MEN AT WORK. With the installation of the twenty-one Panaview sliding glass doors, as shown below, this year’s most exciting and dramatic home--Case Study House No. 17--nears completion.

We of Panaview proudly invite you to visit this beautiful home and note Panaview’s inspired design, smooth silent operation and lifetime aluminum construction.

You will see why more architects specify Panaview than any other aluminum sliding glass door.
THE CONFORMITY OF LEARNING

A short time ago I was prepared to argue, at the drop of an in-
numerable, that the colleges and universities were the citadels of es-
thetico power in the United States. Free cities, I might have called
tem, because they serve no dukes or barons but are governed by
free citizens, masters of learning, artisans of skilled trades. I thought
of them as a Renaissance or High Medieval townscape but did not
sufficiently consider that the free cities were commercial trading
centers, the citizens relatively unenlightened except they owned
the place. Historical circumstances embittered and qualified the
analogy; I might have worked up the subject for a quarterly.

Afterwards, gloomily reviewing the evidence and surveying the
evolution of art in the colleges, I began wondering whether my
analogy might not be thrust farther back, into the Dark Ages, the
earlier Darker Ages when the commercial fluidity of the late Roman
civilization began collapsing into isolation; the ascetics hiding in
Egyptian caves for the moribund improvement of their souls and to escape mankind
but few years after, to save themselves, in the presence of disaster, from being
transformed, godless, into barbarians.

Neither analogy worked out. The day of self-made dukes
and barons is past in this country. The isolated keeps of baronial pillage
have become, at least in intent, republican chateaux; the heirs of the
duke's servile or draw dividends, subject to powers larger than
themselves. And though I read in books and in nearly every maga-
azine about the imminent breakdown or blowup of our civilization,
I cannot see the universities or colleges presenting themselves as
in any way a refuge. No Benedictine rule of service guides or con-
strains them to a life higher than that around them. If the choice
presented to their potential graduates is between God and Mammon,
Mammon—in the guise of self-interest—appears to be an almost
undeviating preference!

In a way our vast corporate business enterprise has become a
refuge of the young, ambitious person against the destructive in-
security of competition. Our higher educational system has been
accepted by would-be intellectuals and half-baked artists as a means
of escaping from the Goths and Vandals, a possible tenure in which
the idealistic individual may serve, if not God, at least those things
which, if one posit a higher benignity, are the benigner things. And
here I believe that what served for a not unreasonable beginning
has gone wrong.

The purpose of our educational system is not to turn out rugged
individuals, leaders in the nation's service, according to the pro-
gram enunciated by Woodrow Wilson, who will impose the leader-
ship of education on the world around them; the purpose is rather
to turn out young persons who will be able to make their way in the
world, who will do well for themselves within society by learning
how usefully to fit in.

Here I am concerned primarily with the esthetic prospect. Keep
in mind that the esthetic programs in our colleges and universities
are about the same age as an upperclassman, twenty years. These
programs began during the Depression and coincided with the demo-
ocratic sweep of cultural interest which began during that long period
of self-interest. When I was at Princeton there was a single, tolerated
course in creative writing, in music, and a school of architecture.
A select group studied in one course a partial history of the drama.

A few years later Princeton had developed strong departments
in literature and music. A similar process was occurring throughout
all the colleges. Suddenly it became possible to assume that one
was learning to make art, by an assembly method which began
with documenting the approved components. One found oneself
working in the company of poets and professors "in residence"; soon
these were no longer instructors but professors. One could get
an advanced degree in music by doing no more than satisfy one's urge
to compose, plus conformity to the curriculum and a thesis. I read
the other day of a "Creative Writing Fellow." What in the name of genius is a "Creative Writing Fellow"? I was Class Poet,
but the qualifications were, in my day, faintly disreputable.
Artists began coming to the colleges to lecture, to conduct round-table discussions; symposia were organized; concerts burgeoned—both imported and faculty made. Then the undergraduates invited themselves to join in the art-making and were delightedly incorporated into this higher educational process. Certain smaller colleges, Bennington, Kenyon, Black Mountain, transformed themselves into brooding pens for fledgling artists, refugees in Bohemia, where one could pass the fertile years in encouraged independence, emerging from this seemingly non-conformist idyll with the desirable diploma, to be received, according as one made the grade, into a more sophisticated Bohemia, advertising, designing, professional theatre, the news magazines—or the neat suit and fine linen of a Junior Executive. To succeed in either Bohemia one had only to know and transmit the required exchanges, not to resent substitute values, never to be seriously angry, except for trifles, or be late.

It was a renaissance, by gosh, and the only thing that modified one’s enthusiasm for it was the frustrated unhappiness of so many of the participants. They wanted to be genuine individuals if not artists, but they weren’t, and they didn’t have to admit it. Neither art nor an educational salary offer what an ambitious young person believes to be a professional standard of living. But in the colleges, artists or not, they could go on making art and having their works admitted. Prizes grew more accessible, particularly within the educational format; fellowships burgeoned; the apparatus awarded at least the appearances of success. Where formerly the artist by desire or design or reach, from the work of anybody else. To recognize such distinction may be to reject it with force equal to its force, with an antipathetic appreciation of its quality, to deny its design or its capability to so reach. The conformist, if his sensibility be of superior calibre, loathingly recognizes the incomparability of the non-conformist. Thenceforward the result waits only upon time, though the non-conforming artist may have passed long since from any possible reward. An artist intends but he cannot expect recognition; he creates as if his intention were correct. He may be a Josef Holbrooke or a Sebastian Bach. In either case, it is better to be than not.

What is the advantage of conformity? Plenty of advantages, of the new scholastic art. It was easy, because conformists of high principles governed the protocol: they conformed, as you might say, only to the highest. They had the apparatus, they had the so-called little magazines published by the colleges and access to the prizes and fellowships. A second-best it was the best they had, and they guarded it. They produced a critical literature of fine scholarly acumen and readability, on very narrow content; soundly designed and well-documented histories and biographies; and creative works as finely finished as rockets that mysteriously refused to detonate.

Non-conformity, please understand me, has not a thing to do with liberalism or having right thoughts about the future of mankind or art. An artist may be a radical; he may be a reactionary drawing his conceptions from ideas dead and gone which come alive in his process. He may be drunk or sunk in corruption or both. He may despise mankind, have no hope for its future and little regard for its past. He may be criminal or mad. He is distinguished by the fact that whatever he does stands apart, by esthetic force or quality, design or reach, from the work of anybody else. To recognize such distinction may be to reject it with force equal to its force, with an antipathetic appreciation of its quality, to deny its design or its capability to so reach. The conformist, if his sensibility be of superior calibre, loathingly recognizes the incomparability of the non-conformist. Thenceforward the result waits only upon time, though the non-conforming artist may have passed long since from any possible reward. An artist intends but he cannot expect recognition; he creates as if his intention were correct. He may be a Josef Holbrooke or a Sebastian Bach. In either case, it is better to be than not.
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How to stretch a $12,000 home-building budget... using steel

It's a familiar story: young couple... house hunting... small budget... big plans. Usually, couples like this must either lower their sights or wait until their savings grow. Usually—but not always. Here is a new home that has everything its owners wanted... at a price they could afford: under $12,000.

The couple wanted a small, easy-to-care-for home; but wanted it to be open and big looking. They wanted a lot of natural light inside; but their building site was heavily shaded. Above all, they wanted a sturdy, substantial structure; nothing flimsy. Using steel (for frame, siding and roof decking), designer Pierre Koenig delivered all these features: Steel frame needs no inside support, so this home's 1,000 sq. ft. interior is open and uncluttered with conventional bearing walls. Thin, trim steel columns leave large perimeter areas open for steel sliding door frames. Thus, all available sunlight is utilized, giving a light, cheerful atmosphere on a shaded lot.

FRAME AND ROOF UP IN 2 DAYS: The steel framework was cut and joints electrically welded (for clean, smooth joints) at the shop, then transported to the building site for easy erection. With a minimum number of job welds necessary, the framework and 1400 square feet of roof decking were in place in two days.

CORRUGATED STEEL SIDING: The designer saw galvanized corrugated steel sheet as a strong, "different looking" siding material. The steel sheets, painted a light blue, are fastened to the steel channels. The result is a very economical, durable and attractive siding.

SEALED IN CONCRETE SLAB: With the frame in place, and siding fastened, the concrete slab was placed. By so burying the steel at a marked height (see cross-sectional drawing), all details are simplified and everything is waterproof. And it makes for a quick, economical job... and solid construction.

There are any number of additional advantages to building with steel. Among them is low upkeep; no problem with termites; no warping and checking. The obvious strength and long life of steel predicts a better loan value and lower insurance rates for this type of home.

Designers: Pierre Koenig
Location: 1884 Los Encinos, Glendale, California
Steel: 6" wide flange beams; 6" channel continuous beam and fascia; 3" channels; corrugated steel siding sheets; steel roof decking; sliding steel door frames and square steel pipe columns. The major portion of this steel is United States Steel.
ARCHITECTS AND ENGINEERS: We expect to have additional information on the use of steel in residential construction. If you are interested in receiving this, please send us your name and address and we will forward the material as it becomes available. Write: Columbia-Geneva Steel Div., United States Steel Corporation, 120 Montgomery St., San Francisco 6—Architects and Engineers Service.

Western homes of the future are now building with steel... UNITED STATES STEEL
MUSIC
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surely, but one advantage is denied the conformist. Little by little, shrieking inwardly with the effort to believe he is what he is not, he draws in what he is. He carries his denied self in the bitter sacks under the heart, in the autonomic guts, which, alienated from deliberation, will not bear creative fruit. The brain thinks, but an artist is all thought.

