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MUSIC

PETER YATES

A CELEBRATION OF POETRY

We have had in America our great culture and religious radicals: scarcely possible to be the one without becoming the other, secularism being an attitude only as it concerns religion. This year we celebrate the hundredth anniversary of the first publication by Walt Whitman, job printer, editorial writer, wanderer, and poet, of his Leaves of Grass. Delicately balanced in awareness of culture between rapture and vulgarity, in sexual awareness between man and woman, relatively uneducated and beyond the need of education, self-called a Bard, author of epics, and accepted as a latter prophet—

"Thus by blue Ontario's shore, While the winds fann'd me and the waves came trooping toward me, I thrill'd with the power's pulsations, and the charm of my theme was upon me; Till the tissues that held me parted their ties upon me."

Not a single book, always in process of being revised and added to; nor several, its subsequent additions being each a renewal of the same book: Leaves of Grass, epical but not martial, began as an editorial attitude unable to express itself in plain prose; an ebullience, the welling up of a conviction deeper than feeling. It records a discovery of America documented by one of her moral pioneers who looked outwards and not backwards, one of the small, observant, thinking group each of whom has discovered the American continent in an isolated self.

Whitman's poems digress, stiffen into cataloguing, languish, embarras, often fail of completion as an individual works of art. He reached out verbal melodies as a grapevine crowns an anchor, measured as poetry, as free of beat as prose. He generated style as a bee makes honey, adapting his wax to every purpose. His big, easy slough of style conceals inner nervous currents tense as his body's. Did he think of art as an artist conceives it or remain directly in the conception, recorder of the gift, not its craftsman? Phrases, lines, stanzas, and the single words he made his own take shape in the mind like whole poems, polished artifacts, hand-axes retaining their sense of time as touchstones, scriptural utterances that denote religious context: "O rapt verse, my call, mock me not!"

"Wasn't charged against my chants they had forgotten art? To fuse within themselves its rules precise and delicatess?" Delicatess! How it throws out the artistic professions!

"What else is so real as mine? . . . . . Our visions, the visions of poets, the most solid pronouncements of any."

He lived in the calling of America, the art non-European of our most idiosyncratic spirits, the art that embarrases us because it is too much our own, electric but a transfiguration. His rhythms set by Indian name rhythms, Paumanok, Niagara, Ontario—will not fit into European metrical schemes. The titles of his Specimen Days are English words made American. In his hearing-usage he is still ahead of us, and of his disciples. He celebrated the works and honored the deaths of fellow poets, not patronizing them, less released, continentally than himself, as if he spoke about them for America, writing of Longfellow in splendid gentleness as "the poet of melody, courtesy, deference . . . universal poet of women and young people . . . not tepid either, but always vital, with flavor, motion, grace . . ."

"I cannot divest my appetite of literature, yet I find myself trying it all by Nature—first promises many call it, but really the crowning results of all, laws, tallies and proofs."

Obsessed with literature, mediating between Nature and the mental self: "Grandest poetic passages are only to be taken at free removes, as we sometimes look for stars at night, not by gazing directly toward them, but off to one side."

Whitman aimed at the crowd level, demanding that each individual accept or reject his cultural beliefs. Henry James and Santayana, then functioning as young cultural mandarins, rejected the beliefs and the poetry also because of obvious vulgarity. What is more curious is that they elected to review them. Yet in later years, reading aloud from Whitman to Edith Wharton, James was stirred almost

---

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to tears. Emerson's first enthusiasm, from which characteristically he later withdrew a full commitment, saw a new prophet in the tradition of Goethe. As he grew older Whitman more carefully delimited himself, but he did not deny his vulgarity, "garrulous to the very last ..." 

Frank Lloyd Wright equally pine-knot American, quotes me Whitman's cultural challenge: "What is this you bring to America? Is it uniform with my country? Is it not something that has been better told or done before? Have you not imported this, or the spirit of it in some ship? Is it not a mere tale? A rhyme? A pretense? Is the good old cause in it? Has it not dangled long at the heels of the poets, politicians—literates of enemies' lands? Does it not assume that what is notoriously gone is still here? Can your performance companion the open fields and the seaside? Will it absorb into me as I absorb food, air to appear again in my strength, gait, face? Have real employments contributed to it? Original makers—not mere amanuenses? Does it meet modern discoveries, calibers, nature face to face? What does it mean to me? To America—does it see behind the apparent custodians? Does it see what finally befalls and has always befallen each temporeizer, patcher, outsider, pacifist, alarmist, infidel who has ever asked anything of America? Who are you, indeed, who would talk or sing to America? Have you learned the physiology, phrenology, politics, geography, pride, freedom, friendship of the land? Its substratum and objects? Do you see those who would leave all feudal process and poems behind them—and assume the poems and process of democracy? Are you really very strong? Are you really of the whole people? Are you not some caterie? Some school or mere religion? Are you done with reviews and criticisms of life, animating now to life—itself?" 

Blague and bluff is it? Or is it true, a declaration of spiritual customs?

Scan the paragraph standing up like a carved cliff. Comprehend the vulgarity that is able to speak thus with the voice of a people, impersomal as a sequoia, personal enough to awaken conscience. Each is alone before judgment when he reads it. Freud, writing against conscience, rebelled against and denied the Hebraic father-authority anthropomorphizing itself as God. Whitman, a man without temporary obligations, has poetized the democratic conscience. His scraps cut deeper than his shapes and their shadowy projections. The fire flickers yet burns steady, and the heat is in the coals.

In America the myth of Rousseau, a walker, a rural dweller, but in no larger sense a countryman, has fruited in a class of higher hoboes, anointed by Thoreau but better to be admired in such as Whitman and John Muir—many can be named—parodied by such as Joaquin Miller—who others may be thought of—owing thought of—owing between nature and the human cultural encrustation. Like Muir they tend goats, scramble steep hillsides, assemble new skylines and sierras, compare the volcanic and glacial facts of epochal revolutions and publish true answers to confound the meretriciously secure. They explore daily the skin crevices of our continent, comforting the hoboes at a meeting-place, his recognition; but there is Ruggles scratching at his art in solitude, one to listen, on the bum. Not good music for esthetes.
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MUSIC

(Continued from Page 4)

enlarges on particulars. But there's another blank-check loyalty,
another conformity no less debilitating to the moral awareness.
McGrath has shaken loose of that, too, if one may judge by his
latest book, *Figures From A Double World.* Between these two
worlds, two conformities, like many another thinking person of his
depression-educated generation, he is trying as a poet to work out
an individual way of loyalty and vision.

Loyalty to what, then? I can hear the harsh voices. That's a good
question: the question behind this book. Randall Jarrell, the bright
young poet-critic of the moment, dismissed some of these poems,
in an earlier edition, with a critical shrug: obviously sincere but
what can anyone do about it! That cuts both directions, like
injustice.

Let Whitman answer: "For my part, I would alarm and caution
even the political and business reader, and to the utmost extent,
against the prevailing delusion that the establishment of free polit-
ical institutions, and plentiful intellectual smartness, with general
good order, physical plenty, industry, etc., (desirable and precious
advantages as they all are) do, of themselves, determine and yield
to our experiment of democracy the fruitage of success..."

"The underlying principles of the States are not honestly believ'e-
in, (for all this hectic glow, and these melodramatic screamings,) nor is humanity itself believ'e'd in."

An evening of poetry reading was arranged under the aus-
pices of the First Unitarian Church of Los Angeles, as a part of
its fourth annual Festival. The major part of the reading was devoted
to the work of Edwin Rolfe and Thomas McGrath.

Edwin Rolfe, who died last year, raised an amateur's voice to
more than professional eloquence in his laments for lost men and
a lost romantic hope, the Americans who fought for the Loyalist cause
in Spain towards the men who broke themselves or split their lives
for this cause, America, which usually honors the survivors of lost
causes, has shown a cruelly double-edged suspicion and hatred.
They had nothing to gain by winning, except to come home, not
as heroes. They risked themselves in a gesture against international
cowardice; they suffered the fate of those too early and too surely
right. The powers they reproach, who saw the realities too late,
slam the doors of history in their faces. I honor the laments of
Edwin Rolfe, as I honor the tears of Scotsmen when the bagpipes are
playing The Flowers of the Forest. The laments of a lost cause are
its legacy to human feeling.

Though he led men in battle, Rolfe had no illusions about war.
Here is his *Conscript's Song*:

"On this cold mercenary hill
my heart is numb, my brain is shrill,
cursing the cause that brought us here
to manic war, to panic fear.

Companions to my left and right
dig in, but have no will to fight.
Like white worms on the frozen ground
our minds churn in a sad go-round.

