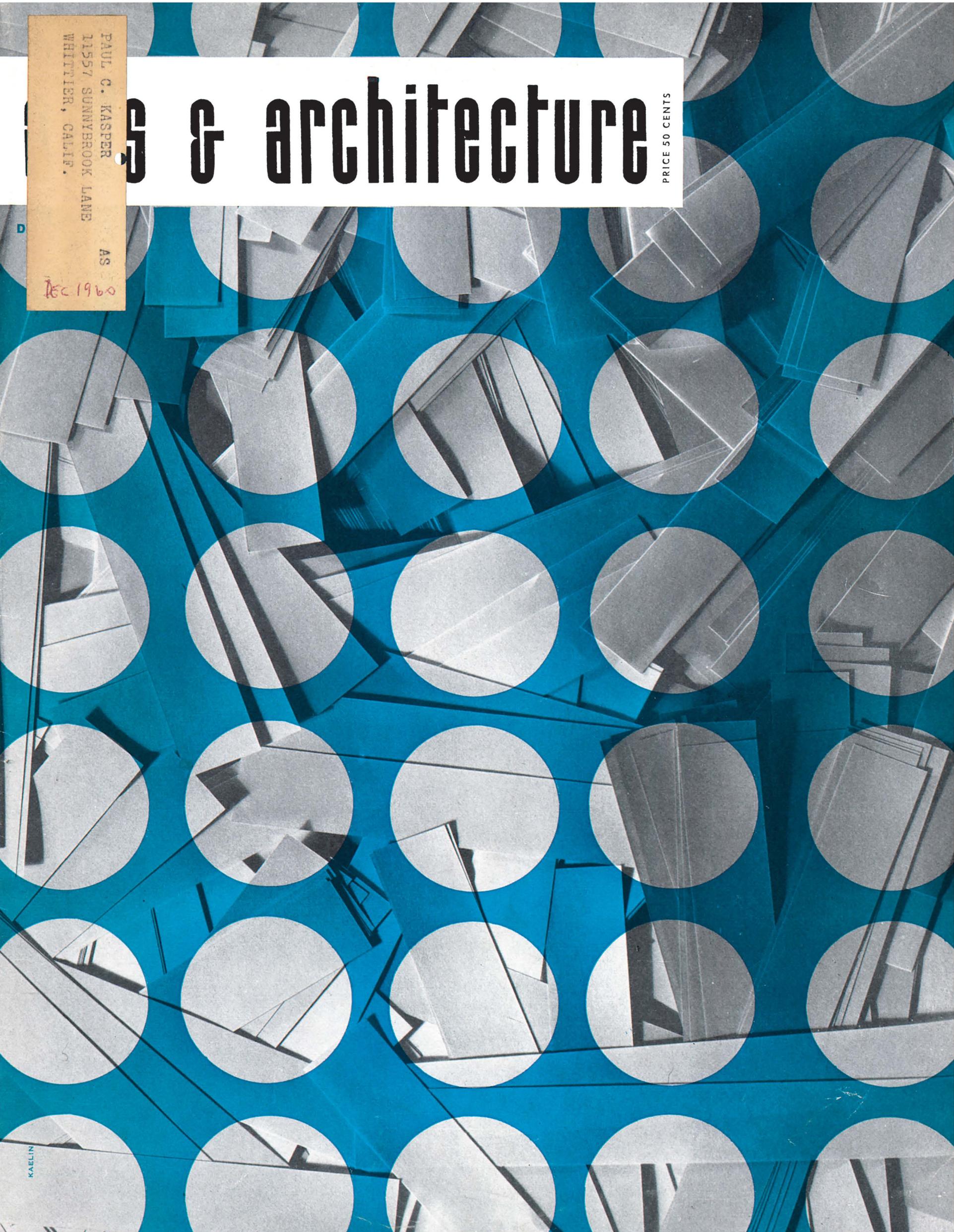


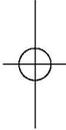
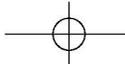
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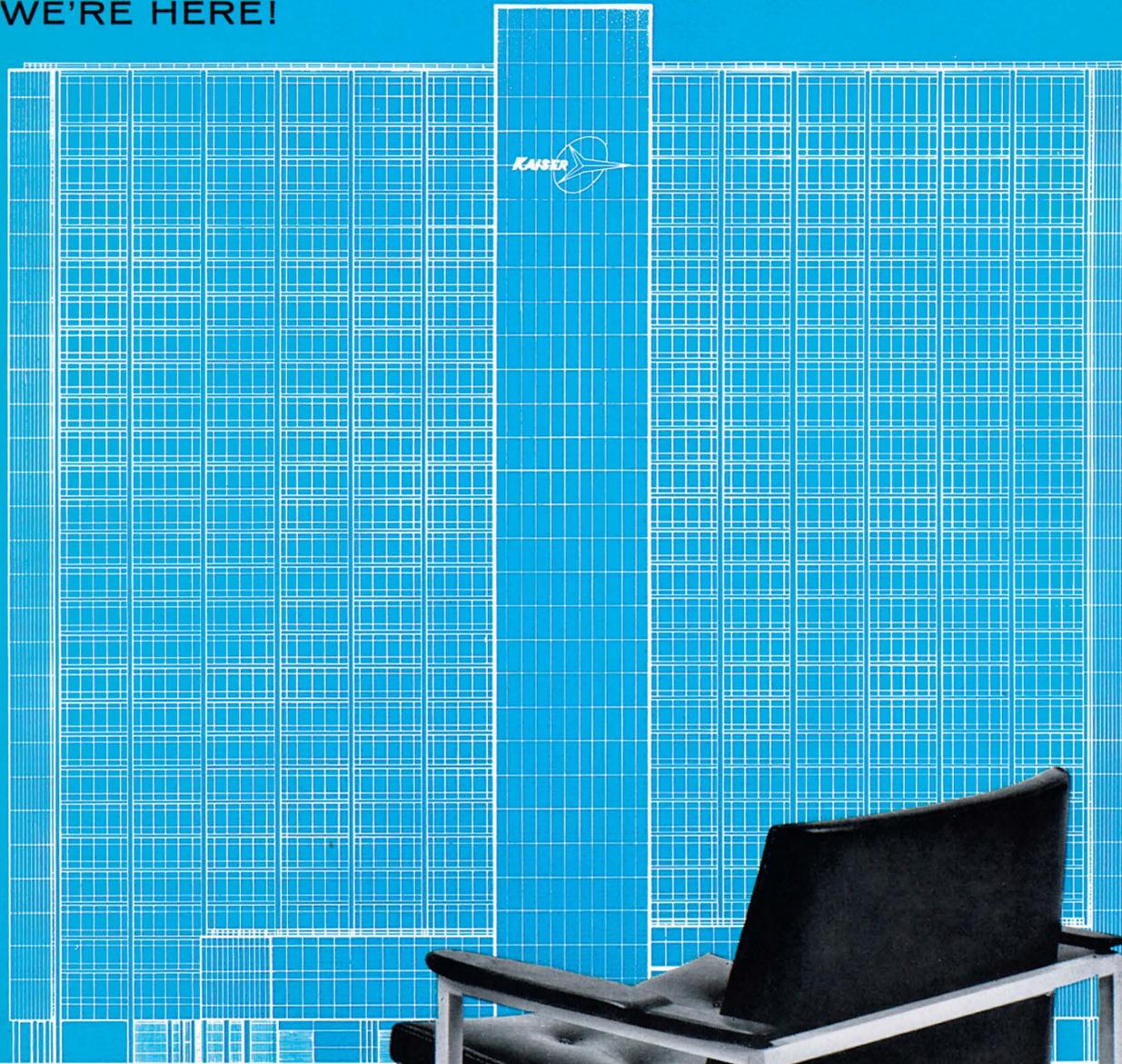
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DORE ASHTON

In Paris last spring, Ad Reinhardt was billed as a "godless mystic"—easy to roll off the tongue but probably as inaccurate as any other statement about Ad Reinhardt. He has served as a mystifier from time to time, true, but only when his sense of the finer ironies of life was outraged. His role as the gadfly on the hide of abstraction expressionism has been well played, and his ironic big-stick policy, expressed in satiric cartoons, writings, and other public declarations, has been salutary for all concerned.

But what has that got to do with his painting? As a painter Reinhardt has assiduously avoided mystification, pursuing a painterly course independent of public statements, witticisms, protests and ironies. He has honorably guarded the intimacy of his sensibilities. And he has won for himself the rare satisfaction of a mature style.

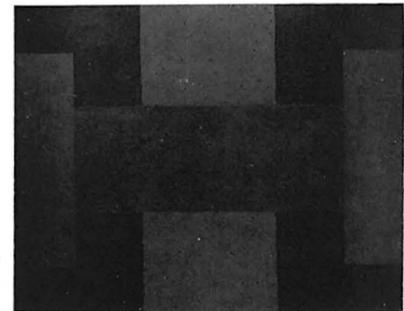
But it wasn't easy going, as a retrospective of 25 years of Reinhardt's abstract art at the Betty Parsons Gallery demonstrates. Any retrospective of a serious artist is a record of vacillation and recapitulation. In Reinhardt's case, the record in my opinion stands like this: twenty years of questions and answers in which the questions were never quite right, and five years of the right questions and the absolutely right answers.

The exhibition traces Reinhardt's periodic changes carefully. It presents him as a youth painting in the French post-cubist

Ad Reinhardt

"Painting, 1957"

Photograph by Walter Rosenblum



abstract manner: flat interlocking geometric forms, strong colors, great preoccupation with the contingencies of edges.

It then shows the intrusion of a new question: need an abstract painting rest on the surface? In the early forties Reinhardt answered this one by painting more loosely organized forms—still taken from the post-cubist vocabulary however—that stray back into unknown spaces behind the picture plane.

Enter the ambiguities at this point. From around 1943 to 1950 Reinhardt, along with his friends and esthetic adversaries in the New York School was out strolling in the limitless spaces. He worked with all the abstract expressionist conventions: calligraphic line, amorphous forms, blurry colors, asymmetric and all-over compositions. But there is a marked hesitation in his touch. These spontaneous sorties seemed to go against the grain. Reinhardt never succeeded in overcoming his own temperamental resistance to the orthodox abstract expressionist approach and his paintings in this period are not distinguished.

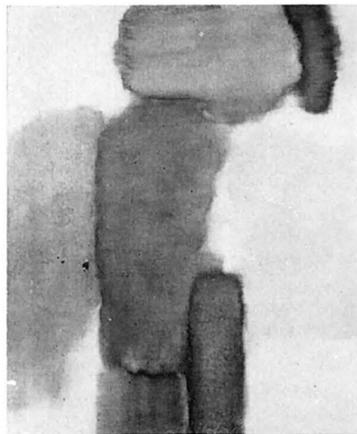
Around 1955 Reinhardt reinstated the rigorous compositional attitudes of his youth. But with a difference. He had come back from the realm of informal ambiguity in order to set up his own distinctive realm of *formal* ambiguity. Perhaps this is the source of the "mystic" epithet. There is no question that his recent paintings can provide susceptible spirits with what amounts to a mystical experience. But I suspect that as far as Reinhardt is concerned, these new paintings represent the ultimate in reasoned imagination rather than in mystical transport.

The specific paintings I admire have been called Reinhardt's "black paintings." Obviously they are not black by definition. Black is that which is destitute of light. And Reinhardt's dark pictures are, on the contrary, endowed with a peculiar low-range light that is the very source of their splendor.

I know nothing about optics and so I can't tell what is happening when I respond to a smoky purple edged with a dusky red. It is the somber, throaty resonance of the two colors that moves me, as does Elizabeth Schwarzkopf when she slides down the staff to the tremulous base of the Bach scale.

And it is the way the light—that minimal, verging on non-existent light—shifts as I look. The victory of Reinhardt is that he succeeds in making us look, and look hard, at his paintings. It takes a good ten minutes for the first impression to register, and there is pleasure in the attentive effort to “see.”

As the cruciform and rectangular compositions begin to manifest themselves, so do the colors. A plum purple slowly marches down the center while a dim blue moves out horizontally; or a brownish-purple suddenly squares itself in the picture while a red, far more intense than the eye is at first willing to believe, flashes across an understructure. The red is from the drama of Grunewald. How singular color can be when so proposed! How



Carl Holty

Color Echoes

Photograph by

Rudolph Burckhardt

much more inexplicably moving the hue when it is magically coaxed out after long contemplation.

Because Reinhardt stops just short of darkness his paintings have the still, sacrosanct, dramatic quality of cathedrals deserted after the last Mass. And, like the cathedral which though empty is full of echoes, Reinhardt's paintings are never static. The ambiguities (illusions of forms sliding into one another, of colors constantly changing, of dominant structures becoming from certain points subordinate) remain active, as they do in a well-structured 17th-century poem.

Whistler defined a picture as being finished when “all trace of the means used to bring about an end has disappeared.” In this sense Carl Holty's new pictures at the Graham Gallery are

George McNeil

Diana

Courtesy Howard Wise Gallery



eminently “finished.” Into each of these simple, lyrical compositions has gone a painting culture of years' accumulation. And into each of them critical reduction.

There are no lines visible in Holty's paintings, but lines are implicit. There are no apparent structures. Yet line and formal structure existed once, and were the means to bring about an end. Holty has learned to use color in large, simple areas so that the color itself provides both volume and structure. The final surface of each painting is pure color applied with such tact that none of the conventional ingredients of painting is visible.

The eminent quality in Holty's work is its serenity. These are lofty paintings in which the artist, well aware of the cruelties of existence, has nevertheless decided (and it is a decision) to rise to the level of beauty. Serenity, after all, is a paradoxical condition which requires moral strength to sustain. I think the value of Holty's vision of harmony is its uncompromising consistency.

Rosemarie Beck

“The Sleeper II”
1960Courtesy Peridot
GalleryPhotograph by
Oliver Baker

Even in one of the best pictures called “Eye of the Storm” the storm is contained by the artist's higher vision. The rearing shape that is the nearest to violence Holty ever gets, spreads gracefully. A pure rose at top left suggests the calm that precedes and succeeds the storm. It is obviously the calm that Holty deems permanent. Tremolos are gentle—edges rubbed delicately on toothed canvas. The power of the storm is given only in the slightly more angular forms in this painting.

Holty's use of thin layers to provide the sense of depth without being vulgarly explicit is excellent in a painting called “Fallow Light,” as breathlessly serene and seductive as a clear day at sea. Blues, blue-greens, mosses and olives, one above the other, sing out, and are the more brilliant for the presence of an unadulterated orange form below. Holty's simplicity at first sight ripens into poetic complexity after contemplation. Details such as a dim line running well behind the central shape, pale lights emerging at the edges of forms and almost hidden secondary forms give the picture its visual depth.

There are moments in which Holty's sweet color seems unrelieved and lacking in pictorial tension, but they are few. On the whole, Holty is a highly cultured, subtle painter.

George McNeil has always been one of the more exuberant of the New York school, and in his exhibition at the Howard Wise Gallery, his spirited address borders on wildness. I must say that I like the wildness. It is to McNeil's credit that he has not adopted any single scheme and that he takes the risk of appearing unsettled. For he does appear unsettled and uneven, as though he has rushed impatiently from idea to idea. And yet, it is a serious unsettledness.

His new paintings seem to fall into two groups: those in which the heavy-skinned surface is opaque and evened out, and those in which he has used visible brush strokes to hasten movement within his composition.

The massed surfaces of the smoothed-out paintings give them a quality of unity that in the others McNeil specifically rejects. They seem to cover much active life beneath that is summarized in the rich surface.

Those paintings in which the obvious brush stroke is used are hectic, filled with charging elements crashing one into the other. McNeil has used clumps of diagonal strokes going in different directions to express unequivocally the idea of tumultuous move-

*(Continued on page 30)***pierre matisse gallery****41 e 57 street new york****new talent december 1960****MANUEL RIVERA**

MUSIC

PETER YATES

THE POETRY OF PEYTON HOUSTON

"It was there he taught me this golden rule: never to judge of any work of art by its defects." Washington Allston writing of Coleridge, quoted by Henry Adams, *The Formative Years*.

What are we to say of a poet who, having released his first book during mid-maturity into indifference, waits until the age of 57 to venture releasing his second, although he is financially quite capable of having printed and issued as many editions and volumes of his verses as might please him. Take it that he is not fashionable, that his subjects are of the essence, "ideas of order," that he is a busy man but not in any busy way ambitious. How is he to be placed? He is not one who borrows wealth by catalogue, from whom the happy phrase emerges as an accident of material by the half-acre; not one who lays a cold hand on the intelligence, believing that to touch and blindly feel is nearer to the creature than to think; not one who composes elegiac overtones to a political negative; nor one who believes that spontaneity is next cousin to irresponsibility and confers a saint's blessing on the vagrant. He writes for the recipient whose mind links words towards understanding, and not too plainly, being well aware the mind must recur to the poem; the poem is not a beginning or end but a circularity returning upon itself; it is directed to those who enter a poem to possess a whole of it and reentering carry it unrolled like familiar music rather than a map. If we are to receive the poetry of Wallace Stevens, we shall have to put aside the criteria of Eliot and Dr. Williams. We must deny the search for manufactured masterpieces and supplementary Watts Towers of rubble preciously collected that contrarily result from too great involvement with Ezra Pound.

The sad fact is that American poetry overflows with fashions but has little convinced style, that in it any style wars with the blindness of fashions, that any original poet, in the sense that he is what he is or you might say, only so little as to sound like himself, will be put aside because, for a long time, he does not sound like anybody else. American fashionable poetry, taken as we find it nowadays, there has been always a dreary quantity of it, does not report the workmanship of men or women seeking poetry but the noisiness of would-be poets working to be published. The criterion has become publication; the reward of success in this fashion is to be published too much; the punishment is to desire it.

I propose here to discuss the poetry of a poet who has published one book during his first fifty years, who has had no more than three or four poems printed in magazines, one who has not sought to be published, except as the prickling of conformity that hides in all of us, a social virus, has worried him on occasion to present some seeming image of himself to the commonplace refusal.

Peyton Houston, a businessman, financially quite capable of having printed and issued as many editions of his verses as might please him, does not do so, because for him as for Stevens the work of the poet is to compose poems. He is happy to be found out at it, but that is not his pleasure. When he cannot compose poems he is emotionally unwell; his health returns when he can again compose poems. Or, to put the same idea in reverse, the health of his mind and the ability to exercise its pleasure run together.

This is not to say that his poems are all happy or reflections of pleasure. We do not presume that a philosopher is well because he affirms the universe. Houston's art studies towards affirmation and directs itself by that pursuit; his subject becomes the weighing of obstacles and the measuring of achievement, the recognition of whatever appears sensibly present to the mind, and the attempted going around behind it. So that his method does not move by avoidance but by knocking against obstacles, each mentally to be penetrated, and by comprehending imaginatively that other side of the real that is there not mystically but because it is substantially concealed behind.

His rhythm therefore is not free, as free verse tries to be free, by elimination. It has been a long quarrel between us that words come between him and the poetic rhythm, the movement, that might seem to be his esthetic objective. These words are like

the surfaces of the rock his hand moves upon and taps at, not so much crude as bulky and with manifold hard projections. He is shaping an object that will be as real to the mind's hand as the object his mind strikes at. He knows that a syllogism may convey the thought of God but cannot contain Him, and the same is true of any rock. His questioning of substances does not invoke pantheism; power is the adversary, as it has been to all deep thinkers who do not accept an easy mysticism. The He of faith can show Himself through the Id of the mind as often as its sublimation. The insubstantial anthropomorphism of a Presence, a Consoler who heals only self-consoling hurts, cannot satisfy one for whom divinity must convey perpetual agony, Jacob's wrestler, the rock's completeness in its imperfection. To conceive the need of God is easier than to conceive His presence; to imagine Him present, or by refusal non-existent, will be easier than to know He must be present.

We go very easily around these problems, considering them as no more than verbal differences, though the best abstract thinkers of mankind have beaten out on them philosophies and religions. We dismiss substantial and essential to trifle scholastically within the limitations of the sentence. Our poetry is in the same way a trifling with ideas that we identify as poetry, filled out by positives and negatives of a conventional journalism, opinions indignantly held, preciously anthologized conclusions, lacking substance or essence. We do not know the distinction between the sea and its color but sentimentally poeticize what is not of itself, its vagueness and largeness, its threat to sailors who venture on it. We accept the mountain because it is there and are no longer urgent to climb it. We believe we are going deep into experience when we repeat the economic complaints of Marx, the emotional disturbances of Freud. But we cannot tell why a distribution of objects, imaginatively comprehended, is in that sense art and in no other sense.

