have been designed as shelters for public activities in Germany; in some cases of canvas, in others, of plastic impregnated materials. The forms lend themselves beautifully and fancifully to the purposes of public exhibitions, and dancing and eating areas.

Dr. Frei Otto has devised provocative enclosures which serve not only the need for shelter, but give a sense of magic and gaiety for public areas.



STAR AND WAVE-SHAPED TENT ABOVE THE DANCE POOL—COLOGNE

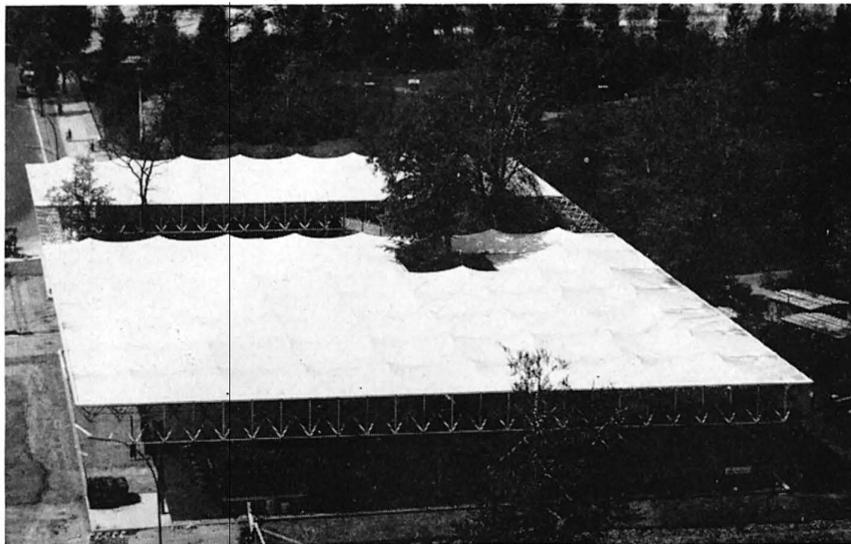


PROJECT DESIGNERS: FREI OTTO, EWALD BUBNER, DIETHER R. FRANK, SIEGFRIED LOHS

The well-known dance pool stands among exhibition buildings, surrounded by tall trees in the center of a large place in the fair grounds, limited by the Rhine. The cement dance platform seems to float above the large round pool of water. A light tent roof of white cloth protects the dancers from the weather and becomes a gay focal point of the exhibition.

The tent, open in the middle above the center fountain, is supported at six high and six low points. The development of these hanging, wave-shaped roofs began in 1953 in Berlin and in Constance and led to a whole series of constructions of various shapes; thus mission churches, airplane hangars, shelter tents in the Cassel exhibition garden, and the small exhibition hall of the Interbau were erected. The dance pool in Cologne is the first complete realization of a star-shaped tent. These hanging roofs are particularly well suited to covering large circles, rings, circle and ring segments. It need not be emphasized that not only in the building of tents proper but also in the erection of many other constructions there are now many methods of devising hanging roofs which are weather, sound and heat-proof.





THE ROOF SKIN OF THE LARGE EXHIBITION HALL — INTERBAU, BERLIN, 1957

A thin skin of plastic impregnated heavy canvas covers the almost horizontal roof construction of the exhibition hall designed by Karl Otto, architect. This is the first use of such a large "roof skin" and is the result of long experiments. It makes it possible to cover large surfaces with stormproof thin skins. The individual sections are glued together diagonally in large surfaces, 8 meter wide and 50 meters long nailed to a wooden frame.

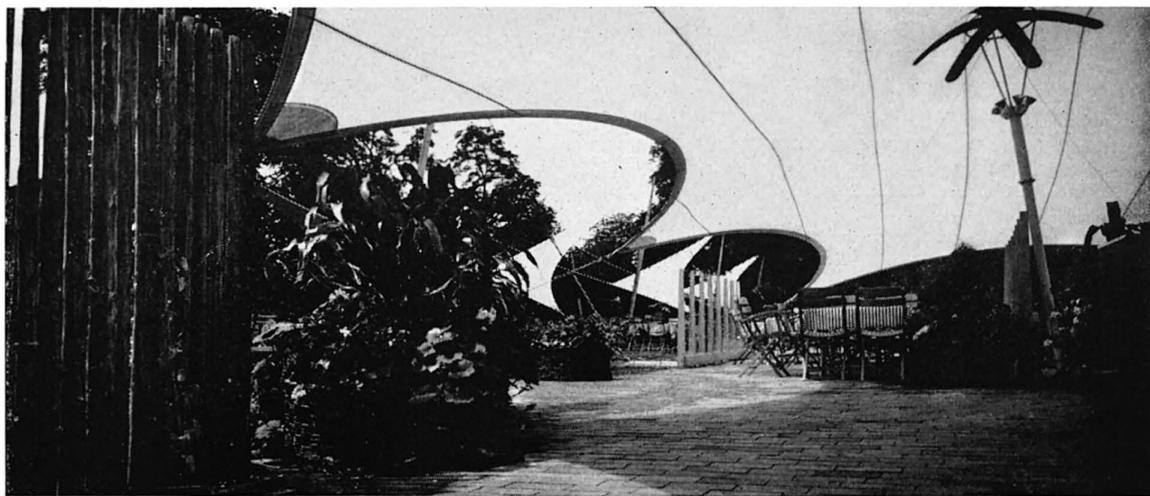
Although the transparency of the canvas was somewhat destroyed by soot and dust the intensity of the light inside, under the roof is hardly less than outside. It is expected that because almost 90% of the sun rays are reflected the temperature inside will be comfortable even during the warmest days.

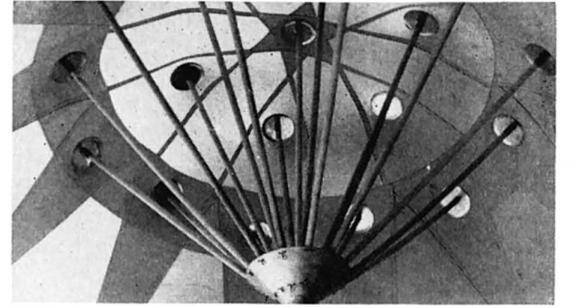
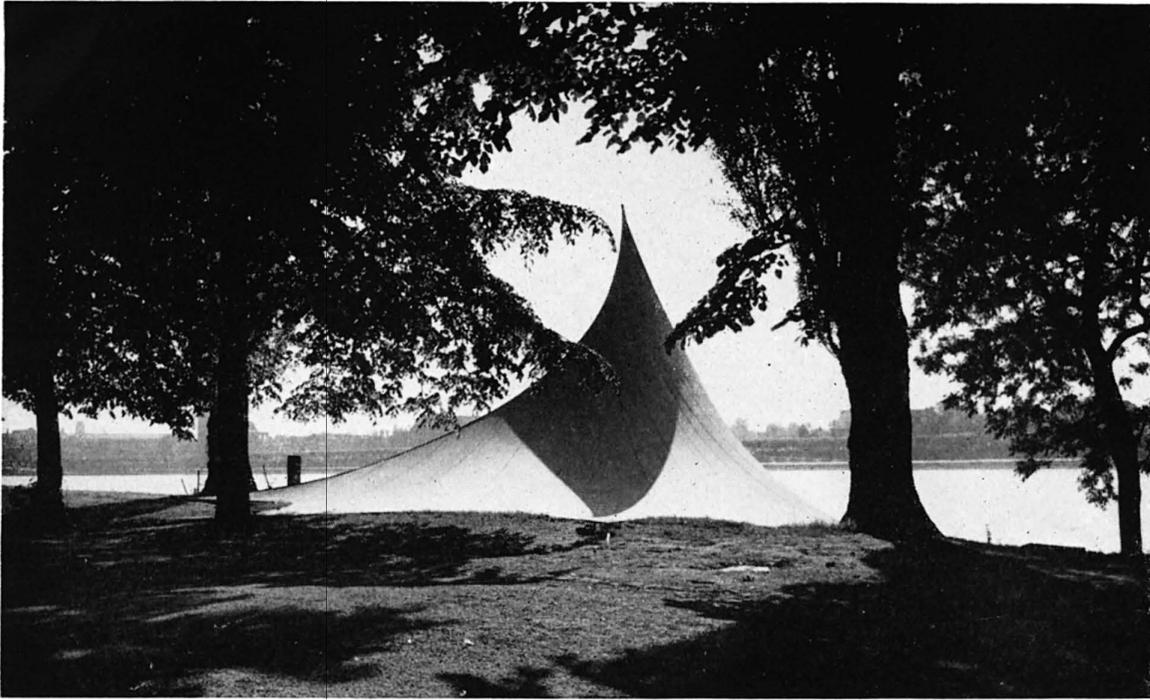
THE TENT CAFE OF THE INTERBAU—BERLIN

PROJECT DESIGNERS: FREI OTTO, EWALD BUBNER, DIETHER R. FRANK, SIEGFRIED LOHS

Close to the exhibition tents, in the Berlin Tiergarten, stands the temporary "Tent Cafe" a gay interlude in the exhibition, a place for visitors to rest, to converse and to contemplate. The tables are scattered without pattern, some wood garden chairs are placed casually, some areas are shaded by trees, others by multicolored sails; the seats under the large white tent are completely sheltered from rain and wind; flower baskets, shrubs in containers and playing fountains decorate the quiet brick floor.

The large curved roofs of the big tent are covered with a white cloth, the tent is completely open on all sides allowing free circulation of visitors and an unobstructed view, glazed windbreaks afford protection from the wind. The soft contours of the large tent help to make a transition to the sharp geometrical lines of the five sails, of strong canvas, white on the outside and blue, red and yellow inside. Strong steel ropes, anchored in cement are holding the sails tight and they have withstood completely undamaged severe electrical and wind storms.



