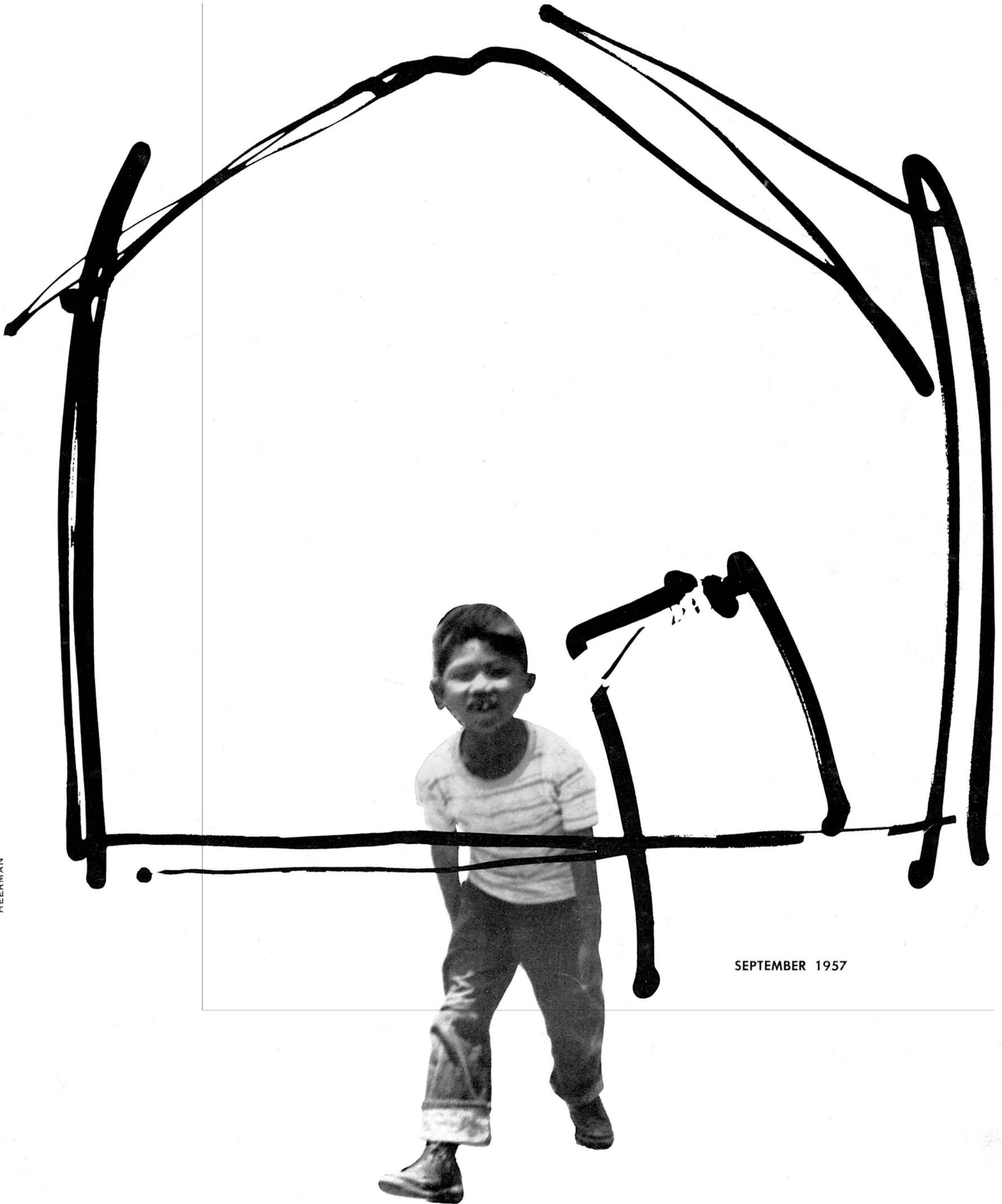


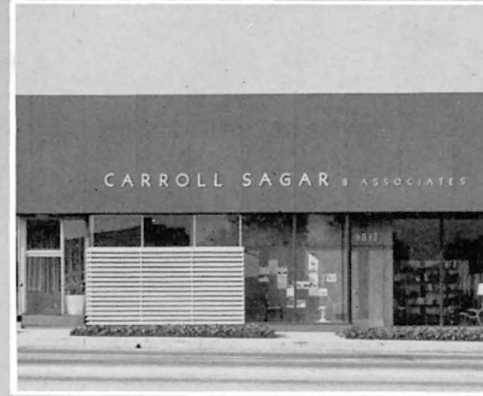
arts & architecture

PRICE 50 CENTS

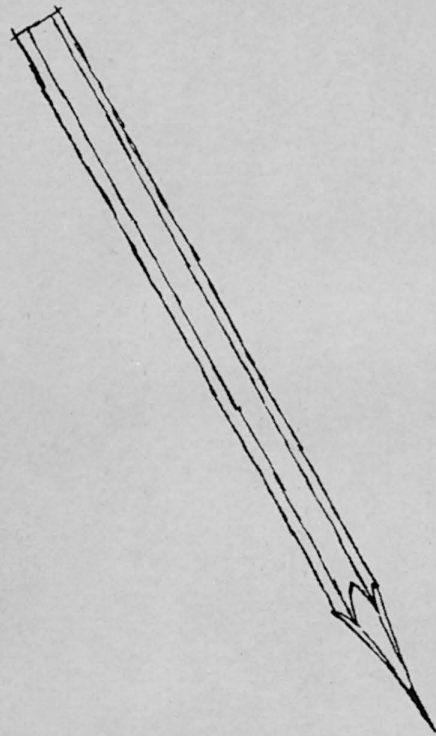


HEERMAN

SEPTEMBER 1957



We serve you... the Architect



* from our warehouse stock

Distributors and jobbers of furniture*
for business, industry and home.
Planners and designers
Consult us on your next project

CARROLL SAGAR & associates • 8833 beverly blvd., los angeles 48
BRadshaw 2-8656 • CRestview 4-2346

arts & architecture

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES

Dore Ashton
Flora M. Brown
Herbert Matter
James Fitzsimmons
Jules Langsner
Peter Yates
Bernard Rosenthal

LAYOUT

John Follis
Charles Kratka
Frederick A. Usher, Jr.

STAFF PHOTOGRAPHERS

Harry Baskerville
Julius Shulman

EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley
William Wilson Wurster, A.I.A.
Walter Gropius, A.I.A.
Ernest Born, A.I.A.
Richard J. Neutra, F.A.I.A.
Welton Becket, F.A.I.A.
Victor Gruen, A.I.A.
Marcel Breuer, A.I.A.
Gardner A. Dailey, A.I.A.
H. Roy Kelley, F.A.I.A.
Whitney R. Smith, A.I.A.
John Rex, A.I.A.
Mario Corbett, A.I.A.
A. Quincy Jones, A.I.A.
Fred Langhorst, A.I.A.
Raphael Soriano, A.I.A.
George Vernon Russell, A.I.A.
John Funk, A.I.A.
Gregory Ain, A.I.A.
Henry Hill, A.I.A.
Ira J. Bach, A.I.P.
Konrad Wachsmann
Hollis S. Baker
Eduardo F. Catalano
Paul Rudolph
Craig Ellwood
Isamu Noguchi
Finn Juhl
George Nelson
Gyorgy Kepes
Harriet Janis
Garrett Eckbo
Edgar Kaufmann, Jr.
Dorothy Liebes
Harry Friedland
Esther McCoy
Edward Frank, A.I.D.
Claire Falkenstein
Harold W. Grieve, A.I.D.

CONTENTS FOR SEPTEMBER 1957

ARTICLE

A century of modern design by Edgar Kaufmann, (Conclusion) 24

ARCHITECTURE

Project for the Monument of Buddha by Isamu Noguchi 16

Variations on a basic house by Paul Rudolph, architect 18

Small club by Harry Seidler, architect 20

Case Study House No. 19 by Knorr-Elliott Associates 22

A Lakeside House by Wendell H. Lovett, architect 26

Small house by Ashok M. Bhavnani, architect 28

Commercial Building by Burdette Keeland, Jr. Associates 32

Small house by William Rupp, architect 33

SPECIAL FEATURES

Sculptural Trellis Walls—Erwin Hauer 29

Fabrics 30

Music 4

Notes in Passing 15

Case Study House No. 18—Craig Ellwood Associates
Merit Specifications 34

Books 36

Currently Available Product Literature and Information 38

ADVERTISING MANAGER:

Gerald T. Thompson
3305 Wilshire Boulevard
Los Angeles 5. DUNKIRK 3-1161

ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.

MUSIC

PETER YATES

WEBERN AND STRAVINSKY

The Anton Webern canon is complete: you may buy his *Complete Music* as one album of four phonograph records, eight sides.* The 92 individual compositions include Webern's 31 opus numbers, from the *Passacaglia* for orchestra, opus 1, to the *Second Cantata*, opus 31, for bass, soprano, chorus, and an orchestra of solo instruments; his orchestration of the *Bach Ricercar* from the *Musical Offering*; and a *Piano Quintet*, early and without opus number.

Of these pieces only the *Piano Quintet* involves the apparatus needful to the convictions of musical orthodoxy. Even here the careful listener will find within the apparatus a distinctive shadowy outline, as free of the medium in which it is immersed as a goldfish in a pond. This is the art of Webern. Unlike other artists who have to invent forms, styles, purposes, the methodology of a newer criticism, Webern had only to teach his goldfish how to breathe out of its medium. The accomplishment is rather miraculous than formal; to come simply to the art of Webern one should avoid confusing the miracle with any more or less credible implementation by which miracles can be made to seem to happen. Do not confuse Webern with Schoenberg. Above all, do not confuse him, as casual critics do, with the morbid and relatively clumsy Alban Berg. Here is no slow transformation, gradually clearing away Wagner and Brahms to discover a new method and therewith a new enlargement. In five works Webern had shaken off the past, not the immediate but the entire past of music, to emerge in the *Six Pieces for Orchestra* seemingly as free of the medium as a hummingbird in air.

To comprehend the miracle of Webern, to have the whole of it in miraculous completeness, you need only put on the first record and play through to the first work on the last side. Though breaks of years intervene between one work or group of works and the next, there is no break in continuity, no change in style so radical that it cannot be accommodated as if it were the change between two

movements. The 31 opus numbers of Webern's progress can be heard as if they were a single work. Then, after the *Second Cantata*, the *Bach Ricercar* will enter like the fitting conclusion to a triumph, linking the miniature universe of Webern to the cosmos of our musical tradition. Now, allowing a pause for reflection, play the final work of the last side, the *Piano Quintet*, and hear in it the original Webern goldfish shadowily swimming in that brackish medium which substitutes for our musical tradition.

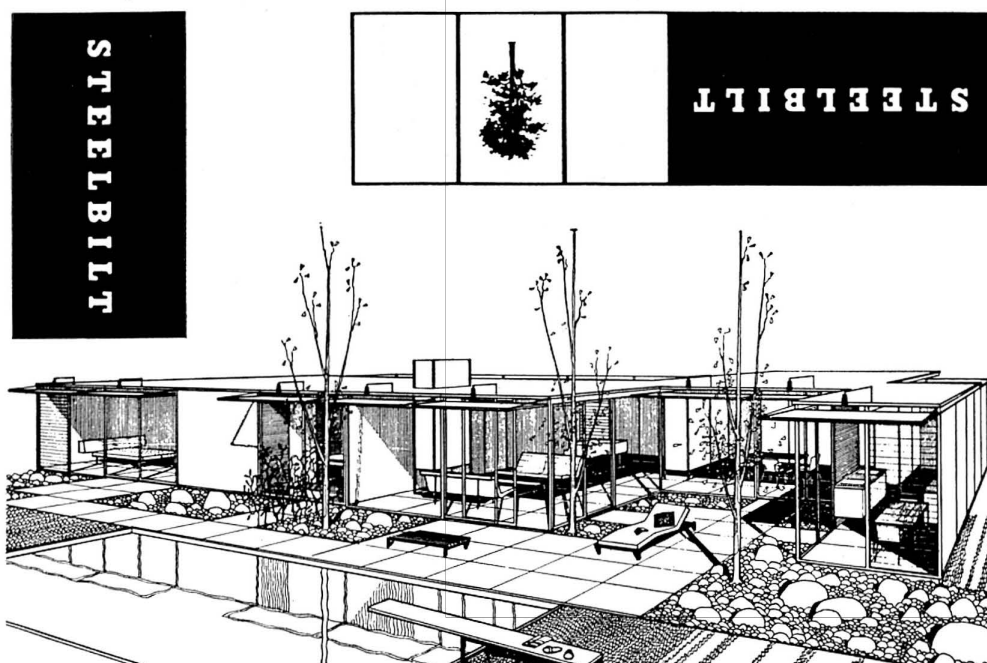
If you are more cautious or need to be persuaded, or if you wish to lead friends gently who you fear may be less perceptive, play the *Ricercar* first. Direct attention to following as carefully as possible the continuous interchange of registration among instruments. Observe how, although the combining of instruments is for scarcely a measure the same, the flow of parts is sustained without interruption, causing no trouble to the ear but instead a heightened awareness of continuity, and with never a thought that one combination is more or less, better or worse, more tasteful or ostentatious than the next. The orchestration is a masterpiece of instrumental originality in a context of unflinching taste. When you have heard this, put on next the *Six Orchestral Pieces*, and you will be within Webern's miniature universe.

Do not, let me implore you, start just anywhere; above all, do not start in the middle, where Webern's originality will sound to the unaccustomed ear like the haphazard originality of new music. You may lose him and not be aware what you have lost.

The skill of art is to create an illusion more real than anything you can imagine. Newton said the same about science and created, out of no more data than anybody else had known before him, the modern scientific world. Musicians have imagined, in place of the data

ANTON WEBERN: *The Complete Music Under the Direction of Robert Craft*: (Voice) Grace-Lynne Martin, Marni Nixon, Richard Robinson, Charles Scharbach; (Violin) Ward Fenley, Ralph Schaeffer, Robert Sushel, Dorothy Wade; (Viola) Cecil Figelski, Milton Thomas; (Cello) Emmet Sargeant; (Bass) Magdalena Rivera; (Guitar) Jack Marshall; (Mandolin) Max Grulnick, Sol Babitz; (Harp) Dorothy Remsen, Barbara Shik; (Celesta) Leonard Stein, Ingolf Dahl; (Harmonium) Wesley Kuhnle; (Piano) Leonard Stein; (Piccolo and Flute) Arthur Gleghorn; (Oboe) Arnold Koblenz, Gordon Pope; (Clarinet) Mitchell Lurie, Hugo Raimondi; (Bass Clarinet and Tenor Saxophone) William Ulyate; (Horn) James Decker; (Trumpet) Morris Boltuch, Lester Remsen; (Trombone) Lloyd Ulyate; (Percussion) Ann Dragonette; (Conductor) Robert Craft. Columbia.

(Continued on Page 6)



STEELBILT, INC. - GARDENA, CALIFORNIA

"In the application of good design techniques to prefabrication there is heavy reliance on good product design and fabrication. We have specified Steelbilt again with a confidence based on much experience with this superior product."

Craig Ellwood

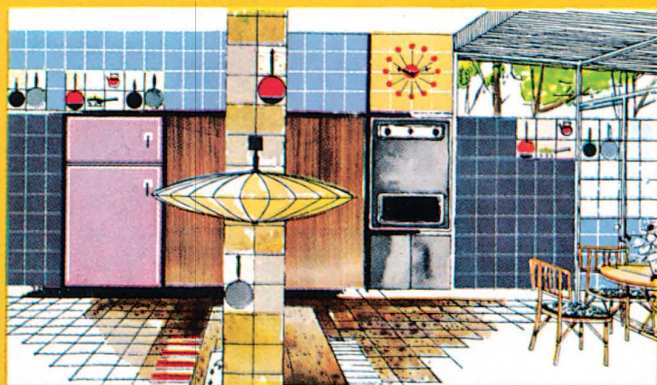
CRAIG ELLWOOD ASSOCIATES

This is the fifth time Steelbilt sliding glass doorwalls have been specified in the Case Study House Program. Steel units have been selected for their precision design and fabrication, and superior strength. Steel frames can be painted for interior and exterior color.

STEELBILT

STEELBILT

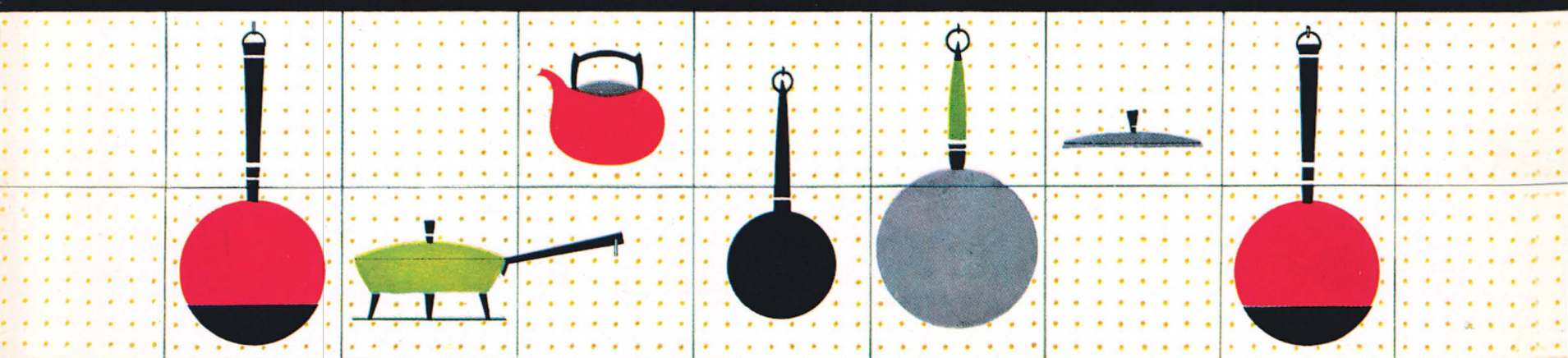
STEELBILT



POTPOURRI...BY PAUL LÁSZLÓ

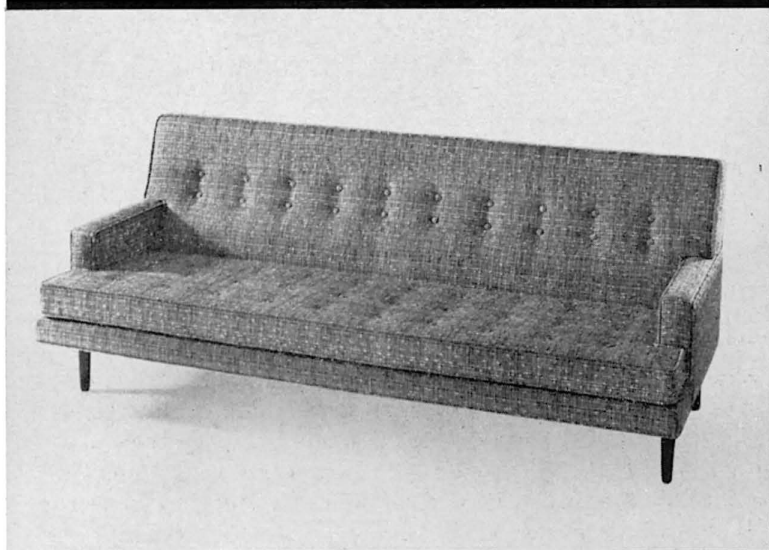
Pomona Tile introduces the third ceramic tile design in its "Distinguished Designer Series"... Paul László's Potpourri, a delightful medley of colorful kitchenware. "Ceramic tile is, by nature, lively and bright," says Mr. László. "These inherent qualities are emphasized even more by good design... which adds new appeal to any interior decor." For additional information about Potpourri, consult your contractor or visit one of Pomona's convenient showrooms: Los Angeles • San Francisco • Sacramento • Seattle • Salt Lake City • Long Beach • North Hollywood • Pomona • Phoenix • Denver • Dallas • Fort Worth • Kansas City • Arkansas City • St. Louis • Chicago • Memphis • Nashville. Executive Offices: 629 North La Brea Ave., Los Angeles 36, California.

DISTINGUISHED DESIGNER SERIES: BASS · LÁSZLÓ · LIEBES · McCOBB · SHEETS



POMONA TILE

KASPARIANS



K-10/78 Sofa

90" and 52" lengths also available



designed by George Kasparian

K-10/30 Chair

ALLEN PORTER



KASPARIANS 7772 Santa Monica Boulevard, Los Angeles 46, California

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

MUSIC

(Continued from Page 4)

composers amply give them, that music is made by following a set of rules. You cannot move in musical circles, where these rules are common currency, unless you are able, as I am, to be so indifferent to them that you go about your musical business as if these rules never had existed. If you are so high-minded, you will be able to hear music for what it is, unencumbered by the fashionable garments which seem always so right and indispensable at the moment and like ridiculous clouts forty years after they have been the fashion.

Webern completed a thorough musical education by writing a doctoral dissertation on the fifteenth century polyphony of Heinrich Isaac. He followed the traditional course of higher German professional musicianship by becoming an operatic kappelmeister. In this country he might have been a professor. Thus he was nearly lost to his art. The goldfish he had somehow generated in the brackish orthodoxy of his Piano Quintet was there all right, but he may not have known it was there and in any case did not know how to get it out and transform it into a hummingbird, until in 1907 he became a friend of Arnold Schoenberg. Schoenberg, who had no academic training in music, a lack that I am told he sometimes regretted, as Schubert regretted his lack of counterpoint, showed rather than taught him what was needed; he remained Schoenberg's most ardent admirer to the end of his life.

From that time he went his own way, as Schoenberg went his; but to Webern it came more naturally to dispense with orthodoxy altogether, instead of, like Schoenberg, trying to transform it. Schoenberg tentatively discovered atonality, as an adjunct to rather more conventional composition; Webern plunged into it, conceiving an art of musical prose lyric in note-by-note linear design which lasted him the rest of his life.

We think of a great composer as having been in some way successful. Webern was indeed successful, as a conductor of Haydn, Schubert, and Strauss waltzes, to which he added opera and choruses. Later he directed music for the Vienna radio. He was a finicky conductor, who sometimes got results that caused wise musicians to listen to him with attention. They listened to his conducting and piano playing* but seldom to his compositions, which were scarcely ever performed. It is a fact that several of his compositions for voice and chamber group never had been played until Robert Craft recorded them for the *Complete Music*.

From the beginning Webern thought of music as continuous variation. Schoenberg was later to say that the principle of continuous variation is more fundamental to music than the tone-row. (It is not yet in the academic curriculum. The principle is indeed nearly unformulated, even by Schoenberg. Good variation writing defies methodology). Webern refined this principle so closely that it became an art of the variation of each tone, the individual timbre being as significant as pitch. So that each tone might impinge separately on the hearer as a distinct moment of design (rather than *in the design*), Webern brought in silence as the texture against which the individual moments of controlled vocal and instrumental timbre should be heard. The search for this control was his first period; the revelation of it may be called his second. From the second period on he never left in any composition a superfluous note or one that altered the function of another without having also its own function. All of his compositions are therefore very short. He wrote more music in less space than any other composer. His disposition to do so without encouragement, recognition, or any hint of future acceptance is a rare type of heroism; his unflinching consistency is of the saints.

Webern was the first to follow Schoenberg in using the tone-row. His more difficult compositions in this medium, mainly for solo voice and a few instruments, toughly dissonant and intricately rhythmed, make a third period, ending with the String Trio, opus 20. After that a peculiar thing happened. Webern resumed the vestments of theory he had written about in his doctoral dissertation on fifteenth century polyphony. He began composing in canonic counterpoint, borrowing the most learned polyphonic rhetoric. He was again following Schoenberg but still more in his own way. In this style he wrote the masterpieces of his last period, a Symphony and Variations for an orchestra of solo instruments, a String Quartet, Piano Variations, and three Cantatas on mystical religious texts, as indeed nearly all his texts are mystical or religious. The simplicity of these last works consumes, as it subsumes, all technical complexity.

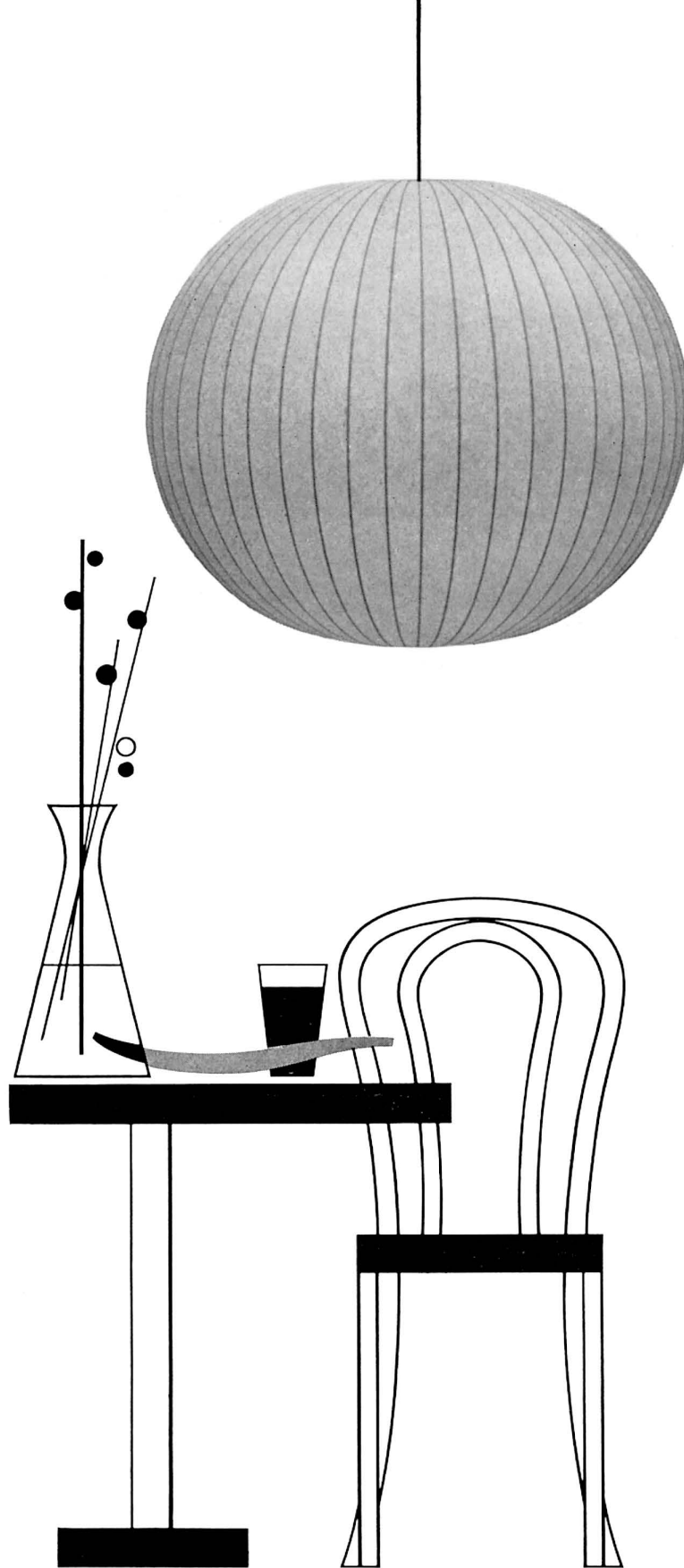
*Ansermet writes of Webern: "At the piano he would cause the mathematical marvels to disappear and instead one would be aware only of the purest relations of sound."

Silence and the simplicity which takes nothing for granted, which requires no climax in design but at the inevitable moment to stop, are so much a part of Webern's music that it seems fitting he should have been accepted only among a small group of his compeers. He has no gesture to the audience, no rhetoric. The listener should come to him as simply, not out of a great knowledge of row procedures, which may be necessary to perform him, but with an innocence like his own that does not hesitate to identify the sounds of cowbells and of churchbells as what they are, signs of normal country living and of distance and of reverence, to recognize his storm as a storm, not a storm in the orchestra, his hints of landscape and mountain as the real presence of a visionary experience. Signs rather than symbols, as the shapes in Chinese landscape are signs. In the same way one must accept his mystical texts as a real presence of religion, not the terrified, groping exaltations of a Mahler but the thing itself. So heard his music will come home to you as he would have had you hear it—not through musical sophistication. His music is not secular, and will perish, as it is now too elaborately received, by secular explanations.

While the listener should listen in such undemanding intentness as to birdsong, the musician who would play this music must be a master of his instrument. Every note is a decision, and exposed. I am proud to boast that the *Complete Webern* was recorded at the instigation and under the direction of Robert Craft, entirely by musicians resident in Los Angeles. Such an achievement requires a tradition. That tradition was built here among our musicians by many years' work in encouraging the performance of chamber music, including the most demanding twentieth century chamber music. The tradition was directed not to the audience but to the musician. Robert Craft, coming to Los Angeles, took charge of this tradition at its height and drove it as much farther as a dedicated conductor of equal skill can lead such musicians. He has embodied it in performances unduplicated elsewhere and in recordings. He found also, what is less common, singers who could match the best skills of the instrumentalists. Webern's solo songs and the solo parts of the chamber music and cantatas are for soprano voice, with one exception, the bass solo of the last cantata. Marni Nixon sang all the solo songs and the soprano solos of the cantatas; Grace-Lynne Martin sang the chamber music solos. I doubt that two singers could have done better or be better matched. The piano parts throughout, including the solo Variations, were played by Leonard Stein. If occasionally I have seemed to boast about our Los Angeles musicians, I refer you to these records.