We dream of childhood longingly
who nev er shall know posterity,
but strangle, strung upon the last
link to our own most savage past."**

Tom McGrath is a poet who has yet to make his reckoning with
the present. *Figures From A Double World* contains that disciplinary
effort. The borrowed ideology and speeches have been pruned or
cut out—I don't believe as concessions. No longer the adherent of
a cause, he has found himself in speaking for the lost human in our
society, another aspect of another double world, the too much
avoided or neglected side of failure, from which we privileged fly
to the exhortations of self-help.

"... Pity Mrs. D., who—in the fiction and face
Of her incomplete consciousness, of too many
things to unlearn,

Between the burning below and the riot above,

*Figures From A Double World* by Thomas McGrath, The Swallow

** I borrow this poem by Edwin Rolfe from *Coastlines*, Spring 1955,
the first issue of a new little magazine, published in Los Angeles.
We read about skidrow. We know that across the rough textures of this continent stream solitary currents of homeless or home-fleeing, frustrated, stumbling human beings, twisted and morally ruptured by confusions that any editorial writer can dispose of handily—clean up and throw into the ethical wastebasket like a crumpled paper. The persons are there; they are not thrown away. They erupt in brutalities that make us doubt our civilization. They accept no love or government, recognize power only and are the more terrible as they are suppressed. Their poison seeps into our protected better-neighborhoods, gibbers in headlines, stylizes our fiction, drama, art, and the motion-pictures, nurtures new Hitlers, mocks the vanity of our liberalism, hardens the cynicism of familial and inter-necine bickering.

"Fallen Cherub, to be weak is miserable, Doing or suffering. But ever to do ill our sole delight, As being the contrary to His high will."

The modern Milton observes narcotics and despair being peddled in the free commerce on his Areopagitica.

"Over skidrow Night arrives, desperate for wine. . . . memory comes back, like the drowned men Beached on the bar stools of a savage shore. Blood has frozen in the veins of neon. . . ."

Only a few steps upwards, over the sill of decency, the same desperation, 3 a.m. dissonance:

"The street rolls up till his office reaches him And the door puts out its knob and drags him in. His desk-trap is baited with the kill of the day. He sets it off by touching it and can't get away. . . . O poor John! Poor John!"

And he offers Rites of Spring for Mason Roberson:

"In almost April when the charmed Spring comes To Mason Roberson, a wishful green Stylized acanthus on his capital Column appears. It is the living sign Of the reborn heart."

He cannot forget the war, that war he fought in, or the next:

"Dead in the rice paddies, dead on the nameless hills." McGrath is the poet of our casualties, the dead in war, the defeated in peace who cram the side-streets of our prosperity in 1955.

"Culture—(1) tending, n. & v.t. Tillage; rearing, production (of bees, oysters, fish, silk, bacteria); set of bacteria thus produced; improvement by (mental or physical) training; intellectual development; (v.t.) cultivate (lit. & fig., chiefly in p.pl.)." Yes, you may laugh. It is as funny as it reads. It is also accurate and true.

"Description is revelation. It is not The thing described, nor false facsimile. . . . And in that mountainous mirror Spain acquires The knowledge of Spain and of the hidalgo's hat. . . . The invention of a nation in a phrase. . . ."

And so he goes on, Wallace Stevens, our late senior poet, being as accurate as the dictionary, no less witty but of deliberate intent, and seriously true. The prosperous insurance company executive, a citizen entrenched of Hartford, Connecticut, talks about, in this lank, leisurely, accurate, true poem,

"The sun of Nietzsche gildering the pool, Yes: gildering the swarm-like manias In perpetual revolution. . . . Lenin on a bench beside a lake disturbed The swans. He was not a man for swans. . . ."

Everybody has written praising the Wallace Stevens verbal kaleidoscope. I wanted to begin with him on the flat language, that is so much larger a portion of his verses. When what he has to say comes out smooth, undulating, flexible, with simply opposite images, he poetizes as he would converse. The other mood, coruscation of instead of chiaroscuro, may be likened to the mood of correspondence in the improvisation in solitude that is the art of writing letters. It is a little more distant, as the flat mood may be too close, like Emerson's essays.

"Begin, ephebe, by perceiving the idea Of this invention, this invented world,
The inconceivable idea of the sun.
You must become an ignorant man again
And see the sun again with an ignorant eye
And see it clearly in the idea of it."

I have never doubted the intelligence, or with that the genius; but I have doubted the necessity of Wallace Stevens. He is not a professional poet. The New England Transcendentalist profession of letters, of lecturing, of culture, of turning a bit of life against itself against life in defiance of all or any professions, survives in him. He is self-made, self-sustained, a businessman, a freedman of the profession of letters who can give his poems away—a poet as his neighbor has been a golfer.

And he is a philosopher, as are so many of the best American artists. Seldom lyrical, recording or reacting, he tries to convey an experience of thinking into words. Abstract like Whitman, a verbal romancer, glinting visual remembrances of color like John Marin. Though his poetry, nearly all of it, has appeared in little magazines, it hasn't a magazine finish; it is always odd among its magazine neighbors. You don't take to him easily until you have read a lot of him; he is best in his own book. He meets with a difference Dylan Thomas's definition. "Of the poet who merely writes because he wants to write, who does not deeply mind if he is published or not, and who can put up with poverty and total lack of recognition in his lifetime, nothing of any pertinent value can be said. He is no businessman. Posterity Does Not Pay."

Much of his verse is comments. A lot of it seems to go no place. He chews the same ideas over and over again, like a caterpillar on a branch. It is a sensuous world his mind penetrates: sun-wormed he regards the edges of the sun. Or like a Woman Looking At A Vase Of Flowers:

"It was as if thunder took form upon
The piano, that time; the time when the crude
And jealous grandeurs of sun and sky
Scattered themselves in the garden, like
The wind dissolving into birds,
The clouds becoming braided girls.
Hoot, little owl within her, how
High blue became particular...
"

Outside for him is always inside, in the mind; and inside, everything visually comes in. He is not bound by time, place, presence; by season, yes; rises over oceans and meditates in upper air; touches vast reaches in a texture; wears atmosphere like a cloak. You would have the inward of him, having only his titles or random lines without poems.

"The centuries of excellence to be
Rose out of promise and became the sooth
Of trombones floating in the trees.
"This sat beside his bed, with its guitar...
A note or two disclosing who it was...
The commonplace became a rumpling of blazons..."

Like most readers I learned to respect him first in the early poems, written before or during his middle age.

"Coll the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in lost month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream."

Now, for all my pleasure in the younger—joy in his feel of words—I prefer the elder poet, thinking aloud effortless. He throws poems away, he always has. He shares still a childlike pleasure:

"She lay upon the roof,
A little wet of wing and woe,
And she rou-ed there...
"

He shares, in roughening of rhythms, a feel of play:

"St. Armorer's was once an immense success.
It rose loftily and stood massively; and to lie
In its church-yard, in the province of St. Armorer's,
Fixed one for good in geranium-colored clay...
"

He composes, as he always has, short poems mixed with semi-

(Continued on Page 30)
ARCHITECTURE, AMBITION AND AMERICANS, by Wayne Andrews. (Harper & Brothers, $7.50.)

STICKS AND STONES, by Lewis Mumford. (Dover Publications, Inc. Paperbound $1.50, cloth-bound, 3.00.)

The newest addition to the literature of architecture is written in very engaging narrative prose. Beginning in the eighteenth century South and the Northern Colonies, continuing through the Federal Period (1790-1820), the Age of Elegance (1872-1913), to the Chicago Story (1883-1955)—with a chapter on Modern Times, Wayne Andrews writes with a new switch on architectural history: combining talk of the modes and traditions—Georgian, Classical, Gothic, etc., with anecdotes and profiles of the architects, their associates and clients; a mingling here of the dado with the dido, the pediment with the peccadillo, in a scholarly, intelligent, and well-documented book. Whether you are going to agree with him or not is something else . . .

Predicated on the statement that the greatest architecture occurred during periods of prosperity and expansion, his emphasis is on taste in a narrow definition: "...taste is the record of the ambition which leads the architect to spend more time and energy than is reasonable and the client, often but not always, to invest more money than common sense would dictate." This approach is almost Lucullan in spots, particularly in the opening pages: "The seventeenth century will be noticed but not explored, since most settlers were too busy battling for survival to think of anything so esoteric as their taste buds."

An amusing dialogue can be made up from Mr. Mumford's earlier book, first published thirty years ago, and Mr. Andrews' newer history, for the two writers are almost diametrically opposed.

Mr. Andrews: "The masters of new fortunes naturally looked for new ways to impress their neighbors with their importance, and if we think over the results, we may agree that what has been drearily described as the battle of the styles was in reality the happy evidence of prosperity."