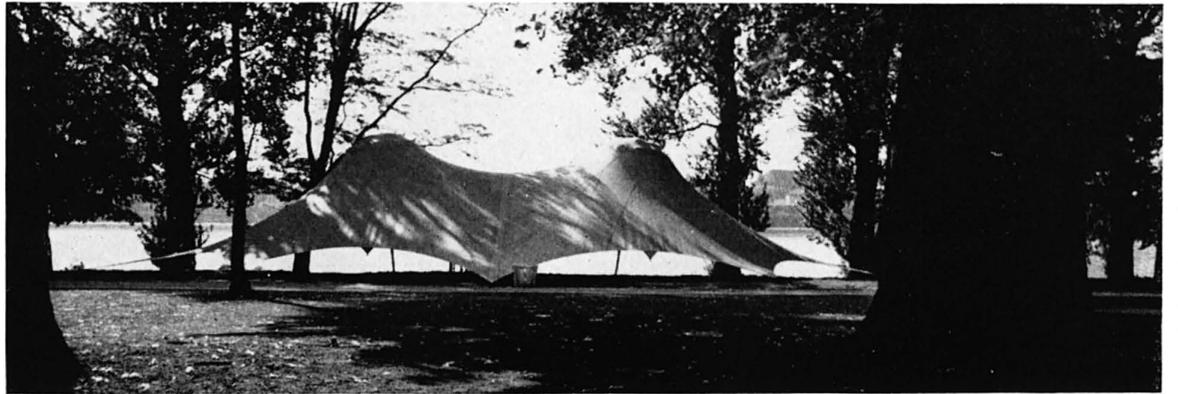


SHELTER TENTS BY THE RHINE—COLOGNE

PROJECT DESIGNERS: FREI OTTO, EWALD BUBNER, DIETHER R. FRANK, SIEGFRIED LOHS

These tents, in the Exhibition Garden, on the banks of the Rhine, under tall, old trees, provide benches for sitting, protection from inclement weather for visitors to the exhibitions, and a view towards the Rhine and the Cologne Dome. The curved-roofs tent, of light yellow cloth, is hidden among trees and leaves, the light red pointed tent stands in a half-circle of trees, as a landmark of the exhibition.

The pointed tent has been developed from the old well-known original tent form, cut open. The mast stands freely in the center of the forces driving against the cloth and the anchoring ropes. The canvas is fastened to six steel rods driven into the ground, under the trees.





This residence for a young, newly married couple is built on a site 30' x 80'.

SMALL HOUSE BY KILLINGSWORTH-BRADY-SMITH



PHOTOGRAPHS BY MARVIN RAND

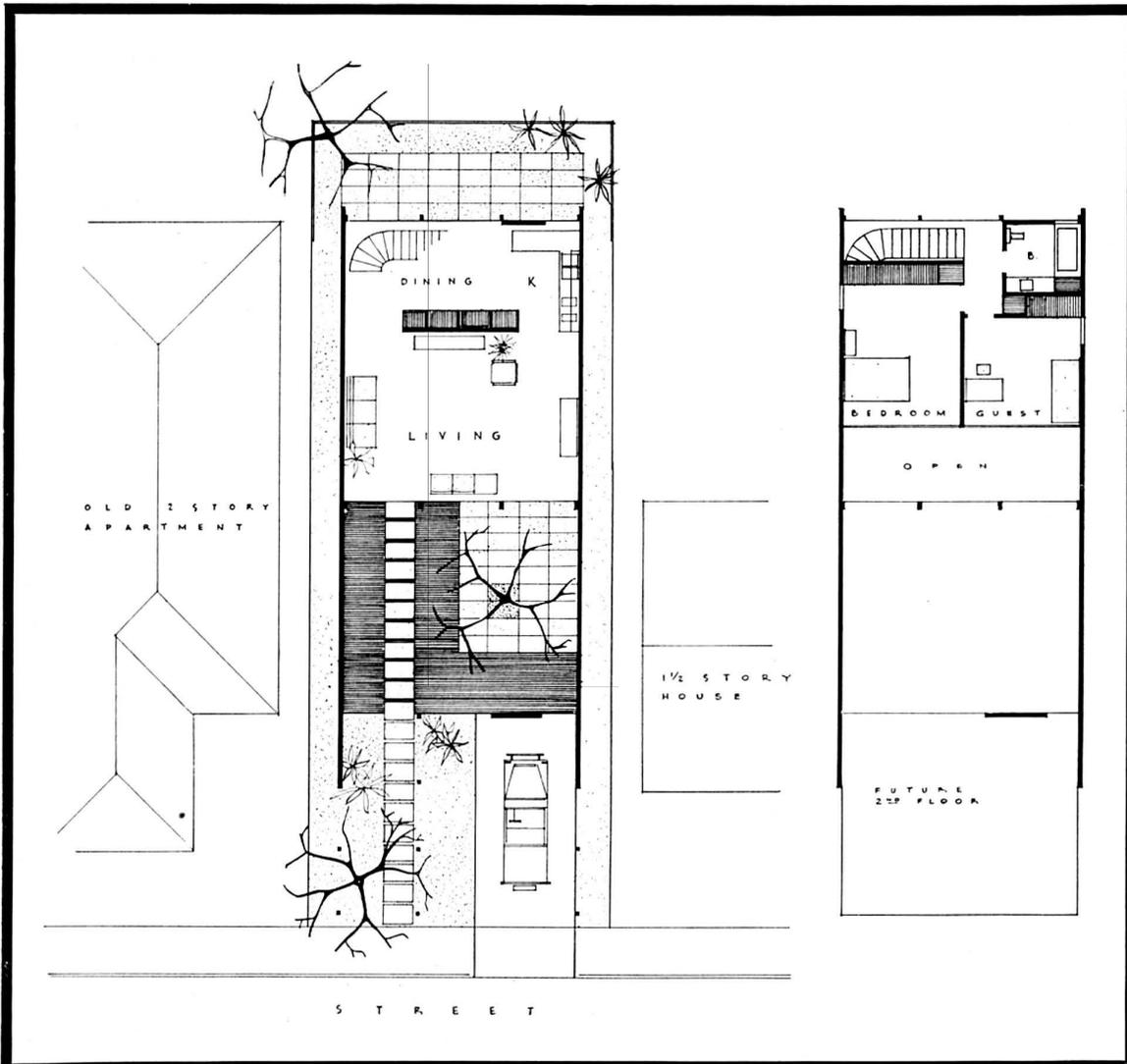
KILLINGSWORTH - BRADY - SMITH



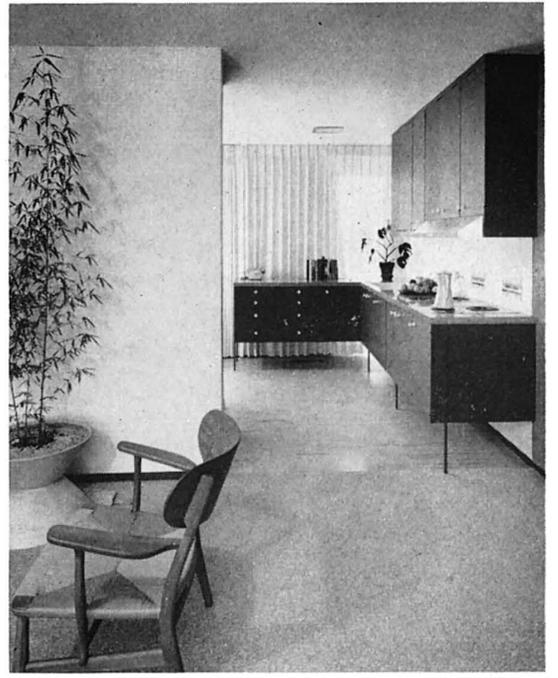
Privacy was the prime consideration of the planning since the small site is dominated by a large old two-story apartment on one side and a story and one-half house on the other. To provide separation from these buildings 18'-0" Redwood walls were set at the 3'-0" side yard lines. Within these walls the block of the house was developed behind a sheltered garden and reflecting pool. The two faces of the house are of glass with one facing the reflecting pool area and the other a glimpse of the bay and an intimate garden.

The living area is two stories in height with the bedrooms enjoying the view through the upper portion without lack of privacy. Kitchen cabinets are designed as furniture and will eventually extend into the living area for storage and T.V. space. The area above the carport and columns at the entrance will be developed in the future as a master suite with access from a stairway located at the platform in the reflecting pool.

The building is of post and beam with shear being taken in moment connections on the all glass walls. Shear panel at the carport supports the two sheltering walls with the beams as struts. Floor is of concrete with perimeter forced air heating system. Colors are keyed to the eucalyptus gold stain of the redwood side walls with dominance of white and tiny accents of brilliant orange and yellow. Area of house—1344 Sq. Ft.



INTERIORS
JOHN NICHOLSON OF FRANK BROS.



ONE OF FIVE HONOR AWARDS IN THE RECENT SOUTHERN CALIFORNIA CHAPTER A.I.A. HONOR AWARDS PROGRAM



The project comprises a main house and a two-room guest house and a covered play area adjacent to the pool. It was designed for parents and four children and for live-in help. Being a large family and with the children in or near their teens, maximum thought was given to family activities as a group and to the entertaining of friends. Special emphasis was given in incorporating as much indoor-outdoor living as possible through the use of intimate patios. The house revolves around five basic gardens or play areas. The most significant one of these being the central garden, located between the family play area and living room. This glassed-in area, open to the sky, visually bridges a continuous area of 77 feet.

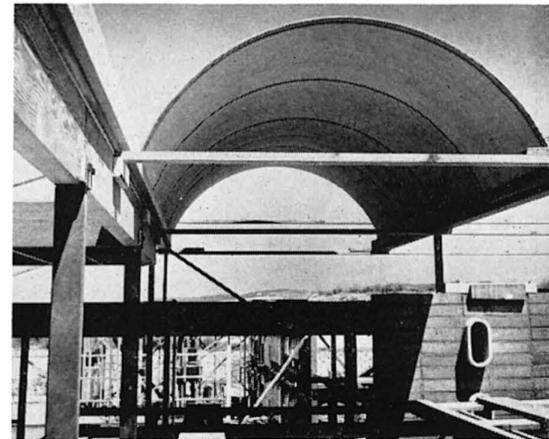
Over the family play area a series of 4 Douglas Fir plywood vaults form the ceiling and roof. The 4 vaults cover an area of 1100 square feet to include a 10-foot cantilever at the entryway.

The sleeping areas consist of 4 identical rooms with adjacent baths for the children, overlooking the tennis court and swimming pool. The master suite has separate sleeping, dressing and bathing accommodations. The glass areas of the master bedroom overlook the main view as does the adjacent living room.