I take no memory over darkness—
The rogue's readiness, the sage's folly,
All come down in a shout: leave death out of the equation,
Look through plate glass

At trees bending south in a north wind. Who
Crosses the street fully
Protected against daffodils or avalanches? The sensation
Of touch remains the earliest recall, and to you

In context, this is is . . .

All perishes, and our pretexts and tricks are undone: there is
What answer? What real? Why any real? The third
Way is to contemplate the apparent: the landscape is fertile
with themes.

A poem like that is the character of a poem. Now of course ambiguity is also fashionable, the vague, the hidden, the avoiding of anything that is convinced. Here it is as if to say, a poem is necessary: this is what it is. If you wish to shape it more nicely, you may have a poem but you will have no character. Thus the poem refuses academy or gallery; it denies the museum. The poem stands substantial, its form its essence: its meaning is what you make of it as antagonist, and it has no conclusion to satisfy the weekly facts, like a newsmagazine.

Such poetry used to be called prophecy. Today prophecy concerns itself with the bomb—a fact of life doubtless but neither substantial nor essential. Fear weighs, but fear plus blame may be equivalent with evasion. A madman with a knife can be as dangerous to the individual; to make poetry of the fact will be melodrama. And who is to be blamed? To comprehend madness the poet will get no further by saying, it is wrong.

The fiction expresses itself in violence
As if the mountain were to be found beating against the sea.

To the young, therefore, everything is in ones,
Delightfully accessible, one plus one equals—etcetera,
A matter of counting to the moon

Or of adding machines. Better, adding machines,
But at sixteen quadrillion and four the wheels buzzed,
A cog slipped, the shaft broke, the whole thing went to pot.

Which brought the question back again to the silence,
But even in the deepest silence one hears the blood in the ear

Which maddened him: nothing was either, all both: he
Beat the bronze gongs to keep the silence away: someone was
shot.

You said, "In the anatomy of the sun a monotony caused
By having only more of the same. I prefer man as the more
intricate pattern."

You see, the poem affirms but it does not condone. The bomb
is present in the poem, but the poem does not require the bomb.
Fear and madness are older than their changing causes. If fear
and madness were its subjects, the poem would refer to some-
thing outside. The poem refers itself to the young and to their re-
fusal, which if not assimilated can become violence and madness.
What do they refuse? The distinction offered between adding
machines: doing or being whatever is not substantial or essential.
Now you may go beyond me and find the poem a counterpoint
of meanings, not attributable but present. Does any explanation
increase the poem? It does no more than pass a hard or a sensi-
tive hand over its rough surfaces.

Tense opposite to a new revelation:

Under the day we define differences: at night
The heart seeks out the reconciling word—

That out of the tangled tumult of dreams it might fashion
A single perception to set in clear substance and weight
Against day which has so many consumed, eaten up, lived on,
destroyed.

Yet what's the quarry for but food?

For perception's not made but hunted, pursued and cut down as
a man hunts a deer,
And what's hunted at night, tracked, found, caught with the
arrow

Gives sufficient food for a day.

I think of the contradictions of the world as a great bow
Which when strung can send an arrow far,

But it must be strung new each night

And the string that we tense is the heart's doubt.

These are quite simple sentences, and irony would be to
become more simple. Irony in this way will end by dessication.
The character of this poetry asserts itself by a continual return
to adventure, to throwing itself fresh upon sentences, propo-
sitions, doubts, affirmations, a perennial rethinking, where the
poet's weakness appears by a lesser reiteration, an unwillingness
to choose among statements or an indecision in statements. One
editor to whom I showed several of these poems objected that
the poems are made up of statements. I can think of no better
compliment to a poet than to say: he does not borrow a form
to fill it out; he speaks it out. It is the poet's fault when, having
chosen to speak, he does not speak out plainly. That is the
poet's business. We do not judge an artist by his failures but by
his achievements: "never to judge of any art by its defects." We
should seek a poet where he presents himself within the poem
fully. If we are intimate, we may harry him to discharge his
defects. As poet he is the sum not of his defects but of his powers.
We gain by his largeness; we gain nothing where he fails. If he
can make us feel the tide of his going when he moves, we should
ride upon it.

An infinite regress of therefore, a wind
Blowing, the motion of continents
Rising and folding, the questions of the end
Purposed into beginnings, the questions of the mind
Operating into the eternal challenge—or whence
Love first stood forth, first form under first hand.

They go forth, the lightnings over them. Anything you
Can make tomorrow of. Tomorrow defines the law.

Not the innocence of animals: we broke that,
Not even the freedom of the expert birds. It was
Another finding—nothing if never complete
Yet never to be completed—a mere taste of the fruit,
And you knew that the eye had assumed a new blindness,
And you dared then the equivocal heart.

There it is, the poem. "Anything you can make tomorrow of."
Esthetic decisiveness that throws out of court the moral equivoca-
tions, aestheticisms, analyses, by which the professionally educated
vocabulary affects to adjudicate poems. Anyone could however
with profit study the rhyming system.

These are all sonnets; the large sequence they are taken from
is a set of more than a hundred variations on the sonnet form.
Dr. Williams would have us believe the sonnet is quite obsolete.
So, if you choose to say so, is verse. Verse being no longer in

the common use a means of communication is tempted to
become gnomic. Thus, while the previous demonstrations are
sonnets in augmentation, the next is in diminution, gnomic
condensation.

Caged in the brain the lion lurks,
Within the loins the lion walks,
And each sleeping traveller there
Hears the monstrous footfalls pass,
Guards himself with walls of fire:
Expectation has no face.

The distant roaring of the beast
Companions each, companions all:
Night's gales darkness darkly call
When soul expiates soul's lust:
Anything that soul might trust
Is transient, ephemeral.

The lion walks: the soul lies still.
Lion will take all at last.*

Well, I object furiously to that last line. The poem apes poetry,
intelligently, saying in a self-indulgence: I sound like Blake. The
poet, having stalked his lion, has lain down with him. But he
has first heard him roaring. A year later he tried again: instead
of the poem referring to the lion, the lion grew the poem.

Truth by entirety only. The truth of the lion
Is the lion complete. Not the particulars or
Even the motives but the lion, the whole creature
In the whole context. You cannot
Separate him, consider him apart from the fallen zebra
or the roar

Or even the bars of the zoo. If iron

Holds him, it is part of him. Therefore to put

The structure of concept about him is improbable. Whence all
the more

(Paradoxically) necessary the attempt to. I think of a truth

As a musical tone, the vibrations doubling into infinity

Yet to be compassed into melody. However, the music's worth,

(Continued on page 30)

*I have from the poet a more recent version: "Soul will meet its own at last."

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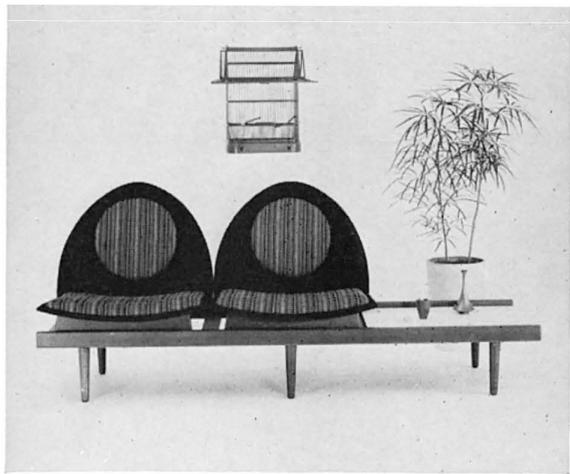
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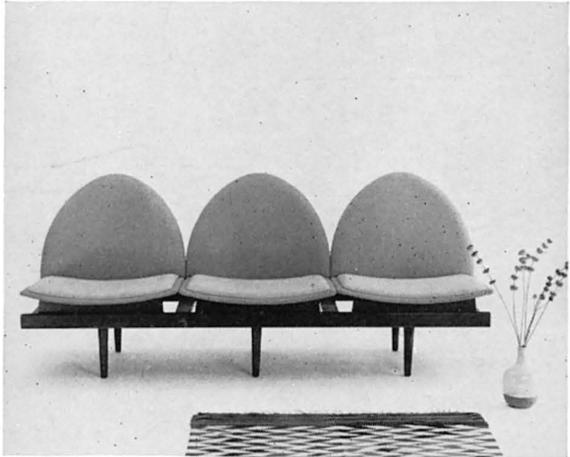
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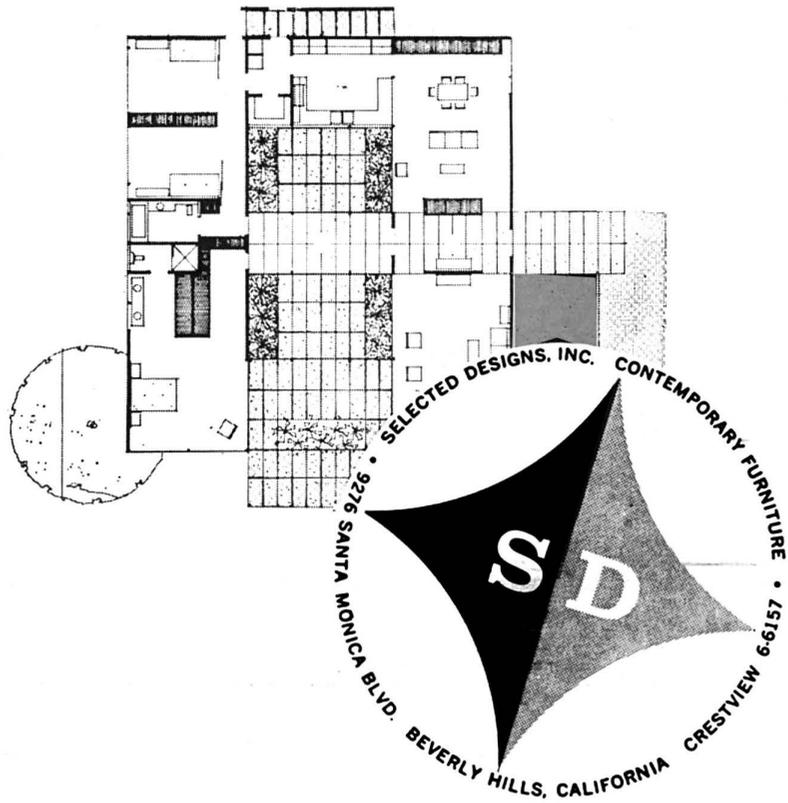
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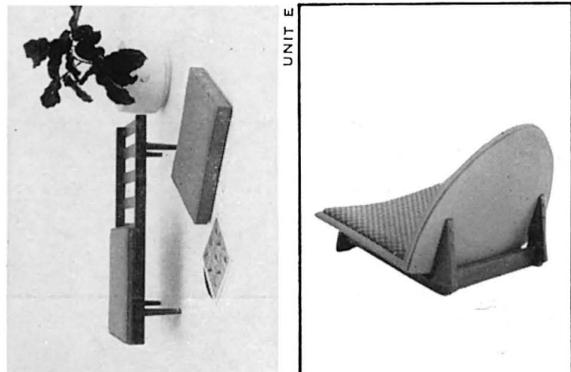
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notes

in passing

In contrast to other forms of violence between individuals, the ultimate justification of racial violence is given in terms of who the victim is rather than what he has done. Physical violence against an individual because of his race often meets with a curious condonation and silent approval from other members of the aggressor's race, even though they themselves do not engage in it. And even where racial violence is officially frowned upon, there are many who admit to a sympathetic understanding of acts designed to humiliate a member of another race, of discrimination against him, or of the expression of wholesale dislike for the members of another race.

It is claimed by most who defend their prejudices that adequate reality-testing has led them to assert the inferiority of certain races. This may be a logical possibility. It is, after all, conceivable that a man may meet a whole series of exploiting Jews or unintelligent Negroes. These qualities exist in all races sufficiently often to make such a chance occurrence possible. Granted this logical possibility, the arguments used in the defense of prejudice give little support to the idea that it is often based on such statistical misfortune in encounters with people belonging to another race.

There is a steadily growing body of evidence to show that inadequate reality-testing is characteristic of many who feel hostile to racial outgroups. A drastic demonstration of this was given by Professor E. L. Hartley who included in a study of racial antagonism three *non-existent* groups whom he called the Danireans, the Piraneans, and the Wallorians. A large proportion of those who disliked Negroes and Jews also expressed a dislike for these fictitious groups and advocated restrictive measures against them.

The idea that racial antagonism is determined from within rather than by adequate reality-testing is supported by Robert Merton's argument that the very same qualities which are given as reasons for disliking another racial group—the "out-group" as the sociological jargon terms it—are often highly appreciated when found in a member of the "in-group."

In comparing current beliefs about Jews and Japanese in the United States with those about Abraham Lincoln he says: "Did Lincoln work far into the night? This testifies that he was industrious, resolute, perseverant and eager to realize his capacities to the full. Do the out-group Jews or Japanese keep these

same hours? This only bears witness to their sweatshop mentality, their ruthless undercutting of American standards, their unfair competitive practices. Is the in-group hero frugal, thrifty and sparing? Then the out-group villain is stingy, miserly and penny-grinding," and so on.

Several psychoanalytically oriented studies have taken the problem a step further by actually investigating the nature of the experience with members of the disliked group. In some cases it was found that the antagonism persisted without any personal contact whatsoever. In others, the antagonistic person maintains that his judgment is based on direct experience with members of the disliked group; yet his descriptions of such contact are bare of all individual characteristics; it is as if he had met not an individual human being but the incorporation of his idea manifesting only the allegedly typical qualities.

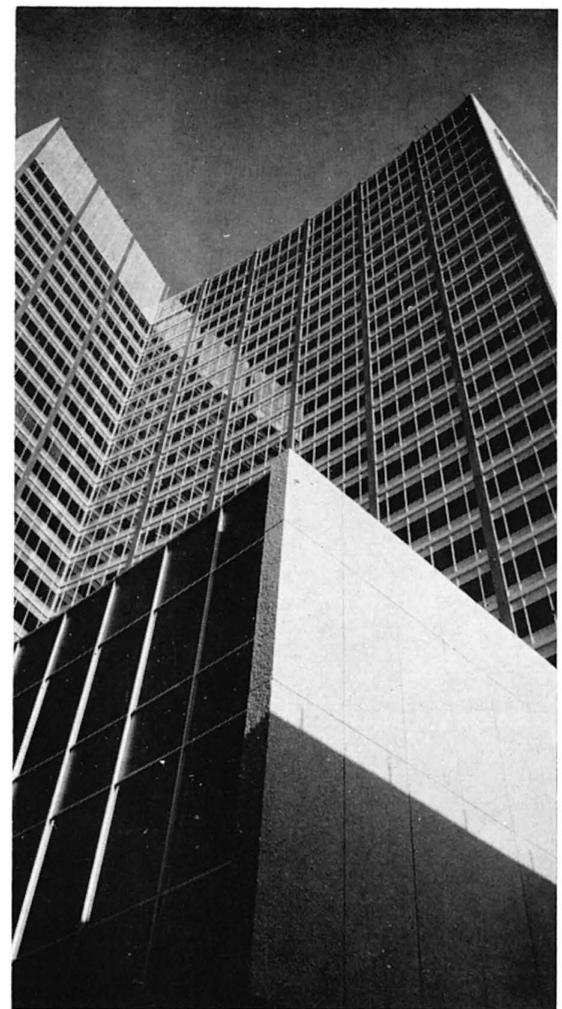
Between the two lists of stereotyped beliefs about Negroes and Jews there is a significant difference. While the Negroes are called lazy, dirty and oversexed, that is without control over their instincts, the accusation against the Jews—that they control industry, have all the money, are ambitious and push ahead—go in the opposite direction: they have too much control.

These two types of accusation correspond to two types of neurotic conflict: the conflict which arises when man cannot master his instinctive drives to fit into rationally and socially approved patterns of behavior; and the conflict which arises when man cannot live up to the aspirations and standards set by his conscience. In such conflicts, shame over one's untamed nature or guilt over one's unachieved standards impede the functioning of the ego and, in severe cases, the conflict becomes paralyzing.

Since it is often reality which threatens to destroy the defensive bulwark of the prejudiced person, it is reality which he tries to manipulate so that it will better fit his psychological needs. Thus, prejudiced persons use whatever social power they have at their disposal to create conditions which compel the target group to become as the stereotype prescribes. A vicious circle is set in motion, an example of what Merton has called the "self-fulfilling prophecy."

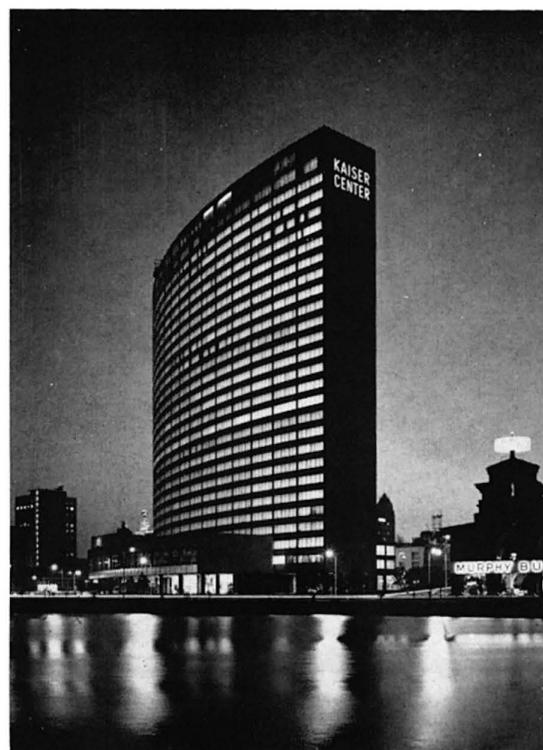
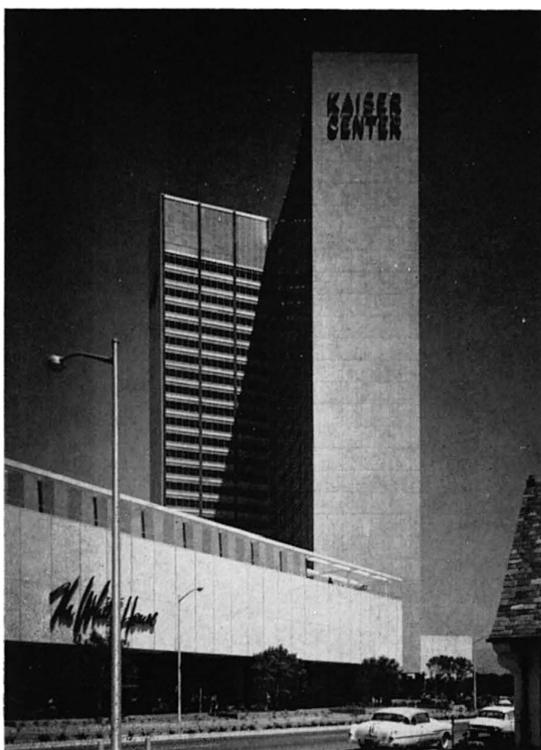
In some southern parts of the United States, for example, the Negroes are rejected because they are lower class and uneducated. Because they are so regarded, opportunities for advancement and better education are denied to

(Continued on page 28)