It is no secret that Igor Stravinsky encouraged Craft and participated in a number of the recording sessions. This collaboration of world-famous composer and young amanuensis has become a significant fact of present-day musical history. I can think of no better evidence of Mr. Stravinsky's personal acuity—let us say, his benevolent common sense—than is furnished by his recognition and encouragement of Robert Craft. He has thrust upon musical society a young conductor of the highest talent, untarnished by the misanthropy of common patronage, unblemished by the common pedantry. When Craft travels with him and prepares the orchestra, it is a boon to the elder man and an education for the younger. In Europe Craft is already in demand as a conductor, to direct programs of his choice. Since he does not offer himself as a conductor of the routinized repertory, he is not yet esteemed as he should be in this country. He is among the most knowledgeable conductors of twentieth century music, probably quite the best in his chosen field of Stravinsky-Webern-Schoenberg; equally gifted, though not yet so well known, in directing Bach cantatas, Schuetz, Monteverdi, Gesualdo, Machaut. Each of Stravinsky's recent compositions reflects the influence of a major performance prepared by Craft in Los Angeles for Evenings on the Roof or Monday Evening Concerts. At these concerts Stravinsky, often with Aldous Huxley beside him, sits in the front row.

The relationship began in New York with a performance, arranged by Craft and directed by Stravinsky, of the composer's revised *Symphonies of Wind Instruments*. Coming afterwards to Los Angeles at Stravinsky's invitation, Craft prepared for Evenings on the Roof four programs of late Schoenberg (by the present reckoning, which calls late any work written by Schoenberg after 1912, a time-lag that includes almost the entire career of Stravinsky). In Stravinsky's career there is no time-lag; each of his new works is recorded as it is first performed. Among the Schoenberg works were the *Serenade*, in which Schoenberg first introduced the tone-row and revived the mandolin, and the *Suite for seven instruments*. The *Serenade*, complete with row and mandolin, became Stravinsky's new ballet, *Agon*;



RESTAURANT

**Bubble lamps
by George Nelson...
smart, glare-free lighting
for restaurants
and other
public areas too.**

HOWARD MILLER CLOCK COMPANY

ZEELAND,  MICHIGAN

Write Dept. S for handsome illustrated brochure.



SELECTED DESIGNS, INC.

IMPORTERS OF FINE DANISH FURNITURE
14633 VENTURA BLVD., SHERMAN OAKS, CALIF.

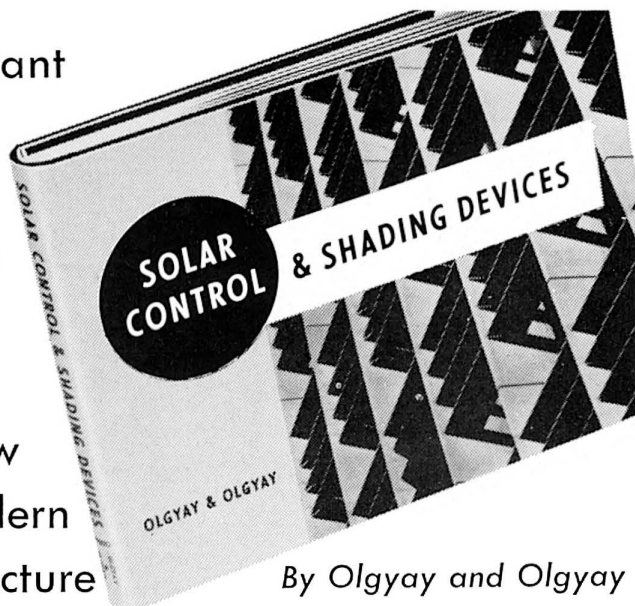


ABOVE: TRAY TABLES
DESIGNED BY: HOVMAND OLSEN
OIL-RUBBED TEAK TABLE-TOPS
WITH FUMED OAK LEGS
LARGE TABLE: 17-1/2"x27-1/2"x
19-1/2" HIGH
SMALL TABLES: 13"x13"
APPROXIMATE RETAIL \$60.00

LEFT: BAR STOOL

DESIGNED BY: HOVMAND OLSEN
OVERALL HEIGHT: 38"
SEAT HEIGHT: 28"
SEAT WIDTH: 15-1/2"
TEAK BACK WITH FUMED OAK FRAME,
SEAT COVERED IN BLACK NAUGAHYDE
APPROXIMATE RETAIL \$65.00
SEAT, OIL-RUBBED FINISH TEAK
APPROXIMATE RETAIL \$59.50

A brilliant
study
of the
control
of sun
and
shadow
in modern
architecture



By Olgay and Olgay

WITH THE growing awareness of the need to design buildings to suit varied climatic conditions, the field of solar control has become increasingly important. And here, for the first time, is a book entirely devoted to this vital aspect of modern architecture—in school, office, and residential buildings.

The authors review all known principles of solar analysis and add to them the results of their own in-

tensive research. Over 450 handsome illustrations give examples of notable solar devices in buildings around the world and each is analyzed and evaluated.

Detailed and comprehensive, this book provides the architect with a wealth of much-needed information; it will also prove fascinating reading for all who are interested in modern architectural aesthetics.



\$12.50 through your bookseller, or order from
PRINCETON UNIVERSITY PRESS PRINCETON, NEW JERSEY

MUSIC

(Continued from Page 7)

the Suite, Stravinsky's Septet. Craft performed Webern; Stravinsky composed the *Three Shakespeare Songs*, dedicating them to Evenings on the Roof. Craft performed Monteverdi's *Vespers*; Stravinsky, happily borrowing the antiphonies of solo voices against chorus, playing instruments against voice with a delight as fresh as Monteverdi's, and inventing from Monteverdi's example a new, angularly embellished recitative, composed his *Canticum Sacrum* in honor of St. Mark's in Venice.

Now there are some who believe that admission of these facts threatens the genius of Stravinsky. If so, I would admit them. But tell me first when in the history of music such a succession of creative transformations has occurred: is not this one aspect of Stravinsky's genius? If such an inspired example of creative robbery ("One does not imitate: one steals," Stravinsky said to me, apropos of Webern) does not constitute the most impressive display of esthetic authority since Schoenberg stole from Brahms, and Brahms from Beethoven and Couperin, and Beethoven from the Bachs, and Bach from Couperin—proving Couperin to be the origin of all modern music—why then I put no faith in Machiavelli's *Prince*.* Stravinsky decisively closed the argument by stating publicly on several occasions that he intends henceforward to compose in the serial (row) technique, retaining tonality, and using contrapuntal and canonic forms. Now his disciples are all busily cultivating rows and speak of row composers with respect.

In a dialogue with Robert Craft, published by *The Atlantic Monthly*, June 1957, Stravinsky was asked to explain what he believes to be the future of harmony. He replied: "Harmony, a doctrine dealing with chords and chord relations, has had a brilliant but short history. . . Today harmonic novelty is at an end. As a medium of musical construction, harmony offers no further resources in which to inquire and from which to seek profit. . ." (Tell that to Leonard Bernstein). "Rhythm, rhythmic polyphony, melodic or intervallic construction are the elements of musical building to be explored today." And later: "The serial technique I use impels me to greater discipline." And of dissonance: "Any serial music intended to be heard vertically is more difficult to hear." And again: "An entirely new principle of order is found in the Webern songs. . ."

These statements are not casual or careless. The brief dialogue is the third of Stravinsky's major appraisals of his art; the others are the *Autobiography* and the *Poetics*. It is the most compact and, despite its brevity, the most decisive.

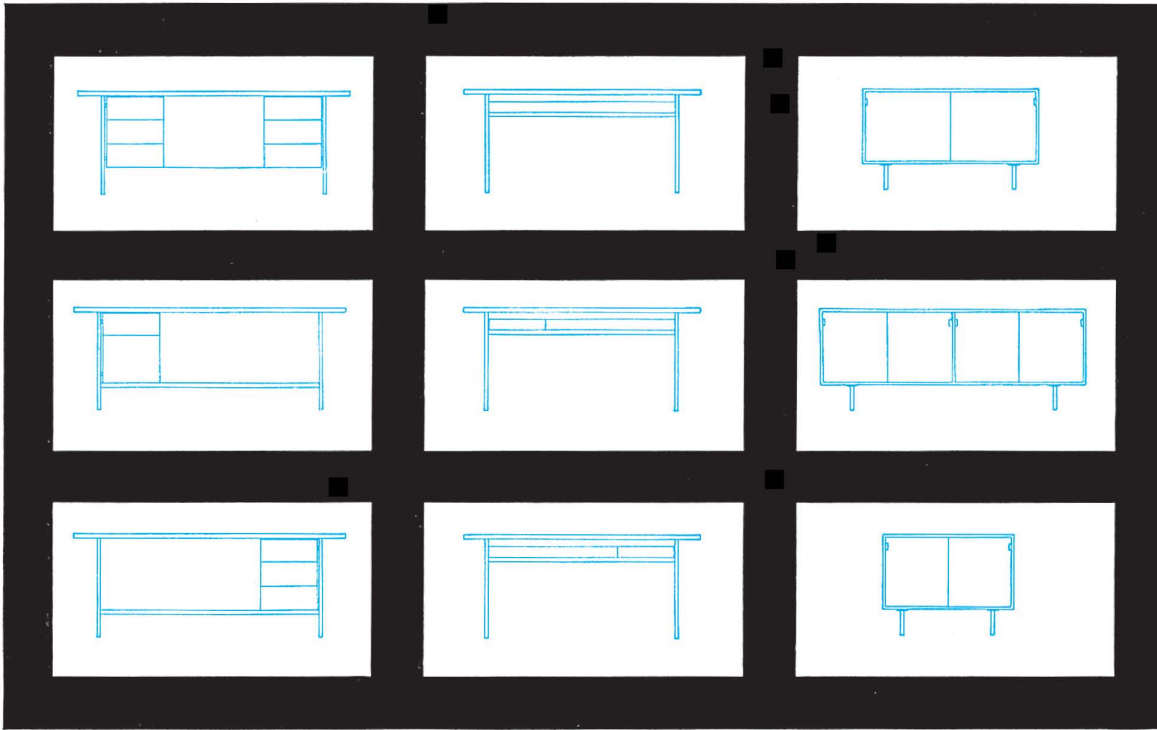
Stravinsky's attitude has been at all times the opposite of Webern's. He is inclusive and prolific, as Webern was not. He composes for the large public audience, as Webern did not. Stravinsky recommends listening with eyes as well as ears; he enjoys the presence of the instrumentalists as he enjoys the physical responses of the ballet. For Webern's music the presence of the instrumentalists is a distraction. In Stravinsky's ballet music the instruments join tones and dance; they are comedians, melodramatists. Webern's music is private as the lyric. Even in the "Webernized" *Shakespeare Songs*, Stravinsky directs the poetry to the audience; the clarinet bells from undersea and the birdsong are rhetorical, devices rather than signs. Each of Webern's tiny pieces leads directly to the next; a work by Stravinsky contains and completes a unique frame of reference. Webern was a meditator; Stravinsky is a mental athlete. One might say in the same context that Schoenberg was a dramatic philosopher, humorous as Plato and as deadly serious. Stravinsky is a master at home in the world; Webern withdrew from the world into a serene mysticism. Stravinsky makes this last difference explicit: "Of the music of this century I am still most attracted by two periods of Webern: the later instrumental works and the songs he wrote after the first twelve opus numbers and before the Trio. . . I do not say that the last cantatas are a decline—quite the contrary—but their sentiment is alien to me and I prefer the instrumental works."

If one had any doubt of Stravinsky's independence, of his absolute maturity in an art that compels all references to speak his language, the concert given in Los Angeles June 17 to honor his

*Compare Auden's: "Originality no longer means a slight modification in the style of one's immediate predecessors; it means the capacity to find in any work of any date or locality clues for the treatment of the present." Two levels: one, as Carl Nielsen's Fifth Symphony plagiarizes Ravel or the fugue of Stravinsky's Concerto for Two Pianos imitates Beethoven's *Hammerklavier* or his operas parody XVIII century genres; the other such transformation as in these recent works.

(Continued on Page 35)

575 Madison Avenue, New York 22
Boston Chicago Dallas Detroit Miami San Francisco Washington Toronto



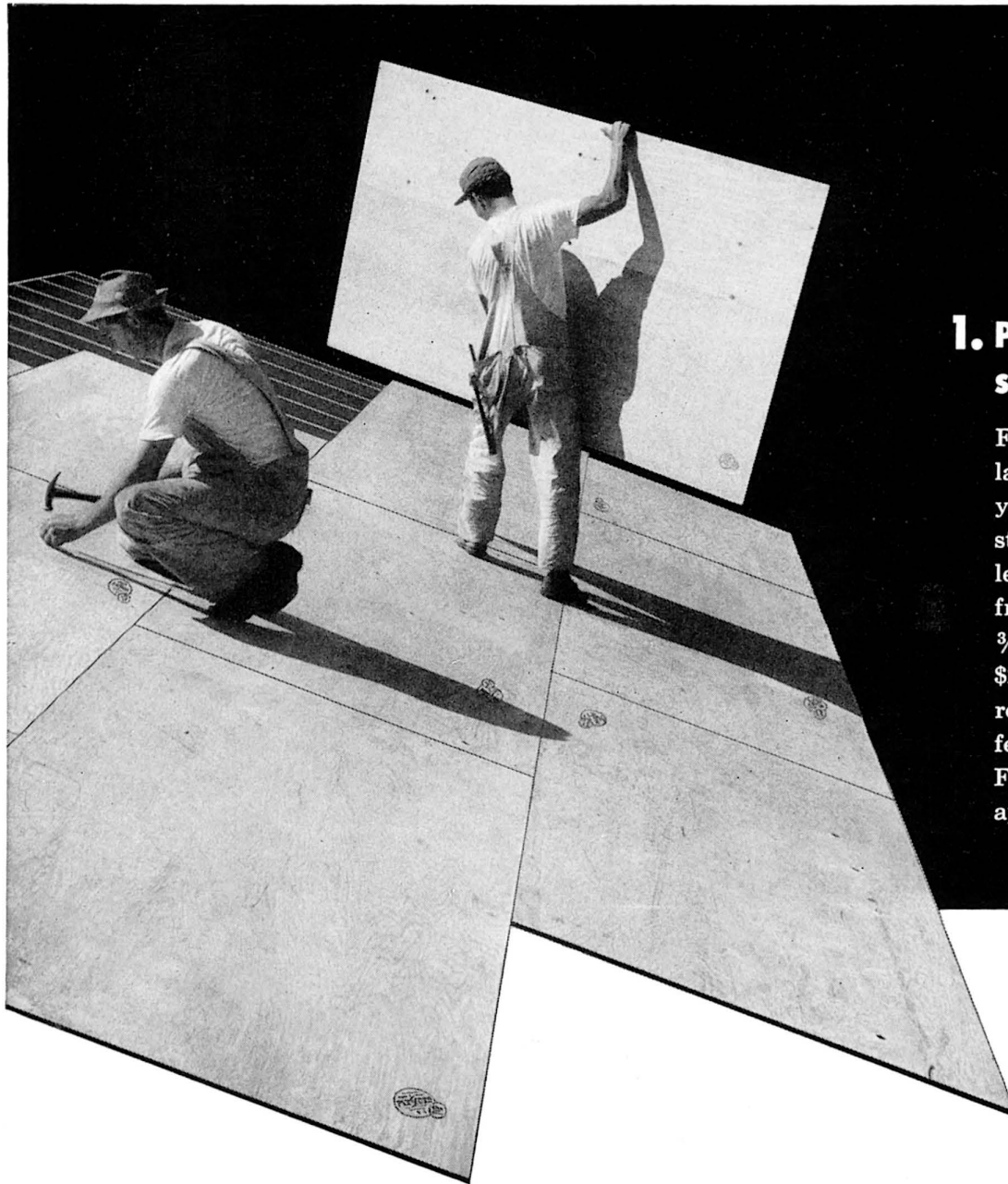
KNOLL ASSOCIATES, INC.,



For added flexibility Knoll Office Planned Furniture series of executive, secretarial desks and storage cabinets are now available with both solid walnut and metal bases. Desk tops are walnut veneer, grey plastic laminate, walnut plastic laminate.



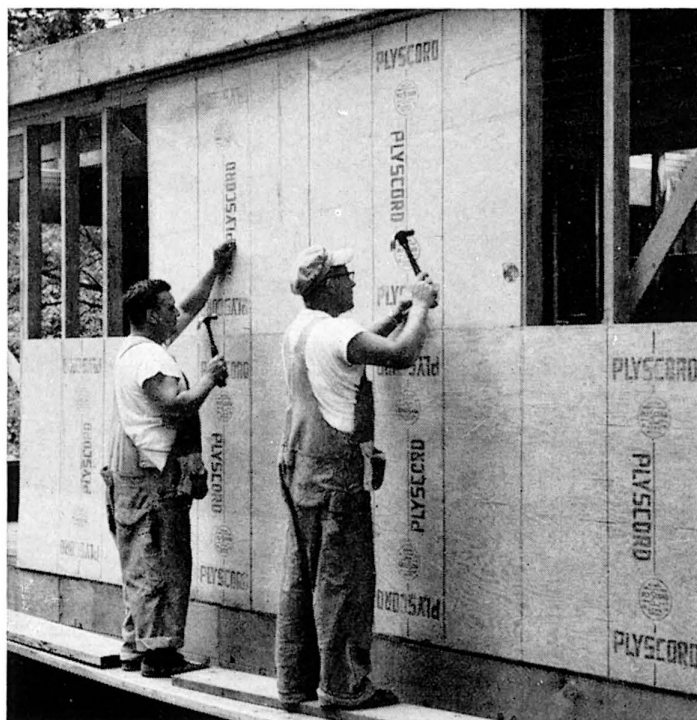
3516 WR small executive desk



1. PlyScord roof sheathing saves up to \$2.00 per square

Figure *all* the costs—material, time, labor, waste and nails—and you'll find you can offer your prospects the plus structural advantages of PlyScord at less net cost to you. Exact savings vary from area to area, but builders report $\frac{3}{8}$ " panels over 24" rafter spacing save \$2.00 and more per square. PlyScord roof decking goes down fast. Requires fewer nails. Stable, resists buckling. Finish roofing looks better, is easier to apply on firm, solid PlyScord decking.

For
at lower

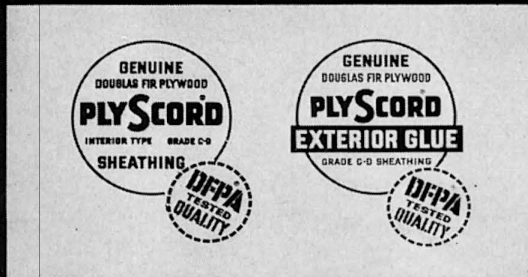
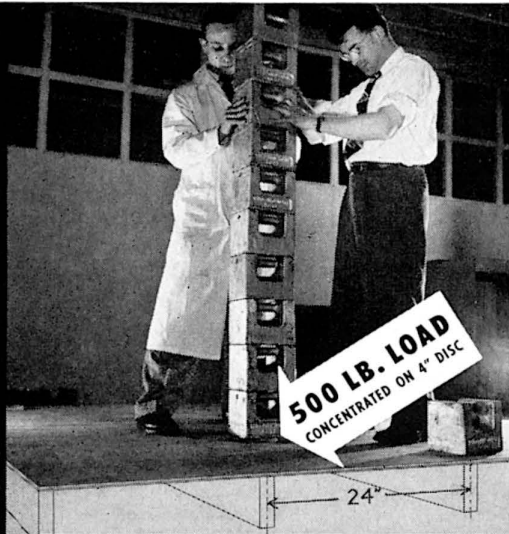


2. PlyScord wall sheathing saves 25% in labor costs

Large, light PlyScord panels save 25% and more in application time and costs. And because of its extra strength and rigidity (over twice as strong and rigid as diagonal lumber), you can omit conventional diagonal bracing. PlyScord's extra rigidity makes it ideal for shear walls in buildings with large glass areas, provides an added measure of protection in case of storm or earthquake.

FOR COMPLETE INFORMATION, specifications, design data, write for free "Plywood Construction Portfolio." (Offer good USA only.) Douglas Fir Plywood Assoc., Tacoma 2, Wash.

PlyScord, $\frac{3}{8}$ "-thick on 24" span, easily withstands 500 lb. concentrated load or uniform load of 30 lbs. per square foot. Construction meets FHA Minimum Property Requirements.



Two types of PlyScord are now available: Interior PlyScord (moisture-resistant glue) and PlyScord with Exterior (waterproof) glue line. Trademarks above identify panels produced under DFPA quality control program.

Tests on roof exposed two years show force of 85 lbs. required to pull cedar shingle from $\frac{5}{16}$ " PlyScord. In same tests, composition roofing was torn loose, leaving nails in plywood.



the best construction, in-place cost, specify PlyScord®

3. Use inexpensive PlyScord backing for tile, hardwood

Firm, solid PlyScord backing simplifies installation of finish wall and ceiling coverings such as tile, cork, thin paneling. Plywood's strength and stiffness makes them look better with no unsightly buckling. Easy to cut, fit and fasten, fir plywood grips nails firmly so they won't work loose to mar appearance of wall or ceiling coverings.

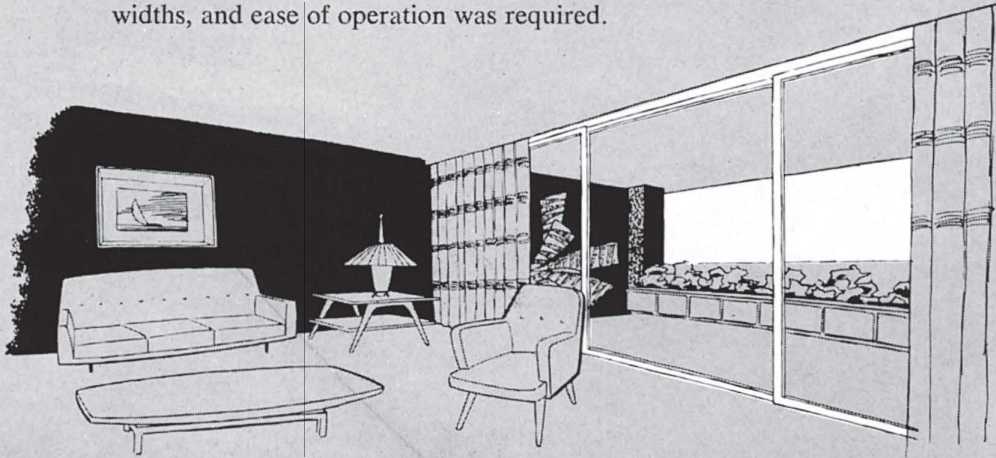


Fir Plywood

means quality construction

problem: Each executive office on the top floor of the Braniff Airways Administration Building required access to an open terrace which afforded a full view of Dallas' Love Field, the hub of Braniff's operations. A fenestration providing full floor to ceiling height, maximum widths, and ease of operation was required.

solution: Doors of sliding glass from Arcadia Metal Products not only satisfied every requirement but beautifully complemented the handsome decor of the executive offices.



*the name for the finest
in windows and doors
of sliding glass...*

arcadia

801 SOUTH ACACIA, FULLERTON, CALIFORNIA

National Member Producer's Council, Inc.

THE BRANIFF BUILDING
FOR EXCHANGE PARK COMPANY
Dallas, Texas

Architects:
Lane, Gamble & Associates

BRANIFF

— structural
— arcadia doors and windows



HELP BUILD A BETTER AMERICA...SEE AN ARCHITECT
MERIT SPECIFIED FOR THE CASE STUDY HOUSE NO. 19 BY DON KNORR OF KNORR-ELLIOTT ASSOCIATES



you know you're right when you specify by DFPA* grade-trademarks

factory-inspected, laboratory-tested

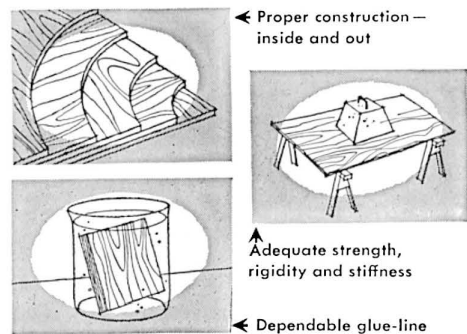
To qualify for DFPA grade-trademarks, manufacturers must pass rigid and *continuous* inspection of current plywood production. In addition to these on-the-spot mill checks by DFPA quality supervisors, thousands of samples undergo scientific testing in DFPA laboratories. *Use of grade-trademarks may be withdrawn if quality is not satisfactory.*

right grade, right quality for every job

DFPA grade-trademarks are specification guides to the *right* grade for a specific job. Only genuine DFPA quality-tested panels bear DFPA registered grade-trademarks. *There are imitations. Don't be misled!*

Be sure you can tell the difference.

Send for the *DFPA Quality Story*—a portfolio of grade-use data and a step-by-step description of the DFPA quality control program. Write Douglas Fir Plywood Association, Tacoma 2, Washington. (Offer good USA only)

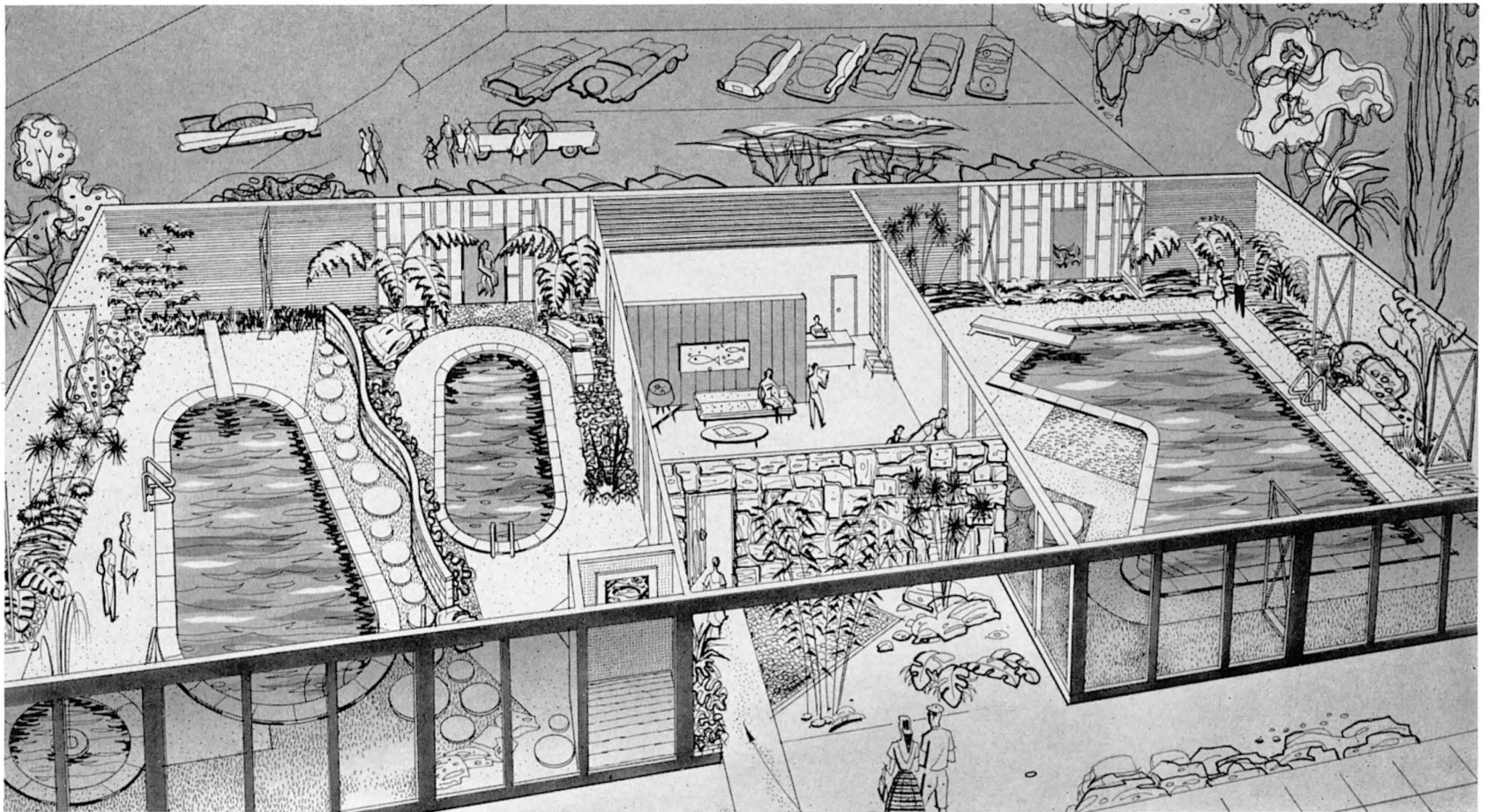


*DFPA stands for Douglas Fir Plywood Association, Tacoma 2, Washington—a non-profit industry organization devoted to product research, promotion and quality maintenance.