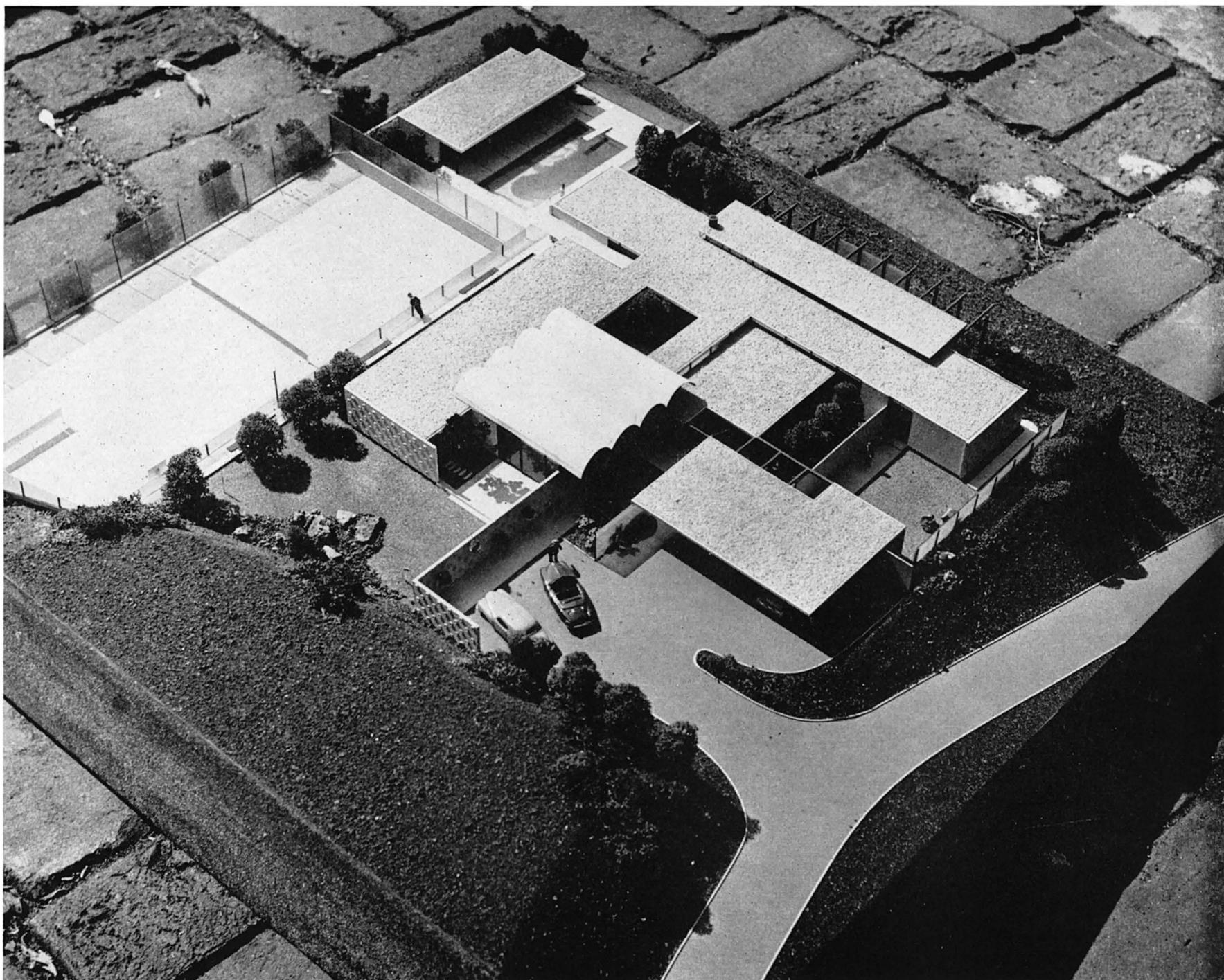
Materials consist of concrete paving tile in grayed orange in main part of house with chestnut paneling on most of the ceilings. All cabinets work is in natural wood, designed in furniture construction, with aluminum legs.

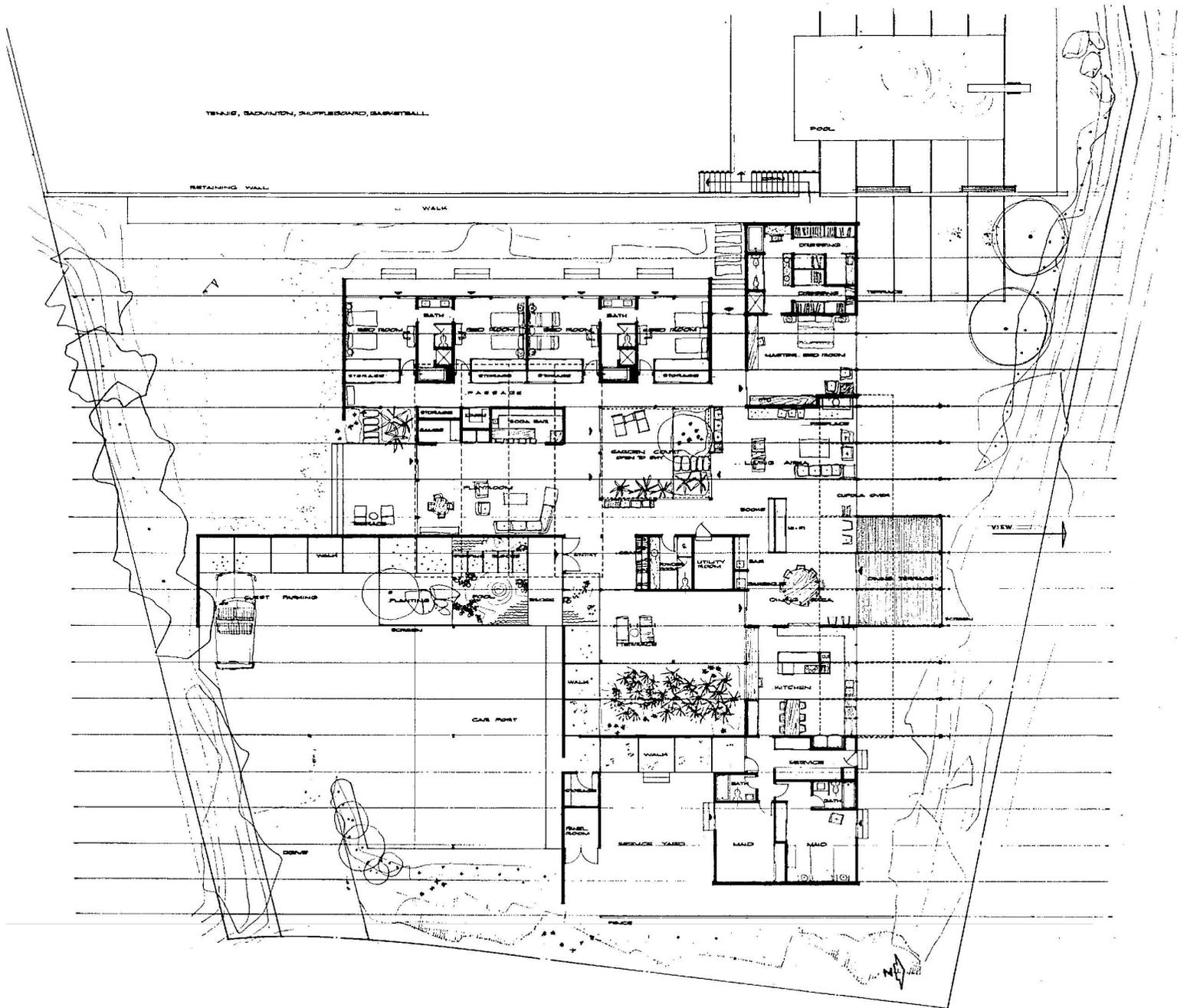
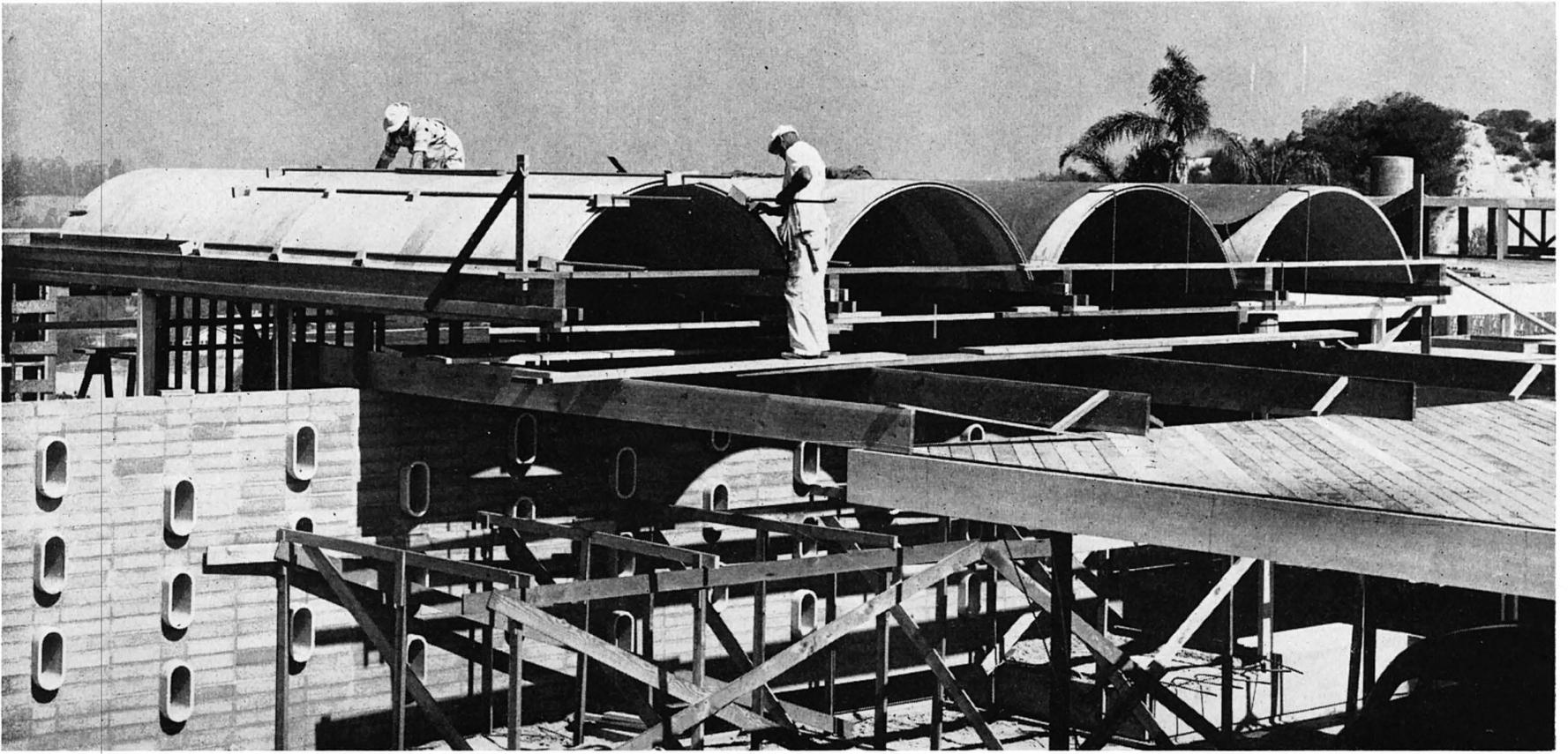
Construction is in a typical 7' modular post and beam. Framing is in Douglas Fir wood, concrete slab construction with floor slab cantilevered 18" over footing wall around house.

