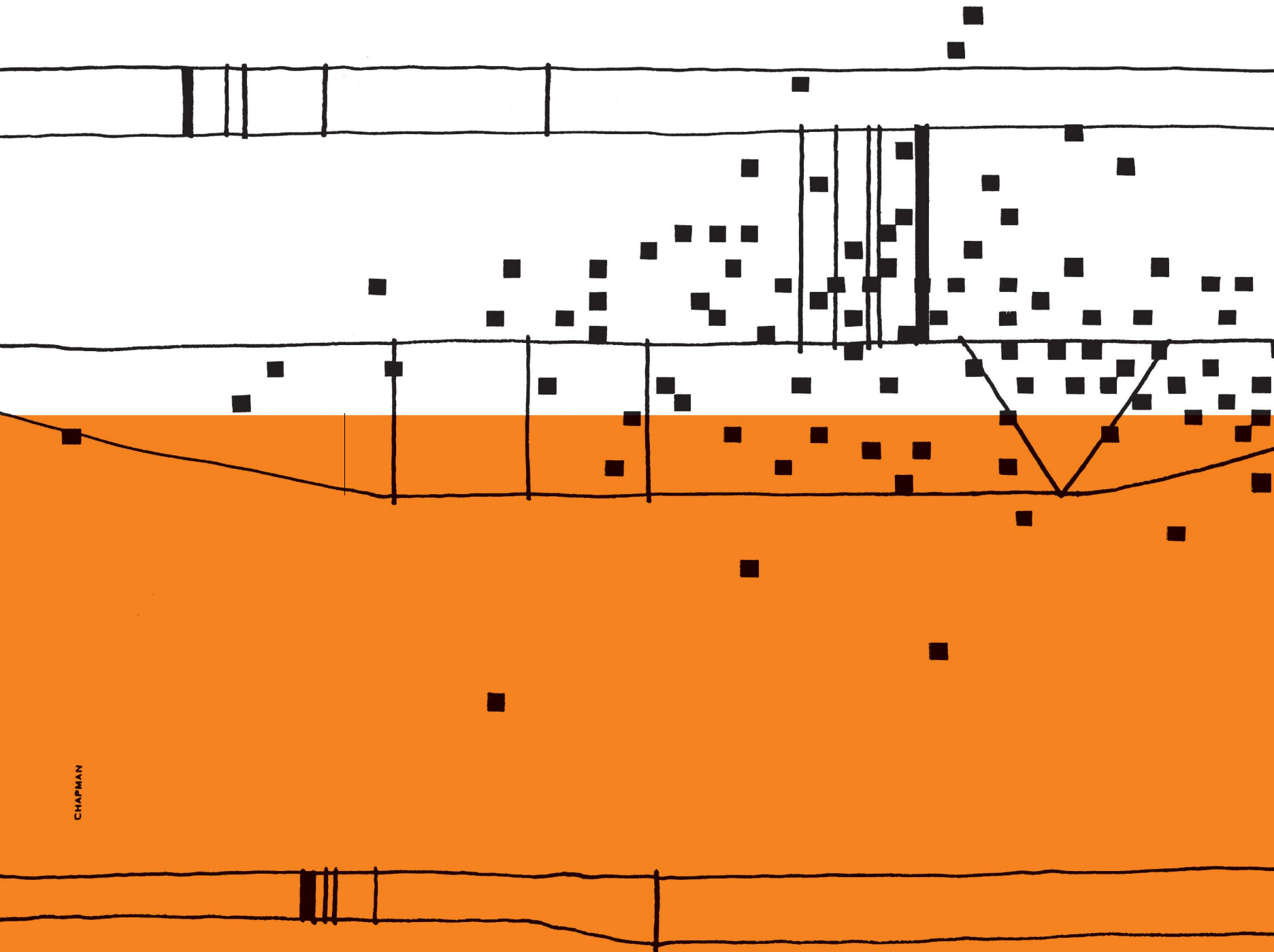


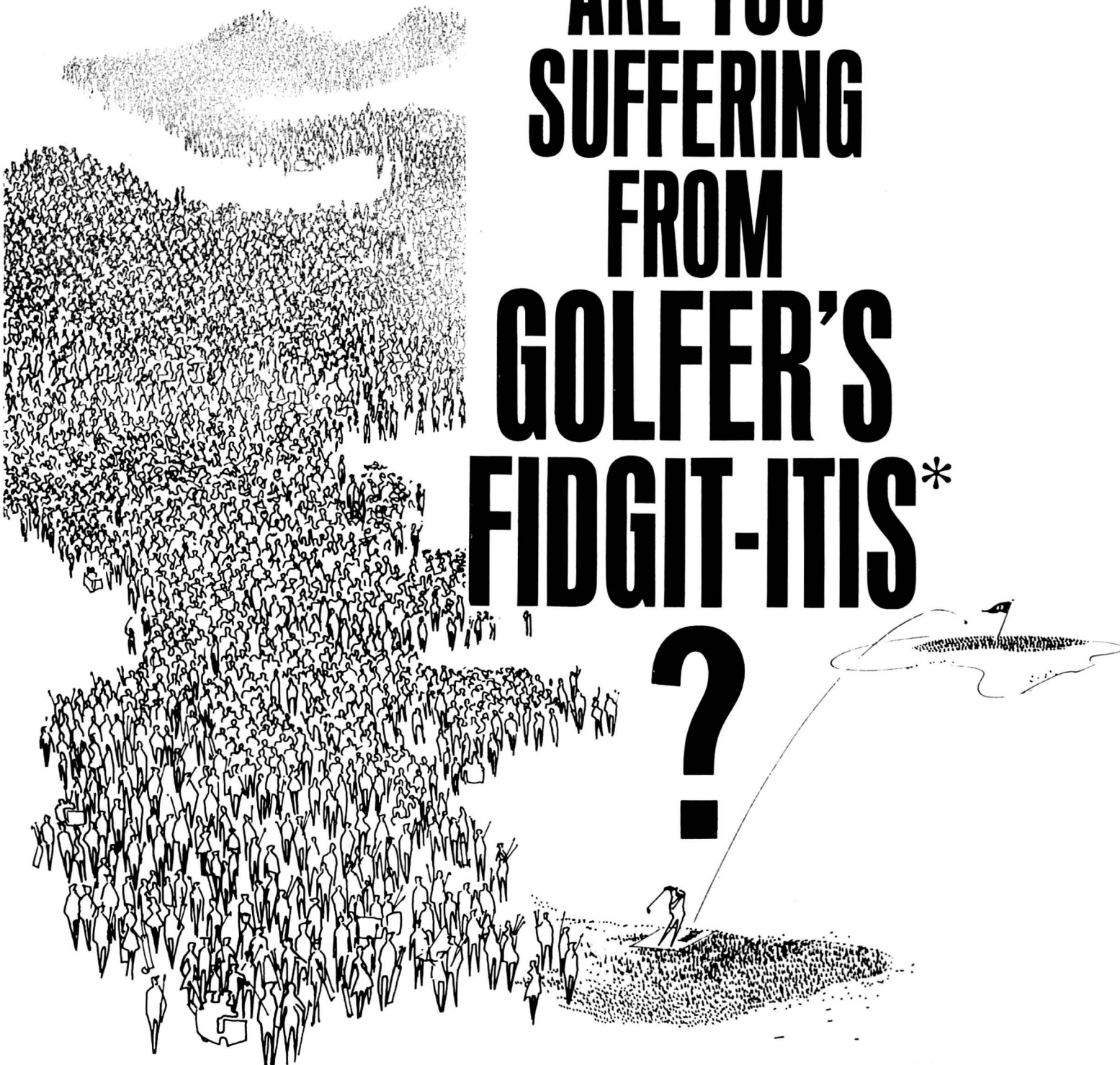
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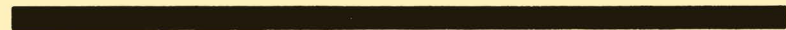
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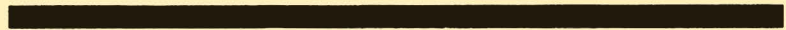


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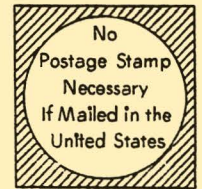
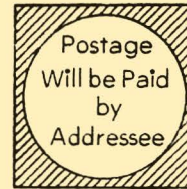


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ART

DORE ASHTON

NOTES ON FRANCIS BACON

Bacon's specialty is the grimace. Whether it is stretched to a scream or contracted, strangled, kneaded into a dumb grin, the grimace is Bacon's essential gesture.

The question is: is this external manifestation of revulsion affective in itself?

The scream that echoes throughout the fifty-three-year-old British painter's work—of which no less than sixty-five paintings ranging from 1945 to the present were on view at the Guggenheim—carries with it a built-in conditioned response. A gaping maw, the shriek that rends the space around it—the viewer cannot help but respond with involuntary alarm. A Pavlovian feat. Bacon's motifs, always related in one way or another to the circumstances that elicit screams are consistently geared to rouse in the spectator the same shock he knows in the instant flashes of disaster seen in newspapers or television newscasts. There is a moment of physical cringing in the face of pulped bodies and ghastly deformation that is entirely reflexive.

But supposing that the temporary shock wears off. The viewer studies the paintings, and, because of his familiarity with the gesture, seeks further involvement. Then, just as the soldier is said to become enured to atrocity, the eye toughens itself and Bacon's grimace suddenly ceases to arrest its attention. Instead, a host of ancillary associations occur, associations which take the viewer insistently out of the picture and into the world.

Atrocity per se is not, then, enough of a commanding force. Bacon is not the only one to trade on the conditioned response to blood-curdling sights. Andy Warhol in his silk-screened "paintings" depicting electric chairs and automobile disasters with the dead strewn about also depends largely on the involuntary horror the grisly subject elicits. Again, once the eye has checked in with the mind, relaying its journalistic message, it is at a loss for further imaginative engagement.

* * *

The subjects which are identified with Bacon are not sufficient in themselves to bestow on the paintings their total value. Not that the shrieking inner-man is an improper subject. There are no improper subjects. But only that Bacon's man doesn't convince me of his innerness. It is his skin which stretches and creases in the grimace, and it is the skin which primarily interests Bacon.

By this I mean that nearly everything Bacon sees, he sees from the outside. He is always keen to show how things look. How they feel is rarely conveyed.

Nevertheless the melodramatic, *enfant terrible* gestures he has made—such as his naughty characterization of the bellowing Pope in 1951 and his more recent pictures of people in quasi-criminal pursuits—have a certain compelling quality. When I first saw the caged Pope I was impressed. But on the second and third exposures to the deliberately cinematic sequence of Popes, the paintings rapidly sank to the level of thin illustration.

Much has been made of Bacon's interest in the past, his frequent quotations from traditional painters such as Velasquez' portrait of Pope Innocent, but the significant transformation he is supposed to have made does not hold up. Rather, he plays with his habitual mannerisms around the pope motif: the cage set, the black, film-like ground, the throne, the slight deformation made by the drag and slur of his brush. What is left is the initially shocking break of decorum in his use of his subject. The bad boy streak in Bacon's personality robs many of his paintings of the power to move, for like all puritans who regard their own aberrations with fascinated terror, Bacon cannot help but whistle in the dark on one hand, and strike out at the nearest bystander on the other. He must show and underline his contempt for the middle-class morality which he is flouting in spite of himself. His punitive feelings must be readily identifiable and no mistakes made.

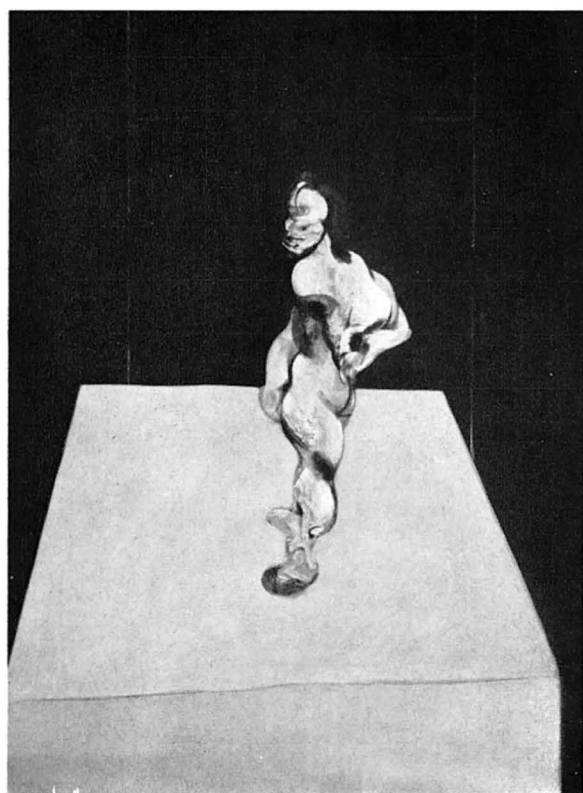
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I have found most of the interpretations of Bacon's so-called ambiguity curiously distorted. Mainly his enthusiasts refer to the trick he developed toward 1950 of fluttering his brush, dragging it over the essential traits of his subjects so that it made the impression of an out-of-focus photograph.

If, as I have always assumed, ambiguity in painting is analogous to ambiguity in literature, then the ambiguous painting is open to several interpretations. It is not merely unclear in its outlines. Ambiguity, as Empson so exhaustively demonstrated, is not weakness of expression but the intentional incorporation of several meanings not immediately apparent.

Certainly the popes on their thrones, hemmed in by the white lines of their cages and seen as if through a thin black scrim are unambiguous. And why should they be ambiguous since Bacon is interested mainly in the effect they make? He has revealed his source for this and other sequential images—the motion picture—and everything is quite readable in those terms.

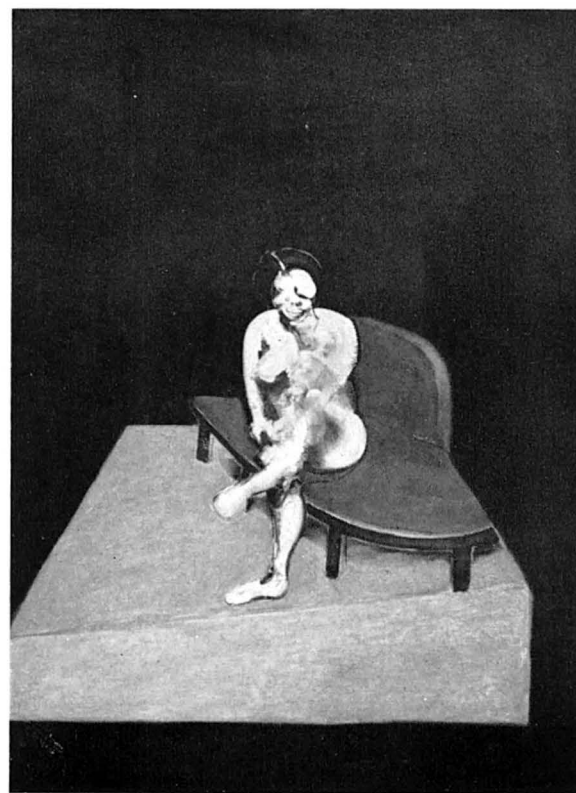
After the thin slurrings of the Popes and various portraits, Bacon developed a different technique, more plastic but still not truly ambiguous. In his more recent portraits of simian women



Francis Bacon

"Turning Figure," 1962
Oil on Canvas, 78" x 57"

"Woman on Red Couch," 1961
Oil on Canvas, 78" x 57"



Courtesy
The Solomon R. Guggenheim Museum

and sybaritic men, Bacon has again sought the deformation supplied by the still camera shot. In these paintings, his brush picks up heavier paint and swings more freely, making a doughy, kneaded surface effect that denies understructure. Some of the last grimaces are like the latest Hallowe'en masks made of thin plastic to follow the slightest distortion of facial expression. (Bacon loves to make faces, another of his infantile punitive traits.) But ambiguity in this case is more properly mere deformation.

True, in his earlier paintings when he was evidently impressed with Graham Sutherland's numerous studies for the Crucifixion, Bacon did achieve a genuinely ambiguous image by combining incongruous elements. Taking Sutherland's sunny orange environments into which he intrudes the spiky plants and symbols of portending disaster, Bacon was able to draw the viewer into an atmosphere of mystification and sensed disaster.

But later, when he discovered the turn-of-the-century films of the figure in motion by Eadward Muybridge, and when he faithfully clipped the newspapers for journalistic photographic coups, he became wholly absorbed in the look of things, or rather, creatures.

And here again, I come to Bacon's penchant for applied techniques that become mannerisms. In his study of still photographs, he finds the outlines of deformation. Since photographs, particularly when extracted from the motion picture, arrest the human gesture unnaturally, the human image resulting is often singularly ugly. Traditionally the body has interested painters not because of its static appearance but because of its capacity for graceful movement. A painter sees not only the visible lineaments of the nude but the completion of a movement, no matter how fleeting. It is natural for the eye to complete the curve of an arm gesture, and it is this graceful completion that has generally moved the painter. Or, conversely, it is its contravention in terms of adverse, invisible forces that interest him, which is the case with Goya's deformations.

But what interests Bacon is the literal stop-watch interruption of a gesture. He sees always from the outside, and rarely allows an emotion—contrary to what most critics state—to make the gestures of his subjects vital.

Even in one of his paintings of perverse themes, the 1953 "Two Figures" which is a translation of one of Muybridge's wrestling photographs into a blurred homosexual love fest, Bacon doggedly sticks to the literal appearances saying little of the feelings involved but only describing how the act looks. No ambiguity there.

Like the less inspired mannerist draftsmen who took their knowledge blindly from Raphael or Michelangelo, and who froze the facts they knew of the human body into formulae, Bacon takes the facts he learns from photographs and applies them to his paintings. The mannerist draftsman doesn't feel how the body looks but only knows. Accordingly, he acquires his formula, complete with fixed details (as Roger Fry pointed out, the mannerist always indicates the navel because he knows it is there even when the figure is draped) and repeats it ever after.

* * *

Bacon comes back again and again to the same compositional devices. When he isn't painting the caged creature in his parallelogram, he paints the cornered creature. Here the pathological undertone is obvious. Like Edvard Munch who so often portrayed cowering figures trapped in the angle of a room or back-to-the-wall, Bacon imprisons his figures. Sometimes he combines cage and corner as in the enthroned figures—those who are placed on a dais against a flat ground. Always the pathology of the paranoid reads through as it does in Munch.

There is no question that Bacon is drawing some kind of parallel between man and animal. The bestial or ignominiously domesticated qualities in the human personality interest him as they have interested students of horror always. Goya himself was a special student of Lavater who showed the basic human types in terms of their resemblance to animals. Bacon's simian humans, however, are far less effective than his simian simians.

In fact, Bacon's animal paintings are in a class by themselves, and by far the best of his works. Probably because he leans less on formulae and possibly because he finds it easier to identify with them, he has been able to paint dogs, baboons and apes with singular expressiveness. He has more to say about the human condition in his 1952 study of a cowering dog, seen isolated on a huge

plaza somewhere in the tropics than he has in his caged nude of the same year. His "Man With Dog" of 1954 where the man is a truncated shadow and the dog an atavistic phantom is one of the few genuinely haunting pictures in the show and the only one which called to mind a precedent—the great Goya panel of the dog howling into an empty wilderness.

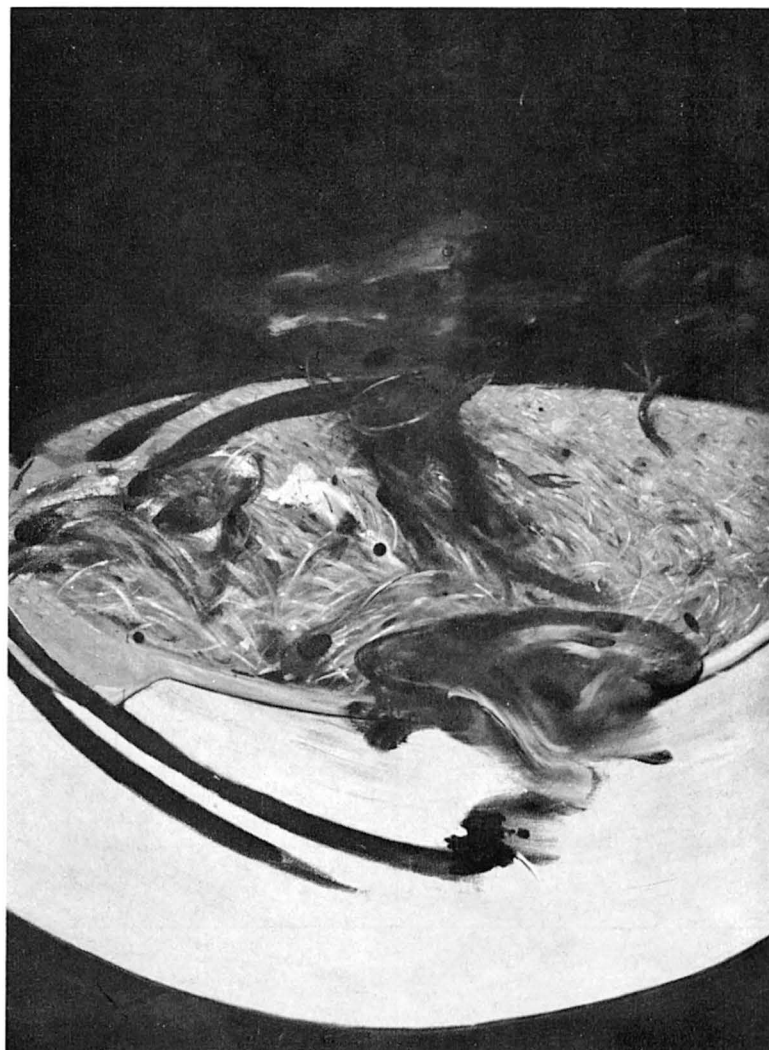
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Is Bacon really making a commentary on the human condition, as certain critics enthusiastically proclaim? Yes, as much as anyone who seriously puts brush to canvas does. The question is more nearly whether he is making a profound or superficial commentary, and I am inclined to believe that it is superficial and will wither under the hard glance of time.

I think there are many reasons for Bacon's failure to say something new and authentically shocking. One is his relative ineptitude as a painter. I felt continual annoyance with his lack of truly structured forms. Even the blur struck me as convenient coverup rather than a device of ambiguity. The frequent dead spots on his painted surfaces—and I don't mean the intentionally dead backdrops but rather the areas within a painted face or body that are left flabbily undefined—make me doubt his ability to pull out from his materials their full potential. It is no use separating Bacon the painter from Bacon the narrator. The one lives or dies by the other and their symbiotic relationship insists that weakness on either side is weakness on both. And he is a weak painter. Moreover, his tendency to stress the obvious, such as his use of deliberately lurid colors, yellows with purples and sickly greens, is irritatingly predictable. There is always a thin line separating exaggeration and banality, and he all too often crosses the line to the side of banality.

In Jurgis Baltrusaitis' study of "Anamorphoses" there is an epigraph from Corneille: There is nothing more perilous than to realize madness through reason. Baltrusaitis is studying the 16th and 17th century artists who took the principles of perspective to

(Continued on page 32)



Francis Bacon
"Landscape Near Ralabata"
Tangiers, May, 1963

Oil on Canvas, 78" x 57"
Courtesy The Solomon R. Guggenheim Museum


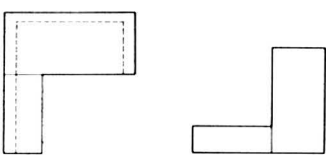
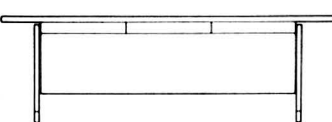
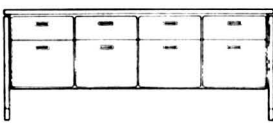
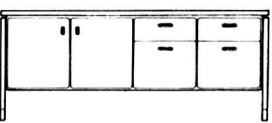
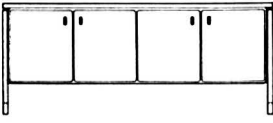
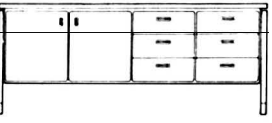
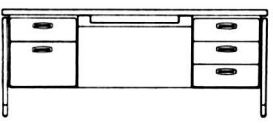
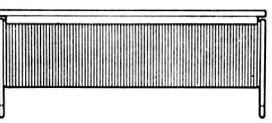
MUSIC

PETER YATES

CABRILLO MUSIC FESTIVAL AT APTOS

The community of Aptos is one of a chain of similar communities lying between the first ridge of coastal mountains and the Pacific, going north along Highway 1 from the old farming city of Watsonville to the old fishing harbor at Santa Cruz. The whole region is inconspicuously wealthy from the produce of the fertile soil that runs back into the valleys of still wooded mountains; new families not interested in farming move there for the climate and scenery. On the 10,000 acres of the former Cowell Ranch, mountainside of Santa Cruz, the University of California is planning a new installation, to consist of a number of individual arts colleges and a smaller number of scientific schools. These are to be planted around the former ranch in such a way as to avoid disturbing the landscape; the scatter and isolation are expected to contribute to a competitive independence among the colleges and schools.

Cabrillo College, a two-year junior college, until this year shared quarters with the Watsonville High School in an elderly wooden building in Watsonville. The college removed last August to a generous new layout of remarkably inconspicuous buildings at Aptos. The old California style of these buildings — not pseudo-Spanish —, low, with wide eaves reaching out to wooden posts on all four sides, though not beautiful by any ordinary standard of admiration, reproaches the citified litter which is gradually destroying the beauty of other California campuses, even while rendering them impressive. Such comfortably designed, low-budget exteriors might well be copied elsewhere; what I saw of the interior layout is capacious and graceful. Unlike the brick blocks of dormitory barracks which the Division of Architecture has walled across naturally lovely landscapes at the two branches of Cal Poly, outside San Luis Obispo and Pomona, the buildings of Cabrillo College merge into their hillside.