DFPA grade-trademarks mean quality

Fir Plywood



Anthony's 10 New Display Pools

Four Locations—On Display
NIGHT AND DAY

RECOGNIZED AS THE WORLD'S
LARGEST BUILDERS OF QUALITY
SWIM POOLS

New Features of Anthony's 1958 Pools Include:

Three types of filter systems—diatomaceous earth and skim-filter types, and Anthony's popular bag-type filter . . . each designed by Anthony and manufactured in their South Gate plant.

New diving board supports—exclusive design in pre-cast concrete.

New pool shapes—custom designs at standard shape pool prices!

Anthony's beautifully landscaped and lighted display pools are on view day and night . . . see them soon!

Another reason so many are insisting on an Anthony Pool is the fact that the firm builds most of the pool parts in its South Gate plant. Anthony also owns all its own equipment, and Anthony's crews do all the various construction phases.

Write for full information on:

- Gunitite Pools
- Fiberglass Pools

★ SOUTH GATE

5871 Firestone Blvd.

LU 3-6371 - TO 4-0381

★ HOLLYWOOD

8412 Beverly Blvd.

BR 2-1013 - CR 5-8801

★ PASADENA

3880 Colorado Blvd.

SY 3-2736 - RY 1-8326

★ SHERMAN OAKS

13363 Ventura Blvd.

ST 9-4631 - ST 7-3965

See unique landscaping and lighting ideas for residential swim pools.

These new displays feature both Gunitite and Fiberglass pools, as well as an unusual combination fountain-wading pool. Various decking and enclosing wall materials have been utilized, together with tropical planting and overhead Fiberglass screening.

ANTHONY POOLS

WORLD'S LARGEST POOL BUILDER

TELEPHONES:

South Gate:	LU 3-6371	TO 2-5804	TO 1-0381	Riverside:	OV 4-0910
Pasadena:	SY 3-2736	RY 1-8326		Hawthorne:	OS 6-6359
Beverly Hills:	BR 2-1013	CR 5-8801		Palm Springs:	5964—Also 9486
San Fernando:	ST 9-4631	ST 7-3965		Pomona:	LY 9-8549
Santa Ana:		KI 3-4448		Glendale:	CI 3-7756
				Covina:	ED 9-8934

The face of the world is changing literally before our very eyes. Its most stable elements, once considered as traditional, are disintegrating. Others are striving to establish themselves. Peoples which for centuries have slumbered, are now awakening. The demand for social progress now universally echoed has aroused a desire for independence which has sometimes assumed the form of virulent nationalism.

But if demographic expansion and that of the needs which it carries with it may be considered as the most determining forces of the political and social changes which we are now witnessing, they still only bring about these changes through the equally irresistible growth of human genius, expressed through inventions and discoveries in sciences and technical skills.

Would the tremendous demographic expansion which marks our times have been possible, for example, had medical skill and hygiene not stepped in to arrest infantile mortality and increase the average life-span all over the world. It is also through science, through the organization of the exchange of goods, through the expanding media of communication and information, through better techniques, methods of organization and productivity, that mankind can hope to find a positive answer to its gigantic, growing needs. And how vast is the potential for progress in every field and in every direction. We have reached a point where we can no longer decide whether to place our era under the sign of the discovery of atomic energy, or under that of electronics and automation, which soon will be entering more and more fields.

True, a gap still exists between resources and needs. Too many people are still under-nourished. But we do know that this gap can be bridged. Natural sources do exist and human genius has already given sufficient proof, in science and in technical skills, of its ability to multiply still further the resources indispensable for the future.

The world has entered upon a phase which cries out for and demands the cooperation of all men in every field of endeavor. Not because cooperation is, of itself, a great and noble concept, but because it provides the only access to such technical equipment as will ensure balanced production for all peoples and the higher standards of living to which they rightfully aspire.

Science, moreover, is increasingly revealing itself as the birthright of all mankind, a birthright to which neither nations nor groups nor indeed scientists themselves can for long claim exclusive rights and privileges.

By the very nature of the goals it sets in terms of productivity and the fantastic resources it requires, modern technology accentuates with each day that passes the collective character of modern life. Our era is fast leaving behind the day of the small craftsman and is producing in its stead a "technicist and herd civilization."

It would be futile to attempt to oppose such a trend the imperatives of which are all too obvious. And it would be unjust to condemn it in advance and to consider the hive-and-herd character of our times from a solely critical point of view. The gradual rise in standards of living, the decrease of individual physical efforts, the fading of age-old fears bred by hunger and disease (a relief not yet afforded to all peoples unfortunately) all are, on the whole, definite factors of human progress and new openings for individual and collective development.

This evolution (I believe it essential that all its characteristics be fully grasped) poses multiple problems which affect man and the humanizing element of man directly.

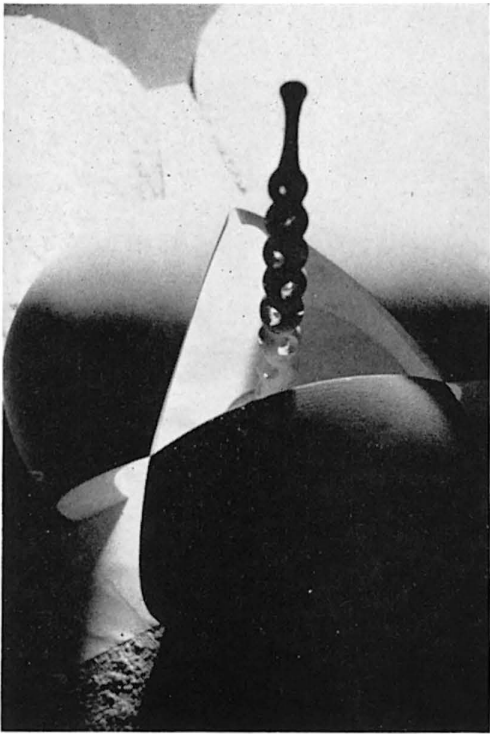
Neither the equipment of industry nor the development and modernization of technical methods to meet the need of our expanding human race can be achieved by the old methods applied up until now. At any rate they cannot be applied in a short enough space of time to count. A stage of planning and of cooperation at all levels and in every branch of human activity is hence essential. Certain phases of this cooperation have already been carried out by many international organizations during the past years.

But this undeniable and urgent need for close cooperation requires in turn more favorable moral and intellectual exchanges between men and between nations. These must get to know each other better before they can hope to achieve better understanding.

The increasingly *collective* character of this "technicist and herd civilization" which is spreading to all peoples irrespective of historical or religious background further implies an increased solidarity between men and increased solidarity between the communities which they form.

The close relationship between this feeling of individual responsibility and one of dignity is well established. The vigor of this empirical Humanism will in no way be diminished nor will it clash with the most traditional forms of culture. On the contrary, it will add a new dimension by directly linking these cultural forms to our daily life.

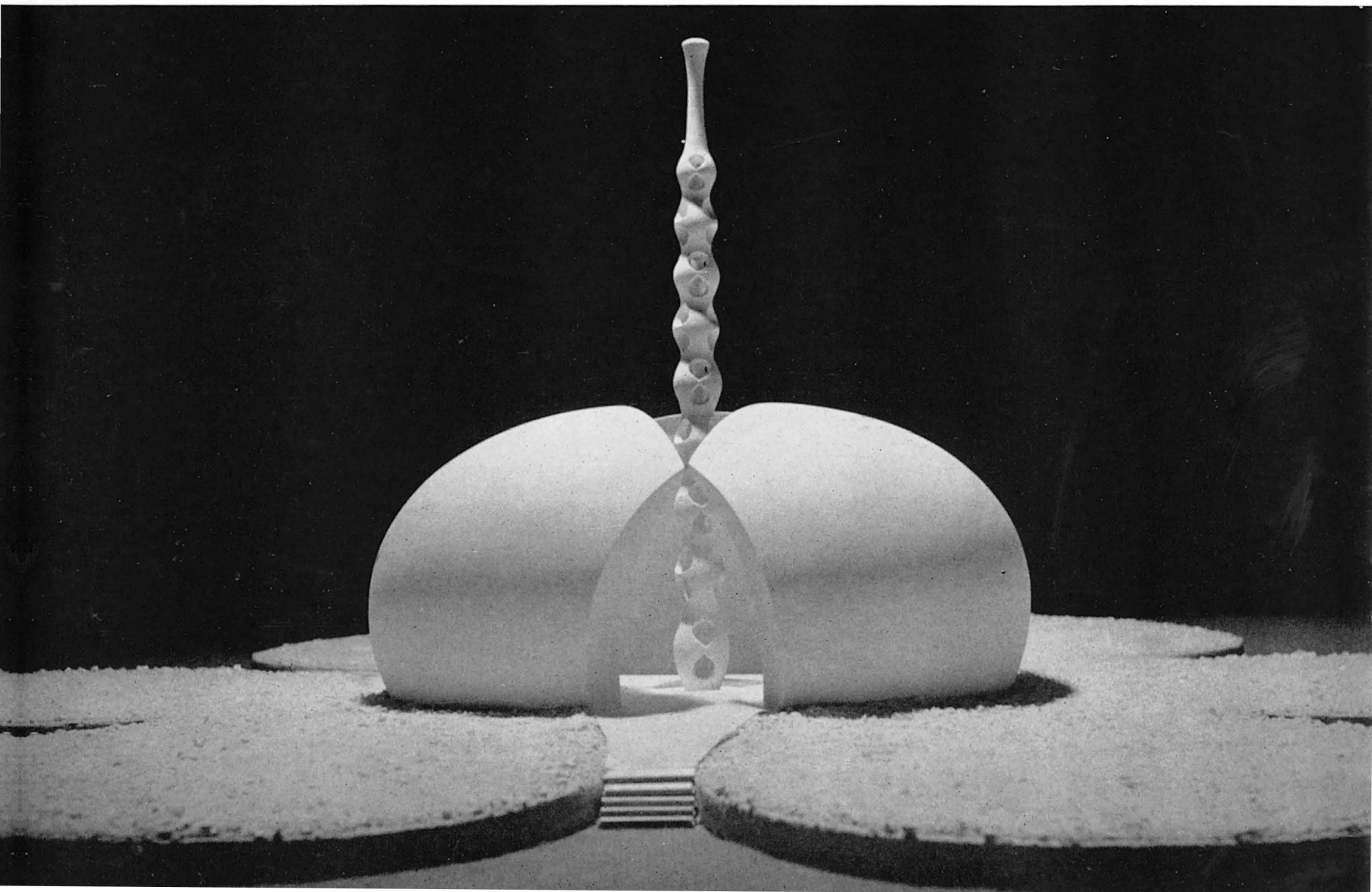
(Continued on Page 35)



PROJECT FOR THE MONUMENT OF BUDDHA

AN INTERNATIONAL COMPETITION SPONSORED BY THE
INDIAN GOVERNMENT

BY ISAMU NOGUCHI, SCULPTOR, AND KATZUMI KOMURO, YOZO SHIBATA & JIRO KODERA.



The plan indicates an apparent parabolic dome, which is composed in actuality of three separate spheroid sections quasi-cantilevered in structure. This forms the central raised petals of a huge Lotus blossom. Out radiating from this are nine horizontal earthformed petals, three double ones inside and six on the outside. Definition to these is given by ground level and surface variations.

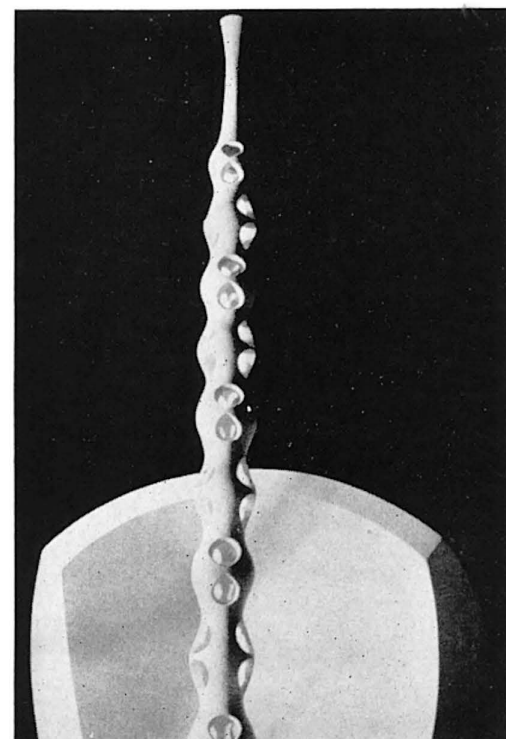
The three interior double petals are raised 3 ft. high and make the contours of the central plateau. These are to be covered with large pebbles. The six outer petals are grass planted, with the brown earth between. These recall the hexagonal pattern of New Delhi.

In the very center of the monument, rising out of six water-filled petals and between the three vertical petals, is a nine-bulbed spire somewhat like the lotus root. Each section of these bulb shells is perforated by six apertures in the form of Lotus petals. The whole structure is thus equally visible from

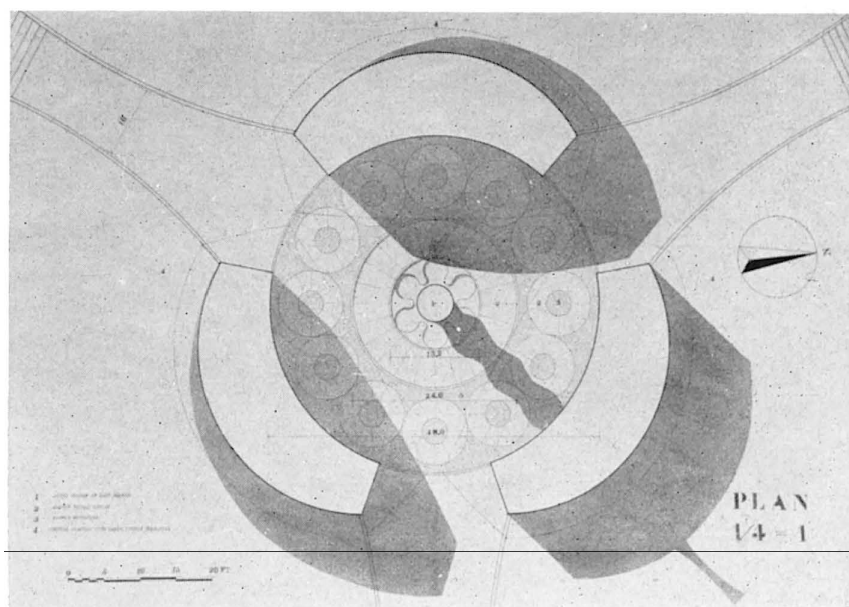
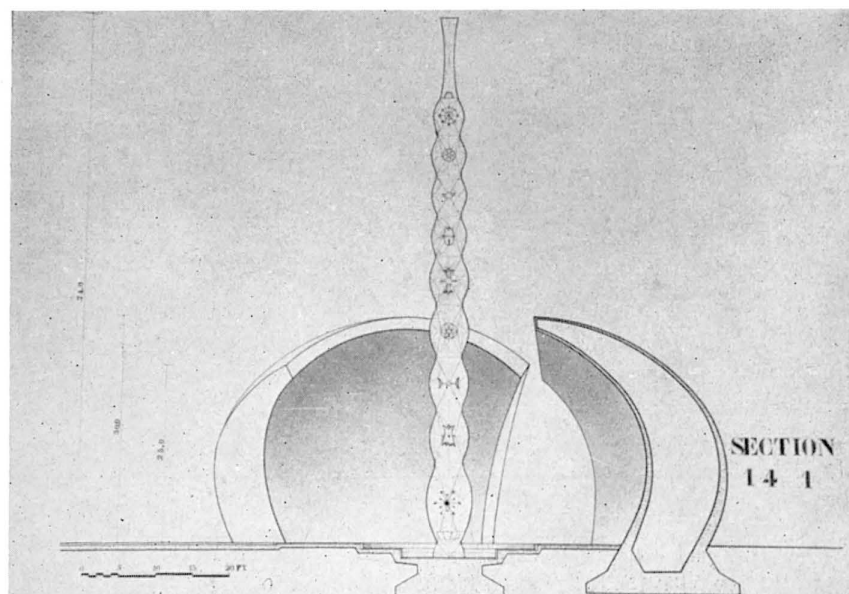
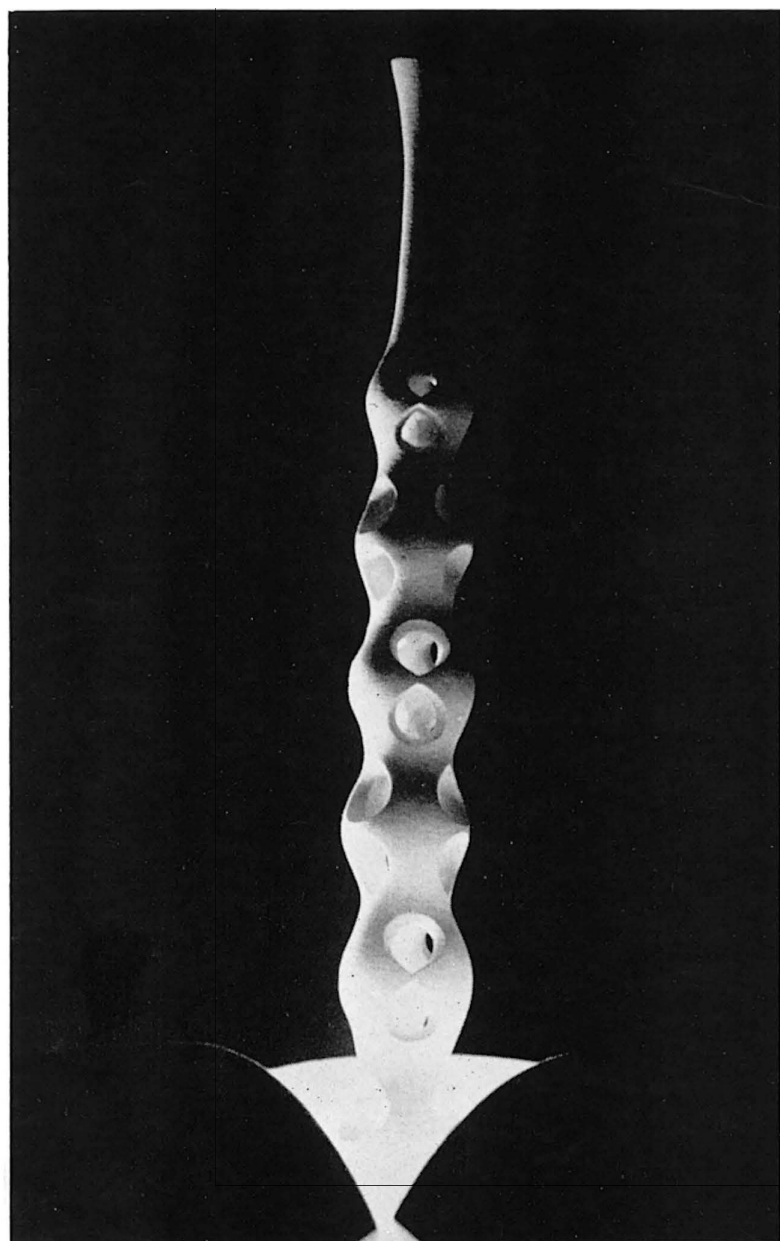
(Continued on Page 38)

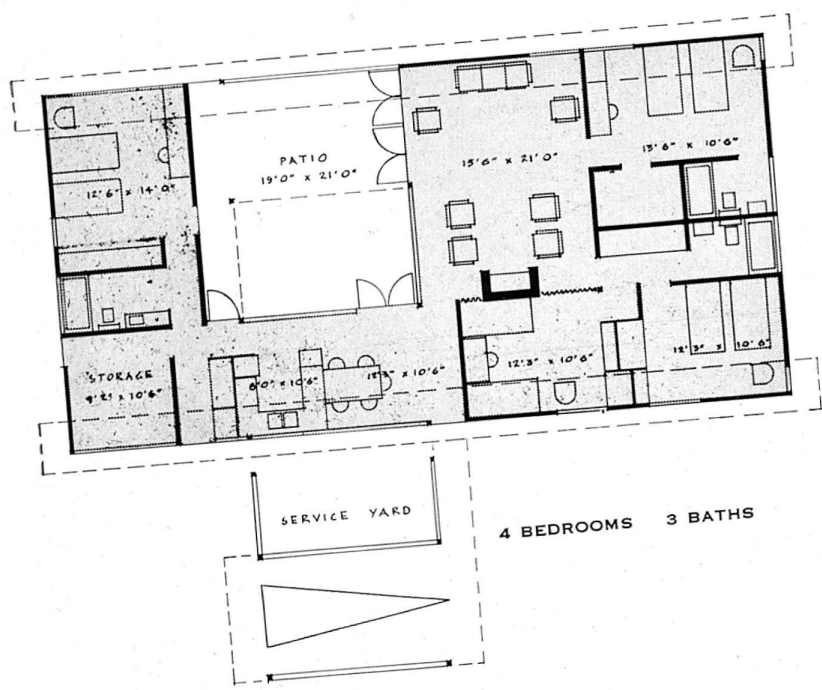
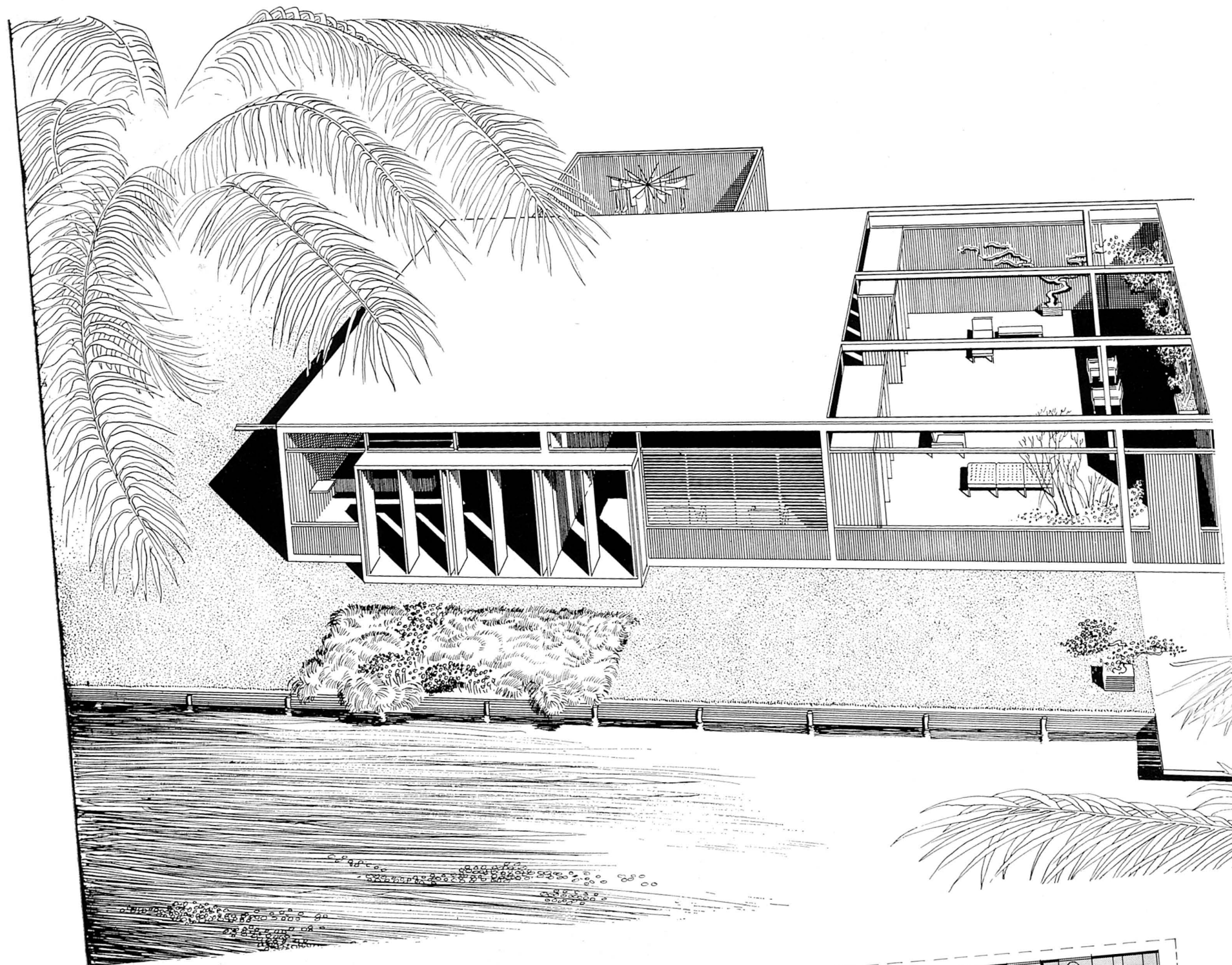
“There was an inquiry from Unesco as to whether I would be interested in helping to develop a park at the birthplace of the Buddha in Nepal. Following this I visited there en route to Japan.

Later, in Japan, some young architects asked if I would join them in a competition for a commemorative monument to the 2500 anniversary of Buddhism to be built in New Delhi. In entering this I did so with the memory of Lumbini and the wonderful souvenirs of Nepal in my mind. Failure to have our design chosen only leaves me more convinced that it should be destined, as my original conception indicated, to mark his holy birth rather than that of a religion.”—ISAMU NOGUCHI



ARCHITECTS

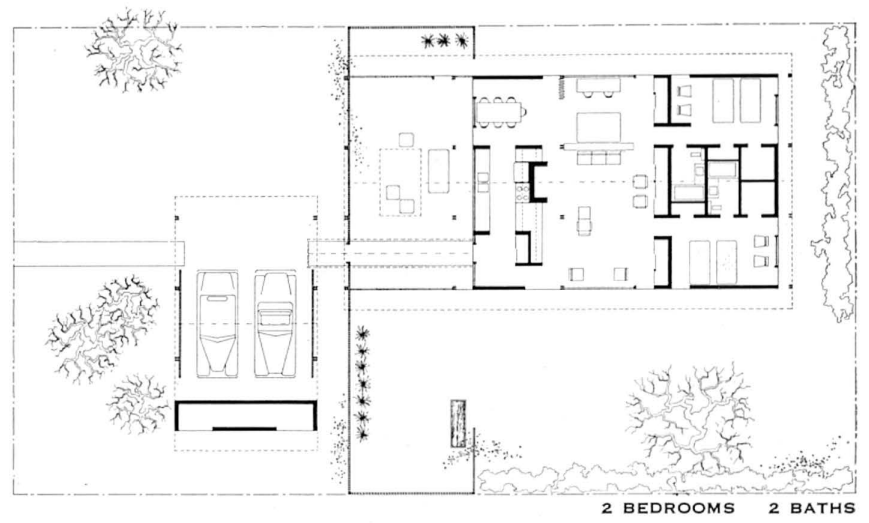




4 BEDROOMS 3 BATHS



6 BEDROOMS 2 BATHS

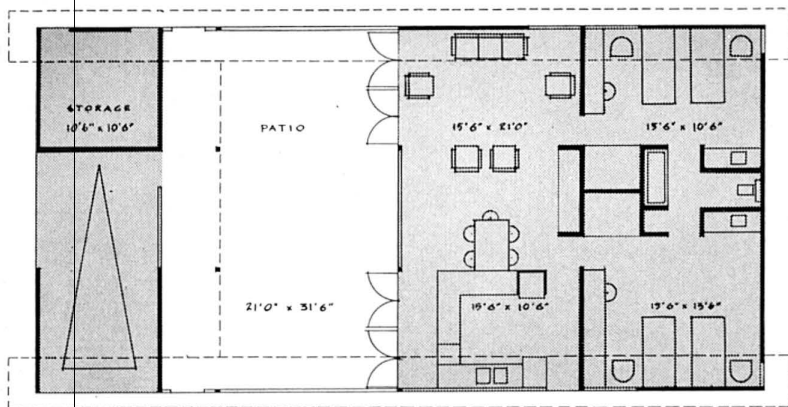


VARIATIONS ON A BASIC HOUSE

BY PAUL RUDOLPH, ARCHITECT

In approaching the problem of development houses the architect has concentrated his efforts on the use of modular construction, varying the number and size of the rooms by manipulating the space between the carport and the house. An attempt has also been made to vary the house in appearance, and the facilities are provided by the manipulation of architectural space rather than by arbitrary changes of material, roof pitches, or the usual devices. The result is a highly simplified structure suitable to multiple production, with consideration for all cost factors involved. The objective is to accomplish a pleasant and above average family environment with a reasonable choice of arrangements within a consistent idea.