The house is completely air-conditioned and with forced air heat in the slab on 5 zones. A patterned effect is achieved by inserting terra cotta flue liners into concrete block walls.



HOUSE BY RICHARD DORMAN AND ASSOCIATES, ARCHITECT







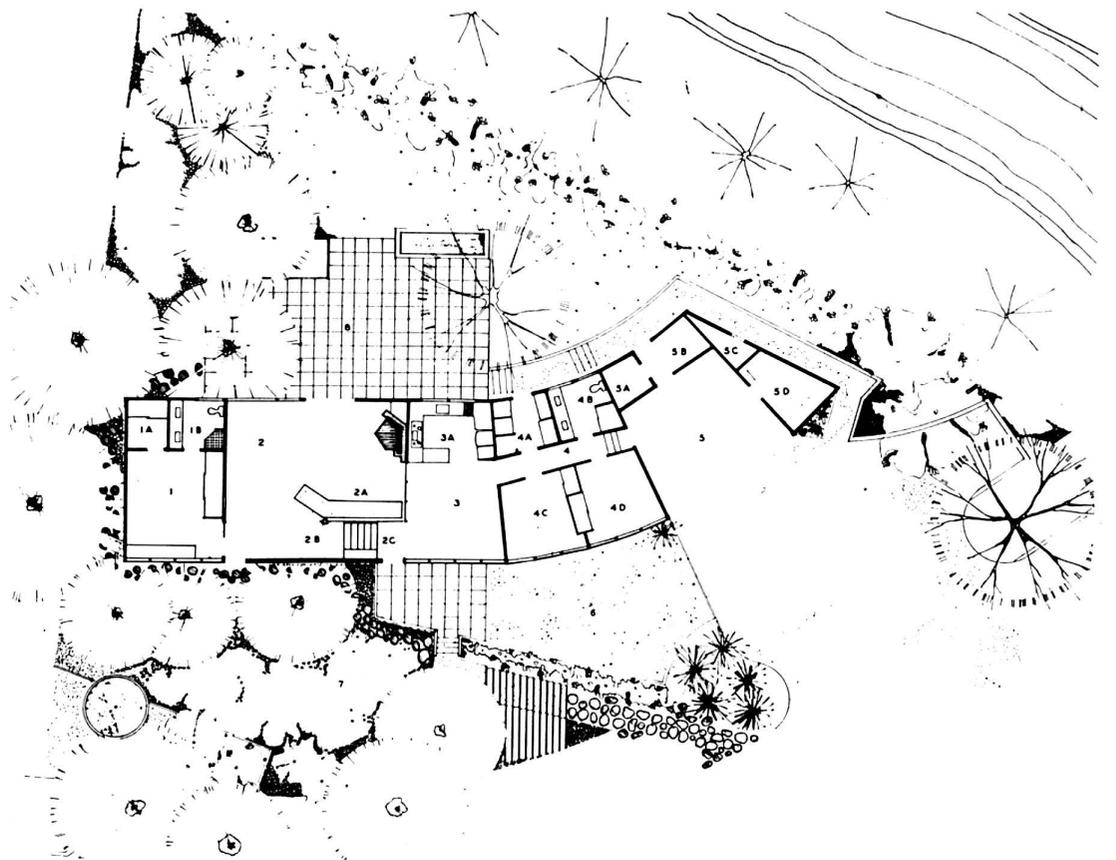
LIVING ROOM AND FIREPLACE

REDWOOD HOUSE BY MARIO CORBETT, ARCHITECT

This house is planned for an average family of man and wife with two children, a boy of 12 and a girl of 14.

Built on a lot of wide road frontage and facing a creek on two sides, the three levels of this house form steps up a gentle slope. Stepping up from the garage are the service, dining and children's area; major living area and master bedroom are at the top, with a patio to the rear and other enclosed gardens at the front.

While Southern Californian in character, the surroundings are perhaps unique in that in this particular area there is a planted grove of redwood trees some 60 years of age. There was a problem then of planning a house to be encompassed in this grove and to spare every tree. Further, in order to capture the evergreen canopy quality of the redwoods, it was decided to extend a glass roof along one entire side of the living area. With western canyon hills affording more than average late afternoon shade, together with the well-known protection from the sun's heat which these trees afford, there is no discomfort in this building even in summer.





TERRACE AT ENTRANCE



VISTA-CEILING GALLERY

PHOTOGRAPHS BY JULIUS SHULMAN

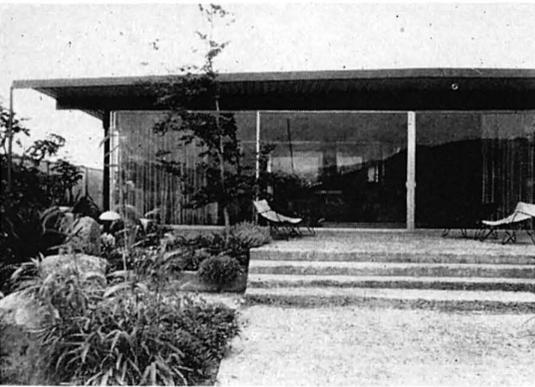
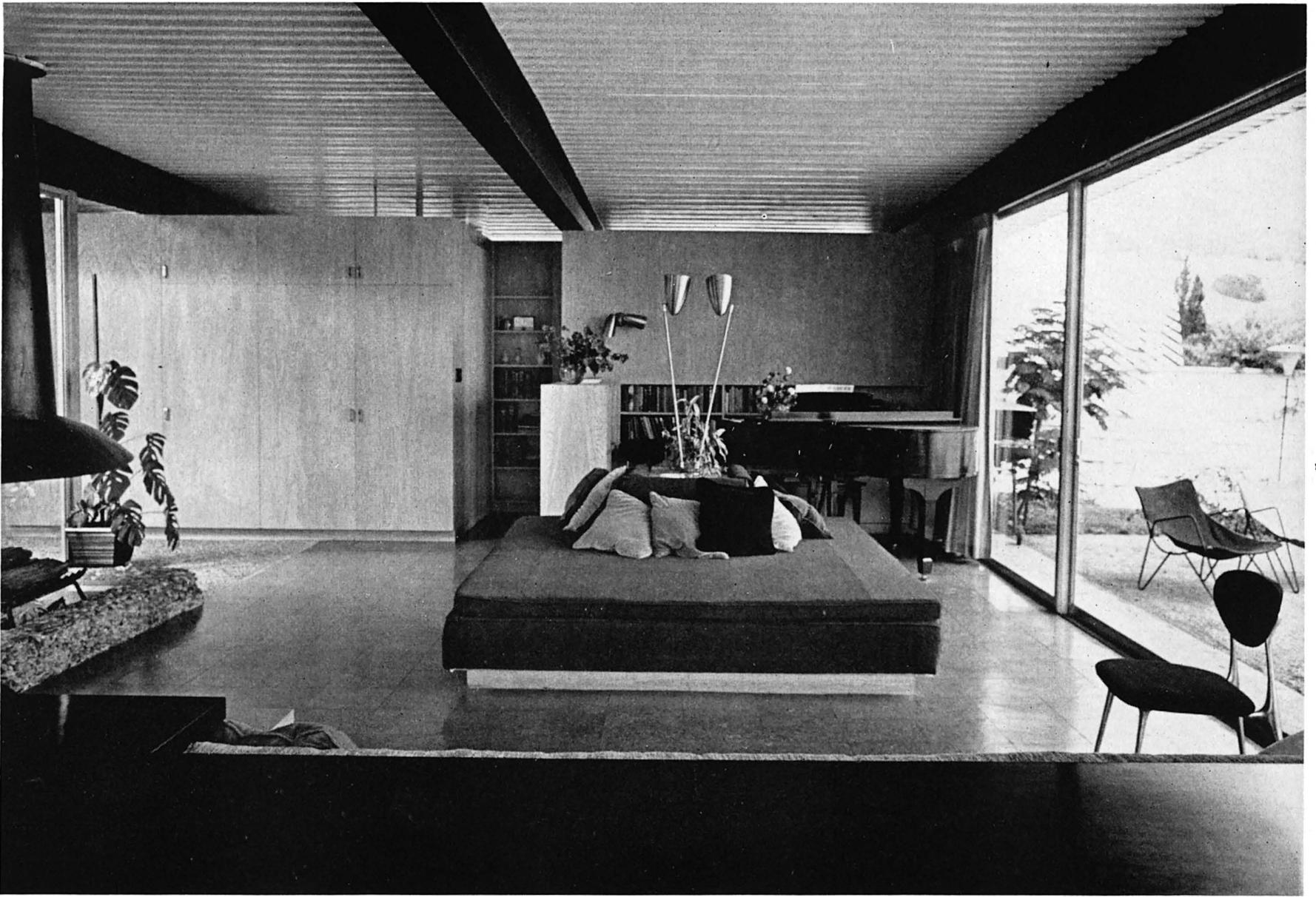