Mr. Mumford: "Even when style did not conceal commercial disingenuousness, it covered up a poverty of imagination in handling the elements of a building. Gothic touches about the doors and the exteriors of windows, and a heap of bric-a-brac and curios on the inside, softened the gauntness and bareness of this architecture, or rather, distracted attention from them. Curiosity was the dominant mood of the time, acquisition its principal impulse, and comfort its end. Many good things came out of this situation; but architecture was not one of them."

Mr. Andrews: "...there will be no talk of the home of the average citizen in any period, since this is a book not about the average but extraordinary buildings—those that were the last word in their place and time."

Mr. Mumford: "The single building is but an element in a complex civic or landscape design. Except in the abstractions of drawings or photography no building exists in a void; it functions as a part of a greater whole and can be seen and felt only through dynamic participation in that whole."

It would not be fair to either writer to continue to remove statements from context. The method does show, however, the bias, the thematic difference and the perspective of each in regard to social and architectural history and criticism. Mr. Andrews, not without wit, divides the two camps into the Veblenite and the Jacobite (after the thought of William James) especially in reference to modern architects in a chart that looks like this:

<table>
<thead>
<tr>
<th>VEBLENITE ARCHITECTS</th>
<th>JACOBITE ARCHITECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cool</td>
<td>Warm</td>
</tr>
<tr>
<td>Impersonal</td>
<td>Personal</td>
</tr>
<tr>
<td>Anti-individualistic</td>
<td>Individualistic</td>
</tr>
<tr>
<td>Dogmatic</td>
<td>Casual</td>
</tr>
<tr>
<td>Absolutist</td>
<td>Pragmatic</td>
</tr>
<tr>
<td>Worshippers of the machine</td>
<td>Willing to take the machine for granted</td>
</tr>
<tr>
<td>Spellbound by modern materials such as steel and glass</td>
<td>Much more concerned with the texture of materials than with their modernity</td>
</tr>
<tr>
<td>Experts at factories, sanitariums, and other impersonal buildings</td>
<td>At their best in domestic work</td>
</tr>
<tr>
<td>Willing to disregard the site</td>
<td>Haunted by the site</td>
</tr>
</tbody>
</table>

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ARCHITECTURE, INTERIORS & DECORATIVE ARTS / Architectural Review, England, 12 issues, 10.00 / Domus, Italy, 12 issues, 20.00 / Domus, Norway, 12 issues, 6.00 / Casabella, Italy, 6 issues, 10.00 / Bysk, Denmark, 12 issues, 5.50 / Dansk Kunsthandvaerk, Denmark, 12 issues, 5.00 / Spazio, Mexico, 6 issues, 9.00 / Casabella, Italy, 6 issues, 10.00 / Kokusai-Kenliki, Japan, 12 issues, 12.01 / Perspecta, U.S.A., (Irreg) 3 Issues, 3.75 / Perspecta, U.S.A., (Irreg) 3 Issues, 3.75

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It would probably be better to mix the points of view for the sake of balanced judgment for we may be neither Veblenite nor Jacobite but a combination of the two. Mr. Andrews is a "frantic Jacobite."

I would recommend also the re-reading of Lewis Mumford's THE BROWN DECADES, re-printed recently (Dover Publications, Inc. Clothbound, $3.00, Paperback 1.50) especially for the chapter on Modern Architecture, and as a prelude to his later, longer works. HOKUSAI, by J. Hillier (Phaidon Publishers, Inc., $8.50).

Hokusai has had a large following for years in the Western world, notably as a woodcut artist, for such well-distributed prints (good or bad) as The Wave, the bird and flower subjects and various of the Thirty-six views of Fuji. Mr. Hillier's comprehensive book devotes a considerable section to Hokusai as a draughtsman, and contains an admirable portion of illustrations of Hokusai's brush-drawings and brush-paintings, which for my money are the best of this amazing artist's work.

This volume, probably the most complete in English on Hokusai, is illustrated with over 100 reproductions arranged in chronological order and 16 plates in full color. An appendix lists 207 books illustrated by the man between 1780 and 1849, and Mr. Hillier does a wonderful job of research on the genealogy of art-names. A readable book in beautiful format.

NEW FURNITURE 3. Edited by Gerd Hatje, Bibliography by Bernard Karpe1.

IDEA 55: INTERNATIONAL DESIGN ANNUAL. Edited by Gerd Hatje, Bibliography by Bernard Karpe1 (George Wittenborn, Inc., each volume, $8.50).

NEW FURNITURE represents the best design produced in fifteen countries in 1954, with over 360 illustrations. Valuable as a progress report, and far better than many an annual hoopla issued to further the cause. It is further illuminated with eloquent notes by George Nelson, Richard Neutra and Russell Lynes.

IDEA 55 covers industrial design in the appliance field and consumers goods from all over the world, with over 410 examples selected by experts. Critical estimates in this book are provided by Raymond Loewy, Michal Black and Russel Wright. The extensive bibliography provided by Bernard Karpe1 is the same in both volumes, covering the overlap in the fields of design and architecture. A most valuable source of information.


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When people speak of nuclear science they are apt to indulge in the wildest prophecies, but, more often than not, their fantasies are outstripped by scientific reality. At any rate, it does not require much imagination to predict the following scenes:

The time: Autumn 1955. The place: a laboratory near the British Atomic Energy Establishment at Harwell. A professor, Mr. Raffle perhaps, or Mr. Lynn, is discussing with some of his young assistants the cross sections of plutonium isotopes. "By the way," he suddenly remarks, "have I told you about Adamtchouk's method of measuring the speed of monochromatic neutrons? It's quite remarkable. He uses a mechanical process. As he explained to me . . ."

At that very moment, in Moscow, Professor Adamtchouk, or maybe Mr. Nikitin or Mr. Yladrinsky will be telling his students: "These cross sections were calculated thanks to an ingenious method devised by Raffle and Lynn. I'll come back to that later. In the case of Uranium 235, I was in full agreement with my American opposite number . . .""

Meanwhile, seven thousand miles away, on a university campus in the United States, Mr. Sailor or Mr. Diven may be discussing the strange parallels between their work and the research carried out by Professor Vladimirsky in Moscow, and Mr. Berthelot in France.

One could continue almost indefinitely in this somewhat naive vein foreseeing a new epoch of cooperation between scientists of all nations which was heralded by the Atoms-for-Peace Conference in Geneva last month.

These exchanges were indeed starting following on years of silence, of suspicion and secrecy. As Professor Francis Perrin, of France, said at Geneva: "All this secrecy has proved absurd, for it is absurd to try to hide from others what Nature teaches us." This was self-evident to scientists, but millions of people all over the world had come to accept these barriers as inevitable. It seemed incredible that they should be swept away almost overnight.

In two short weeks, at Geneva, specialists revealed information about nuclear reactors, methods of extracting uranium ore and producing fissionable materials, as well as calculations and technical studies which before the Conference were jealously guarded secrets. Perhaps the most striking thing was the consistency of the results achieved. Scientists in all countries seem to be working along the same lines. Other details concerning ore deposits and the production of atomic fuel might long have remained State secrets.

It is not surprising that the Conference should have been hailed as a success beyond all hope and expectations. It opened up channels of communication between scientists from different countries who for years had been cut off from one another. They had been carrying on research in the same field yet they worked in almost complete isolation, obliged to consider their opposite numbers abroad as rivals, or even as enemies to whom they could scarcely attach a name. In the informal atmosphere of Geneva they met face to face for the first time. It is difficult to describe their eagerness to compare notes: two famous physicists, an American and a Russian, talked together for over eight hours.

Since the war there have been a number of big international meetings which brought together scientists, doctors, philosophers and scholars. But never has there been such a wide scope for discussion and such a wealth of new ideas. More than a thousand papers were submitted to the Conference, hundreds of delegates from all over the world flocked to Geneva to exchange their views—all this has made the meeting one of the finest examples of cultural cooperation in the present century.

At the closing session on August 20, the Conference President, Dr. Homi J. Bhabha of India, predicted that the meeting, while of a scientific nature, would have far-reaching political consequences. However, it differed in one important respect from all political conferences. "Knowledge once given cannot be taken back," he commented. In organizing the Conference, nations of the world have taken an irreversible step forward from which there is no retreat. This was perhaps the deeper meaning of the Conference: though the scientists followed a rigorous programme and used the somewhat austere language of Science, there was nothing austere or impersonal about their contacts with one another. In their meetings and debates, in private conversation, they spoke of formulas and instruments, but they also learned to know and to understand each other, not only as scientists but as individuals. It is therefore not surprising that a Geneva there was much talk of peace: the word had ceased to be an abstraction. Miguel Llorente—Unesco
Temporary pavilion for architectural exhibitions

EXHIBITION OF THE GROUP "ESPACE"

Sculpture by André Bloc, panel by Nicolaas Warb

Panel by Fernand Léger
The second exhibition of the group "Espace" was held in July, 1955, in the historical park of Saint-Cloud, near Paris, in collaboration with the first exhibition of "Building and Public Works."