Here is an issue of the ACA Bulletin. ACA stands for American Composers Alliance. The Bulletin is useful propaganda, handsome, well-printed, a compendium of up-to-the-minute information about the doings of a cross-section of American composers, members of the Alliance, their musical doings, records, broadcasts, performances. Here are thrown together in a concourse of professional enthusiasm many, some of the rugged older men, some of the new, plus the professors, imitators, hangers-on, bluffs, who all together confuse the puzzle of American music, making it difficult to assimilate, unable to comprehend itself—so many that they stand in one another's view before the common public. One speaks of them as "American music," "American composers," as if they were not individuals but members of a corporate enterprise, each awaiting his promotion, his temporary apotheosis, his retirement. What's wrong with the picture? It is devoid of any critical estimate. Boil down, weed out this aggregation of assertive talent, so that only the genuinely gifted remain: it may then be possible to judge of what our creative consciousness consists. Unboiled, unweeded, it remains a tangle of mediocrity, choking and constricting the birth of any genius. The professors, who from their security might help to nurture a fresh style, are as frantically snarfed. The criterion of any genius . The professors, who from their security might help each seek for equal recognition, as if his own exercises were the interest is self-interest, therefore they can estimate worth only to me: symptomatic. I have discussed, extensively, though never to my own satisfaction, the importance and the difficulty of assimilating Charles Ives, his medium is polyphony and requires as limited scope of ratiocination, to dispose of Gertrude Stein seems impossible, to the broadcast performance of the Second Symphony under the direction of Leonard Bernstein, observ-

nothing with it. Afraid of politics and ideology, their spiritual enlightenment diffused, they let themselves go in reproductive exercises and discussion of established techniques. A small roster of eminences clusters in their foreground, furnishing the styles they know and emulate. Their critical journals have deserted their task. The critics themselves have nearly abandoned it. Many good critics, in spite of scholarly method, can enlighten us concerning the past; few can explain in what way the living artist is still living.

And all this, as one has to admit, without wishing it to be so, with none but the best intentions that it should be otherwise. Professor and critic are baffled and distracted by the same circumstances which confuse and disorient the practising American artist. But whereas the practising artist turns against the environment in savagery and disgust, alienating himself from the ordinary conditions of living on this continent and within this society, or any fragment of it, rendering in his art a malignant, despairing reconstruction more resembling the street-corner headlines than the culture he is a part of but cannot bring to focus; the professor and the critic prefer to alienate themselves by withdrawal, by dealing with texts and elucidations of which they feel capable. This is the state of American literature, that one of our arts in which the contrary reactions of sentimental violence and withdrawal have been the most extensive. Sentimental violence! someone checks me. Surely—Saroyan's pinball machine sounding off in a racket of glory and cascades of cash. You can do it with a gun, a smash in the face, rope or meaningless promiscuity, or the irrelevances of Tortilla Flat, the countervailing violence of language that becomes Yaknapatawpha County or the fire in the library of Dr. Williams's Paterson. The incapacity of our musical critics to deal with the music of Charles Ives, of our literary critics, uncommonly gifted within their limited scope of rationalization, to dispose of Gertrude Stein seems to me symptomatic. I have discussed extensively, though never to my own satisfaction, the importance and the difficulty of assimilating Ives's musical styles. Ives's medium is polyphony and requires as careful presentation as any polyphonic music. Anyone who listened carefully—affectionately—to the broadcast performance of the Second Symphony under the direction of Leonard Bernstein, observ-
ing the lightness and definition of the continuously obbligato voices, cannot but be shocked by the indistinguishable clutter of Adler’s recorded version. An uncomprehending performance of any major work by Ives, like the uncomprehending performances of Bach can shock, by the blind, inconsiderate savagery of the attack—and from a critic whom I first encountered with some respect. He seemed shocked to fear that publication of the Ives biography by the Cowells might establish the composer’s reputation beyond further question. I was particularly struck by his diatribe against “chauvinism.” My dictionary defines the word as “bellicose patriotism.” In criticism, as a term of abuse, it describes one who endorses the art of his country, regardless of any quality. What term will describe the state of mind of a writer who maligns the best art of his countryman, impervious to its quality?

When such a charge is made, one must stand on one’s motives. “Some people are stirred by a flag, a national anthem; others by the vague feeling of the form of civilization which their country stands for. In most people the two origins of emotion are fused together.”** The discovery of Ives was for me, as it has been for others, a revelation of our esthetic countryside, the earth of its substance and its spiritual sky, an emotive insight.

This American art renounces sophistication; it elaborates together the commonplace and the archaic; its powerful insight is without tradition, crude, primitive, innate, but active like our native religions. It abandons French influences when used them as the Negro secular music threw off its origins in French popular song. It draws nearer the German and later the Oriental in reaching for a world-inclusive symbolism. It is irrationally moral under the surface. It shows a passion for explaining, with a disdain of being understood. In disregard of recognition, of popular success, it stands against the outward trend of our culture; like Melville’s Bartleby the Scrivener it clings to its subject until death. Unlike our lesser art, it prefers figures to craftsmanship. Now lay this rough-shaped pattern of an inward culture beside the poetry of Wallace Stevens. The fine cutting is pocked with texture of the stone; it will not polish.

“Touch a tree to it,” in the great image of Gertrude Stein.

Somewhere in the enormous bulk of art being made by Americans some artists must be working towards the center of unalienated, non-abstract, poetic common living, American living as it really is. Our synthetic giants have been made too big and put together too synthetically to carry the burden of desired laughter. You will find our unheroic humor in Tish—if you are too young or too literary to remember, consult The Best of Tish by Mary Roberts Rinehart, selected by her sons. I have written before that Gertrude Stein is as American as Tish—as inclusive a compliment as any, and it bears on the point of my argument. (Who better than Gertrude Stein has given us the unheroic, worried chat of the GI?) You will find our humor in the wonderful inventions of Alexander Calder, in the silent comedians before they were instructed in their genius. You will find this delight of being ornery in the saga of the Model T. Crude and coarse it poured from the radio until the routines collapsed in gags. Thornton Wilder has unlocked but not released it; E. E. Cummings brought it through his poetry until the play grew mechanical; it was forever breaking out of the seriousness of Wallace Stevens; it shows up in our dance innovations. But the loneliness, the alienation, the bucking of our private against our public living take over the game, tinting it with blood and tragic ruminations, driving the artist to talk with himself or with exotic strangers. The symbol becomes that vulgar substitute for passion, sex.

To return to the beginning: art prefabricated in the colleges, art made a subject of literary discussions in the literary magazines can be no substitute for art growing out of and into our daily living. The ordinary American is not a cultural barbarian and does not need to be fled from. The vision of ourselves as we are shocks and then delights us; that was the power of Sinclair Lewis in his great years. The ordinary American is not averse to receiving the best our art offers him, so long as that art believes first and sufficiently in its own re-

*Adventures of Ideas by Alfred North Whitehead.
Eclecticism is one of the besetting sins, or shall I say errors, of the current generation. To be eclectic used to mean that one chose the best from a number of systems and created with it a valid new system. But to be eclectic today is to choose the best, use the best, and conceal the sources. As I said in the last column, eclecticism in the worse sense seems to be back in good grace in certain quarters. But it is not in painting alone that it appears. According to Richard Wilbur, poet and essayist, composers of other people’s styles are evident in poetry as well. In a recent review of Robert Graves’ collected poems, Wilbur opens: “As Graves himself says ‘the mainly negative work begun by the modernists of the Twenties in exploring the limits of technical experiment is finished and done with’ and indeed, there are styles of the Thirties and Forties not technically extreme which would seem to have had their time of prevalence . . . . It is a time of casting about . . . . when many talents are devoted to creating an eclectic period style.’

In painting, the tendency to fabricate a period style is obvious in paintings which have the American “look.” That is, dashing like the fresh young thing devoid of lines of living on her face. They are the paintings produced in quantity by those who are quick on technique, and possibilities of subtlety within painting. Experience is also implied by the fact that, although Morris holds that the essential reality of painting is in the reality of surface formed by the paint on canvas.”

Although Morris picked younger vanguard painters who share a roughly similar point of view about painting, he denied that they constitute a movement. Their searching is too personal. What binds the artists together, he says, is the fact that “these painters are less involved in demonstrating what a painting is by customary standards and are more involved in discovering what else it can be or become . . . . they continue to believe that the essential reality in painting is the reality of surface formed by the paint on canvas.”

Morris’ argument in the 36 canvases by 20 artists is strengthened by his judicious choice of artists. Most of them are not talented hopefuls. They are talented pros. There is a difference. It can be seen in the degree of craft. A great many of the artists here really know the craft of painting and some appear to be concerned with such old fashioned considerations as quality of paint, durability of technique, and possibilities of subtlety within painting. Experience is also implied by the fact that, although Morris holds that the essential reality of painting is in the reality of paint on the surface of the canvas, many of these painters have gone below surfaces, have sought for symbols which are more than mere picture-making devices.
There is a reaching out for concept which dignifies the show. It is true that many paintings do hug the surface, stretching out often horizontally as if yearning for a monumental breadth of perspective. But unlike that monster cinema scope, the paintings justify their grandiloquence. When these painters use enormous canvases, and everyone has remarked on the love for outsize formats among the younger painters, there is a reason. Morris in his introduction speculates as to whether "it is interest in surface" or "whether new and larger gestures have simply required new dimensions to house them."

But I believe it is a psychologically explicable trend. The abandonment of stereoptical perspectives and the classical unities in visual art left a void which had to be filled with a new idea. And that idea is that the eye can be conductor of feelings of both space and time. A large canvas immediately assumes a time period for perusal, and in that span, a new element enters. It is perhaps unconscious, but a distinguishing feature of this generation that it seeks to activate painting in the dimensions of time as well as space.