VIEW FROM DINING AREA

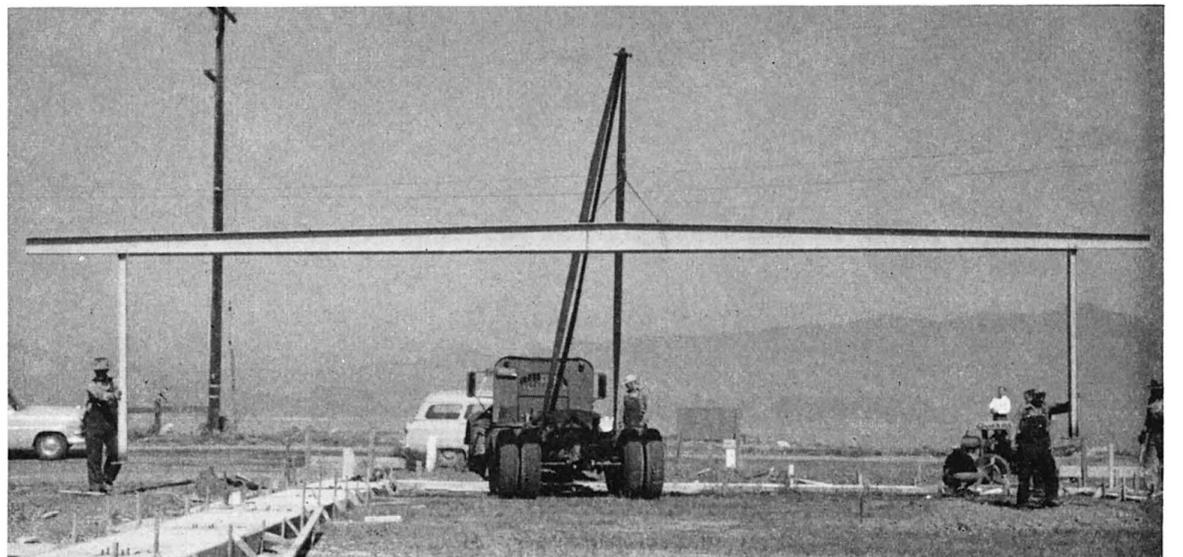
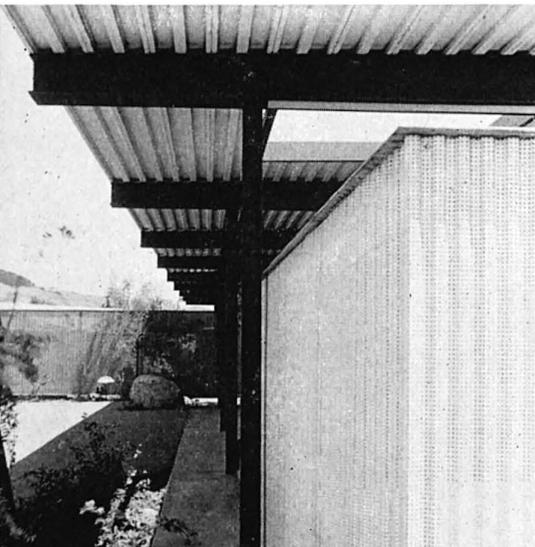
LIVING ROOM WITH PATIO BEYOND



- 1. MASTER BEDROOM
- 1A. DRESSING ROOM
- 1B. BATH
- 2. LIVING ROOM
- 2A. FIREPLACE COUCH
- 2B. VISTA-CEILING GALLERY
- 2C. ENTRANCE
- 3. DINING ROOM
- 3A. KITCHEN
- 4. HALL
- 4A. LAUNDRY
- 4B. BATH
- 4C. BOY'S ROOM
- 4D. GIRL'S ROOM
- 5A. UTILITY ROOM
- 5B. STORE ROOM
- 5C. GARDEN TOOL ROOM
- 5D. WORKSHOP
- 6. TERRACE
- 7. GARDEN AND REDWOODS
- 8. PATIO



LAGOON HOUSE BY RAPHAEL S. SORIANO, ARCHITECT

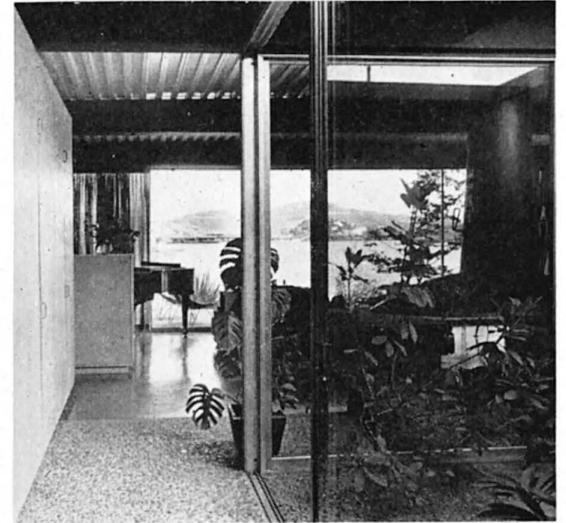
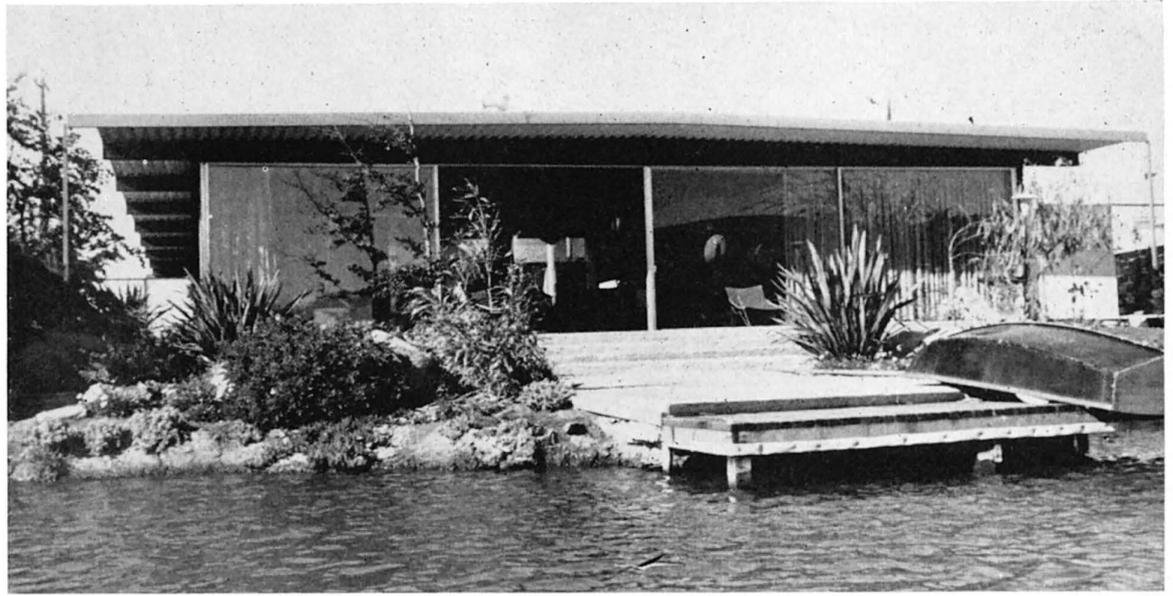


The project was to design a house for a family of two adults and four children which would have maximum storage facilities and flexibility for future space changes. The design was to provide privacy for both adults and children and an inside area to enjoy sun without wind. The room requirements consisted of a children's area, four bedrooms, two baths, a play room with eating facilities adjacent to the kitchen, with access to the outdoor play area; the adult section was to consist of a bedroom, dressing room and bath with sunken tub, living-dining room, library and kitchen, laundry, sewing room, and carport. To satisfy the above requirements on a very small and irregular lot, a solution was found whereby the space consuming, complicated structural elements of standard construction were eliminated, releasing all space for living or storage areas.

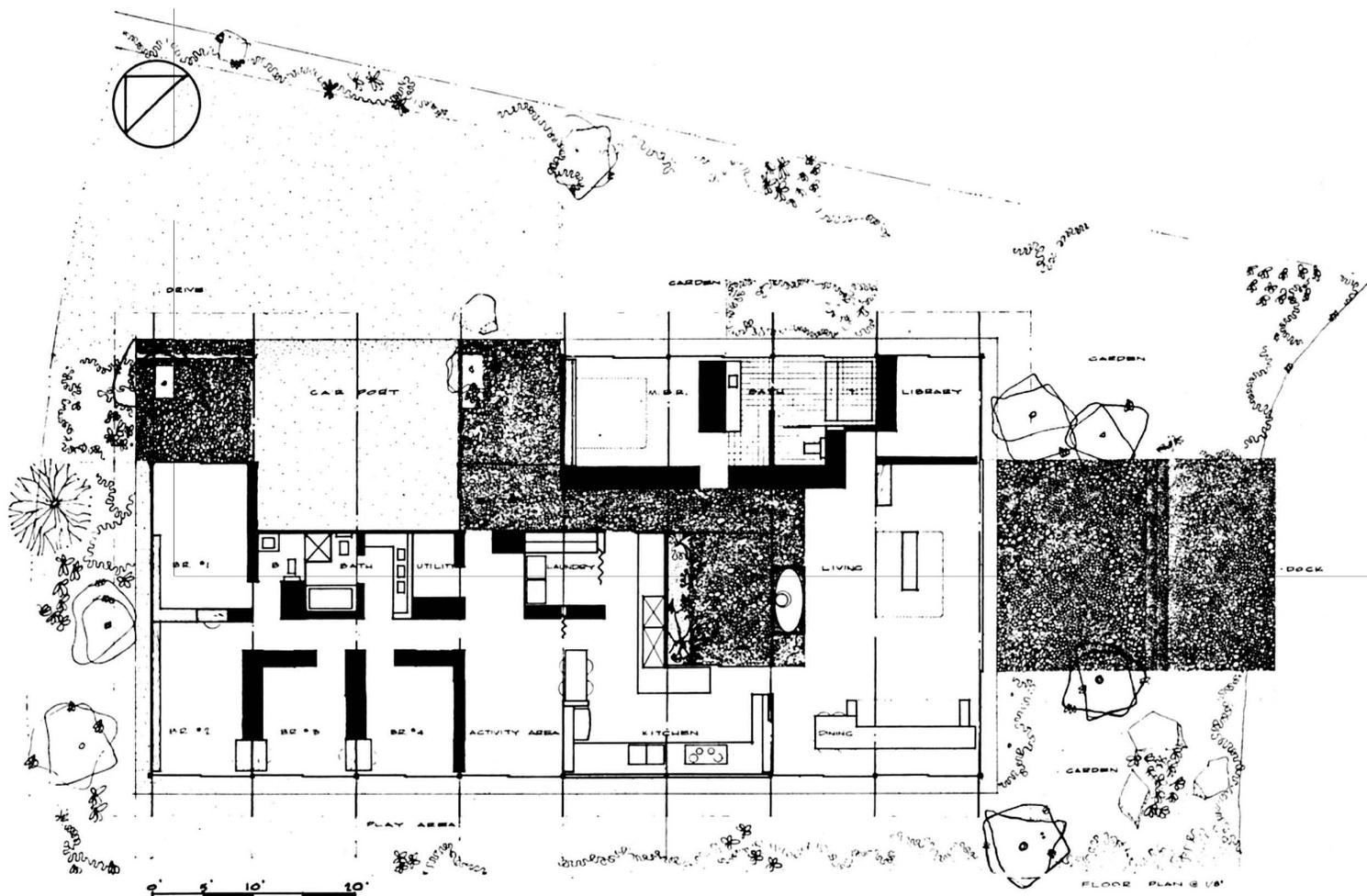
The plan was divided into two squares of 40' x 40', one for the activities of the parents, the other for the activities of the children; the kitchen and inner patio serving as the connecting link for the two areas. The structure consists of built up 1/4" plate girders with a clear span of 40' supported on wide flange columns. Beams and columns were made up as a completed structural unit and trucked to the site where they were bolted to the pre-existing foundation every ten feet. Light gauge steel decking was welded to the frame providing both a finished ceiling and the roof structure to which insulation and a built-up roofing was applied.