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Before any classes had been held there, the Cabrillo Music Festival, newly organized by citizens of the Santa Cruz-Watsonville coastline, celebrated its first series of concerts in the handsome and, by my judgment, acoustically excellent redwood theater of the college. The Festival took place in late August, a time when most cultural activities are on vacation. It consisted of eight concerts and recitals, a lecture, and two performances of the opera *Hippolyte et Aricie* by the 18th century French composer Jean-Philippe Rameau. All of the concerts were under the general direction of Gerhard Samuel, conductor of the relatively new Oakland, California, Symphony, an orchestra he has raised to a level competitive with the somewhat run-down San Francisco Symphony across the bay. The entire orchestra was brought to Aptos for the two weeks of final rehearsals and concerts.

I was told that the Festival budget added up to around \$14,000, of which I cannot believe that more than half can have been retrieved at the box office, but apart from regret that the audiences were not larger I could detect no intimation of financial strain.

The programs began on Wednesday evening; there were two on Thursday, a lecture and concert on Friday, a recital and the opera on Saturday, and a choral program and concert of mixed Schubert, plus a repetition of the opera on Sunday. About a third of the seats were sold at subscription prices of \$25, some of the purchasers contributing for business reasons without planning to attend; the remaining seats being left hopefully to be taken up by single sales, which at \$4 and \$5 a seat could not be expected to fill the hall on any occasion except the first performance of the opera, when it seemed that everybody came, so that the repeat performance was played to empty seats.

I mention these facts, not because they influenced the quality of the performances — they did not — but because the scale of planning was so outsize for the expectable audience that as soon as I was aware of it I began asking questions. I learned among other things that the original scale of planning had been even more generous. As far as its backers and directors are concerned, the Cabrillo Festival is there to stay. Its initial purpose is directed to performing music which some people certainly but not the ordinarily unprepared audience would wish to hear. This is of course the correct and laudable way to plan a concert series, aiming at the highest level of community response, with the determination that more and more of the people will learn to rise to the level of their opportunity. In such circumstances, it seems to me that a wider scaling of prices might help to fill the empty seats. An unoccupied \$4 seat does less good for the Festival and the musical future of the community than a filled seat at any price.

Santa Cruz has had an occasional symphony orchestra, principally of local talent. Aptos has supported for several years the Sticky Wicket Concerts, performed in a coffee shop beside the highway, a substantial series featuring enough music, both offbeat and contemporary, to shame by comparison the ventures of our largest cities. These players, too, are from the neighborhood, some of professional experience and some learning as they play.

The principal composer of the area, Lou Harrison, lives at Aptos. I have made clear by my writing that I consider him one of the most diversely gifted and technically expert of living musicians. Yet conductor Samuel could not be persuaded to include in his orchestral programs any of Harrison's compositions. The composer was represented only by his Six Cembalo Sonatas, written twenty-five years ago, and he was invited to lecture on a subject for which he is exceptionally well qualified, Oriental music. Because of the illness of his mother, he cancelled his lecture, and I was asked to replace him.

Four of the critics who attended the Festival drew notice, rather forcibly, to the omission of an adequate representation of Harrison's music. In the *San Francisco Chronicle*, Alfred Frankenstein remarked that at any European festival the major resident composer would have been commissioned to provide a work especially for the occasion.

We in America are so unsure, so lacking in knowledge and confidence, that the courage to venture such a commission would have been rather the exception than the rule. We lack the willingness to discover and the confidence to admit that many American composers today are more than able to compete with the best musicianship of Europe. When we do achieve such confidence in

the preeminent worth of our composers, the entire character of our native musical activity will change. The "big" works of native composers will appear in programs on an equality with the "big" works of European composers, as happened a half-century ago in Russia and more recently with the works of Sibelius in Finland. Instead of chatting in the abstract about "creativity", we shall begin cheering on our native composers to create.

A traveled composer said to me recently: "When I ask European musicians why they don't acquaint themselves with American music and perform it, they answer: 'Why should you expect us to admire and perform American music when you don't admire or perform it yourselves?'"

"The best music in the best possible performances" is not sufficient reason for a concert series, though I have heard this said often enough by persons who believe it expresses a superior musical taste. I read in a letter from a European concert manager that the purpose of his concerts is to present Mozart, that to perform music by living composers requires the payment of performance fees, and he has made no provision in his budget for such payments. Such are the complacent attitudes of those who pride themselves on musical judgment but accept no responsibility for the survival of composers.

The Cabrillo Festival cannot be charged with ignoring the work of living composers. The program included Hindemith's *Herodiade* on the poem by Mallarmé; Stravinsky's Symphony in C, Mass, and *Duo Concertante*; Harrison's Six Sonatas; Henry Cowell's Quartet (*Set of Four*); the world premiere of *Three Shakespeare Songs* by an Oakland composer, Gordon Cyr; and a *Stabat Mater* by Stanley Hollingsworth.

For my lecture *How to Become Posterity* I played in whole or part taped performances of major works by Carl Ruggles, Arnold Schoenberg, Charles Ives, John Cage, Harry Partch, and Harrison.

Though I could find little to complain of in the materials which had been chosen for the Cabrillo programs, I complained severely of the way in which a couple of the programs had been put together. The first program, for example, began with Hindemith's *Herodiade*, a rich but densely orchestrated composition brightened by superb solos for, among other instruments, oboe and bassoon, played with admirable flair by Leland Lincoln, oboist, and a visiting bassoon virtuoso from Vancouver, Canada, George Zukerman. Next, Dwight Peltzer and Joan Goodwin, pianists, accompanied by Roland Kohloff on tympani and Peggy Cunningham Lucchesi, percussionist, delivered what I believe to be the best performance I have heard of Bartók's powerful Sonata for Two Pianos and Percussion. The audience responded to the performance as enthusiastically as it deserved. I complained nevertheless that placing this distinctly non-orchestral, almost skeletally bare masterpiece after the lush *Herodiade* was a mistake. If it was not denied its impact, the Sonata was deprived of much of its tonal character, at least until towards the end of the first movement. By that time we had become able to adjust our listening.

After the intermission the orchestra played very well Stravinsky's brilliant demonstration of his skill in 18th century orchestral idiom, the Symphony in C. If the Symphony had begun the program and we had been able to come to it fresh, I am sure we should all have enjoyed it far more than we did, and the great bare drama of the Bartók Sonata coming after it would have been the better for the comparison. Then the orchestrally enriched *Herodiade* would have fallen into proper place for a conclusion. There was nothing wrong with the music or performance, but the program was played backwards.

The same thing in miniature happened twice during the harpsichord recital by Margaret Fabrizio on Thursday afternoon. I have seen Margaret Fabrizio change from the piano to the harpsichord and watched her grow in musicianship on her new instrument. She had submitted five programs, but Mr. Samuel, instead of choosing one of these, selected pieces from among them and made up a new program. It opened with the best-known six of the 94 Fugues by Johann Pachelbel on the eight tones of the *Magnificat*, followed by William Byrd's *The Bells*. Patrice Hambelton, flutist, and Ellen Dressler, cellist, then joined the soloist to play Rameau's *Pieces en Concert no. III*. The soloist returned alone to play the Six Sonatas for Cembalo by Harrison. These are little pieces of very decided rhythmic and harmonic character, but coming after the more heavily harmonized Rameau, with flute and cello, they had hard work to assert themselves.

Following the intermission the three instrumentalists, plus Leland Lincoln, oboist, performed Henry Cowell's individual and delightful Quartet (*Set of Four*), and again Margaret Fabrizio returned alone to conclude the program by playing the magnificent *Fandango* of Padre Antonio Soler. That is to say, it could have been magnificent and as it was performed should have been, but it was one instrument of delicate voice trying to make itself heard after four. How could it but sound thin! Let me say in compliment that Margaret Fabrizio did not try to strengthen her tone in the wrong manner so favored by present-day harpsichordists, using heavier registrations. Throughout the program she played in the natural voices of the instrument. And she played well.

In the evening she appeared again, playing first the continuo part of the Vivaldi Concerto in C major for bassoon and strings and then the Concerto for Harpsichord, Flute, and Violin by J. S. Bach, with Nathan Rubin, violinist, and Jane Bowers, flutist. The Canadian virtuoso George Zukerman was soloist in the Vivaldi Concerto as well as in the Bassoon Concerto, K. 191, by Mozart, which closed the program. One may feel it a privilege to hear two bassoon concertos in one evening, but add to these the four long cadenzas by which Mr. Zukerman displayed his undoubted virtuosity and one has heard too much of that instrument.

During the same evening we heard the world premiere of *Three Shakespeare Songs for High Voice and Chamber Orchestra*, composed in 1962 by the Oakland composer Gordon Cyr, sung by Carole Bogard, soprano. The music is 12-tone but tonal. Mr. Cyr is plainly aware of the *Three Songs of William Shakespeare* by Stravinsky and finding these a little dry has made the effort to compose more amply. The result seemed to me competent and without character.

Friday evening began with a performance of Beethoven's Septet, that to judge by the applause gave recompense to many. The Oakland Symphony Chamber Chorus, led by Robert Commanday, sang Stravinsky's Mass for Mixed Chorus, Wind and Brass Instruments politely, with careful preparation, but lacked any feeling for the correct vocal procedure: in many places the voices must punch the tones as forcefully as the responding accents from the brass. Slack singing cannot convey the power of this taut work. The program ended with Haydn's Symphony No. 96 in D.

I did not hear the Saturday afternoon recital by David Abel, violinist, and Nathan Schwartz, pianist.

Hippolyte et Aricie, a lyric tragedy with Prologue and five Acts, performed Saturday evening, is Rameau's first opera and by general opinion one of his best. The story is more than a little confusing, and, since this was a concert version with each singer performing several roles, I quickly lost my place in the synopsis libretto. Suffice it to say that this is a long opera, and it never lets down musically for a minute. I am told that the instrumentalists were bored by the simplicity of their parts. That may well be, because, aside from such orchestral events as a storm, a monster rising from the deep, a dense cloud, and an entrancing nightingale finale, the wealth of Rameau's operatic art is given entirely to the voices.

Debussy thought Gluck a dull German in comparison with Rameau and vigorously resented the fact that in modern times Gluck's operas have had preference. I can testify that the waiting between musical events is much longer in any Gluck opera I have heard than in this one opera by Rameau. The music streams out in unceasing lyrical variety, vividly expressing what could be for me only indeterminate emotions. Measure by measure it accomplishes more than any opera by Wagner, and I would assert that it is as a whole more beautiful, agreeing with Debussy that "we have in Rameau's work a pure French tradition full of charming and tender delicacy, well balanced, strictly declamatory in recitative and without any affectation of German profundity or over-emphasis or impatient explanation . . ."

"Apart from the devices, the artifacts, the cleverness, the newness," conductor Gerhard Samuel wrote in his program notes, "there is always the simple fact that the music is beautiful. The proportions are perfect, the melodies enchanting, the harmonies absorbing in their richness. There can be no doubt that Rameau's operas are not only a pinnacle of achievement of the eighteenth century, but they are among the greatest events of the whole musical art." We may hope for a more generous revival of them.

Mr. Samuel as conductor enabled the music to do full justice to his notes. The performance was fully sustained, the singing continuously glorious, even the lesser parts being sung in and with

(Continued on page 32)

BOOKS

ROBERT JOSEPH

LOOKING BACK—WITH TEAR AND SMILE

Life must have been beautifully uncomplicated when all we had to talk about was Prohibition and the St. Valentine's Day Massacre, or the jazz generation and its pocket flasks. When we re-examine some of the Great Debate of the past ten or twenty years, must we not efface a smile or hide a tear?

In the 20's *The Dial* was one of the most influential literary and cultural journals of the day. *The Dial*—at least the name—had a long and noble history, stretching back to Ralph Waldo Emerson and Margaret Fuller who ceased publication after four years because the American public gave their effort little encouragement. The magazine reappeared as a literary journal several more times, successfully in 1921. *THE TIME OF THE DIAL* by William Wasserstrom (Syracuse University Press, \$4.95) shows how this remarkable journal became a symbol for post World War I art. The publishers, Scofield Thayer and James Watson, Jr., concentrated on expressing ideas in new terms: "the best available work in the new psychology, the new history, the new anthropology, new philosophy, new criticism, painting and sculpture."

In a series of essays Ezra Pound, Alfred Stieglitz, William Carlos Williams, T. S. Eliot, Marianne Moore and Henry Miller explain the quintessence of a publication which was more respected, probably more widely read abroad than it was at home. Consider a single issue: contributors included T. S. Eliot, William Butler Yeats, Constantin Brancusi, Arthur Schnitzler, Pablo Picasso, Sherwood Anderson, Elie Faure, Ezra Pound, Bertrand Russell, Malcolm Cowley, Padraic Colum, Gilbert Seldes and Paul Rosenfeld. (Nov. 1922 issue.) All of the foregoing and more for fifty cents!

A *DIAL MISCELLANY* edited by William Wasserstrom (Syracuse University Press, \$9.00), a companion volume, offers a number of important pieces from this "bewildering experiment in American journalism . . . because its publishers chose to echo no man's voice, to give no one movement the run of the place." Editor Wasserstrom has selected essays, verse, and diverse Reports

by some of the proudest names in American belles lettres to suggest that the 1920's when *The Dial* flourished was not a wasteland of thought, good taste or American culture. Rereading the past in this fashion is an intellectual delight.

THE HAUNTED FIFTIES by I. F. Stone, that indefatigable and independent journalist (Random House, \$5.95), is a collection of writings from the Washington reporter's weekly newsletter, founded—and he insists it was no coincidence—"in the worst days of the witch hunt and the cold war." In the introduction James R. Newman points out that I. F. Stone was not the perfect prophet, for he prognosticated incorrectly as prognosticators sometimes do, but his clear prose, his incisive writing, his reportorial skill are second to none on the American scene, a boast which almost all Washington correspondents even now allow. True, some of his articles evoke a painful smile, for the villainies are past now, some problems he relates either solved or forgotten. But putting oneself in the "McCarthy Era" frame of mind, I. F. Stone emerges as much of a Galahad as Edward R. Murrow or other knights-on-chargers of that day. I. F. Stone is no respecter of persons, myths, shibboleths, or monuments, and when he carves, his blade is sharp, his purpose firm and his facts carefully documented. *The Haunted Fifties* is a careful reflection of the follies and the heroics of our immediate past, and many of the issues which Stone writes about are yet to be resolved.

"What so wild as words are?" asked Robert Browning, and well might Norman Thomas, perennial Socialist candidate for the United States Presidency, ask the question. In *SOCIALISM RE-EXAMINED* (W. W. Norton, \$4), Thomas' reassessment is not, as he expresses it in the Introduction, a statement of principles or a history of American Socialism, but rather a review of the Crusade which he led for so many years. Socialism, despite its relative lack of public support, still has its catalytic function, Norman Thomas maintains. Some of its early goals have been realized in the many benefits now enjoyed by citizens through Government interest and intervention. He is less than sanguine about union-management control of the means of production, since neither portion of our society has yet learned the great lessons of industrial democracy. The unions, as he sees them, have "larger" as the single goal of their unionizing efforts, and some have eschewed democratic principles for expediency. On the subject of peace Norman Thomas takes a fresh look at unilateral disarmament, the proliferation of one state — one vote blocs in the United Nations, the Monroe Doctrine, American intervention in the Near and Far East. There is a revision in some of the details of his thinking but not in the general proposition that ignorance and poverty are the first order of business of men everywhere, after which we can only then take up all the other problems of our globe. *Socialism Re-examined* is profound, sometimes disturbing reading, for it re-evaluates the very foundations of our society. No voice has been more intelligent on the subject than Norman Thomas'.

POLICY AND POWER by Ruhl Bartlett (Hill & Wang, \$5.00), is an excellent one-volume review of two centuries of American foreign relations, roughly from General Braddock's defeat to the Berlin War. Prof. Bartlett (Diplomatic History at Tufts University) paints in broad strokes the growing role of the United States in world affairs. From 19th century suspicion and isolationism to total involvement in every political tremor which takes place anywhere on the globe, he builds the picture of an expanding America interesting itself—often reluctantly—in the tundra and jungle and ice cap of every continent. In a chapter headed "The Continuing Crisis" Prof. Bartlett suggests that our role in the future will be increasing participation in the affairs of the world on every level; but also points to a need to correct the injustices and the evils of our domestic scene.

THE DEFENSE OF BERLIN by Jean Edward Smith (The Johns Hopkins Press, \$6.95), studies in detail one aspect of the Cold War so succinctly limned in *Policy and Power* by Prof. Bartlett. Although there have been several accounts of the Berlin story, none chronicles so well the disintegration of the East-West relations from the concord of July, 1945, to the midnight construction of the Wall, which apparently took our intelligence officers completely by surprise. Smith's (a former U. S. Army officer) detailed account of political and military decisions made before the collapse of the Wehrmacht takes on a new and in some respects terrible significance as one now reads the somewhat cavalier way in which Germany was divided and access routes to Berlin overlooked or forgotten, although American authorities carefully wrote in detailed

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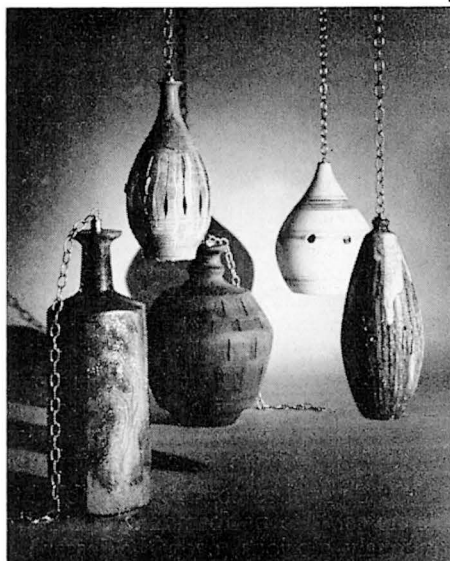
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suggestions on the point with regard to access routes to Bremen and Bremerhaven in the British Zone. General Eisenhower's decision to move toward Dresden instead of politically strategic Berlin was, Smith states, probably even at this distant viewing still a correct one, for even if we had been partners with the Russians in the conquest of Berlin, the eventual outcome would have been the same.

The first clue of things to come was probably the installation of Grotewohl as puppet mayor even before Berlin collapsed. The shotgun wedding of the Communist Party and the Social Democrats in East Germany into the S.E.P. (Social Unity Party) by Marshal Zhukov should have been the important tip-off to Allied authorities of what to expect in the future. President Kennedy's "Ich bin ein Berliner" (I am a Berliner) would seem to belie the author's final conclusion, however, that powerful forces in Washington want us eventually to get out.

* * *

F. Scott Fitzgerald has been apotheosized by the critics and the students of literature, and only occasional doubt has been expressed about his literary greatness. The doubts are dispelled in *THE LETTERS OF F. SCOTT FITZGERALD* edited by Andrew Turnbull (Scribners, \$10,) the classic compilation of almost every vagrant thought which Fitzgerald ever had. The letters vary in spirit from conceit to contrition; they cover his drinking, his doubts, his despairs, his flights. It is easy to understand why Fitzgerald is so attractive to the literary critics who have raised him to some kind of godhood. He is interesting, he is challenging, and he reflects the mores and the temper of the times in which he lived, the pointless Twenties and the nervous Thirties. He was a fine writer—that above all else. He could put words together that had all the magic of fragile and beautiful embroidery. And his talent comes out in this remarkable collection of letters to Ernest Hemingway, his daughter Scottie, to Maxwell Perkins and many others.

Josephus Daniels, Secretary of the Navy, 1913-1921, under Woodrow Wilson, was a smalltown newspaperman (Raleigh, N.C., *News & Observer*). In his graduating class he surely would have been the last to be voted as the one most likely to become a member of a presidential cabinet. He was a fair-to-middling politician, and his appointment as Secretary was, as the newspapers described, a reward for services rendered. No one would have ever supposed Josephus Daniels would become one of the most vigorous members of the Woodrow Wilson White House family in the critical years of World War I. *THE CABINET DIARIES OF JOSEPHUS DANIELS*, edited by E. David Cronon, (U. of Nebraska, \$8.50,) is the first public appearance of the memorable private diary of one of the key figures in the Wilson administration. There is new light shed on some personalities who would take important positions in government under Wilson and later: Sec. of State William Jennings Bryan, whose ideas on diplomacy were not always acceptable to the President; the ubiquitous Col. House; George Creel, the disorganized propaganda specialist; Assistant Sec. of the Navy Franklin D. Roosevelt who moved much too fast for plodding, methodical Daniels, and whose vigor and enterprise were viewed as disloyalty. There are many other vignettes of the great names of those years: Hearst, Lansing, Hoover, Gompers, Baruch to mention but a few of the brief, succinct and often telling entries. Editor Cronon supplies bright, pointed footnotes that explain the background and often the outcome of Daniels' references. It is better than sitting in on eight years of cabinet meetings, for Cronon's added notes give the proper time reference.

Frank Harris, a runaway, the son of a sea captain, was not marked for any greatness. Yet his name appears in any serious account of late nineteenth and twentieth century literature. Harris had two pre-occupations, not uncommon among literary folk: himself and sex. The delightfully pornographic passages, a continuous story of one rabbit-like conquest after another, are interlarded with references, anecdotes, observations about the trends and men of his time from Oscar Wilde to Upton Sinclair, who declared Harris' works "vile." *MY LIFE AND LOVES BY FRANK HARRIS*, (Five Volumes in One, Grove Press, \$12.50,) details what a *New York World* editorial in 1926 described as "this nauseating collection of dirty stories." The fact is that Frank Harris was a brilliant writer, and his literary success with the London *Evening News* and the English journal of literature, *Saturday Review*, proves that he was a man of talent and taste. Broke in purse and spirit in his later years, he recalled with the savoring of an old man in his dotage the delectable morsels he tasted in his long life of easy concu-

piscence. It's erotic and erratic and if you skip the lurid passages and read the sensible ones, you'll be rewarded for your effort just the same. There's an old New England saying which has merit: don't write your name on the toilet wall. Frank Harris wrote in large letters in this strange but highly volatile, readable effusion.

BOOKS TO WATCH FOR

Head Hunters of Papua by Tony Saulnier (Crown Publishers, \$7.50), is a remarkable book in many respects. Aside from its wealth of illustrations of a most remarkable expedition into the interior of hitherto unknown Papua—many of them in excellent color—the book is a quick course in anthropology and primitive religion. Contrast seven men, modern in their thinking and their equipment, stepping back seven thousand years or more into an age which probably parallels the neolithic era, peopled by aborigines who had not yet discovered the most primitive form of cultivation and to whom the wheel was unknown. Although shunned and avoided at times, it is an interesting footnote that nowhere, despite the hostility of the many tribes they encountered, were the seven attacked.

Superior Publishers of Seattle has assembled an amazing collection of historical picture books, the latest of which is *Ocean Liners of the 20th Century* by Gordon Newell (\$12.50). Here are the queens of the Atlantic—the Mauretania, the Vaterland, the Berengaria, the United States, the Liberte, the ill-fated Titanic and Lusitania—these and many more in picture and in terse, fact-filled text.

Terezin Requiem (Alfred Knopf, \$3.50), by Joseph Bor is the moving story of Maestro Raphael Schachter and his orchestra of sixty pieces and 120 voices who perform with dignity and wry humor Verdi's great religious opus before the SS commanders and their supreme lord, Eichmann himself, on the eve of liquidation. The performance was a hymn of glory hurled in the teeth of an enemy that was beginning to understand that it had been defeated. This is a book remarkable in its brevity and its power, which says much with a fine economy of words.

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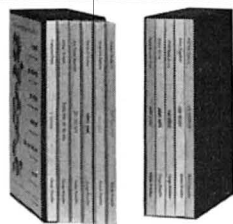


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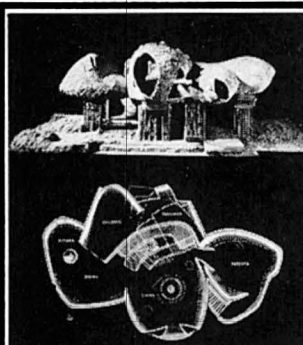
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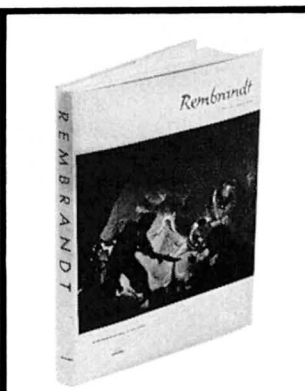
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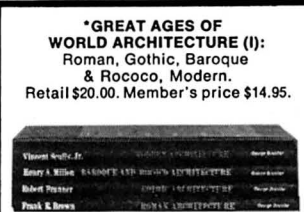
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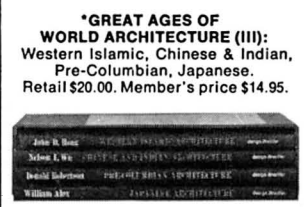
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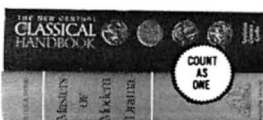
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It is an all too common failing in journalism to indict sin, write the expose, the eloquent exhortation to virtue, breathe a sigh of self-satisfaction and turn to the next wrong to be righted. The writer feels he has done a bit for posterity—earned his keep; the publisher basks in the reflected virtue of the writer and is delighted at the resulting dust-up, the increase in Letters to the Editor which can be laid before the advertiser as proof that his ad is being read also.

Since the onset of urban renewal as The Subject, readers of the journals—who feel obligated to do their part by reading the latest theory or criticism—have been buffeted by waves of opinion, rivers of ink. Cataracts of words have poured over him, ultimatums of disaster by planners, architects, critics, sociologists, economists, historians, philosophers of every hue—each in the grip of his own obsession, each at complete odds with the others. The one point of agreement is that something must be done.

The rub is, of course, that planning involves form and not just a search for a demonstrable truth. Truth is objective, but beauty is not. A proposed renewal project can be—and usually is—attacked on the ground of esthetics. Esthetics and discord are pals. Little wonder that public officials are slow to move. When exhorted to redevelop, they hire a planning consultant whose eventual plan is kicked from one end of the country to the other by the same people whose words had spurred the officials to action.

A degree of cynicism is bound to result.