Morris, like many other commentators, puts an emphasis on the act of painting. The fact that many of the painters derive their content in the act does not deny the possibility of content. And although these painters have not abandoned the search for new techniques, as have a number of those represented in the last Stable show, they do seem to reflect on the results of their act, altering them and repainting them, building cogent pictures. Last year's emphasis on the gesture is properly posse.

It is significant that at least half of the painters in this show are not temperamentally oriented to expressionism and work with controlled lyrical statements. Edward Dugmore's huge vertical canvas is a superb achievement in its crystallization of a profound poetic concept. Curiously enough, Dugmore succeeds in translating a device used by painters since the Renaissance to evoke a soul-stirring experience. Think of Giorgione or Rembrandt, who in their landscapes create a dark recess, an opaque pool which draws us into itself, forcing us to lose for a moment our equilibrium and giving us the sensations of sinking, floating, dematerializing in its depth. Such is the effect of Dugmore's canvas which is occulty balanced on a vertical axis moving up its side. A large area of black, but the black of a pond with greenish undertones and infinitesimal points of light beneath its surface, covers three-quarters of the picture plane, while a horizon stretching across the top is painted in phosphorescent whites, glowing toward and away from us in a chimerical movement. The controlled simplicity of this painting, and its unforgettable emotional impact has been achieved in completely modern terms. Dugmore is not making holes into which the spectator must sink. His black pool spread-eagles over the surface and his lights do not fail away. Yet, the fundamental painterly device of engaging us beneath its surface, covers three-quarters of the picture plane, while the others lean toward extended spatial composing which depends on horizontally dilating planes rather than inward perspective. His stratified bands of gold, red, ochre and pink, separated at times by black, crack-line shadows urge the eye to move across and over in steady rhythms a space which recalls undulating deserts, plateaus and plains.

Diebenkorn paints from the shoulder. His swinging brush creates a surface which, in its spontaneous detail, relates more to expressionism than the others I have mentioned. But even he calculates effects, uses overwashes and varied layers of color to produce a painting which is more than a mere surface decoration. So does Joe Stefanelli, who adds to his picture surface figures, sometimes geometrical, which play symbolic parts in the whole. His intention appears to be to create a light-space which will supersede the furniture of forms in his paintings. For this he uses high-keyed yellows, ochres, whites, counteracting them with slate blue. His paint has a viscid, turgid quality, the consistency of batter. The nature of the paint with its brimming, curving fulness implies the slow movement created by light, the meltingness imposed by strong light.

Paul Wonner, a young painter not yet known in New York, is apparently free of wanton eclecticism, though he uses knowledge of cubism to good advantage. In his white vision of a still-life with figures, he offers a spacious, complicated composition, which works faultlessly, and retains the finish found in European painting. Wonner's synthesis of light, figure and interior space is original and demanding. It does not stay on the surface.

Joan Mitchell, Michael Goldberg and Nicholas Marsicano are by far the most interesting of the full-fledged abstract expressionists. Joan Mitchell gives me the impression of a person in transit, but her means are looser, more dependent on momentary inspiration than paintings of the older generation. Ambiguity as a keystone for contemporary poetics is used in the Morris work (this one particularly with its luminosity of indecisive weather) as it is in the work of Herman Cherry who recently subdued his palette to its lowest, most tender pitch. Cherry shares with many others a preference for large, horizontal extensions, but his work is distinguished for its surface unity. His is a reflective, subtle technique. In the deep smoky color, with burgundy and violet hues, he coordinates small surface figures (carefully controlled coffee grounds). Underneath this skin is the pulsing beat, the mysterious sostenuto found in old liturgical music where a viola da gamba weaves a sedative pattern beneath the fabric of the composition. Angelo Ippolito, whose floating grounds contain morsels of sensuous experience, the lights and sands of dreamed-of places, is another of the lyricists in the show whose expressionist characteristics are limited to the free handling of his medium.

Midway between the lyricists and confirmed expressionists are Richard Diebenkorn and Joe Stefanelli. Diebenkorn more than any of the others leans toward extended spatial composing which depends on horizontally dilating planes rather than inward perspective. His stratified bands of gold, red, ochre and pink, separated at times by black, crack-line shadows urge the eye to move across and over in steady rhythms a space which recalls undulating deserts, plateaus and plains.

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If eclecticism is a danger in painting, it is a disaster in sculpture. Good sculpture has been sparse in the past few years. I was not exactly surprised but somewhat disheartened when I picked up the excellent book on contemporary sculpture by Dr. Carola Giedion-Welcker recently published by George Wittenborn in the Documents of Modern Art Series. (Contemporary Sculpture by C. Giedion-Welcker; bibliography by Bernard Karpel. 360 pp. $8.50.) The introductory essay, one of the best I know on modern sculpture, was written in 1937, and in the second introduction of 1954, Dr. Giedion-Welcker found little to add. This sad note is sustained in the extensive photographic documents ranging from Rodin to Ferber. Apparently, nothing has changed since the first pioneering of Smith, Gonzalez, Calder, Matisse, Yantongerloo, Lissitszky et al. We have developed a crop of technicians—men who know all there is to know about how to weld, mold, cast, construe things in space—but who know little of the esthetic imperative which moved their elders. Dr. Welcker has the cool eye of an historian, and what are the estimers of sittingness, composed of oil drums and tin cans; his secretary with a typewriter for a navel—they exist in space like many another modern sculpture, except that they exist on another level, too.

Because of his themes, Stankiewicz has a tendency to compose frontally. But when he works in airy, large pieces, as he does in “We Two Are So Much Alike,” where small shield-like forms hang in diagonal relationships, rocking and see-sawing together, creating an echo, and where descriptive thin lines and small points in space punctuate the composition, he proves that he can combine both volume and line in acceptably sculptural terms by anyone’s standards.

In Oliver Andrews’ work at the Alan Gallery, the linear idea dominates, often giving the work a rigid, static appearance. Andrews is obviously gifted. He can weld metal rods with fierce points on them into menacing images which suggest anxiety, fear, aggression. He can create, as does he in the small bronze of Venice, a beautiful descriptive abstraction. But he cannot, it appears, break his habit, perhaps derived from an engineering background, of making drawings in space. Not that his clusters of rods with their arrowhead terminals and varying thickness in line don’t ever produce an arresting image; what is so arresting is the way he takes the limitations of his chosen medium. But Andrews has taken over the linear vocabulary proffered by the suprematists and their successors, without taking into consideration the prime tenet that line must be dynamic, must circumscribe greatly differentiated spaces. Because Andrews works almost always with frontal, rectangular conception, he limits himself to few evocations.

There was another exhibition which must be mentioned here, though I hope one day to do a more comprehensive analysis of sculptor Constantino Nivola. In his show at the Peridot Gallery, Nivola showed once again his endearing independence. Steel and welding hold no charm for Nivola, who was born to a profession based on patient construction by hand. In his native Sardinia he studied in Paris with Zadkine, worked first in terra-cotta and then welding hold no charm for Nivola, who was born to a profession based on patient construction by hand. In his native Sardinia he studied in Paris with Zadkine, worked first in terra-cotta and then welding hold no charm for Nivola, who was born to a profession based on patient construction by hand. In his native Sardinia he studied in Paris with Zadkine, worked first in terra-cotta and then welding hold no charm for Nivola, who was born to a profession based on patient construction by hand. 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TEN YEARS LATER

In the short space of ten years the U.N. has been called practically everything, from the greatest hope for mankind to a talking shop for overpaid diplomats. It has been praised, it has been decried and attempts have been made to write it off completely, but in the words of Ralph J. Bunche, "It is after all not only the best we have, but all we have. Indeed what alternative to it is there but resignation to World War III."

Organizing for peace is nothing new in the world: "And they shall beat their swords into ploughshares and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more" was, after all, said seven centuries before Christ. From the Pax Romana of the Roman Empire, through the congresses and concerts of Europe in the 16th and 17th centuries, there has been a growing belief that an international organization might achieve—and keep—peace.

This belief has persisted in modern times and The Hague, Locarno and the League of Nations at Geneva are stepping stones along the path which led to the Opera House building in the city of San Francisco on a hot June day in 1945. Assembled there were the plenipotentiaries of 50 sovereign States who affixed their signatures to a document which was designed to be a new code for humanity—the United Nations Charter. This Charter brought into being the most ambitious experiment the world has yet seen in international cooperation.

To what degree has the United Nations been successful in upholding the high ideals set out in the preamble to the Charter? Has it been successful in saving succeeding generations from the scourge of war? Has it achieved unity in maintaining international peace and security? As yet no complete answer can be given to these questions.

The U.N. has had its failures, but it has also had its successes. No mention of the stresses and tensions of the post-war years can fail to omit the part played by the U.N. in Korea, Palestine, Kashmir, Greece and Indonesia. At the same time it would be impossible to ignore the abortive discussions in the Security Council on questions which could have led to international conflicts, and the “lack of teeth” in some of the U.N.’s political machinery.

But despite its failures the U.N. still remains as one of the greatest moral forces in the world today. It is, perhaps, the only basis on which civilization may rest its hope to survive, and peoples can seek to avoid the indescribable catastrophe of thermo-nuclear destruction.
"The genuine value of a painting is greatly determined through its basic concept.

In painting we differentiate between "pure painting" and "tonal painting." Pure painting is the antithesis of tonal painting.

We deal with tonal painting where color is degraded to a mere black and white function through its use as a mean for tonal gradation from the highest light down into the deepest tonal shades. Tonal gradation can be produced by any kind of color mixture.