KAISER CENTER BY WELTON BECKET AND ASSOCIATES, ARCHITECTS

OSMUNDSON AND STALEY, LANDSCAPE ARCHITECTS



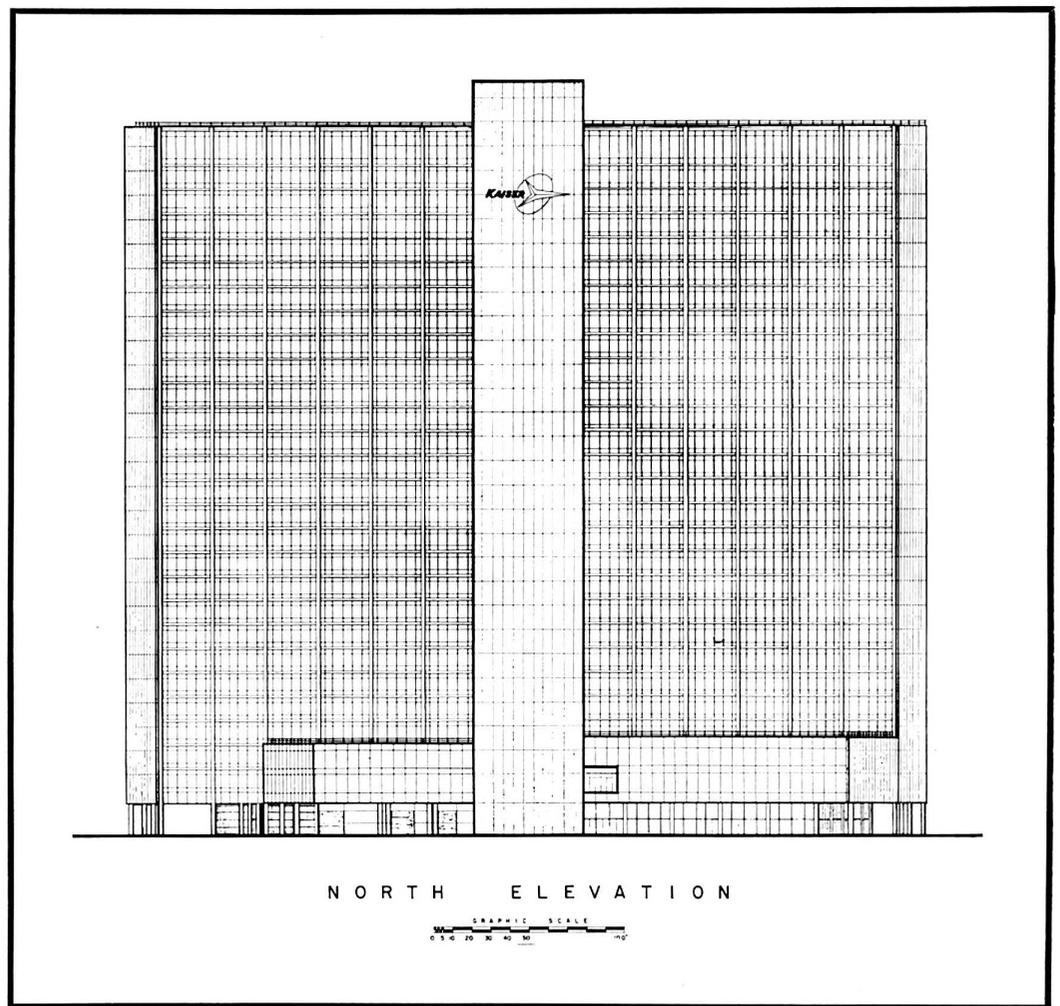
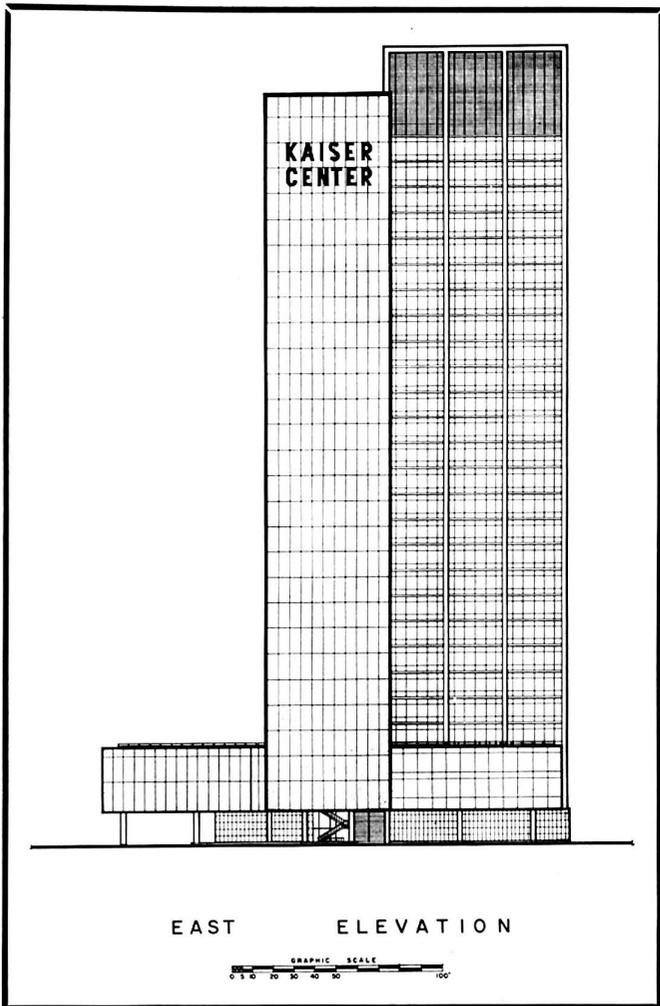
The Kaiser Center office building, five years in the making, presents a successful example of an efficient and practical home office for a complex and changing industrial organization.

It meets the need for a structure that gathers all the activities of 60 corporations within a single structure, as well as the desire of an organization engaged primarily in basic building products to exhibit the use of its own materials. The office building, sheathed in gold, gray and natural aluminum, dominates the eastern skyline of the San Francisco Bay Area. It is the key structure of the seven-acre, city block Kaiser Center development in downtown Oakland, rising 390 feet and, in a gently curved shape, extending 420 feet along the shoreline of Lake Merritt. The 28-story office building contains a gross area of 980,000 square feet, out of the Center's total 1.7 million square feet. Its space is designed to accommodate an anticipated staff growth to 4,000 persons.

Encompassed in this contemporary "city-within-a-city" is a complete shopping center, including a department store and specialty and service shops designed for both employee and public trade. A five-level, roofed parking garage with 12½ acres of floor space and car-servicing facilities is contiguous to both the office building and commercial establishments.

Employee conveniences include a medical suite equivalent to a small hospital, radiant ceiling air conditioning controlled by circulating hot and cold water, 3½ acres of tinted glass in 5,000 windows to afford maximum natural light, fluorescent lighting and bright, varying color schemes in all interior areas, extensive landscaping, including a three-acre roof garden; an

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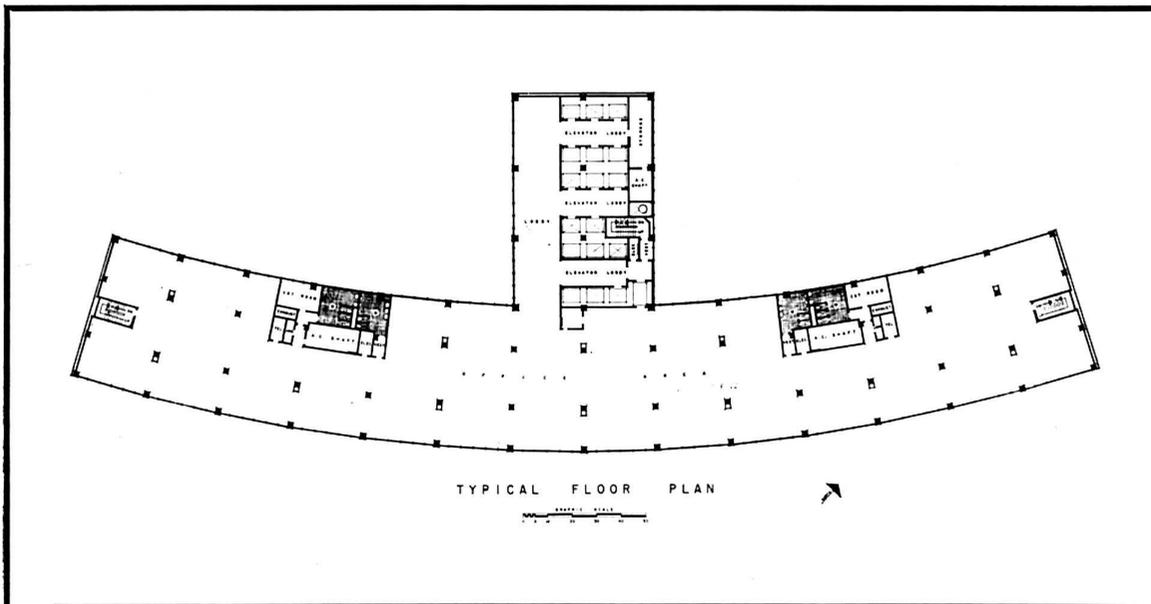
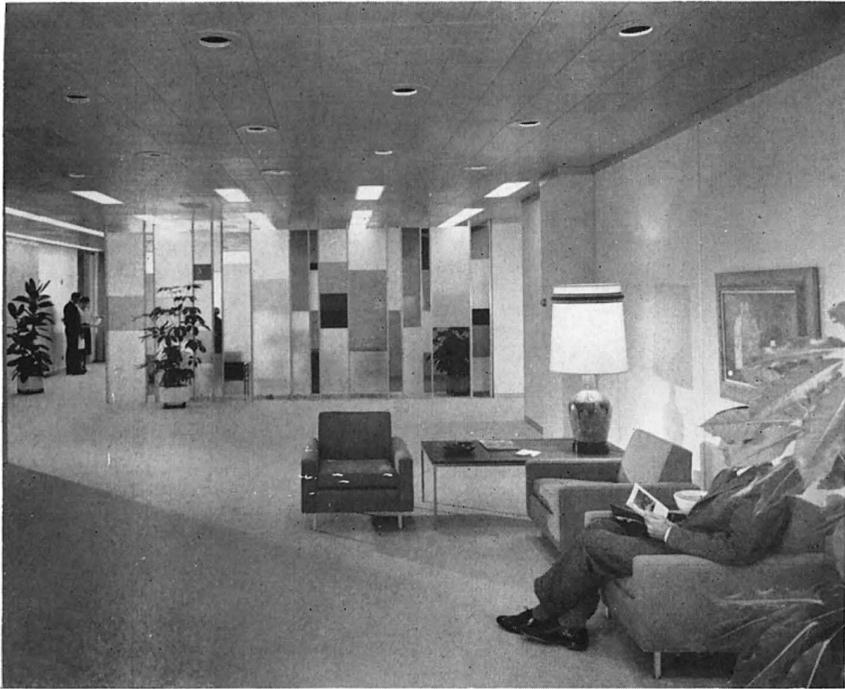


FOR FURTHER INFORMATION ON MATERIALS USED, PLEASE SEE PAGE 28



PHOTOGRAPHS BY MORLEY BAER





KAISER CENTER

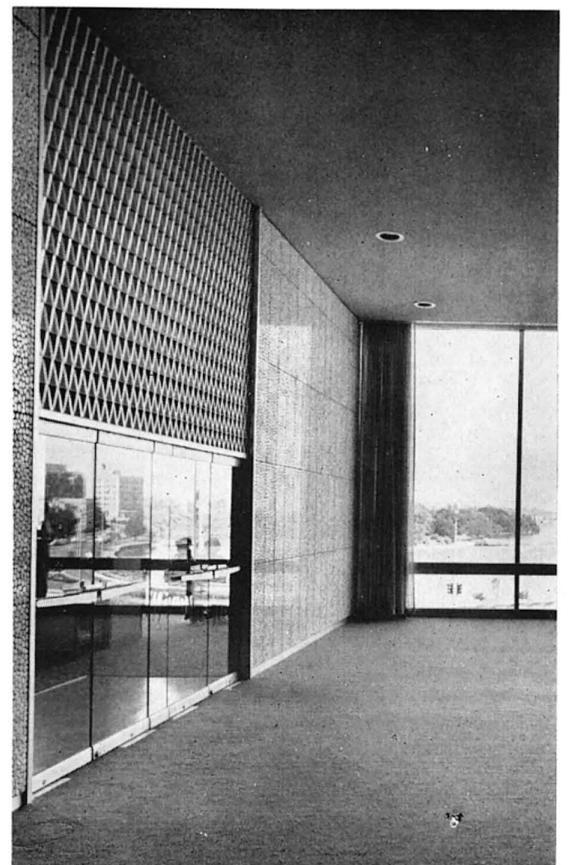
auditorium seating 400 and equipped for motion picture and television projection, and two dining rooms, one accommodating 1,200 persons.

To prolong the useful life of the building, a first consideration was to provide flexible space. Now populated by some 2,500 people, the building can be adapted to take care of 4,000. Flexibility includes more than just movable partitions. It is the framing of space which can be adapted to virtually any use as the need develops. This includes the radiant aluminum ceiling pan air conditioning system, the recessed fluorescent lighting system, location of elevators, a portion of the vertical mechanical shaft, and exit stairs in a wing outside the main bulk of the office space, and the combination of the remaining mechanical services and rest room facilities into two vertical shafts at the quarter points of the floors.

(Continued on page 29)



THE 400-SEAT AUDITORIUM HAS A 28-FOOT STAGE AND IS EQUIPPED FOR BOTH FILM AND CLOSED CIRCUIT TELEVISION PRESENTATION. SIDE WALLS BLEND ACOUSTICAL PLASTER WITH WOOD TO FORM INDIRECT LIGHT COVES IN A RECESSING PATTERN OF VERTICAL TROUGHS. REAR WALL IS paneled WITH CORRUGATED SECTIONS OF PERFORATED ALUMINUM.

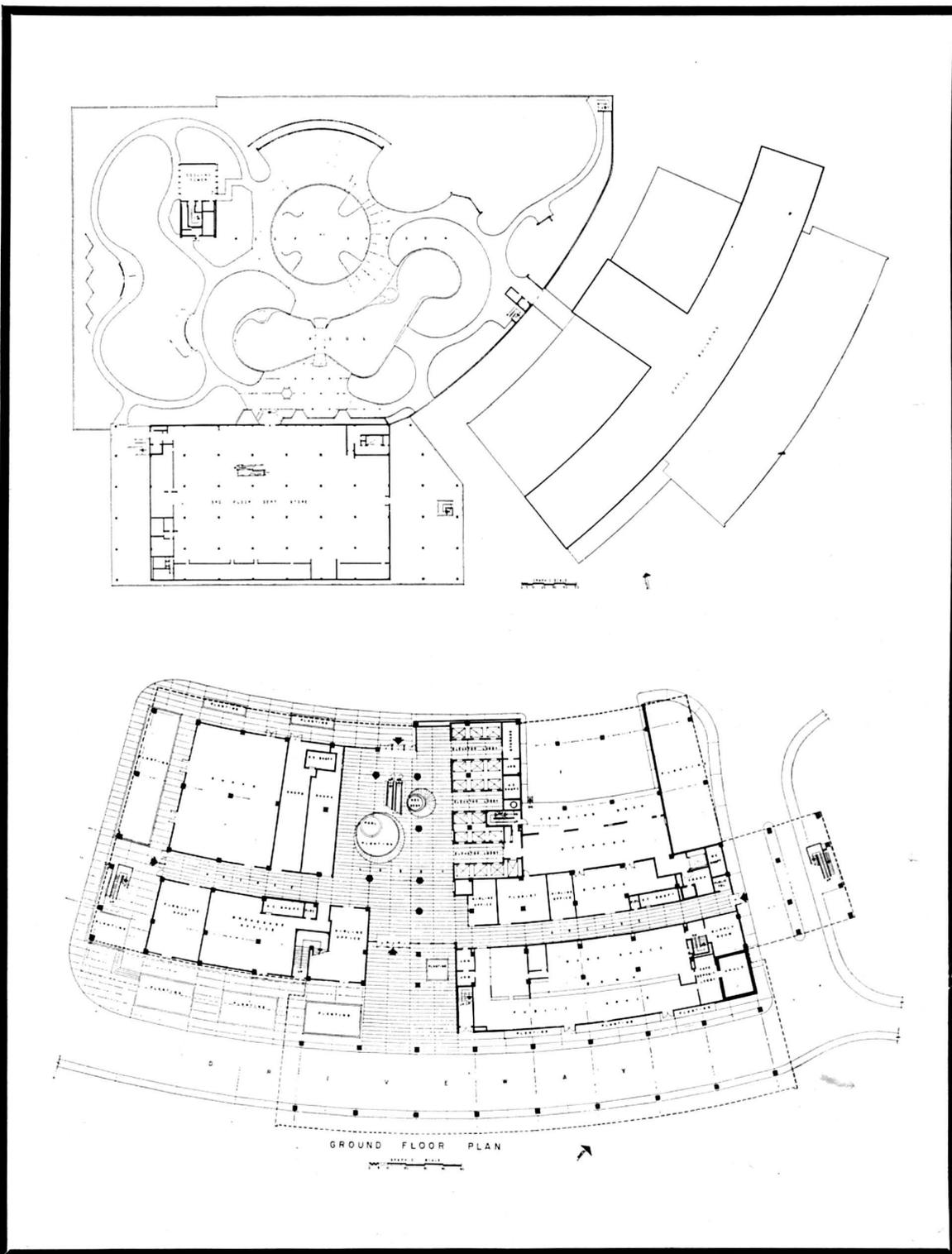




RIGHT: A WAITING AREA JUST OFF ELEVATOR LOBBY ON ONE OF THE UPPER FLOORS. WINDOWS LOOK OUT OVER THE CITY OF OAKLAND AND ACROSS THE BAY TO SAN FRANCISCO.



ABOVE: WOOD PANELING IS COMBINED WITH ANODIZED ALUMINUM WALL SECTIONS AND EXTRUDED ALUMINUM FURNITURE IN ONE OF THE CONFERENCE ROOMS.



LEFT: CORRIDOR LEADING TO CAFETERIA IS paneled with MATCHED WOOD AND PRE-CAST PANELS OF POLISHED DOLOMITE. DECORATIVE PANEL OVER CAFETERIA DOORS IS OF SATIN-FINISHED ALUMINUM FORMED INTO A RELIEF DESIGN. LIGHTING IS RECESSED INTO ACOUSTICAL PLASTER CEILING.



TECHNOLOGY AND HUMANITY

BY KENZO TANGE, ARCHITECT

As we leave the earlier half of the twentieth century and proceed into the second half, I have the feeling that we are experiencing vital changes in cultural forms, in social structure, and in human environment. There is no way to predict the future, but I believe we can say this much: the current great change is resulting from the development of atomic energy and electronics, and the direction of the change is not toward unregulated expansion of energy, but toward the controlling and planning of its development. Mankind is engaged in a second attempt to gain superiority over scientific techniques.

The release of atomic energy has led us to discover such things as automatic brains to control its great power, and ultimately it has released a new consciousness of humanity. This applies not only to countries where atomic energy has been harnessed, but to those where it has not. This new consciousness may have come in part from fear of the atomic bomb, but in a larger sense it results from the freeing of new energy. The more powerful scientific energy becomes, the stronger man's consciousness of his own existence will become.

It must be recognized that scientific progress is one of the determining factors in our future, and that whatever man's desires or hopes, science itself can determine much. On the other hand, as science becomes social reality, it will doubtless be mankind which decides whether new discoveries are beneficial or harmful to man and whether they are to be accepted or rejected. In other words, man will decide whether technological advances are actually converted into reality.

I like to think that there is something deep in our own world of reality that will create a dynamic balance between technology and human existence, the relationship between which has a decisive effect on contemporary cultural forms and social structure. I do not mean to say, however, that I regard technology as humanity's servant or an extension of man's hand. I am by no means that optimistic; on the contrary, when I consider the social phenomena that have been brought on by technological development, I am forced to conclude that while technology progresses in some ways, in others it tends to separate farther from humanity. There is no need to adopt the fatalistic idea that mankind is a fixed historical entity, and that progress must inevitably deepen the rift between technology and humanity. I believe we must search out the unbalanced features of the reality that surrounds us and overcome them, find the problems we must solve and challenge

them. Without this challenge, creative energy will not manifest itself, and only creativeness can bridge the gap. Indeed, creativeness is bridging the gap.

Architects and designers are the only people who stand in the middle ground between technology and humanity, and it is therefore essential that with the advance of science they manifest more and more creativeness. In this age of change, the designs and architectural ideals of the first half of the twentieth century are no longer sufficient solutions for the problems that are growing in scope every day. They are simply not suitable to the age. The time has come for the design to be revolutionized from within.

Let us concentrate for a moment on man's human environment. What problems does it actually present? In my opinion, the first is the problem of mobility, which is gradually becoming more frequent and more rapid. With regard to distance, mobility is a question of conquering distance. This is a matter of speed and scale. Man himself walks, as he has always walked, in steps of less than one meter each, but at the same time speeds of 100 kilometers per hour or more are part of our everyday life. Mobility considered as a complex of scale and speed is in effect a problem involving just plain man with a branch of technology that is in the process of rapid development. Present-day Tokyo is a huge, growling conglomeration of pedestrians, bicycles, automobiles, trucks, and streetcars. On almost any downtown street there is a wild confusion of pedestrians and automobiles snarling at each other like the natural enemies that they are. Considering this problem on a worldwide basis, most of the structures scaled to the size of men were built in the nineteenth century or the first half of the twentieth. These virtually fill the cities, but into their midst there has been a dynamic intrusion of highways and huge constructions that make rapid movement by automobile possible. A natural human scale exists in the same space with a super-human scale created by technology, and there is nothing to bring harmony between them and unify them. This applies not only in the functional sense, but in the visual sense.

With respect to the problem of scale, I have been considering what I call a mass-human scale. This is a standard needed when human beings act as groups and masses rather than individuals. Excellent examples are to be found in the European town squares, city halls, and churches of the Middle Ages, where there is an order that har-

FROM A PAPER DELIVERED AT THE WORLD DESIGN CONFERENCE, TOKYO, MAY 1960

monizes the human scale with the mass-human scale. In considering our modern cities, I believe that we must look for an order which will have the same effect, and which at the same time will bring the super-human scale into harmony with the human scale.