Meanwhile the Niagara of ink continues. Another stirring call to arms to do battle with the enormous irrational forces now shaping our cities has been trumpeted. *Architectural Forum* writer Allan Temko outlined a plan of attack before the California Council AIA Pacific Rim Conference in Mexico City of a magnitude which puts to shame such limited urban visions as the Cozy Neighborhood Plan, the City in the Park, Garden City, New Town, and the Metro-linear, Centripetal, or Centrifugal Megalopolis schemes.

Temko told the assembly that our technology and wealth make possible the creation of cities unlike any in the past if we can only free ourselves from the solutions of the past, if we can only put the present environmental crisis in proper perspective. The traffic-clogged streets, degraded downtowns, spreading subdivisions, polluted wilderness are “. . . all one thing and we must see it whole.” The consequences will be catastrophic, he said, unless war is waged, not in a series of scattered engagements on the local or regional level, but on a continental scale using all of our country's formidable resources. The Atlantic seaboard, for example, with its family of merging cities and a population of 40 million requires a “rational total structure . . . In continental context, West Virginia might be contemplated as a potential recreation ground . . . for the seaboard Megalopolis.”

He points to Europe which he has been studying over the past two years. London and Paris are being considered by British and French planners as regional super-cities of 20 million people or more.

The United States, said Temko, must plan on a similar scale, putting into the effort at least as much money, research and industry as have gone into the space program. The architect and planner have argued and proposed solutions on the “crudely intuitive” level long enough. There isn't a moment to lose. They must learn about and utilize the latest technology, cooperate with the engineer and scientist, and think semi-hemispherically.

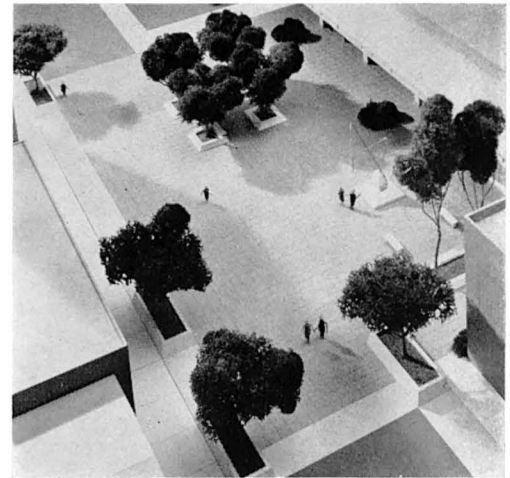
Since Mr. Temko's talk was copyrighted, presumably you will be able to read it yourselves in AF. You should do so. As a speech it was eloquent. But as a plan (which has been two years in the hatching) it raises more questions than it asks or answers, and I hope he means to pursue it further.

Words are needed of course. The apathy of the public has to be overcome, the Law of Universal Indifference has yet to be repealed. The higher instincts of the politicians have to be appealed to. But without eloquent actions it's just a debate. We can do with fewer Olympian judgments and decrees, fewer attempts to impose a personal — and therefore questionable — esthetic, fewer suggestions as to what we must do and how to do it, more submission of pride of individuality to the needs of all, more day-to-day plugging away at those problems that aren't in the realm of opinion and taste. Like that of Dr. A. E. Parr of the American Museum of Natural History, who is working out a program for using wide-angle motion pictures and stereo sound which will permit test subjects to experience a proposed new urban environment *before* it is created (A & A Oct. 1963). Or that of Dean Sam Hurst of U.S.C. (A & A June, Nov. 1963) and others who are quietly searching for the architectural theory Mr. Temko says must imperatively be based on firmer ground than fluctuations of opinion and of fashions in style and taste.

I'm not acquainted with Allan Temko, but it is apparent from his words that he is in earnest and well-intentioned. I hope that he isn't subject to the journalistic weakness mentioned above, that having studied the subject for two years he will not be content to let it drop with a speech and an article. With all the resources of Time-Life, Inc., behind him, I hope that he will work to resolve the local, regional, state and federal political and jurisdictional problems involved in his continental plan of attack; and that he'll try to overcome the public's resistance to reason and the opposition of the real estate interests; work to reconcile the contradictory views of the planners as to what form urban development should take. If he does this, then in the process he might also solve those problems which — as he points out — have made us helpless to redevelop on the community level with any consistent degree of success. He will also have earned his keep, certainly.



SAVINGS AND LOAN OFFICE BY KURT MEYER & ASSOCIATES, ARCHITECTS

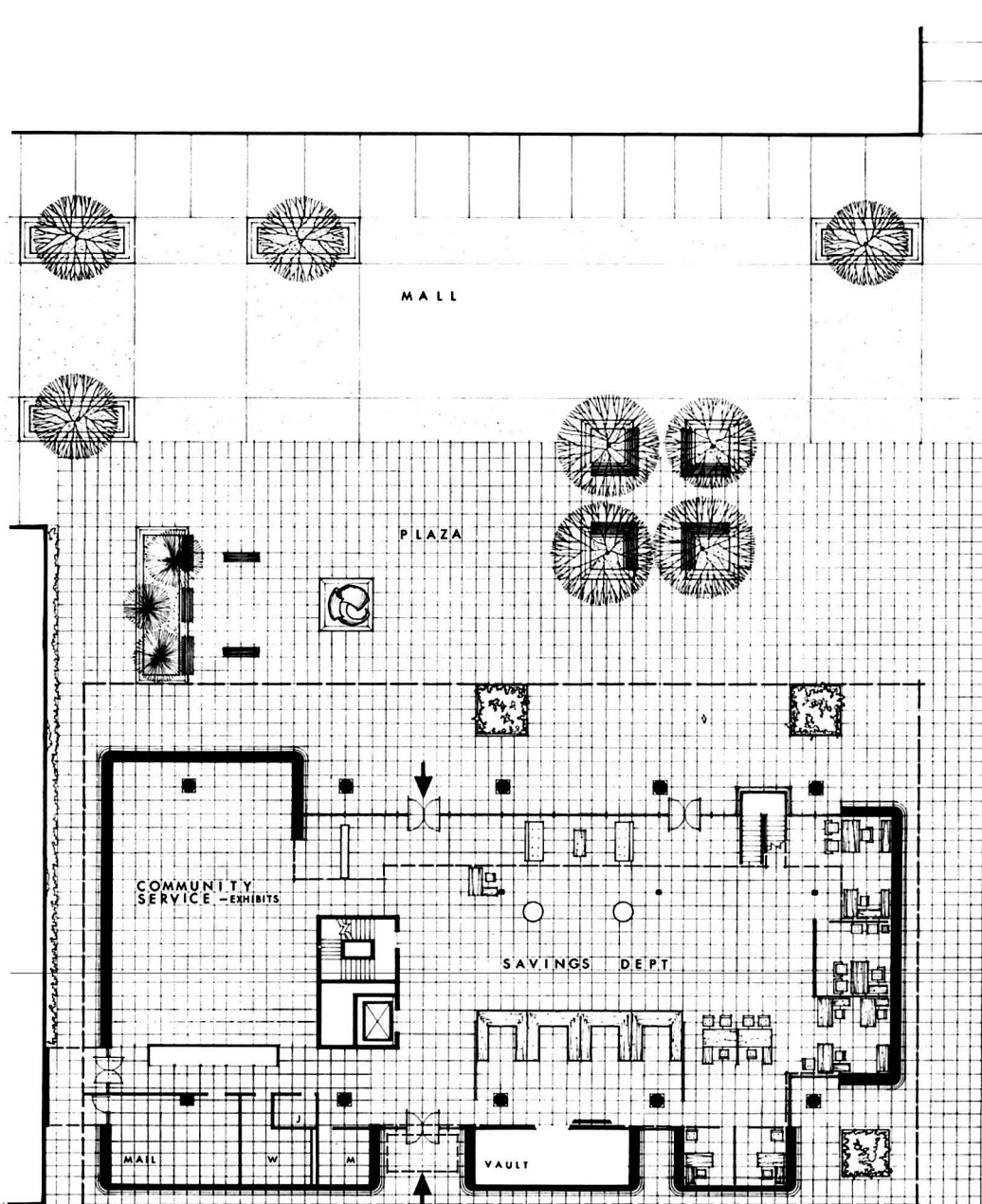
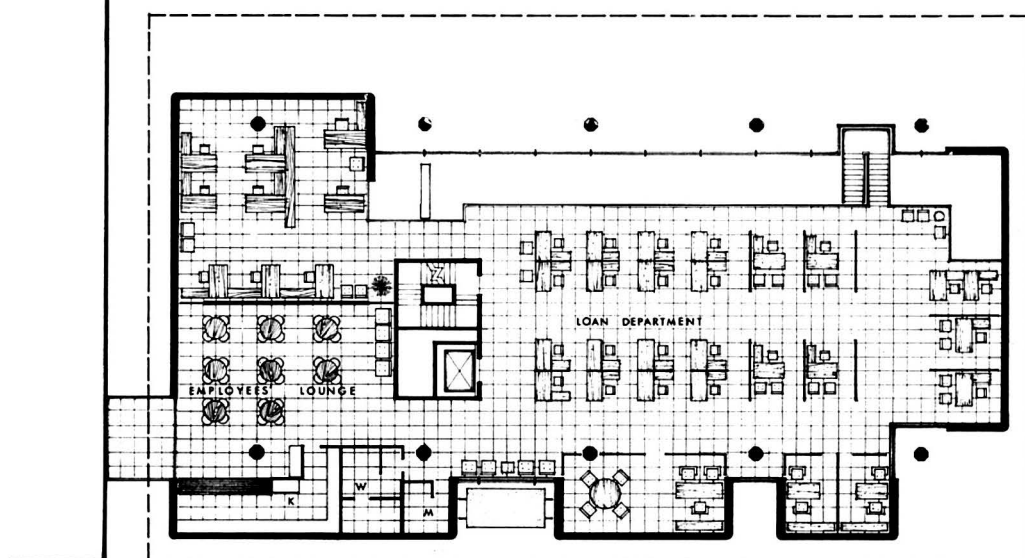


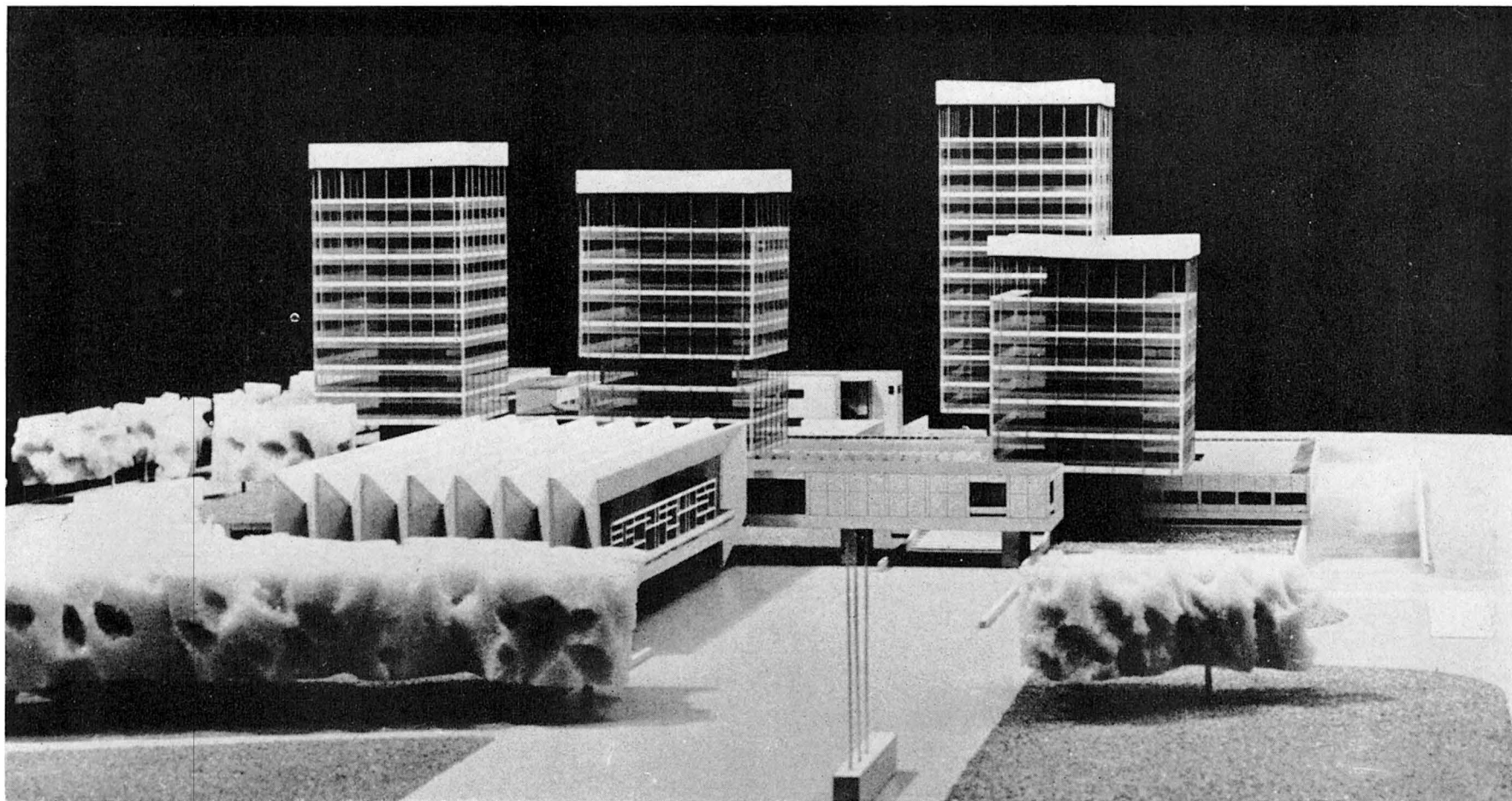
This regional office for Lytton Savings and Loan Association in Pomona, Calif., and its large adjacent plaza are designed to form the nucleus for the complete redevelopment of the west end of the Pomona Mall. The east end of the existing Mall has developed well, but due to old, uninviting buildings and lack of large businesses, progress at the west end has lagged. The savings and loan association, hoping to revitalize the area, has acquired a total of three and a half blocks north and south of its building site and has asked the architects to plan a comprehensive rehabilitation program.

The plaza is to serve as a needed focal point around which new businesses will locate. It is envisaged as a space for civic activities, concerts and other cultural and public gatherings. The savings and loan association has set aside half of the acquired land for public use, a decision which, hopefully, will find imitators. Works of sculpture are to be commissioned for the plaza, and exhibitions of works from the Bart Lytton collection will be held there.

The savings and loan office, a high-roofed pavilion, is to have two floors and basement for mechanical equipment—a total of 18,800 square feet and an estimated investment of \$1 million. The roof is designed to float over the large, sloping walls which will be faced in the same Italian travertine as the plaza pavement. The walls, with rounded corners and coved base, alternate with high glass areas intended to reveal the interior function. The roof slab of white, post-tensioned concrete, will have a white mo-sai sculptured fascia and white painted plaster soffit. Columns are to be white terrazzo. The grey plate glass will be set in grey anodized aluminum.

The travertine of the plaza and exterior walls will be used for the floors inside. Tellers' counters will be coved, again echoing the exterior; ceilings will be luminous in public areas and acoustic plaster elsewhere. A cantilevered steel frame stair will lead to the 7950-square-foot second floor. First floor will contain 9400 square feet and mechanical basement 1450 square feet.

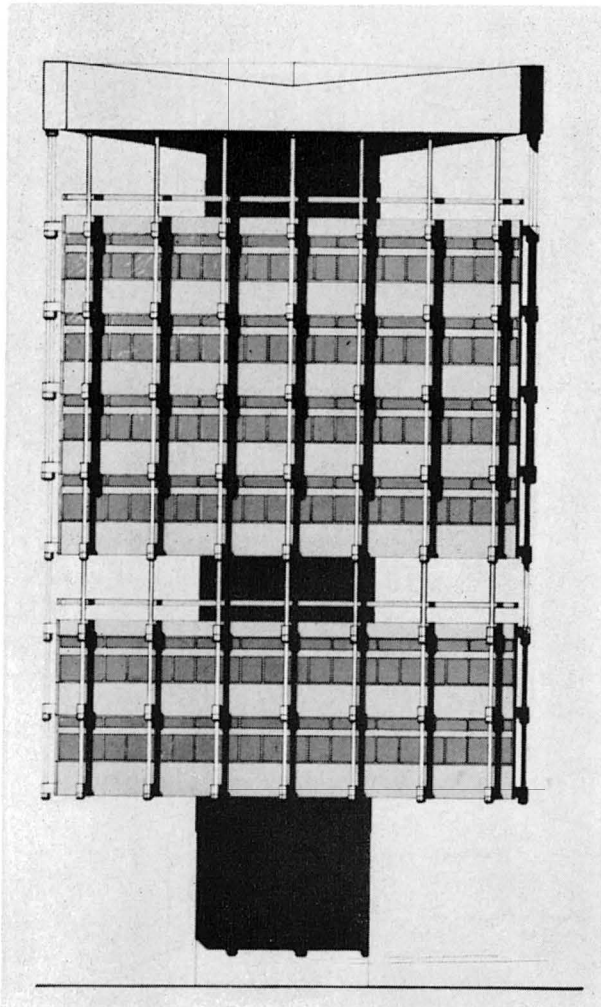




Model of Marl City Hall

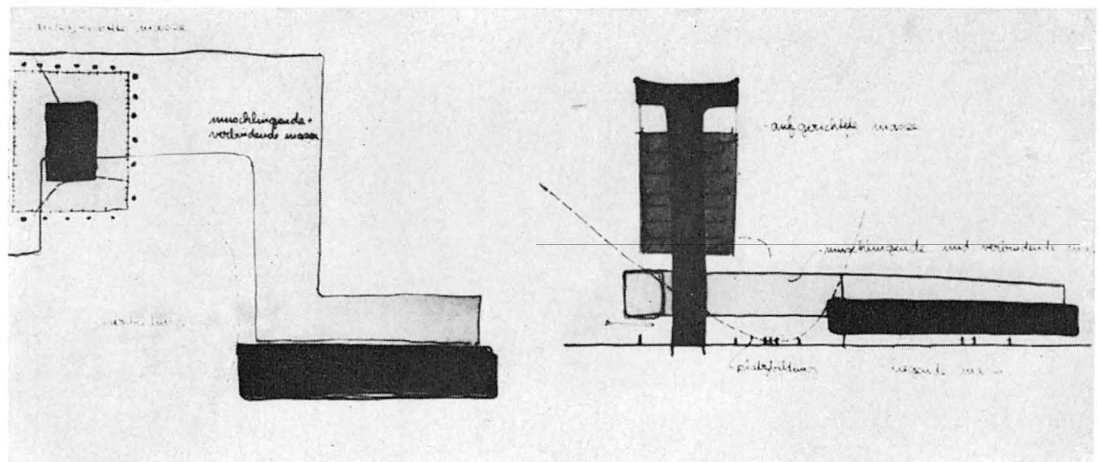
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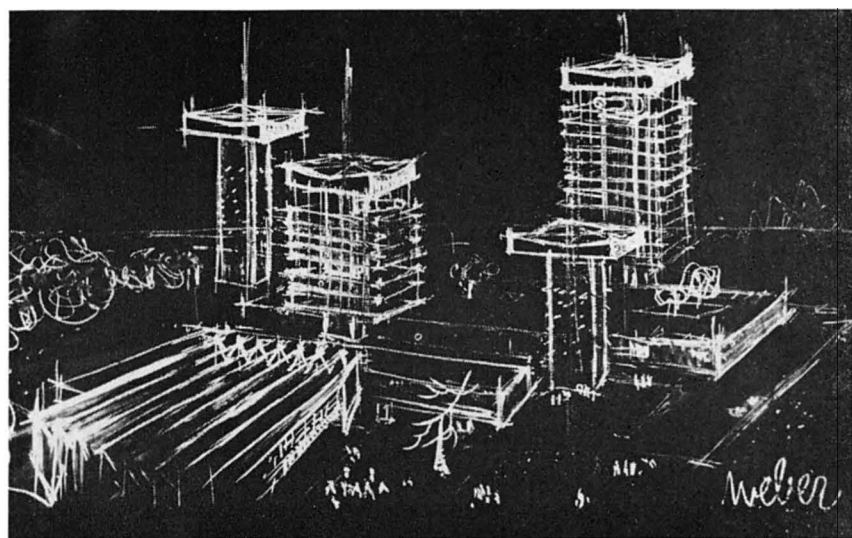
View of a high-rise building



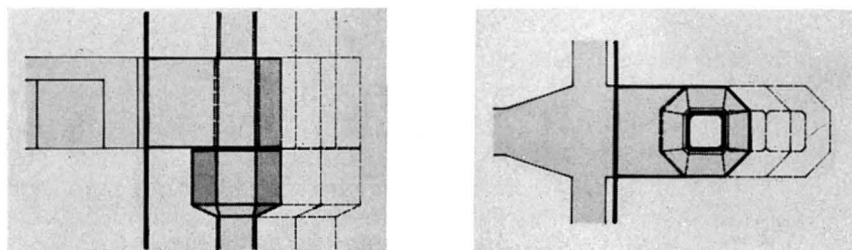
HIGH-RISE TENSILE STRUCTURES OF VAN DEN BROEK AND BAKEMA, ARCHITECTS

Plan for an office building in Amsterdam. Only the mechanical core penetrates the lower zone which is unhampered by the usual supports.

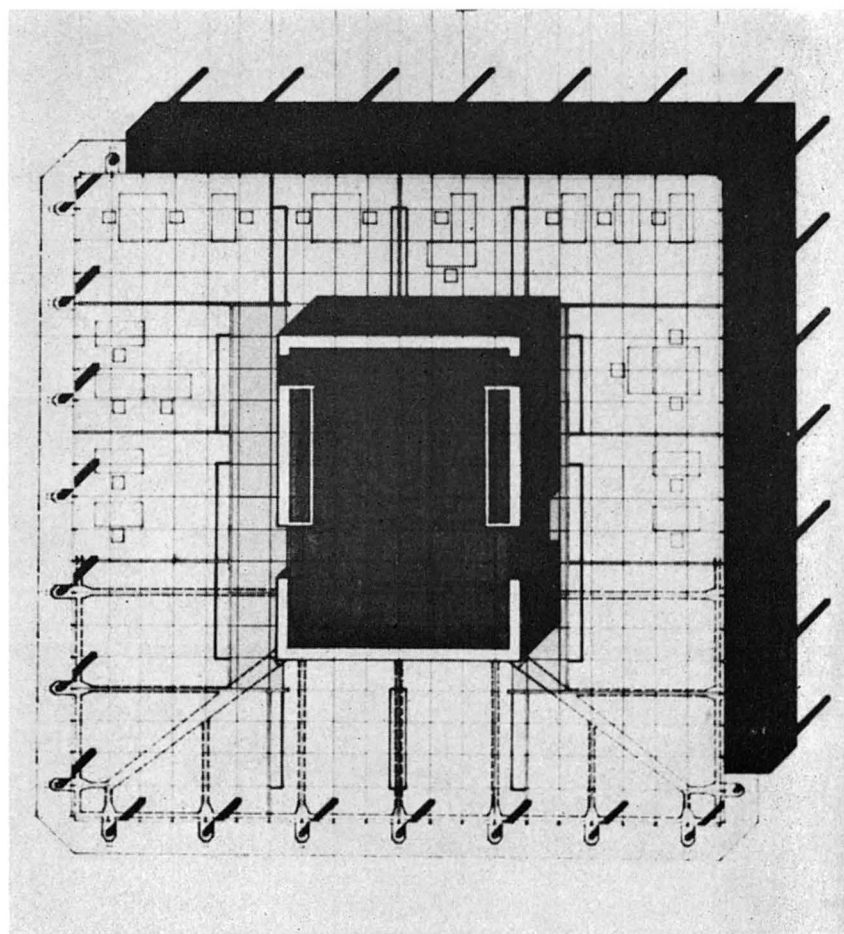




Marl City Hall under construction. Plan is to build the core structures of the buildings not as yet needed and suspend floors later.



Plan and view of union of the suspension elements at ceiling and girders.



Plan of Marl City Hall. Vertical loads are taken by the core.

Whatever the type of a new structural system, the architect is interested in it only in respect of its possibilities of application in a formal conception, the latter often becoming an end in itself to the neglect of structural considerations.

It seems to us all the more important to define the relationships between architecture and construction, which ought to be merely a means for the architect and not an end in itself.

Tensile construction in Europe is not at all recent, steel tensile structures being first attempted in the 18th century.

Before the completion of the first arched bridge (Coalbrook, 1779), the English had erected a suspension bridge for pedestrians, with a span of 20 meters (between the counties of York and Durham, 1741).

The suspension bridge by James Finley across Bay (between Union-

town and Greensburg, Pennsylvania, 1796) had a span of 21 meters. After obtaining a patent on this type of construction, Finley built 40 similar bridges up to 1808, and since that time this type of construction has been employed everywhere.

Old examples:

J. Templeman: bridge on the Merrimac, Massachusetts, 1809, span 62 meters.

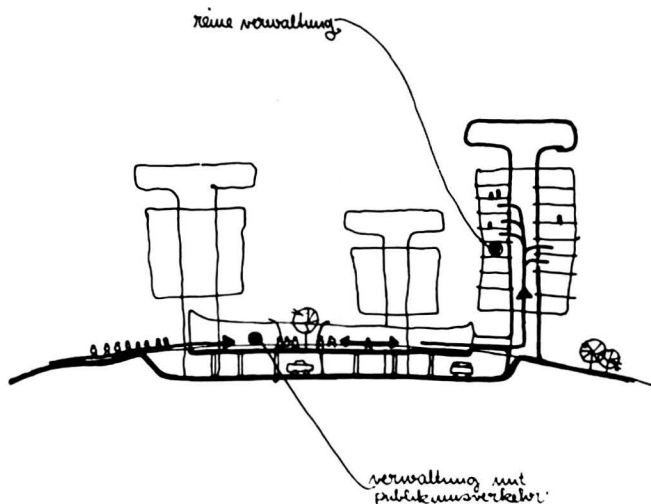
Th. Telford: bridge across the Menia Strait, 1819-26, span 175 meters.