Although the means by which it was brought into being were very modest it has been once more an affirmation of the wish of architects and artists to establish close relations. Their aim is to arrive at the most nearly complete integration of the plastic arts with architecture.

It is the belief of the artists who founded the group five years ago that abstract art lends itself more than any other school to the realization of this synthesis. There are close affinities with architecture, itself an abstract art; thus, an intimate collaboration of architects and artists is rendered easier.

In this park, it obviously was not possible to place the different works in their proper architectural setting, and it is not this integration that must be looked for in the exhibition but the various possibilities of these works in architectural surroundings.

The group "Espace" has participated in many important architectural projects in recent years, doing polychromed surfaces and murals for factories such as the Renault automobile works. They have also made contributions to the problems of home furnishings and equipment; in this particular field they have completed the decoration and furnishing of 125 rooms in a student housing center. They are now planning murals and polychromic decoration for 700 apartments designed by the architects B. Zehrfuss and J. Sebag.
STAINED GLASS IN CONCRETE
By Roger Darricarrere

The glass which is made in the artist’s studio in kilns of his own design is 1” to 2” thick, cut with a diamond saw and chipped by hammer, which exposes to the light many facets which act as a prism giving a sparkling effect. The glass is imbedded in a 1” thick cement joint instead of lead, reinforced by steel bars and wires. These joints can be as thin as 1/4” or as wide as 10” or more according to the design desired. The highlights and shades are obtained by different thicknesses of the glass and cement completely eliminating paint and grisailles.

This use of the stained glass was anticipated by Frank Lloyd Wright as early as 1949 and used recently by Le Corbusier in the wall of a French chapel. The maximum size of each panel is 8 square feet with a weight of approximately 13 lbs. per square foot. The technique, as developed by the artist in using integrally colored glass in combination with concrete, results in a strong structural quality and gives an unusual three-dimensional effect to the work.
In the realm of sculpture, structure is not required to give a precise
definition to the practical. Each structure has its special affinities
for weight, density, light, material, evolutionary continuity and
appropriate development. To be valid, it must be tuned to contempo-
ranous life. A life demanding perpetual renewal, thereby unfold-
ing its mode of expression.

One prevailing characteristic of sculpture is the interplay of void
and matter. The void being of equal value to the component mate-
rial units. Perhaps it is no exaggeration to say, the reality of sculp-
ture is to be found in the void. Matter simply being an introductory
device to the essential.

Void and matter define each other, how they are related results
in form, which depends for its life-fibre on structure, we can
determinedly push it into the field of activity most in need.

Void and matter can be equated in a multitude of ways. Sta-
tically or Dynamically. The equation can also be made to satisfy
an individual artistic requirement. The emotive keyboard allows
for play from the dense, dematerialized form to the vacuum-like
materialized void.

Perhaps the direction I have been most interested in indicates
an assemblage of components held together as if by a magnetic
force. It is desirable to leave the equation somewhat incomplete,
thereby giving the observer a chance for completion, and certainly
the value of suggestion is not to be underestimated in winning the
observer's confidence.

Characteristically this begins to enhance the voidal volume, that
portion of space generous for and inviting of free movement. Is
it not there where the observer's imagination roams about in full
vitality?

All this is done directly with materials and techniques of our
time; done with a desire to parallel natural processes, rather than
simulate the visible world. Frequently the material predicates the
theme, but that is not enough. The virility of sculpture, as of all
the Arts and Life, lies in its possibility for growth.

Seemingly I breathe light and structure; the structures in turn
breathe freely in my daily life, thereby introducing an element
of poetry. So useful. Light then brings us to our next consideration.

What happens when structure and color get together? Exploration
of the possibilities of color leads to a new and very significant
function. Structure enables color to attain higher intensities. It
gives color a chance to receive light from more than one direction.
The reflective possibilities attain an unbelievable degree of intensity
and opalescence.

Architecture can benefit greatly by the use of color in ways that
can give poetic expression to the thinking mind.

The line of demarcation separating the plastic arts has vanished!
Color, the pictorial essence, an instrument of individual exploration
and discovery reaches new levels of expression. Have we the courage
and the capacity for its proper integration?

Light, so ubiquitous, the best we can do is to breathe it like fresh
air. Because so much of it, again like fresh air, is given to us free,
we should be grateful to have it around us. If we didn't smoke our
cities we really would not need so much air-conditioning. Likewise,
if we had greater reverence for the primary source of light, the sun,
we would build accordingly.

If structure can exist without architecture, architecture cannot
exist without structure. Man's spatial imagination is better equipped
today than ever before. It is meeting utilitarian requirements with
boldness and freedom. Of the space frame, the vault and other
structures, the one marked for the greatest development is the
parabolic-hyperbolic. Independent studies have prepared me to appre-
ciate fully the work done by Catalano. The parabolic-hyperbolic
of all space covering structures is the most beautifully equated.
The presence of a straight line gives it economy of fabrication,
economy of material and elegance of expression. The angle is the
key to its adaptability. Of the many possible shapes, the square
offers the greatest variety of combinations.

I should, perhaps, refrain from writing on this subject and
look forward with pleasurable anticipation to the architects, who
are much better qualified.

Human resourcefulness and judicial application qualify man to
do just about everything to satisfy his urge to live. What, then, is
it that can change his urge to his zest if not the strictly non-utili-
tarian? Too soon we forget to play and become seriously immersed
in work. Too often we are the efficient.

There was a time when I thought that drawing was a way of
learning. I know now it is more. This "more" I hope will be con-
voyed in the "Graphic Poem." In the beautiful words of Okakura:
"The virility of the idea surges not less in its power of breaking
through contemporary thought than in its capacity for suggesting
subsequent movements."
Problem: To design a 4-unit (2 one bedroom and 2 single) apartment on a portion of a lot which the owners had felt was unbuildable. Set-back and yard requirements limited the building site to a 25' x 70' rectangle; another 4-unit already exists on front portion lot. An alley which provides access to the lot near the rear portion makes it possible to unload materials; however concrete has to be craned in and it is not possible to get any excavating equipment to this portion of lot. The budget was set at $20,000.

Solution: The initial aim was to solve the excavating problem. This, coupled with the restricted site, established a split-level one bedroom apartment which would most closely follow the natural contours and require at most a small amount of hand digging. The split-level plan for two of the apartments also had the advantage of requiring a minimum ground area, at the same time affording maximum visual spaciousness due to increased volumes and general openness. By setting the floor level of the two single apartments at the same elevation as the bedroom in apartment 2, the excavating problem was again solved and the massing was kept more pleasing. Wood decks were employed in order to avoid retaining walls and again keep the natural grade as close as possible. Private outdoor areas for each tenant were taken for granted in the program. Each has such an area facing existing trees which were saved on this piece of property as well as those on the adjoining property.
The photographs relate to an already completed structure; the drawings to a working project.
SHOPPING CENTER
By William F. Cody, Architect

The entire first floor level of the building, except the market, has been placed above a lower level parking facility; thus contemplating the use of lift slab construction throughout, for economy, and leaving the underneath area open as much as possible for natural ventilation. The latter thereby simplifies much of the exhaust fan system installation.

Covered parking will have many advantages. As this is desert country a shopper will be able to park his car, for the most part, in shaded areas. With the two elevator locations, it should be quite convenient to reach the upper levels. One elevator discharges to the offices planned for the west side of the property on the upper floor. Further study may indicate the additional need of elevator units from a traffic survey or the installation of escalator units. All shops and offices will be air conditioned. The mechanical room location, at the rear of the property, will contain compressor units for central air conditioning, using circulating water to each store and office location, as required.

The metal pylon shown with cables is merely a decorative effect with lighting on bits of colored metal and glass to direct the attention of passing motorists.
This room is designed to accommodate five children from infancy until they leave home for college.

A little girl, now age 5, occupies the nursery bedroom at right. Two older boys, 12 and 14, sleep in the bunks on the main floor. Each has his own place at the large study desk and ample storage space for his personal belongings in the rear wall cabinet. The younger boys, 7 and 9, inhabit the balcony.

The general play area in the main room serves all the children for games and trains. The open stairway with bright red handrail, and the balcony itself, offer many possibilities for play. Built-in TV and record player assure the distractions without which no child of our age can study.