With regard to time, mobility is a problem of change and growth. Rapidly advancing technology is increasing the speed at which our social life expands and changes. Under the influence of commercialism, such things as our everyday necessities and the style of the automobiles change every year. Their lives, in other words, last only a year or so. Even our dwellings cease to be serviceable after five or ten years. Short-lived items are becoming more and more short-lived, and the cycle of change is shrinking at a corresponding rate.

On the other hand, the accumulation of capital has made it possible to build in large-scale operations. Reformations of natural topography, dams, harbors, and highways are of a size and scope that involve long cycles of time, and these are the manmade works that tend to decide the over-all system of the age.

The two tendencies—toward shorter cycles and toward longer cycles—are both necessary to modern life and to humanity itself. Life, or for that matter any organism, is composed of elements that do not change; the cells of the body renew themselves, but the body itself remains stable. In our cities there are changing fashions and unchanging elements that determine the character of the age. The time has come, I think, when we must find ways of overcoming the discrepancies between these two. The problem has emerged in our society as one of mobility.

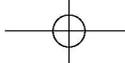
The second great problem that I would like to consider is that of the influence of mass communication and mass production on our lives. Like material things, we human beings are becoming at once more universal and more anonymous. From the material point of view, a 1960 vacuum cleaner is very different from a 1950 vacuum cleaner, but not very different from a 1960 typewriter. It is often difficult to tell whether a building is a hospital or a factory or a church. People too are becoming more alike throughout the world and are being organized into huge groups in which they become anonymous. The desire for individuality, however, seems to be basic to human nature, and one result is the prevalence of ridiculous advertisements in which people seek to identify themselves. In sum, there are conflicting trends toward

universality and individuality, toward anonymity and identification. These form one of the great cultural dilemmas of our time. In Tokyo, for example, almost every district has approximately the same population density and buildings of the same height. They are all similar in function, and they are all growing in the same shoddy way. There is practically nothing to distinguish one place from another, and the same can be said for houses. An attempt at identity through advertising of one sort or another is evident, but by now the advertising is so disorderly that it, too, has become anonymous.

We live in a world then where great incompatibles coexist: the human scale and the superhuman scale, stability and mobility, permanence and change, identity and anonymity, comprehensibility and universality. These are reflections of the gap between advancing technology and humanity as historical existence. How can the gap be spanned? How can order be imposed on confusion? The only answer is human ingenuity, as I have already said, but it should be added that no amount of ingenuity can create without method.

When it comes to method, I believe we can take a hint from various approaches in the modern sciences. One science is the study of life; the other, that of physics or mathematics. The principle of life has not yet been discovered, but organisms can be viewed macroscopically as stable structures composed of orderly arrangements of cells. The organism lives, however, because of the constant metabolism of the cells, and this must be examined microscopically. Atoms and electrons, too, must be observed on this scale, but when observation of them reveals free, haphazard movement, the scientist or the mathematician develops group theories or theories of probability.

The function of science, then, is to approach things both macroscopically and microscopically. The movement of life is not viewed as having no order, even though we do not know the real nature of life. I think the same two types of understanding are to be found in contemporary art, where there are orderly, systematic methods, and free, accidental styles, as well as *informel* art which groups these freely. The two approaches found in contemporary science and art will certainly be reflected in some form in the world of design. The problem is the basic one of order versus freedom, and system versus spontaneity, but the important thing is that only by approaching both extremes can we arrive at the true picture of the whole. To approach one is not enough. The task is to create order within what appears to be incompatibility.

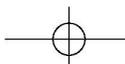
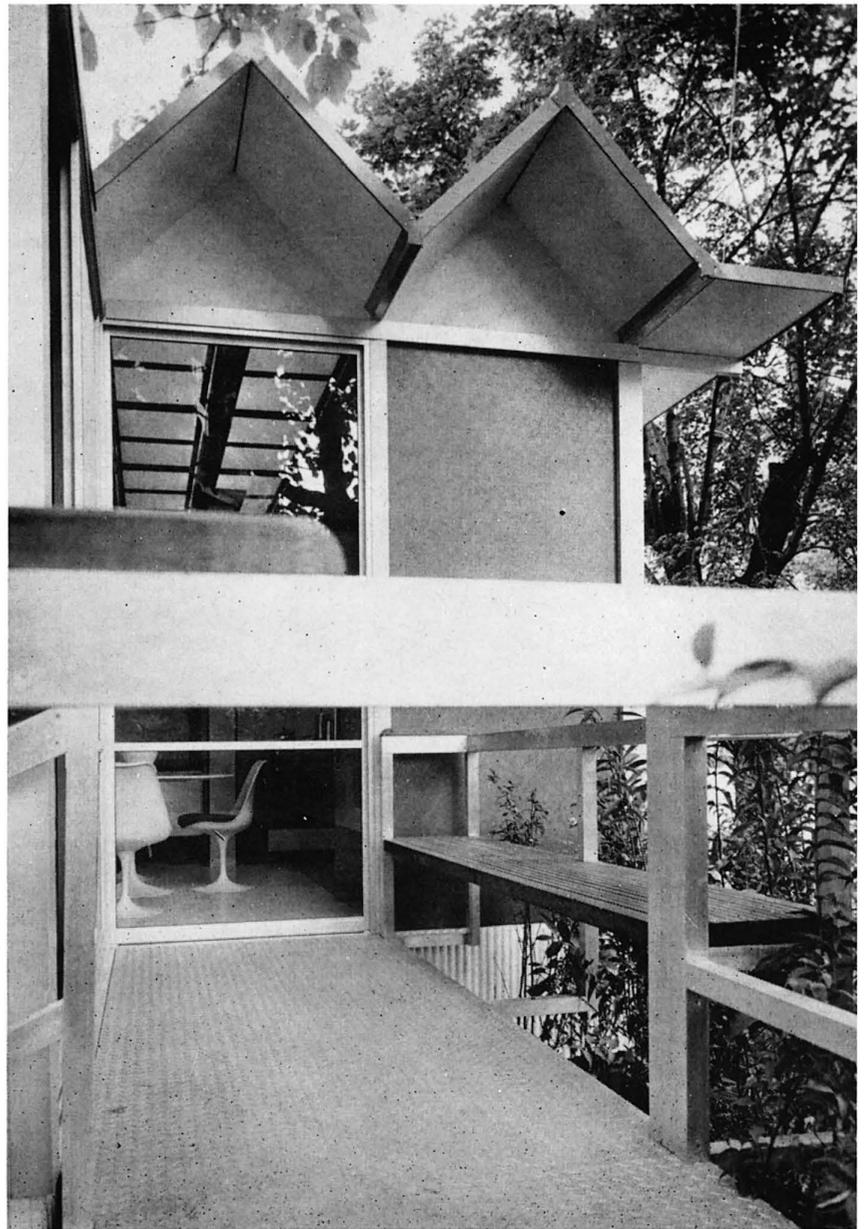
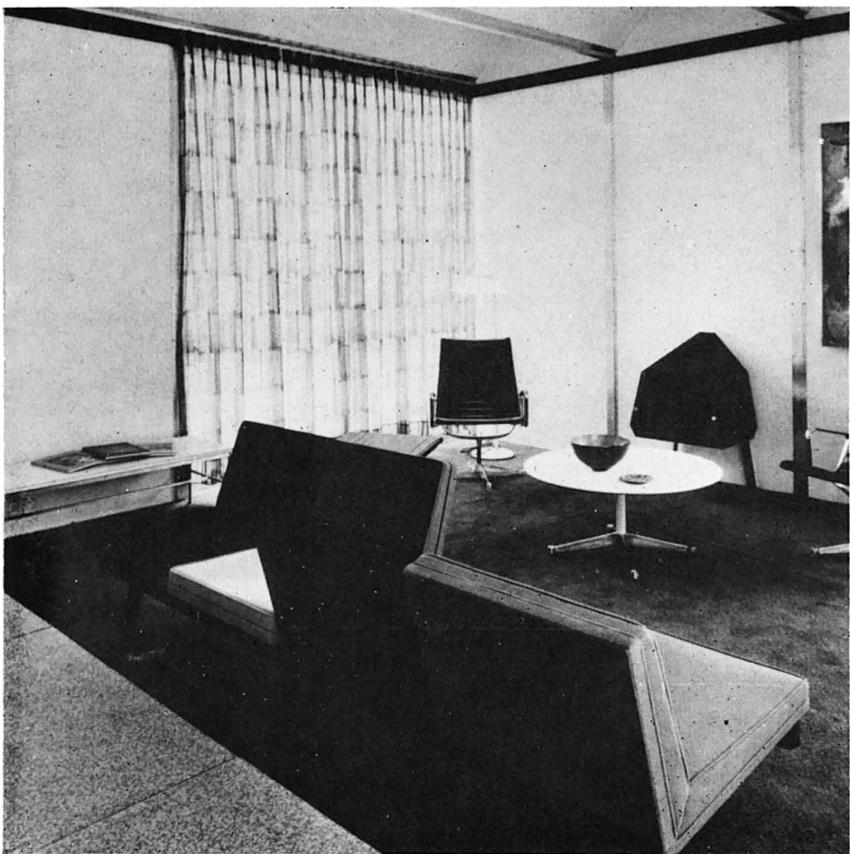


THE TRIENNALE HOUSE

DESIGNED FOR AND BUILT BY THE ALUMINUM COMPANY OF AMERICA

JOHN I. MATTHIAS, DESIGNER

EQUIPMENT AND FURNISHINGS SELECTED BY WALTER DORWIN TEAGUE ASSOCIATES



Centered in Milan's Palazzo dell'Arte and its surrounding park, the Triennale includes a United States exhibit in two units. One of these is a retrospective display, in photographs and models, of the work of the late Frank Lloyd Wright, located in the Palazzo. In a grove of ancient trees near the Palazzo is the other unit: the house which is both exhibit and container for a display of American furnishings and appointments.

The components of the house, designed for Alcoa by Californian John Matthias, are all standard materials—used in unique fashion.

Containing less than 1,000 square feet, the cross-shaped Alcoa home is compactly designed about a center core containing storage and bath facilities, as well as air conditioning equipment. Arms of the cross are the four main rooms: kitchen and dining area; living room; master bedroom; and student's bedroom and study. Lanais off the master bedroom, kitchen, and student's room permit outdoor living.

The house displays equipment, furnishings, and craft objects from America, selected by the design firm Walter Dorwin Teague Associates. The work of 30 American designers, involving the products of 27 manufacturers is represented. An additional 16 American craftsmen are represented in the decorative craft objects.

Elements of the structure itself were chosen to represent outstanding contemporary American products for the home industry. They include: kitchen, laundry, and air conditioning units from International General Electric Company; door, window wall, and screen units from Arcadia Metal Products Company; bathroom from American-Standard; Tessera Corlon floor covering from

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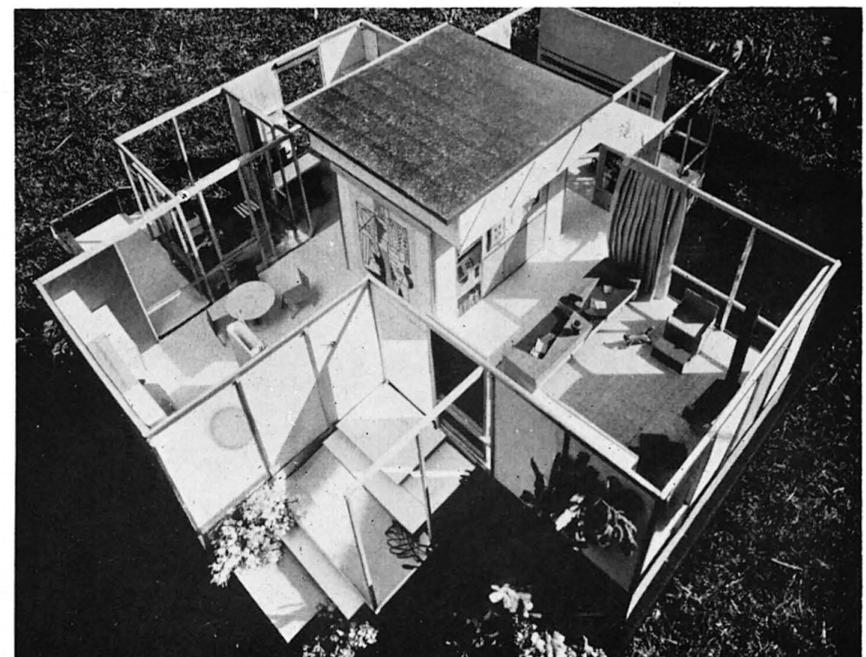
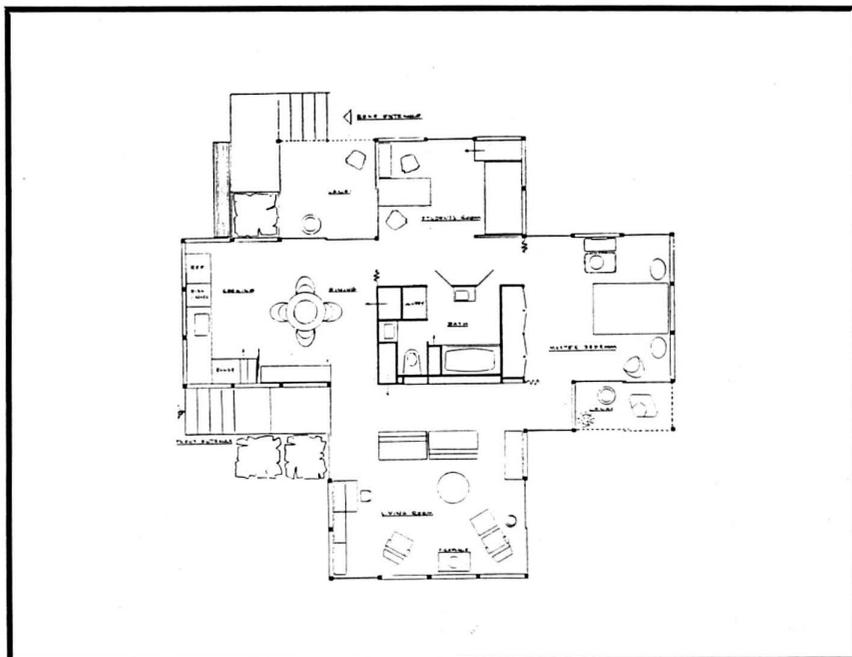


THE WALLS AND CEILING ARE "AL-PLY" PANELS, A SANDWICH OF ALUMINUM AND FOAMED POLYSTYRENE. ALUMINUM DOORS AND WINDOW WALLS ARE ARCADIA SLIDING GLASS DOORS, SUPPLIED, AS ARE SCREEN PANELS, BY ARCADIA METAL PRODUCTS. FLOOR PANELS ARE THE AIRCEL FLOORING SYSTEM, WHICH, ALONG WITH TRANSLUCENT HONEYCOMB PANELS USED OVER TWO LANAIS, WERE PROVIDED BY AIRCEL CORPORATION.

THE FURNITURE CHOSEN IS MANUFACTURED BY FOUR COMPANIES: DIRECTIONAL, KNOLL, HERMAN MILLER, AND JENS RISOM. REPRESENTED IS THE WORK OF EIGHT DESIGNERS: HARRY BERTOIA, CHARLES EAMES, FLORENCE KNOLL, PAUL MCCOBB, GEORGE NELSON, JENS RISOM, EERO SAARINEN, AND RICHARD SCHULTZ.

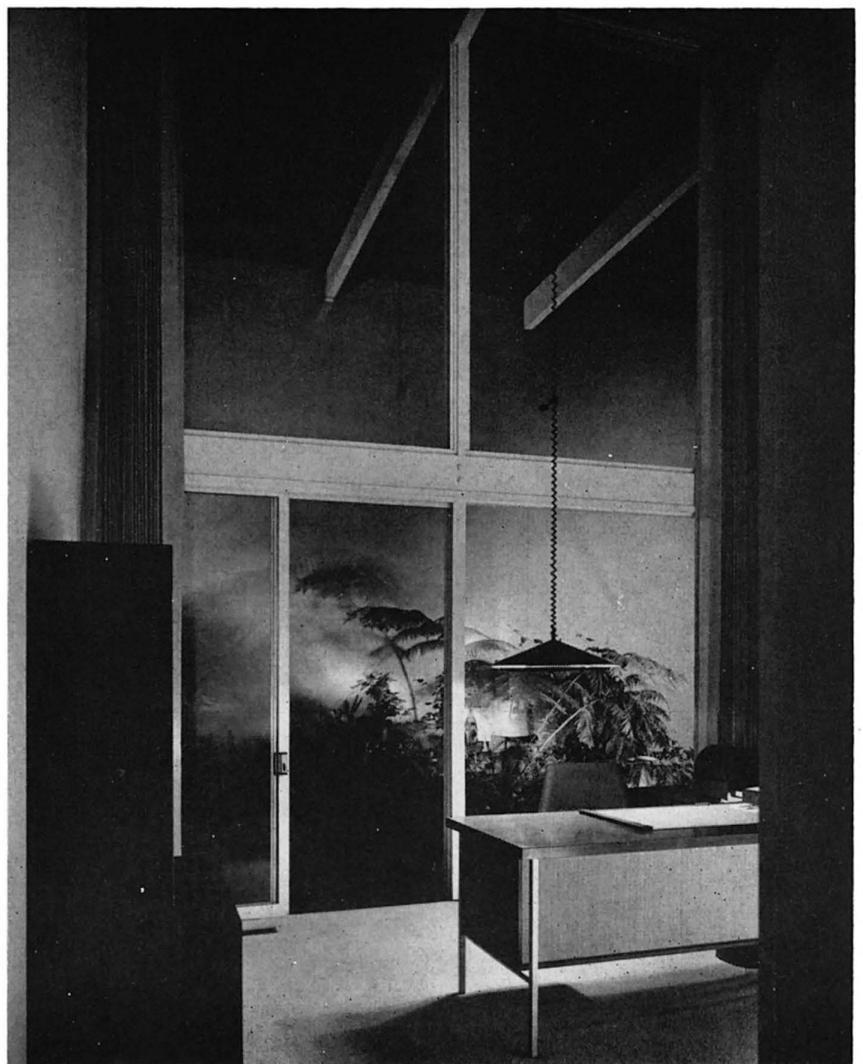
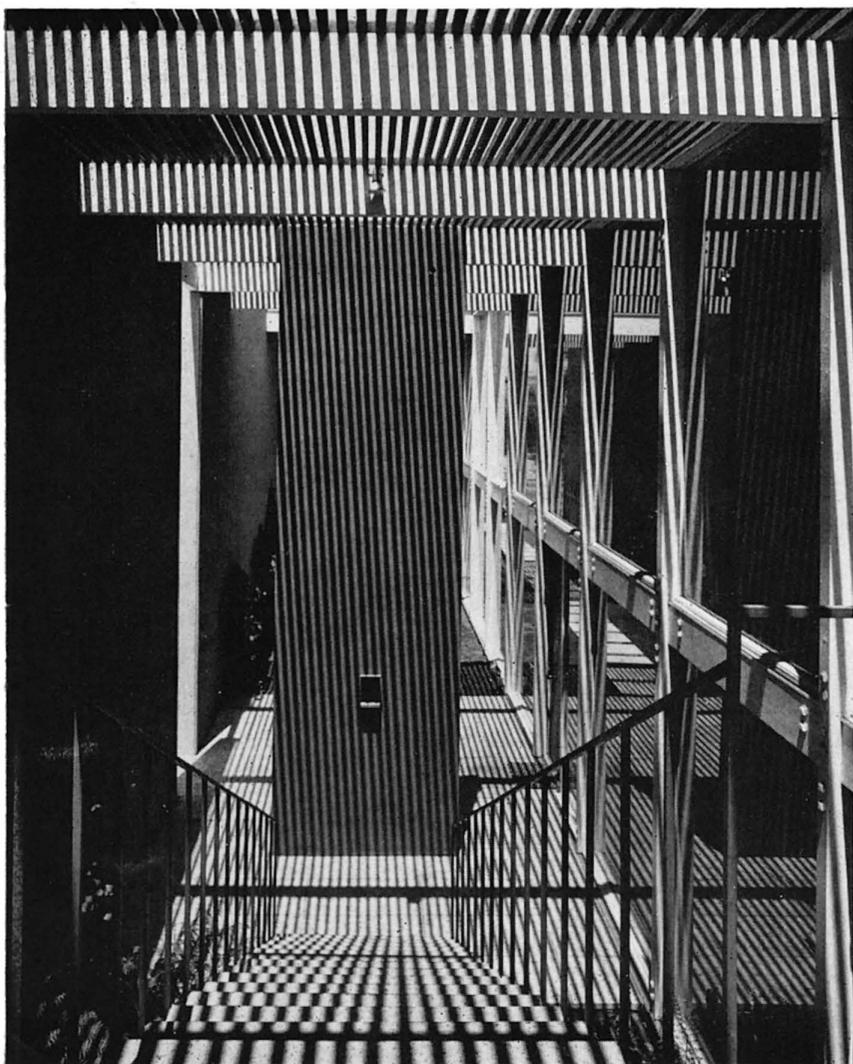
FABRICS USED IN THE HOME ARE MANUFACTURED BY KNOLL TEXTILES, INC., HERMAN MILLER, AND ROWEN, INC. LAMPS DISPLAYED AT MILAN ARE THE PRODUCTS OF GOTHAM LIGHTING, HEIFETZ COMPANY, AND LIGHTOLIER.