All interior walls have been designed as useful cabinets and storage areas constructed in a cabinet shop and transported to the job where they were installed after the frame was up. In the future if larger or different arrangement of living space is required, it can be simply achieved by either removing or shifting the cabinet walls. The rooms have been sealed with transparent plastic sheets. The exterior enclosure is composed of

(Continued on Page 36)



PHOTOGRAPHS BY ELIZABETH SORIANO



HOMES IN AMERICA — FELDMAN*(Continued from Page 21)*

the use of outdoor areas on a much more intensive basis than in the past.

While pointing to the shift of values from home to community, it is not our intention to decry the result so long as every effort is made to conserve what was valuable in the previous arrangement. Possibly, the shift will be countered and stabilized at a healthy point by good design. That is, the abandonment of privacy within the house may be overcome by skillful deployment of activity over the entire home site. That would be privacy within a larger framework of freedom. Improved design of furniture and storage space can also compensate for the loss of floor space in most contemporary homes. Finally, the tendency toward an emptying of family values can be reversed if the form of the contemporary home is sufficiently appealing to generate new values.

IV

The interior of the contemporary home offers a study in dynamism as well as retreat into tradition. The kitchen is the focal point of change and of mechanization while the sleeping and living areas endeavor to retain connections with the pre-mechanical past. Inevitably, the dynamic center will triumph over the traditional periphery, but in the process there will be incongruities as the agents of mechanization clash with the symbols of *kunstgewerbe*.

The mechanical kitchen came about because immigration declined and unskilled labor was diverted from domestic to industrial work. The very maid who may have wielded a domestic broom was now engaged in the manufacture of plastic handles for vacuum cleaners. At the same time, the changed status of women so far as child-bearing and job-holding were concerned, meant that operating the domestic economy had to be simplified and abbreviated. This resulted in a mechanization of the household so thoroughgoing as to verge on automaticity. At present, we are experimenting with the limits of mechanization—the area in which convenience and pure utility must compete with visual and symbolic values.

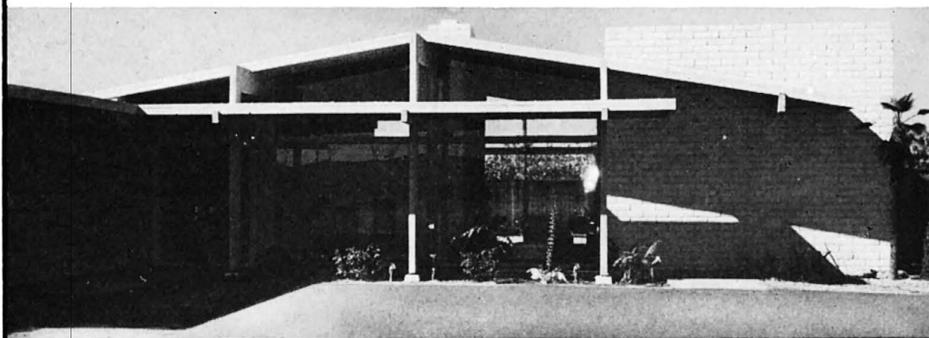
It is the small, modern kitchen which most nearly epitomizes le Corbusier's dictum that "the house is a machine for living in."

Here, too, the implied description of the housewife as a semi-skilled machine worker has taken hold. Understandably, her work day is the subject of time-motion studies. The progressive dilution of skill which is characteristic of other industrial work applies to housewifery, as every kitchen development tends to convert her skills into reflexes. The attention hitherto devoted to the subtleties of cooking and baking can now be devoted to packaged entertainment. One cannot fail to note that this arrangement overcomes the distaste some women feel toward housework when it is carried on with undivided attention and for its own sake. The mechanical aids enable housewives to achieve remarkable culinary success and variety with relatively little effort. However, the principal result of the labor-saving devices, in the view of the present writer, is not so much economy of effort as the elimination of the need to think about food preparation. The automatic timing and self-regulating machines create the opportunity to continue personal cultivation which marriage may have interrupted. They also create the occasion for a daily bath in sentimentality which is one of the least flattering aspects of the culture which makes it possible.

The architect and the interior designer abet the automatic tendencies of the kitchen by devising eating surfaces and passageways for food which carry out the idea of a continuous chain from the food processor to the diner. To do this, they have borrowed freely the shapes and materials used in the tables and counters of commercial eating places. The short-order cook, that dextrous symbol of American speed and know-how, became a sort of prototype for the housewife and the one-arm diner suggested the possible form of her kitchen-dining area. The steps in the re-design of the traditional dining table record a typical transformation in the home: (1) The eating surface is made as continuous as possible with the cooking surface. (2) The eating surface is shaped or molded around the work space of the cook. (3) The surface is reduced in size to accommodate only the dish being eaten rather than sundry side dishes and eating accessories. (4) Finally, the eating surface is "built in," anchored to the floor, covered with a durable plastic and fitted out with stools or benches. The new free-form dining surface is now logically consistent with the evolution of dining into a quasi assembly line operation. In addition, the dining area and its

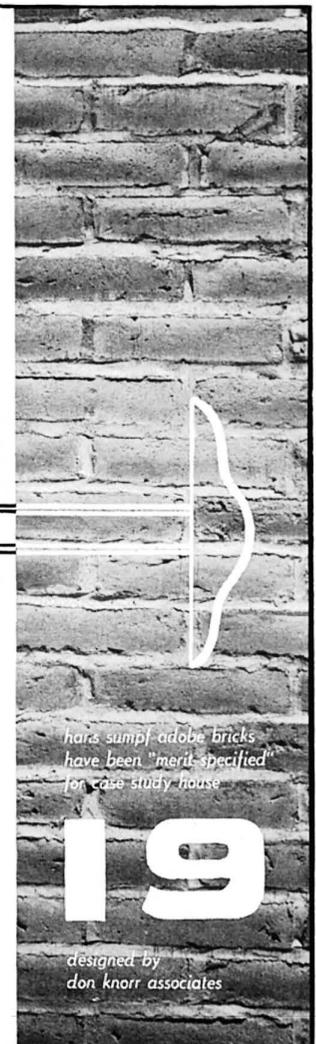
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accessories strongly resemble the shapes found in paintings executed in the 1920's by Leger and Ozenfant. Once again, Europeans invented graphic forms which were subsequently realized in a different context by Americans acting anonymously.

The ultimate form of the kitchen testifies to the honesty and rationality of design when it is permitted to cut through established shapes and procedures. It shows also that modern design is often a reductive process, that along with the waste motion and material which is eliminated go incidental movements and services which had their psychological if not functional values. The religious dimension of dining was somewhat obscured when the waste motion—"waste" from the standpoint of industrial engineering—was eliminated. The incidental gestures and services of dining constituted thorough repetition the ritual of eating, and it was ritual which made dining more than a nutritional manoeuvre. In the future, the opportunity for the accumulation of ritual—in dining or elsewhere—will have to be consciously created by architects and designers. People will be unwilling to tolerate inefficient structures or space arrangements. However, the design professions already indicate that they know how to endow interiors with a purity and logical articulation of forms which can support ritual and the emotions it feeds upon.

The role which technology plays in the domestic interior is reversed when we move from the kitchen to the living and sleeping areas. Recognizing that the kitchen is manipulated by powerful technical forces from without, the householder attempts to resist any further encroachments within. The only way we can understand his efforts at interior decoration is to see them as an attempt to insulate the dwelling against the machine culture which flourishes around it. For most persons, tradition in the form of some pre-industrial object can serve to exorcise what seems blatant in modernism. The gods of home and hearth then persist in the association of the present with some honored past: an heirloom, a family picture, something owned by a putative ancestor, or simply, something old. Living-room decoration approaches irony when the psychological demand for roots, for emotional focus, and for the trappings of honor, seeks satisfaction through the anonymous, traditionless products of the machine. It is not that industrial fabrication cannot produce beautiful objects; but the machine will inevitably foster incongruity if it is made to imitate the individual, fortuitous effects of handicraft. While well-designed objects of any age or manufacture are likely to combine harmoniously, it is not because they resemble each other; it is rather because each calls attention to the virtues of the other.

Unlike the Victorians, we have little cause to be ashamed of the industrial basis of our civilization. But too often, the vulgarizers of contemporary design attempt to press their products into the familiar Victorian patterns of concealment. This is frequently the case with lamps and lighting fixtures. The "modernistic" treatment will not permit a table lamp to be merely a source of light. Is it perhaps an unconscious veneration for Ajuramazda which obliges a lamp base and its attachments to symbolize some obvious romantic theme? Ceramic bases particularly are a fertile field for erotic torsos, Europeanized versions of African fertility figures, and imitations of driftwood textures—gilded, sprayed, and glazed. It is the Venus de Milo with a clock in her stomach once again.