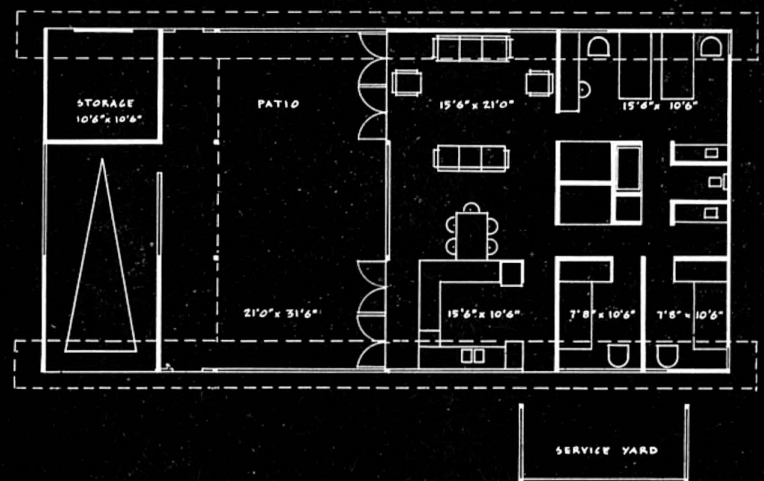
PLAN OF ILLUSTRATION ABOVE LEFT 3 BEDROOMS 1 BATH



BATH



2 BEDROOMS 1 BATH



SERVICE YARD

The proposed new building is placed on the west side of the upper green. The main approach is from the frontage of the site and the parking lot, which is tentatively shown to accommodate 75 cars, is placed to the west of the building, with access to service through the parking lot. The building's main floor is level with the upper portion of the green and due to the natural slope of the ground a partial lower floor is provided on the north end.

Main Floor: Entry into the building is through a centrally placed canopy into an entrance lobby with a counter and coat rack. To the right of the entrance is the Secretary's room accommodating files, desk, etc., and a Committee Room to seat 15 or 16 members. To the left of the main entrance are the toilets with ladies-powder-room and toilets opening near the main entrance.

The main hall is 36 ft. x 60 ft. and has along its west side the kitchen and bar, the bar being recessed from the main hall so that it can be separated and closed off with shutters.

On the north end of the hall is an elliptically shaped stage for a small orchestra.

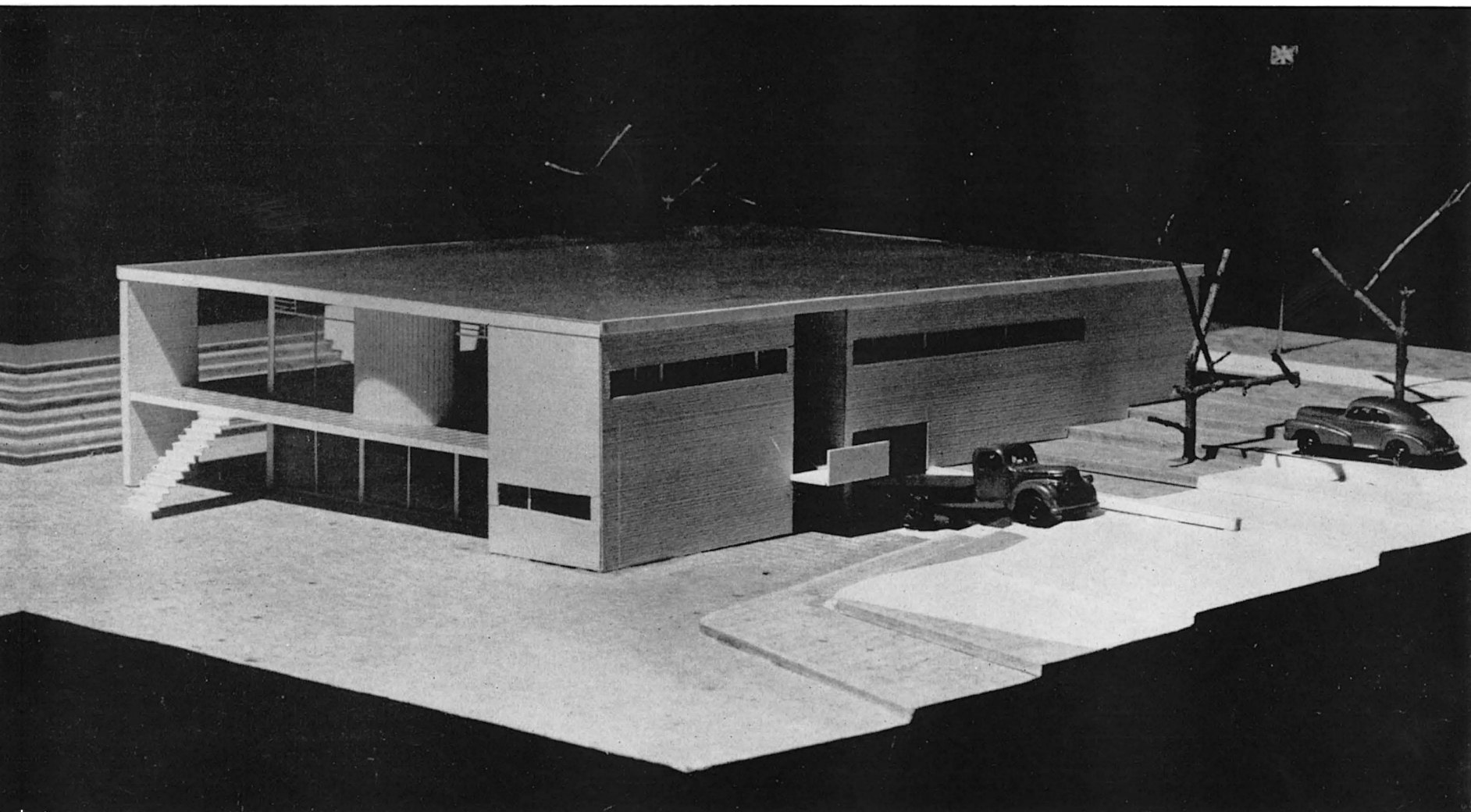
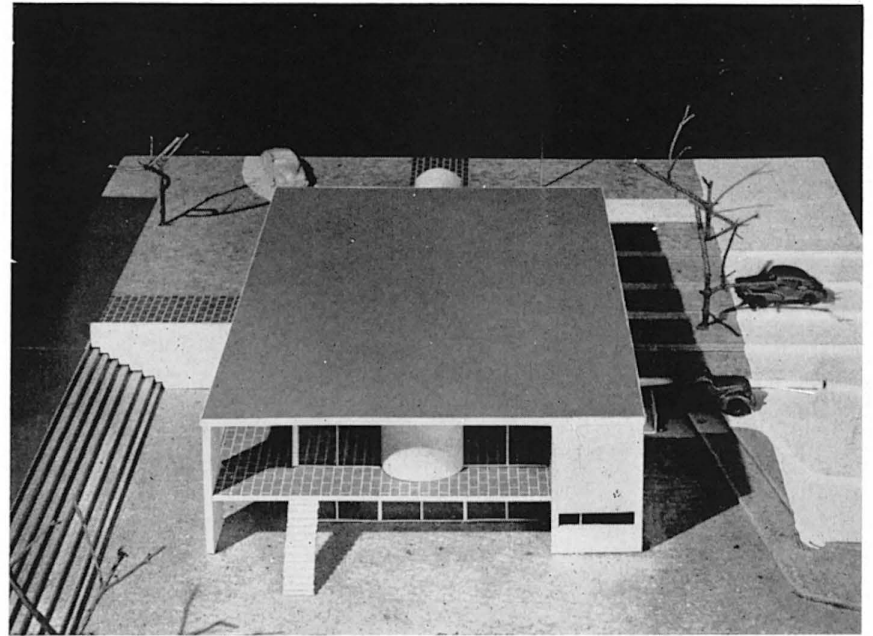
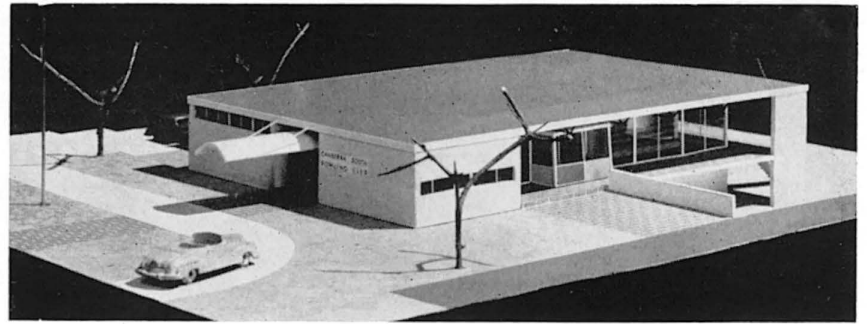
Both the north and east of the hall are glazed with aluminum sliding glass doors leading out to covered terraces on these two sides which would afford protection from the sun. A stair leads down from the northern terrace to the ground which will afford connection to the future third green to the north of the building. This terrace extends on the level portion across to the edge of the green.

Near the main entrance lobby a stair leads down to the lower floor. The three-sided enclosure around that stair, only 2'6" high, would form a desirable break in the large hall to some extent separating the area of the bar and forming a small lounge area to the east side of the hall.

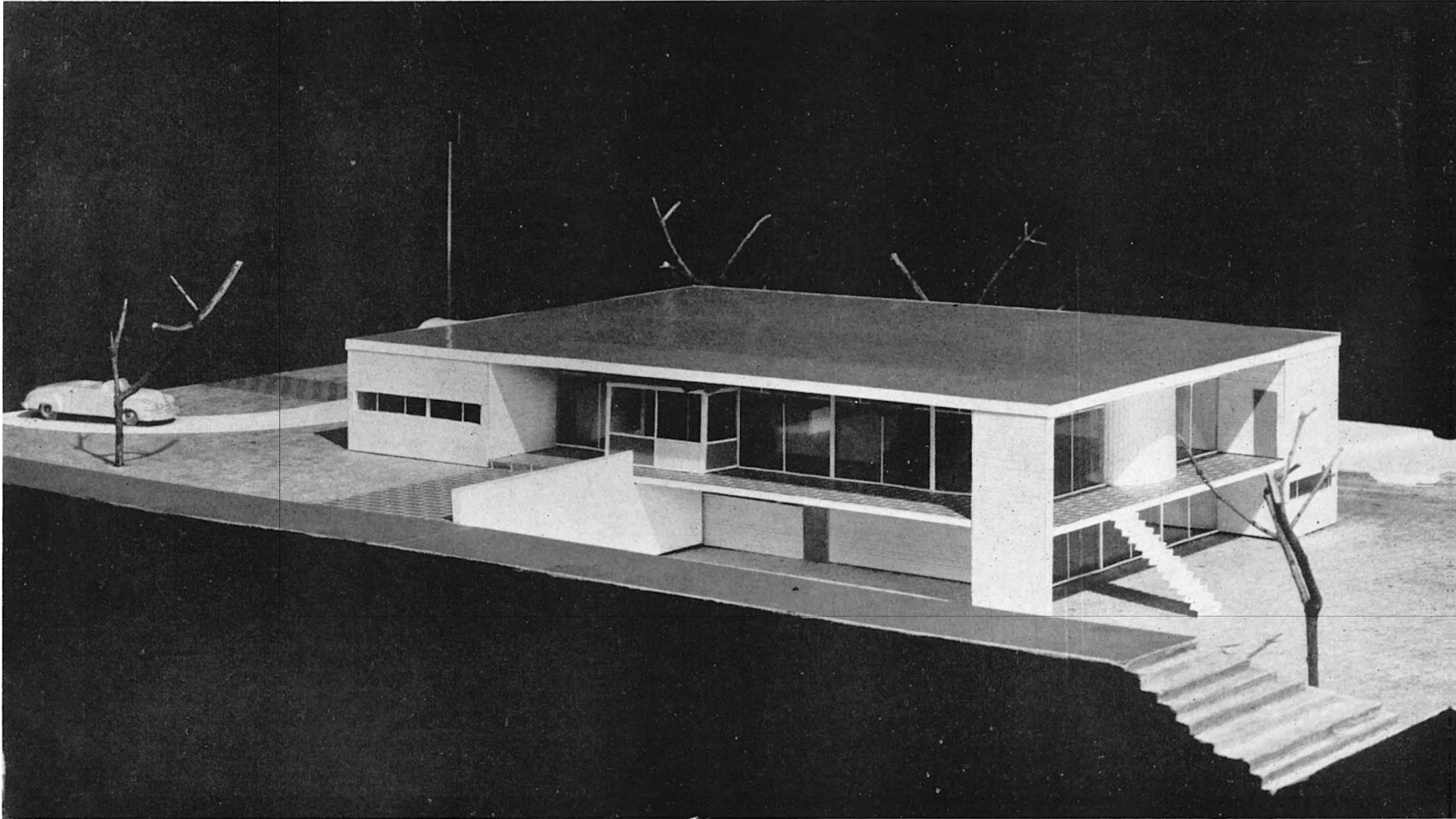
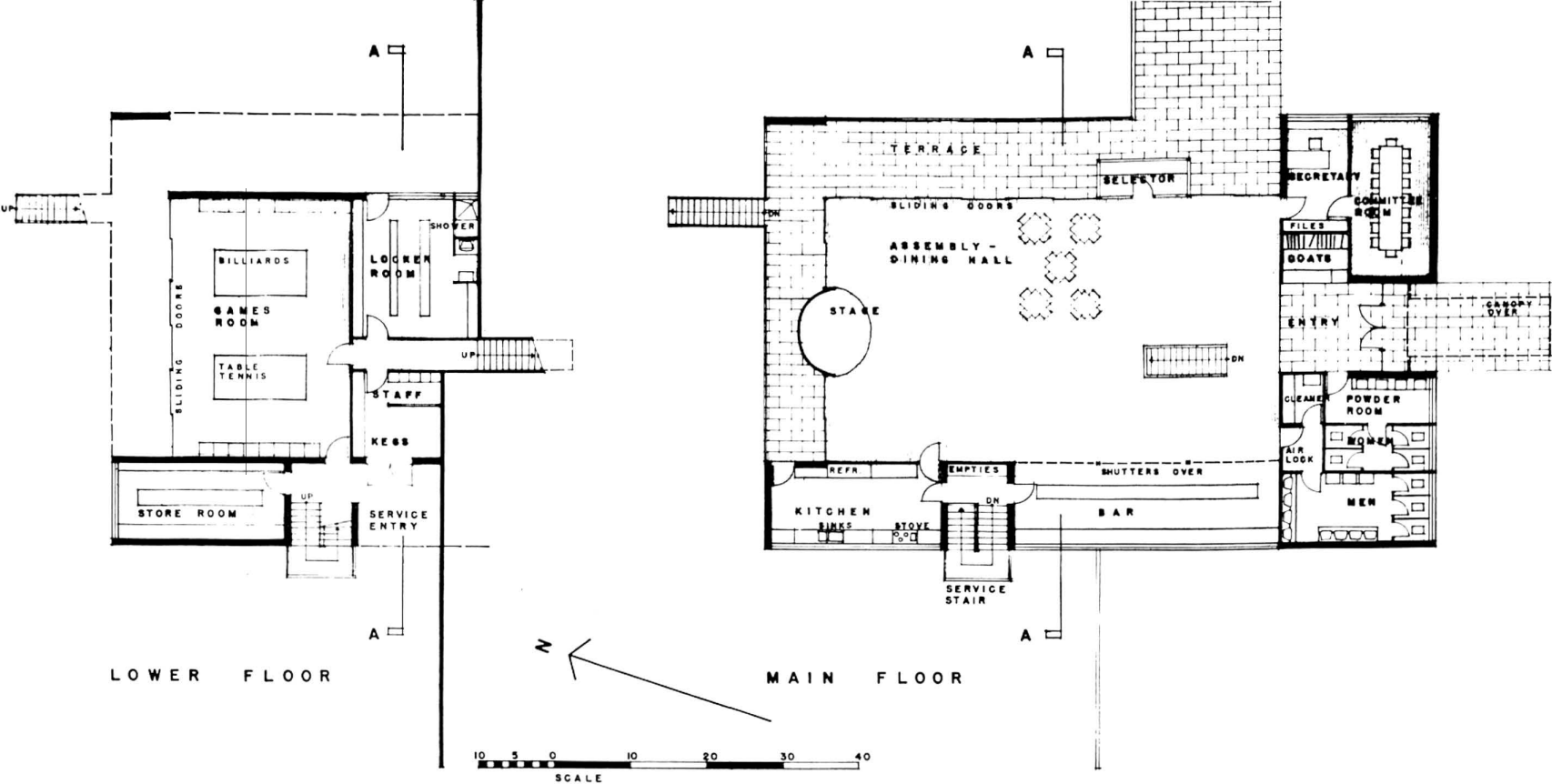
Lower Floor: This portion is constructed by means of excavation and a retaining wall cutting across the site from east to west. It accommodates a locker room with a small shower and a games room which is glazed along its northern facade with standard sliding glass doors.

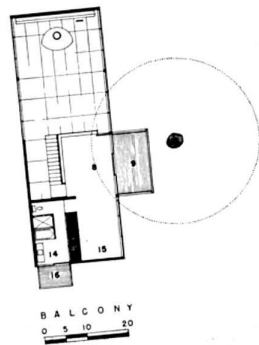
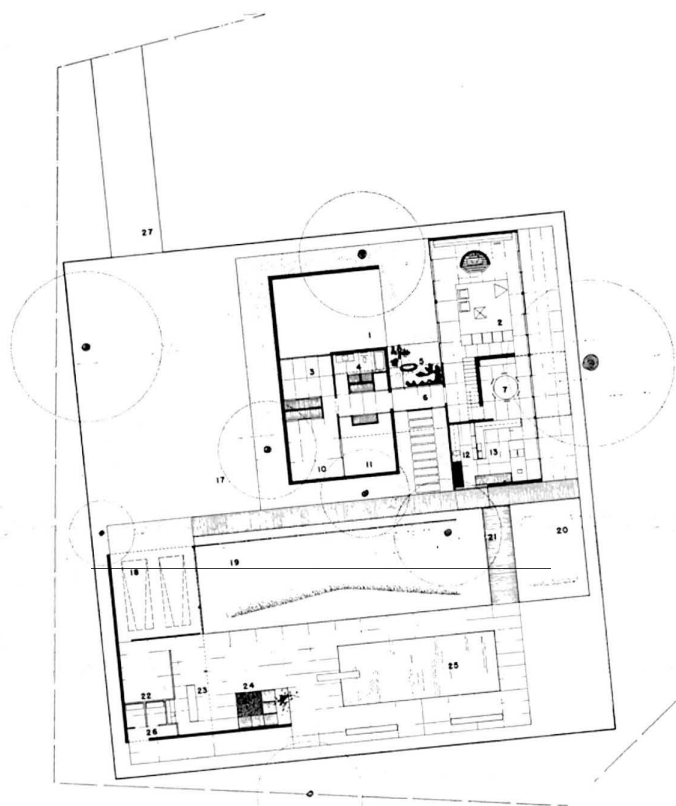
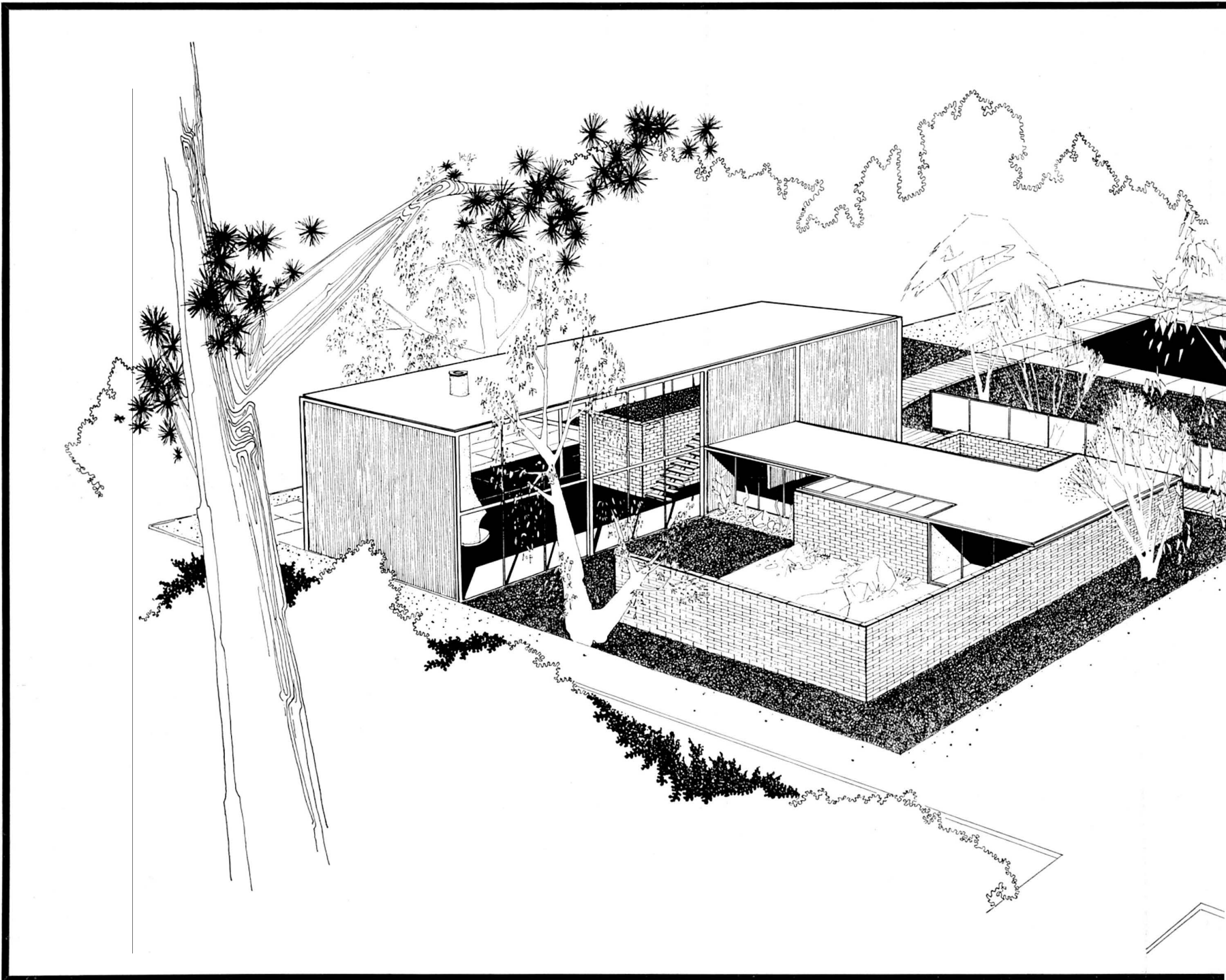
On the west side of the building the service entry is on this lower level with a truck entrance, staff lockers and a large store room, all of which connects up to kitchen and bar by means of a covered external stair.

Construction: The construction contemplated for the building is light buff colored face brick for the outside walls, aluminum windows and sliding glass doors; the lower and main floor to be of concrete covered with composition tiles for the main assembly hall and the roof to be constructed of open web steel trusses, steel decking covered with insulation and a bituminous asbestos felt roofing finished with white marble chips.



SMALL CLUB BY HARRY SEIDLER, ARCHITECT





- 1. COURT
- 2. LIVING ROOM
- 3. CHILD'S BEDROOM
- 4. BATH
- 5. CACTUS GARDEN
- 6. ENTRY
- 7. DINING ROOM
- 8. STUDY
- 9. SLEEPING DECK
- 10. CHILD'S PLAY ROOM OR GUEST BEDROOM
- 11. COURT
- 12. LAUNDRY
- 13. KITCHEN
- 14. BATH
- 15. MASTER BEDROOM
- 16. DECK
- 17. PARKING
- 18. CAR PORT
- 19. EARTH SCULPTURE
- 20. EARTH SCULPTURE
- 21. BRIDGE
- 22. STORAGE
- 23. BAR
- 24. FIRE PIT
- 25. POOL
- 26. DRESSING ROOMS
- 27. DRIVEWAY

CASE STUDY HOUSE NO. 19

One of a continuing series sponsored by the magazine, ARTS & ARCHITECTURE. This house will be constructed in Atherton, California and will be opened to the public on its completion.

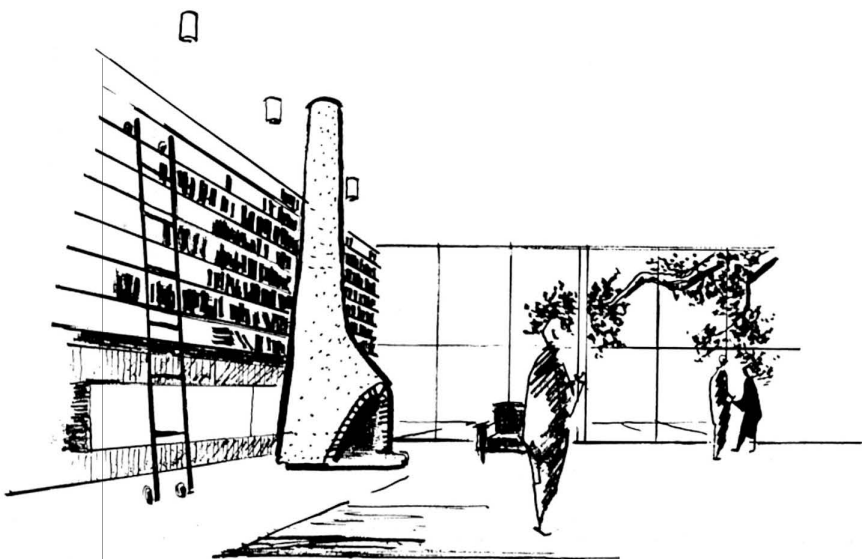
BY DON KNORR
OF KNORR-ELLIOT ASSOCIATES

INTERIOR PLANNING: ANNE KNORR

ENGINEER: JOHN BROWN

CONTRACTOR: WHELAN CONSTRUCTION
COMPANY

19



The mat, or the man-made area of the project has been extended to define more clearly the architectural elements and to emphasize the continuation of the mat itself. Grass has been introduced around the adobe wing, which will act as a soft carpet off the living area. Paving to the west of the house will provide a suitable surface for the extension of the living, dining activities. Earth sculpture will be gentle mounds under ground cover and will be distinguishable through the translucent glass fence. The larger earth sculpture will provide a hollow for lounging on the outdoor living side. Planting to the north of the pool will act as a wind break. The landscaping in general will be a continuation of volumes, planes, and surprises.

The asphalt drive slopes up gradually from the street, and the curved hedge opens to a view of forms and a sense of the mat continuing beyond and containing other forms. There will be a glimpse of earth sculpture through the translucent glass fence. A 2"x3" cedar walk, elevated 6", gives a delicate staccato rhythm against the larger rhythm of the fence frames. There is a step up to the walk, and movement along the walk gives a sense of receding and projecting earth sculpture. The space becomes more compressed and roofed by the trees. One steps off the boardwalk to the entry; here, the space becomes compressed between two walls and the overhanging roof, with a view of the cactus garden beyond. A small opening in the redwood wall gives a glimpse of the stair with space being exploded vertically, 8' in width and 16'6" to the ceiling, and also the first view of the sculptural fireplace in the living room where the space is contained by the high ceiling and extends to the composition in rock and gravel in court No. 1 to the east and the transitory planting to the west. A "study" will afford a different perspective and a different space experience. The sleeping deck is roofed by a large tree, the deck off bathroom No. 2 offers another perspective of the earth sculpture and the outdoor living area which is separated from the house by a sunken garden and is reached by a gently curved wood bridge. Court No. 1 is also oriented for view to the child's bedroom.

The architectural elements will range in color from gray to white, with bright colors being used as accents: adobe walls: white; gray glass; redwood walls: gray; steel frame: painted white; courts 1 and 2 and garden No. 1: off-white aggregate; the entire planted area is light gray gravel; plaster and walls: white; travertine floors: gray; interior wood partitions will be painted, the color is yet undetermined.

A CENTURY OF MODERN DESIGN BY EDGAR KAUFMANN

In 1925 modern design was given the accolade of an international exposition in Paris, where sharp-shooting commercial stylists attempted to ride the band wagon, not without success. But in general designers recalled the first great ideal of the modern tradition, *principle, not effects*, and continued on their way. The next challenge was more serious, since it was both intelligent and friendly. Outside the Machine Style centers certain European countries had been exploring other avenues of modern design, based on the Arts and Crafts movement. England and Scotland had produced a brilliant second generation of Arts and Crafts designers, beginning with Voysey and Mackintosh, men and women who were sympathetic to the earliest indications of *Art Nouveau* and helped its continental diffusion. In Austria and Belgium first, then in Scandinavia and Finland, this British influence was assimilated as part of the local modern design tradition. The Northern countries, where isolated farms practised many crafts as a matter of livelihood, responded with particular skills and vernacular accents to this stimulus. From 1930 on these countries attempted to amalgamate into their picturesque varieties of modern design some of the rationale of the internationally famous Machine Style while objecting to its cold, shiny steel and glass, emphatic blacks and chromiums, and unrelieved primary colors. The Northern countries at this time enjoyed another advantage: they had escaped participation in the first World War. Sweden was first to move ahead in developing this blend of modern designs. Finland followed soon thereafter with an architect-designer of top rank, Alvar Aalto, assisted by his wife Aino, and followed by many gifted personalities.

While Europe was proliferating modern design with such amplitude, the United States was faced with the greatest of its financial crashes (1929) and the ensuing economic depression. Sullivan had died and Wright rusticated in poverty. Commercial interests had looked enviously at the enormous publicity enjoyed by the 1925 Paris fair, and just before the crash a banal *décor moderne* had been imported along with some light-hearted frills from Vienna. Americans were experimenting with modern design in these reputedly chic devolutions while ignoring native genius.