Bikes, tricycles and other outdoor paraphernalia are stored in the children's private patio which leads to a larger play area in the garden. Work bench and tool shed are in this patio. Pets might also be kept there.

This lofty, open room gives more use of space than if it were divided into five cramped rooms. Materials were chosen for practicality, wear and neatness. Primary colors, which children love, are stressed. The gay "balloon" mural is by Paul Darrow.
SMALL STUDIO HOUSE

By Robert B. Browne, architect

The site is a small but well-located lot on a bay front with a fine view to the water on the east and south. It was desirable to isolate the studio-guest facilities as a separate unit to insure privacy.

Both elements of the house are raised 7' off the ground since the property has a high water condition, having been flooded twice in recent years during hurricanes. Since the ground condition requires piling anyway, it was decided to simply extend these pilings as the supporting elements for the first floor slab and the roof slab. Both of these slabs are 6" thick reinforced concrete with no beams. The second floor, or balcony level, is of wood and is suspended from the roof slab by means of small steel rods, the vertical columns which penetrate the balcony acting as horizontal stabilizing elements.

It was not necessary to use piling for the swimming pool and that portion of the terrace which cantilevers from the pool’s edge since the pool bottom is symmetrically shaped with the deepest portion in the center so that the pool actually floats on the soil.

Screening, which occurs at the perimeter of the pool and house slabs and extends the full two-story height of the house, is supported by means of redwood posts and steel cables in tension in somewhat the same manner that the stays and masts are stabilized on a sail-boat.

The actual enclosed area of the house is quite small. The wall facing the pool is entirely of glass with the lower portion sliding open to the pool terrace. Side walls are plate glass in combination with redwood jalousies. Privacy is provided for at the screen line outside the house proper by means of slatted wood blinds which admit breeze and may be rolled up out of the way when not needed.

The kitchen equipment is all built into counters which are covered with small brightly colored glass mosaic tiles. The cooking island is located so as to allow the owner to face the living spaces and be a part of any group. The kitchen clean-up counter space is against the back wall which permits the dishes to be stacked and a wood slat shade pulled down to the counter height so that the kitchen at its worst remains a pleasant extension of living, dining spaces.

Small glass mosaic tiles are used again for the shower and counter in the balcony dressing space. The sleeping balcony is open to the living area and the pool terrace, with a drapery at the balcony edge for privacy.

Practically all the furniture in the house is built-in for economy of space and convenience. Plantings in the house are in decorative containers of pottery and wood.

The lot is screened from the street by the solid redwood wall of the raised studio element and by means of planting.

The main house is approached underneath the guest house on a gravel surface which becomes a court-yard between the two elements of the house and extends around the house down to the bay. That part of the property which is not graveled will be left in its natural state of rather lush tropical planting with the exception of a small area which will be used as a flower garden.
Designing for a new congregation in a small town, the architect proposes a church combining educational facilities and main assembly in one structure. Basement classrooms will have plastered walls and folding room dividers. The front of the building is made of glass and cement finish plaster panel, which can be removed at a later date should there be a need for the building to expand. There is to be a free-standing steel frame panel in the patio, which will be a religious mural in stained glass and also serve as a windbreaker for the front entrance.

The interior is to be common brick on the side walls and plaster panels around the altar. The wall in back of the altar and choir are to be oak. The cross cuts all of the way through the rear wall, which means that it is formed by the light coming through this wall.

Windows are located around the perimeter of the 4" solid cedar roof. Common brick walls have grooves at the top to house fluorescent tubes to light the building at night.

The fir laminated beams, 16' on center, are to be stained dark brown. The roof decking is to be covered with white asphalt shingles. The church is to be built in a new residential area on a corner lot 280' x 180'. The building is planned for a present membership of 250 people and will seat 500 people.

The gray face brick, which forms the background of the altar, is actually an exterior wall of the educational wing. This church was designed to be built in three steps; educational wing (now under construction), main auditorium, and balcony.

The main auditorium will have no walls. The ceiling is made of fir laminated beams 15' on center with a roof deck of 4" solid cedar. The wood shakes ceiling is stained charcoal gray. All of the glass areas are insulating glass. Natural daylight enters the auditorium at the perimeter of the roof. The wood paneling behind the altar is walnut as are the pews. There is radiant heat in the floor of the first floor as well as the basement. Custom designed lights are metal tubes painted black.

The educational wing, at the rear of the 100' wide by 200' deep suburban lot in a well-established neighborhood, will have basement, first floor, and second floor classrooms. Overflow classes will meet in the choir room and cloak room, on the side of the main auditorium.

All three construction steps are planned so that they can be added without altering or remodeling the earlier construction. The auditorium fits neatly onto the educational wing with the once exterior wall of the educational wing becoming an interior rear wall of the auditorium. The balcony will be injected between the laminated fir beams.

This church has a membership of 350. The new building, which replaces an older building, will provide for its growth to between 550 and 600 members. The design was planned with a strict budget in mind.
HOUSE BY HARWOOD TAYLOR, ARCHITECT

1. Owner's special requirements—Young couple with 2 children desired a contemporary house providing for maximum outdoor living, yet still maintaining maximum privacy.

2. Special site conditions—Typical 75' x 115' flat, treeless, subdivision lot with neighbors on each side 5' away. The subdivision required a 25' front building line, and prohibited any attached garage or carport from facing the street. The entire design was predicated on these restrictions, and the solution does afford optimum integration of the "outdoors-in" along with privacy.

3. Construction data—Concrete slab foundation, load bearing 6" Mexican brick walls, wood roof joists and deck, 5 ply built-up roof, gypsum board ceilings and walls of either brick or paneling, carpeted or Mexican tile floors, Alfoil reflective insulation, "built-up" A.C. system with "Coplematic" compressor, brick or fixed glass exterior, (ventilated through louvered screen doors) sand-blasted glass walls in baths and dressing room.

4. Location—Gulf coast region, Houston, Texas.
A Small Restaurant
Designed by Herb Rosenthal

The facade of this small restaurant presented a problem in display design. Situated on a very heavily travelled street, and surrounded by non-descript residential structures, it was necessary that it be quickly recognizable and distinctive.

Facing the west, it offered an opportunity for varied and interesting shadow-play on warm colors. This was achieved through the use of high, rough-sawn boards, and horizontal pierced planes. The colors used are orange, brown, tan, yellow ochre, and white. The vertical 2" x 14" boards elevate the restaurant name high above the street, also protect the door and glass area from the low west sun, and form an intimate entrance porch.

The dining room is divided into three smaller areas by the use of free-standing screens and baffles. A small waiting area is defined by a light screen and rock garden. In all, an air of casual intimacy was the objective.
The design articulation is assymetrical, simple and functional, and is planned to offer the maximum in instructional value. Dominant features are: reinforced concrete walls and light weight concrete roof slabs; radiant heating; bi-lateral lighting; acoustic tile ceilings, and asphalt tile laid over concrete slab floors. Interior partitions throughout the school are of non-bearing wood studs sheathed with color-stained plywood. "Projected" steel sash is used for all windows. Tinted glass is used on north walls, to reduce light glare, in conjunction with interior aluminum louvers. Exterior aluminum louvers are attached to the roof overhang on the south. Use of reinforced concrete for all structural walls assures minimum maintenance costs and lower insurance rates.

In addition to complete classroom, laboratory and shop facilities for academic, social and fine arts studies, as well as industrial training, the school provides fully equipped administrative and faculty quarters; medical facilities; student government offices and extensive provision for a fully rounded program of physical education.
This speculative steel house is now being built in Houston, Texas. The exposed structural system is comprised of 5-inch columns, 8-foot module, with all the structural steel being welded. The roof system consists of steel tees with 2 inches of Tectum and one inch of Fiberglas, with pitch and gravel roof.

The floor plan includes living room, family room, kitchen, three bedrooms, 2 baths, storage room, 2-car garage, an interior-exterior patio. Including the patio there are approximately 1700 square feet of floor space.

The plan is U-shape, with the patio in the center and all areas of the house opening onto it. The entrance way leads into the patio which is covered with a steel lattice. This lattice work breaks the lines of the flat top roof and, when covered with vines, will shade the patio.

(Continued on Page 36)
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MUSIC
(Continued from Page 8)
detached longer poems. Orchestrates classical iambic, with odd band-concert solos for cornet. Prefers simple, unrhyming, relaxed stanza forms. An American Pope without curia or malice. His Collected Poems makes a big book, better whole, a compendium rather than an addendum of its parts, a book to squirm around in. Looking down his rearyard vistas he wrote to Santayana, an Old Philosopher In Rome:

"On the threshold of heaven, the figures in the street
Become the figures of heaven, the majestic movement
Of men growing small in the distances of space,
Singing, with smaller and still smaller sound,
Unintelligible and a commonplace an end—...
Total grandeur of a total edifice,
Chosen by an inquisitor of structures..."