For bridges the advantages of tensile construction are evident, for the arches or the templates are adapted only for a certain span, beyond which only the suspension or prestressed bridge remains feasible.

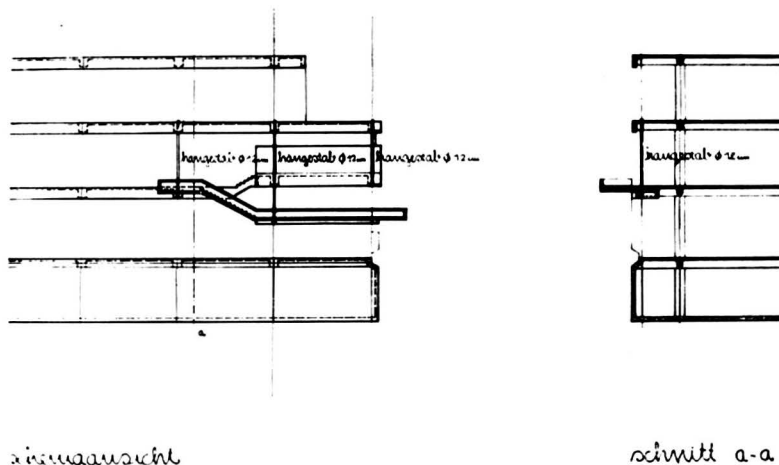
It is our own age that has offered possibilities of new types of application for tensile constructions, such as large halls and high buildings;

(Continued on page 32)

Functional diagram of stressed construction. With an ordinary skeletal system the free functioning of the lower hall would have been restricted.



Scheme and section of a department store by van den Broek and Bakema.



ACOUSTICS AND ARCHITECTURE

The influence of acoustics in the design of buildings today goes further than the provision of good hearing conditions in auditoria. Every new apartment house, office building, and hotel presents a tremendous number of acoustics problems that must be solved during design, if satisfactory buildings are to result. Attention is being given even to the private house these days. There is scarcely a building type that does not present areas in which acoustical thinking can help in providing the ultimate user with a satisfactory environment.

The architectural profession, in general, is coming to have a better understanding of the basic principles of acoustics, and this is resulting in better collaborative design effort between acousticians and architects. Only when there is real understanding, however, can successful collaboration result. Acoustics cannot be forced into a design or applied to it!

It is perfectly obvious that the design of rooms in which hearing is to be good must be strongly influenced by acoustical thinking. But, many of the elements of the design influenced by acoustics will never be seen by the public. They will not involve unusual shapes or surface treatment, but will involve such decisions as where to put the mechanical equipment to provide the least possible annoyance to listeners, or how to separate the scene shop from the stage so that it can be used while a performance is being given in the theater.

There is no point in putting a great deal of effort into the design of the listening space itself, if these associated problems are not solved. There needs to be an increasing emphasis on these "invisible" aspects in building design.

A college auditorium was built a few years ago, for example, with the entire heating plant for the college located in the basement below the auditorium floor. A number of measures that had been recommended for the control of noise from this equipment were omitted for reasons of economy in the actual construction. After the auditorium was opened, the noise from the equipment was so great that no one could appreciate the effort that had been put into the design of room acoustics for the space, and, only after major corrective steps were taken, could the auditorium be called satisfactory. It didn't matter whether the reverberation time was optimum or not, or whether sounds were uniformly distributed through the space—it was too noisy and people couldn't hear.

In the preliminary design of a recently completed theater, the architect had an interesting concept of using curtains all along the sides of the theater instead of doors so that at intermission the entire room could be opened to the adjoining lobbies by merely pulling back curtains. Thus, the audience would flow out rather than file out into the lobby. Although this is an interesting idea, one must immediately face the question of

what happens to the noise from latecomers. Latecomers are people, and people in lobbies always talk, and the curtains would do nothing to keep this noise from the audience. The architect soon realized that the scheme would be quite unworkable, and the theater has doors!

Of course, the basic shape of the space, the slope of the floor, the arrangement of the audience with respect to performers, provisions to enable the performers to hear each other and to sense the size of the room, the incorporation of electronic reinforcement when it is required—all these things will affect the architectural design. Acoustical thinking should lead the designer to shapes of rooms that are basically suitable for good hearing and will discourage him from using domes and other forms of large-scale concave geometry that can only give trouble. It will help him to understand the implications of surface irregularity, the scale of "breakup" that gives good sound diffusion, and the scale of "breakup" that does nothing. He will learn that small-scale irregularities, left when formwork is stripped from concrete, will not provide the needed sound absorption in a lobby or a dining room, and that he must solve the problem of incorporating this sound-absorbing treatment on these surfaces even though it may hide some of the handsome formwork!

Hopefully, acoustical considerations will never be the excuse for bad design. One hears occasionally of a particularly ugly room in which it is said that the ugliness was necessary because of acoustics. Usually, the cause for ugliness is a lack of understanding on the part of the designer of the basic principles of acoustics, which should have governed his design decisions. If he really understands the basic principles, he can almost always solve the problems handsomely. His acoustical collaborator must teach him, however, and make sure he understands the implications of every design decision. Many considerations other than acoustics go into the final determination of a scheme, but the implications of compromises away from ideal must be clearly understood.

One of the most frequently encountered problems in modern auditorium design is that of providing conditions in a multiuse auditorium suitable for a wide range of activities, demanding variability in both audience size and in acoustical characteristics. A typical problem is that of providing a readily removable enclosure on the stage for musical performances. It is essential that, if this device is always going to be used when music is performed, its installation must not involve excessive cost or time. It is almost mandatory that it be mechanized if it is going to give a realistic solution to flexibility. An enclosure of this sort was recently installed in the Northrop Auditorium at the University of Minnesota. This one can be put up or taken down in half an hour by two men, in contrast to the hours required for the usual manually erected

By Robert B. Newman, Bolt Beranek and Newman Inc.

plywood enclosure.

Provision must be made in the multiuse room for varying the amount of sound-absorbing material exposed and possibly even for changing the shape of the ceiling and wall surfaces. The realization of a truly successful multiuse auditorium requires the closest collaboration between architect, acoustician, and theater designer. Acoustics will help to determine the size and shape of the various elements that make up the room finish, the architectural handling of sound-reflective and sound-absorptive surfaces so that they become an integrated part of the design, and will give a final result that not only sounds good but looks good, and in which the provisions for variability are handled easily and economically.

Even before the architect becomes concerned with the many problems of flexibility, finish material, etc., he must be acquainted with some of the even more basic factors that govern the physical behavior of sound in rooms. We are often asked, for example, to provide "cathedral acoustics" in a low-ceilinged church. It should be obvious that, unless one has cathedral size, one can't have cathedral sound.

Designers often forget the basic fact that the human voice radiates largely from the front side of the face. But, until we develop a new variety of human being with a mouth going all the way around the head, it is unlikely that very large theaters-in-the-round (i.e., for 1000 people) can work successfully without electronic reinforcement.

There is also the appeal of the "miraculous cure." A good many gallons of "acoustic paint" have been applied in the hope that here at last was something that would obviate the necessity for old-fashioned porous sound-absorbing material. When the architect understands the mechanism of sound absorption, he can see how ridiculous the paint idea is.

A recent article in a reliable newspaper described a pavilion proposed for the 1964 New York World's Fair that will house an "outdoor restaurant." This area will be covered with a roof but will be open on all sides. In order to keep out insects, rain, hot and cold air, and *noise*, the space will be surrounded by an air curtain! This is presumably a serious proposal to solve the severe airplane noise problem at the site of the Fair. But anyone who has ever taken the trouble to observe an air curtain in action knows perfectly well that it does nothing to stop sound transmission, and that it is naive to hope that it will provide the diners in the World's Fair Pavilion with protection from noise.

An article such as that, however, leads the uninformed architect to make the same sort of ludicrous proposal for the subdivision of the school into a variety of classrooms—why not just throw up an air curtain to stop the sound from one space going to another? Belief in such false concepts can lead designers to create buildings, the basic *architecture* of which

prevents them from working.

There is a great deal of discussion about school acoustics today. We hear about the virtues of carpet in schools. There is no question that carpeting in schools provides an excellent means of controlling reverberation, of reducing impact noise, and of giving a sense of comfort. Used extensively, it is an excellent sound-control material, but it does not automatically solve *all* the acoustics problems in a school—we still need partitions that go from floor to ceiling!

The need for flexibility in school planning is recognized by educators and architects more than ever before. We mustn't limit changes in the educational program by inflexible buildings, but even the most enthusiastic proponents of flexibility admit the need for sound isolation between simultaneously used classroom spaces, if there is to be reasonable freedom from distraction and annoyance. Just how much isolation is needed, of course, is determined by the kinds of uses to which the spaces are put, but there is often entirely too much sound transmission in modern schools.

A form of flexibility sometimes overlooked is that of providing a variety of sizes of rooms each well isolated from its neighbors and shaped and finished to do the very best possible job, both visually and acoustically, for groups of various sizes. One cannot, for example, create a good classroom for 100 pupils merely by drawing back the partitions separating three 30-seat classrooms in a row.

Control of unwanted noise seems to be one of the greatest problems in buildings today. The transmission of sound from one room to another in office buildings, hotels, and schools, and the noise from mechanical equipment, which is so much a part of the contemporary building, can only be controlled after careful study. Fully half the building budget in many new structures goes into mechanical equipment and, while the mechanical engineers are interested primarily in doing the mechanical job of lifting people, or moving air, or chilling water, or whatever it may be, they are not necessarily interested in doing it quietly. Unless all these racket-makers are brought under control by design at the outset, the building will most certainly fall short of real satisfaction. While manufacturers of equipment can be encouraged to make quieter devices, it is the job of the building designer to see to it that whatever is finally installed is not a nuisance to occupants or neighbors.

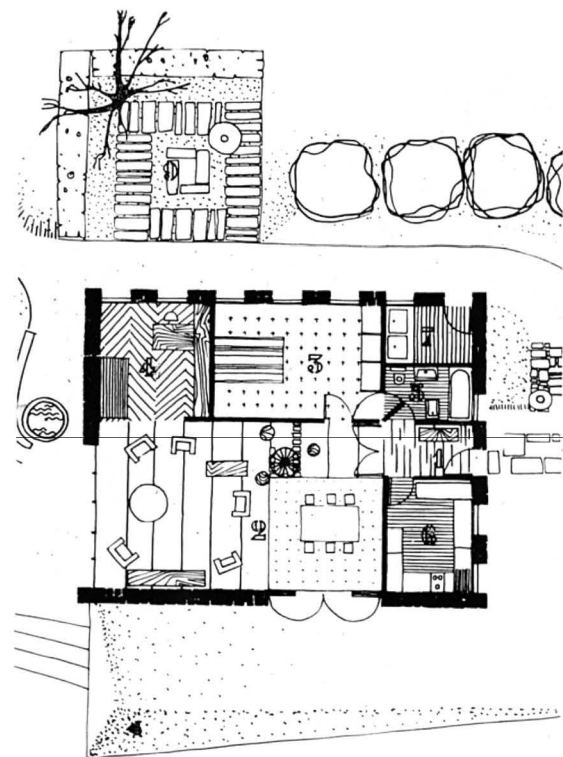
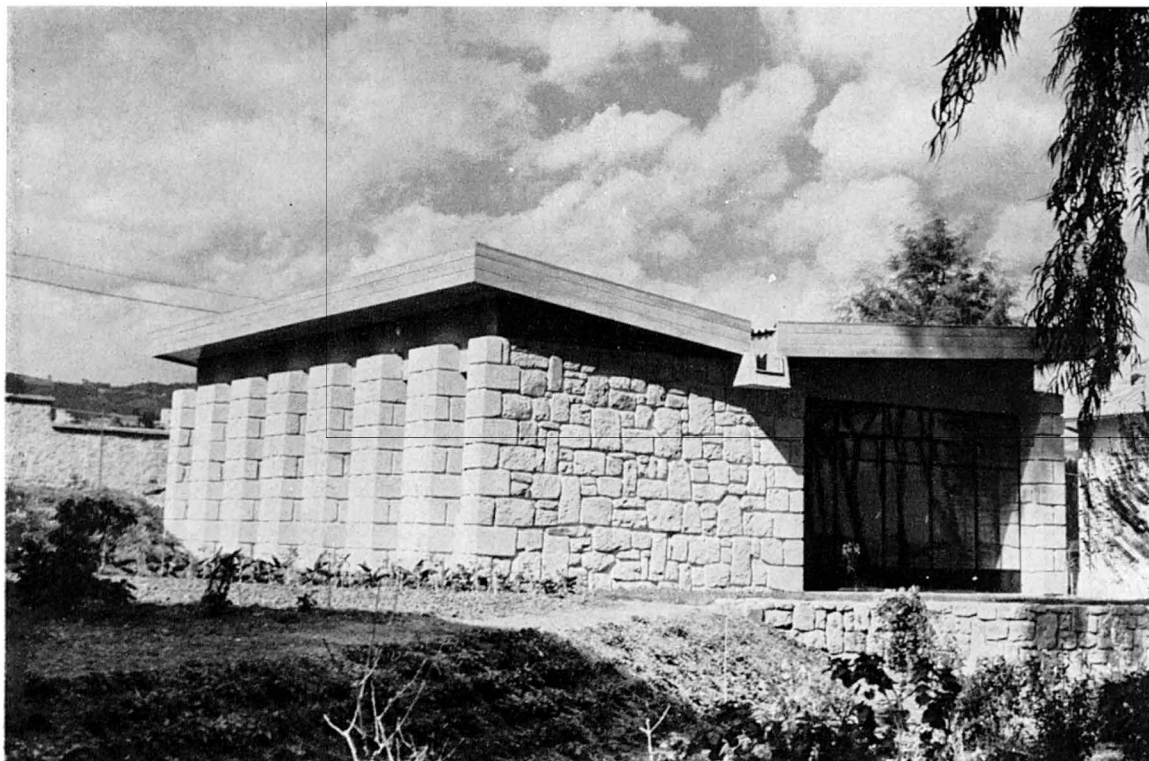
This has been a very brief and general discussion of a few of the many problems of modern building design. We can be sure that, when acoustics is given as much serious attention as structure and all the other areas of building technology, the buildings resulting will be more satisfactory for human occupancy.

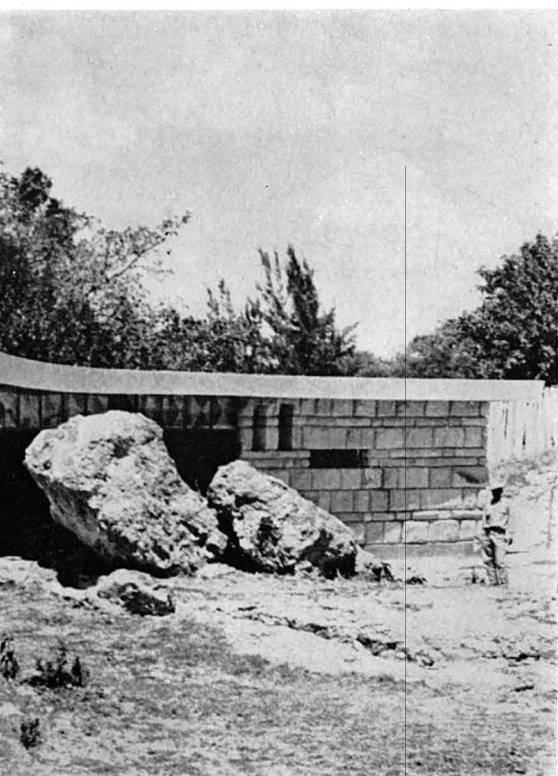


TWO HOUSES IN ETHIOPIA

WEEKEND HOUSE BY HENRI CHOMETTE AND ROMAIN VON SEELA, ARCHITECTS

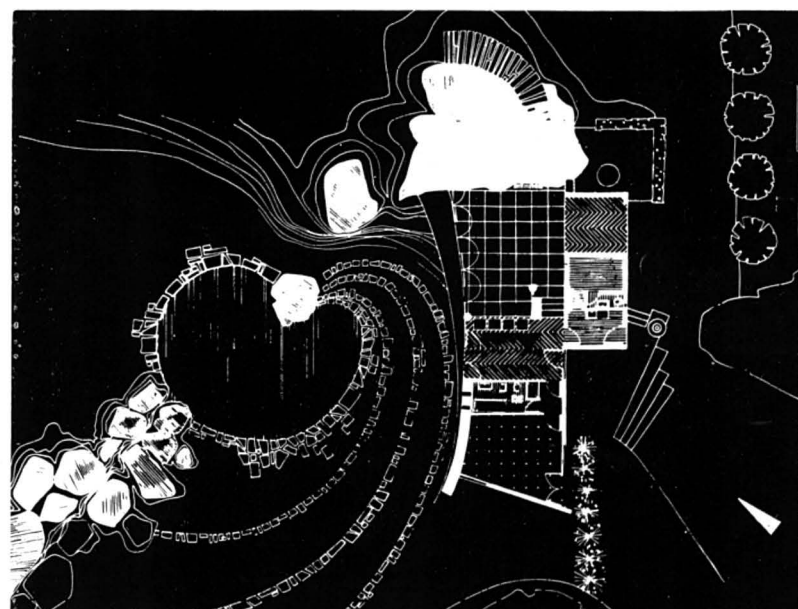
VILLA BY HENRI CHOMETTE, ANTOINE LAGET, AND ROMAIN VON SEELA, ARCHITECTS



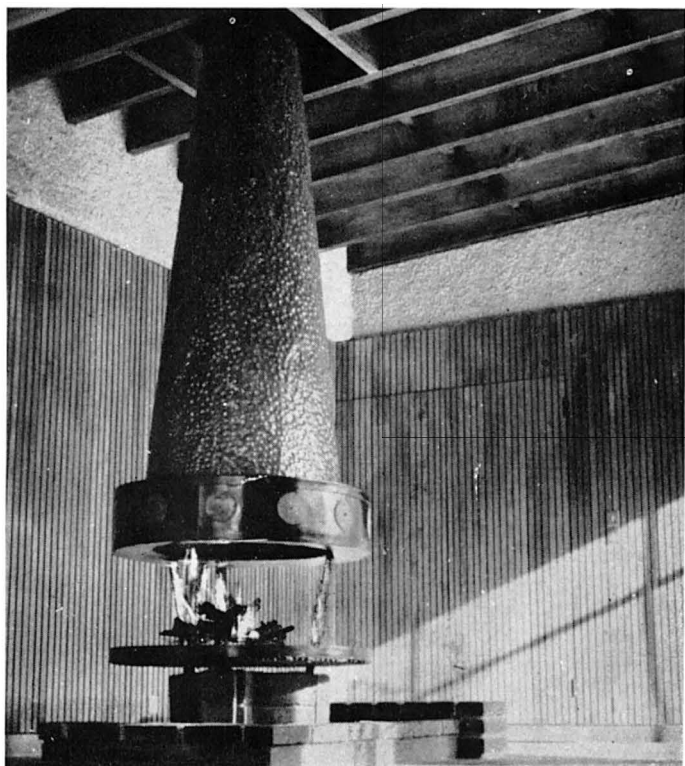


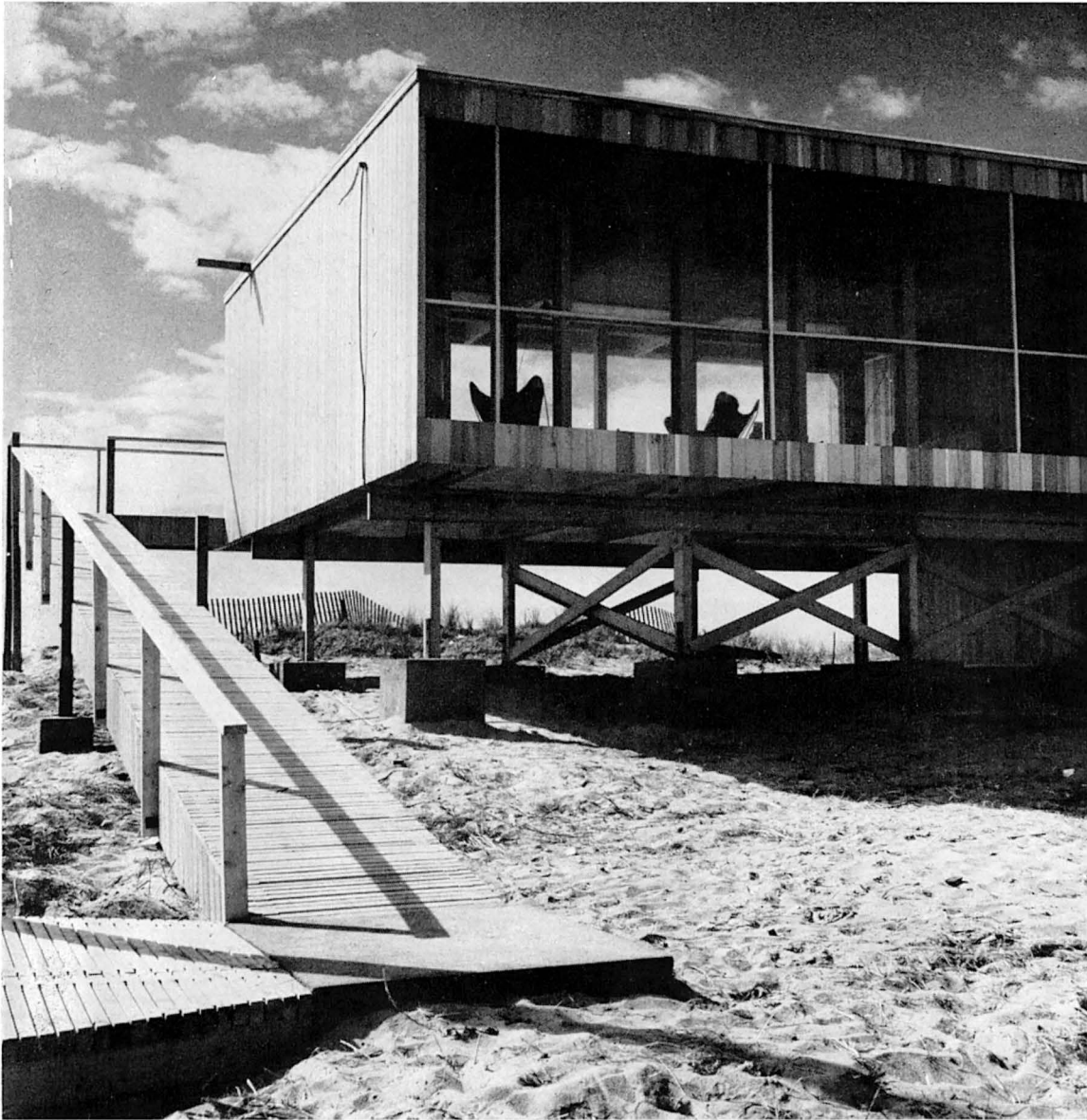
Exploitation of the rocky site guided the design of this weekend house near Ambo, Ethiopia. One huge monolith even serves as an exterior and interior wall of the building and supports the roof-terrace as well. Steps to the roof-terrace were cut into the rock which was hollowed out for the inside fireplace and chimney and the outside barbecue. The entry is divided into two levels, bar and salon; the house contains, in addition, a bedroom, study-guest room and service areas.

The garden is stepped on the natural slope of the site. The pond, hollowed out of the rocks, is fed by a warm spring running through a watercourse created with rock.



Stone, principal construction material of Ethiopia, has also been employed in the elements of structure and decoration in the villa at Addis Ababa. The dimensions of the bays vary according to the interior functions. The larger, principal bays orient the view from the living room to the two aspects of the garden: the remote landscape on one hand and a cultivated flower garden on the other. The living room is finished in wood paneling and contains a high metallic chimney with brick hearth.