OTHER FURNISHINGS INCLUDE: FIREPLACE, DESIGNED BY CARL KOCH FOR AMERICAN SETINA CORPORATION; JENS RISOM, DESK ACCESSORIES; WESTERN ELECTRIC TELEPHONES, DESIGNED BY HENRY DREYFUSS; A GEORGE NELSON CLOCK, BY HOWARD MILLER CLOCK COMPANY; RUSSEL WRIGHT CHINA, FROM E. M. KNOWLES.





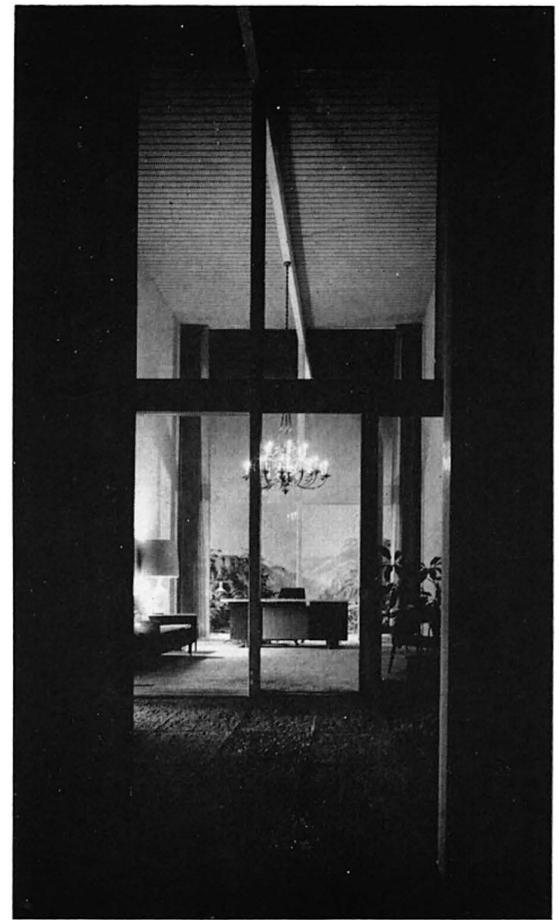
OFFICE BUILDING BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS



The site, a 47' x 130' lot in a suburban neighborhood, is dominated on one side by a service station and the other by an old house. The problem was to provide office space for an investment firm; this space to reflect the quality of their developments and to house a fine collection of antique furniture and two chandeliers.

The solution was as follows:

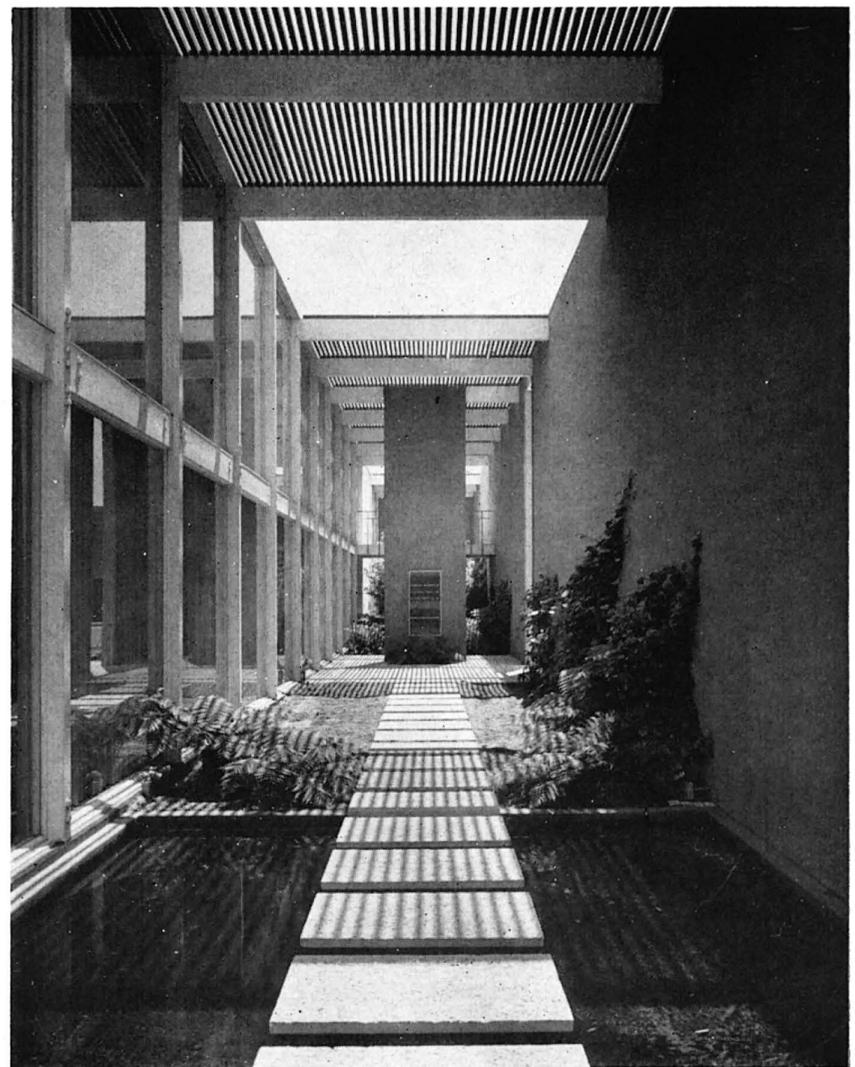
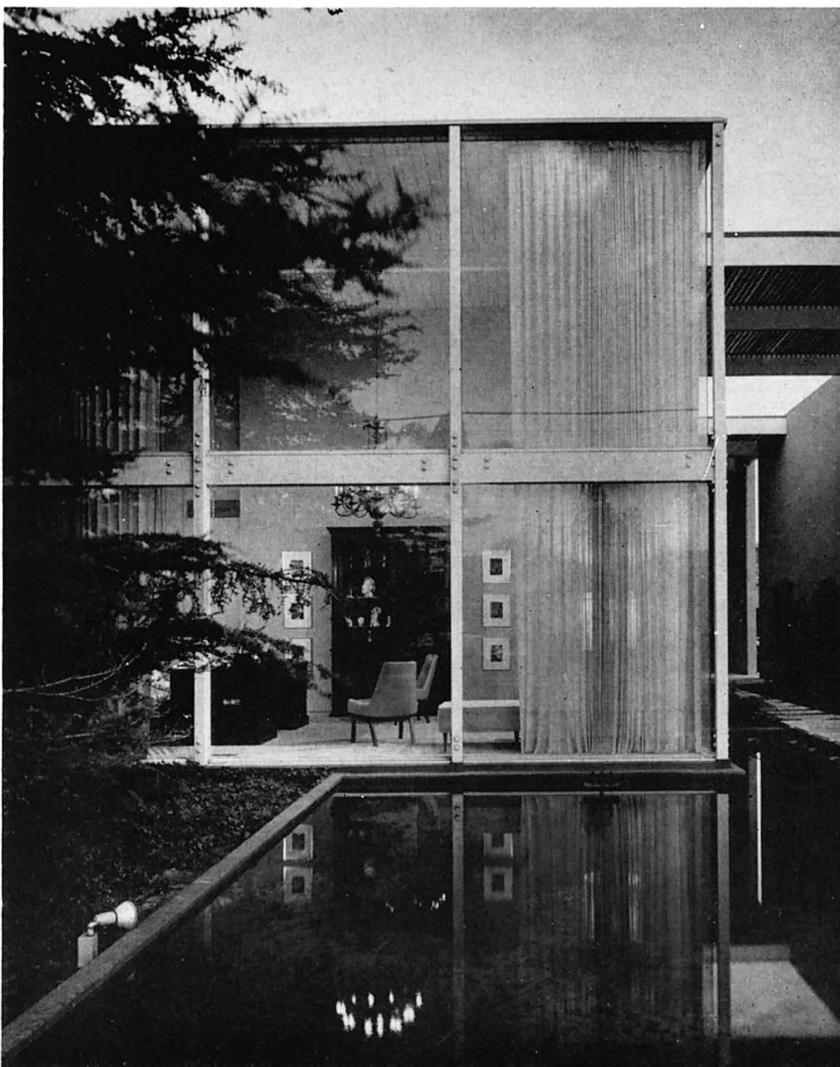
17' walls were set at the side and rear property lines to screen out the service station and the old house. Within the space thus created a 17'-high 21'-wide glass cube was set with gardens at either side and to the street.



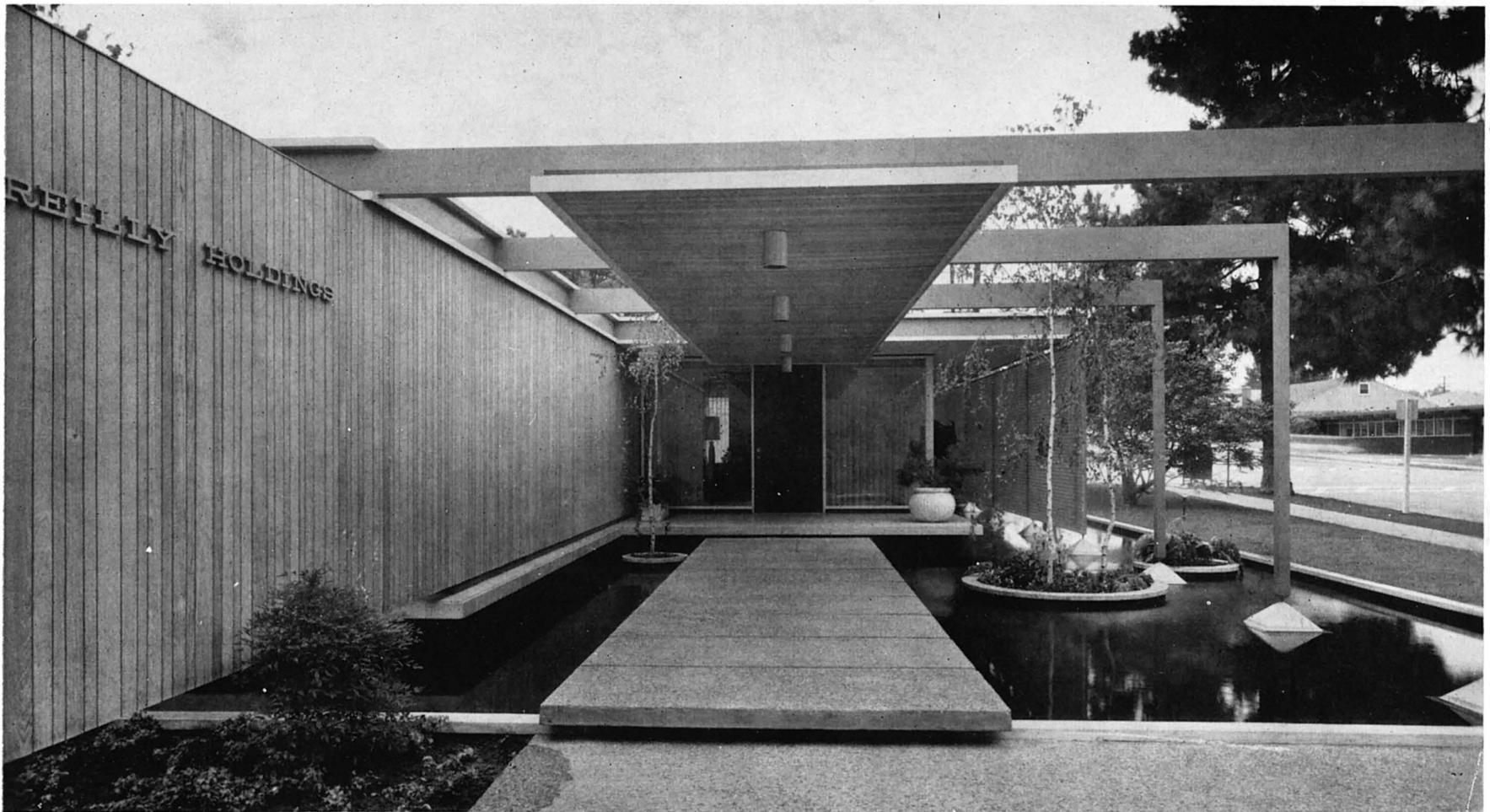
All offices face into these gardens which are protected from the sun by a spaced 2" x 3" sun screen at the roof level. Entrance is over stepping stones across a shallow reflecting pool or by a side entry from the service station.

The construction is post and beam with a concrete slab and 2" x 6" wood decking. The colors are grayed gold walls with white trim. Accent colors are warm sepia and pale blue.

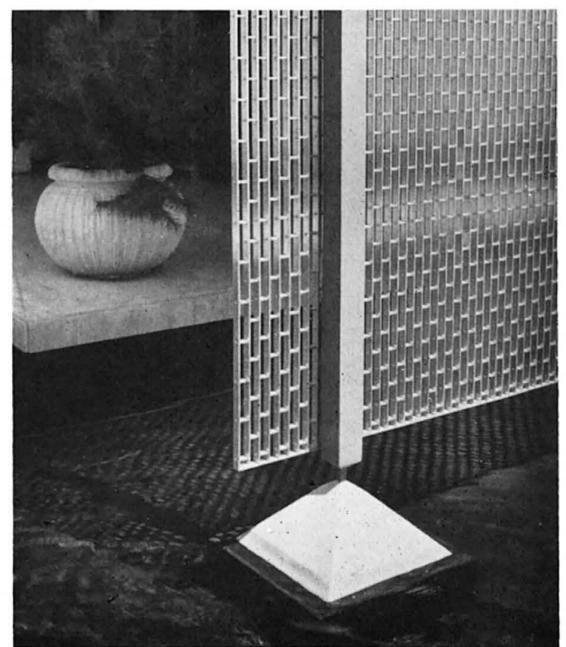
The building won one of the two Honor Awards presented by the Southern California Chapter of the American Institute of Architects.

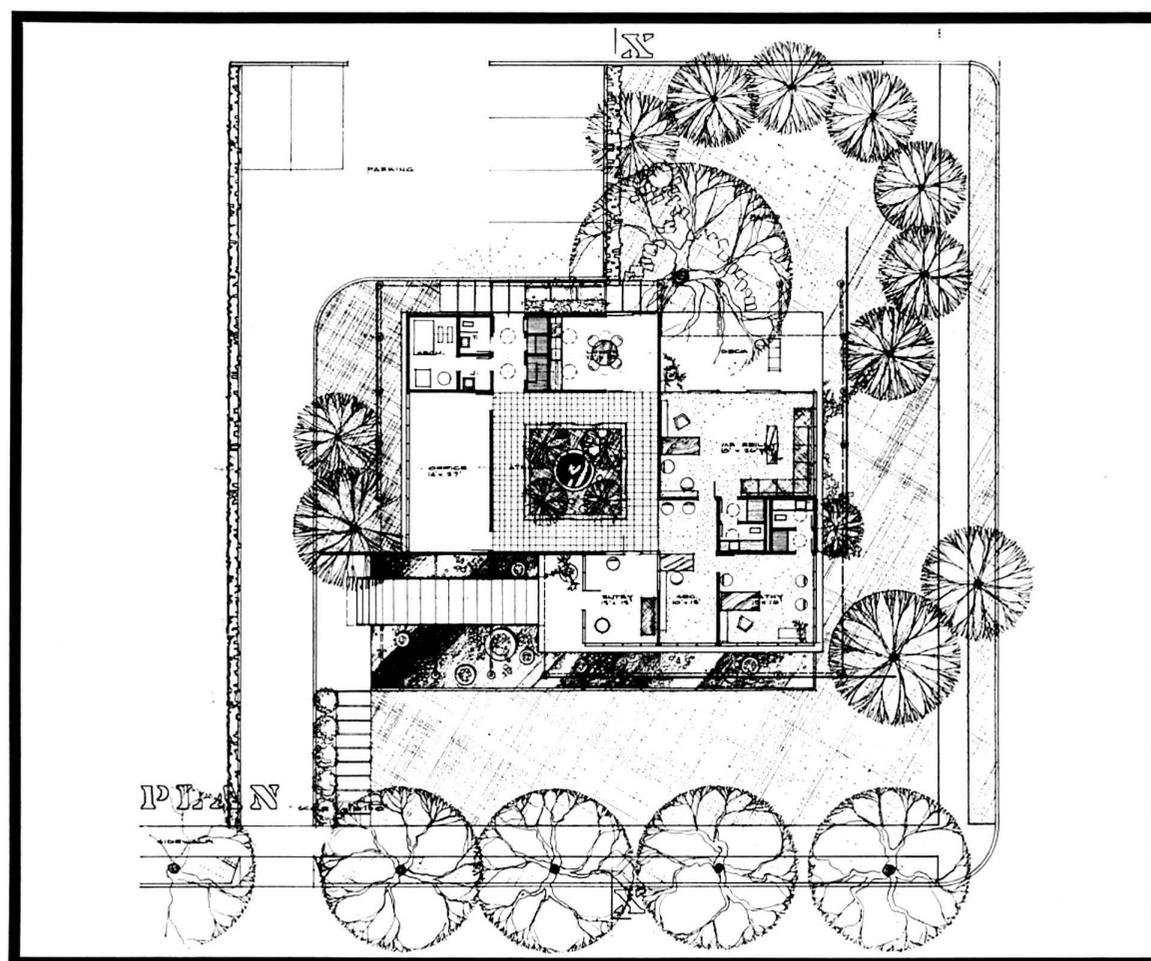


PHOTOGRAPHS BY MARVIN RAND



SMALL OFFICE BUILDING BY ALBERT C. MARTIN & ASSOCIATES, ARCHITECTS

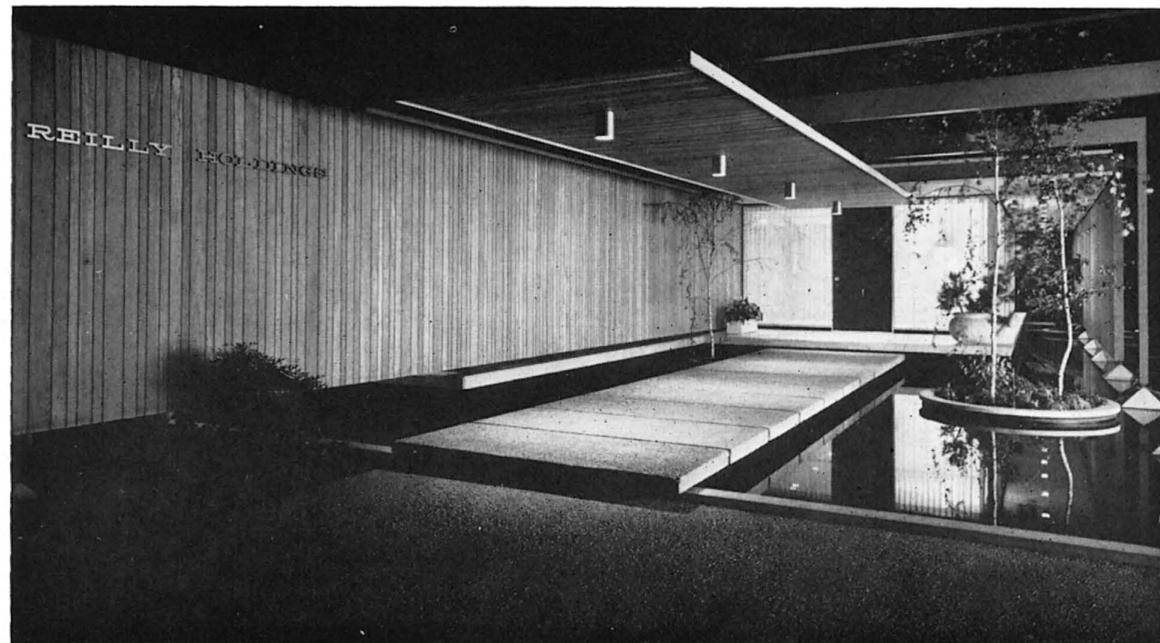
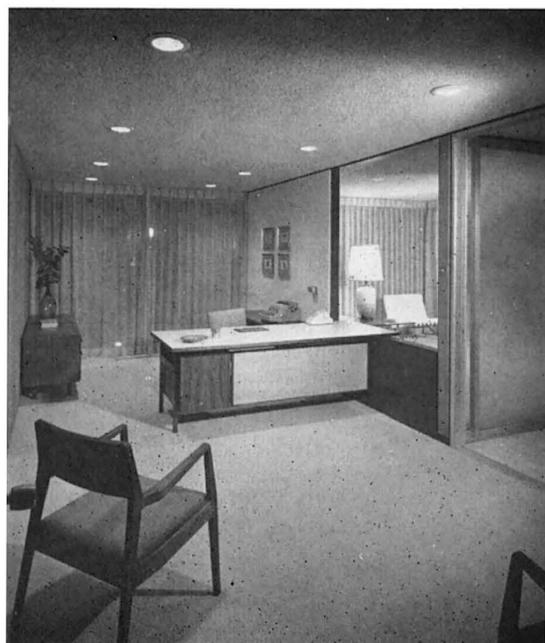