And the book ends, echoing its vision, "like
A new knowledge of reality."

SMALL HOUSE—BURDETTE KEELAND, JR.
(Continued from Page 28)

The exterior walls of the bedrooms are almost completely of glass, with the master bedroom having floor to ceiling glass sliding doors. The family room and kitchen are separated by a work unit counter. This counter is a 9 1/2' working island completely equipped with General Electric builtins including dishwasher, range and oven, disposer, automatic washer and dryer and sink.

The walls throughout the house are of brick, glass and asbestos. The house is completely fireproof. All interior brick walls are painted bright blues, yellows and reds. The exterior red brick walls were left natural, with steel being painted white.

J.O.B.
JOB OPPORTUNITY BULLETIN
FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects, designers, or companies.

J.O.B. is in two parts:
I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers.
We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.
II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. On all communications please indicate issue, letter and title.

I. OPENINGS WITH COMPANIES

A. ARCHITECT: Engineering firm desires experienced, registered architect to associate with them. Earning potential of $12,000 or more. Must be willing to locate in Alaska.

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

F. ARCHITECTURAL DRAFTSMAN (DESIGN AND/OR ENGINEERING): Experienced man wanted for small expanding office doing contemporary work in Georgia. Backlog includes residences, office buildings, schools, commercial buildings, motels etc. Permanent position for right man. Send snapshot and full qualification sheet covering experience, samples, references, salary expected, availability. Bernard A. Webb, Jr., 763 Pine Street, Macon, Georgia.


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

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J. CRAFTS DIRECTOR: Openings with the Army's recreation program in U. S. and overseas. Basic requirements: female, single, male, single preferred; age 24-40; U. S. citizenship; graduate of accredited college or professional school; arts and crafts major; proficiency in basic principles of design and their application to ceramics, graphic arts, metalcraft, photography, woodwork, etc.; full-time professional experience and demonstrated ability to assume administrative responsibility and supervise personnel; $4080 to $5440 per annum (based on education and experience).

K. CRAFTSMEN: Small gift shop in year-round resort area is interested in purchasing fine quality crafts and small objects of art. Address: The Tourist Trap, Franconia, N. H.

L. DESIGNERS OF MACHINERY: The Institute of Contemporary Art (138 Newbury St., Boston 16) will consider purchasing, at cost, photographs or slides (2" x 2" color, "before and after," preferred) of new or redesigned machinery of any type. The collection thus made will be available on loan to any contributing designer. Inquiries are invited. (Address: Editor, Machine Design Slide Collection.)

M. EXHIBITION CONSTRUCTION WORKERS: Museum Branch of National Park Service has two positions open in Government exhibits studio, Washington, D. C. Address inquiries to Director, National Park Service, Washington 25, D. C.

1. Exhibit Construction Worker: GS-7 position for recent art school graduate with varied skills, to assist others in design, construction and installation of displays for variety of Govt. museums throughout the U. S. Thorough knowledge of two and three-dimensional design principles and good color sense are necessary to insure attractive, well-built interpretive exhibits.

2. Exhibit Construction Specialist: GS-9 position for art school graduate with minimum 2 yrs. experience in exhibit design, museum preparation or commercial art. Should be able to participate in a variety of design and construction problems including two and three-dimensional display and scale models. Thorough knowledge of shop tools, artist's materials, and drafting equipment necessary. Position requires working alone or with others, occasional supervision of others.

N. EXHIBITS WORKERS: For museum. Demonstrated competence in painting, sculpting, exhibits layout and design. Qualifying experience includes preservation, preparation and mounting of exhibits specimens; cartographic, architectural or engineering experience; crafts such as carpentry, mechanics, sheet metal, molding, painting etc.; drafting and illustrating; interior decoration. Any combination of above will be considered. Starting salary $3670 a year.

O. FLOOR COVERING DESIGNER: New England manufacturer of soft-surfaces, floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and wishing to visit factory periodically with design material, should apply.
It's better to plan than patch (telephone facilities, that is)

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A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR’S EXCLUSIVE PATENTED FEATURES have outsold old-fashioned screen doors and other doors of its type entirely!

IT GUARANTEES YOU YEAR 'ROUND COMFORT, CONVENIENCE and ECONOMY

WEST COAST SCREEN CO.
1145 EAST 63rd STREET • • • • LOS ANGELES, CALIFORNIA

P. FURNITURE DESIGNER
Large New England manufacturer of decorated vinyl sheeting wants young furniture designer for full-time staff employment at plant. To assist in developing new furniture uniquely suited to plastic upholstery.

Q. FURNITURE DESIGNERS:
For permanent positions with the Design Center, Boca Raton, Florida:

1. Furniture Designer—experienced: Must be creative and flexible in ideas, able to sketch well in perspective. Detailing ability desirable. Salary commensurate with experience and qualifications. Good working conditions.

2. Furniture Designer—trainee: Recent art or design school graduate, who can sketch well in perspective and is desirous of gaining practical experience in active furniture design office. Moderate starting salary.

R. GRAPHIC DESIGNERS:
Large, well-established publishing company in Boston area seeks experienced male or female artists for full-time staff positions in attractive studio in new building, for varied types of decorative graphic design.

S. GREETING CARD ARTIST:
New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

T. HEAD DESIGNER:
Fine fashion store in Southwest seeks versatile designer with creative imagination and fashion flair qualified to do gift packaging, textile designs, ceramic designs and designs for window display. Salary range $7,000-$10,000.

U. INSTRUCTOR IN DESIGN:
Florida art school needs experienced instructor in design and silk-screen-printing, beginning mid-October, 1955, until June, 1956, who can teach basic design, transparent water color techniques, photographic reproduction on paper and fabric, complete silk-screen-printing process and hand-painting on fabric.

V. METAL GIFTWARE DESIGN CONSULTANT:
Rhode Island company seeks part-time industrial designer for metal giftware items, including enameling. Must be practical, inventive, ingenious, willing to appreciate production and cost limitations. Continuity and growth probabilities.

W. PACKAGE DESIGNER:
Immediate opening available for experienced staff designer with national folding carton manufacturer in Phila. area. Must be extremely creative with an excellent background of lettering and design. Knowledge of merchandising desirable. Salary commensurate with background and ability.

X. PRODUCT DESIGNER:
Leading mass-producing glass manufacturer, with design offices in New York City, wishes to qualify for immediate full-time staff position.

Y. PRODUCT DESIGNER, LIGHTING:
Company over 50 years old, recognized leader; national recognition for product design; manufacturers principally lighting fixtures for residential and commercial use and portable lamps and fluorescent fixtures for residential use. Seeks young man with several years experience in industry. Because company’s activities have expanded rapidly in last five years, it offers excellent opportunity.

Z. RADIO-TV:
Large, well-established manufacturer with company design studio has openings for junior designers with experience in graphics, packaging, furniture, radio and TV.

Ae. SCULPTORS:
Leading manufacturer of cemetery memorials and tombstones seeks for full-time staff employment, in northeastern area, several young male sculptors of unusual talent and proven ability, age 25-35, for plaster model-making and stone sculpture. Salary commensurate with background and experience.

Bb. TEACHERS, INDUSTRIAL DESIGN:
University in northeastern area has two permanent openings for qualified persons with design, architecture or engineering education, background and experience in design field. Teaching duties will fit individual interests and qualifications; salary commensurate with experience, etc.

Cc. WALLPAPER DESIGNER:
New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT:
Yale Graduate. Diversified experience U. S. and
abroad. Presently associated with progressive firm in New England. Desires junior partnership or associateship with architect practising in northeastern area. Male, age 32.


C. ART INSTRUCTOR-COMMERCIAL ART SPECIALIST: Desires arts and crafts teaching or art work. Experience: art work (designs, window display, exhibit planning, etc.) at Nadeau Handskill Looms, Inc., Woonsocket, R. I. Studied art at Studio Angelico, Adrian, Mich., 1951-52. Pauline Ming-Hung Cheng, 296 Gardiners Ave., Levittown, L. I. Female, age 27.


E. ARTIST DESIGNER: 10 yrs. experience in fashion advertising, magazine layout and book design. European background. Desires position with magazine, publisher or advertising agency. Prefers N. Y. or California. Male, age 31, single.


H. CREATIVE DESIGNER-SALESMAN: Designer with sales ability. 16 yrs. as artist, product designer and stylist. 6 yrs. with plastic manufacturing company of fabricated and moulded parts. Good mechanical background. Can handle detailing, drafting and tool design. Prefers Boston area. Male, age 34, married.