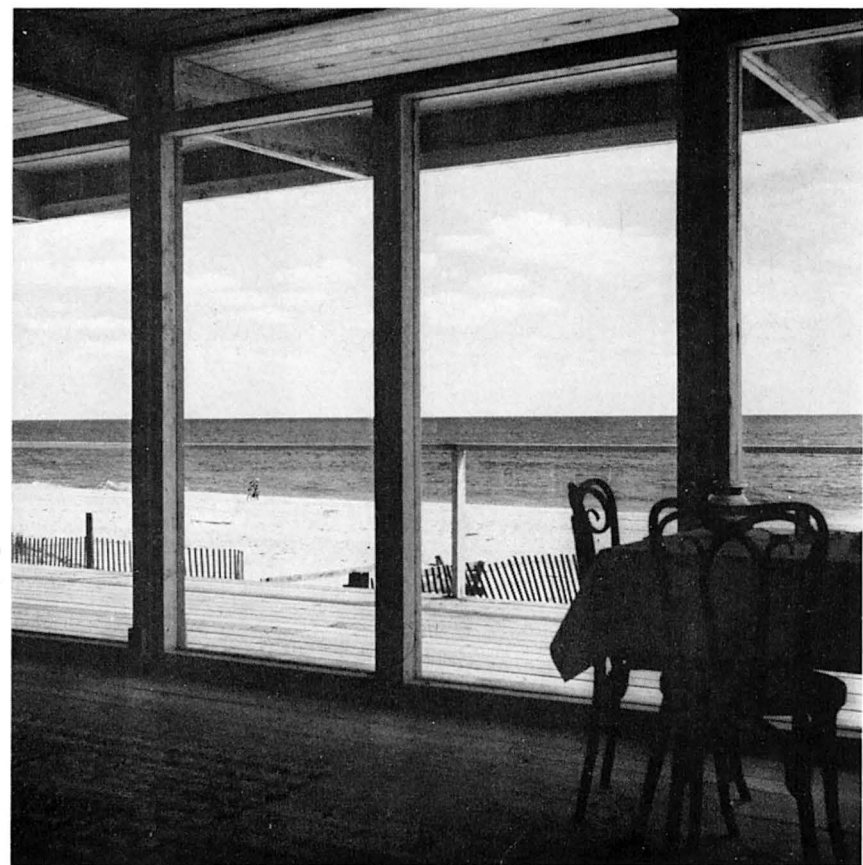
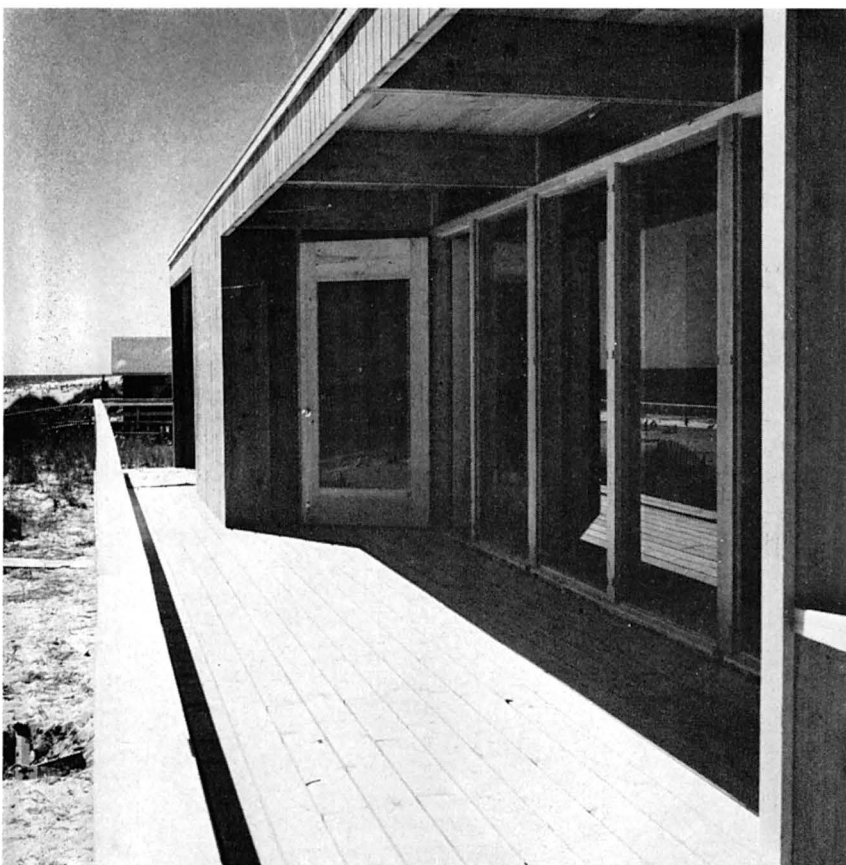


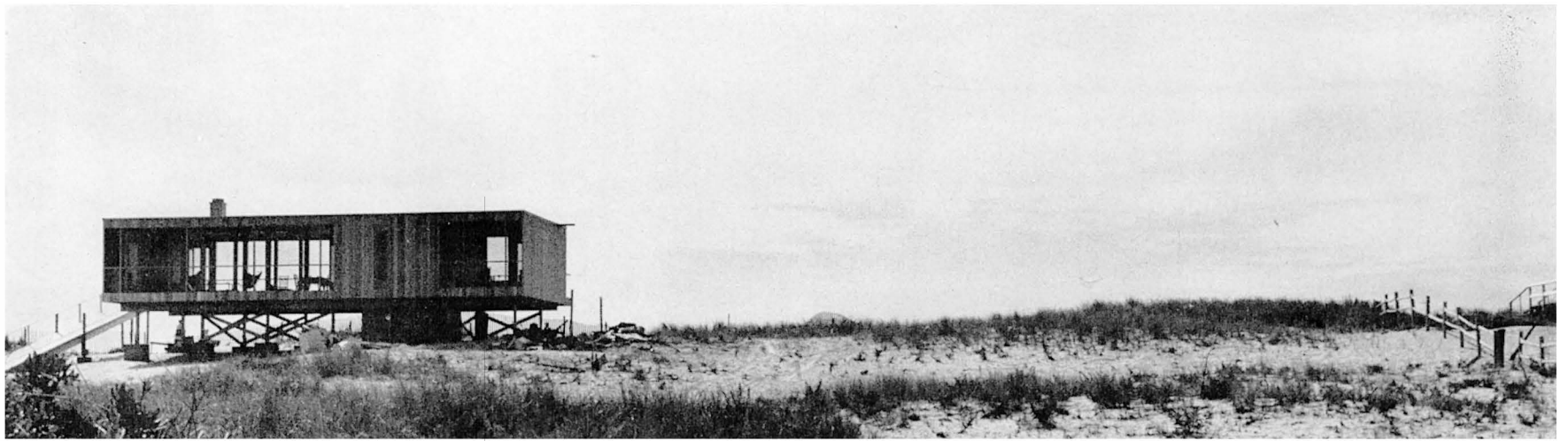
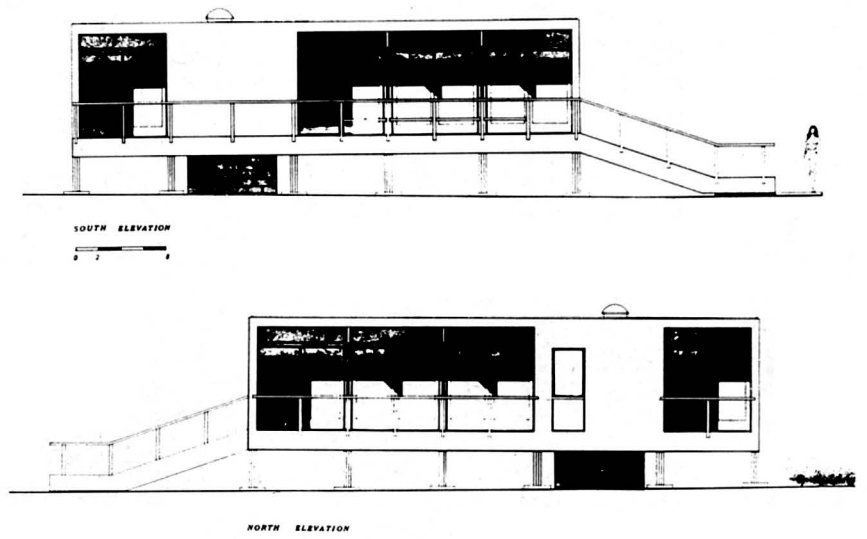
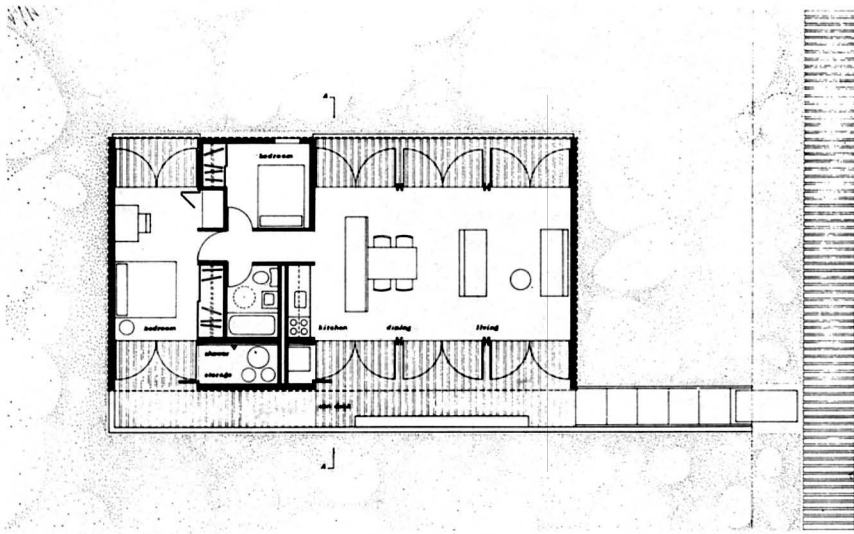


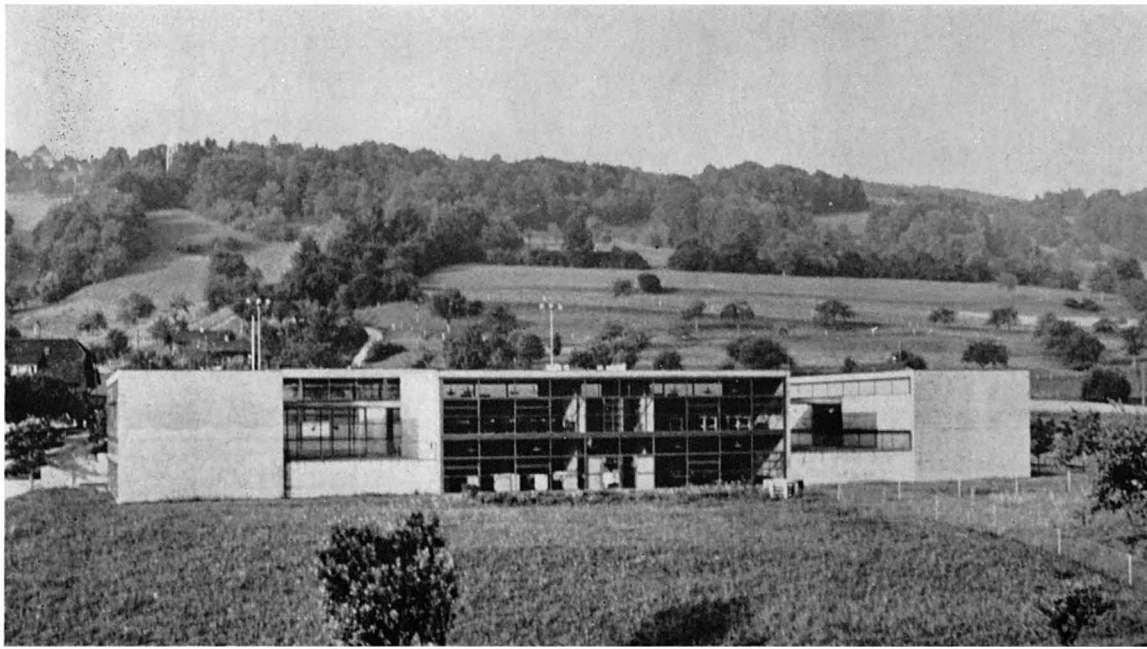
This 1500-square-foot beach house (900 square feet excluding the deck) is well separated from its site by 14 wood columns attached to concrete footings by steel anchor straps. It is opened to ocean and bay by walls consisting of a series of oversized (4' wide) screen doors which are interrupted visually only by the small bedroom wall on one side and a counterpart storage area wall on the other. The larger of the two bedrooms is open to the deck on either side, the other is ventilated by a floor-to-ceiling window with fixed screen. Water heater and working equipment for the artist-owner is housed in an 8' x 10' storage area beneath the building.

Pre-cutting the lumber to the architect's plans permitted erection of the house in nine days. Also instrumental in the rapid construction was the use of vertical tongue-and-groove boards of 3" x 6" cedar for walls. The foundation is concrete block filled with concrete to a depth of four feet below grade and four to twelve inches above ground. The structural columns are 4" x 8" Douglas fir; flooring is 3" x 6" Douglas fir plank deck. Doors are aluminum screen and 1/4" plate glass with cedar frames. The dead flat roof is composition rolled roofing. Cost of the house was \$11,000.

BEACH HOUSE FIRE ISLAND, NEW YORK, BY RICHARD MEIER, ARCHITECT





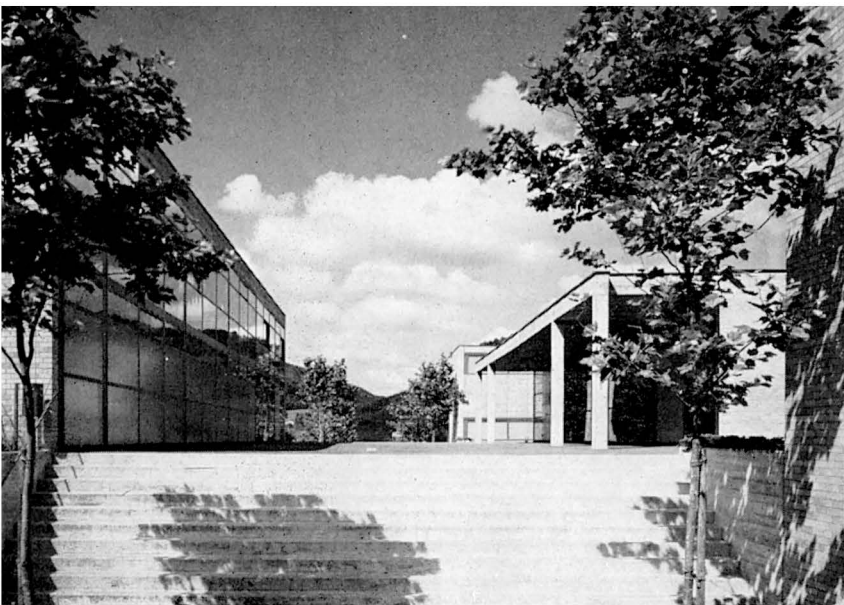
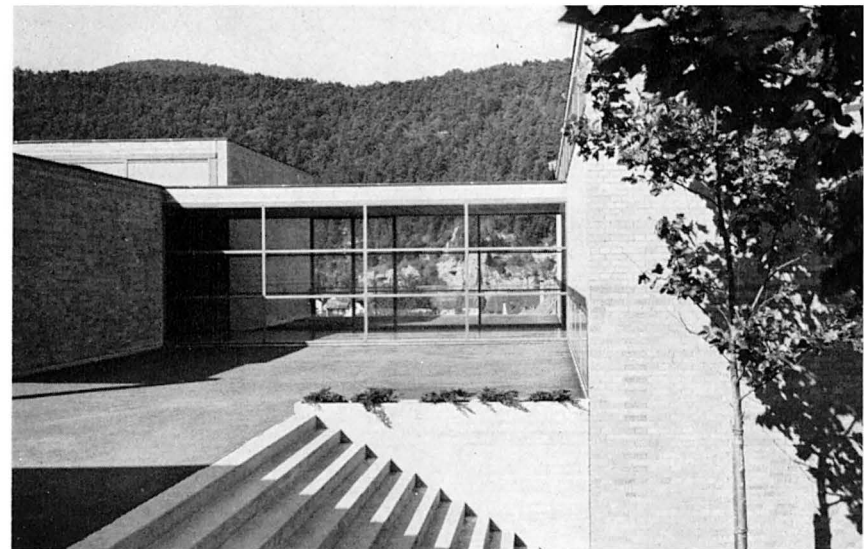
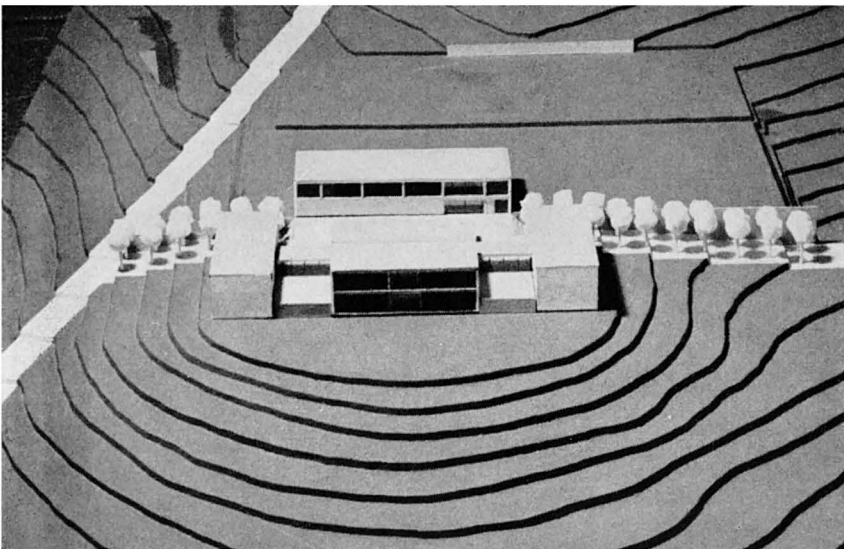


The project is comprised of four buildings in axial plan, situated on the top of a hill near the village of Kleinlutzel. Two of the buildings contain classrooms, a third — connecting the classroom buildings — contains the auditorium and special classrooms, and the fourth is the gymnasium with faculty rooms and caretaker's quarters. The auditorium, core of the complex, is an enlargement of the glassed-in connecting corridor and is used for a recreation hall in bad weather. The glass wall can be opened to the outside.

The plan is based on a square grid of 2.16 m. The classrooms of 4 grids for 48 or 36 pupils are square. Adjustable desks were designed by the architect. Bearing walls are of masonry; ceilings and floors are of untreated reinforced concrete.

SCHOOL IN SWITZERLAND BY FRANZ FUEG, ARCHITECT

ASSOCIATE ARCHITECT GERARD STAUB



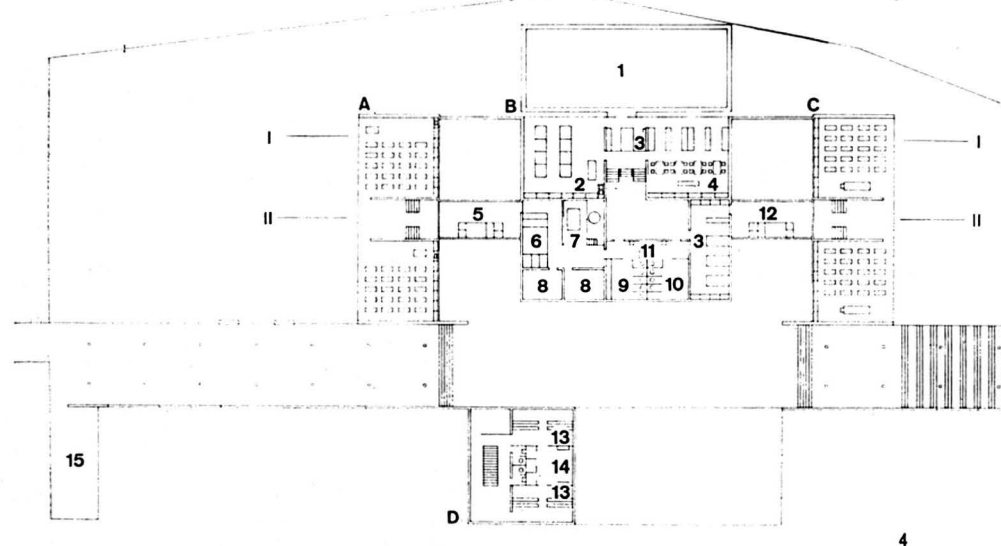
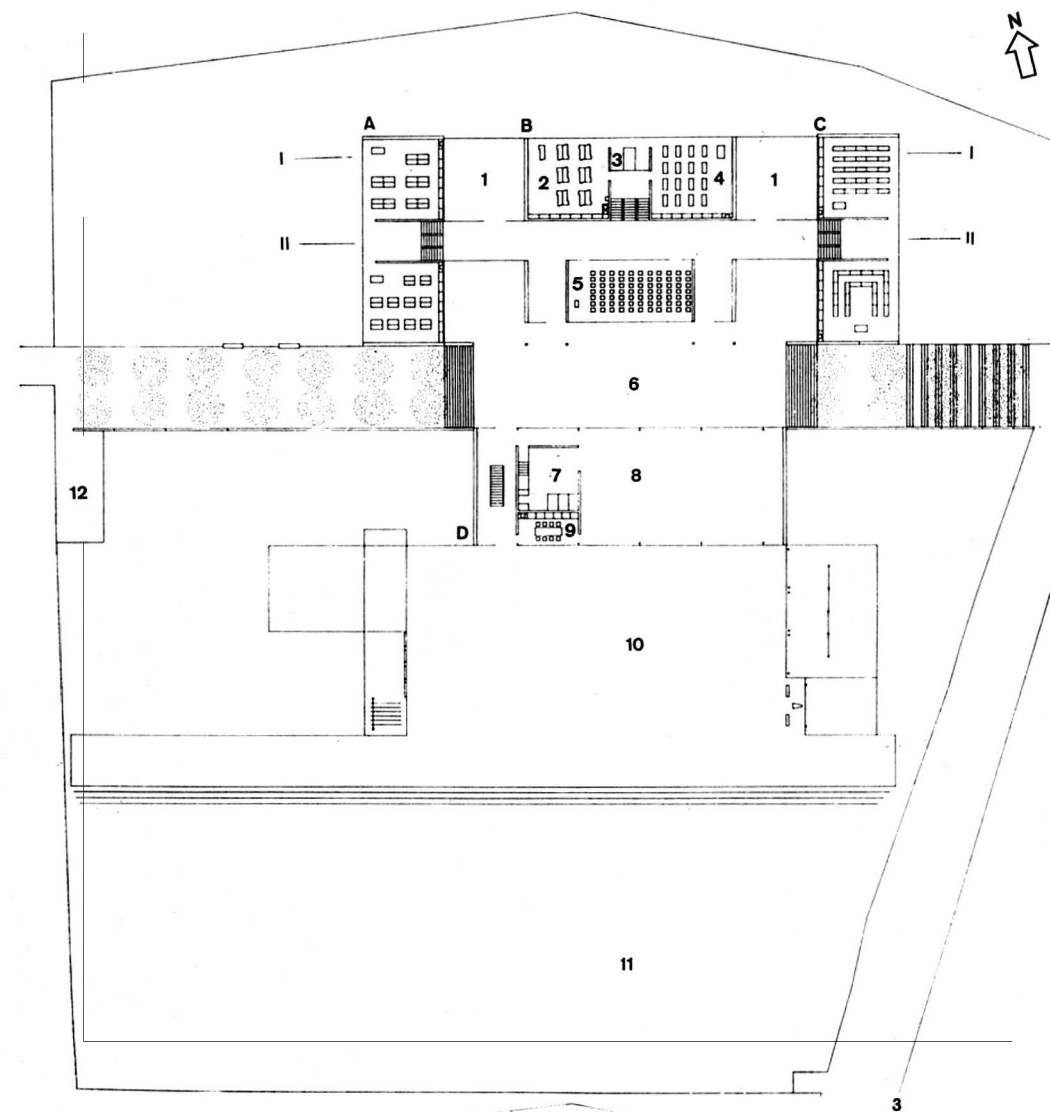
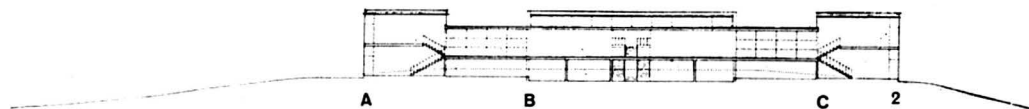
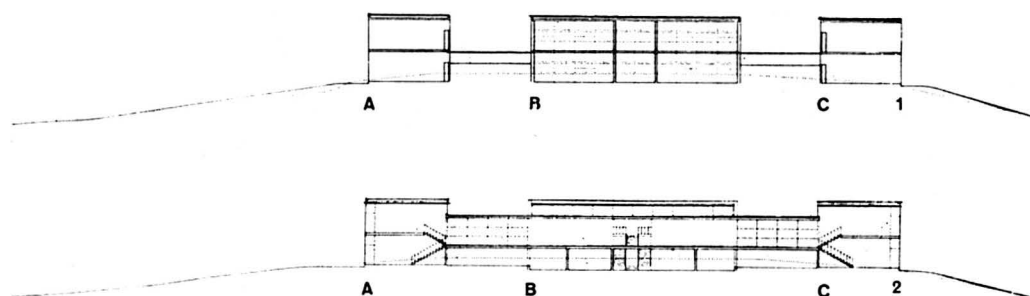
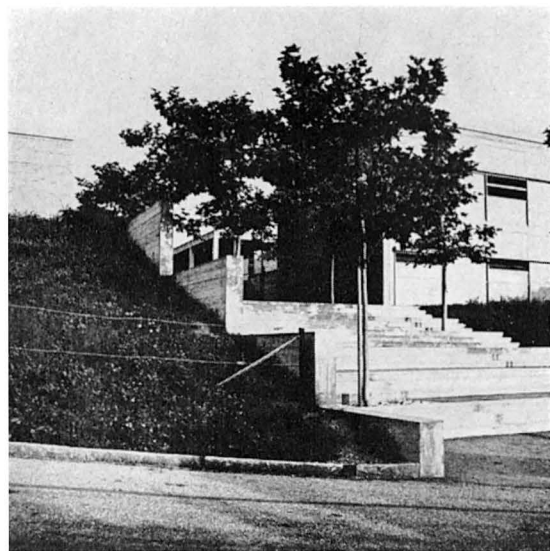
PHOTOGRAPHS BY MOESCHLIN & BAUR



- A. Lower grades pavilion
- B. Special classes pavilion
- C. Upper grades pavilion
- D. Gymnasium

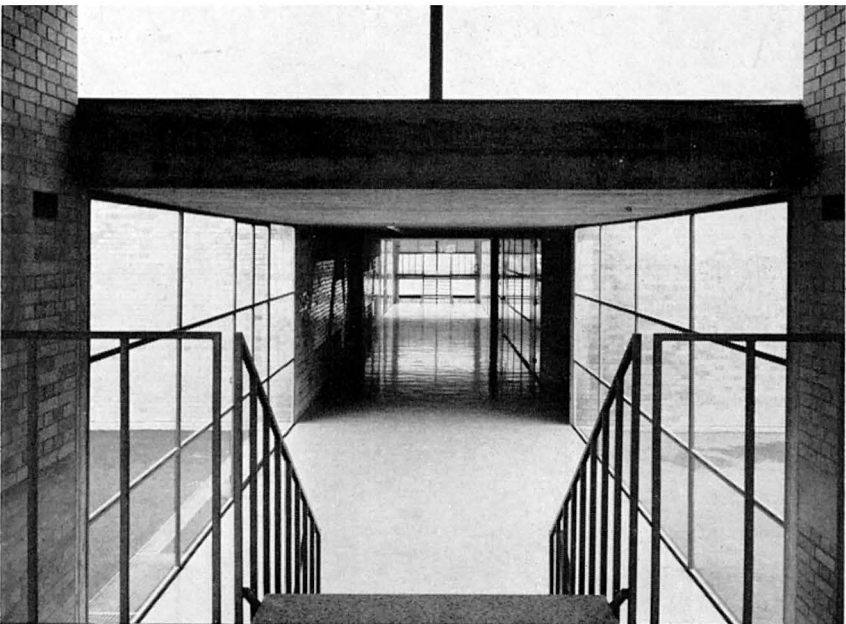
- 1. Small recreation yard
- 2. Wood and metal workshop
- 3. Materials
- 4. Needlework
- 5. Assembly hall
- 6. Recreation yard
- 7. Gymnastic equipment
- 8. Gymnasium
- 9. Teachers' & P.T. instructor's room
- 10. Gymnastic yard
- 11. Playing fields
- 12. Bicycles