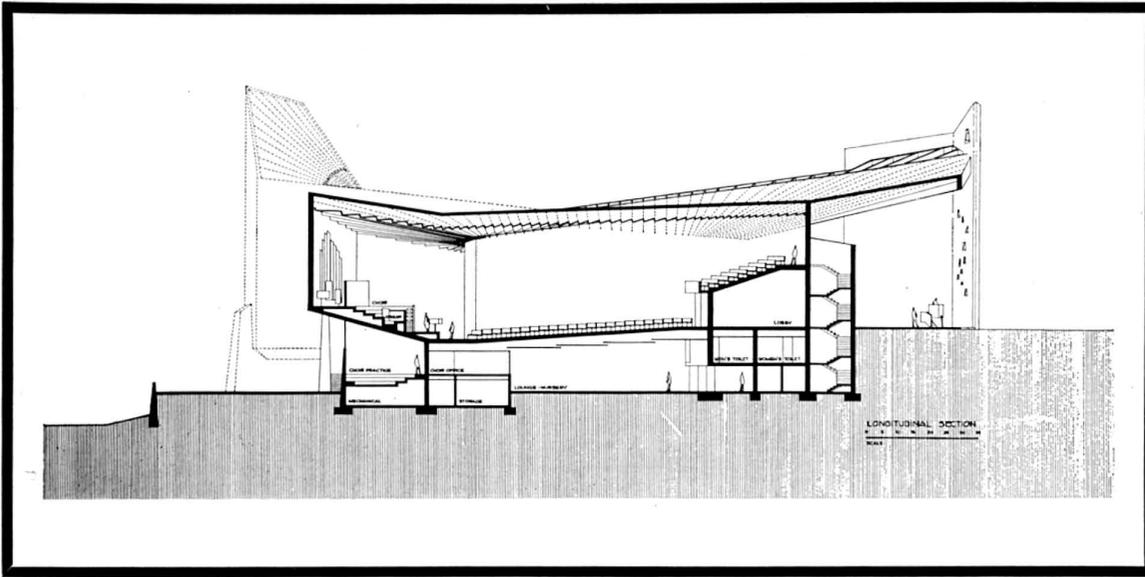
This contemporary office building in Whittier, California, is the winner of one of the two Honor Awards presented by the Southern California Chapter of the American Institute of Architects. The plan of this one-story structure arranges the rooms around a central open atrium with extensive use of imported travertine as surfacing for all floors, and a classic simplicity of the detailing.

The air-conditioned facilities include a reception area, two private offices, both with baths and one with its own large sundeck, a lunch room with kitchen, and another large office designed for conferences and displays. Altogether 3,110 square feet of floor space are provided.

The exterior combines teak paneling, wide expanses of glass and aluminum sunscreens in a facade which offers a large degree of privacy and sun control. Panels of pebbled concrete form a footbridge to the entrance over a wide reflecting pool, with the foliage of trees in circular planters contrasting with the geometrical pattern of exposed structural steel bents which are carried down the columns to pin connections. The flat roof, which overhangs six feet or more, has been designed to be as thin as possible in order to complement the sustained refinement of the design. Parking for five cars is provided in the rear of the building.



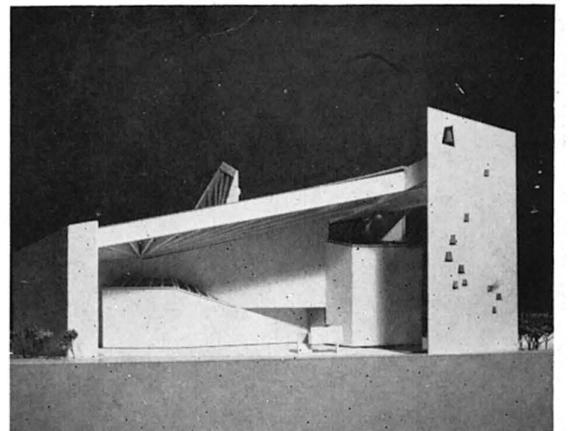
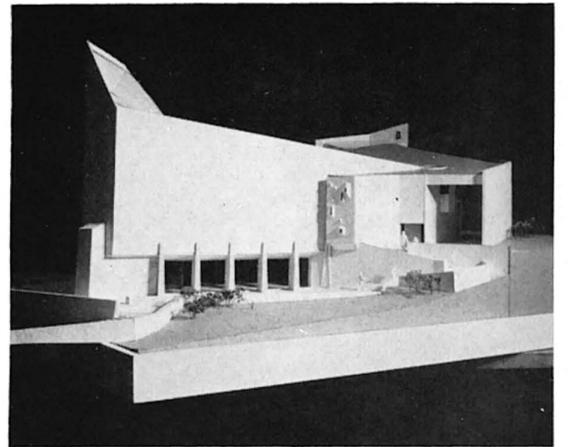
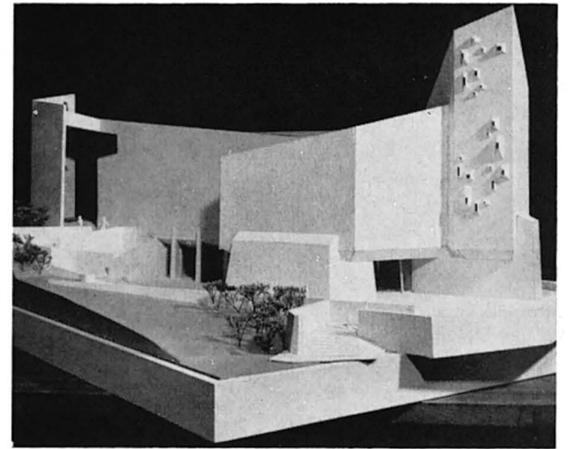
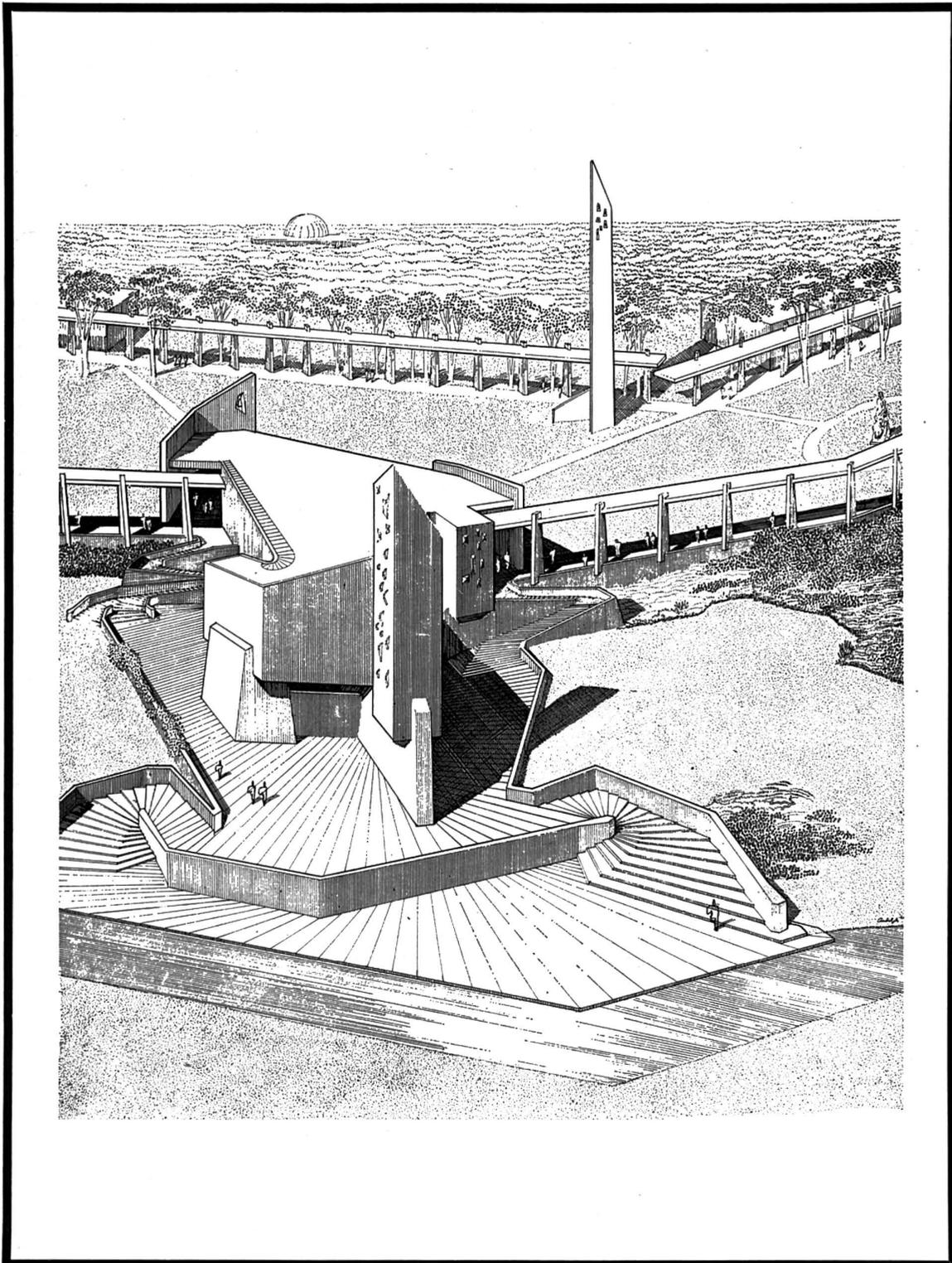
PHOTOGRAPHS BY HERBERT BRUCE CROSS

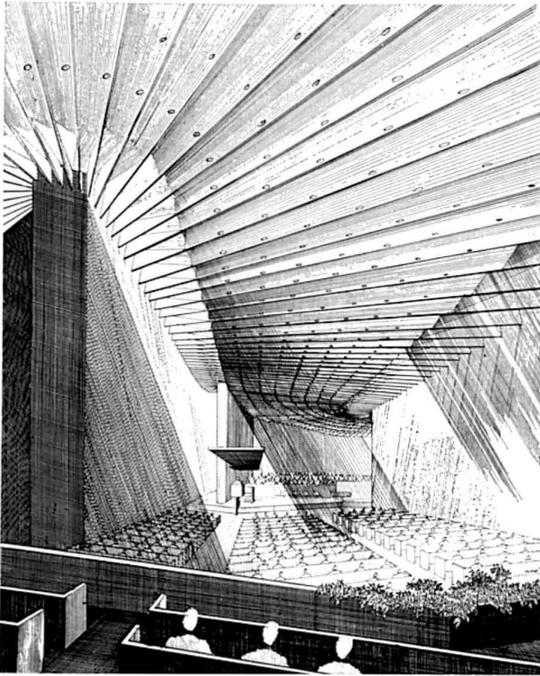


ARCHITECTS: FRY AND WELCH WORKING DRAWINGS
ASSOCIATE ARCHITECT: PAUL RUDOLPH DESIGN
ACOUSTIC CONSULTANTS: BOLT, BERANEK & NEWMAN
STRUCTURAL ENGINEERS: DR. WALTER T. DANIELS
MECHANICAL ENGINEERS: COUNTS, LAWRENCE, WHEELER

CONCRETE SANCTUARY

A NEW CHAPEL FOR TUSKEGEE INSTITUTE





This chapel is to be the first project in a new master plan for Tuskegee Institute developed by the architects Fry and Welch in association with Paul Rudolph.

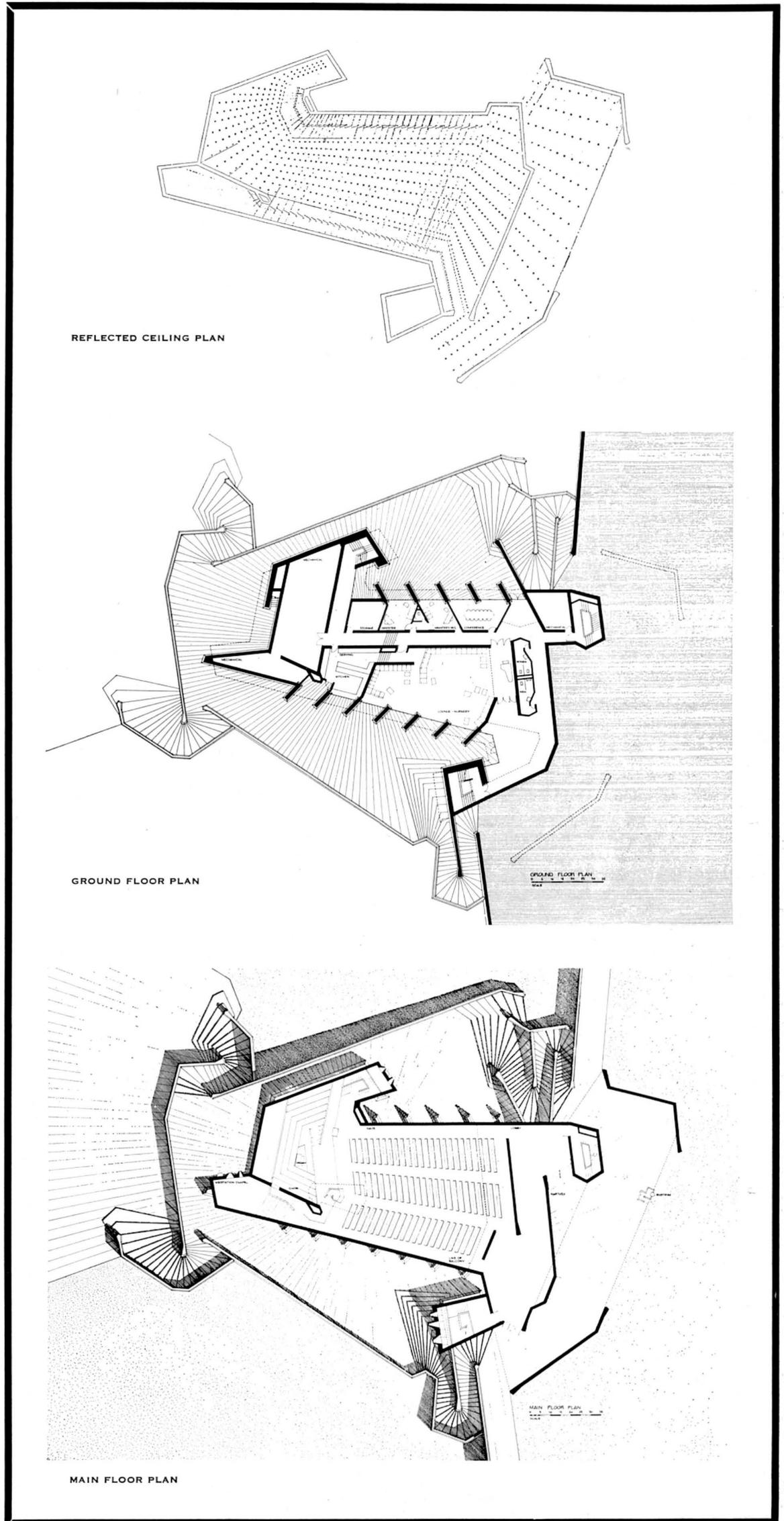
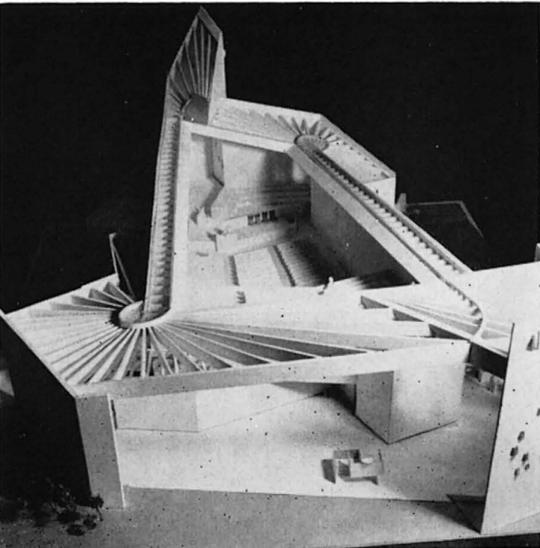
The site is a sloping ridge running through the center of the campus and here the chapel will become the focus of the Institution. It will face, across a wide lawn, a new concrete campanile.

The structure is embedded in the slope and the interior levels are in planned relationship to the existing grades of the site. The structure is sculptural in order to make it quite different in character from the rest of the campus. The main floor level is approached from all sides by exterior stairs leading to and from terraces. The sanctuary block is supported by massive piers and below it there will be a lounge and other communal facilities.

The shape of the interior was largely determined by acoustical considerations inasmuch as it was of great importance to properly house the excellent choir of the Institution.

Light enters the enclosed areas through long skylights of heat resistant glass and also through small colored glass slots cut into exterior wall areas. Light filters into the interior by reflection from adjacent walls. The ceiling plan shows the two long skylights cut into the sides of the roof and the acoustic baffles formed by the hung plaster ceiling.

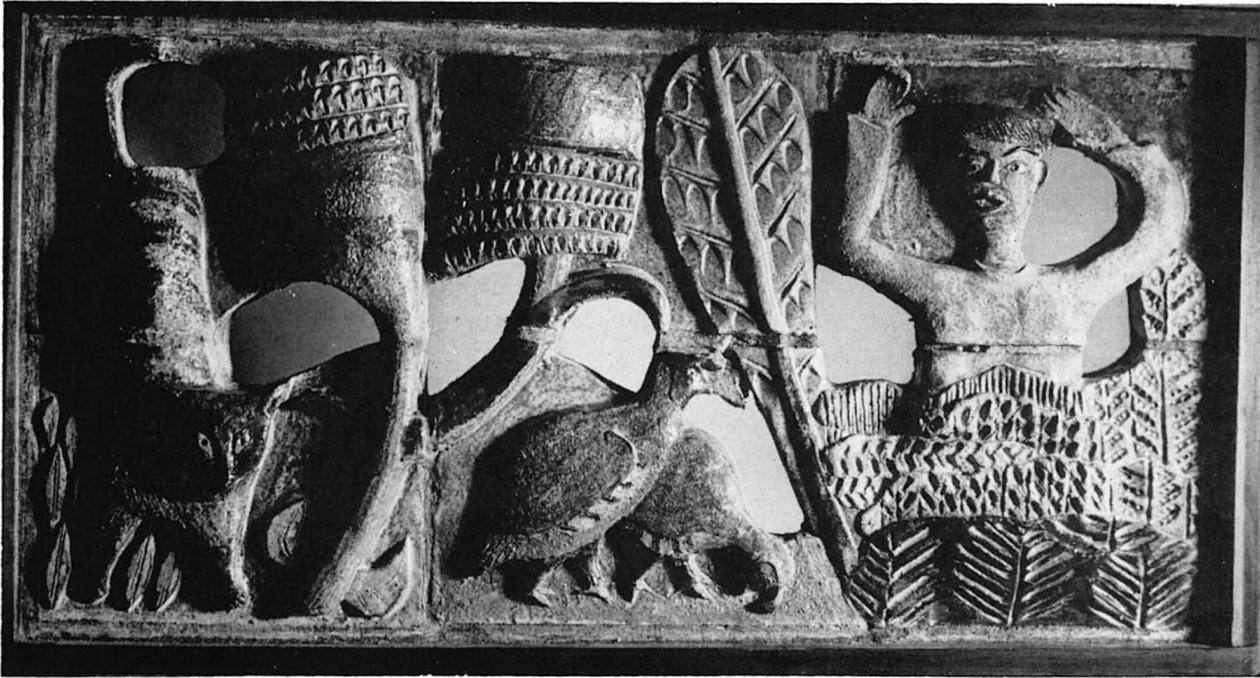
The roof structure will be a hyperbolic paraboloid of open web steel joints. A tall element to the left of the building is a meditation chapel, lit from above and through slots of colored glass. A concrete wall is perforated with triangular openings to hold bells of various sizes. Covered walkways, 20 feet high, are designed to connect the major buildings under the new master plan.