I. DECORATOR-STYLIST: Graduate of N. Y. School of Interior Design. 10 yrs. top decorating experience. Desires position with California manufacturer or architectural firm. Female, age 35, single.

J. DESIGNER, GIFT WRAP, GREETING CARDS: 6 yrs. experience as staff artist and free-lance. Would like free-lance design assignments, no working drawings. Female, married.

K. DIRECTOR FOR ARTS AND CRAFTS STUDIO-TEACHER: Swedish national, at present residing in New Zealand. Speciality is wood carving. Experience: teaching in Swedish schools, adult education work, youth work, lecturing, exhibitions, design. Desires position as managing director for arts and crafts studio or as college teacher on West Coast or in Hawaii. Male, age 48, married.

L. DIRECTOR OF DESIGN: B.S. Mechanical Engineering, Purdue Univ., 1943; B.S. Product Design, Illinois Tech., 1951. Executive experience, administrative ability, capable of taking full responsibility of department to produce practical and attractive products. Male, age 33, single.

M. DIRECTOR OF PRINTING DESIGN AND PRODUCTION: A.B. Science, 1937; art training at Corcoran Art School and Pratt Institute. Experienced in design and production of books, magazines, company publications. Author and lecturer. Desires permanent position as member of active industrial organization. Male.


O. FURNITURE AND INTERIOR DESIGNER: Graduate, Pratt Institute, 1950; B.F.A., 1952. 4 yrs. experience decorating, buying, comparison shopping, furniture designing, sketching, detailing, preparation, design and execution of Grand Rapids market and home furnishing shows, and selling. Knowledge of wood and metal construction. Special interest in storage areas. Prefers Los Angeles area. Female, age 24, married.

 quest from Richards Morgentbau, Dept. 121, New York.

(206a) Mogensen/Combs of Brentwood Village, 10110 Wilshire Blvd., Los Angeles, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian furniture, decorative fabrics, floor coverings, china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs. The handsome Mogensen/Combs of Brentwood Village, Arizona 7-7202.


HEATING, AIR CONDITIONING

(35) Water Heaters, Electric; Brochure, data electric water heaters; good design. —Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, Calif.

(143a) Combination Ceiling Heater: Light; Comprehensively illustrated information, data on specifications new products, efficient clockwise combination heater; light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warm air gently downward from Chromatov heat exchanging element; unless turned off, bulb, fan motor, heating element; uses line voltage; no transformer or relays required; the automatic thermostat controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation areas, etc.; this product is definitely worth the extra cost; merited specified CSHouse 1952—N Tune, Inc., Madison Avenue and Red Bank Roads, Cincinnati 27, Ohio.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator lower. grille forces warm air with slight upward current, eliminates drafts, condenses moisture, removes waste. Fan action induces constant air flow over resistance coils, prevents fluctuation, maintains desired temperature; light, white enamal, stainless steel finish. Thermador Electric Mfg. Company, Los Angeles 22, Calif.

(233a) Pyrne B/O-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of B/O-Fan, an effective combination of the breeze fan and heating element, both of which best features of both units are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. B/O-Fan comes in three sizes to fit various rooms in various house and can also be combined with a recessed light fixture, combined with recessed light, operating in combination with a recessed flame, 200-watt, filament, standard lamp, modern chandeliers for widely varied rooms; 1200 watts; operating continuously; unit mounted in plaster, plaster Surface mount, GLOBE Lighting Products, Inc., 2121 43rd Street, New York 36, N. Y.

(255a) Lighting Equipment: Skylight, basic; Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 939 Fawcett St., Cambridge 38, Mass.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include basic lights, portable, adjustable, height, beamlights, control equipment, accessories and special effects. Request your copy from Cen­ terpoint, 521 W. 43rd St., New York 36, New York, New York.

(170a) Architectural Lighting: Full information new Lightolier Catalogue full information; provides maximum light output evenly diffused; simple, clean functional form; square, round, or recessed with lens, louvers, pinhole, alabastre or formed glass; exclusive "horizontal" spring fastener with no exposed screws, bolts, or hangers; built-in fiberglass gas­ ket eliminates condensation; easy de­ leveling frame can be pulled down from any side with fingertip pressure, direction controllable, 100% light, definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(2/a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specifications data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design; sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of the chief sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(256a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on standard sizes and type, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York, New York.

(253a) Lighting Equipment: Booklet available on the "C-1 Board," (Century-Imager Board) first all electronic system for stage lighting control. Main elements are Presto Panel, Console Desk,

(138A) Contemporary Furniture: Information on the trade, featuring such lines as Herman Miller, Knoll, Dux, Pielow, House of Italian Furniture, Karamarian Furniture, String Designs, Böhlau, Swed­ ish Modern, WOOF, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Printers, California Woven Fabrics, Robert Gordon Stanford of Pacific Iron Products, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and De­ corative Furnishers and erecting fabrics welcomes. Signs: California Woven Fabrics, Robert Gordon Stanford of Pacific Iron Products, The Gordon Testa, Schiffer Printers, Elenhnk Development, Knoll, Dux, Felmorc, House of Italian Products, Department AA 11930 W. Olympic Boulevard, Los Angeles 28, Calif.

• (956) Indoor Incinerator: Information for the complete brochure giving disposable combustible refuse, waste. Economical, well worth noting, paper, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; unit is pressed out of one piece, specified CSHouse 1952—Incineration Division, Bowser, Inc., Calif.

LANDSCAPING

L (239a) Specimen plants, tropical, containers available at Van Herrick's, merited specified for landscaping of CSHouse No. 17. Consultation and fully qualified service. Send for information on plant care.—Van Herrick's, 10150 National Blvd., Los Angeles, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engi­ neering required. Complete range contemporary designs for residential, commercial applications; recessive Re-lamp-able hinge. Seconds to fasten trim, install glass or re­ lamp; exceptional builder and owner satisfaction. Available at fine dealers. Precisio Mfg. Corp., 2229 4th street, Berkeley, California.

(282) 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 16th Place, Los Angeles 21, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mount, direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of the chief sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(256a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on standard sizes and type, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York, New York.

(253a) Lighting Equipment: Booklet available on the "C-1 Board," (Century-Imager Board) first all electronic system for stage lighting control. Main elements are Presto Panel, Console Desk,

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

NAME

ADDRESS

CITY

STATE

ZONr

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.
ARTS & ARCHITECTURE


(375) Lighting Fixtures: Brochures, bulletins Pyrilles, complete line recessed lighting; complete line of all multi-colored dining room lights, automatic closet electric; spotlights; adjustable spot; full listings from A. R. Price & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(23a) Multi-Plex: Recently introduced by Leadlight Fixture Company. Multi-Plex is complete line of fully enclosed modular slow-brightness light-diffusing units. As described in new catalog, Multi-Plex finds its unique place in a glazing drop-down panels, uniform diffusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, high-reflection, frosted or clear glass, various designs of luminaries. For detailed information, write to Leadlight Fixture Co., Dept. A.A., 182 North La Salle St., Chicago 3, Illinois.

(23a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hecel" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture requiring lightweight, plastic-like materials is noted and its fireproof and concealing qualities listed. For complete information, write to John P. Schaffer, Hexed Products Co., Dept. A.A., 951 61st Street, Oakland 8, California.

MISCELLANEOUS


(23b) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails, plastic swimming pool cover is hinged. Outer cover is of heavy duty canvas impervious to flame and water. An electrically operated reduction motor 3/4 H.P. powers the cover which folds back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co., Dept. A.A., 33 St. Joseph Street, Arcadia, Calif.

(215a) Reflecto Hardware Comp, announces new 55-S SPACEMASTER Catalog. Contains 126 pages, over 650 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Sets-up, Island Units, Signing Units, Shelving, Splicing and Billing Equipment. Most complete merchandising equipment catalog printed. Available from the Reflecto Hardware Company, 829 North Highland Avenue, at 22nd Place, Chicago 8, Illinois or 225 West 54th St., N. Y. N. Y.

(116a) Packaged Chimneys: Information on heating units, economical; saves space, hangs from ceiling or floor joist; installed in 3 man days. Engineer delivers chimney to job of complete chimney; meets FHA requirements; worth contacting; merit specified O'Sullivan 1962. Van-Packer Corporation, 209 South La Salle St., Dept. A.A., Chicago 3, Illinois.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru ­Flashing System. Revere-Keystone Flashing System for Flashing Spandrel Beams, and Master Specifications for Copper Flashing. Complete line of all brochures, comprising one of best Park Avenue, New York 17, N. Y. you belong, in full color. Revere Copper and Brass Incorporated, 230 East 44th St., New York 17, N. Y.