In pure painting color serves simultaneously a plastic and psychological purpose. We deal, in the achievement of this purpose, with a formal problem and with a color problem in parallel occurrence, the synchronization of which constitutes the pictorial synthesis of the work. Color has in itself a sovereign function on the basis of its intrinsic qualities. Color in itself is Light. In nature, light creates the color; in the picture, color creates light. Every color shade emanates a very characteristic light — no substitute is possible.

The luminous quality of a work depends not only upon the light-emanating quality of every color but predominantly upon the relation of these particular qualities. Relation is the product of a hypersensitive creative mind. Relation produces a new quality of a higher order through a created actuality, either in the form of tension, when we deal with the compositional demand of integrated form, or in the form of intervals, when we deal with color relations. We must distinguish between form in a physical sense (nature) and form in an esthetical sense (the form of the work itself—as a creation of the mind).

Color undergoes in this process still another metamorphosis, in the textural progression of the work. Texture is the consequence of the general pigmentary development of the work, and becomes in this way an additional light-producing factor, capable of altering the luminosity of the colors in the pace of their development towards a color-totality.

Basically and technically the color problem is dual conditioned: it is a "formal problem" in its inevitable structural relation to the pictorial surface, and it is—per se—a "problem of color development" which must respect its own inherent laws. At all stages of the creative development, both color and form develop, one through the other, into a reciprocal, compensatory relationship, in spite of the fact that each follows its own innate plastic laws. Since each of these laws operates in a rhythm entirely its own, their interplay leads to a pictorial consonance comparable to harmony and counterpoint in music.

The magic of painting, however, can never be fully rationally explained. It is harmony of heart and mind in the capacity of feeling into things that plays the instrument. The instrument answers the throb of the heart in every instance. Painting is always intuitively conditioned. Theoretically it is a process of metabolism, whereby color transubstantiates into vital forces that become the real sources of painterly life. These sources are not of a physical but rather of a hyper-physical nature—the product of a sensitive mind.

Pictorial life is not imitated life; it is, on the contrary, a created reality based on the inherent life within every medium of expression. We have only to awaken it. Color metabolism precondition the continuity of color development towards a plastic and psychic realization. Continuity of color development is achieved through successful, successive development of the color scales. These are comparable to the tone scales in music. They can be played in Major or in Minor. Each color scale follows again a rhythm entirely its own. The rhythmic development of the red scale differs from that of the blue scale or the yellow scale, etc. The development of the color scales spreads over the whole picture surface, and its orientation, in relation to the picture surface, is of utmost importance.

The formal development of the work and the color development are performed simultaneously. The color development leads thereby from one color scale to the other. Since every color can
be shaded with any other color, an unlimited variation of shading within every color scale is possible. Although a red can be, in itself, bluish, greenish, yellowish, brownish, etc., its actual color-emanation in the pictorial totality will be the conditioned result of its relationship to all the other colors.

Any color shade within one color scale can become, at any moment, the bridge to any other color-scale. This leads to an interwoven communion of the color scales over the entire picture surface.

Whereas in tonal painting neighborhood relations are achieved through dark-and-light transitions, in pure painting the rhythmic interweaving of the color scales brings the color into an "open" neighborhood relationship in which colors are compositionally in accordance with a color development upon which their formal grouping ultimately depends. The colors meet now in neighborly relation in the sense of tensional difference—that is to say, in the sense of simultaneous contrast. The finest difference in color shades can achieve powerful contrasts. Although tonal development may lead to an overall pictorial harmony, it sacrifices simultaneous contrast, which is the predominant quality of pure painting.

A painting has an immediate impact, but is conceived sequentially. The process of development is made invisible in the synthesis of the completed work.

Looking at a picture is a spontaneous act that reveals at once the quality or non-quality of the work.

But what is quality? Quality is the essence resulting from convincingly established felt-relationships. It can only be produced through an act of empathy that is the power to feel into the nature of things.

In color, the establishment of relationships is based upon the possibility of the multi-shading of colors. Their rapport, unlimited to local areas, spreads over and dominates the whole picture surface.

Color is, of course, not a creative means in itself. We must force it to become a creative means. We do this in sensing the inner life by which related colors respond to each other through the created actuality of intervals.

An interval is the physical precondition from which arise the hyper-physical overtones governing the sensitive relations of two physical carriers upon the canvas. It is analogous to a thought-emotion fragment in the creative process through which an idea is made communicative.

Intervals are tensional variations, the degree of which characterizes a given relation. In a relation, two colors engage each other in a simultaneously accelerated intensification or diminution. Neither is the winner and none the loser. Both are united to carry a meaning through their interaction. The divergency in both makes the tensional difference of the interval.

An interval can function in the sense of a second, a third, a fourth, etc. Like sound in music. This characteristic makes color a plastic means of first order, since painting is a continued process of color-development, its ultimate aim being the creation of maximum volume-expansion into the depth, combined (but in counter-action to it) with utmost contraction. From
CONTEMPORARY FINNISH ARCHITECTURE

What we show here is from a remarkably rich exhibition, organized by the Association of Finnish Architects for circulation in the United States by the Smithsonian Institution, and which had its first showing at the American Institute of Architects in Washington, D. C. The exhibition, in addition to a brief introduction illustrating historical architecture in Finland, includes a total of sixty-five contemporary works by forty-nine Finnish architects.

The works are grouped under the headings of industry and commerce, housing, health and recreation, education, community life, and town planning. In addition to the better-known architects an extremely talented young generation is well represented.

As in several European countries, it is customary in Finland that most of the major projects be subject to architectural competition, which is a way of insuring a constant enrichment by fresh, new architectural talent. It is a means by which the younger men are able to participate in a major development of a vigorously felt and executed architectural idiom.
VILJO REWELL AND KEIJO PETAJA: OFFICE BUILDING, HELSINKI

YRJO LINDEGREN AND TOIVO JANTTI: OLYMPIC STADIUM IN HELSINKI

ERIK BRYGMAN: CEMETERY CHAPEL IN TURKU
In the realm of art, each style, each work, has its own formal laws, its own geometry, so that, to the artist, the notion of relativity, of each space being subject to a geometry of that space which is the expression of a universal law, sought after by the scientist, need not appear strange. In fact he can be fascinated by its aesthetic beauty. All around us we see the practicability of Newton's laws and the scientist's concern with the aspects of other spaces as well as our own gives fresh value to them.

We build our imagined entities on what we can perceive physically. The non-picturable notions of the scientist are jumps or developments from the picturable. Conversely these modern notions heighten our perception of the world in which we move. Having learnt of Brownian movement we see it with the naked eye in the movement of gnats. We are made more aware of our own position in space. Clouds, trees, birds, rocks, flowers are occupants with us of this same space, each in their own temporal position.

For us architecture brings order to our space and a sense of architecture is a sense of ordered, enveloped and open space in which we move and rest with pleasure or displeasure. It is not just a building, the interrelationship of house, town and country is also the concern of the architect. It is physical, made of materials, and acts upon us in a physical way. We are conscious of the heights and distances it employs and of their effect upon our senses.

A spiral staircase exists around a central pillar against which the steps are most nearly vertical and we feel acute physical awareness of the difficulty of attempting its ascent or descent at that place. But along the horizontal development of the steps is that place where we can move with the greatest regularity and ease, and it is there that we choose to go.

All streets, gardens, buildings, entrances, rooms, et cetera, can produce different feelings in us as we move through them. The succession of these feelings can be organized to produce a totality of experience so that architecture can give us an ordered delight through its use of space, form and colour, as we rest and as we move, as we go about our everyday existence.

We are aware of the influence of modern art, particularly Cubism, on architecture. The purism of Ozenfant and Le Corbusier was closely allied to Cubism and the painting of Mondrian and the work of the de Stijl group and Mies van der Rohe developed from it.

(Continued on Page 34)
Some time ago we announced two new Case Study Houses, No. 17 and No. 18, both to be done by Craig Ellwood. Despite the usual assortment of vapours and excursions, alarms and frustrations, including a strangulating rock and gravel strike in the area, which held up construction for months, the first of this pair, Case Study House 17, is now open for public inspection Saturdays and Sundays from 2 until 5 p.m., through March 4, 1956.

We consider it certainly one of the handsomest of this long series of building ventures and hope for a general agreement that it sustains the high quality of creative thinking we have tried to bring to this continuing program. We have, since 1945, attempted to give reality to progressive and provocative ideas in modern domestic architecture. Since its inception, No. 17 has been opened to the inspection of an interested public as a continuing demonstration of fresh approaches to structural techniques and use of materials in the contemporary house. A full photographic treatment of the project will appear in our March, 1956, issue.

The following pages show plan and elevations of the second and smaller of the two houses. It is planned to go into construction as soon as it is practical to do so.

CASE STUDY HOUSE 17
LOCATION: 9554 HIDDEN VALLEY ROAD, BEVERLY HILLS
OPEN TO THE PUBLIC SATURDAYS AND SUNDAYS FROM 2 TO 5 P.M.,
THROUGH MARCH 4, 1956
More and more the increasing cost of labor is forcing construction into the factory. Eventually the balloon frame—the conventional system of framing houses—will tend to disappear and within possibly ten or fifteen years houses will be built from pre-cut and prefabricated components manufactured for fast assembly. Catalogs will offer a choice of metal, wood or plastic structural frames which will be easily and quickly bolted together. There will be a great variety of prefabricated, pre-finished modular panels, and these, too, will be bolted simply into place.

There have been many prefabricated houses designed and many built, but of those actually produced for the market none has truly reflected in the design the system utilized. Contrarily, the manufacturers of prefabricated houses strive to make them appear to be job-built as if conventional construction methods had been used.

In Case Study House #18 we use a system which we began to develop in 1950. The modular structural frame is 2" square steel tube columns, 2"x5½" rectangular tube beams. The "skins" of the prefabricated "sandwich" panels are 3/16" plastic faced marine plywood. Here the system is emphasized in the design: frames and panels are strongly defined to become the basis of the architectural expression.