REFLECTED CEILING PLAN

GROUND FLOOR PLAN

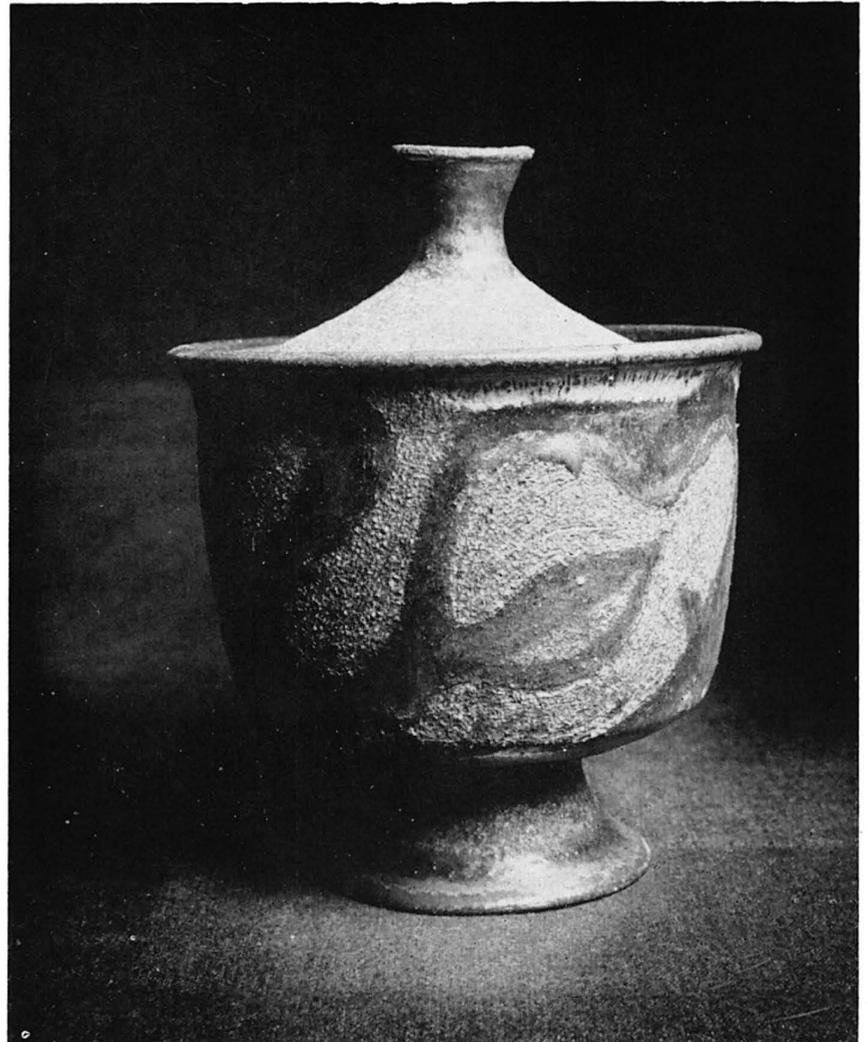
MAIN FLOOR PLAN



SCULPTURED PANEL, "CATS, QUAILS AND BOY"



VASE, GRAY BLUE, WITH CARVED ARABESQUE



COVERED JAR, BLACK AND GRAY



DETAIL FROM LARGE VASE: "BOYS"



BEACH PARTY

A STATEMENT BY MARGUERITE WILDENHAIN



SCULPTURED VASE, GREEN AND RED

PHOTOGRAPHS BY OTTO HAGEL



VASE, BUFF AND BROWN

If the totality and the aims of one's work could be expressed with a few words, I would like to say that mine were the following: Pottery is not only the expert making of a good-looking object out of the most lowly material of our earth, the clay—it is also just because of that very fact, more than anything else, the challenge to the human spirit to transcend this common material, for how otherwise could life and beauty be created with it?

The ways to do this are obviously many, mine has been to find pleasure and deep satisfaction in trying to make well the simple things of daily life: pitchers, jars, cups, bowls or vases. These objects are essential and basic to man, they have an age-old dignity of their own and have only barely, but characteristically, changed by the passing of the generations. They need no explanation, no apology, no intellectualization as to their purpose; their use is clear, as old as mankind and may, possibly, outlast man himself.

I have thus tried to re-visualize those objects afresh, again and again, I have tried to let the form quicken under my hands as were these pots the first ever made in spite of being those of the 20th century. Going back to the very fundamentals of purpose, function and form, I found that not everything that is old is obsolete, not all that is new is valid.

I have used techniques as a necessary help, but not as an end in themselves. You need to have them always available inside of yourself so that you can forget them, but at the end it is the hand and the heart, the whole man that makes the pot good or bad.

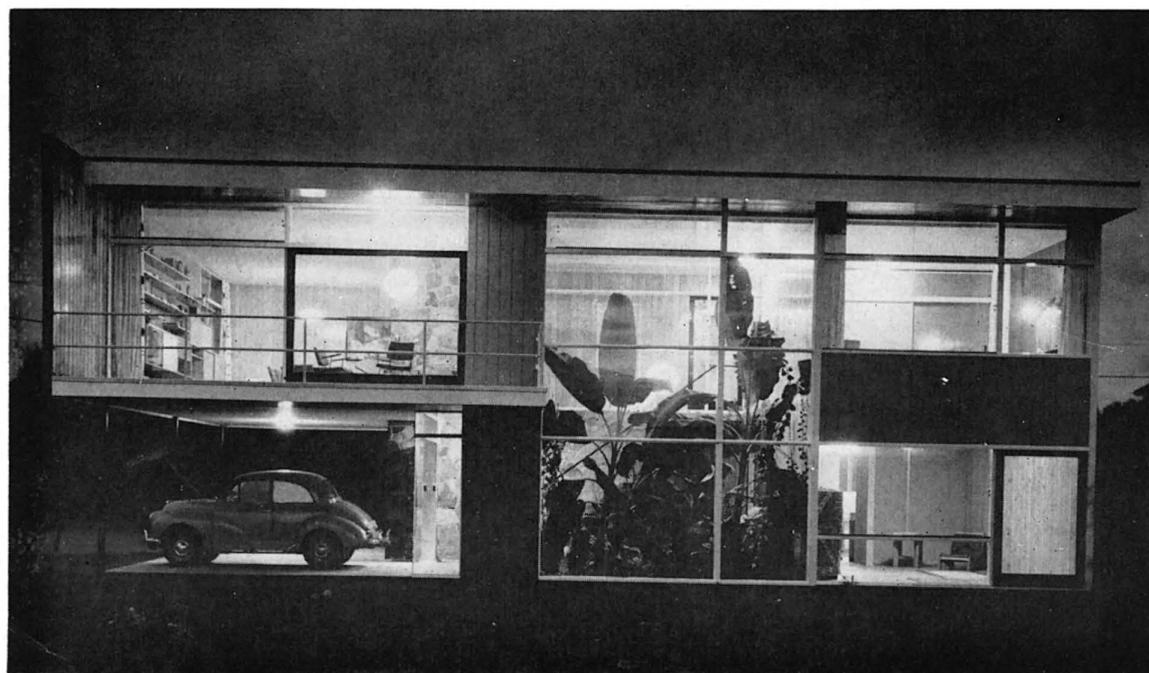
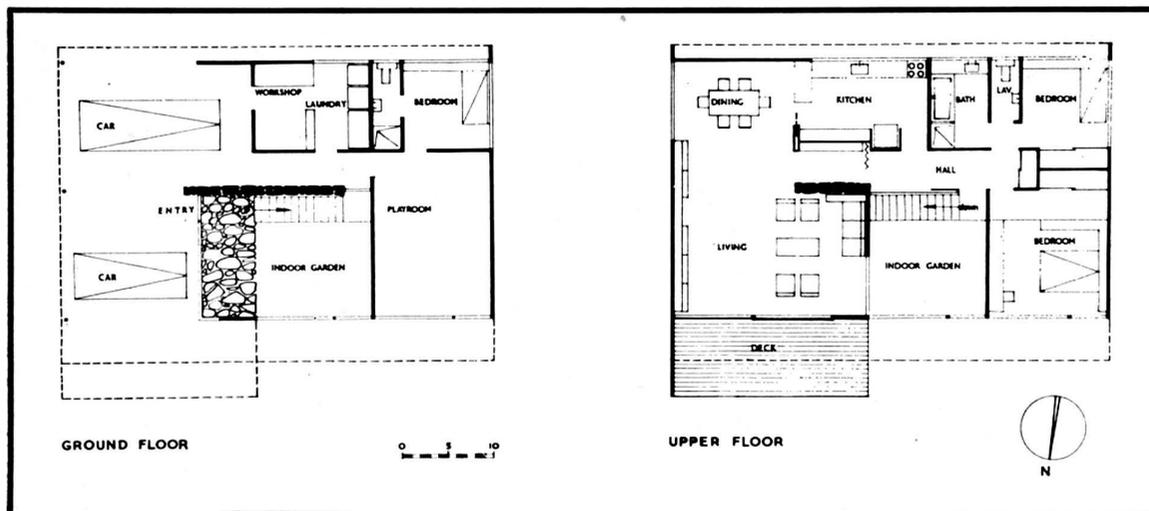
Form as such, live sculptural form is my major concern. How to give tension to volumes and lines, how to make the lights and shadows meaningful, how to balance convex forms with flat and straight ones, how to underline and stress the masses through fine and sensitive handling of contrasting details, how to make that piece of clay reflect all you have felt, how to convey to others what you visualized in your mind—all this most inspiring search remains through a mystery for me, but, by the grace of God, one does happen to succeed once in a while. And one is grateful that it happened and that a good pot stands.

It has not specially been my aim to "express myself" beyond the fact that the pot I was making should come to life. *Its* life, *its* expression were the aim, and if it came to life it would obviously also convey all that I felt

(Continued on page 29)



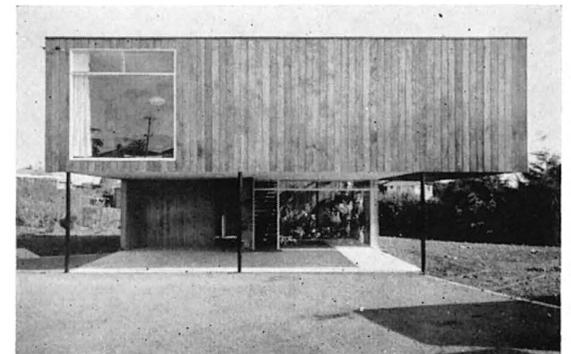
HOUSE IN NEW ZEALAND BY V. O. CACALA, ARCHITECT



The house has recently been built in an Auckland marine suburb. It was designed for a middle-aged couple with no children. The site, one-fifth of an acre, is practically level. To take full advantage of the panoramic view of the harbor and allow sufficient height to grow indoor tropical plants, the main floor is nine feet above ground level. To gain sun exposure, privacy and view all the main rooms open towards the north.

The living area has a large sliding glass door opening on to an 8'0" wide deck. The side panel provides privacy to the deck. The roof overhang which gives sun protection for the glass in summer yet allows the winter sun to enter also acts as a cover for the deck. The master bedroom which is arranged in two separate portions (sleeping and dressing) is sub-divided by a low storage unit and has a raised platform in the sleeping area. The main entrance is through an indoor garden and up a staircase which is suspended from a blue-stone wall. The house is heated by pyrotenex floor heating thermostatically controlled. The main entry door can be automatically opened from upstairs. Situated on the ground floor are the playroom, a room for an occasional guest, shower, lavatory, utility-laundry and workshop.

The structural skeleton is of small I beams and channels. The area over the carports on the east elevation is supported by 4" pipe columns. The upper story walls and roof frame are of timber.



This memorial bell tower, now under construction, was awarded first place in an architectural competition. It was necessary to integrate the project with buildings erected in the late '20s and early '30s. The tower's tones and surfaces adapt perfectly to the architecture of existing buildings.

The dominant visual element is an open grille design on two facades. Architectural sculptor Malcolm Leland created a contemporary sculptured arch form which is perfectly integrated with the traditional Spanish arch in surrounding arcades and roof tiles. The artist's concept assumes form in interlocking concrete units, integrally color-keyed to the terra cotta roofs. North and south grilles are 98' in height and are of precast, reinforced concrete.

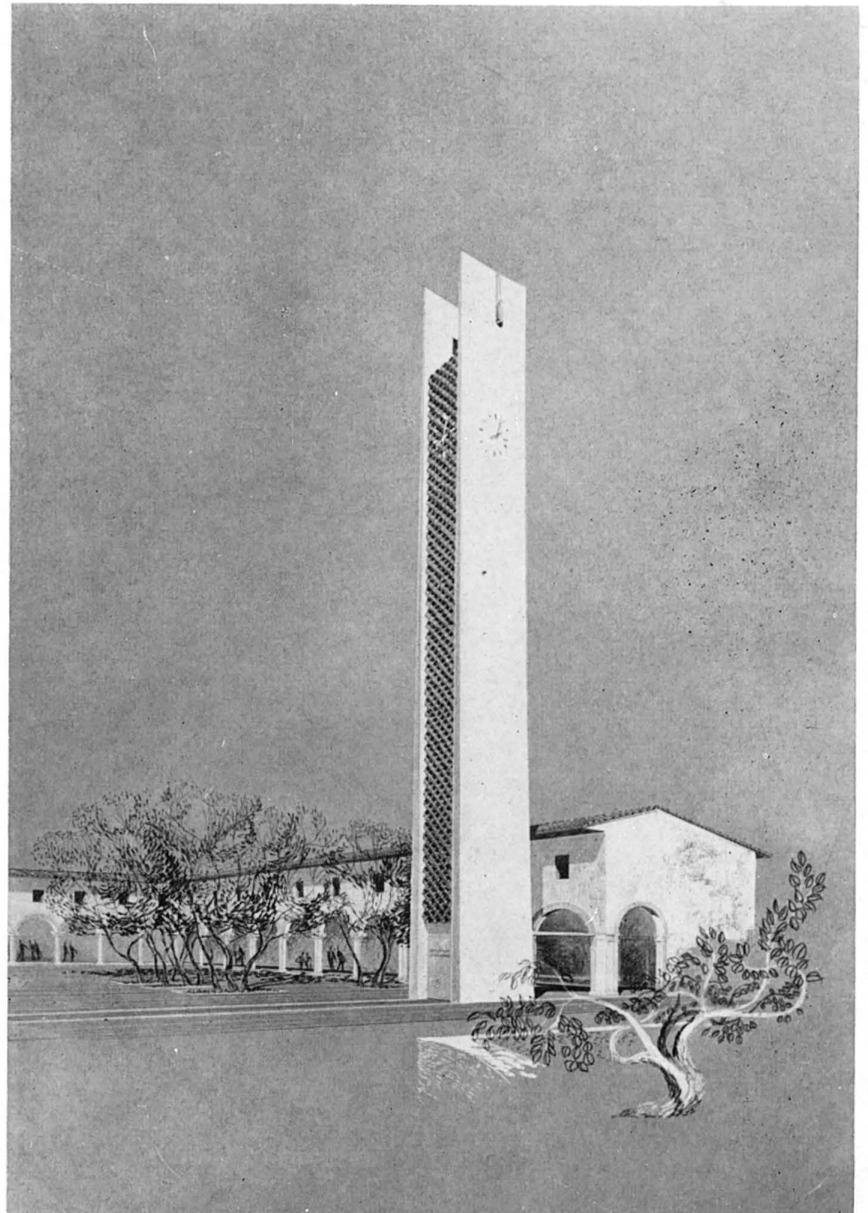
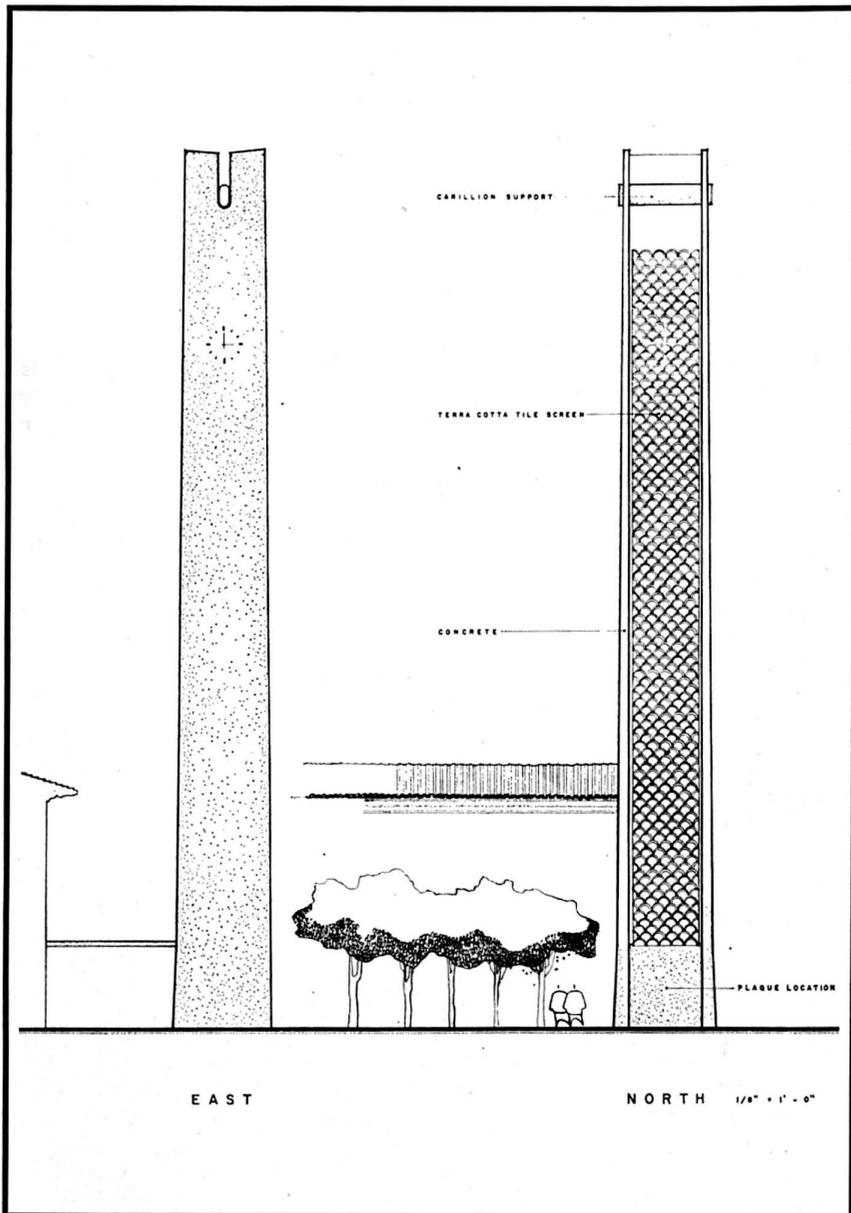
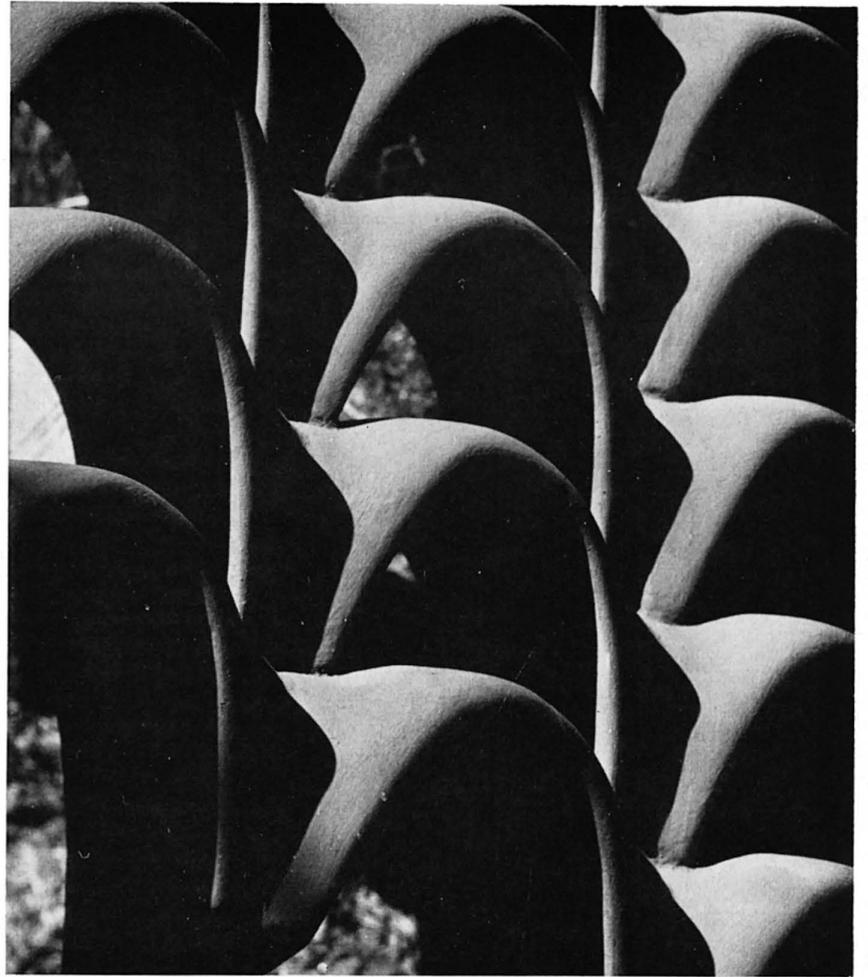
During daylight the sculptured textural surface will create a constantly changing pattern of light and shadow. At night, concealed lighting at landing levels will produce a soft glow through the grille, controlled floodlights will illuminate its exterior. East and west walls will extend to a height of 125' and are of reinforced concrete. The tower is supported by a 38' x 38' reinforced concrete spread footing which rests on rock strata. The entrance door and memorial tablets will be in bronze. The ground floor level will be brick to harmonize with courtyard paving and arcade floors.