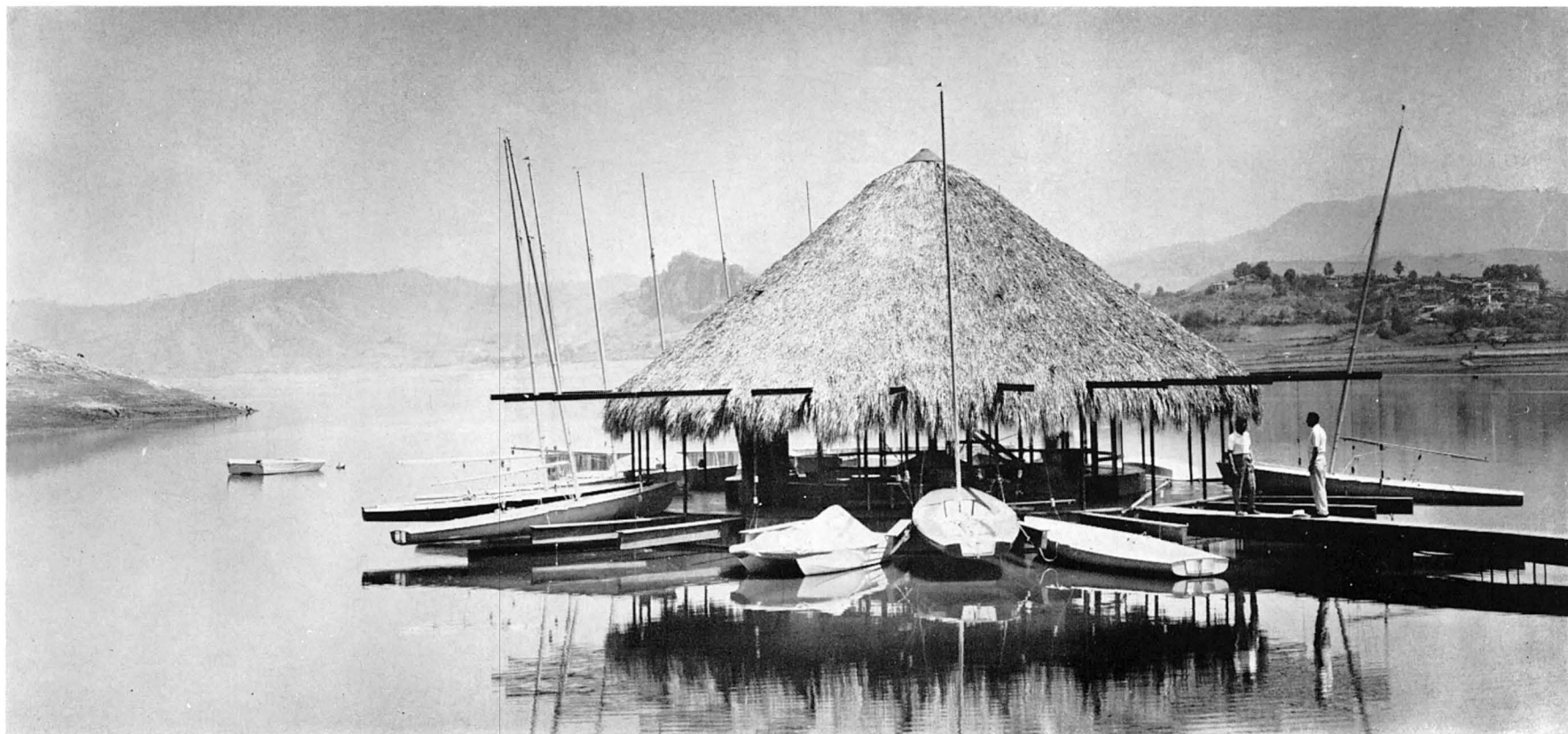
- 1. School garden
- 2. Domestic science
- 3. Materials
- 4. School kitchen
- 5. Air-conditioning for pavilion A
- 6. Air-conditioning for pavilion B and assembly hall
- 7. Central Heating
- 8. Oil tank
- 9. Boys' lavatory
- 10. Girls' lavatory
- 11. Utility room
- 12. Air-conditioning for pavilion C
- 13. Cloakroom for gymnasium
- 14. Showers
- 15. Bicycles





SCHOOL IN SWITZERLAND



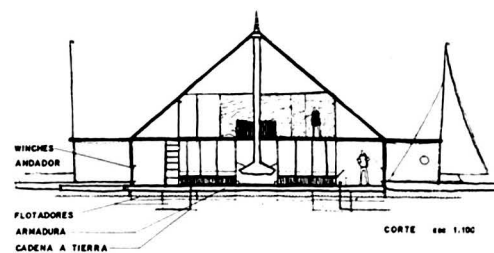
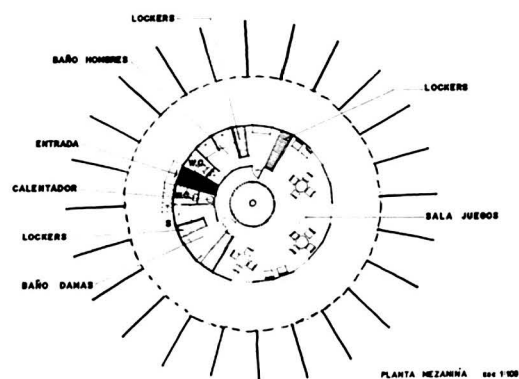


YACHT CLUB IN MEXICO BY VICTOR DE LA LAMA AND JESUS G. COLLANTES, ARCHITECTS



The lake on which this small yacht club is built is located in the Bravo Valley near Mexico City and has a water level that varies as much as 100 feet, requiring floating construction. The circular clubhouse, with peripheral slips for 24 boats, is tied to the land by the walkway which is fastened by trailer-type hitch to a rail track on an inclined access stairway.

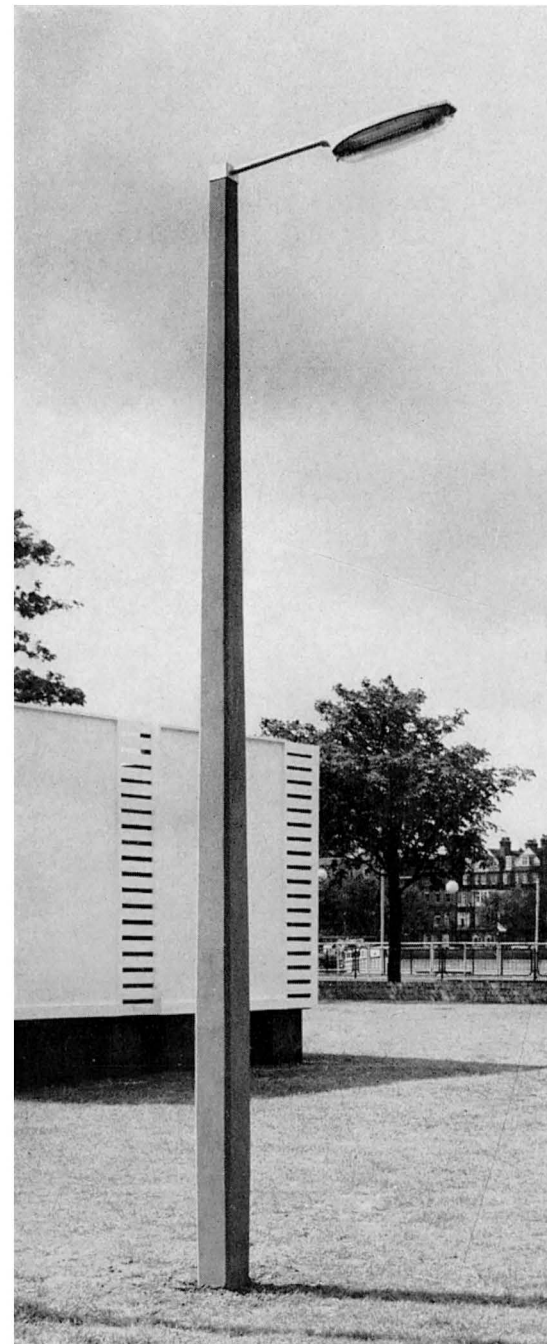
The structure is steel framed with wood finish and palm leaf roof. It weighs about four tons and is floated on Frigolit. Each slip has a winch allowing boats to be raised and stored out of water. The club is on two levels with bar and recreation area at the slip level; showers and toilet facilities above.



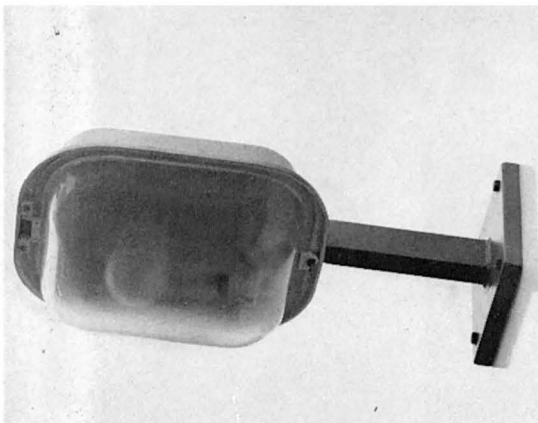
STREET LIGHTING COMPETITION



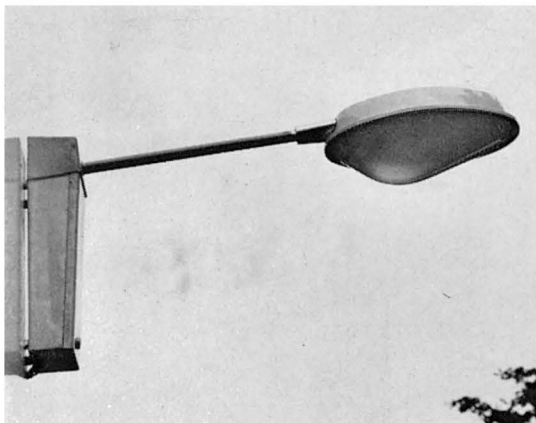
1. Diploma winner by AEI Lamp & Lighting design team with Jack Howe. 15' aluminum column. Made by AEI Lamp & Lighting Co., Leicester, England.



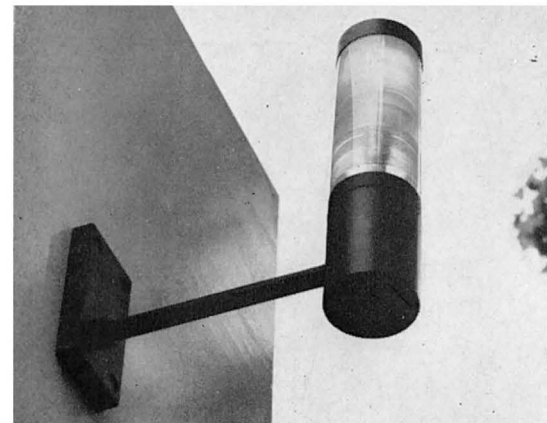
2. Commended entry designed by Neville Conder. 15' concrete column; made by Stanton & Staveley Ltd., Nottingham, England.



6. Commended entry designed by C. A. Marques, C.V.L. Marques, J. M. MacGregor; made by Concrete Utilities Ltd., Ware, Herts, Eng.



7. Commended entry designed by Jack Howe; made by Stewarts and Lloyds Ltd., Glasgow.



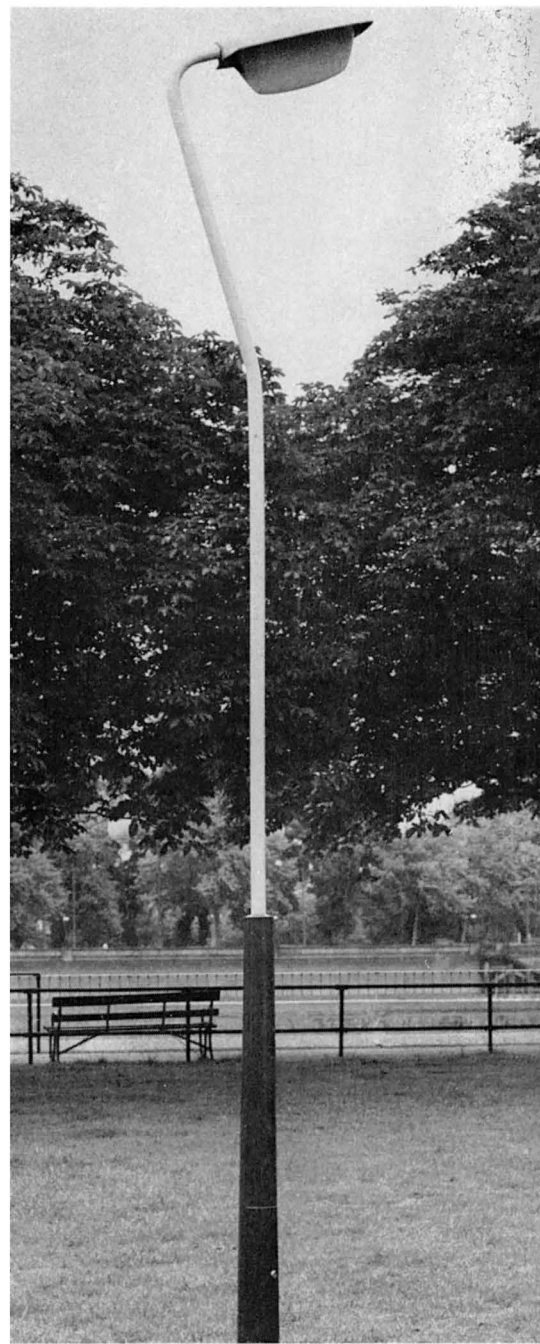
8. Matching wall bracket to Number 4.



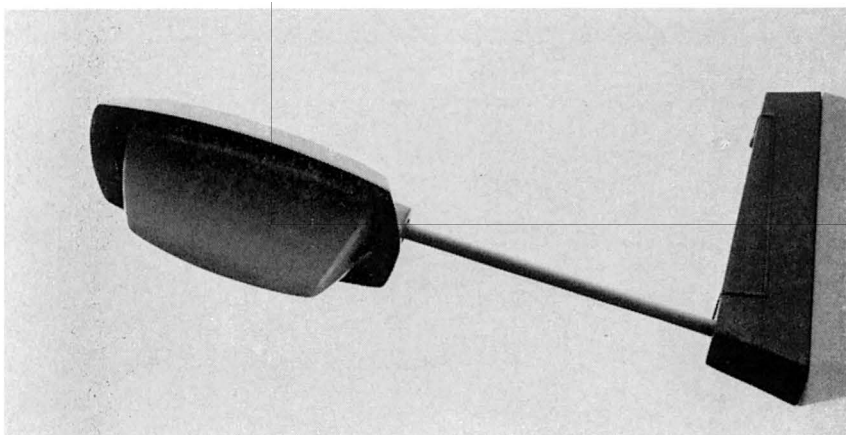
3. Diploma winner, same designers and mfrs. as Number 1. 15' aluminum column.



4. Commended entry designed by Richard Stevens, Peter Dodd and John Barnes. 15' steel column; made by Atlas Lighting Ltd., London.



5. Diploma winner designed by R. David Carter. 15' aluminum alloy column; made by Metal Developments (1960) Ltd. Birmingham, Eng.



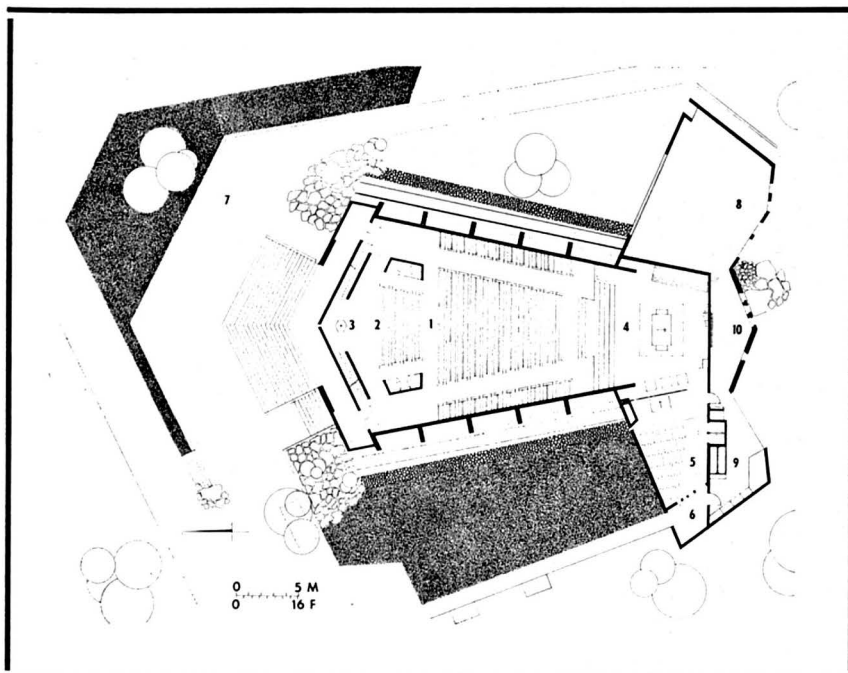
9. Matching wall bracket to Number 5.

Britain's Council of Industrial Design, which in 1952 concerned itself successfully with the improvement of street furniture on main thoroughfares, has now turned its attention to the design of street lighting for side streets. In England, as in the U. S., a limited choice of good posts with good lights is available. Modern wall bracket lights are even scarcer.

The CoID stipulated in this competition that lamp posts and associated wall bracket lights must be entered in tandem, attempting thereby not only to stimulate good design but also the use of wall brackets in place of the more obtrusive columns. The judges, J. M. Richards, Sir Basil Spence and Professor Misha Black, "expressed disappointment that there was not more creative thinking and so little new ground broken," according to Peter Whitworth, secretary of the CoID Street Furniture Panel. Only six awards were made for complete entries of post and wall bracket lights. Six other complete entries and six lamp-post entries were commended. From this side of the Atlantic at least, the disappointment of the judges doesn't appear justified.



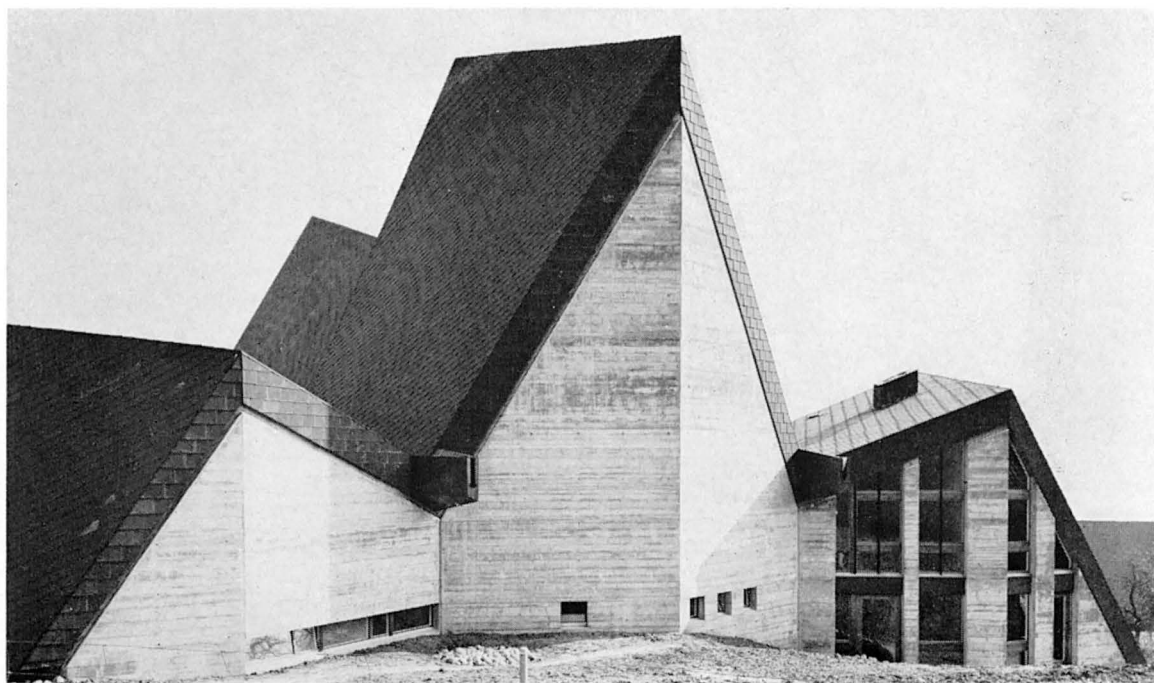
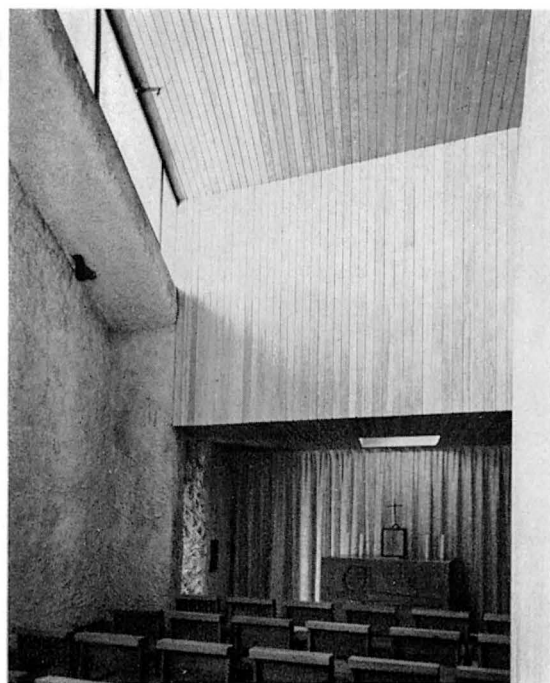
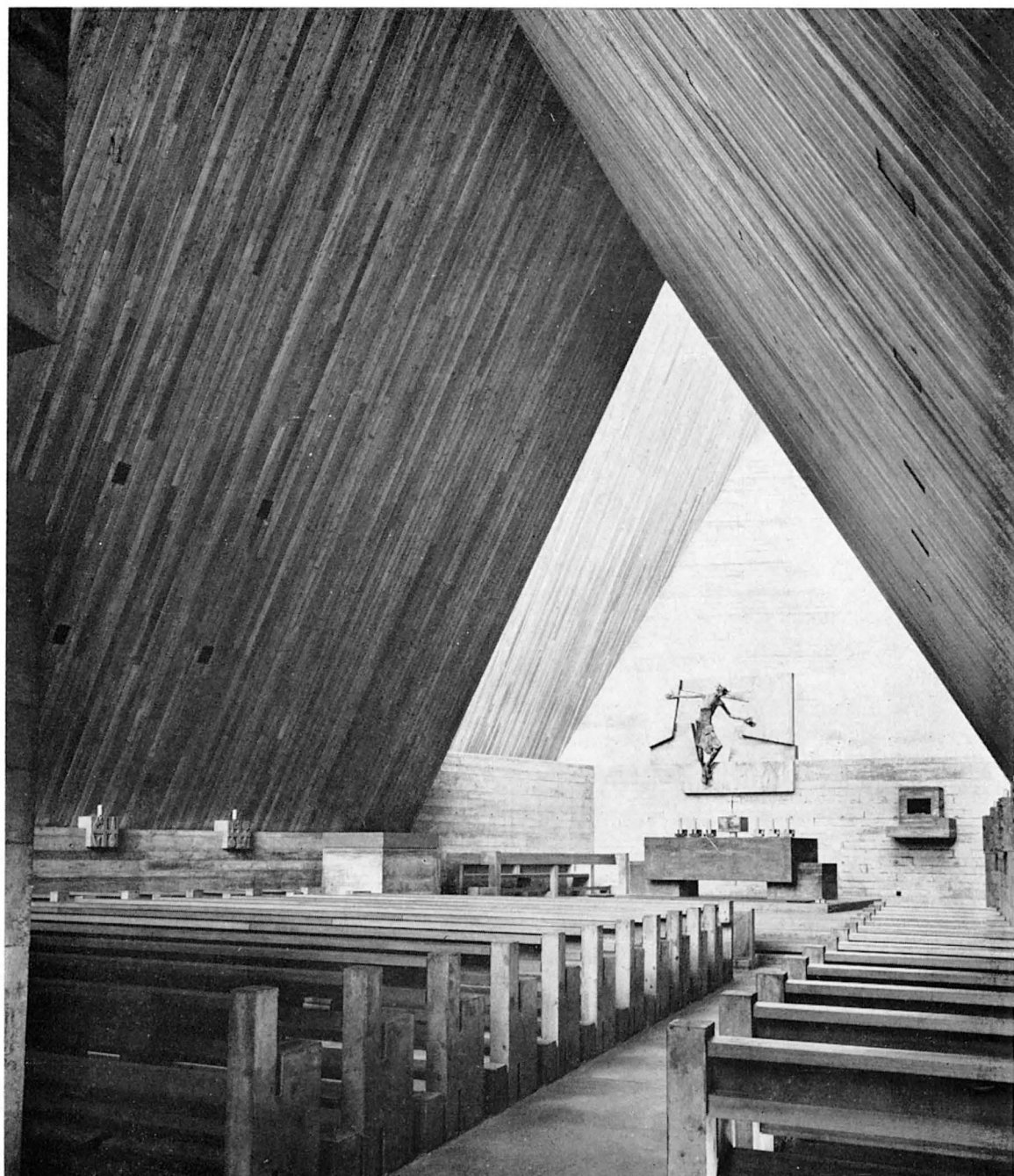
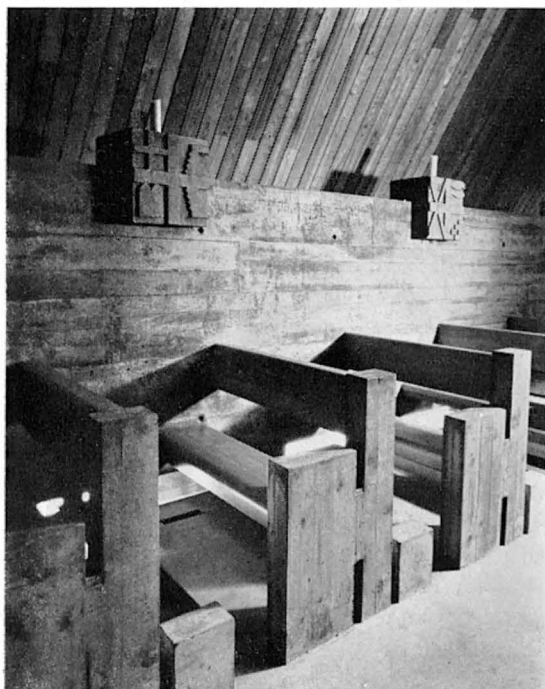
CHURCH IN DIELSDORF, SWITZERLAND, BY JULIUS DAHINDEN, ARCHITECT



This Catholic church was designed to serve a rural parish composed of several villages with a total population of about 3,000. The architecture of the farm country surrounding the village of Dielsdorf is characterized by steeply pitched roofs rising from spacious orchards. This architecture is of such strength that it seemed logical to repeat in the church this tent-like form so as to blend with the landscape.