With this system, detailing has been minimized. One connection applies to all exterior wall conditions: panels, glass, sash and sliding glass door units connect to structural tubes in the same manner. Construction costs already indicate considerable savings over our custom-designed houses. The versatility of the system allows its adaptation to both custom and multiple housing. The great variety of panel materials now available permits a multiplicity of combinations so that with one floor plan in a 100-unit tract no two streetside facades need be the same. Unfortunately, it is possible that total prefabrication will tend to stereotype architecture, but much is being done with tension and plastic structures, and new techniques and new materials will continue to challenge our imagination and our abilities. We will have to develop structural forms to suit these techniques and materials and find a key to new forms and to a continual architecture.—CRAIG ELLWOOD.

The site is a level half-acre with a principal view of a valley to the northwest. The plan and design fit the needs of a young family of four. Basically, the plan is a rectangle 32'x72' with southside rooms opening to the main terrace, with the living, dining, kitchen, and informal eating area encircling an open court. A streetside screen wall, integrated with the design, gives privacy to the children's bedrooms and provides an enclosed play yard.

The 8-foot modular structural steel tube frame is 2"x2" columns, 2"x5½" beams. Roof decking is Fenestra "Holorib" inverted steel building panels. These high-strength panels will span 8 feet, beam to beam. The design provides maximum bonding area. The telescoping end laps and interlocking side laps allow quick and easy installation. Steel frame sliding door units

(Continued on Page 34)
project for case study house 18

designed by craig ellwood
PROBLEMS OF THE CITY-SCAPE

BY ALBERT KIDE PARR

None of us who have to live or work in the strident, clashing, ugly and dynamically inadequate environment of nearly all our cities can fail to appreciate the urgency of the need for an integration of design in order to create an harmonious and enjoyable, as well as as efficient, setting for human life.

I am sure that we will also all agree that the harmony we seek should not be that dreadful harmony of uniformity that has characterized so many city and suburban attempts to improve the accommodations rather than the life of men. It must be a harmony of diversity. It must have the full orchestration of a symphony, not merely the plaintive notes of a lullaby on a reed instrument.

The harmony of uniformity is easy to achieve. The cavemen had it in their caves at the dawn of man. Restricted by a harsh environment the Eskimos still retain it in their beautiful igloos. But when we think of the urban and suburban communities of today it may be dangerous to have our thoughts dwell too much upon the simple problem of harmony. It would seem more important to give our first attention to the purposes, means and methods that may give opportunity for the creation of an abundant diversity that will lead to a richer harmony on a higher plane by the integration of natural growth. We always hear of the beautiful harmony of nature, but usually tend to forget that it is based upon a far greater diversity of forms—or of styles, if you wish—than the total range of all that designers and artists, good and bad, have ever attempted through the whole history of all human civilizations.

private architecture

Among the elements that contributed so much to the pleasing diversity of many of the older cities of the world were the symbolic ornamentations identifying the structures with their purposes, and the functional adaptation of buildings to specific needs, determined no less by the mental traits, traditions and habits of the various trades, crafts and professions, than by the mechanics of operation. The house of the importer did not look like a retail outlet. A restaurant could not be mistaken for a bank. But that is exactly what happened to me recently in New York.

I was passing by a large new building in central Manhattan. The corner by which I approached was occupied by the quarters of a very up-to-date bank. Suddenly I realized by a glance through the window that I was no longer in front of a bank but of a restaurant. There was not even the slightest architectural demarcation, much less a change of general design to indicate where one function ended and another began. The explanation is quite simple. Neither the bank nor the restaurant are owners of their premises. Both are tenants of one of the larger publishing houses.

In this example we immediately discover one of the reasons for the lack of diversity through absence of architectural identification with specific purposes. Especially in large city buildings there has been an increasing tendency to build for additional revenue and not merely for the use of the owner. The owner can therefore no longer build to fit his own specific habits, needs and desires, but must design for the least common denominator of all possible users with the loss of all individual characteristics of architectural expression.

Perhaps one might say that diversity has been turned from the horizontal to the vertical plane. But this would be a spurious argument since the human eye sees its environment in horizontal planes from its pedestal on the earth and not in any way relieves the monotony of horizontal uniformity. One of the villains of the piece may therefore be clearly identified as the unavoidable development of simultaneous multiple occupancy for revenue from diverse sources.

A similar pressure for uniformity is produced by the mobility of populations and of activities within the limits of an urban area. Future salability for other uses becomes a major factor in planning new construction even for single occupants. A bank may become a restaurant, even a mosque may find use as a theatre, while a theatre becomes a supermarket. So the problem of multiple occupancy through time, even for single purposes of occupation, comes to have a restricting and standardizing influence upon the design of buildings of more moderate size, quite similar to the effects that simultaneous multiple occupancy has upon the planning of the larger, privately owned structures.

How the question of future salability hampers the financing of any departure from uniformity even in private residential construction is a fact of unhappy common knowledge. Finally we come to the deplorably equalizing influence of commercial competition. If one store succeeds in drawing the customers by a glaring and actually unpleasant treatment of its facade, others are forced to follow the example if they wish to stay in business. The result is a kind of clashing uniformity in competitive retail districts, scarcely preferable to the dull monotony of other city areas, where the least common denominator governs the design for other types of private enterprise.

It is true that a very encouraging trend towards distinctive styling of commercial outlets has recently appeared, particularly in connection with the trend towards the suburbs and in some of the more rapidly developing cities in the West. But it is unfortunately also still true that it is the most blatant approach that receives the greatest...
response even from the best educated,—as I have had very recent opportunity to learn in connection with the promotion of subscriptions to a handsome and serious-minded periodical.

It would therefore be very hasty to draw any over-optimistic conclusion about the future impact of the new trend upon the older towns and cities, where space is at a premium and the individual enterprises cannot be set invitingly apart physically, but must continue their competitive clamor for attention in crowded space.

All the reasons given for adherence to uniformity,—multiple occupancy, uncertainty about future ownership and use, and competition in cramped quarters,—have certain valid foundations in the contemporary situation. They are not simply invented excuses, nor is there any easily overcome. They are true deterrents,—but are they universal deterrents?

Public and institutional architecture

It has become a distressingly common experience to find a defeatist attitude about public buildings among architects and designers, aided and encouraged by a policy of "conservative cautiousness" among public officials. But is there any real and practical necessity for this, other than aesthetic and political timidity?

Not one of the valid deterrents of boldness in private construction applies to public and institutional buildings. There is no multiple occupancy in the sense of occupancy for different and unrelated purposes. The hospital and the post office, each, serves its own purposes, only. There is no uncertainty about future ownership. Permanence of function is assured, and financing does not depend on salability. Competition is excluded. The Federal Courthouse does not have to compete with the Municipal Court for its customers.

Conservative cautiousness has never produced greatness or enduring beauty. Nor has it ever served to create that sense of pride in a city which becomes an incentive for all to strive for originality, beauty and harmony, rejecting vulgarity and false imitations as unbecoming to the spirit and beauty of the community. Such pride in your city is strongly developed in the old world. The lack of it is often lamented in the metropolises of our own country. Perhaps there can be too much of it. There can certainly be too little.

Wherever we find this pride we also find that the things that create and sustain it were all daring in their day, and might have been bold undertakings at any time. Our nation has never had a reputation for shrinking away from boldness, or refusing to support and acclaim daring ventures in other line of endeavor. Why, then, should anyone have the right to distrust, or even deny the public's esthetic courage and willingness to

venture in the design of public structures? Is there any real reason why local pride should have to seek its sustenance more from bridges than from buildings, simply because the engineers have to be bold to accomplish their task, while the creative imagination of architects can be kept in restraint by official timidity and conservative cautiousness?

One may feel that I am overemphasizing the subject of public and institutional architecture. But, I have personally become completely convinced that it is only by moving the design of public buildings from the rearguard to the front lines of architectural progress that we can achieve that harmony without uniformity that is so badly needed.

This conviction springs from two sources. Since genuine deterrents of originality in design for private use are inherent in the modern economic situation, while public construction is free to venture without any of the economic restraints applying to private enterprise, it is actually in public construction that society today could offer the widest scope for architectural inventiveness if it only had the courage to do so. Secondly, the development of harmony without uniformity can only be achieved through a slow process of natural growth. It therefore requires focal points of a quality, and esthetic power that will demand consideration in the design of other structures, while being sufficiently distinctive in purpose and character to prevent mere imitation,—and capable of enduring long enough to serve their purposes as integrating forces in the gradual evolution of the city-scape. Only public and institutional buildings are able to meet these requirements.

In our country and in our age of rapid change these are the only structures that can be assured of the life expectancy necessary to give continuity to the evolutionary processes. In other times or other places private enterprises may have occupied the same premises essentially unaltered for a hundred, or even several hundred years. But not here and now.

Public buildings generally perform unique functions in the community, not duplicated in any form of private endeavor. Boldly designed to serve and to express their special purposes they can therefore set standards of architectural quality with the least possible danger of thereby also creating a pattern for slavish imitation. A strikingly distinctive courthouse on the square will force the surrounding property owners to reappraise their own buildings or plans for future construction in order to maintain the prestige of their premises, but could scarcely lead the druggist to solve his problem by a miniature imitation of the Hall of Justice. This relative freedom from the danger of imitation can only be attained by good design that takes full advantage of the usually favorable location of public buildings, their size and their unique purpose. Even the best architecture cannot secure such freedom from plagiarism in private enterprise.

The first modern glass office building may inject a fresh note in the city-scape. But it is soon followed by two more, and then by a dozen, and before long the boring uniformity of the old perspective has simply been replaced by a new monotony.