At this confused economic and cultural moment a new factor appeared on the American scene—the industrial designers. At first hardly more than stylists for industry (that is, hired to give stylish allure to a product), these pioneers soon grasped the potentiality of their work, they aimed at better integration with engineering and with sales departments, and at professional ethics and responsibilities (including education of young designers). Economically realistic as perhaps only a generation arising in a depression could be, market-conscious on a scale and at a level incomprehensible to most Europeans whose biggest sales were traditionally to underdeveloped colonies, the American industrial designer of the 1930s faced facts first and paid little attention to the traditions, experiences and ideals the modern movement had accumulated since the middle of the previous century. It was then not so easy to become aware of this historic background: several years were to pass before the European scholars Pevsner and

Giedion would put these events into coherent perspectives. Meanwhile there were encomiums by two influential American critics of modern art, architecture and design, Lewis Mumford and Sheldon Cheney. The Museum of Modern Art began its presentations of the Machine Style with some effect on commerce if little on industry.

American industry was busy evolving an independent, highly successful variety of modern design known as Streamlining. Its name and earmarks both were taken from engineering studies of shapes efficient for fast motion through liquids (air acts as a liquid to objects speeding in it). Rounded, tapering forms, smooth transitions, horizontal lines resembling visible traces of fast movement through a medium, all were adapted to lend the reference of speed to any product including the most static and unlikely. However clumsily applied, this constituted a real insight into the enthusiasms of the general public, and the symbols were no more farfetched than the roses of the rococo or the Athenian acanthus. Industrial designers thus had gone straight to the core of development in modern industry—to speed and its source, energy, and had found an effective stimulus to public response.

In terms of the four original ideals of modern design, Streamlining marked a significant split: it served a wide public and it more than welcomed, it dramatized technological advance; but it did nothing to express structure and its effects were unprincipled. Soon, serving a big public, technological up-to-dateness became so important they seemed to represent the whole of modern design. Today they still define the program for some hard-headed, hard-selling industrial designers, proud to be "in step with business," and chary of the arts.

The direct design expression of a certain aspect at least of structure was becoming ever more difficult: the expression of energy in action. Elementary mechanisms of the Middle Ages or of the Orient were in themselves expressive structures; so were the earliest engines and power sources of the Industrial Revolution. But as engines were refined, as power became transmitted over long distances, and finally as mechanical power gave way to radiant energies, structure other than framing and covering became increasingly inexpressible in product design (still less graphically) without some recourse to symbolism. Thus it is not surprising that Streamlining found a good measure of success throughout the West along with the practise of industrial design.

Professional standards of design were established early in North Europe through agencies like the German *Werkbund* (founded 1907), composed of government officials, business men and designers. As a result, the relationship of effects to underlying principles of use and construction is often more clearly expressed in the work of European industrial designers than in that of the Americans. Yet the adjustments required by continual introduction of new materials and improved efficiency of power sources called for a re-examination of basic design, even in Europe; thus the historians of design arose just as they were needed in the later 1930s. The need was more pressing since the whole distributive process was accelerated by advertising

SECOND OF TWO PARTS

art and packaging, the great graphic techniques design has used to implement the ever-growing demands of expanding populations.

In America recovered from its depression, stronger and richer than before, these agencies of distributive acceleration began to assume giant stature and exerted commensurate effect on consumers and producers alike. At the same time Frank Lloyd Wright, who had found a new generation of clients, began to pour out his later masterworks, reminding the world that the roots of modern design, reaching down to fundamentals, could nourish results that put easy sensationalism to shame. Wright found a (purely symbolic) structural expression of *energy* as no man had known how to do since the Middle Ages. Designers have found nothing in Wright's architecture directly applicable to products or graphic work, but his achievement cleared the air and indicated a direction. At last in one form or another, modern sign had established itself in all the useful arts. How suitable its multiple forms were, how compatible with each other and with their environments, were questions. Answers had to wait; World War II was breaking.

When the glare over Hiroshima subsided, men could look at their new world. Energy was no longer just increasing, it became the focus of world attention, of both hope and fear. World leadership had changed: the United Nations, the United States and Russia stood where once had been the European nations. Asia and Africa began to take their independent places. Design has changed its habitations; rather than in England, France or Germany progressive designers were to be found mostly in the United States, Italy, Finland and Denmark. Design also changed its character. In place of the impersonal slickness that marked both the Machine Style and Streamlining there was a strong shift to warmth, to individual expression, to variety in forms, colors and textures. Earlier it had seemed necessary for design to dramatize the Industrial Revolution; now it seemed more urgent to express man's *control* of his new tools, "the machine at the service of man," as Wright had foreseen fifty years earlier. Yet, "the machine" no longer can serve as the symbol now that radiant energy is taking over. Speed, the alternative symbol, has become as inexpressible as light, its fastest measure. Sculptural masses that once looked powerful (as if they housed engines) are often dropped in favor of linear networks apparently charged with energy; thin-edged, spatially-warped shells replace heavy slabs; focal points rather than frames or mouldings mark visual entities. The flow of space has become the imagery of design; space curves around the thin shells, it slips along the slender rods and lines, it gathers at the focal points—it can be calm, turbulent, swift, or modulated between these extremes. The channeling of space, the inflection of its flow, is the new symbol of energy. Older bits of design persist, but here lies the direction of development.

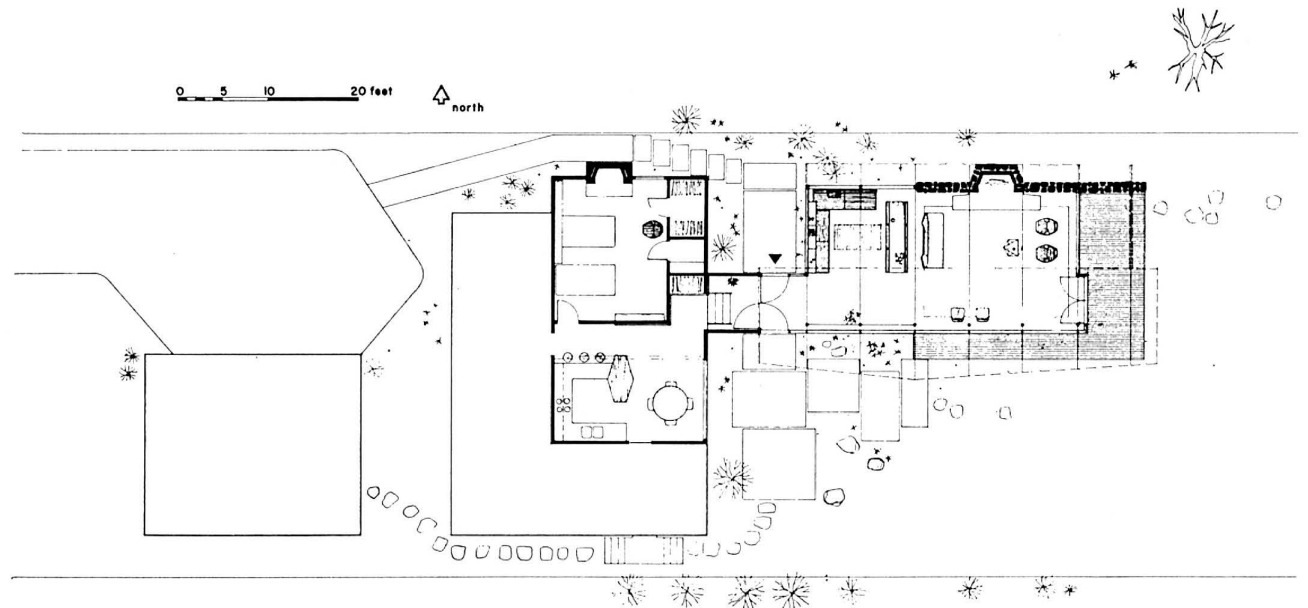
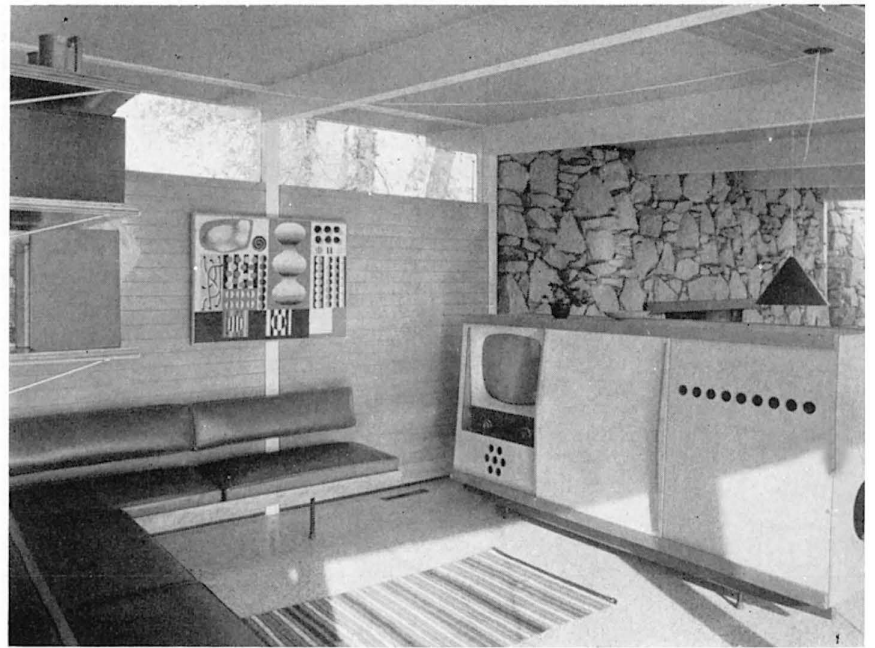
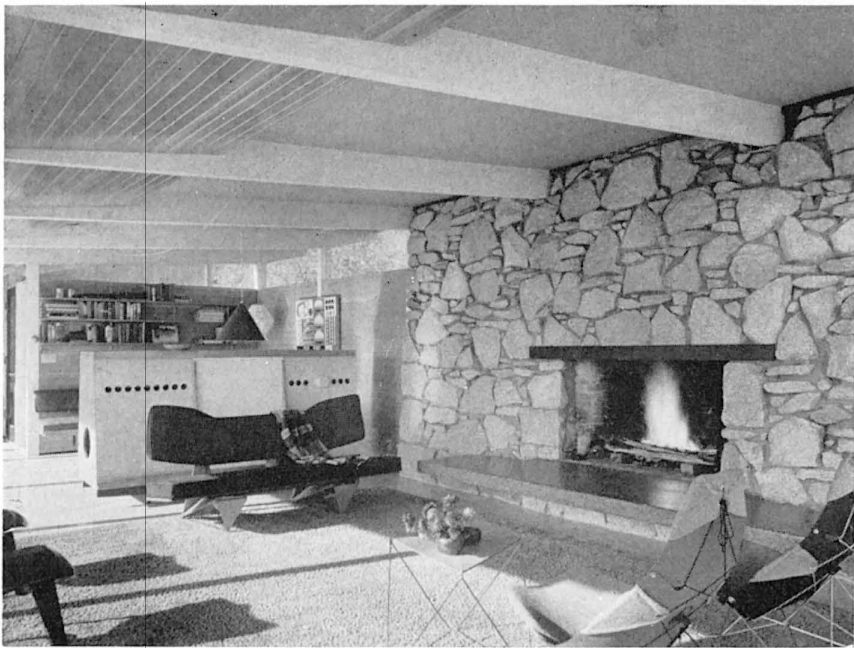
Transparency, linearity, "negative" spaces, emphatic textures, all contribute to this one end. Even the motor car, touchstone of popular response as always, has modeled and curved its shell, inflected its chromium lines, and cracked its masses by color changes. Modern design has initiated another phase in tune with the world we live in.

Another phase? It seems modern design may be too changeable to be a true entity. Does any continuity link the Machine Style to the *Art Nouveau*, Streamlining to Swedish Modern? Is there a modern tradition? The warped shells, active lines and concentrating foci now current in design were familiar devices of the *Art Nouveau* (which may account for a present interest in that period). Anonymous, geometric shapes and highly finished surfaces were common to both the Machine Styles and Streamlining. The unity of modern design is not to be found in such recurrent symptoms, but in its guiding ideals.

Through all these manifestations from 1896 to 1956 there runs the current of enthusiasm man feels for the energy he began to master with the Industrial Revolution. The shortcomings along the way of modern design are undeniable: Streamliners tended to ham things up, Machine Stylers bet on what proved to be a fading symbol, the *Art Nouveau* stuck too closely to the emotional gamut of symbolist poets, and perhaps our own day is weakened by excessive diversity and personalism in design. Yet an inescapable vitality absorbs these faults; modern design has never stopped growing and working. Today, a way of life, a way of seeing man and his place in the world, calls for expression and finds it in flowing space, the visible symbol of energy controlled by man.

SUMMARY

About a hundred years ago four basic ideals of modern design were formulated: principles should govern effects; structure should be directly expressed; technological advances should be welcomed; a wide public should be served. Around the turn of the century these formulations were first successfully embodied in modern design. From then on product design and graphic design have had vigorous, adventure-some careers closely influenced by architecture and rather less by the fine arts, hampered by wars, but most powerfully affected by the rapid augmentation of energy control and the rapid growth of the consuming public. Subjected to these pressures, the basic ideals were seriously disbalanced. The possibility of reestablishing a balance of ideals became evident first in architecture, where structure, mainly a question of framework and covering, was hardly touched by the drastic permutations of energy sources. Frank Lloyd Wright not only maintained the original ideal of structure clearly expressed, but blazed a path for its future growth. It is no longer hard to see, under the excitement of speed and the impact of the machine, a fundamental aspect of our universe, energy. And by revealing the control of spatial flow as the natural expression of man's control of energy, Wright pointed the way all the useful arts are going—they have rediscovered in the spatial expression of energy a principle capable of governing effects, and they have found a symbol for the most subtle and invisible aspect of the structural organization of a product or a page. These two restated ideals create a balanced program with the two that once threatened to overwhelm them—technological advance and service to the general public. Thus modern design is able to continue to grow in the direction it originally chose; it is a living tradition, rich in experience and in well-founded expectations. It is one of the great modern arts.

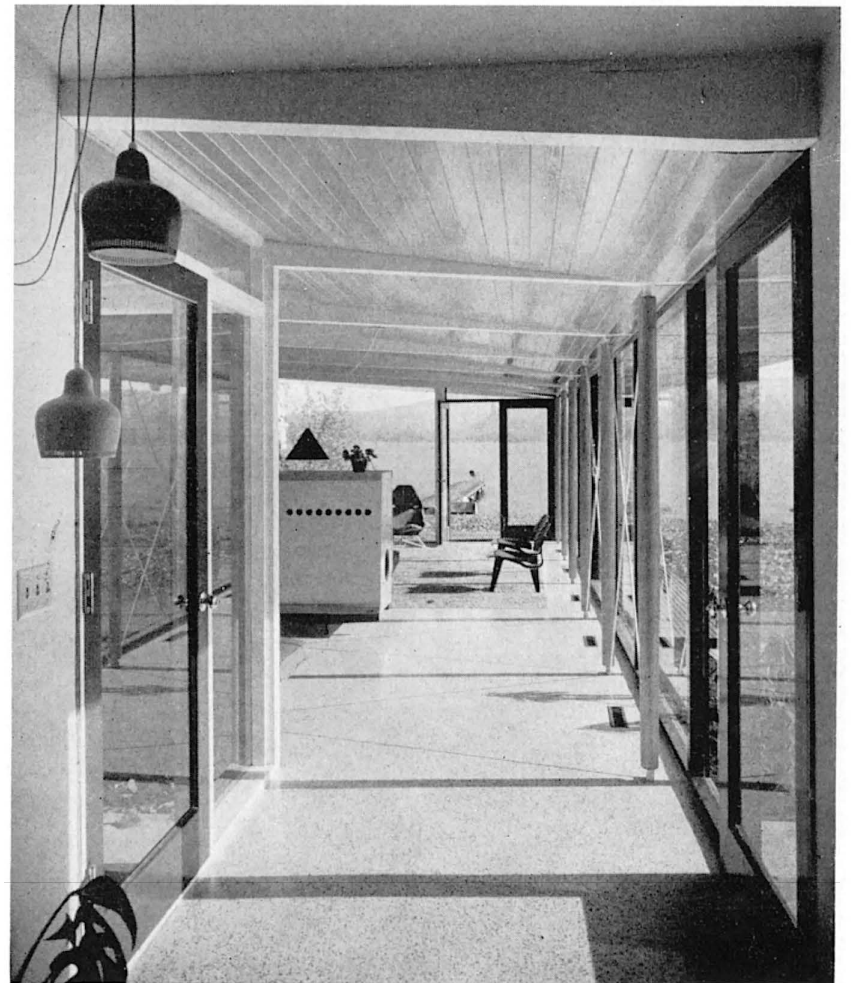


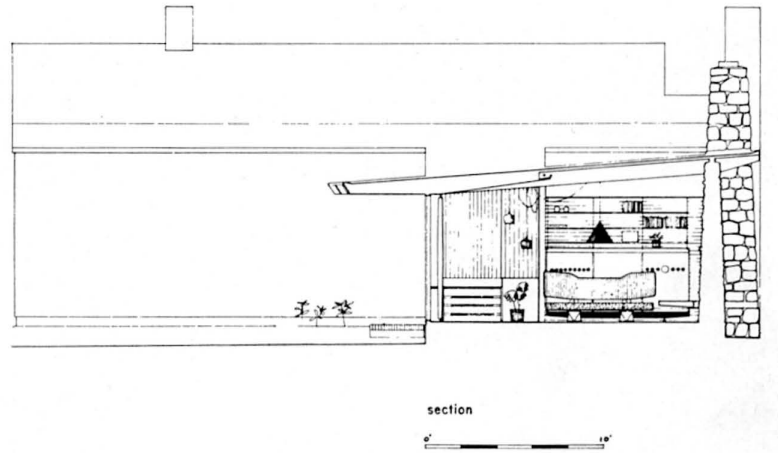
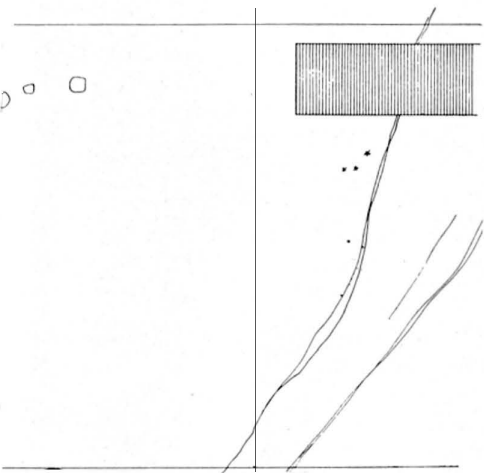
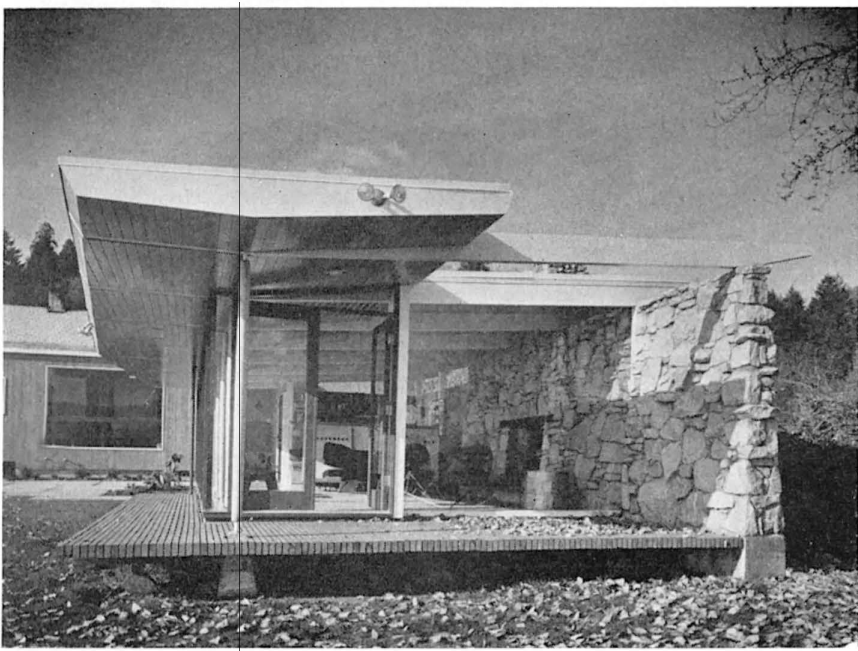
A LAKESIDE HOUSE BY WENDELL H. LOVETT, ARCHITECT

This new living pavilion stands on a point of land projecting into Lake Washington's East Channel. It was planned as an addition to an existing house which was spatially inadequate and in need of repair. The old living room became the new master bedroom, the kitchen and dining areas were redesigned to provide a breakfast bar, a more workable kitchen and a dining space oriented to the view. The remainder of the old structure was left unchanged except for the application of new roofing, siding, and paint.

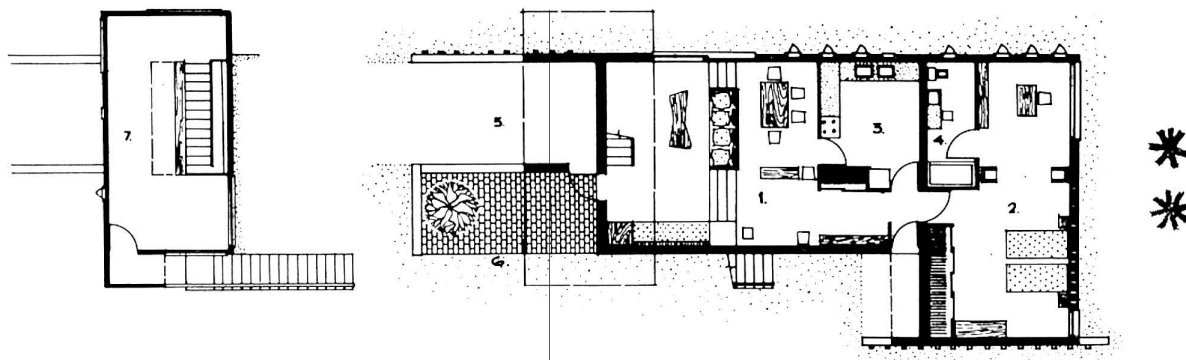
The new living wing stands between the existing house and the water with its closed side near the north property line and its glazed wall facing south and east toward an expanse of lawn and the lake beyond. A divider cabinet containing radio, record player, bar, and television defines two spaces within the living wing. The smaller space with attached seating and book shelves is used for reading, lounging, viewing TV; and the larger more formal space related to the granite wall and fireplace is for general living activities.

The granite wall and the roof are the dominant architectural elements. The wall serves visually and structurally as the room's static tie with the ground. In contrast, the long wing-like roof leads the eye outward to the view, emphasizing the distant horizontals of water and hills. A series of turned maple posts carry the beams and warm vertical grained fir ceiling seven feet above the floor at the lowest point. The fir paneling of the ceiling is repeated in the walls of the reading-TV area. The floor is a white cement terrazzo containing marble chips of black, brown, and pearl-white. The dominant color in furniture and fabrics is blue in light and dark shades. The colorful painting is by Spencer Moseley. All furniture except for Eames plywood chairs was designed by the architect.

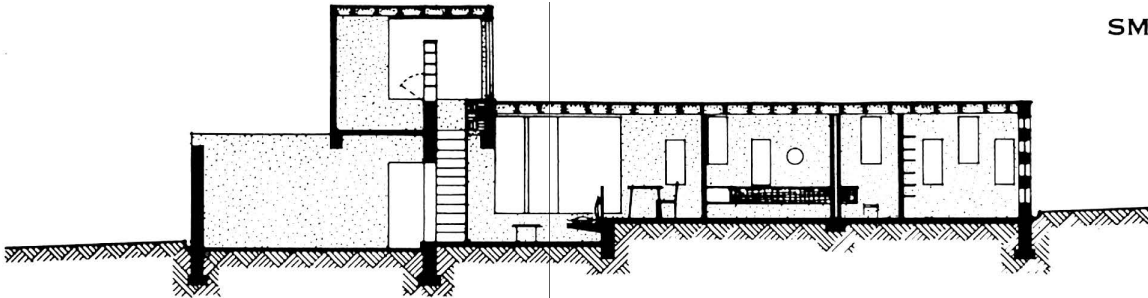
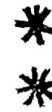




PHOTOGRAPHS BY DEARBORN.MASSAR



SECOND FLOOR
 1. ENTRANCE, LIVING, DINING
 2. BEDROOM, WRITING STUDY
 3. KITCHEN
 4. TOILET, DRESSING ROOM
 5. CAR SHELTER
 6. TERRACE
 7. STUDIO, FILM LIBRARY



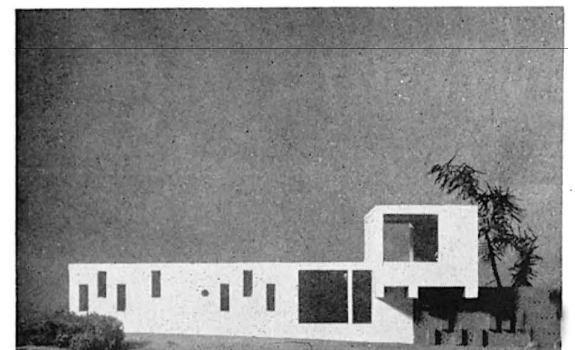
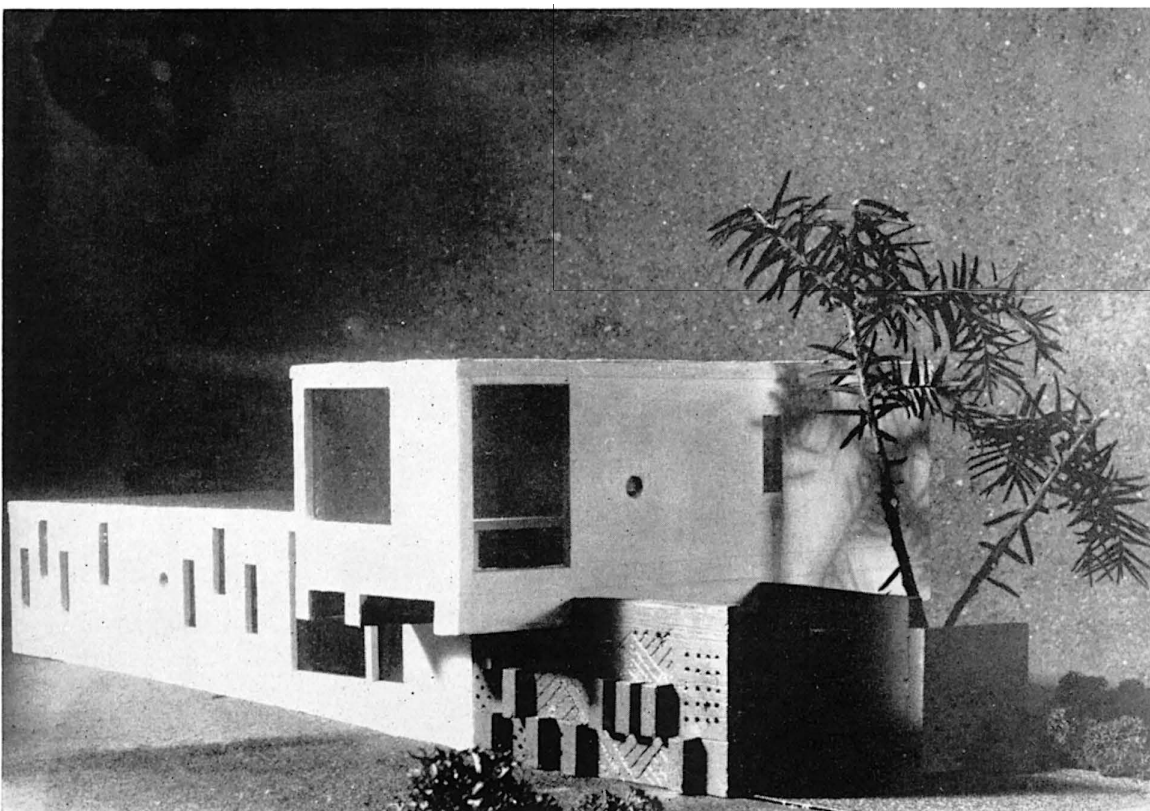
SMALL HOUSE BY ASHOK M. BHAVNANI



This small house, now being built outside the city of Bombay, is on a gently sloping, thickly wooded two-acre site. It was necessary to fulfill the following requirements for the clients, a middle-aged couple:

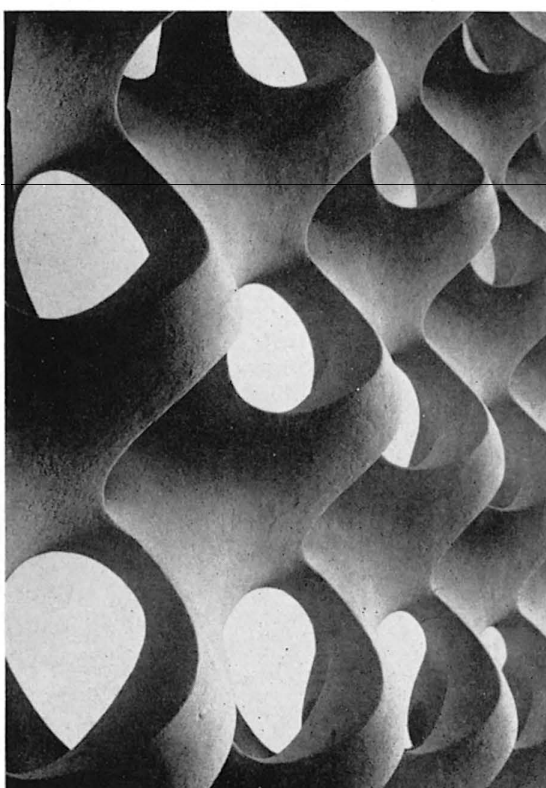
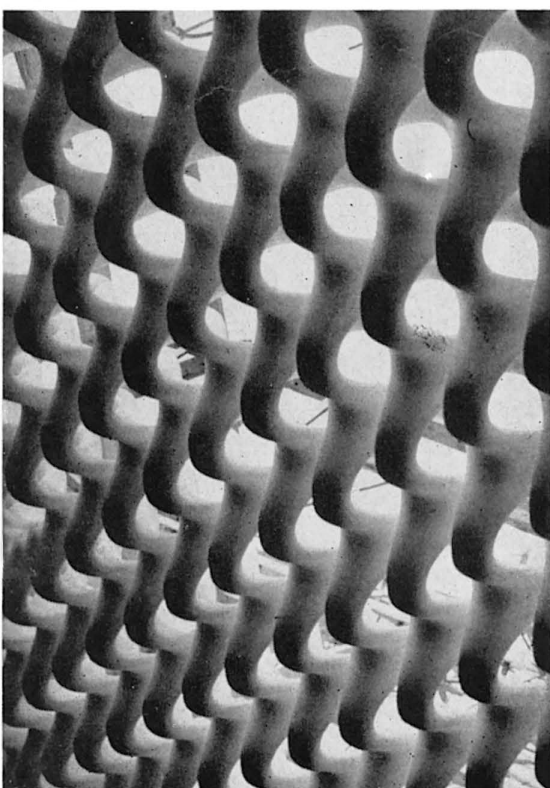
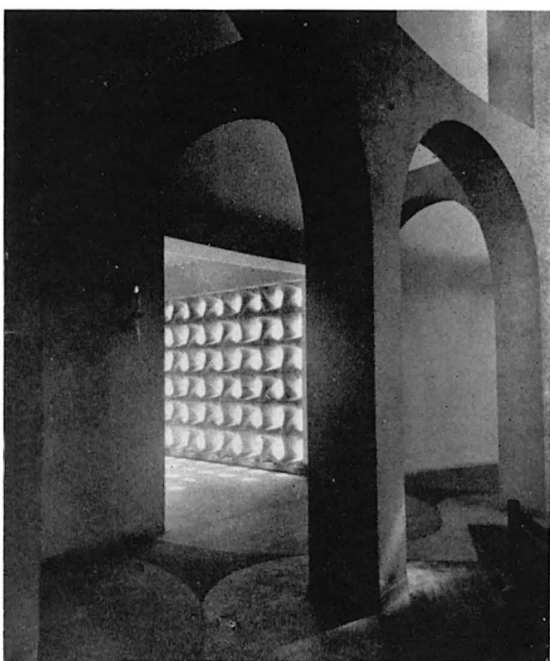
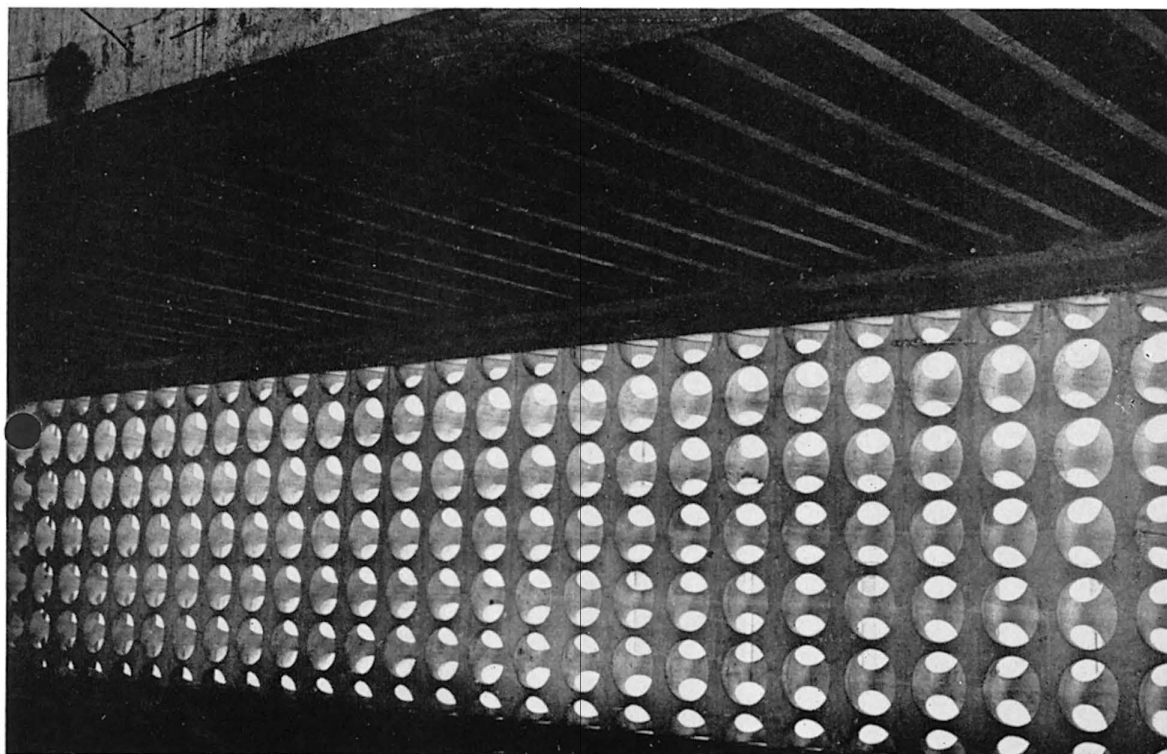
1. a small budget
2. a house which would be temperate to live in without an air conditioning system
3. a structure that could be easily handled by any local contractor.

An investigation of the current building situation in India presented the designer with the following facts: no wood can be used structurally; and no steel could be obtained for small scale plain vate dwellings; cement and concrete, though available, were difficult to obtain and very expensive; the only readily available materials are brick, mortar, glass and stone. The following solution was adopted: the exterior walls are 1-foot thick reinforced tamped earth, built-up in forms, painted with waterproof paints. The sun screen wall is built of bricks; the roofing is reinforced brick and mortar and waffle beam integral slab sprayed asbestos insulation, built-up roof with white sand topping. The stairs are an open riser system of reinforced concrete slabs cantilevered from the walls, and the exterior baluster, mortar stabilized earth on wire mesh, painted.



SCULPTURAL TRELLIS WALLS

ERWIN HAUER



Frequently during the past years architects have attempted to give their walls or ceilings a sculptural quality. The bronze screens of Bertoia in the Manufacturer's Trust Bank, New York, the tetrahedral ceiling of Louis Kahn in the Yale University Art Gallery, Le Corbusier's walls at Ronchamp and Chandigarh all show a clear trend away from the functionalistic glass skins or concrete ceilings used for many buildings during the past three decades.

More recently there has emerged a tendency to condense the window, wall and structural support into one translucent sculptural unit. Influenced by constructivist tradition, Yamasaki, E. Stone and several Latin-American architects have created punctured trellises. The linear and to a great extent two-dimensional quality of their screens retain the integrity of the plane.

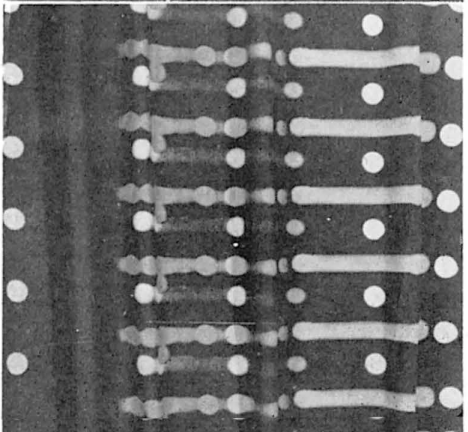
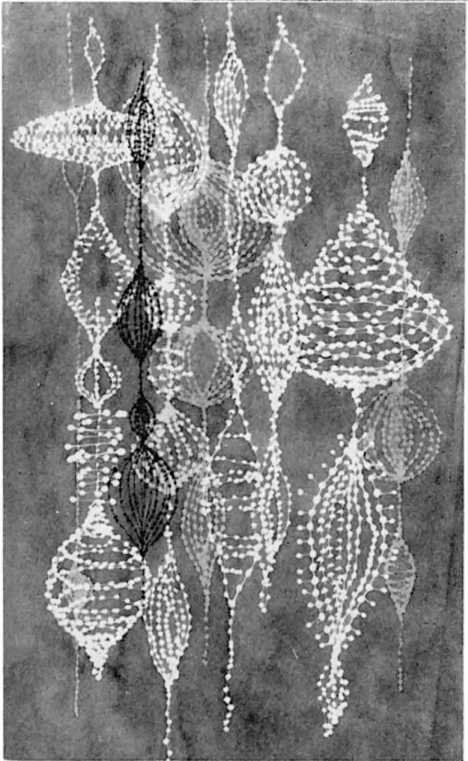
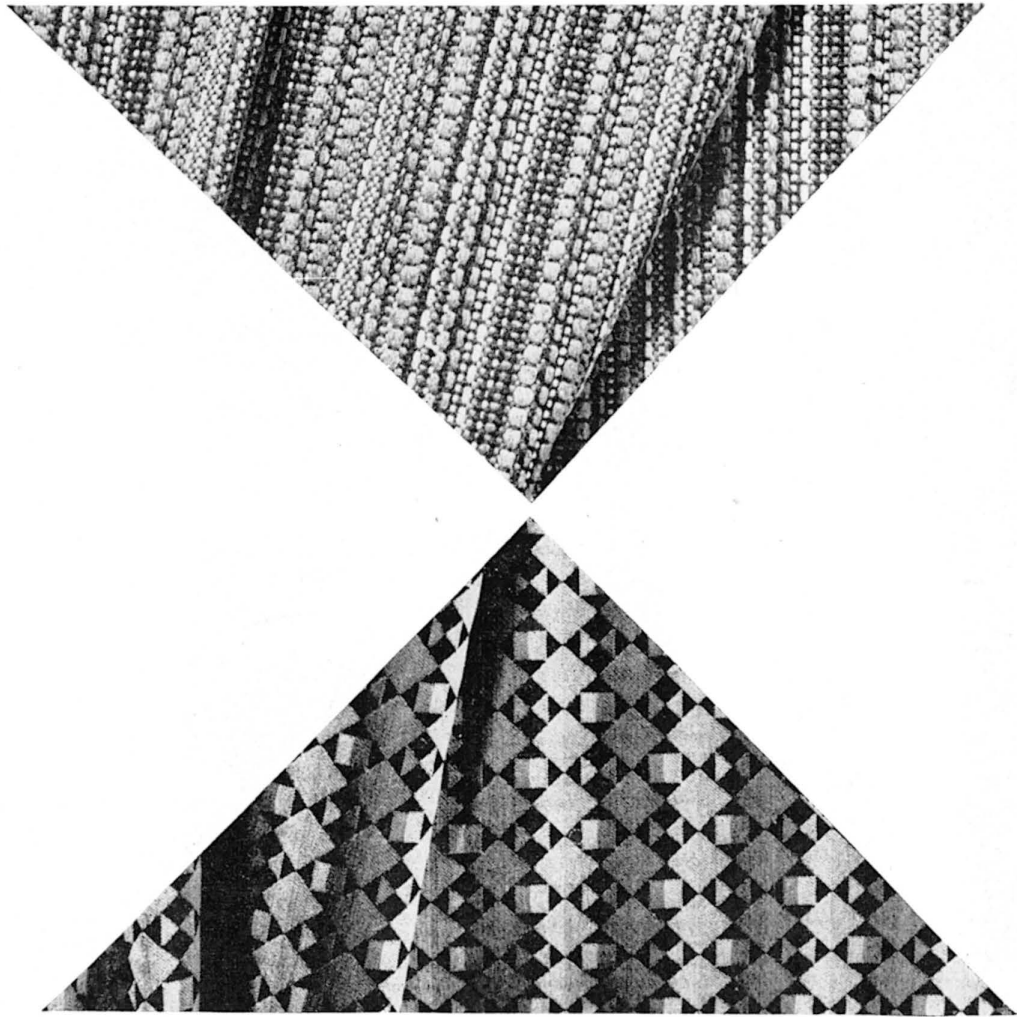
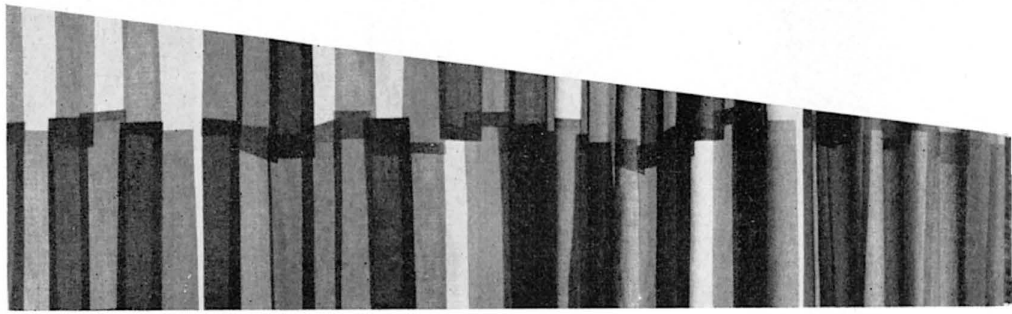
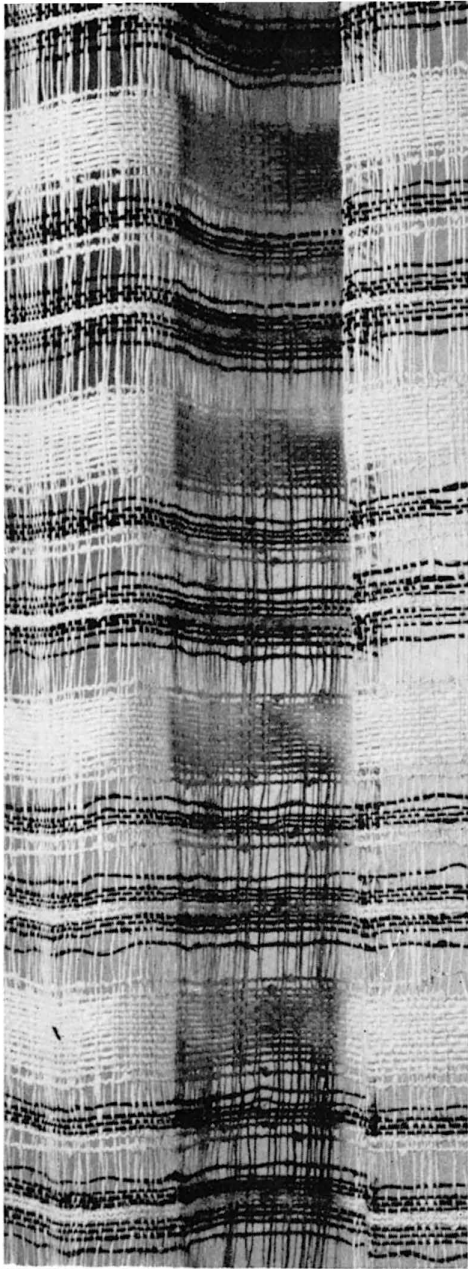
In the work of Erwin Hauer a dynamic and organic approach to the sculptural treatment of wall surfaces has been revealed.

The disciplined coordination of the intertwining units produce an effect of dynamic balance through their repetition of undulating forms. Although the patterns are unvaried, a shift in the angle of vision makes them assume constantly changing and often surprising forms. The observer, charmed by those variations on a theme, soon finds himself challenged to discover the elusive geometry underlying the interlaced flow of Hauer's construction.

The changing angles of the multiple surfaces reflect and diffuse a vibrating light which dematerializes the wall and makes it weightless. According to the light conditions during the course of the day the appearance of the screen may vary from a strong sculptural expression created by complex light values to a silhouetted graphic form in which the figure-ground relationship becomes reversible. These constant transformations produce a dynamic ornament while the prominently spatial qualities of the single units prevent an additive effect. This purely visual versatility allows the architect to integrate the trellises into almost any modern structure.

Hauer's patented designs have also many practical advantages. The prefabricated blocks of almost any material, cast in re-usable molds can be joined easily and allow a great flexibility in size. Executed in reinforced concrete some of the structural units support up to 80 tons per four square feet. In that case a maximum strength is reached through a minimum of material since the form follows the lines of static forces. As constructed examples in Vienna show, the light diffusion in a wall or ceiling is more effective than through a conventional, translucent surface. The exterior planes of the interior parts of the elements reflect light towards the interior surface of the exterior components of the block, which in its turn diffuses this natural light back into the room. At night a similar effect can be obtained through hidden light sources. In one of the examples inserted glass disks provide an insulating dead air space.

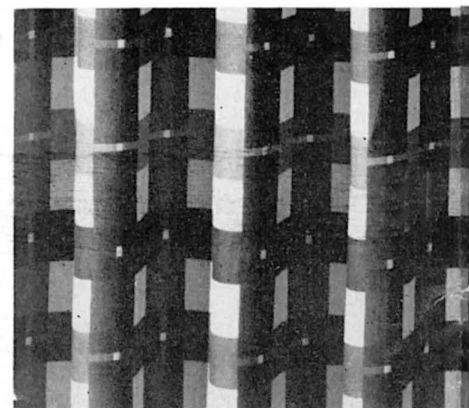
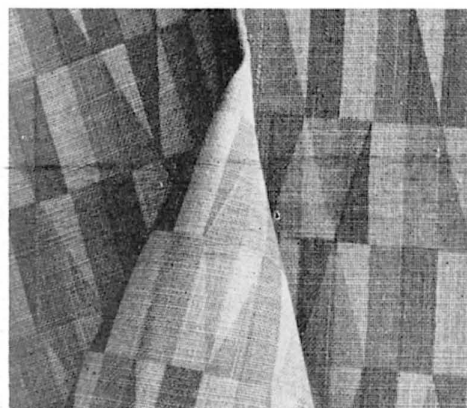
Much more important, however, than those practical assets is the fact that Hauer's trellises are a solution toward the integration of modern sculptural forms into architecture. Their active and challenging shapes enliven the buildings in which they exist. They stand for the desire of the artists as well as the architects to unite all the arts into an architectural program from which they have been excluded for so long. As such they open new avenues. —FRANCOIS BUCHER

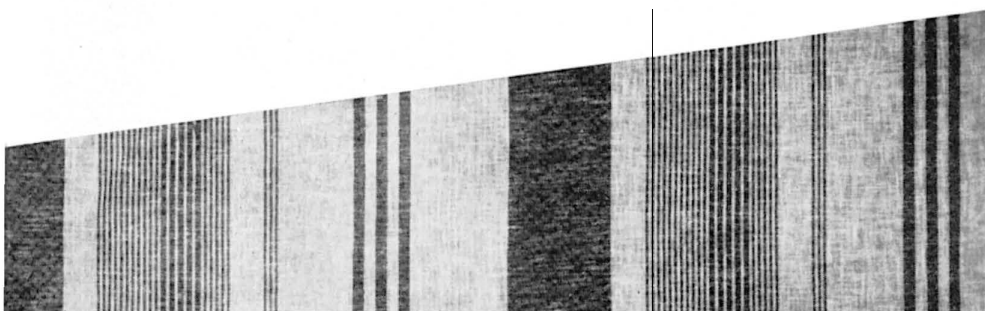


WE SHOW HERE A SELECTION FROM THE OUTSTANDING CONTEMPORARY COLLECTIONS.

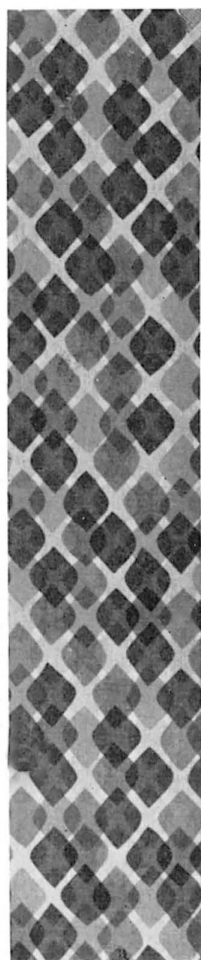
THE COMPANIES WHOSE WORK IS REPRESENTED HAVE,

FABRICS

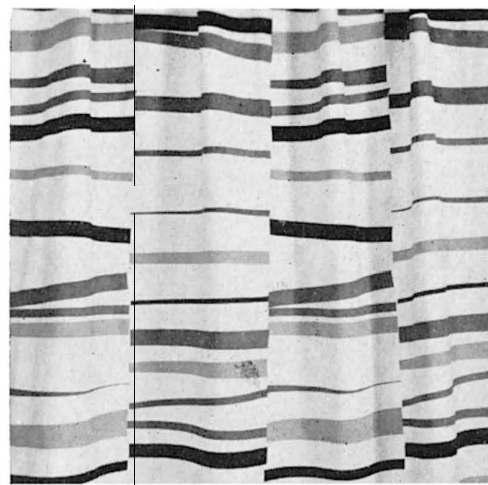




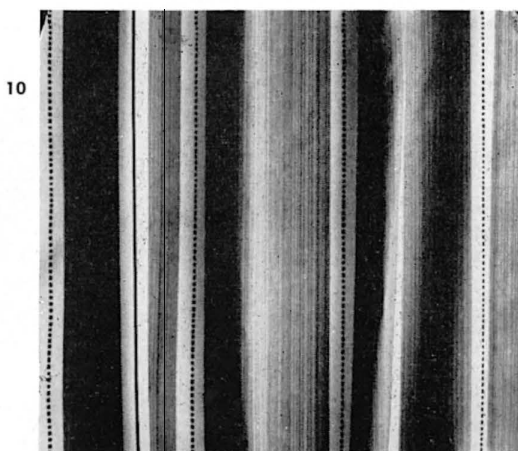
5



8



9



10

1 **GLAMIS SCOTCH CASEMENT:** From the Anton Maix collection: a linen net of amazing stability, offered in natural linen and in eleven colors in horizontal stripes against a bleached or natural background.

2 **ENCHANTED EVENING** By Estelle and Erwine Laverne. Fabric is fortisan.

3 **INCANDESCENCE** By William Klein for Erwine Laverne, Inc. Pure Silk Gauze 48" wide.

4 **RIBBONS:** From the Herman Miller Fabric Collection by Alexander Girard. Here overprinting creates an effect of vertical stripes.

A cascade of ribbons reminiscent of folk dance costumes, ribbons floating and hanging from hats, from May poles, from overhead decorations.

Available on various base fabrics: 100% linen, 100% cotton poplin, 100% cotton batiste, pure silk organdy.

5 **SHADES**, designed by Emily Belding, for Knoll Textiles, Inc., is 100% *ramie*, a fiber new to the American market. This unique vegetable fiber which dates back to Biblical times, has quadruple the strength of hemp, can be laundered indefinitely and is impervious to fungi and sun. It is the ideal casement for long window walls. The design is a striking arrangement of broad and narrow black and white vertical stripes. **SHADES** is 50" wide.

6 **BAHIA:** Textured upholstery fabric — One of a new group of transportation cloths styled by Anton Maix for the home furnishing industry.

Heavily textured rayon and cotton, yarn-dyed in thirteen colors, **BAHIA** has an acrylic resinous backing to keep it dynamically stable and permit it to adhere to upholstery.

7 **DIABOLO:** Bemberg and mercerized cotton jacquard, one of a collection of nine upholstery and drapery fabrics in Anton Maix's Color Harmony group. **DIABOLO** is woven in four colors against a unique black warp, and reverses to a negative of the pattern.

8 **FEATHERS:** From the Herman Miller Fabric Collection by Alexander Girard. The general effect of this design is that of a cloak of feathers. While the pattern does not realistically imitate, it conveys some of the special richness and texture unique to plumage. Available on various base fabrics: 100% cotton batiste, pure silk gauze, 100% cotton poplin.

9 **REGATTA** By Estelle and Erwine Laverne. Fabric is fortisan 48" wide.

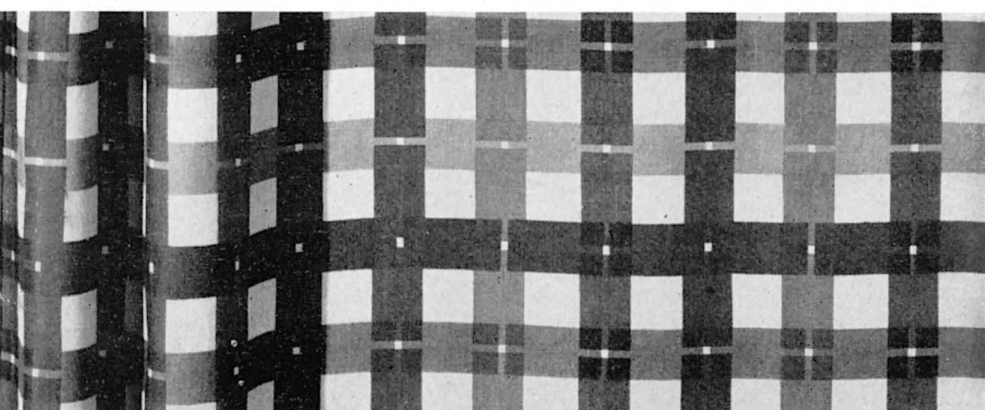
10 **RUGBY STRIPES**, designed by Florence Knoll and Astrid Sampe, for Knoll Textiles, Inc., is a fresh bold vertical stripe with no pattern repeat; a two tone blend alternates with a white band and a solid and broken black line. The fabric is a strong weave of 50% linen and cotton. Colors are: gray and black on white, beige and black on white, yellow and black on white, orange and black on white, azure and black on white. 52" wide.

11 **PRISMA** designed by Sven Markelius, for Knoll Textiles, Inc., has recently been given the 1956 **FIRST AWARD** for printed design by the American Institute of Decorators. The design has clarity and depth with color applied on color in repetitive rectangular and triangular forms, resulting in a rhythmic overall pattern. **PRISMA** is a Swedish import, handprinted on linen.

Colors: beige, gray, yellow, red, blue.
50" wide. Repeat 9".

12 **CROSSES** by Alexander Girard for the Herman Miller Fabric Collection is an ingenious continuous and non-directional pattern. Reminiscent of peasant tablecloths or costumes, also of plaids and checks. Being a more "open" pattern, it lets light through, giving an effect of grillework.

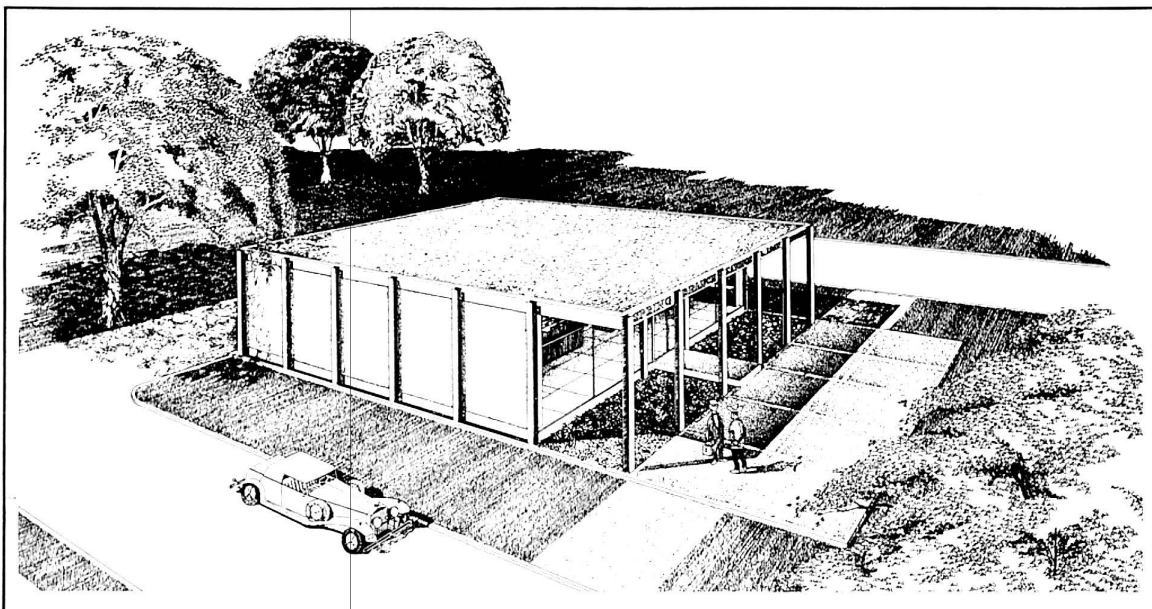
Available on various base fabrics:
100% linen, pure silk gauze, bleached white, 100% cotton batiste, 100% cotton poplin.