The manufacturers and retailers cannot be blamed entirely for these confections: a large part of the purchasing public is unwilling to accept a useful object unless it is hidden beneath some conventional and utterly shopworn symbol of Beauty. What is ironic in this situation is that the same public is committed to a rather narrow functionalism in the kitchen and bathroom.

Of course, failures and errors of taste, particularly middle-class taste, have always been regarded as inevitable, especially in those countries which have few democratic pretensions. But in America, a failure of popular taste is so widespread in its effects as to constitute a serious indictment of our total civilization. This point is overlooked by those who believe that political and historical success is independent of cultural maturity in a democratic society.

It would be difficult to cite here all of the reasons why contemporary interiors so often enmesh amateur decorators in visual and symbolic incongruities. One reason is that few persons seem to be sensitive to style in home furnishings as they are sensitive, for example, to style in clothes. Another reason is that many persons have not given much thought to the determinants of form in the home or in home objects of daily use. Understandably, there is confusion about Style, since our age is one upon which many style influences converge. As for the determinants of form, they are surely complex in an eclectic culture,

and just as surely difficult to teach. Certainly the inability to read style or to understand form is also a consequence of faulty education. The best schools (at the college and university level) do not always teach the meaning of style: they teach its recognition and identification. Tastes are neither acquired nor changed; they are only more precisely labelled. Consequently, educated persons make their judgments about the home and their purchases for it according to the criteria of the uneducated: price, intuition, and custom. These criteria may be successful by accident but they are reliable only for the experienced.

Happily, a philosophy of art and education is emerging which recognizes that stylistic diversity raises problems for the individual of more than academic interest. Whether this philosophy derives from the Platonism of Herbert Read or the instrumentalism of John Dewey does not greatly matter. The influence of *Kunstwissenschaft* in the higher academies of learning is being mitigated, at least, by concern about practical problems of choice among materials, types, and styles in every conceivable kind of modern artifact. Out of this concern there is a good chance of producing a generation with a critically constructive attitude toward the goods and values of our civilization.

CASE STUDY HOUSE #18 — CRAIG ELLWOOD ASSOCIATES

(Continued from Page 19)

factory. And the question is not whether we, as architects, idealistically accept a product house. The product house is here now, and the problem is not how to combat it, but rather how to cope with, and if possible, control it.

The system used here is not offered as a criterion for pre-fabrication. But trabeation with curtain walls seems to be the most economical of current methods, and this in itself, sometimes unfortunately, must significantly influence our thinking. However, correction, improvement and refinement are always possible and also new materials and new techniques will continue to challenge our abilities and imaginations. If we can continue to find inventive structural forms to suit these materials and techniques, this will be the means to prevent a stereotyped architecture.

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LAGOON HOUSE — SORIANO*(Continued from Page 33)*

aluminum frame sliding glass doors set in a continuous extruded aluminum head and sill. Where solid panels occur, a sandwich of 1" marine grade plywood finished on both sides with 1" insulation cork was keyed to the continuous head and sill. The play areas and gardens are enclosed by corrugated, perforated aluminum screens. A floor radiant heating system has been used throughout.

ART*(Continued from Page 7)*

Considering the factors mentioned earlier, the response in Barcelona was remarkable. There were elaborate discussions in the press. Critics in Barcelona, who like all isolated intellectuals are particularly well-informed, entered the international discussions for the first time, analyzing, and often exceptionally intelligently, the significance of "arte otro." There was not a single full denunciation, though some well-qualified doubts were expressed. On the contrary, several writers pointed out that Barcelona which nurtured Gaudi, Miro, Dali and Picasso, should be the first to acknowledge abstract art and the "new way of seeing." (Incidentally, a Barcelona weekly running a series of featured artists' profiles by J. J. Tharrats, himself a painter, has had long essays with large reproductions on Tobey, deKooning and Pollock to mention only a few).

But with all the stir, and in spite of Club 49, Sala Gaspar and the few keen, old-time intellectuals, Barcelona is a poor relative of the city it must once have been and cannot provide the vital climate its artists need. Even in its physical aspect, Barcelona is sad, its tan and ochre buildings seeming to maintain their shadow even in sunlight. Everywhere there are walls scored, baked, blistered, and marked with old Civil War bullets. It is a somber, twilight city which in its noon might have been brilliant. And life in this city for sensitive Catalonians is a constant battle with mediocrity, the most damaging poison war-exhaustion and political oppression leak into the life of a people.

Given these constants it is surprising that Barcelona has managed to enter the international community in art, and even to con-

tribute several promising young painters and one unusual abstract painter.

The one mature painter is Antonio Tapies, who, though in his mid-thirties has acquired an international reputation based on his mournful, expressive paintings. It has been claimed of Tapies' work that it is totally non-objective, and non-symbolic. But I can only see his recent paintings as expressions or symbols of a man who identifies with his city.

It must be borne in mind that Tapies, until a few years ago, was painting somber, surrealist or allegorical paintings in which "content" was important. His transition to non-figurative art was a subtilizing transition, one which allowed him to express an "ambiance" more comprehensive than figurative limitations permitted. Those dusty, wall-line canvases with their occasional parodies of pictographs are in themselves symbols—perhaps of devitalized Catalonia and Tapies' own struggle with its deathliness.

Tapies' recent paintings (shown at the Galerie Stadler) are more than ever wall-like, with thick matrices of plaster and incised patterns. His characteristic palette is gray—dusty gray which absorbs all light. There are no emanations, no reflections in these paintings. Some are striped and rutted like drought-ridden fields, some punctured with small holes, like sodden biscuits, some corrugated, some wispily incised as if with swamp grasses. Some are gray and buff and black, some the color of dried blood on dust. They are all composed on the lateral plane reinforcing the illusion of wall. And, they are usually elegant in their subtle tonal transitions and few compositional lines. At times, they are too elegant, too much concentrated in the nature of their materials, on the superficial textures and many gradations this clever artist introduces in his thick plaster armature. But the most important thing is that they are expressive and symbolic, and that Tapies is a conscientious seeker.

Young artists in Madrid are faced with an even more static situation than those of Barcelona. Madrid is provincial, living in an intellectual poverty unbounded. For a young artist eager to participate in the international art movement, it requires tremendous energy and constant attention. Aside from the almost hopeless struggle to gain recognition in his own city, he must find ingenious means of bringing into his life stimulating and critical elements existing abroad. He must, if he wants to keep up, have friends who can send him journals from abroad, and he must scrape up means to go to Paris now and then. He needs to establish outside contacts for his morale's sake, and to help him in his struggle with his city in which intellectual lethargy reigns.

But even in Madrid during this past year there have been signs of change. There were several abstract exhibitions (including "Arte Otro" coming from Barcelona but meeting with complete indifference in Madrid). The Museum of Modern Art has managed to build a new hall, with modern moving panels and proper lighting in which to house its meagre collection and put on contemporary exhibitions. But, as I said before, the abiding by-produce of the current regime is mediocrity, a mediocrity which lies heavily over everything from kitchen-appliance design to the higher arts, and nothing is more demoralizing to an artist than to be overwhelmed by mediocrity.

For this reason, the group of young artists who have doggedly kept up with events outside of Spain, and have tried to introduce similar events in Madrid deserves support. These young artists are familiar with "art autre" thanks to Michel Tapié, and they are well-informed on American painting. They know, through reproduction, all the major abstract expressionists and can surprisingly supply details of these painters' private as well as public lives. They are very much attracted to Pollock, and to the more effusive painters of the "art autre" school. Obviously, in a country where cultural surveillance prevents steady development, the untrammelled freedom the informal esthetic offers would have a special and perhaps extra-esthetic appeal. And for the time being, it is the "frisson nouveau" element in the informal doctrine which appeals to these young artists, but that is understandable and will be outgrown.

Typical of this younger generation is the painter Antonio Saura, born 1930. Impassioned, intelligent and sensitive, Saura has worked out from surrealism into a style compounded of American and French influences. Although far from a personal style as yet, Saura has the talent and will in good measure. Above all, the will. For Saura, like several others of his generation is determined to work out his problems within the Spanish context. Last year he was the major organizer of the only avant-garde group in Madrid, "El Paso" which held its first exhibition last April. (Other members: Canogar, Feito, Millares, Rivera, Serrano and Suarez.) In its first

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statement of aims, El Paso hoped to "give vigor to contemporary Spanish art, which counts such brilliant antecedents but which, at the moment, lacks constructive criticism, dealers and exhibition space." El Paso planned to draw architects and applied artists into its radius, to sponsor homage exhibitions of artists they consider their masters, and to have a yearly salon with both foreign and Spanish artists participating. The program, guided by intelligent and far-seeking minds could be the catalyst for all of Spain—which is the hope of its young sponsors.

MUSIC

(Continued from Page 11)

though that order may be beyond human understanding or conception; then this play, accepting that definition, is the negative of that hope. Generations of modern men thinking have reduced religion to no more than the hope of that definition. Beckett, like modern science, instates positive order: if day does not surely follow day, the moon does rise. When you take away the hope, does the pin fall out?

That is the question, and Beckett has posed it in a nicety of precision that links his play with the philosophical tragedies of the Greeks. But he will not grant us even Fate. He will grant us nothing. A drop of moisture on a speck of dust in a dry climate. Granting us nothing, he leaves us only the religious problem to begin with.

A play that can so purge us renews the simplicity of astronomical mathematics, rejoins the earth to the firmament.

It gives me hope there may be revived, in this country, a real stage for drama, and a real drama for that stage.

Waiting For Godot, tragicomedy in two acts, by Samuel Beckett; Grove Press, New York. When you have read the play, listen to the Columbia recording by the original cast.

BOOKS

(Continued from Page 13)

Mr. Brooks' book is a bright contrast to the deluge of pat how-to-do-its flooding the market today. Instead of bullying the reader with slavish techniques to follow, slick copy methods and tricks of the trade, he has given an honest and contemporary exposition on the art of making watercolors to benefit the beginner and to refresh the more experienced painter.

"... I have tried to bridge the gap between the purely technical and elementary approaches with some of the thinking processes which are at the foundation of all creative and imaginative art. Both new and traditional methods in the use of watercolor and casein are discussed, but always with the strong admonition that technique is only part of a larger vocabulary which the painter must use in his own way. How and what he wishes to paint must inevitably be his own decision."

The 200 illustrations are all Mr. Brooks', all of them inspired and 14 pages of them in very good color.