But, in order to play the key role in the development of city architecture, of which it, alone, seems capable, public architecture must, itself, be original, distinctive and in true accord with its own times.

If the public buildings are themselves imitative, they, in turn, invite any influence at all. A courthouse built as a Georgian mansion only brings forth a smaller Georgian residence to house the drugstore.

The need to seek an up-to-date expression of our own particular times in our public buildings does not mean that they will be passed by and become antiquated more rapidly. On the contrary, it is only the buildings most truly representative of their own age that are able to retain our attention through changing times, and so become ageless landmarks and standard bearers of quality,—while imitative structures cautiously designed for agelessness are the first to fall by the wayside of architectural progress.

In our country public housing is a comparatively recent development. It is probably also the field in which lack of progressive architectural leadership in public or semi-public construction has reached its lowest level in many of our cities. Granted that there are special problems and restrictions involved, there are also special responsibilities for setting esthetic standards in the only type of public, or publicly controlled, construction open to direct and complete imitation by private enterprise, due to an identity of purpose which does not exist between other kinds of public and private buildings. In public housing, economy is a paramount consideration, and admittedly a difficulty in seeking esthetic solutions. Nevertheless, it has repeatedly been demonstrated that solutions can be found if those responsible do not supinely surrender to the difficulties and accept dullness of appearance as the only possible answer. The difficulties are also mitigated, at the same time as the esthetic responsibility is vastly increased, by another characteristic of public housing, namely that the magnitude of the task usually makes it impossible to place the entire project under a single roof. This creates an opportunity to achieve magnificent overall effects through well designed variations in heights and mass, pro-

(Continued on Page 33)
**Italy Builds**

Orvieto: The Cathedral is one of the pinnacles of Italian Gothic architecture, begun in the last years of the thirteenth century. It was substantially finished in 1310 and has been called "the most gorgeous polychrome monument in existence."

The Houses of Procida are built of the tufo which forms the island’s volcanic base.

The Campidoglio, Rome

Skillfully created changes in urban levels by means of stairways: the steps lead from the Piazza di Spagna to the Church of Santa Trinità dei Monti.
OLIVETTI FACTORY, IVREA, BY FIGINI AND POLLINI.

COVERED MARKET. NESCIA, BY BRIZZI. GORI. GORI. RICCI AND SAVIOJI. THE PLAN OF THIS SIMPLE SOARING SHED IS THE ESSENCE OF SIMPLICITY. IT CONSISTS ONLY OF THE LARGE COVERED MARKETING AREA, LEFT OPEN FOR VENTILATION, WITH ADMINISTRATION, TOILET FACILITIES AND STORAGE STALLS FOR THE MERCHANTS ON EITHER SIDE.

HEALTH COLONY, S. STEFANO d'AVETO, BY LUIGI CARLO DANNERI

G. Kidder Smith, architect, photographer, and author has added "ITALY BUILDS" to his distinguished studies which include those on Sweden, Switzerland, and Brazil. This impressive work is divided into three sections: the land and its architecture, the urban setting, and modern architecture of Italy. Through all of this, Mr. Smith's deeply penetrating understanding and superb photographs result in one of the most entirely satisfying and beautifully integrated works in the field of architecture, and certainly one of the most exciting compilations of the long and provocative history of Italian architecture.

"The innate Italian architectural genius which throughout 2,000 years of history has alone been a constant contributor to world culture, was wrapped far too tightly before World War II in the cocoon of fascist megalomania. But since liberation from the yoke that made everything either compulsory or forbidden, the young architects of this impoverished peninsula have enriched the world's dessicated architecture with an imagination, elegance, structural ingenuity and daring that has excited universal admiration. Indeed, one can truthfully say that the new architecture and building activity in Italy is the most vital in all Europe." — G. Kidder Smith
ITALY BUILDS

VOLCANIC GAS STEAM PLANT, LARDERELLO. HYPERBOLIC COOLING TOWERS GENERATE ELECTRICITY.

ARTISTS' STUDIO, LAKE COMO, BY PIETRO LINGERI. THE STONE IS UNTREATED WITHOUT BUT PLASTERED WITHIN; ALL WOOD IS STAINED BUT NOT PAINTED.

LOW-COST HOUSING, VIALE DI AUGUSTO, NAPLES. BY LUIGI COSENZA AND CARLO COEN.
EXHIBITION, 9TH TRIENNALE, MILAN, BY ERNESTO N. ROGERS WITH VITTORIO GREGOTTI AND LUIGI STOPPINO. THE ARCHITECTS HAVE SOUGHT TO PLAY WITH THE TOTAL VOLUME OF SPACE AT THEIR DISPOSAL, INJECTING THEIR MATERIAL INTO ITS FULL THREE DIMENSIONS.

TRADES FAIR, EXHIBITION IN MILAN, BY LUCIANO BALDESSARI. AN EXHIBITION TO DRAMATIZE THE SCOPE AND SIZE OF THE COMMERCIAL PRODUCTS OF ONE OF ITALY'S LARGEST MANUFACTURERS.

SHOP, VIA MONTENAPOLEONE, MILAN, BY PAOLO A. CHESSA. THE CEILING IS PAINTED BLACK, WALLS ARE WHITE AND GRAY OR PICKLED BEECHWOOD. DETAILS BLUE AND GREEN. THE THREE-LEGGED CHAIRS DESIGNED BY THE ARCHITECT ARE MULTI-COLORED PLYWOOD PANELS.

WAR MEMORIAL BY CARLO MOLLINO.

The material shown is from the book "ITALY BUILDS" by G. E. Kiddow Smith (Reinhold Publishing Corporation, $10.00)
For the present, the first floor of the building is to be used entirely by the owner for his own business. However, it is flexible enough to accommodate future multiple tenancy. Steel columns and girders were used for flexibility of area allocation. Steel trusses behind the spandrel along the street front permitted the omission of sheer walls. This allowed for a possibility of various entrance arrangements for future tenants. Cemesto board was chosen as a spandrel facing for its lightness in weight and its low cost. The steel columns are exposed and painted a dark metallic color in contrast with the aluminum glazing members.  

One apartment was required on the second floor for the owner's use; the balance of the space on the second floor to be used as office rentals. The ceiling of the second floor corridor was furred to provide working space for future changes in electrical wiring, etc. As contrasting materials plaster, concrete blocks, painted plywood and natural finish Cemesto board were used. Stair treads and risers are of molded rubber.
SMALL COMMERCIAL STRUCTURE

BY KAZUMI ADACHI, ARCHITECT

C. GORDON DE SWARTE, STRUCTURAL ENGINEER
TWO SMALL HOUSES
BY JAMES MORRISON LEEFE, ARCHITECT

Number 1 is extremely small because of limitations of both budget and site. To compensate, the volume is handled in a plastic way with very high and low spaces and the movement between them clearly defined. The lower level, which is for future children, may be left unfinished for the present.
The house is on level ground with the entrance side set against a steep bank. The driveway (existing) parallels the contours and the house is so placed that one can enter directly to the upper level from the drive. The roof is constructed of laminated 2x4's left exposed and spanning from wall to wall so that no interior partitions are bearing. Standard frame or concrete block bearing walls complete the system.

The house numbered 2 stands in a field which slopes quite steeply to the west. It faces an attractive view across a small and intimate valley. The west wall is entirely of glass with glazed doors to the continuous deck from each room. Sliding canvas screens (one for each bay of the structure) can be drawn completely across the outer edge of the deck to keep the afternoon sun off the glass and at the same time spread a wonderfully soft light through the rooms.

Too many hillside houses lose the sense of the land upon which the structure rests. The style of living becomes little different from that in a large apartment. The land becomes almost useless except as a place to set foundations. I have attempted, by two levels of deck with connecting stairs, by partially burying the uphill side of the house, to bring the house into intimate contact with the land so that the land will become part of the living experience. The natural grasses of the hill are very beautiful and will be disturbed as little as possible with formal landscaping.

The system of post and beam construction shown needs little explanation here except to say that it is carefully defined throughout with beams always visually (and actually) carried on posts. Never do either posts or beams become hidden in a wall. The garage is placed just off the road above the house and is of concrete block construction also partially buried in the hillside.
OFFICE BUILDING

The architects had a client who wished to move to a new building in an outlying area of the city. They succeeded in incorporating in the design important necessities for the operation of the business: comfortable space for in-office conferences; special sight-and-sound room; storage space for filing-and-finding odd sizes of art work; easy access to production department for deliveries; convenient files for newspapers, magazines; all windows facing outside with no dreary inside work compartments; and departments arranged adjacent to those demanding greatest cooperation.

The building presents a modern exterior of glass, vertical redwood siding and white porcelain spandrels. It occupies approximately 45% of the site, the balance being landscaped by means of planting boxes, walks, and redwood fences.

Structural System: The building is placed on concrete piles and grade beams, and is exposed Douglas Fir columns and beams, at 3'0" centers, with supplemental interior steel members, plant deck floors and roof, exposed at ceiling, with concrete membrane on floors.

Exterior is faced with stained vertical redwood siding, north and south, and with glass, porcelain enamel spandrels and exposed wood columns east and west. Main entrance is exposed steel columns and beams, and aluminum glass doors.

Interior floors are cork tile in lobby, special offices and first floor corridors, ceramic tile in the toilet rooms, and asphalt tile elsewhere. Stairs are of oak.

Interior walls are Philippine mahogany, stained a variety of colors, in the offices; painted gypsum board in the corridors, with glass above for natural light; white aluminum tile wainscot in the toilet rooms; and vertical redwood siding walls, to match the exterior, in the main entrance lobby.

Ceilings are acoustic tile in the general office and exposed beams and structural wood planks stained, elsewhere.