PAINTS, SURFACE TREATMENT

(22a) Mosiac Western Color Catalog—In colors created especially for West­ern building needs, all of the clay tile manufactured by The Mosiac Tile Com­pany is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Veltex and Granitex mosaics, Everglaze tile and Carville quarry tile, material, convenience of reference of shapes, sizes and trim, and illustrations of a popular group of Mosiac Belt line ceramics, 612 So. Batha. For your copy of this helpful catalog, write The Mosiac Tile Com­pany, 1629 North Dearborn, Chicago 10, II. A.A., 829 Nome, Nome.

(20a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in per­fection with treatment of natural wood textures. Packaged in two lengths and widths; has shiplap edges and quickly, easily; immune to water, weather, heat, cold. Uses in­clude: vertical siding for homes; screen­ing for walls for garden areas; spandrels permanent, color fast, easy to handle, built in, cannot fade, clump, peel off or warp. Well suited for res­idence, business, industrial and institu­tions. Write Dept. AA, 7959 Towne Avenue, Pomona, Calif.

(19a) "Hexcel" process, Uoneylite is now 33 St. "Oeph Street, Arcndia, Calif.

(19a) Concor: Ultra of one of the greatest factors in modern lighting is the material, convenience of reference of shapes, sizes and trim, and illustrations of a popular group of Mosaic Belt line ceramics, 612 So. Batha. For your copy of this helpful catalog, write The Mosaic Tile Com­pany, 1629 North Dearborn, Chicago 10, Ill. A.A., 829 Nome, Nome.

(20a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in per­fection with treatment of natural wood textures. Packaged in two lengths and widths; has shiplap edges and quickly, easily; immune to water, weather, heat, cold. Uses in­clude: vertical siding for homes; screen­ing for walls for garden areas; spandrels permanent, color fast, easy to handle, built in, cannot fade, clump, peel off or warp. Well suited for res­idence, business, industrial and institu­tions. Write Dept. AA, 7959 Towne Avenue, Pomona, Calif.

(19a) This is Mosaic Tile" 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of information, convenience of reference of quality of art and design. Copies of award-winning Tile Catalog presented to Mosaic Tile Company, Zanes­ville, Ohio.

(16a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Tile Company offers in its wide line of Standard and Decorated Wall Tile for unique ran­dom pattern development; colorful designs in plain or plain and abrasive surfaces; and hard drafting Failene Tile. The Mosaic Tile Com­pany, 829 North Highland, Hollywood 38, Hollywood 4-8285.

(21a) Pearlite-Alexite Concrete Ag­gregate: Information on extremely light-weight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Div., Dept. AA Great Lakes Carbon Corporation, 612 Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—available complete—some of the latest innovations. Questions to all your finish problems answered promptly and frankly, with the latest information available to obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for both interior and exterior walls. Used on the West's most important jobs. General Paint Corp., Architect­ural Paint, 2627 Army St., San Francisco 19, Calif.

(23a) Asphaltic Products: for tile setting, industrial roofing, protective finishes on masonry walls, roofing felt, etc. Details, the latest information. Write to Mr. Allan Paul, Adv. Mgr., Clar­ding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles 6, Calif.

(107a) Troplite-Troplite; unusual acoustical tile, unique in texture, beauty and de­sign. Fiberglass bfacking for noise ab­sorption dramatically camouflaged by the strength and beauty of handsome mosaics. Troplite adaptable to harmonize with any type decor specified and all conventional methods of application. Troplite has no irritating effect on skin. Leadlight Fixture Corporation of Tropi­craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

(18a) Plymold translucent-fiberglas reinforced polyethylene material, weighs, shadowproof material with a thousand uses; for home, office, farm or factory; keeps weather out. Plymold is permanent, beautiful, weatherproof, shockproof, and easy to clean. Reflecto may be worked with common hand or power tools and may be fastened with ordi­nary nails. Suitable for use on any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plaster. Application will be supplied by New Plysco, 1025 N. Sycamore, Los Angeles 38, Calif.

(21b) Gelvate-Alexite Coatings: "First of its kind" finishing paints. These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, and other countries. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; a new innovation—"Pearls" on exterior walls; no baking; easy to use. Many colors, light weight, shatterproof, molded from mineral fibres and special binders. Irregular fissures provide trav­erse marble effect plus high degree of reflectivity. Many sizes with washable white finish. Man­ufactured by The Celotex Corporation, 1291 South Los Angeles St., Los Angeles 15, Calif.

(19a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, stained front surface, "silk-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands wind, will not rust, rot, warp or swell. Well suited for res­idence, business, industrial and institu­tions. Write to Cera Cheapest, 2707 Tulare Ave., Burbank, Calif.

(19a) Celotone Tile: New, incombus­tible, highly efficient acoustical tile molding; non-combustible in a single special binder. Irregular fissures provide trav­erse marble effect plus high degree of reflectivity. Many sizes with washable white finish. Man­ufactured by The Celotex Corporation, 1291 South Los Angeles St., Los Angeles 15, Calif.

(19a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, stained front surface, "silk-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands wind, will not rust, rot, warp or swell. Well suited for res­idence, business, industrial and institu­tions. Write to Cera Cheapest, 2707 Tulare Ave., Burbank, Calif.

(22a) Micro-Sized Tile—Newly per­fected, precision ground tile described as greatest development in and since 40 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corrugated floor sheets. Used in only—twice the size of regular lugs—providing standard 3/4 inch joints. Time saving, eliminates labor for secur­ing, juggling as tiles are uniform thickness. Write to Mr. Allan Paul, Adv. Mgr., Clar­ding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles 6, Calif.

(107a) Troplite-Troplite; unusual acoustical tile, unique in texture, beauty and de­sign. Fiberglass bfacking for noise ab­sorption dramatically camouflaged by the strength and beauty of handsome mosaics. Troplite adaptable to harmonize with any type decor specified and all conventional methods of application. Troplite has no irritating effect on skin. Leadlight Fixture Corporation of Tropi­craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.
true multi-color paint permits application to a surface of any pattern in a single spray coat; no special spray equipment required nor special techniques; multiple colors may be used separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors assures an infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides a paint finish for most materials used in building construction: wood, metal, plaster, cement, stone, plaster, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surfaces as specified by W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3141 E. 15th St., Los Angeles 23.

ROOFING


(147a) Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a mono-lithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resisting and "alligatoring." The catalog is illustrated and detailed in feature in catalog is "Data illustrate various finishes, uses of plywoods and finishing suggestions for doors and plywood included. Complete listing, explanations different grades. Catalog presented by Malarky Plywoods, M. & M. Wood Working Co., 2901 N. Columbia Blvd., Portland, Oregon.

(109a) Twidown, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(209a) "Aridtile Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel corners continuously welded, exposed surfaces ground. Stainless steel capped tracks, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever, latch hardware, locks also available. Various sizes; special types. For free copy, write N. K. Jewett, Dearborn, AA. Steel Window, Michael & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(255a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.


(119a) Stock Sash: Information new stock sash, designed for modern building needs; new glazing assembly; attractive appearance; resilient grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data listed in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

Coordinating Bedrooms in Color

Vista Furniture Company, 1040 North Olive, Anaheim 3, California

Vista Furniture Company, 1040 North Olive, Anaheim 3, California

Moderately priced for institutional, commercial and home use

Vista's 10 new bedroom pieces have colorful panels framed in black wrought iron. Burn and mar-resistant tops in black, white and 5 decorator colors. All Vista living, dining and bedroom groups are design-coordinated for decorating freedom. Qualified requests on your letterhead are invited for the new Catalog Twenty.


(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. Catalog includes sizes, types and uses of product for exterior walls in a school, hospital, low-cost development house, luxury residential, 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.}

(262a) Arieslide Aluminum Sliding Windows—Reduce installation costs, eliminate nailing with new nailing anchor fins. The windows may be nailed directly into stud. Exposed glass fibers are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or room. It has a fabricated weight of 1 lb. per sq. ft. permitting easy manual operation. No warp or sag. Advantages are reduction of wear on moving parts, no stress transmitted to building. Basic types include roll-in, partial and full louver type; 3 lb. per sq. ft. installed or shipped knocked down for easy assembly and installation. Detailed 12-page catalog available. Write to: Stevens Sales Co. Dept. AA, 40 Atlantic Ave., Long Beach, 2, Calif.

(247a) New aluminum sliding glass doors: Complete literature and information now available on Ader's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattle. Charles Pfeffer Iron Works, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(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 door walls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller, Bottom Hanging and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: steel models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Calif.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent resistance to all weather. West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California
elementary...

2" thick chipped colored glass em-

snap-on coverplate. Folder lists stand-

(202n) Stained Glass Windows: l" to

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