12

OVER A PERIOD OF FRUITFUL YEARS,

MADE EXCITING AND PROVOCATIVE CONTRIBUTIONS TO THE TEXTILE INDUSTRY.



COMMERCIAL BUILDING

BY BURDETTE KEELAND, JR.

ASSOCIATES

CLYDE JACKSON: ASSOCIATE ARCHITECT

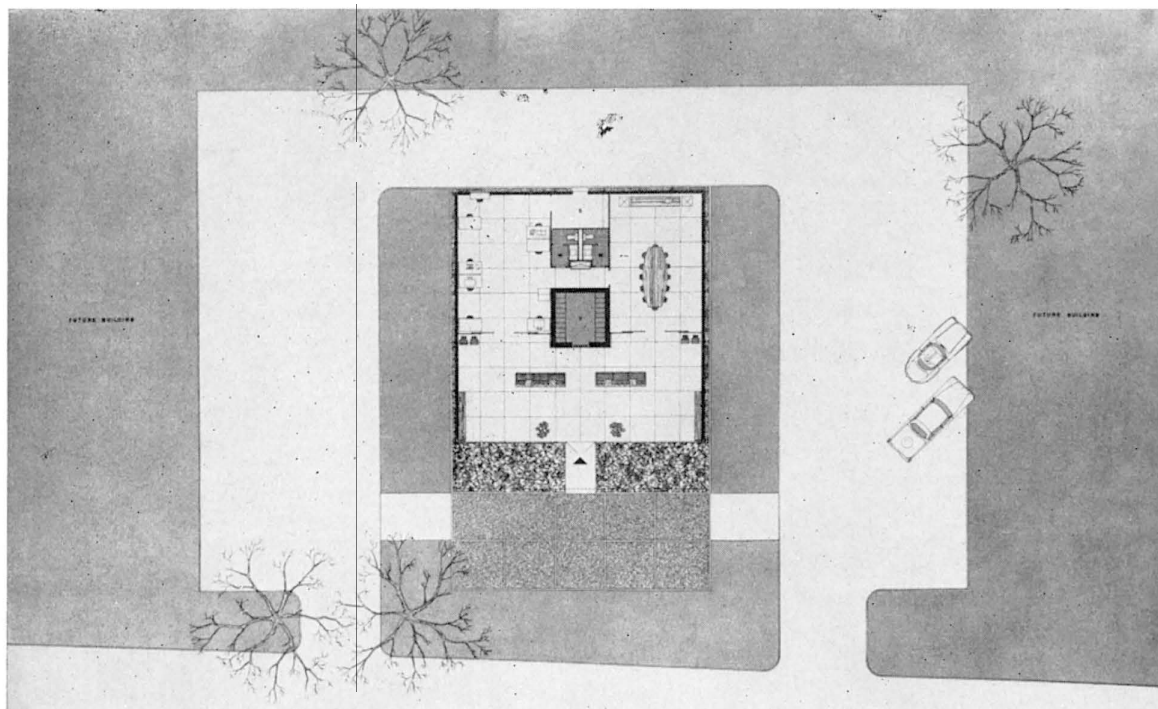
A. T. KNIES: STRUCTURAL ENGINEER

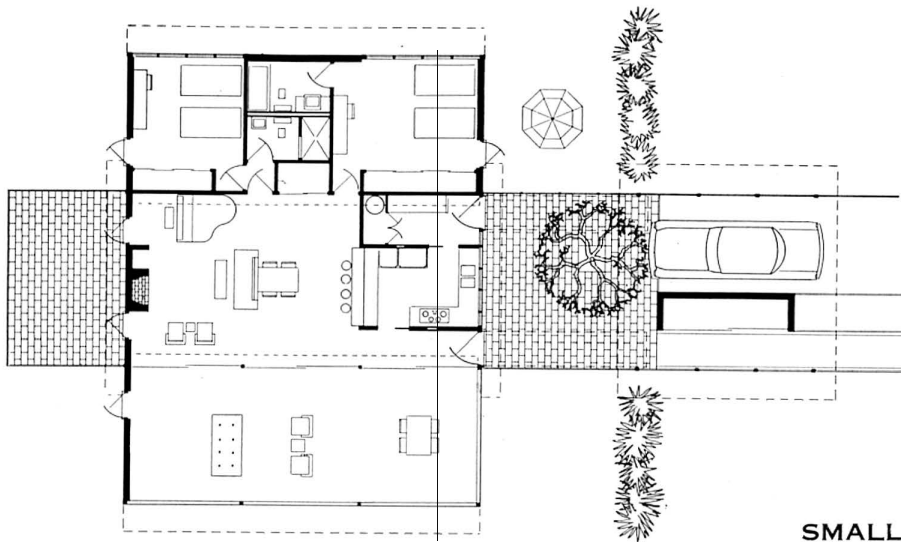
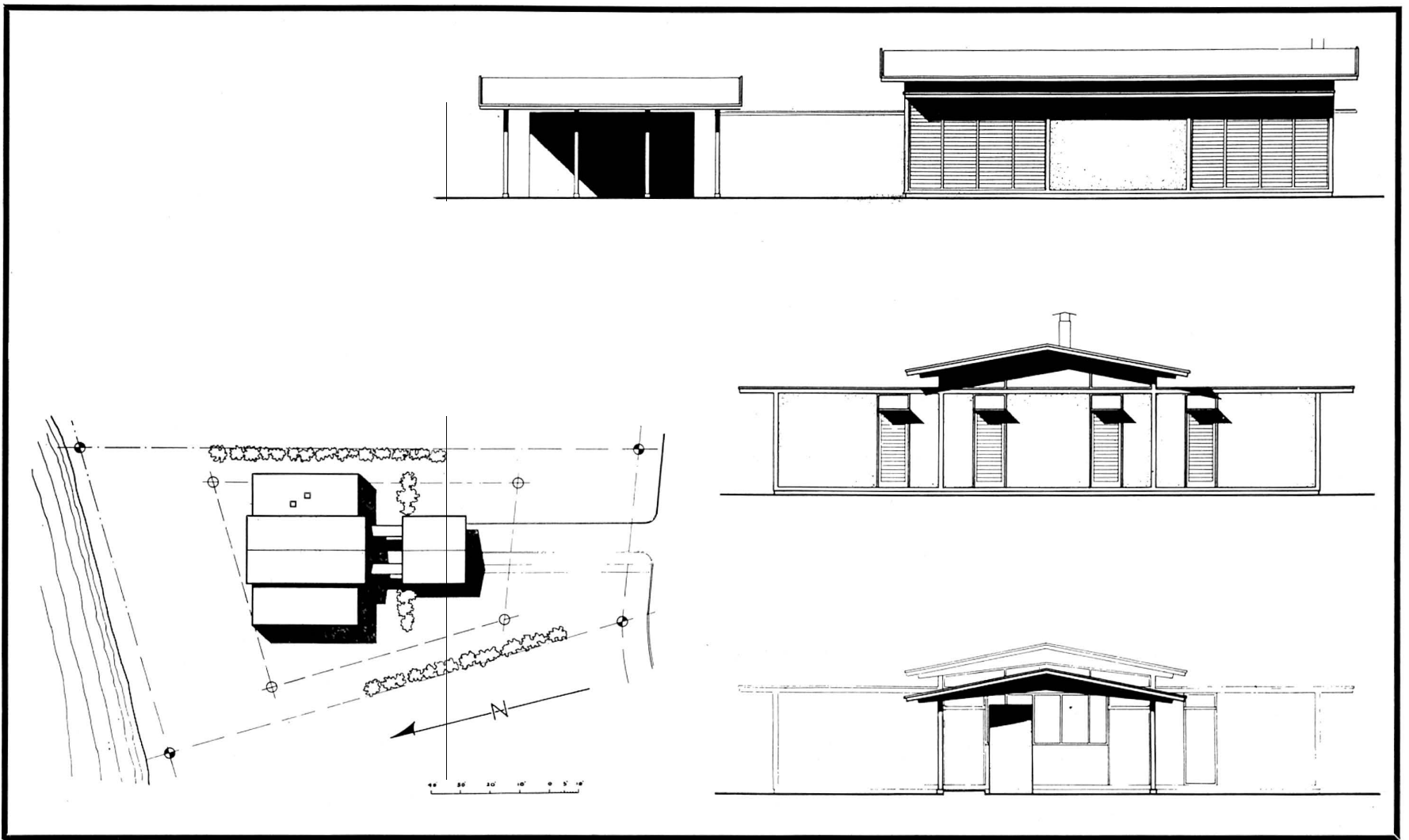
A Savings and Loan building designed for a rapidly expanding residential and commercial area. The generous site permits the setting of this building in its own garden. From the parking area the visitor will move to a large washed gravel entrance pad, and from here will cross over a planting bed of ivy into the lobby. The formal structure will be further enhanced by several large trees on the site.

Designed for a possible second story, the structure consists of exposed 8 x 8 WF steel columns at 10-foot centers, with an 18" steel channel for the fascia. Bar joists with a 1 1/2" steel deck insulated with 1" of Fiberglas make up the roof. Exterior walls are 8" structural tile with white stucco panels. All exposed steel will be painted gray. A low curb filled with gray aggregate will receive the columns and form a ground border. The steel beams are to frame into the vault structure with the heating and air conditioning housed above.

An easy flow of space through the building is achieved with the sliding frosted glass doors. Glazed with clear transoms, the doors divide the lobby from conference and work area. There will be a drive-in window in the work room.

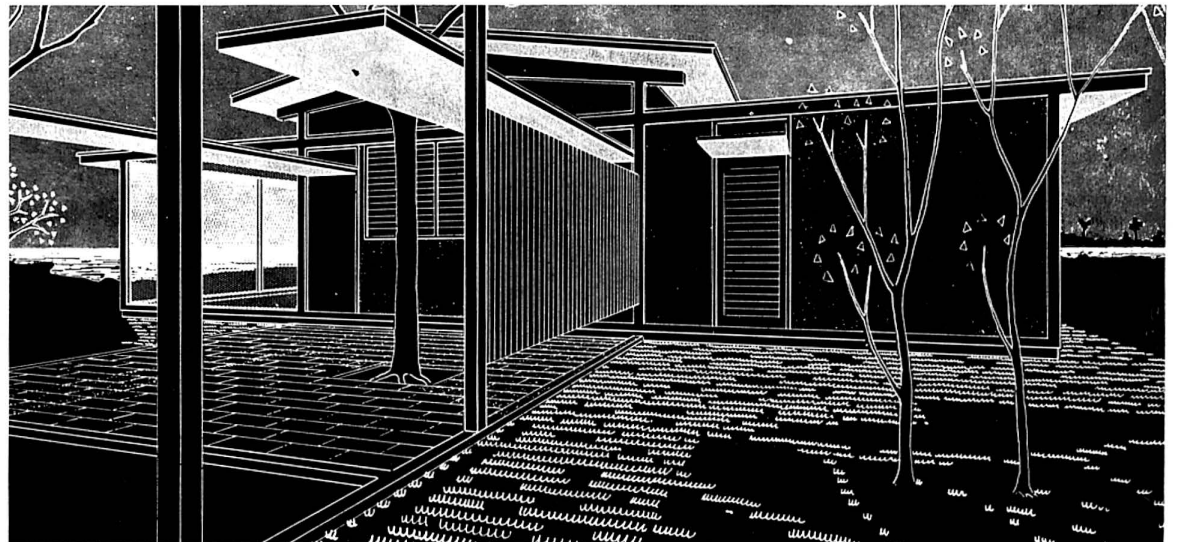
Interior finishes will consist of black marble panels, white plaster, acoustical plaster ceiling and gray terrazzo floors. Banking desks and conference room will be paneled with black walnut. The entrance doors and vault will be dramatized by a panel of softly lighted luminous ceiling of expanded aluminum.





SMALL HOUSE BY WILLIAM RUPP, ARCHITECT

This small house for Florida is on a waterfront lot with its best view to the west, down a bank rather than across the narrow waterway. The house itself opens to this direction with a nearly blank wall to the north. A thin honeycomb panel roof is supported by flush steel T sections at the flat part and by plywood girders at the gable. The clerestory windows provide high ventilation and low contrast lighting, and, most important, maintain spatial entity of the living-dining-kitchen complex against too much movement from the porch.



PRODUCTS merit specified

for the new Case Study House No. 18

DESIGNED BY CRAIG ELLWOOD
FOR THE MAGAZINE ARTS AND ARCHITECTURE

P. E. PHILBRICK COMPANY—
GENERAL CONTRACTOR

The following is from the specifications developed by the designer for the new Case Study House No. 18 and represents a partial selection of products on the basis of quality, and general usefulness. They have been selected as being best suited to the purpose of this project and are, therefore, within the meaning of the Case Study House Program, "Merit Specified."

U. S. STEEL

The filled ground problem was solved most economically with the use of steel piling. Twenty-two 10"-WF-42# steel piling, totaling almost 600 feet, power-driven to depths from 9 feet to 52 feet and to a minimum bearing value of 35 tons for each pile, carry the structural loads of the house.

HARBOR PLYWOOD CORPORATION

All wall panels for the house are pre-fabricated and are faced with 5/16" "Harborite," a Douglas Fir marine plywood with resin-impregnated overlays. These overlays provide a smooth, hard, grainless surface that eliminates grain-raise and checking, and takes paint well.

STEELBILT, INC.

Eleven "Steelbilt" steel-framed sliding glass door units are specified to integrate the interior with the gardens and the enclosed courtyard. These units were selected for their precision design and fabrication, their adaptability to the pre-fab system used in the structure.

THE MOSAIC TILE CO.

Permanence and quality were requisites in the tilework. Flooring throughout is quarry tile. Tile walls and countertops are ceramic mosaics. These natural clay tiles were specified for their wide selection of warm, natural, fade-proof colors, their resistance to wear, grease, dirt, acid and moisture.

WESTINGHOUSE

All built-in kitchen appliances are by Westinghouse. The Westinghouse line, planned expressly for Contemporary kitchens, was selected as having the greatest number of desired features to afford complete versatility and maximum cooking convenience. The styling of these matched appliances is in keeping with the overall mode of architecture, and include: two refrigerators, two freezers, two ovens, three 2-burner cooking tops, dishwasher, garbage disposer, washing machine and dryer.



PHOTOGRAPH BY MARVIN RAND

NATIONAL TUBE DIVISION OF U. S. STEEL

The structural frame is all steel tubing, columns are 2" square, beams 2"x5 1/2". Tubing was selected for its lightness, its easy adaptability to pre-fab methods, its fine architectural line. With square tubing, the architect was able to develop one connection detail for all exterior wall conditions; fixed glass, sliding glass door units, sash, and wall panels all connect to the tubing in a like manner.

CENTRAL VACUUM CORPORATION

The "Central-Vac" central vacuum cleaner system was selected for its convenience, low-cost and high-efficiency. To operate the unit, the hose is simply plugged into a room outlet. There is no machine and no electric cord to lift or pull. Inlets are installed throughout the house that allow an easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit located in the carport storage closet, thus dust and noise within the house are eliminated.

WASCO PRODUCTS, INC.

Six "Wascolite Reflectadome" skylights have been specified in areas where additional natural light was needed. The "Reflectadome" is a new type of skylight, designed to eliminate the undesirable heat factor from solar radiation, thus providing an overhead source of soft diffused light with virtually the lowest heat transmission possible.

ALTEC LANSING CORPORATION

The high fidelity and background music system has been designed for extremely wide range sound reproduction. The Gilbert J. Gilbert Co. is installing integrated Altec-Lansing components for AM-FM radio, phonograph, and tape recorder reproduction. The equipment will be "built-in" to achieve a custom appearance. An enclosure of special design to enhance the response of the Altec two-way speaker system is to be job-constructed. Background music speakers shall be located in strategic parts of the residence with individual volume controls and remote control of the power to the equipment. Assurance of good listening and years long performance stability is guaranteed by a professional concept in the design, manufacture and installation of the audio components.



306A AM-FM Tuner



440C Preamplifier



340A Amplifier



Speaker System
802C Driver & 811B Horn +
803A Woofer

ALTEC—the complete hi fidelity system— "Merit Specified" for Case Study House #18

Congratulations to Craig Ellwood and Assoc. for specifying ALTEC—the complete matched and balanced hi fidelity system—to bring unequalled sound reproduction to Case Study House #18.

- Specified for Case Study House #18 is this complete hi fidelity system—all precision engineered for technical compatibility—by ALTEC: 306A AM-FM tuner; 440C control preamplifier; 340A 40-watt power amplifier; and speaker system comprised of 802C driver and 811B horn + 803A woofer. Price \$855.00 including hardwood cabinets. Other complete systems from \$300.00 to \$1600.00.

Send for free catalogue



ALTEC LANSING CORPORATION, Dept. AA9
1515 S. Manchester Avenue, Anaheim, Calif. or
161 Sixth Avenue, New York 13, N.Y.
The ALTEC dealer who engineered the hi fidelity system in Case Study House #18 is the
Gilbert J. Gilbert Co.
18006 Ventura Blvd.
Tarzana, Calif.

NOTES IN PASSING

(Continued from Page 15)

From the new perspectives and trends already taking shape and clearly emerging today, a new lesson is coming to the fore: the importance now assumed by all those values connected with the inner being which make man really human. For the true sources of knowledge and human creativeness are born within the individual, even if the means of translating them into action and of giving them body later develop in a collective group. The source of all advancement, of all spiritual development is inner inspiration. Moreover these high concepts must be lived.

Thus on a broad canvas and with generous strokes of the brush, may be portrayed some of the outlines not, indeed, of a new Humanism, but of an evergrowing concern with the defense and safe-guarding of the most authentically human qualities of each one of us.

There is a duty to set forth, to the greatest extent possible, the most striking characteristics of our era, so that millions of people might have an inkling of the many educational and cultural paths which can reinforce the individual and human aspect within a civilization dominated both by the technological and group-conscious.

The man of tomorrow can look forward to much from a civilization of this kind provided he demands and achieves the primacy of the human element.—**Maurice Lambilliotte, UNESCO.**

MUSIC

(Continued from Page 8)

seventy-fifth birthday would have dispelled it. The concert, presented by the Los Angeles Music Festival in collaboration with Monday Evening Concerts, celebrated also the fiftieth anniversary of his first public appearance as a composer, when his Symphony in E was performed in St. Petersburg as part of a program directed by Rimsky-Korsakov.

The anniversary concert was held at Royce Hall on the campus of the University of California at Los Angeles.* The hall seats about two thousand; tickets were unavailable days in advance. The program opened with the *Birthday Prelude*, the tune of *Happy Birthday* canted all ways through the orchestra in 40 seconds, a contrapuntal postcard for full orchestra written in 1955 for the 80th birthday of

*The privilege of the nation to hear this concert rebroadcast over the Columbia Broadcasting System was denied by the local Musicians Union, of which the composer is a member. This organization imposed against this one historical event originating in Los Angeles conditions not imposed on local rebroadcasts of concerts by Eastern orchestras and from European festivals. Nor were such conditions imposed against the Los Angeles Music Festival last season. This summer we were able to hear two programs from Helsinki devoted to well-known music of Sibelius, who has composed nothing in near thirty years, but were denied one program offering new music by an American citizen of at least equal eminence who is still composing. The loss of such a seminal performance cannot be made up, even though the entire program were recorded the next day. No one can judge the loss in prestige to Los Angeles musicians: as though a Rose Bowl game broadcast were forbidden because one championship team represented USC or UCLA. Yet this was an event of more historical significance than the lump-total of all Rose Bowl games.

Pierre Monteux. Franz Waxman, director of the Festival, conducted.

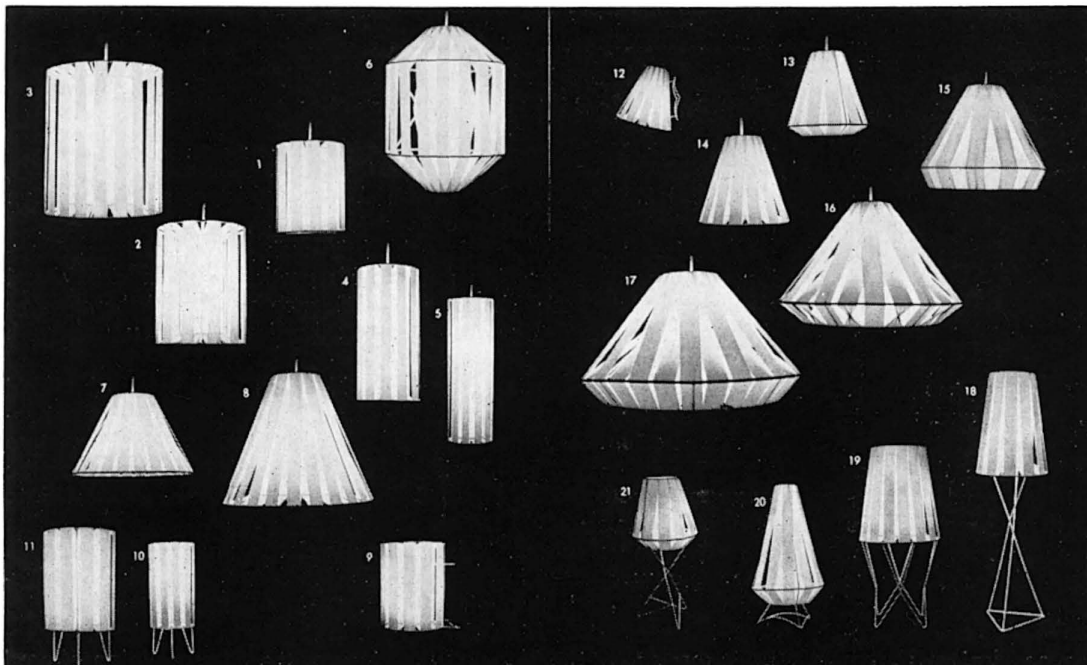
Robert Craft then took charge of the orchestra to conduct the *Symphonies of Wind Instruments*, composed in 1920 and dedicated to the memory of Debussy, in the 1947 revision. Stravinsky speaks of the work as "a ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." The description is revealing. The music is not secular but a ritual of litanies—penitential. The sombre clangor of melodies reflects the first World War, as the *Symphony in Three Movements* answers to the second. To think of Stravinsky as the *boulevardier* of the ballet is to miss the darkness and grimness, his unceasing concern with the underworld of myth and spirit. His most recent work, not yet performed, is a *Lamentations*, a *Tenebrae Service*.

The *Symphonies of Winds* is the composer's first essay in homogeneous rather than contrasting instruments. Though the orchestra is homogeneous, it is presented in "litanies between different groups." In the *Canticum Sacrum* Stravinsky has adapted to this earlier practice the antiphonal Venetian style of the Gabriellis and Monteverdi, the historic music-masters of St. Marks.

The secret of Stravinsky's sonorities lies in his unique characterization of the wind instruments. During the intermission of one of the final New York Philharmonic-Symphony broadcasts of last season, the first bassoonist of the orchestra, asked to say which is his favorite melody for his instrument, named the *Berceuse* solo of Stravinsky's *Fire Bird*. Asked then what is in his opinion the most difficult bassoon passage of the orchestral repertory, he named the opening of the *Sacre du Printemps*. Hearing him play these two bassoon solos apart from their orchestral setting one realized how early Stravinsky had surpassed the convention in his mastery of the winds.

Then came the *Canticum Sacrum*, consisting of a Dedication and five parts. The Dedication is declaimed by tenor and baritone: "To the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle." The text throughout is in latin, the language of the Church. The first part, for chorus, proclaims the instruction of Jesus to His church: "Go ye into all the world, and preach the gospel to every creature." The second part, a solo tenor recitative on words from the *Song of Songs*, "Awake, O north wind. . . Let my beloved come into his garden," celebrates in magnificently ornate embellishment the promises of the church. The style, with its slow beats for voice, is from Monteverdi, reconceived in an angular emphasis that is of the twentieth century. Here is again the clenched conviction of Stravinsky's Mass, directed to all who seek assurance through the religious community. The third and central part speaks of Charity, Hope, and Faith, each choral section proudly and elaborately ornamented, a web of tight canonic counterpoints colored with orchestral flash and resonance, massive as carved columns, decorated with reiterative figures expressively stiff as Byzantine mosaic. The fourth part, a solo recitative for baritone, answers with subtle emotion the disturbed question of one who would believe: "Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightway the father of the child

(Continued on next page)



ARCHITECTURAL LAMPS

A NEW AND PATENTED METHOD OF USING A SPECIAL PLASTIC RIBBON OVER PLASTIC COATED METAL FRAMES - TO PRODUCE A SOFT, DIFFUSED LIGHT. FULLY WASHABLE, NON-INFLAMMABLE, COLORFAST, HEATPROOF, DURABLE.

SCANDINAVIAN CENTER, INC.

366 NORTH ROBERTSON BOULEVARD
LOS ANGELES 48, CALIFORNIA



Laurel Line
P R O D U C T S

ARCHITECTURAL WOODWORK

CALIFORNIA BANK
Santa Ana, California

GATES W. BURROWS, A.I.A.
Architect

LAUREL LINE PRODUCTS
Manufacturers of
architectural woodwork,
stores, offices,
banks and
churches.

1864 W. WASHINGTON BLVD.
LOS ANGELES 7, CALIFORNIA
PHONE: REPUBLIC 1-6100



MUSIC

(Continued from Page 35)

cried out, and said with tears, Lord I believe; help thou my unbelief." And the miracle occurs: and in the fifth part: "They went forth and preached everywhere. . ."

The cantatas of Webern, like the faith of a hermit, glorify God among the presences of nature. Stravinsky's *Sacred Cantata* glorifies God through the Sacred Vessel of the Church. The message is no less comprehending than it is Catholic. The visionary faith of Webern, the liturgical faith of Stravinsky, the prophetic, denunciatory faith of Schoenberg's *Moses and Aron* reassure us that in our time divine revelation has not ceased.

Unbelievable nonsense has been written against this Cantata by critics unable to describe it. Those who heard this music last September in St. Marks and came away unconverted should do penance. The *Canticum Sacrum* is the apex of Stravinsky's art, its magnificent pride, the concentrated manifestation of his intense reverence.

I regret that the program did not cease here and allow us an intermission, because the next work, the world premiere of the new Ballet, *Agon*, is as worldly and witty as it is of the stage. *Agon* was composed in 1954, put aside until 1956 and completed this year. Composed for Lincoln Kirstein, it will receive its first performance as a ballet at the New York Civic Centre in November.

Agon is a Greek word meaning a contest, in game or dance. The work juxtaposes without interruption a long series of brief dances in classic French styles, divided by brief interludes; brilliantly contrapuntal, using row techniques, the music is neither classical nor French. The dances are in effect orchestral metamorphoses; the music itself dances visibly in groups, gestures, mimes; and reflects while it directs the intended movements of the dance.

"Instruments are nothing in themselves; the literature they play creates them. The mandolin and guitar did not exist until Schoenberg imagined them in an entirely new way in his *Serenade*." So Stravinsky tells us; the demonstration is a dance contest, a ballet of instruments. Schoenberg's mandolin tenderly bubbles springlike through one movement but only after she has put on a mask and pretended to be a harpsichord playing a melody of wide Schoenbergian intervals. Cellos bray; tucket flourishes on virginal shakes

are tossed off by all instruments; the piano clumps in the part usually assigned to the bassoon; tenderness passes, in dissonant tonal rows; the solo violin takes her turn of partners and like a fine lady at a village wedding steps to the centre of the circle with three gawkish-handsome trombones. To the slow, metallic beat of a simulated castanet the instruments throw off harmonic and rhythmic decency, until, just as the shock of this sophisticated Saturnalia has begun to register in the bewildered mind, we are off in fine garments to an aristocratic fling of counterpoint. And as in *Cosi fan tutti* all the marriage pairings turn out wrong before they come out right, so in *Agon* every instrument has been irreverently coupled before it is harmoniously joined. The finale, like that of Mozart's comedy, begins coming over the horizon long before it arrives.

The entire program was prepared in four rehearsals: I write this, not to endorse such practice but in tribute to Robert Craft and the Los Angeles musicians who are able to accomplish such feats. I saw them put together *Agon* at one sitting, starting at 3 and ending with the minute hand upright at 5, pause for a break and return for the one-time-through that was in effect the dress rehearsal. It takes a tradition to bring off such feats.

I sat in the front row, the chorus towering above me, yet I heard every section, winds, percussion, strings, soloists, chorus, with equal clarity and distinctness. For this I could thank also the unusual disposition of forces on the stage: the winds and brasses in a body at the back to the conductor's right, cellos and basses in front of them, the percussion and tympani at the left back, violins and violas to the conductor's left, and the chorus at the extreme left, right up to the front of the stage. This double diagonal or triangle of sections allowed the music to be presented, as it were, scene after scene and body through body with the utmost fluency and no disturbing reshuffling.