The campanile will house a 43-bell carillon or the equivalent of 6000 pounds of bronze bells. Plans call for the construction of two platforms within the tower, the first toward the top for observation and maintenance; the second at a somewhat lower level for a 12-voice brass choir. Stairs leading to both landings will be of steel and concrete. The structure is 16' x 16' at the base, then tapers to 13' x 13' at the top.

BELL TOWER BY HONNOLD AND REX,

ARCHITECTS AND ASSOCIATES

Right: Detail from open grille; 1900 units, each measuring 18" x 18" and weighing 60 pounds, will go into the structure



KAISER CENTER—WELTON BECKET & ASSOCIATES
MATERIALS USED—See page 10

Kaiser Center is an unique, practical display of the diversity and versatility of the organization occupying it. Not only have the 60 active affiliated Kaiser companies concentrated in the largest office building west of Chicago, but they have proceeded to build their home office out of their own materials. Adapted into the building from the 300 products and skills of this industrial organization are both conventional building products and new building materials and uses developed specifically for the project. It adds up to a structure that is 80 per cent Kaiser products and by-products, a percentage that could have been considerably higher except for certain practical construction and economic considerations.

Kaiser Center's aluminum products—representing a cross-section of the many forms into which this versatile metal can be rolled, extruded, drawn or cast—were either manufactured by Kaiser Aluminum & Chemical Corporation or fabricated from Kaiser aluminum by its commercial consumers. The largest single application of aluminum is in the 28-story office building's exterior walls. More than 1,230,000 pounds of aluminum sheet and extrusions were used, much of this as decorative gold alloy panels set in natural-finished aluminum framing. Other aluminum components in the wall system include extrusions for frames around the windows and panels, and a variety of aluminum sheet and extrusions for copings, doors and storefront framing. Inside the building, aluminum is almost everywhere. More than 2,200,000 feet of aluminum wire and cable—the largest installation of its kind in a commercial building—are used in the electrical system, which also utilizes 32,000 pounds of aluminum bus bar and 26,000 pounds of aluminum conduit. Most of the 33,000 lighting fixtures feature aluminum egg crate diffusing shields.

Approximately 270,000 pounds of aluminum sheet are used in the acoustical ceiling panels, painted to match each floor's individual color scheme and connected to the network of pipes in the radiant heating and cooling system. Some 30,000 pounds of aluminum sheet form a hidden network of ventilating air ducts

branching off vertical ducts from 1st to 28th floors. Decorative interior uses of aluminum begin in the main lobby where long extruded aluminum fins are suspended from a translucent ceiling and a polished section of thick aluminum plate forms a counter for the circular reception booth. All 17 passenger elevator cabs in the office building have walls of extruded aluminum sections in a variety of colors and finishes. Atop the cab walls, borders of mirror-like aluminum sheet reflect woven aluminum ceilings. And in elevator lobbies throughout the building, outer walls and elevator doors are faced with gold aluminum alloy. Individual office doors are faced with natural-finished aluminum sheet in a fine-ribbed pattern. Door knobs all are made of satin-finished aluminum. Offices also have aluminum base, ceiling, and wall trim. And in many cases, aluminum paneling, trim and framework are used for the desks, chairs and other furnishings.

Construction of Kaiser Center required approximately 23,500 tons of steel in such a variety of sizes and shapes that Kaiser Steel Corporation, one of the most diversified steel producers in the nation, was unable to supply it all. The Center's wide-flange structural steel beams, some as heavy as 19 tons, were rolled on the East coast. Special steel decking for each floor was fabricated in the Middle West.

More than 250 miles of Kaiser steel pipe are hidden in the Center's walls and ceilings. More than 3,000 tons of reinforcing bar and mesh were used in the construction of the garage alone. Another 400 tons of steel lath and studs are in the office building walls. Nearly 1,200 tons of steel were used in constructing the Center's elevators and escalators. And another 750 tons went into the stairways, ladders, guard rails, pipe supports, fire doors, mail conveyors, and other miscellaneous items.

The use of building products from Permanente Cement Company and Kaiser Gypsum Company in Kaiser Center runs the whole construction gamut from concrete foundations to the tile ceilings. Concrete made with Permanente cement was used for the floating supporting slab beneath the office building, on all 28 floors of the office building, for supporting piles in the 20th street shopping areas, and in building the five-level parking garage. In addition, Permanente cement went into the manufacture of more than 1,000 decorative pre-cast stone panels for the office building end walls and the shopping areas, and into 4,500 yards of fire-proofing gunite applied to the office building girders.

Kaiser Gypsum supplied 250,000 square yards of lath and plaster wallboard for one-quarter of the office building's movable partitions, acoustical fibred tiles for ceilings throughout Kaiser Center, and rock wool for all thermal insulation requirements. In the office building, plastering was concentrated on the end walls, core areas, stairwells and partitions. The shopping areas were plastered throughout, with a large quantity of decorative plaster used in the three-story department store.

The company's Sand and Gravel Division supplied more than 96,500 tons of aggregates, for the concrete and in the colorful terrazzo floors in the office building's first and second floor lobbies.

Nearly 1,500 tons of dolomite, a rock-like mineral product of Kaiser Aluminum's Refractories and Chemicals Division, are imbedded in concrete panels covering the office building's exterior end walls, the inside walls of the lobby areas, and the lobby columns. These decorative panels use dolomite in both its natural and polished forms.

NOTES IN PASSING

(Continued from page 9)

them; as a consequence many Southern Negroes do indeed suffer from low status and low educational level, thus apparently justifying the original act of discrimination.

Much the same could be said about the apartheid policies in South Africa: while the native populations are rejected because of their different culture, the means of reducing the difference are nevertheless eschewed. Instead, all policies are designed to intensify the difference. It may well be, however, that South Africa is about to demonstrate that such manipulation of reality does not constitute an effective support for the psychological defense mechanisms at play. For the inexorable fact of the South African economy is that it depends largely on African labor, thus requiring contact between the races which apartheid aims to destroy.

MARIE JAHORA—UNESCO

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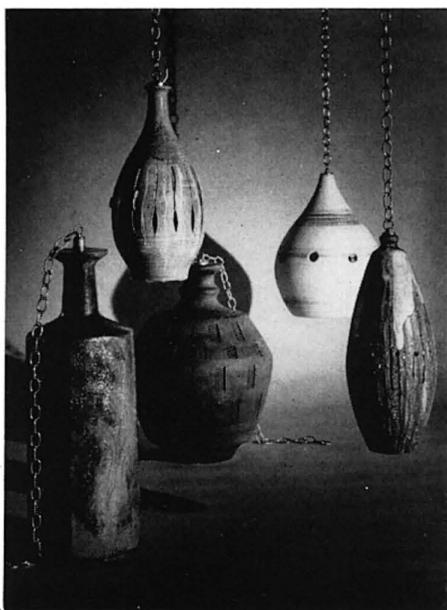
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A STATEMENT BY MARGUERITE WILDENHAIN

(Continued from page 25)

while making it: gratitude to be alive, to be able to see, to feel, to be inspired by the beauty of this earth, also my complete devotion to this God-given beauty in all its manifested splendors, in man and beast, rock and flower, weed and wave, sun, moon and stars. And if, time after time, I cut into clay trees and sheep, children playing or men working, or birds flying over the fields—my aim was to see what I felt more clearly every time and, possibly, every time in a better way perhaps once really well.

A piece of bark on a redwood tree, or a vein of different color in a rock, or a child smiling in his play, or by a boy's tender friendship to another boy, a woman with an infant in her lap or a fisherman with a fish in his hand, girls bathing in the ocean or guitar-playing youths under a baroque column, a man digging or one picking apples, a cat lurking after quails . . . or Adam and Eve in Paradise, or David and Goliath, Jonah and the Whale, or the Ark of Noah, even the Resurrection with the three sleeping soldiers and the Angel standing watch—all this and more, and more that I felt so strongly to be part of a divine substance, all these visible forms that for me proved the Invisible, I tried to put them down in clay honestly and in gratitude. My only aim was to do it well, as well as I possibly could, undistracted by problems and interests not related to me.

Now in the forty-second year as a potter, I know the short-lived value of mode and fashion-trends, of prizes and success. As fleeting as clouds are publicity and lime-light, but the good pot will endure through the centuries because of its integrity, its sound and pure purpose, its beauty and because it is the indivisible, incorruptible and complete expression of a human being. **MARGUERITE WILDENHAIN**

THE TRIENNALE HOUSE

(Continued from page 17)

Armstrong Cork Company; and flooring from Aircel Corporation.

Wall panels are held in a framework of extruded aluminum structural members set on concrete footings. A channel of formed aluminum serves as a mullion to cover joint areas where panels meet at structural members. A skirt of aluminum sheet covers the air space area below the floor level.

Panel exterior finish is Alcoa's "Alumalure" baked enamel, in Antique Gold, Ermine White, or Pacific Blue. On the interior—Douglas fir, hemp fabrics, and advanced plastic materials are used to complement the aluminum of the structure.

Alply panels used for the roof incorporate channels along panel edges, which meet Y-shaped extruded aluminum beams to form the roof angles. Finished "Alumalure" Ermine White on both surfaces, the panels are exposed on the interior to serve as the ceiling.

An interior rectangular core houses utility service, bathroom, and all but one storage closet. A removable, sectioned false ceiling above this area conceals a space where air conditioners and electric heaters are housed. Access to this space is possible also from the roof, through a hatchway.

The project serves as showcase for a display of outstanding designs from U.S. manufacturers and craftsmen, representing the kitchen and bathroom components, flooring, and all furnishings and appointments. These were specially selected as representative of the best designs currently available from the United States.

KAISER CENTER—WELTON BECKET & ASSOCIATES

(Continued from page 12)

It is a modular building. However, because the building is an arc, the usual rectangular module became impractical and modular lines were developed as radii of the curve at approximately five-foot centers.

The maximum use of company products and by-products resulted in the development of never before used architectural materials. The use of such products throughout 80 per cent of the building ranged from specially designed precast stone walls to custom-built aluminum furniture.

The interior decoration for each of the structure's 28 floors was based on four basic colors: blue, green, gold and beige. The color selected by each division for its respective floors appears in various shades on the ceilings and walls and determines the colors for carpeting and furniture fabrics; the floors of the office building varying at random among these four colors.

Extensive care has been taken to create a landscaped environment

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both for the permanent and transient population of the Center and the city.

The top of the five-story garage is a three-acre roof garden with trees and benches to provide a respite for employees and shoppers, and it includes a decorative pool in the shape of the city's Lake Merritt, which the building overlooks.

ART

(Continued from page 5)

ment. He is a veteran painter and knows how to lay those strokes on with authority. One takes away from this exhibition a sense of a strong and restless personality.

* * *

When I was an embattled journalist I looked persistently for a good "figurative" painter in order to demonstrate my "objectivity." I was almost always thwarted. To be a good figurative painter today requires a discipline and patience rare to the contemporary artist (not to mention training, equally rare).

Rosemarie Beck, whose new paintings were on view at the Peridot Gallery, is one of the rare good figurative painters. She has, in her paintings, all the necessary qualifications: good draftsmanship, excellent technique, originality in choice of subjects, and an ability to simplify, i.e. use abstract means, when necessary.

She is not a literal painter. Her figures are often posed in unlikely positions and are sometimes cast in arbitrary shadows. There are accessories painted so ambiguously as to become elements rather than represented objects—elements that contribute much to the originality of her schema.

Miss Beck still uses the short, blunt stroke developed in her earlier abstractions—a kind of magnified Seurat technique. But she uses them with great variety. Her supple compositions are bound by these rhythmic and emphatic strokes as a rug is bound by its canvas back.

The firmness of Miss Beck's structuring suggests the lessons of Cézanne. She leaves no part of the canvas unstudied and

her flawless syntheses of numerous pictorial elements are impressive.

* * *

Horia Damian, who lives and works in Paris, has new paintings at the Michel Warren Gallery in which he masters the plastic materials he began to work with some years ago. I don't remember the names of these plastics, but they have a viscous quality even though congealed, and sometimes a blunt quality that I find a deterrent to coherent expression.

But Damian is a gifted painter, and when he uses bluish plastic knobs on a blackish ground, he achieves a startling effect. Heavy dots circulate in even rhythms like in a close-toned musical score. The hobnailed effects bespeak strength. What is wanting in subtlety is recompensed by sinewy power. Yet, Damian is not entirely a dramatically demonstrative painter, for in his small studies and gouaches, he indicates not only delicate sentiments, but a sensitive touch. He is certainly one of the most outstanding younger painters in Paris today.

* * *

Terry Frost, equally outstanding in Great Britain, had his first New York exhibition at the Bertha Schaefer Gallery. He is a lucid painter whose clean, crisp colors and balanced compositions struck me very favorably. Frost uses lines, or stripes, to animate large areas of light, and the lines suggest a variety of movements. Pendulum rhythms recur, as do the interrupted asymmetrical rhythms currently used to suggest space extending beyond the boundaries of the canvas. Compared with paintings a few years back, these new ones are far more confidently handled, and place Frost in the forefront of the English avant-garde.

MUSIC

(Continued from page 7)

The music's truth, the world including the lion,
Exists only in entirety. We recognize the lion as an entity.
That is to say, the whole universe is the shadow cast by the total lion.

And there we have it: the whole poem, whose seriousness has been transmuted not downward into a gnomic compression or towards irony but outward, beyond the check of the tragic in comedic radiance.

I am urging upon you a poet who does not become a poet by your say-so, nor by his own wish to be a poet whenever he turns his hand to it, a common enough failing: a poet who becomes complete with the completed poem, beyond your anticipation or my rejection. I might say, you can only learn from him, but I should say better, you are not likely to. Because this sort of poem remains final without imitation. If you try to follow, you will only fall short of it and fail to make your own poem. Here is what a poet is when he is himself: he does not imitate; he is not imitable; he takes what he pleases; you must take from him what you can get.

I shall end by repeating what I have written of him before. Peyton Houston has gone after and torn apart the sonnet, as a dog rips a cushion. Often the repression of his gift betrays him to an excess, mires him in false statement. Poetry allows him no escape; it is the necessity of his spirit to create, to order of his confused undertakings a microcosmos. Such natural force may not run in polite channels: so the academician is offended. The excess has a tendency to flood, therefore the critic, knowing the levees may not hold, must bag them up with proofs of rationalization, sarcasm, irony. For, however the man of the library may object, the power of the human spirit to violate common and proper rules of order, whether or not to its own or anyone's gain or advantage, or for gain, goes beyond the power of any process to contain it, in art as in conquest.

When Peyton Houston is at his full, the light colors around the black assertions of his landscape. His celebration of subject matter is as self-concentrated as a madrigal by Gesualdo.

The idea

like thick glass, cubed, crystal, like sea
Water slightly green, stands object
In the illumination of the mind: to be inspected gradually,
come upon circumspectly
And casually from any and all directions: from the
Back one notes that it is not in itself complete, requires
opposites,

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Nor is it in itself finally definite
 Thereby entailing infinities of continuum: from top
 It appears a bird, from front a tiger, from underneath it is a rope
 Thrown to a drowning man. Sometimes it seems a burning glass
 To kindle a world afire, sometimes through it you can see figures
 huge as mountains
 Which are the enlarged anatomies of fleas,
 sometimes intense
 Small figures squirm; those are suns.

Now the important thing about such a poem is not whether you understand it, or whether you agree with it, or whether it inspires you to heroic or exquisite imaginings, or whether you like it (that least of all), or whether it in any way meets your smear-test to detect the malignancy of a true poem. It is a poem, complete, final, adequate to its beginning and end, a volume, an historical event recurring, a perennial battleground.

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. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

APPLIANCES

✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

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

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work,

murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

ARCHITECTURAL POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home fur-

nishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

DOORS AND WINDOWS

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weatherstrip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

✓ (244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 15, California.

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1710 22nd Street, Santa Monica, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAcully 1-1461.

✓ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

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

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

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

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

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

FABRICS

(356a) **WOOLSUEDE** a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. **WOOLSUEDE** performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to **WOOLSUEDE** Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

✓ (307a) **Fabrics:** Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(322a) **Fabrics:** Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete

illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE

(301a) **Furniture:** Jack Sherman, Inc., announces a complete new service. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

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

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo, Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(138a) **Contemporary Furniture:** Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

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

(325a) **Chairs:** 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(167a) **Contemporary Danish and Swedish Furniture.** Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

(345a) **Office Furniture:** New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(330a) **Furniture:** Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(351a) **Herman Miller offers "Furniture for the Home"**—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(321a) **Furniture:** Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

✓ (437) **Furniture:** Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(338a) **Brown - Saltman / California,** Brochures illustrating all elements and groupings of **VARIATIONS** modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(270a) **Furniture (wholesale only):** Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(180a) **Furniture:** A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

(323) **Furniture, Custom and Standard:** Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

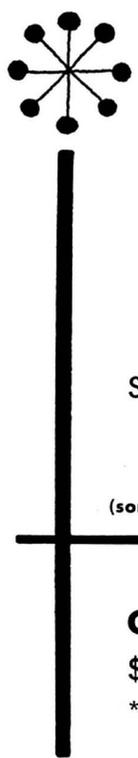
INTERIOR DESIGN

(359a) **Interior Design:** Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

LIGHTING EQUIPMENT

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

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(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 24036, 12041 Wilshire Boulevard, Los Angeles 24, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. NuTone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

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

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

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is

now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

✓ (255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interreflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

MISCELLANEOUS

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

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

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

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

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

PAINTS

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

✓ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 465 Crenshaw Boulevard, Torrance, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

✓ (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

SOUND CONDITIONING

✓ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced qual-

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SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

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

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.



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(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, California.

STRUCTURAL MATERIALS

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

✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (State 5-1126).

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

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

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold.

Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

SURFACE TREATMENTS

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

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

(336a) Surface Treatments: Vitro-cem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitro-cem, P.O. Box 421, Azusa, California. EDGewood 4-4383.

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

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

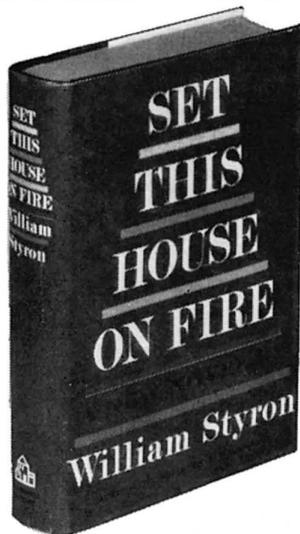
✓ (346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

VENTILATION

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

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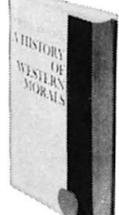
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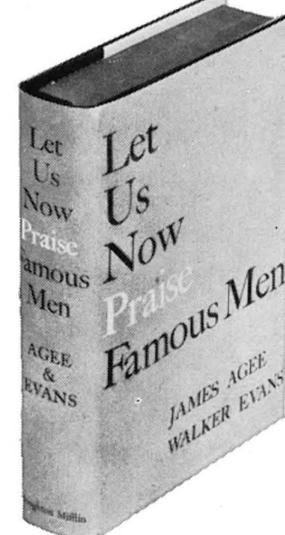
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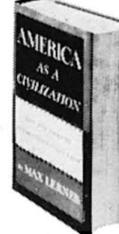
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