The sanctuary accommodates 300 people; the church also has a small winter chapel which can seat 40, and an assembly hall for 150 with stage, cloakroom and service areas. Materials are reinforced concrete untreated on the exterior, faced with wood on the inside; and asbestos-cement slate on the roof.

1. nave. 2. confessional chapel. 3. baptistery. 4. choir. 5. winter chapel. 6. secondary entry. 7. parvis. 8. presbytery. 9. sacristy. 10. chapel of ease.



MUSIC

(Continued from page 9)

style. Among the soloists I was delighted by the fresh voice of Anna Carol Dudley in each part she sang, especially her nightingale finale as the Shepherdess. Helen Rice, as *Phaedra*, the prime mover of the drama, both sang and looked her part as queen, stepmother, and sorceress. The chorus also sang extremely well. It was a long, happy evening.

The opera concluded my attendance at the Festival; I missed the Sunday programs of sacred choral music and of Schubert.

If I have been critical of various portions of these programs, I have written so only in the hope that my comments may effect some improvements in the coming seasons. The Festival was generous of music and goodwill. I hope that it will continue. It deserves to; the spirit is right.

ART

(Continued from page 7)

their extreme limits, who in fact reversed all the elements of optics, reaching the fantastic and absurd potential of the system. "The system was established as a technical curiosity, but it contains a poetics of abstraction, a powerful mechanism of optical illusion and a philosophy of factitious reality," Baltrusaitis points out, adding that it gave rise to diverting as well as monstrously grotesque compositions.

The point is that the profound artist used anamorphosis as a true instrument of ambiguity, as for instance Holbein in his portrait of the ambassadors. In the ambiguous object, the skull, seen only by those who know how to look at it, a host of secrets, of implications resides. But in the words of lesser technicians, the anamorphic references, clearly visible when the picture is held parallel to the eye, are merely banal. Once the trick is known it loses all its magic and interest.

Bacon's so-called ambiguity is on this level. And if comparisons are wanted, I can speak of deKooning's use of the blurred form,

or Giacometti's. Their paintings have forms that are clearly stated but put into ambiguous relationships to one another. The blur serves not to obscure but to relate. The difference between one of Bacon's India-rubber portraits and one of deKooning's women lies precisely in the organic cohesion of deKooning's forms, and the applied, artificially wrought relationships in Bacon's. Moreover, most of Bacon's paintings push the mind away from the image to extra associations. DeKooning and Giacometti keep steering the viewer back to the internal structures of their paintings.

* * *

Simone de Beauvoir said of Sade that "the supreme value of his testimony is that it disturbs us." Perhaps the same can be said for Bacon. But I would counter: it disturbs, but not enough. The confessional aspect of Bacon's paintings has not the richness of allusion of a Genet, or the firm point of view of a Gide, or the hallucinatory ambiguity of a Kokoschka. What makes Gide's homosexual confession interesting is not his particular quarrel with society—though even that is interesting—but his way of relating it to others' predicaments. Genet overwhelms his reader with the passion behind his masturbation; with the hot fantasies it construes. The shocking use of obscenity and the themes calculated to repel the bourgeois reader is subordinate ultimately to Genet's comprehensive style. But Bacon's style could never be called comprehensive, nor could the details in his paintings ever match the complexity of Genet's in his prose. If Bacon disturbs, he does not disturb as those other moralists in reverse, which would include painters like Goya and Beckmann, but more like the naive writers and painters (Kerouac, for instance) who lean heavily on washroom epigrams and never get beyond those confining and limited walls.

HIGH-RISE TENSILE STRUCTURES—JURGEN JOEDICKE

(Continued from page 17)

and this kind of building presents a direct interest for the architect. In these new projects, the criterion of economy remains valid for tensile constructions, which, moreover, are capable of spanning great distances without supports and give rise to fewer difficulties in execution than do thin shells.

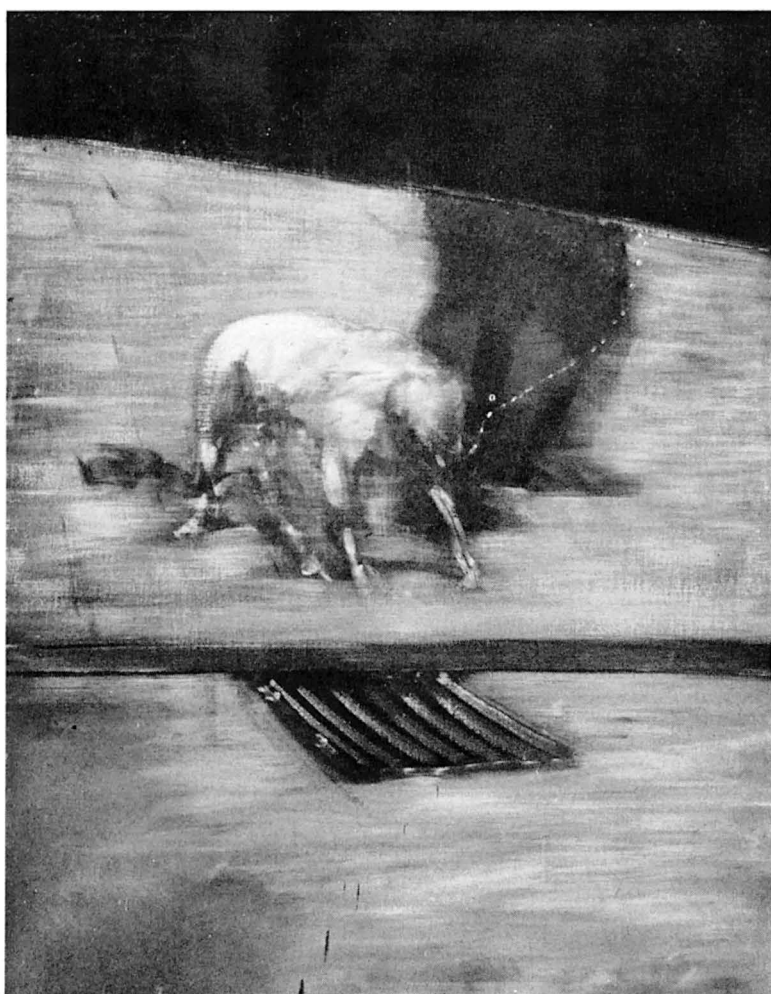
In this connection, it should be noted that every method of construction is possible only for work on a given scale which cannot be greatly surpassed even when the weight is increased to make possible longer spans, because the extra load due to supplementary reinforcements soon cancels out the value of the stress resistance.

Bernard Lafaille was one of the first to employ tensile systems, and that was for the construction of halls (French Pavilion, Zagreb, 1935). René Sarger developed such systems in various projects. In Germany Frei Otto in particular devotes himself to these problems.

The height capable of being reached by traditional skeleton structures is entirely adequate for present-day requirements. Up to the present time the question of the advantages of tensile construction as compared to traditional skeleton structures has been satisfactorily answered. It was the Rasch brothers who first suggested the new possibilities open for other structural methods. By concentrating loads on a core of reduced dimensions and by the suspension of decks, the encumbering of the site by such high-rise buildings has been greatly cut down. In this way such a conception offers new utilization possibilities and satisfies the continual demand on the part of modern architects that the site at grade level be kept free.

The economic advantages of tensile construction also clearly emerge when we have buildings of low silhouette at the foot of high-rise buildings, whose compact supports do not interfere with the independent low structures.

Thus for a complex of involved volumes, tensile construction renders possible kinds of structural articulation that existed only theoretically heretofore or that were difficult to execute in practice.



Francis Bacon
"Man with Dog," 1954

Oil on Canvas, 60" x 46"
Courtesy The Solomon R. Guggenheim Museum

et cetera

APPOINTMENTS

PETER L. HORNBECK: assistant professor of Landscape Architecture in the Harvard Graduate School of Design after holding a similar professorship at the Univ. of Illinois.

JEROME A. DONSON, former director of the Long Beach, Calif., Museum of Art; Florence (S.C.) Museum; Art Department at Fairleigh Dickinson Univ.; and an American art specialist for the U.S. Dept. of State: new executive director of the Office of Cultural Affairs for the City of New York.

Following administrative reorganization of the College of Design, Architecture and Art at the Univ. of Cincinnati, Dean Harold R. Rice announced the appointment of the following to the chairs of the three divisions: **PROF. JAMES H. ALEXANDER,** Design; **PROF. RICHARD H. WHEELER,** Architecture; **PROF. REGINALD L. GROOMS,** Art.

URBAN DEVELOPMENT

The Los Angeles County Board of Supervisors rezoned Irving Gill's Dodge House from R-1 to R-4, steadfastly refusing to heed either the pleas of an international galaxy of architects and educators best qualified to judge the value of the building or the protests of surrounding property owners; thereby ensuring the destruction of the house and an immense profit to the Los Angeles Board of Education which owns the property.

"... If men are skeptical, disenchanted, disappointed, and, consequently, schematic, distracted, petty and corruptible, the fault lies in the system that, though the man has created it, deforms the man... making (men) fearful automatons and filling them with complexes for which they unconsciously compensate by blocking the works entrusted to them." Ernesto N. Rogers on Bureaucracy (*Casabella* n. 278).

ART

An exhibition of the paintings of Josef Albers in Caracas will begin a five-year program of exchange in the arts between the Museum of Modern Art with Latin America.

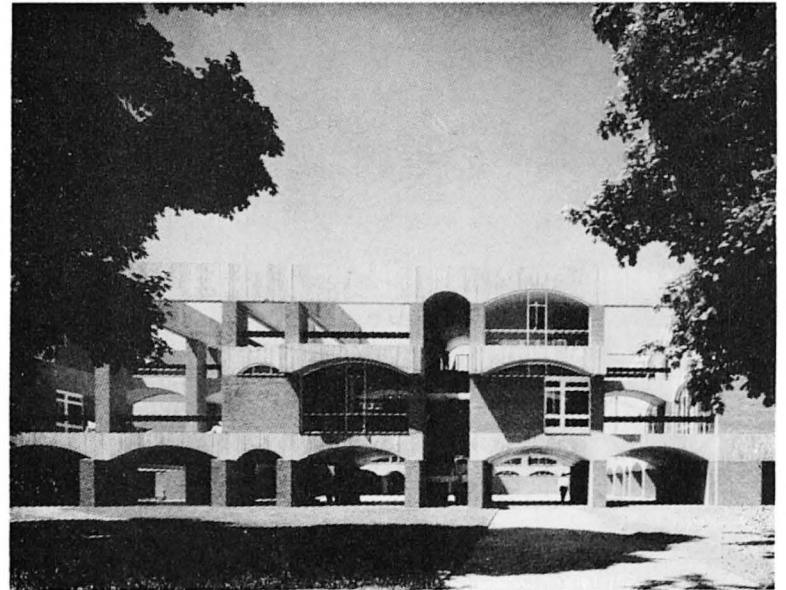
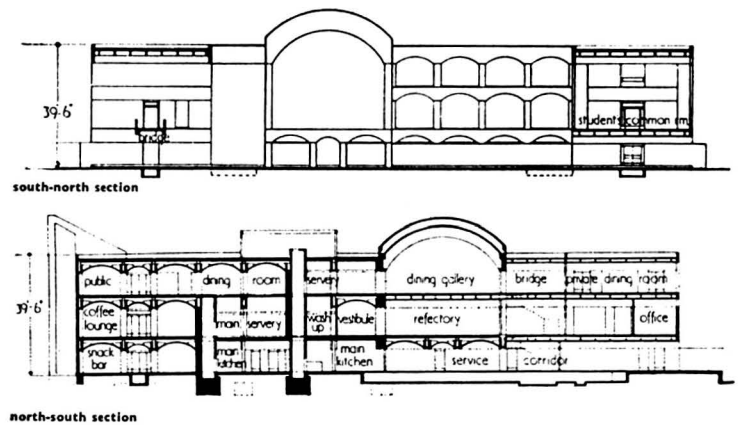
A conference of the Pacific Arts Association, representing artists, educators and craftsmen from the eleven western states, is to be held in Los Angeles March 24-27. Subject is to be Visual Aspects of Art in Our Culture. Registration information may be obtained from Dr. Jack Stoops, Art Dept., UCLA, Los Angeles 24, California.

SCHOLARSHIPS

Cornell is offering financial aid up to \$2000, and tuition and fees during the 1964-65 school year to graduate students in the fields of architecture, art and urban planning. Applications should be addressed to Dean Burnham Kelly, College of Architecture, Cornell University, Ithaca, New York.

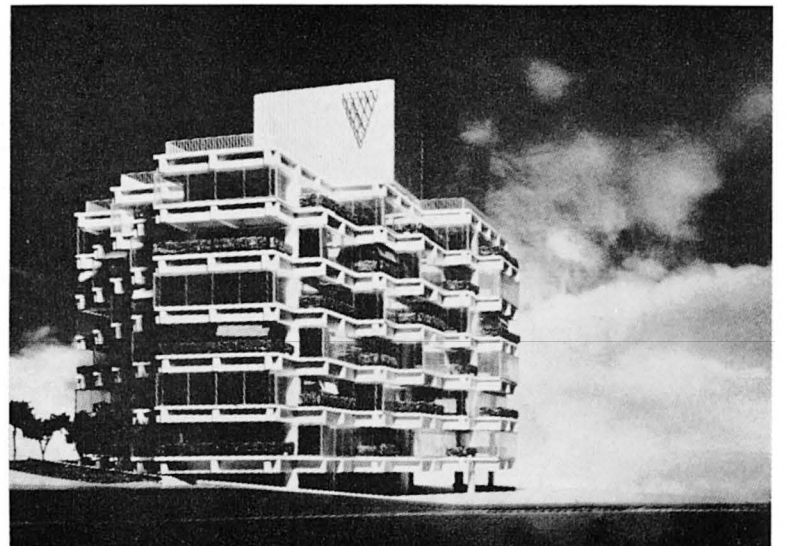
FROM ABROAD

This gymnasium in Saga, Japan, by architect J. Sakakura & Assoc. illustrates the span capabilities of the cable-hung roof structural system. Dead load is about 30 lbs./sq. ft. (*Kenchiku Bunka* June 1963).



Falmer House (above) designed by architect Sir Basil Spence is one of two completed buildings at the new University of Sussex, Falmer, Eng. Pre-cast concrete vaults, columns, beams and slab floors are set on poured-in-place concrete foundation. Columns have dowel joints and take vertical loads only. Brickwork takes lateral loads. Vaults spans are 10, 15 or 20 feet. Principal beams span 40 feet. (*Architectural Review* Oct. 1963).

A central core is the structural backbone of this apartment house by Japanese architect Eiji Hotta. To give each unit a terrace for outdoor living, two floor plans are alternated. The design concept aims at stimulating permanent rather than temporary apartment living. (*Kenchiku Bunka* Aug. 1963).



READER SERVICE

Turn to page 37 for prepaid inquiry card.

(201) Visualite louvred windows, full frame and strip hardware, illustrating vertical and horizontal installations, with blades of wood, aluminum, and colored and clear glass. Stainless steel tension clips, an exclusive Visualite feature, insure louvre tightness in both the gear and cam operated windows. Available in standard and custom sizes. Other products include Spray Mask, to protect frames from stains and plaster burns, and Magix Metal-Lube, a silicon base lubricant. Acker and Acker.

(202) Industrial building products in aluminum, including sheeting, rib roofing, industrial siding, etc. Also have available information on hand rails wrought aluminum products, curtain walls, store fronts, windows and doors. Aluminum Company of America.

(203) Amtico Permalife vinyl flooring, solid vinyls that are available in 20 patterns and unlimited custom colors as well as in conductive tile, Amtico Carefree vinyl, a budget priced flooring with no paper backing, in 5 modern patterns and a wide choice of decorator colors, Amtico vinyl and polymeric resins for above-grade, on-grade and below-grade installations, available in 12 colors, and Amtico rubber and plastex rubber flooring in marbleized patterns featuring 22 colors. American Bilt-Rite Rubber Co.

(205) American Maid shower doors and tub enclosures featuring decorative laminated glass and acrylic panels with gold, satin and polished frames. Also available in other plastics and wire glass and in special anodized finishes. American Shower Door Company.

(206) Manufacturing a complete line of quality paint products and exhibiting the Color Key library, an original method of color selection. Divided into Color Key #1 and Color Key #2, the method separates the entire spectrum into only two palettes with the colors in each mechanically related for total harmony to facilitate the pre-selection at a glance of the entire range of colors for all decorating. Ameritone Paints by Vi-Cly Industries.

(207) Manufacturers of Anti-Hydro, Aidsil and Amurseal waterproofing, Amortop hardener and the new Demicon Curehard, the single application material to cure, chemically harden and dust proof concrete. A written guarantee is available on Anti-Hydro Products when application is supervised by a factory representative. Anti-Hydro Waterproofing Company.

(208) Supplier of Baxco CZC (Chromated Zinc Chloride) for pressure treatment of lumber to guard against termites and dry rot in foundations, sub-floor framing and sheathing, and of Baxco Pyresote for pressure treatment of all lumber to resist fire and flame spread termites, insects and dry rot. Both materials are approved

under I.C.B.O. research recommendations and each piece of Pyresote pressure treated lumber bears an Underwriters' Laboratories, Inc. label. J. H. Baxter and Company.

(209) Architectural letters and plaques in bronze, brass, aluminum and nickel. Also, custom fabricators of all types of architectural metal work including stairs and handrails, store fronts and entrances, window walls, solar screens, flag pole holders, cast aluminum mail boxes and bank depositories, plus elevator entrances, doors and frames, elevator cars, and conveyors. A. J. Bayer Company.

(212) Rubber and vinyl tile flooring in 51 marbleized and plain colors with rubber cove base to match. Also display rubber stair treads with matching tile and base. Special color matches are available at no extra charge on orders of 2000 square feet or more. Burke Rubber Company, Inc.

(213) Manufacturers of Cabots stains, oils, waxes and colloidal paints for preserving, protecting, and coloring all types of exterior and interior woodwork, as well as adhesive products, damp-proofing and clear waterproofing materials for brick and concrete. Samuel Cabot, Inc.

(214) Colored vinyl link mats and runners in weave widths of 1/2", 5/16" and 3/8", fashioned to specifications. Also manufacture tire fabric link mats and runners, and rubber and vinyl matting. Cactus Mat & Patch Manufacturing Company.

(215) Colored, decorative glass panels by Jim Weaver executed from the architect's own pictorial or abstract design, including motifs that carry from solid to transparent areas. Cal-Western Manufacturers.

(216) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood, masonite, and Formica decorative laminates. California Panel and Veneer Co.

(217) An association of member mills whose Redwood lumber is properly seasoned, graded and milled under close supervision and given the CRA Trademark of quality Redwood. Both finish and construction grade Redwood are available for siding, paneling, facia, finish and millwork. California Redwood Association.

(218) Roof deck systems and insulation, Bermuda roofs, fireproofing, fiber forms, acoustical treatments, insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.

(219) Manufacturers of Blue Flame fireplace log lighter and the A.G.A. certified Blue Flame gas valve, available either separately or in a combination pack. Canterbury Enterprises.

PRODUCT INFORMATION

(220) An extensive line of decorative panels for sliding, folding or fixed partitions. Unlimited designs are available including carved wood grille patterns, the palisade panel for use as an opaque room divider, and panels with inserts of perforated metals, fabrics and translucent plastics. All feature the exclusive overhead hardware and bottom guide and quality hardwood frames. Carlton Products.

(221) Dex-O-Tex latex base troweled-on flooring and roof deck coverings which include special decorative terrazzos, static conductive floors, industrial flooring and acid proofing, underlayments, adhesives and marine products. Crossfield Products Corporation.

(222) A complete line of washroom dispensers for commercial and industrial buildings including chrome roll dispensers, recessed towel dispensers and waste receptacles in satin buffed stainless steel and prime coated steel and towel and tissue dispensers in chrome, white, stainless steel, copper plate, and Kromotex finish in green, bronze and gray. Crown Zellerbach Corp.

(223) Structural clay products including Steeltid brick, Imperial brick with cellular openings to create static air space for insulation and less weight, and Bel Air flats for walkways, decorative veneer, wall capping patios, pool decks and window ledges. Davidson Brick Company.

(224) Ply-Sawn, the Douglas fir siding for a new dimension in exterior siding, and random plank Philippine mahogany plywood paneling from Mindanao and Luzon either unfinished or pre-finished for use as an interior wall finish. Davidson Western Plywood Co.

(225) Maintains a continuing policy of programs and informational services for the architects, including the Gold Medallion Seal for residential construction and the exclusive Merit Award for commercial and industrial buildings that conform to required standards of excellence in electrical installation. Information on these is available from the department's residential or commercial utility consultants. Department of Water and Power.

(226) Styrofoam, a feather-light board of expanded polystyrene for concrete forms, floor, wall and roof insulation, insulating plaster base and pipe and vessel covering. Also manufacture Saraloy 200 and plyfilm waterproof membranes Saraloy 400 elastic flashing Scorbord insulating board, Roofmate FR roof insulation and the Miller dry wall system. The Dow Chemical Company.

(227) Plastifeutre, a resilient floor covering of vegetal felt backed by jute burlap canvas, coated with plastic, for use indoors and out, over wood, concrete and tile, where a carpeting effect is impractical but desired. Available in four patterns and a variety of colors, and suitable

also as a covering for interior walls. European Chemical Corporation of America.

(228) Execute scale models of all types of buildings and site developments stressing details in design and materials. Glenn Evans Miniatures.

(229) Manufacturers of intercommunication and sound systems for schools, hospitals, medical buildings, commercial structures and residences, with consultation service for layouts available for any type application. Executone Systems of Southern California.

(230) Laminart, a high pressure decorative laminated plastic, manufactured in Los Angeles. The new line, with samples available at the display, includes solid colors, wood grains, decorator, and special patterns. Fabricon Products, Division of Eagle Picher Company.

(231) Natural, cellular, lightweight lava stone for garden display and masonry veneer in a color range from light grey to charcoal, as well as sierra tan, and available in varied sizes, shapes and custom cutting. Featherrock, Inc.

(232) Manufacturers of roofing materials including built-up roofing, Rex-Kote, Acrylic Coat, aluminum reflective and asphalt emulsion coatings, and Uni-Thik asphalt shingles. Also make concrete forms and Monoform water-proofing membrane, acoustical tile, insulating materials including board, batt, roll and Canec roof insulation, Ceil Dek structural building board and Tred-Top and Flint-Mastic bituminous flooring. The Flintkote Company.

(233) A high pressure plastic laminate in solid colors decorator designs and wood grains with up-to-date samples available at the display. A Formica exclusive is the custom design service of sealing murals, designs and art treatments to Formica. The newest development is the brushed finish laminate surfacing for kitchen cabinetry. Also available are Formica flush faced doors. Formica Corporation.

(234) An extensive line of overhead doors including wood, both paneled and carved, and the new Filuma door of Fiberglas and aluminum for garages, and a variety of doors for commercial and industrial use. Featured in the display is a working model of the new telescoping movable center post for unimpaired clearance in multiple door installations with the safety factor of non-closing unless the post is in place. Also manufacture hardware for all types of sectional and rigid doors, operators, weatherstripping, pass doors and rosettes. Frantz Manufacturing Company.

(235) An extensive line of concrete block, both structural and veneer, including Flagcrete, Lacestone,

Slumpstone, Terracrete and Viking Stone, as well as sculptured and flat concrete screen block. General Concrete Products, Inc.

(236) Textolite, the high pressure decorative laminate in both conventional and textured surfaces with samples available in the solid colors, decorator designs and wood grains. The latest development is the Candy Stripe pattern for commercial installations featuring a 2-inch stripe running the width of the sheet. General Electric Laminated Products.

(237) Koroseal, a vinyl wall covering of precision calendered vinyl sheet welded to flame-retardant fabrics. In a wide variety of high styled and functional patterns, it is registered and approved for flame-retardance by the California State Fire Marshall. B. F. Goodrich Co.

(238) Illustrations of a complete line of acoustical tile, including wood fiber, mineral and fire rated, and samples of special sizes and colors which the firm features. Also has available suspension systems, integrated lighting, luminous panels, mouldings and other accessories for acoustical work. O. P. Grani, Inc.

(240) A complete line of common brick for reinforced grouted brick masonry construction, including standard, oversize and modular units in a variety of textures. Higgins Brick and Tile Company.

(241) Marvel interior finish in color or as a base for paint, exterior stucco in a wide choice of weather-resistant colors, Marblecrete finish in color and imbedded with exposed pebbles or marble chips, acoustical-type textured plaster for use where acoustical properties are not required, Hi-Sorb acoustical plaster in many colors, and a swimming pool finish resistant to acids and algae. Highland Stucco and Lime Products Co.

(242) A complete line of jamb type garage door hardware and accessories for all doors and weights, both residential and commercial, also, structural devices such as joist hangers, anchors, connectors, "T" and "L" straps, concrete form ties and related items. Distribute the Hollywood Wonder Action Disappearing Stair. Holmes Hardware and Sales Company.