Windows are steel casements, doors Philippine mahogany slab, and hardware is dull bronze finish.

Interior cabinet work is made of natural finish Japanese ash.

Lighting is by means of surface-mounted incandescent fixtures with cove fluorescent lights in dining room.

Heating is by means of hot water radiant heat copper pipes in the concrete floors. Roofing is built-up asphalt and gravel.
PRODUCTS: CASE STUDY HOUSE #17

DESIGNED BY CRAIG ELLWOOD

The following products have been Merit Specified by the designer:

**STRUCTURAL**
- Strutural Steel and Square Tubing—Drake Steel Supply Company, 6105 Bandini Boulevard, Los Angeles. Steel produced in the mills of Columbia-Georgia Steel Division, U. S. Steel Corporation
- Parimeter Slab Rigid Insulation; Wall and Ceiling Batt Insulation—Owens-Corning Fiberglas Corporation, Toledo 1, Ohio
- Fiberglass Built-up Roof—Owens-Corning Fiberglas Corporation
- Modular Hollow Clay Block—Davidson Brick Company, 4701 Floral Drive, Los Angeles 22
- Cement—Portland Cement Association
- Plastic Cement—Monolithic Cement Company, 1326 San Fernando Road, Glendale, California
- Waterproofing Material—"Suconem and WaterBar"; Super Concrete Emulsions Ltd., 1372 East Fifteenth Street, Los Angeles
- "Luxite" Translucent Glass—Mississippi Glass Company, 88 Angelina Street, St. Louis 7, Missouri
- Skylights—Wasco Flashing Company, 87 Fawcett Street, Cambridge, Massachusetts
- "Laurel Leader" Jalousie Sash—Klenner Company, 1045 Richmond Street, Los Angeles 33
- Aluminum Glazing Beads—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles

**FINISHES**
- Douglas Fir Siding and Walls—West Coast Lumbermen’s Association, 1410 S. W. Morrison Street, Portland 5, Oregon
- Cabinet Plywood—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles
- "Micarta" Kitchen Cabinets and Counter Tops—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles
- Terrazzo Floors, Terraces, Bathroom Walls—National Terrazzo & Mosaic Association, Inc, 711 Fourteenth Street, N. W. Washington, D. C.
- Roofing Granules—Minnesota Mining and Manufacturing Company, Post Office Box 276, Corona, California.

**ELECTRICAL**
- Telephone Outlets, Conduct Previsals—Architects & Builders Service, Pacific Telephone & Telegraph Co., 740 S. Olive Street, Los Angeles 55

**FIXTURES**
- Plumbing Fixtures—The Crane Company, 321 E. Third Street, Los Angeles
- All Valves—Mon Volve Company, Division of Rownen Metal Products Corporation, 6518 Rownen Avenue, Seattle 5, Washington
- "Blo-Fan" Electric Exhaust Ventilators—Pryne & Company, Inc., Pomona, California
- Door Locksets—Kwikset Sales and Service Company, Anaheim, California
- Bathroom Ceiling Heaters—NuTone, Inc., Madison and Red Bank Roads, Cincinnati, Ohio; NuTone, Inc., 1734 South Maple Street, Los Angeles
- Master Bath Wall Heaters—Thermador Electrical Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58
- Custom Medicine Cabinets—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles
- Cabinet Hardware and Wardrobe Sliding Door Hardware—Washington Steel Products, 1940 East Eleventh Street, Tacoma 2, Washington
- Inter-Communication System—Dolmetron Co., 534 Laurel Street, San Carlos, California
- Recessed Chimes and Chime Clocks—NuTone, Inc.
- Safe—Gary Safe Company, 1020 Crocker Street, Los Angeles

**LIGHTING**
- All Recessed and Ceiling Lighting Fixtures—Pryne & Company, Inc., Pomona, California
- All Wall-Mounted Electric Lighting Fixtures—Lightolier Company, Jersey City 5, New Jersey; Lightrend Company, 9011 Beverly Blvd., Los Angeles
- Dining Room Danish "Tri-Drop" Light Fixture—Gruen Lighting, 8336 West Third Street, Los Angeles 48
- Exterior Entry Lighting—Prescolite Manufacturing Corporation, 2229 Fourth Street, Berkeley 10, California
- Exterior Flood Lighting—Stanco Electric Product Co., Elizabeth, New Jersey

**DOORS**
- Sliding Glass Doors—Panaview Door & Window Company, 13434 Raymer Street, North Hollywood, California
- Slab Doors—U. S. Plywood Corporation, 4480 Pacific Boulevard, Los Angeles
- Master Bath Sliding Glass Doors—Acme Metal Moulding Company, 1923 South Los Angeles Street, Los Angeles 11
- "Dormevo" Steel Sliding Wardrobe Doors—Sun Metal Products Company, 10553 Virginia Avenue, Culver City, California

**APPLIANCES**
- Built-in Oven, Warming Drawer and Cooking Top—Thermador Electric Manufacturing Company, 5215 South Boyle Avenue, Los Angeles 58
- Built-in Refrigerator-Freezer, Upright Freezer, Larder-Dryer Twin Units, Dishwasher, Feed Waste Disposer—Westinghouse Electric Corporation; Westinghouse Electric Supply Company, 4601 South Boyle Avenue, Los Angeles 58
- Water Heaters—Rheem Manufacturing Company, 4701 Floral Drive, Los Angeles 22
- Electric Barbecue Spit—Rotir Company, 8470 Garfield Avenue, Bell Gardens, California

**FURNISHINGS**
- Frank Bros., 2400 American Avenue, Long Beach, California
- John F. Keppel—Van Keppel-Green, 9501 Santa Monica Boulevard, Beverly Hills, California
- Air Foam Mattresses—American Latex Products Corporation, 1634 West El Segundo Boulevard, Hawthorne, California

**HI-FI**
- Kierulff Sound Corporation, 820 West Olympic Boulevard, Los Angeles 15
- Concerto—Television Set
- Concerto—Tea Recorder
- McIntosh—Amplifier
- James B. Lanning—Speaker
- Thorens—Record Changer
- National—Radio Tuner

**GARDEN**
- Swimming Pool—Anthony Bros., 5871 Firestone Boulevard, South Gate, California
- Swimming Pool Cover—Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California
- "Leybold" Tennis Court Surfacing—American Bitumens and Asphalt Company, 1401 West Florence Avenue, Inglewood, California
- Chain Link Fencing—Burkett Fence Company, 2419 South La Cienega, Los Angeles
- Architectural Pots—Architectural Pottery, Box 24664, Village Station, Los Angeles 24
- "Terracrete"—General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California
PROBLEMS OF THE CITY-SCAPE—PARR
(Continued from Page 23)

HANS HOFMANN
(Continued from Page 15)

the counterplay of both these forces emerge the ultimate monu-
mentality and the plastic synthesis of the work.

But expansion-contraction is not exclusively a color problem. It
goes hand in hand with the play of Push and Pull in the formal
development of the work. Push and Pull control not only the varia-
tions of depth relations in a two-dimensional sense, but especially
the variations of intensities in these relations. The most pronounced
depth-suggestion is then enriched, in the painterly process, by great-
est luminosity, which generally requires a deeper shading of color
with a consequent diminution of luminosity. Lesser formal depth
suggestion demands diminution of volume and intensification of
luminosity. This statement should not be considered an inflexible
rule. Nevertheless not only two-dimensionality establishes itself in
every instance of form and color development but also balance of
luminosity and volume.

Painting has many problems, but the foremost is the synchronized
development of both form and color. Both developments are estheti-
cally identical in their relation to the picture plane, the nature of
which I have fully explained in a previous essay. (See New Ven-
tures, No. 1—or the catalog of my previous show (1954) at the
Kootz Gallery).

To resume:
1) Color, in its over-all function upon the picture surface, becomes
in the development of the picture, subject to an ever changing multi-
interpretation.

2) Color must sustain its own development: it is, per se, a color-
development problem.

3) It is the color development that determines the form. Color
has, besides its own development, a formal function. It places itself
(as a consequence of its own development) in plastic relation to the
picture plane. This formal back-and-forth in the composition pro-
duces a painterly equivalent which adapts itself in the reversed di-
rection (in the sense of compensation). Color attains in this way
an active part in that magic phenomenon of push and pull which
creates the pulsating quality of pictorial life.

4) The color development explained in the foregoing process de-
termines also the neighborhood function in which two color shades
meet each other in a neighborly relation, not in the sense of tonal
transition but in the sense of simultaneous contact. Their meeting
is the consequence of the color and the form development of the

The haze of monotony has not only dulled the appearance of so many of our
cities and local communities, it has also shaped itself over a large portion of
the nationwide picture. As the buildings lose individuality by imitative design
according to the lowest common denominator, so do the towns also lose their
distinction from one another. The least denominator is a universal factor that
allows too few prototypes even for an eclectic diversity sufficient to give each
community a character and personality of its own. A liberation of our policies
and traditions in public and institutional architecture would help combat
uniformity as effectively on the national as on the local scene.

If the planners of public and institutional buildings were free to use their
creative imagination to the limits of their ability, it would encourage the
development of original designs in such multitude and variety, that there would
be very little likelihood of having the choice of all of the innumerable separate
communities fall within the same, or even within a narrow range of patterns. A
distinctive selection of different dominant elements for each town and city would
be logical to expect. The city-scapes gradually evolving by harmonious inte-
gration around the dominant features would then also become distinctive, and
each community would ultimately acquire an architectural character of its own
on which the pride and affections of its members could focus, to the enrichment
of our lives wherever we may travel and wherever we may make our homes.

From a speech delivered at The International Design Conference held at Aspen,
Colorado.