BUFANO: WORKS OF AN AMERICAN SCULPTOR, by Beniamino Bufano (George Wittenborn, Inc. distributor, \$17.50)

Henry Miller, in one of the introductions says of Bufano: "Each day Bufano becomes more like his own statues, that is to say more lucid, more economical, more harmonious, more spiritual, more dynamic, more enduring. He imparted grace, subtlety, emotion to stone and the stone has yielded back to him its strength, beauty and austerity. . ."

Bufano's greatness is in his marvelous simplicity, the mass reduced of detail and impedimenta and explored to its final harmonious state. His portraits are especially successful, his bird and animal shapes delightful.

There are 122 large plates showing Bufano's work to 1940. A forthcoming volume will cover his work from 1940 to 1958.

SESSHU, edited by Tanio Nakamura (Charles E. Tuttle Co., \$1.25)

The 10th in the Kodansha Library of Japanese Art in an excellently written English text by Elise Grilli, presents Sesshu, one of the great brush artists of all time. Sesshu, a staunch disciple of Zen, painted in the main with black ink, using little color, devoting himself largely to landscape painting "as coming closest to the totality of nature." The 61 plates, although small, are of top quality and lose little value even in comparison with larger and more expensive books about the same artist. Many details of his famous Long Scroll are shown and the book is a real bargain at \$1.25.

(Continued on Page 38)



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BOOKS

(Continued from Page 37)

At the same time the Tuttle Company announces a new group of inexpensive books: The Arts and Crafts of Japan Series, each to sell for \$3.00. The first to be published, *MASKS*, by Seiroku Noma, adapted into English by Meredith Weatherby, contains 19 plates in full color and 27 plates in gravure and halftone and shows some of the world's oldest surviving masks, those depicting the supernatural and sinister and the more dramatic masks of the later Noh stage. An admirable introduction to the sculptural skill of the great Japanese carvers from the 6th to the 14th centuries.

Books received: to be reviewed next issue:

ANGKOR, by Bernard-Philippe Groslier (Frederick A. Praeger, \$15.00)

COURSE IN MAKING MOSAICS by Joseph L. Young (Reinhold Publishing Corporation, \$3.50)

THE ART OF MAKING MOSAICS by Louisa Jenkins & Barbara Mills (D. Van Nostrand Company, \$5.95)

TEXTILES by Tomoyuki Yamanobe (Charles E. Tuttle Company, \$3.00)

HIROSHIGE'S TOKAIDO IN PRINTS AND POETRY, edited by Reiko Shiba (Charles E. Tuttle Company, \$2.50)

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 Case Study Houses 17, 18, 19.

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✓(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.

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

SOUND CONDITIONING

✓(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA9, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

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

(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-

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(311a) Architectural Lamps: New and patented method of using a special plastic ribbon over plastic coated frames producing a soft diffused light. Shapes are fully washable, non-inflammable, heat-proof, colorfast. Wholesale only. Catalog and price list available on request. Scandinavian Center, Inc. 366 N. Robertson Blvd., Los Angeles 48, Calif.

(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 5-8658.

STRUCTURAL MATERIALS

(299a) Construction Plywood: Announcing a new, 34-page, four-sectioned construction guide containing full-page structural drawings that provide authoritative basic information on types, grades, and applications of fir plywood for builders, architects, engineers and building code officials. The booklet covers information on floor construction, single and double wall construction, and roof construction, while including recommendations and plywood excerpts from "minimum property requirements" of the FHA. Booklet is designed for maximum simplicity of use and quick reference, all contained in convenient notebook form, ideal for draftsmen. Sample copies available without charge from Douglas Fir Plywood Association, Tacoma 2, Washington. Quantity orders are \$12.50 per hundred.

✓(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

✓(309a) Structural Material: New construction data now available on Hans Sumpf Co. adobe brick. This water-proof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Co., Rte. #1, Box 570, Fresno, Calif.

(306a) Structural Material: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors.

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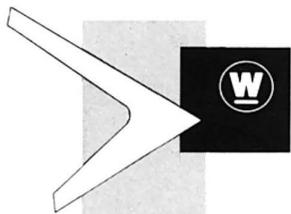
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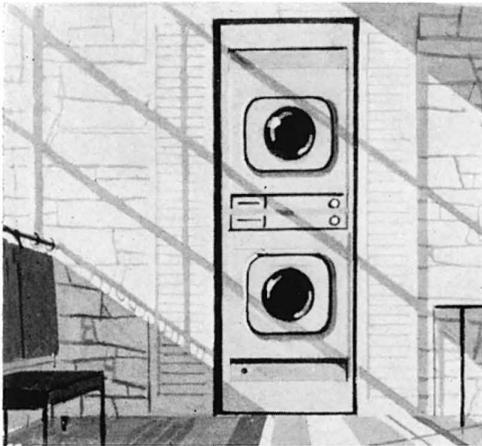


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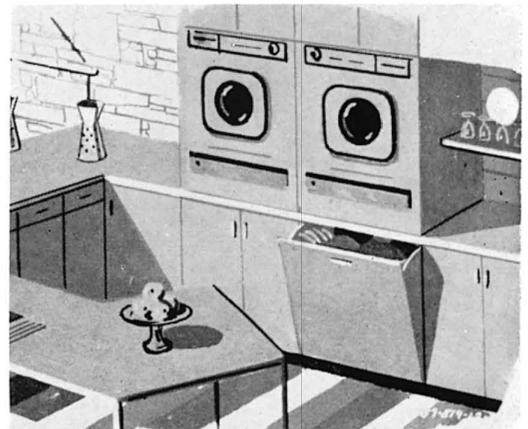
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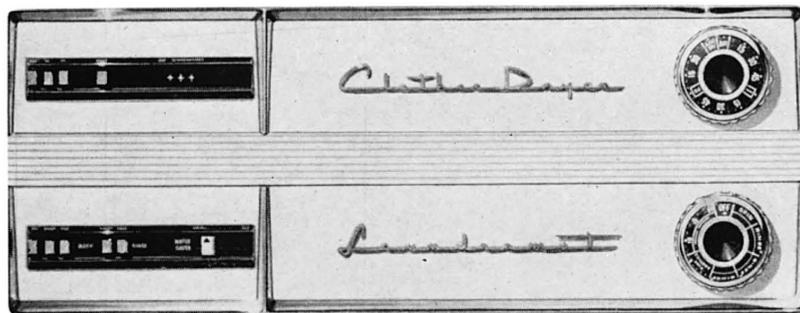
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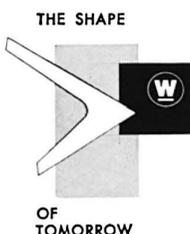
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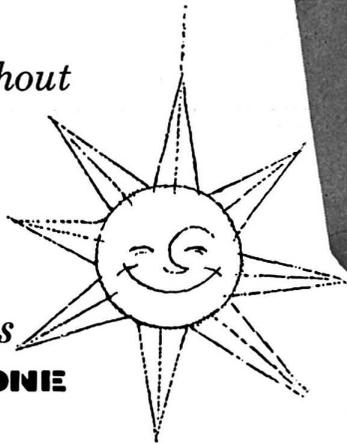
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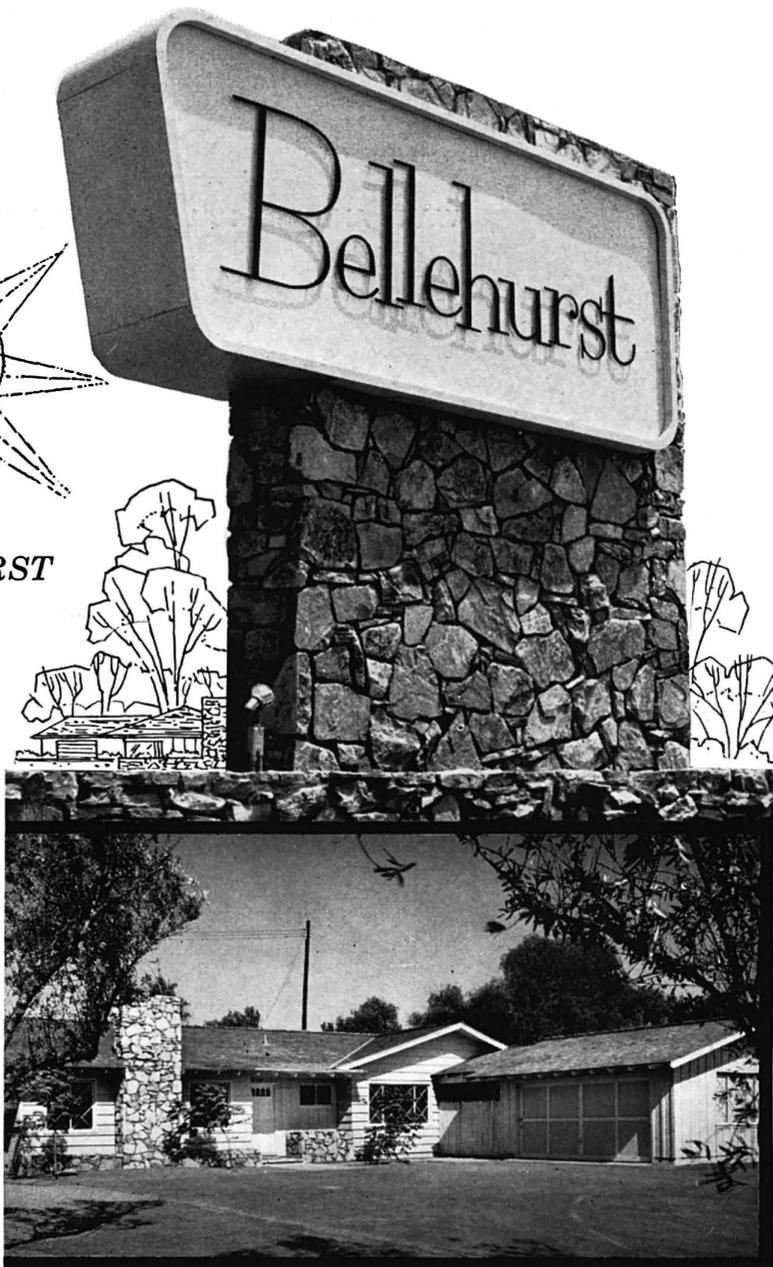
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