After intermission Aldous Huxley delivered a eulogy to the composer as a "lifelong learner"; Franz Waxman hurried forward to read a telegram—from whom at this epic moment?—into two minds it flashed at an instant: Arturo Toscanini!—from President Eisenhower: Stravinsky entered to a standing ovation, culminating, after the remainder of the audience had sat down, in a wavering *Happy Birthday* sung by a cluster of vintage matrons from the best pit seats. So we wrapped our shawls around our Haydn.

Then Stravinsky played his arrangement for chorus and orchestra of Bach's *Canonic Variations*, the exemplary masterpiece which old Bach submitted for membership in a Leipzig musical society; and a joyous rendering of the *Symphony of Psalms*. An altogether happy evening.

We stood cheering, while Stravinsky, lamed by a recent injury but game as ever, left the stage with his customary three bounds; returned to pirouette before us in the selfless innocence of complete happiness, leaving us smiling with tears in our eyes and enough judgment to know that we had shared in a historic evening, that we should leave it so and not again call him back.

Stravinsky, the ever-youthful, has not reached the end of his invention or his learning. More than ever these days he is the student, the innovator, the discoverer of old music to be remade new. At 75 he has before him, God willing, equal masterpieces.

BOOKS

ROBERT WETTERAU

THE CHALLENGE OF MODERN ART by Allen Leepa, revised edition (Thomas Yoseloff, \$7.50)

Allen Leepa has unwound much of the web of confusion surrounding modern art, surpassing most of his predecessors in clarity and singleness of purpose. The social significance of art and the creative process is dominant throughout a book that is well documented with scholarly research and observation.

Mr. Leepa is a painter, teacher, historian and his background serves him well. He observes the changes in art forms from the two-dimensional in Paleolithic times to the discovery of a definite picture plane from about 4500 B. C. to 1090 B. C.; the profile art of the Assyrians and the establishment of one optical point (3000 B. C. to 606 B. C.); from about 2000 B. C. foreshortening and representation of depth is observed, while in the Fourth Century and Hellenistic Age there is development in realistic drawing, modeling and the representation of depth through lighting. During the first five centuries A.D. in the West and 330-1453 A.D. in the East, a seeking for symbolic forms to fit the ideas and feelings of the times; religion offered

surcease from the miseries of war, disease and poverty. Mr. Leepa continues through the Renaissance with interest centered upon the natural world and records important changes through the 14th, 15th, 16th, 17th, 18th and 19th centuries as essential to the understanding of art today:

"Those artists who work only with the techniques of a preceding epoch and do not intrinsically add to it, do not create. The very nature of the creative process requires the carrying forward of what has already been said."

With the industrial revolution and rapid social change, with the new freedoms and technological advances came rapid changes in art forms with new signs and symbols for communicating and re-interpreting life:

"Today the artist expresses himself symbolically rather than realistically which accords with the trend of the times: to cut through accretion, simplify and pare down; to uncover deeper meanings within man and society."

In the new and long introduction, Mr. Leepa shows how artists of the past also used abstract structures and this portion of the book substantially strengthens his chapter on Beyond Appearance: Toward A Visual Vocabulary. There are important chapters on Tension and Two-Dimensional Space, Three-Dimensional Space, Color; How the Artist Works (with examples and quotations of contemporary artists and a penetrating chapter on Picasso's Guernica. In all, Allen Leepa has done much to free us from the old antagonisms:

"To appreciate art is to understand ourselves. To know the sources of art is to know how it functions to satisfy human needs.

LE CORBUSIER: OEUVRE COMPLETE 1952-57 (W. Boesiger, distributed by George Wittenborn, \$13.50)

This is the sixth volume of the complete works of the distinguished Le Corbusier. Covering the years 1952-1957, it is dedicated for the most part to architecture in India and Japan, and its contents include the new Capital of Punjab, Chandigarh. The Secretariat, The Open Hand, The Palace of the Assembly (under construction), The Governor's Palace, The Landscaping of Chandigarh. In Ahmedabad, The Cultural Center and several private homes. The Tokyo Museum of

Art, Dwelling Units in Nantes, Briey-en-Boret, Berlin and Meaux; Brazil House at the University of Paris; the development of many metal houses. The Convent of La Tourette under construction.

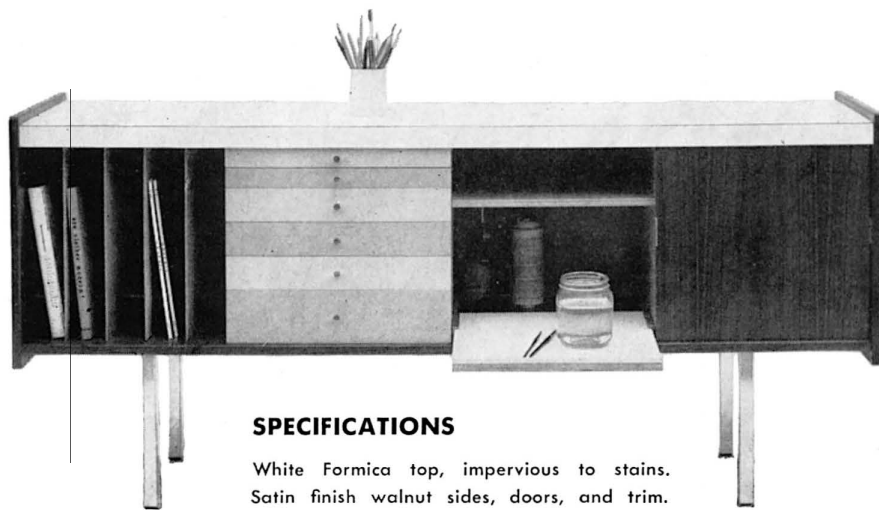
Best of all is the Chapel of Ronchamp (Notre Dame du Haut), the plastic magnificence of which is revealed in the best photographs to date. Both interior and exterior photographs show the harmony and scale of the building in relationship to people present; the textures and color contrasts of materials; the marvelous fenestration for the first time adequately shown. This is really great architecture.

There is a portion given to Exhibition Le Corbusier at the National Museum of Modern Art in Paris where the plastic works of painting, sculpture and architecture were shown in 1953.

In probably the best of the 6 volumes of Le Corbusier there are about 700 reproductions, three of them in color. Highly recommended.

ART DIRECTING for Visual Communication and Selling, published for the Art Directors Club of New York, edited by Nathaniel Pousette-Dart (Hastings House, \$15.00)

70 Members of the Art Directors Club of New York combine efforts to demonstrate in survey form all the ramifications of art direction. The complexities and procedures are shown by experts in the field of art direction and visual communication and include the mechanics of advertising agencies, the operations of consulting and studio art directors, magazines (trade and company publications), television and motion pictures, posters, displays, direct mail selling, advertising and science, education for visual education. A brief history of the profession and its growth is given along with a glossary of the jargon of the trade. At its best the book is a good guide for the neophyte in advertising, a stimulating manual for the art-director-to-be. At its worst it is a crowded package of abominable layout; each of its twelve sections having been designed by one or more of fourteen good professionals, (any one of whom could have produced a better, more homogeneous book by himself). The congregation of genius has, as might be expected, and in spite of the high ideals and ethics expressed by the group, put out a sloppy job. A case of too many cooks spoiling the soup.



SPECIFICATIONS

White Formica top, impervious to stains.
 Satin finish walnut sides, doors, and trim.
 Satin chrome legs, drawer pulls.
 6 drawers, lacquered fronts, with dividers.
 Sliding doors, concealed pull-out tray, bulk storage.
 Dimensions: 29½" high, 64" wide, 16¼" deep.

LEFT HAND CABINET SHOWN

\$250.00



NEW AT FLAX

SM DESIGNERS SERIES TABARET

SM-4 Designers 4-unit Tabaret

The designers 4-unit tabaret was designed by a Los Angeles art director specifically to fulfill the need of designers and artists for a work cabinet which combines good design appearance with practical utility. The SM-4 is constructed under the supervision of craftsman Eric Ericson and is made of the finest materials available. Four modular units provide storage for every design tool and material, including type catalogs and other reference books. Inks and water jars can be pulled out for use during work periods and recessed at other times. Virtually indestructible Formica working surface gives the cabinet a neat, workmanlike appearance at all times.

SM-1 Designers Single-unit Tabaret (not shown)

This smaller single-unit cabinet retains the fine materials and craftsmanship of the SM-4. It utilizes an identical 3-drawer structure with bulk storage below. Dimensions: 23½" high, 16" wide, 16" deep.

\$40.00

M. FLAX 10846 Lindbrook Drive Los Angeles 24, California

GRAPHIS ANNUAL

1957/58

The International
Yearbook of
Advertising Art

Editors

Walter Herdeg (Zurich)
and

Charles Rosner (London)

Exciting visual thinking sparkles on literally every page of this new 6th edition of the famed annual world-wide survey of the best in advertising art. For all concerned with visual communication this beautifully produced "encyclopedia of advertising design" is a must.

What the critics have said: "As an inspiring source book for graphic artists in all fields it remains unequalled." *ARTS & ARCHITECTURE*. "The perfect browsing medium for stimulation and pleasure." - *ART DIRECTION*. "Its editing shows a high degree of artistic feeling, ingenuity and technical skill . . . Literally something for everybody interested in design and art aspects of advertising." - *PRODUCTIONWISE*.

ORDER EARLY

M. FLAX

Artist's Materials & Books
10846 Lindbrook Drive
Los Angeles 24, Calif.
GRanite 8-3761
BRadshaw 2-7004

813 illustrations, 85 in full color, 9½" x 12", over 200 pages, superbly printed and bound in Switzerland \$14.00

World-wide coverage:

187 Posters
163 Advertisements
159 Booklet-Folders
120 Covers-Albums
33 Packaging designs
55 TV and Film selections
96 Letterheads-Trademarks
—Calendars-Greeting Cards
813 . . . 85 in full color

Hastings House, Publishers, Inc.



MONUMENT OF BUDDHA — ISAMU NOGUCHI

(Continued from Page 17)

inside and out. It is proposed that this 76 ft. high sculpture be made of cast bronze, for durability and beauty of contrast to the cement of the dome. This is to be fabricated in sections and welded together at appropriate joints. This basically stable symmetric form acquires additional stability through a supplementally welded interior core. This structural feature must be integrated with both design and symbolism.

Surrounding the main monument area is a circular band of trees. Through this radiate four roads, with each of the parabolic arch gates. These gates are of poured concrete, with reversed section designed to assure stability. The plan calls for the further development of this memorial area with roadways which will also serve as future parking areas. At the two principal points of entry are shown service shelters of a triangular grid pattern. These are for such functional use as personnel, museum, accommodations for travelers, etc.

It is expected that because of the general ground level and the height of the dome and Lotus column this monument may be seen from considerable distance at least from the Delhi side. The whole of the larger Lotus design, however, will be chiefly visible from the air.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 17, 18, 19.

INTERIOR DECORATION— HOME STUDY

(8286) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 8286, 835 Diversey Parkway, Chicago 14, Ill.

JOB OPPORTUNITY BULLETIN

Assists individuals and industry in job placement. Listings of company specifications and applicant qualifications. Serves industrial firms and designers, artists, architects, design engineers, craftsmen. Annual subscription (ten issues): \$3-\$7.50. Individual and company advertising rates: \$5-\$15. Inquire: Editor, J. O. B., Institute of Contemporary Art, 230 The Fenway, Boston 15, Mass.

NEW THIS MONTH

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

✓(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by lead-

ing architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA9, 1515 South Manchester Avenue, Anaheim, California.

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

(312a) M. Flax is offering a 4-unit tabaret which was designed specifically to fulfill the need of designers and artists for a work cabinet which combines good appearance with practical utility. Four modular units provide storage for every design tool and material including type catalogs and other reference books. Also available: a single-unit tabaret. For further information write: M. Flax, 10846 Lindbrook Drive, Los Angeles 24, Calif.

APPLIANCES

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

DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories;

representative wanted

for information
state background,
qualifications
and write to:

AN OUTSTANDING COLLECTION OF "FABRICS FOR ARCHITECTURE" IS LOOKING FOR EXPANDED WHOLESALE REPRESENTATION IN THE SOUTHERN CALIFORNIA TERRITORY. AN EXCELLENT OPPORTUNITY FOR CLEAN-CUT, AGGRESSIVE YOUNG MAN INTERESTED IN GOOD DESIGN. SALARY AND COMMISSION.

box 308a arts & architecture

M. FLAX west coast agent for foreign and domestic architectural and art magazines:

Graphis	6 ISSUES \$15.00 - 12 ISSUES \$28.00
Domus	12 ISSUES \$20.00 - 24 ISSUES \$30.00
Aujourd'hui	6 ISSUES \$14.00
Architectural Review	12 ISSUES \$9.00
l'Architecture d'Aujourd'hui	6 ISSUES \$16.00

and other foreign and domestic art and architectural magazines.
SUBSCRIPTIONS TAKEN. CERTAIN BACK ISSUES ALSO AVAILABLE.



M. FLAX

10846 Lindbrook Drive, Los Angeles 24, Calif.
GRanite 8-3761 - BRadshaw 2-7004

lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

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

FURNITURE

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerum, Joho. Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs,

Inc., 14633 Ventura Boulevard, Sherman Oaks, California.

(138a) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Felmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas; Scan, Inc., 326 South Lake, Pasadena, Calif.; Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A.

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

FILL IN COUPON TO OBTAIN **MANUFACTURERS' LITERATURE**
arts & architecture
 3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
No.	No.	No.	No.	No.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

OCCUPATION _____

NOTE: Literature cannot be forwarded unless occupation is shown.

97

LIGHTING EQUIPMENT

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

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector

lamps: modern chandeliers for widely diffused, even illumination: selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

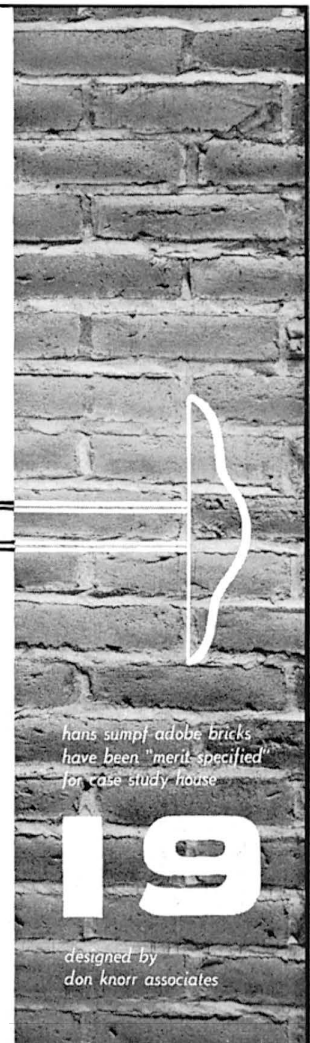
(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered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

a timeless material... a contemporary outlook...



modern stabilized adobe blends harmoniously with such materials as redwood, glass, and steel to impart a distinctive beauty to contemporary structures... this outstanding design factor plus functional advantages and favorable cost comparison makes adobe particularly flexible as a building material....

for the past 23 years, hans sumpf company has assisted architects, designers and contractors in the construction of adobe buildings... technical data and laboratory reports will be supplied on request... modern stabilized adobe... available for immediate delivery....



hans sumpf adobe bricks have been "merit-specified" for case study house

19

designed by don knorr associates

Hans Sumpf Co.

ROUTE 1, BOX 570

FRESNO, CALIFORNIA

CONTEMPORARY HOMES
Sales • Rentals

Featured by
RUTH RIES, Realtor
9001 Beverly Blvd.
CRestview 4-6293

it's coming!

a & a

CHRISTMAS OFFER

in the October issue

PAINTS, SURFACE TREATMENT

✓ (298a) Mosaic Ceramic Tile: Basic floor and wall material in buildings of today, shown in a new 31-page catalog profusely illustrated in full colors. Book also contains ceramic tile selector which deals with each type of ceramic tile, its advantages and appropriate applications. This splendid booklet is a must for your information files. Write for form #208 Mosaic Tile Company, 829 N. Highland, Hollywood 38, Calif.

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

(302a) Decorative Building Tile: Italian marble spheroids are machine pressed into channeled cement units to make Fulget mosaic tiles. Available in three forms, Wall tiles, Rizzada and Pavimento. Wall tiles 4 3/4" x 9 1/2" come in 20 basic marbles, polished or natural, colored glass or mother of pearl. Rizzada 8" x 16" comes in 8 marbles, natural finish. Pavimento 16" x 16" is flush finish, suitable for flooring. The tiles are frost and heat resistant, stones will not crack and loosen even under extreme conditions. Imported and distributed solely by the Fred Dean Company, 916 La Cienega Blvd., Los Angeles, Calif.

SASH, DOORS AND WINDOWS

✓ (202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various

exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

✓ (244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

SPECIALTIES

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

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

STRUCTURAL MATERIALS

✓ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes

Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

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

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

products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

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

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

WOODWORK (ARCHITECTURAL)

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

T H E M A G A Z I N E

arts & architecture

3 3 0 5 W I L S H I R E B O U L E V A R D , L O S A N G E L E S 5 , C A L I F O R N I A

Please enter my subscription for year(s). My \$..... check is attached.

New Renewal

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

OCCUPATION _____

DOMESTIC RATES

1 Year\$ 5.00

2 Years\$ 9.00

3 Years\$12.00

FOREIGN RATES

1 Year\$ 6.50

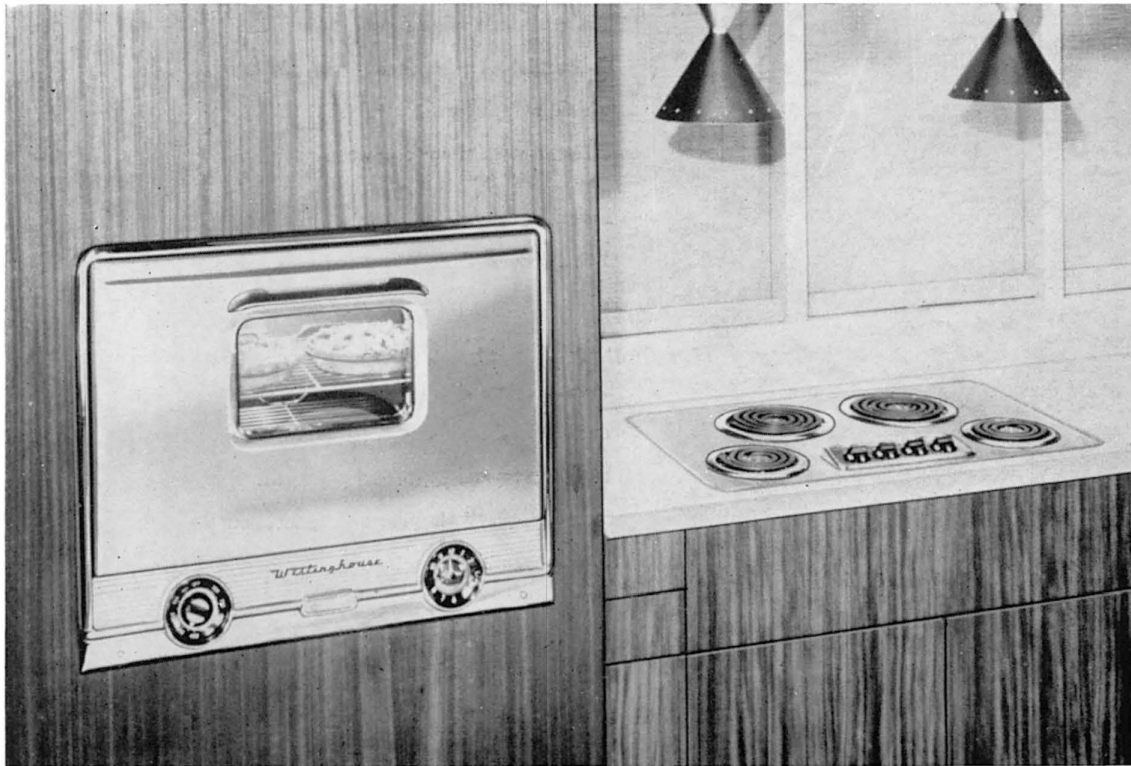
2 Years\$12.00

3 Years\$15.00

97

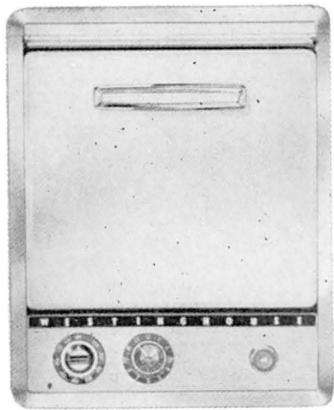
Specify for Contemporary Living

WESTINGHOUSE "SEPARATES" OFFER WIDE CHOICE OF OVEN AND PLATFORM COMBINATIONS



In photo above (Model OJ-24)

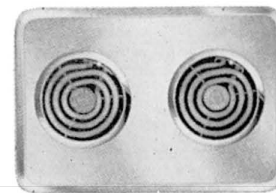
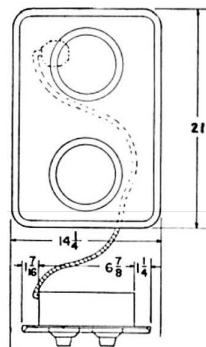
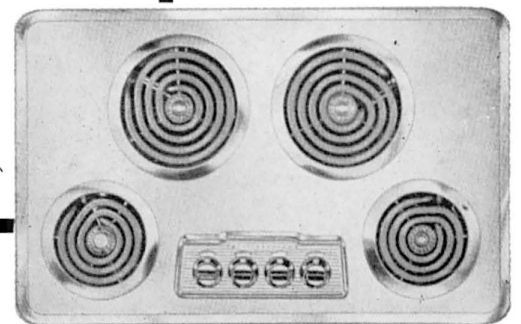
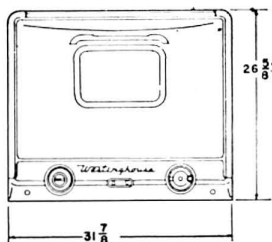
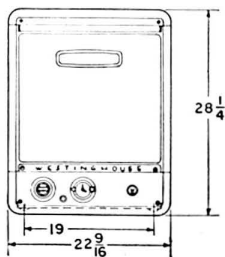
De Luxe 24-inch Oven. Ideal family size. Miracle Seal assures perfect results for all baking in any of 7 rack positions. New Tube-type heating element, easily removable for oven cleaning. Single Dial Oven Control is below door out of heat zone. Drop-Down Door serves as convenient loading shelf.



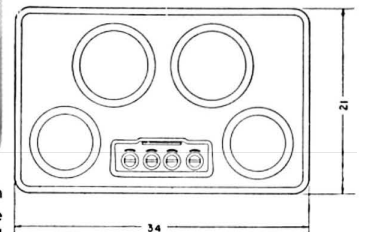
OVEN DOORS AVAILABLE IN "Confection Colors" —plus— Brushed Chrome & Antique Copper

Economy 17-inch Oven.
(Model OJ-17)

Designed for minimum space and modest budget. True-Temp Oven assures perfect baking and roasting, adjustable racks permit use of all this oven's capacity. Single Control below oven door out of heat zone. Drop-Down Door serves as convenient loading shelf.



PJ-66 Platform. Two 6-inch units. Also available with one 6-inch and one 8-inch (Model 68)



BUILT-IN OVENS AND PLATFORMS

Westinghouse takes pride in announcing an important new advance in Built-In Ranges—the "Separates". Westinghouse Built-Ins now come in a choice of two oven sizes, three platform models, and with self-contained or remote platform controls. Here is complete versatility—designed to give the maximum in cooking convenience and efficiency, planned expressly for contemporary kitchens.

De Luxe 4-Unit Platform. (Model PJ) Has two 8-inch and two 8-inch Corox units. All are Plug-In type, easily removed for cleaning. Built-In Color Glance Control Panel is slanted for easy reading. Super Corox element gets red hot in 20 seconds.

SEND FOR YOUR COMPLETE WESTINGHOUSE LITERATURE & INFORMATION TODAY

In SAN FRANCISCO:

Westinghouse Appliance Sales

CONTRACT SALES DIVISION
201 POTRERO AVENUE
SAN FRANCISCO 1, CALIF.
Phone: UNderhill 1-5051

In LOS ANGELES:

Westinghouse Appliance Sales

CONTRACT SALES DIVISION
4601 SOUTH BOYLE AVENUE
LOS ANGELES 58, CALIF.
Phone: LUdlow 1-0281

YOU CAN BE SURE..IF IT'S Westinghouse

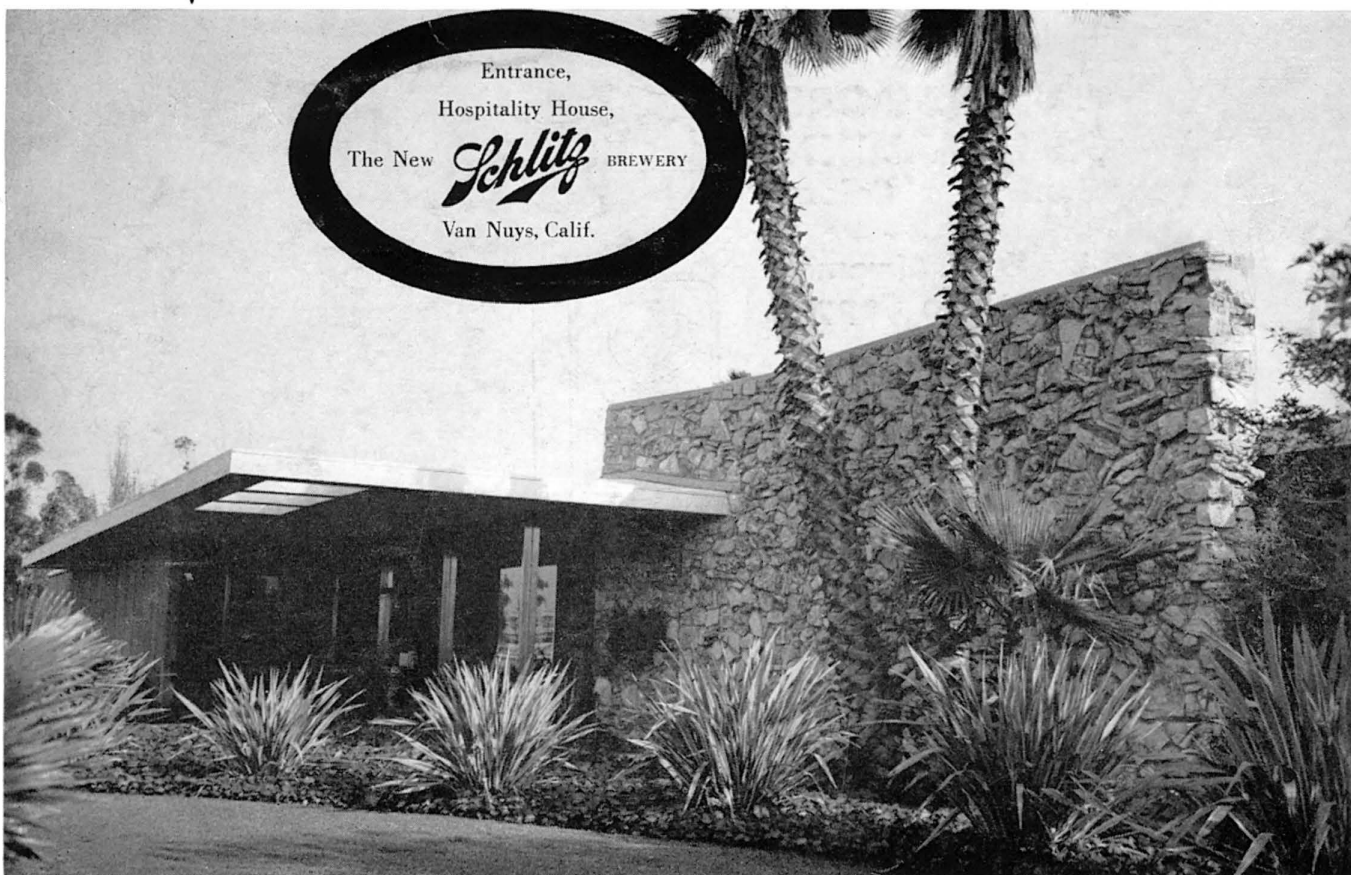


This wall of Palos Verdes Stone is one of several in the administrative and hospitality house sections of the great new Schlitz brewery in Van Nuys, California... a handsome example of the beauty which today's architects are giving to industrial and commercial structures.

For this new concept of industrial architecture, Palos Verdes Stone provides a versatile medium of surprisingly modest cost. Its variety of textures, different and distinctive, and its range of light, soft neutral colors can express practically any desired decorative theme—rugged strength, warm welcome, dignity, formality, what you will. And, being natural stone, it is permanent, maintenance free, always beautiful.

For complete information on the applications for Palos Verde Stone, together with a list of dealers, write: Palos Verdes Stone Department, Great Lakes Carbon Corporation, 612 So. Flower St., Los Angeles 17, California

Palos Verdes **STONE** *The Aristocrat of Decorative Natural Stone*



Architect: Leo P. Raffaelli, Studio City, California • Masonry Contractor: N. B. Leshner & Son, Inc., Van Nuys, California