(243) Manufacturers of Hoertiron steel folding gates for all types of commercial installations. Also available, when appearance is the predominant factor, folding gates of cold rolled steel, aluminum or bronze constructed of cold formed end and track sections to receive ball bearing rollers, machined bearings and brass washer construction, built-in cylinder locks for standard or master-keyed cylinders and flush wall cabinet to receive gates. Hoertig Iron Works.

(244) Manufacturers of putty and caulking compounds for all glazing and caulking problems, including Hunco architectural caulking compound for use where a permanent elastic expansion joint is required and Hunco commercial caulking compound used as a sealant for

cracks, joints and around door and window frames. H. R. Hunt Putty Manufacturing Company.

(245) Aluma-Roof, the fire resistant, all aluminum, interlocking heavy butt shake shingles in custom colors for application over two-ply 30# felt base and recommended for use on roofs with a 4 in 12 minimum pitch. Hunter Aluma-Shake, Inc.

(247) A masonry veneer of fabricated stone with the realistic appearance of quarried stone. Made of concrete, crushed rock and sand, it is available in a variety of natural colors and comes in sheets approximately 3' x 4' in size and one inch thick. It can be used as an exterior or interior finish. Loma Stone Sales Company, Inc.

(248) A variety of colors and textures in facebrick including Norman, Roman, Colonial Amsterdam, Economy Norman, Hillcrest Splits and Alberhill Pavers. Also manufacture Kord Modular and oversize common brick, fire brick and flue lining. Los Angeles Brick & Clay Products Company.

(249) Vetrum venetian glass mosaics, Lake Como Italian pre-cast marble mosaic tile with recessed or smooth surfaced matrix, Cremona and Appiani Italian quarry tile, Latco vitreous porcelain ceramic glazed or unglazed tile, and decorative tile from Spain and Holland, for use on exterior and interior walls and floors. All are available in a myriad of colors and patterns. Los Angeles Tile Jobbers, Inc.

(250) Dual Window Wall, a system consisting of a metal louvre exterior with glass louvre interior, both movable. Also manufacture aluminum louvre windows, frame or strip hardware, Roller King aluminum rolling windows and doors, and Aqua King shower and tub enclosures. Louvre King, Inc.

(251) Cam operated, stainless steel, louvre window strip hardware and overhead suspended aluminum rolling window with Fiberglass screen. Also manufacture an aluminum nail-on surround for louvre windows with steel or aluminum hardware and a bottom rolling aluminum sliding glass doors. Louvre Leader, Inc.

(252) The Series 300 aluminum sliding window for commercial use and the Capri Cavalier aluminum sliding door with outside slide design. Also available is the residential line including the Rollmaster, an aluminum sliding window with both sections removable, and the Capri Cadet aluminum sliding glass door. Lujon Corporation.

(253) Marlite plastic finished wall panels for residential, commercial and industrial use, featuring wood grain reproductions, decorator patterns and pastel colors available in sheets and planks and developed by Raymond Loewy Associates. Also exhibit Korelock, a hollow core paneling which requires only a backing of studs or solid nailing or furring strips. Marsh Wall Products, Inc.

(254) Manufacturers of roof scuttles of heavy steel construction with spring levers and lock and padlock hasp, and steel ceiling hatches.

AIA Award-winning Home by Buff, Straub and Hensman

Level, wooded near-acre site in Santa Anita Oaks. Master suite with fireplace and bath garden; 3 additional bedrooms with baths; swimming pool; recreation pavilion with kitchen and fireplace related to volleyball court and shuffleboard and general activity area.

For Sale by Owner

HI 6-2313

Both products are available in special materials and sizes. Metal-Tite Products.

(255) Ornamental garden art in cast stone, including statuary and bowls for fountains and a variety of designs and shapes in garden benches and planters. Available in natural or white as well as custom work in colors to match almost any decorative scheme, for indoor and outdoor use. Monterey Garden Art.

(256) A complete custom kitchen, designed by Jeannette Coppes, N.S.I.D. Included is the contemporary Paul McCobb line suited to open plan kitchens, also used for built-in storage throughout the house and assembly for office furniture, and versatile 600 Series adaptable to any period from Cape Cod to oriental modern. Cabinets are of northern maple finished in natural grains of maple, autumn-tone, fruitwood, driftwood and walnut, and in 16 decorator colors, with choice of hardware. Mutschler of California, Inc.

(257) The Viking Spacemaker, a complete sliding door pocket including door, frame and hardware, the Feather-Touch Bi-Fold wardrobe wall with Novoply core, the Cinderella mirrored sliding wardrobe door and the Feather Glide by-pass wardrobe wall, all pre-fabricated, packaged and ready for installation. Nordahl Manufacturing Company.

(258) Pictorially a full line of industrial, commercial and residential plumbing ware in both pressed steel and vitreous china. The most recent additions to the porcelain-on-steel line are the new round pullman lavatory and the corner bath-tub built around a sump. Norris-Thermador Corp.

(259) A complete line of electrical built-ins including exhaust fans, hood and fan combinations for range and oven, bathroom heaters, and ventilators, door chimes, food center, stereo, inter-com and radio combinations, and barbecues, both electric and charcoal. Nu-Tone, Inc.

(260) Wood stains made of pure pigments ground in linseed oil, including semi-transparent penetrating stains in brown and gray tones that allow the grain of the wood to show through, and heavy bodied stains that give the wood an opaque finish. Other products are the redwood, roof and special purpose stains and pre-stained wood siding. Olympic Stained Products Co.

(261) Manufacturers of built-up dor asphalt shingles. Storm-Lap asbestos shingles, roof coatings including Coolite, Colored Coolite, Alumi-shield, and Nu-White, Grip Deck roof decking, and asbestos

cement siding. Also make Griplath and Type-X gypsum lath, dry-wall systems, batt and roll insulation and Mastipave bituminous flooring. Pabco Division, Fiberboard Paper Products.

(262) Distributors of and exhibiting vinyl coated wall fabric. Naugahyde and Naugawall manufactured by U.S. Rubber Co., Coated Fabrics Division, and Lackawana Leather manufactured by Lackawana Leather Co. Pacific Hide & Leather Company.

(263) Provide a courtesy service to the architects on all industrial, institutional and commercial projects to help plan for raceway apparatus closets, PBX equipment rooms, cable rise systems, main terminal room and service from the street. Pacific Telephone Company.

(264) A high-pressure decorative laminate in a wide variety of types including Genuwood utilizing genuine wood veneer, wood reproductions, solid colors, and designs and custom fabric-surfaced laminates. Parkwood Laminates received the American Institute of Interior Design International Award for excellence in design. Parkwood Laminates, Inc.

(265) Manufacturers of a complete line of A.G.A. approved heating and air conditioning equipment including the Pace Setter, Imperial and Spacesaver forced air units, Miracool all gas air conditioner, electric air conditioner for outdoor use, and Econoair, combination heater and air conditioner utilizing gas and electricity. Also make Panel-air forced air wall heater, Sabara wall heater and unit heaters with Astrogard steel heat exchanger. The Payne Company.

(266) Pearcelite, a fabricated marble with a hard, smooth, lustrous surface, non-warping and spotting, and impervious to stains including alcohol, cosmetics and medicinal preparations. Used for walls, pullman and furniture tops, stall showers, etc. Pearcelite, Inc.

(267) Sculptured, three dimensional hardwood panels with limitless use for area dividers, doors, screens, interior sun control and decorative sound control when used on walls or ceilings. For exterior use sculptured redwood is also available for fencing, patio enclosures and various types of commercial installations. Also display Sculpturelite, a combination of solid carved wood and translucent plastic for subtle commercial lighting. By utilizing a sound absorbent pad instead of extruded plastic, acoustical qualities are obtained. Penberthy Lumber Company.

ARCHITECT - LAND PLANNER

Wanted for large, progressive, publicly owned builder. Experience with FHA MPS's desirable.

Submit resume to Box 641.

(268) Quality medicine cabinets, including the new Dubarry and Cavalier with gold and white wood frame and polished plate glass mirrors to harmonize with gold bathroom brass goods and accessories. Also display residential and apartment house mail boxes, built-in ironing board, range hoods, directories, fire extinguisher cabinets, bathroom appointments, and a complete line of building sheet metal specialties. Perma-Bilt Steel Products Company.

(269) Manufacturers of a quality line of devices for crowd control certified attendance records and fare and admission collection for stadiums, racetracks, fairs, auditoriums, amusement parks, subways, baseball parks, industrial plants, markets, libraries. Perey Turnstile Company.

(270) A resilient polyurethane decking, flooring and roofing plastic that is metered, dispensed and sprayed by factory approved Franchised Applicators. A pure plastic rubber, Urapol 823A, is available in a variety of decorator colors and unusual textured finishes. It is an esthetic and practical coating for concrete, wood, lightweight cellular concrete and metal as well as a remedial coating for all existing surfaces. Poly Resins.

(271) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in a wide selection of colors. Also available in Summitville quarry tile. Pomona Tile Company.

(272) A complete line of turf sprinklers, various pop-up sprays, ground cover and shrub sprays, combinations, irrigators and bubblers, featuring rise openings of standard steel or iron pipe thread dimensions, and all bodies and lids of sand-molded heavy red brass. The sprinklers are designed to simplify parts, make the design of complex sprinkler systems easier, and facilitate possible future changes in a system without changing the piping and valving system. Rain-O-Mat Sprinklers, Inc.

(273) Revco built-in refrigerator and ice maker designed for the quality custom kitchen. Originators of the built-in freezers and refrigerators for wall or under counter installation, and floor standing combination refrigerator - freezer built-in. Revco, Inc.

(274) Rez quality wood finishes for interior and exterior use. These are alkyd resin derived penetrating sealers and include the clear sealer and primer, low luster Satinwood Rez, Color-Tones in 13 coordinated fashion shades, Hi-Gloss Rez, White Rez for bleached or frosted effects and Rezite, a clear exterior finish. Rez Wood-Tones, Inc.

(275) Kreolite Kountersunk lug and flexible strip wood block flooring manufactured by the Jennison-Wright Corp., and Ironbound continuous strip hardwood flooring and Perma Cushion free floating resilient hardwood flooring manufactured by Robbins Flooring Co. A. B. Rice Company.

(276) Kemiko reaction type stain for all interior or smooth exterior concrete floors; Kemiko wax finishes; Col-R-Tone coloring for concrete swimming pool decks, tennis courts, public sidewalks and rough exterior concrete areas; and Col-R-Tone A for all types of asphalt paving. Also, manufacturers of Kemiko concrete waterproofing, hardeners and sealers. Rohloff & Company.

(277) Clay roofing tile including the new 680 line of light weight high strength clay shingle tile in a variety of fired-in colors, mission and shingle tile and the rambling, rustic American Method shingle tile, all available in a number of textures and colors and offering insulating qualities and complete fire safety. San Valle Tile Kilns.

(278) Luran, the vinyl in sheet form, 6' wide, patterned by roto-gravure, in unlimited colors and designs. This includes Luran standard, with resin saturated backing, for use over wood or suspended concrete floors and Luran Regency and Imperial, asbestos backed for use over any type sub-floor and embossed to avoid marks by sharp heels. All three meet FHA minimum property requirements. Sandura Company.

(279) A wide selection of hand crafted, quality hardware featuring locks, latches and ornamental background escutcheons in polished and satin brass, satin and oxidized bronze, dull black gold and satin aluminum, polished chrome and stainless steel. Also manufacture a complete line of locks for residence schools, hospitals and commercial buildings in a choice of metals. Schlage Lock Company.

(280) Manufacturers of concrete hardeners including Lithochrome, Emerchrome, and Permalith plus Lithochrome color hardener and colorwax, Chromix for coloring ready mixed concrete, and Emerchrome, the heavy duty, non-slip, abrasive color hardener. L. M. Scofield Company.

(281) Towel, napkin, facial and toilet tissue dispensers featuring the new recessed fixture for all types of folded towels, requiring no additional parts to convert from one type to another, and the dispenser which will dispense all brands of facial tissue. Surface mounted units are installed with Scott special adhesive which eliminates drilling holes and marring walls. Scott Paper Company.

(282) Shell-Craft Kapiz Shell paneling created from natural ocean pearl shells, hand selected, processed and laminated to produce a unique and highly ornate surfacing for wall paneling, table tops, screens, furniture, lamps and other decorative uses. Shell Arts Co.

(283) Manufacturers of Permaglas gas or electric residential water heaters, water conditioners, copper boilers and large volume storage water tanks, and Burkay gas or electric commercial water heaters and swimming pool heaters. A. O. Smith Corporation.

(284) Service to the architects for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and air conditioning, and electric cooking and water heating. Southern California Edison Company.

(285) Exhibiting samples of 80 out of 220 known varieties of marble in the world, including imported marble finished in this country, and domestic marble and granite, in a variety of types and colors to facilitate selections. These are available from California Marble Co., Musto-Keenan Co., Selectile Co., Inc., Vermont Marble Co., and Carthage-Georgia Marble Co., association members. Southern California Marble Dealers Association.

(286) Exhibiting Olsonite solid plastic toilet seats featuring the special vinyl bumpers and the exclusive patented finger tight lock nuts and washers. All are available in pottery matching colors and black, white and pearl. Swedish Crucible Steel Company.

(287) Residential and commercial flooring including Flexachrome, the homogenous vinyl asbestos in the new designer solid colors as well as marbled and many other designs and patterns, Tile-Tex asphalt asbestos and Supertuflex grease resistant asphalt asbestos in a wide selection of patterns and colors. Tile-Tex Division, the Flintkote Company.

(288) Range hoods, oven ventilators and hoods, bathroom and kitchen ventilators and forced air ceiling and insert electric wall heaters and baseboard heating. Other equipment includes Hunter ventilating and circulating fans, electronic cooling and electric heaters. Trade-Wind Motor Fans, Inc.

(289) Micarta decorative laminate, unfinished, prefinished plywood, paneling in a wide variety of woods, Glasweld exterior facing, and particle and flake board. Other products include Weldwood solid and hollow core, sound proof and X-Ray doors, Stay-Strate and Micarta faced doors, Kalistron vinyl fabric, Flexwood, exterior and interior plywood, both soft and hard concrete forms and wood siding. U. S. Plywood Corp.

(290) Royal Naugahyde expanded vinyl fabric, genuine Naugahyde vinyl fabric, and Naugaweave, breathable vinyl fabric for all types of upholstery in a rich selection of colors, patterns and texture. The display also includes samples of the eight standard colors of Royal vinyl carpet. U. S. Rubber Company.

(291) A new and revolutionary collection of vinyl wall coverings in textures and patterns. Also manufacture a complete line of repeat pattern and scenic wall papers, in-

cluding vinyl protected papers, and import textured, burlap, silk and foil wall coverings. Albert Van Luit & Company.

(292) The new and improved Sauna dry heat bath for use in residences, hotels, hospitals, country clubs, etc., to improve health and relax nerves. Electric units heat the redwood lined room to 175° or more in 15 minutes and keep humidity below 6% for ease of breathing. Thermostatically controlled, it is inexpensive to operate, and is available in sizes from 4' x 5' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.

(293) Mo-Sai exposed aggregate precast facing. Also have Granux, a polished facing of reconstituted granite, and are custom fabricators of all types of precast concrete products — decorative, architectural and structural. Wailes Precast Concrete Corp.

(294) Facings and related precast and prefabricated items utilizing natural stone, and a rotating display of stone available in the 11 western states, illustrating an extensive stock. For the architect, decorator, landscape architect and color consultant, a unique service including information and availability of unusual and interesting stone from the many small, remotely situated quarries represented. Western States Stone Co.

(295) Mod'rn-Form all Formica modular cabinetry for hospitals, professional buildings, and laboratories. Also available, a service including the complete furnishing of equipment and supplies required in buildings of this type. Western Surgical.

(296) Rilco laminated beams, Roddis prefinished hardwood plywood and doors including hollow and solid core, sound, X-Ray, fire and plastic laminate covered, Versabond particle board, Timblend flake board, and 4-Square exterior and interior plywood, a wide variety of siding and paneling, framing lumber, fencing, and red cedar shingles and shakes. Weyerhaeuser Company.

(297) Manufacture true parquet flooring of Arkansas oak made in 19 by 19 square units composed of 16 small squares containing individual strips assembled so that the grain direction changes in each square to minimize contraction and expansions. Wilson Oak Flooring Company.

(301) Decorative escutcheons and handles, mortise, cylindrical and monolock sets, panic exit devices and door closers suitable for residential and light and heavy commercial buildings. Also manufacture a complete line of builders hardware for all types of construction. Yale and Towne Mfg. Co.

(302) Stainless steel sinks including a custom sink, bar sink, vegetable chopping block sink and a double bowl sink. Also manufacture 800 standard sink and work surface combinations in stainless steel and custom sinks for residences, hospitals, laboratories and restaurants. Zeigler-Harris Corp.

NEW arts & architecture READER SERVICE

For Manufacturers' Product Literature and Information

1. Circle number on coupon corresponding to the number preceding the listing.
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(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

(2) An attractive, 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

(3) New informative brochure available from Cervitor Kitchens, gives all important specifications, details and features of their space-saving kitchen units; under-counter, built-in, free-standing units manufactured in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

(4) Fireplaces: Write for free information on the popular "Fire-Hood" conical metal fireplace. Four distinctive models available in 9 porcelainized decorator colors. Condon-King Company.

(5) Handsome illustrated folder describes and gives complete details on the Container Corporation of America Color Harmony Manual based on the Oswald system, and designed to improve the planning and use of color by artists, designers, manufacturers and consumers. Folder includes sample color chip. Container Corporation of America.

(6) 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. Booklet available. Crossroads Mfg., Inc.

(7) 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. Roger Darricarrere.

(8) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and uses has been published by Douglas Fir Plywood Association. The 20-page booklet, indexed for A.I.A. filing systems, also contains information about special products and about plywood floor, wall and roof construction systems. A special new section discusses plywood component construction. Single copies of the booklet S62 are free. Douglas Fir Plywood Assn.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the component series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders. Douglas Fir Plywood Association.

(10) 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. Dux Inc.

(11) 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.

(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(13) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, dis-

posers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 1/4" x 11 1/4". International Pipe and Ceramics Corp.

(15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(Continued on next page)

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(17) Lietzke Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerulean and amber. On custom order pulls can be produced in ten additional colored glazes. Literature, free upon request, contains samples on full color line. Sample board with the eight shapes in the four stock colors can be had for \$5.00 f.o.b. Mogadore, Ohio. Lietzke Porcelains.

(18) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(19) The J-21 Convertible Housing by Marco converts an incandescent recessed housing fixture from a square to a round unit with an assortment of 21 trims. This new 2-in-1 housing is available from Marvin Electric Manufacturing Company.

(20) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; net lights and bubble lamps; George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co.

(21) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure. The illustrations show all 21 styles in four models — ceiling, wall, table and floor — and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Howard Miller Clock Company.

(22) Selections from the diversified decorative accessory collections designed by George Nelson for the Howard Miller Clock Company are presented in a new il-

lustrated, four-page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks (both built-in and surface mounted); bubble lighting fixtures; net lights; planters; room dividers; and the versatile space divider, Ribbonwal. All information necessary for specifying is provided. Howard Miller Clock Company.

(23) Write for complete new catalog on Wee-Mac accent, recessed and surfaced 12-volt lighting fixtures that are adjustable, blended and hidden light with choice of finishes. Also Allura-Lite complete 12-volt garden lighting system that yields a soft glow rather than usual harsh light, featuring simplicity of installation and flexibility. Montrose Lighting.

(24) "The pleasure of planning your home with Mosaic Tile," a new 24-page brochure, depicts unusual uses of tile and presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) 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. The Mosaic Tile Company.

(26) Northrop Architectural Systems' product lines include Arcadia sliding windows, available in a wide range of stock sizes, and Arcadia aluminum sliding glass doors in stock and custom designs, including the Acme 500 sliding glass door for light construction. The details of the single glazing and insulating glass and all other well known features of Arcadia doors and windows are presented in three catalogs—a 12-page catalog on doors, an 8-page catalog on windows and one dealing with the Acme 500. Northrop Architectural Systems.

(27) Store Fronts and Entrances: Northrop Architectural Systems includes full Acme line of architectural aluminum storefronts and entrances. Known for advanced and economical design, Acme includes encapsulated floor closers, strong door corners and entire snap-together framing systems. A 16-page catalog is available. Northrop Architectural Systems.

(28) Window Wall Systems: New 8-page catalog presents the Arcadia 800 Series Window Wall Systems of aluminum framing for self-contained floor-to-ceiling installations. Any desired configurations of fixed, sliding, spandrel or transom panels, door frames or special windows are possible. Northrop Architectural Systems.

(29) Sun Control: New 8-page catalog describes the Arcadia Brise Soleil sun control systems, which combine engineered sun control with broad flexibility in design and finish. Can be engineered to provide up to 100% shading, while retaining twice the horizontal visibility of ordinary louvers or sun screening. Northrop Architectural Systems.

(30) Recessed and Accent Lighting Fixtures: Complete range of contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-blown colored or satin opal glass as well as metal shades. Light-form fixtures—soft satin thermopal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation.

(31) Reiner Industries' Swepe system of remote control can provide instantaneous control of all electrical devices from master control points. The Swepe units may range from the light control of a single room to the master control of the whole building or home. Each unit consists of illuminated, name-plated buttons mounted in a continuous strip, which can always be extended. Available also is a portable remote control unit. Reiner Industries, Inc.

(32) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul

Taylor and Simon Steiner. Selected Designs, Inc.

(33) 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. Thermador Electric Manufacturing Co.

(34) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher: stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Thermador.

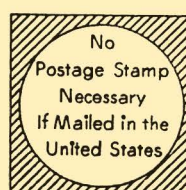
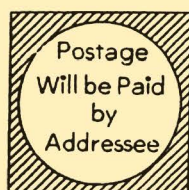
(35) Wall Furniture: Broad and versatile line of wall-hung furniture, manufactured and warehoused in Los Angeles; the Peter Wessel wall furniture line is of the highest quality and workmanship constructed of genuine walnut, oil finished. Special custom finishes, color matched to customer's selection. Ideal for home, office, and institutional use. Catalog and price list available. Peter Wessel Ltd.

(36) Norwegian Furniture: Complete collection of outstanding Norwegian imports. Upholstered furniture and related tables, dining groups, specialty chairs, modular seating groups. Teak and walnut; included in the collection is an outstanding selection of fabrics of bold contemporary color and design. Immediate delivery. Peter Wessel, Ltd.

(37) Filon Corporation offers a 4-page brochure on FiLite, the translucent Fiberglass ceiling panels, which insure even, shadow-free light diffusion for the home, business and industry. Also available is the newly revised and expanded AIA file containing complete product data and technical specifications for Filon products. Filon Corp.

(38) Key to Elevator Planning. A 12-page brochure is available containing hatchway and penthouse layout information and standards for hydraulic and electric passenger and freight elevators. The National Association of Elevator Contractors.

(39) New "Color Edge" line features tough specially compounded cellulosic plastic T-moldings, designed for exceptional durability, easy application and decorative appearance at low cost. Also new flexible vinyl moldings, track for sliding doors and a complete selection of wallboard trim. A six-page color brochure is available upon request. Plastiglide Manufacturing Corporation.



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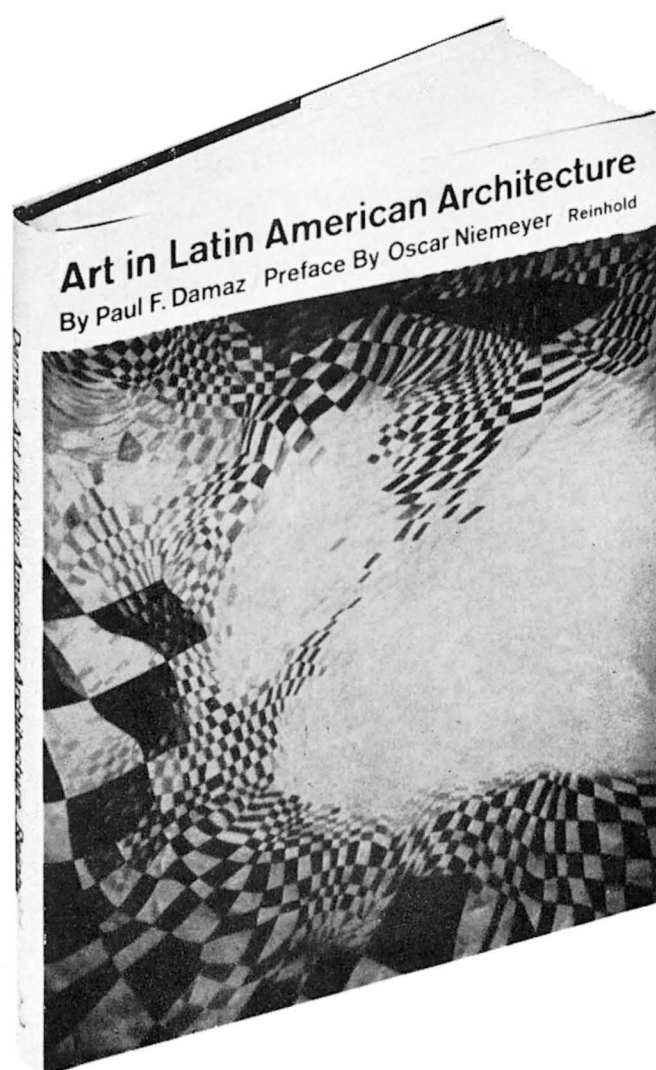
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Preface by Oscar Niemeyer

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this collaboration both in text, and in the perceptive introduction by Oscar Niemeyer, and illustrates the extraordinarily imaginative results this union has produced. Part I: A bird's-eye view of the culture and heritage of art and architecture in Latin America. Part II: The finest examples of Latin American murals, sculpture, stained glass and mosaics, mainly through illustrations and captions. 400 illustrations, 24 in color. 8½ x 10½. 224 pages. \$15.

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by PAUL F. DAMAZ
Preface by Le Corbusier



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