Beautiful, all-weather LAYKOLD tennis court

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The Case Study House court (in green) is being con-
structed by the Alta-
Fraser-Edwards Co.,
Los Angeles, Calif. There are equita-
qualified Laykold contractors through-
out the country.

Write for details.
To conclude: Pictorial life is a created reality. Without it, pictorial communication—the appeal to the senses and the mind—is non-existent. Color (in nature as well as in the picture) is an agent to give the highest aesthetic enjoyment. The emotion-releasing faculty of the color related to the formal aspect of the work becomes a means to awaken in us feelings to which the medium of expression responds analogically when we attempt to realize our experiences creatively. Upon it will depend the formal and psychic appeal of the created image which is finally achieved through an absolute synchronization, in which a multitude of seemingly incompatible developments have been firmly interwoven: molded in the synthesis of the work.

Endowed with such cognition, all creative possibilities are left open to the imagination, inventiveness and sensibility of the artist, and to the selective capability of his mind.

Being inexhaustible, life and nature are a constant stimulus for a creative mind. —HANS HOFMANN

PROJECT FOR CASE STUDY HOUSE NO. 18—ELWOOD

(Continued from Page 20)

are Steelbilt. The prefabricated wall panels are faced with ½" "Harborite," a DF marine plywood with resin-impregnated overlays. These overlays provide a smooth, hard, grainless surface that eliminates grain-raise and checking, and takes paint well. Finishes and equipment include Philippine mahogany cabinetwork, "Dormetac" steel panel sliding wardrobe doors and "Louvre-Leader" jalousie sash.

ARCHITECTURE, MACHINE AND MOBILE—MARTIN

(Continued from Page 18)

Mondrian, who sought and achieved equivalence in his paintings, placed round his walls, rectangles and squares cut in different primary colors. The walls of his rooms both in Paris and New York were piled with pin holes where he had changed the words or added another to their number as he sought for the satisfactory dynamic equilibrium. From his researches and achievements and from this movement out from the picture space into the space of architecture springs the notion of synthesis, whose pure form is an architecture created jointly by painter, sculptor and architect. In this there are no objects of art as such, no paintings on the wall, no sculptures on mantelpiece or pedestal which exist in their own right. But it is an architecture in which all three have pooled their resources to create—only architecture. And it seems to me that the artist, be he architect, painter or sculptor, might consider this notion and his position with regard to it.

However, let us leave this concept of the neutrality of units within the whole and return to the creation of what by comparison to it we can consider as an expressive unit. One aspect of Cubism was the decomposing of a form in order to recompose it into a new work. The form might be actually perceived or might be an imagined motif, such as the recurring wine glass or bottle. It was subjected to various perspectives (a geometry book variation of Cezanne’s shifting viewpoints). It was cut, unrolled, pivoted, duplicated and so on. While all the time the drawing or painting was being composed and a new form was being achieved.

From the glass a new form has been made. The new, constructive artist does not do this. By the study of formal and expressive laws, by studying the laws of materials and motion and by the development of man’s inventive power has evolved the motor car and the aeroplane, so the constructive artist has created his own aesthetic, structural entities.

The solid of revolution is one of the basic forms created by movement and we can see such forms in great variety through the physical world. We can watch one being formed on the potter’s wheel in the pot which his hands are shaping. The movement of the elements of form create form. And the fact that the point, the line, the plane can by movement create form can lead, not only towards an enclosed form, but also contrariwise towards the open form of the mobile whose rods can define form clearly as they move.

The movement of our limbs is limited and transformed. In the mechanical world the forms that transform motion are of particular interest to us. By systems of linkage rods one motion can be changed into another.
Circular motion can be changed into that of a straight line and innumerable movements of great beauty can be achieved by different systems. All algebraic curves, for instance, can be described by linkage. The artist can compose in actual movement. The mobile is both architecture and machine. It can revolve and by revolving create a new form. The sweep of its rods can define space and describe forms. Slowness and speed can be interrelated with shape and mass. Its planes can extend to the planes of the room, turn in on themselves by reflection and relate floor and ceiling in a new way. The aim of the artist is to use the laws and the forces of nature and cause even the little eddies in the air to play their part. By means of such support as nylon filament the mobile might appear as a discreet form seeming to be independent of other forms and of the architecture. In this way it asserts itself and is not neutral. It is anti-synthetic, opposed to the notion I have already described. Therefore, in relation to it a new dynamic equivalence must be found. Walls and the forms within and without must be related in another way.—KENNETH MARTIN.

**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 COMPANIES

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

B. ARCHITECTURAL DRAFTSMAN & CHIEF DRAFTSMAN with degree and experience, wanted for permanent position in Boulder, Colorado. Prefer draftsmen with at least 4 years experience and chief draftsman with at least 8 years experience. Work will be general architectural practice. Positions are open now with employment starting January 1, 1956. Salary and profit-sharing basis.

C. ARCHITECTURAL DRAFTSMAN-DESIGNER: Immediate opening in contemporary Honolulu office with varied practice. Please airmail full particulars as to education, experience, sample(s) of work and salary expected. Vladimir Ossipoff, A.I.A., Penthouse—Hawaiian Life Building, Honolulu, Hawaii.

D. ASSISTANT TO DIRECTOR OF DESIGN: Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen glassware decoration, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 and have some industrial experience. Good starting salary and unlimited future in company for right man.

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

F. COMPANY PRODUCT DESIGNER: Boston plastics molding manufacturer seeks imaginative product designer with strong mechanical background, practical attitude, at least several years experience in molded plastics industry, to serve on staff as full-time product development director. Salary adequate to attract right man.

G. DESIGN TALENT: Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age with unusual design talent for full-time staff employment in various departments including product (appliances), graph, display and exhibit, interior, automotive styling, color, engineering, drafting and modeling. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interviews.

H. DESIGNERS OF MACHINERY: The Institute of Contemporary Art (138 Newbury St., Boston 16) will consider purchasing at cost, photographs or slides (2"x2" 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.)

I. 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 graduates with varied skills, to assist others in design, construction and installation of displays for variety of Gov't. 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.

J. 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 $5670 a year.

K. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit the factory periodically with design material, should apply.

L. 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.

M. GRAPHIC-PACKAGING DESIGNER: Connecticut plastics manufacturer with well-organized company design department seeks experienced graphic and packaging designer. Salary $3500-$6500; age preference 25-35. Good working conditions. Company has strong backing.

N. 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.

O. INDUSTRIAL DESIGNER: Opening for industrial designer with some experience and also for an experienced man. Work involves appearance designing of tractors, heavy duty road-grading equipment and farm implements. Salary generous. Designer must be willing to relocate in Chicago.

P. INDUSTRIAL DESIGNER: Branch product design office, Chicago area, central, looking for an experienced product and versatile Industrial Designer on a percentage interest in the business. Ability to develop business essential.

Q. INDUSTRIAL DESIGNER: Growing Chicago design studio will pay over $8,000 for a top product designer. Prefer a man age 30-40 for product and packaging design, etc. Also responsible for supervision of all things seen by the public or our own people, from office stationery to distributor signs and truck painting.

R. INSTRUCTOR IN DESIGN: Florida art school needs experienced instructor in design and silk-screen-printing, 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.

S. 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.

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

U. POINT-OF-SALE, PACKAGING, ETC: Growing regional brewery in Pacific Northwest seeks younger man with sales and advertising ability to take over supervision of planning, layout, design, and production of point-of-sale, packaging, etc. Also responsible for supervision of all things seen by the public or our own people, from office stationery to distributor signs and truck painting.

V. PRODUCT DESIGNER, LIGHTING: Company over 50 yrs. old, recognized leader; national recognition for product design; manufactures principally lighting fixtures for residential and commercial use and portable lamps and 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.

W. PRODUCT DESIGNER, LIGHTING: National manufacturer of commercial and industrial fluorescent lighting seeks the services of an experienced individual capable of developing creative ideas, to work directly under the company's Designing Director.

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

Y. SCULPTORS: Leading manufacturer of cemetery memorials and tombstones seeks 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.

Z. THREE-DIMENSIONAL DESIGNER: Exhibit and display company in North Central states seeks designer experienced in exterior and interior exhibition and display, with imagination and knowledge of structural and presentation techniques, as strong addition to existing design staff.

AA. TWO-DIMENSIONAL DESIGNERS: Large manufacturer of institutional and fine vitrified china in western Pennsylvania has two staff openings in well directed design department for imaginative, trained designers. Principal emphasis on decoration in four separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

BB. TYPE FACE DESIGN DRAFTSMAN: For manufacturer of photographic typesetting equipment. Artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

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.


B. ARCHITECTURAL DESIGNER: B.A. Mount Union College; architectural school, Western Reserve College, 1952. Experience: 4 years POS design, free-lance architectural models, product design, display, residential architecture, commercial remodeling, and sales promotion for prominent plumbingware manufacturer. Prefers area east of Mississippi River. Male, age 35, married.

C. ARCHITECTURAL DRAFTSMAN-DESIGNER: Experience in theatres and office buildings; presently responsible for working drawings of new Opera House in Cologne. Wishes to learn American architecture by spending 4 years in the U.S. Fare will be paid by applicant. Male, age 27, single. Contact Rolf Brunner, Rheindorf/Rhine, Lowenburgstrasse 57, Germany.

D. ARTIST-TEACHER: M.A., Painting and History of Art. Member, American Assn. of University Professors, College Art Assn. of America, Midwestern College Art Conference. Active exhibiting painter with awards in painting and drawing. Experience: 6 years teaching in large Midwestern university and art museum; commercial art; published illustration; research in design theory. Desires assistant professorship in college or university art department emphasizing painting, drawing, design, crafts, theory and history of art. Available summer, 1956. Male, age 32, married.

E. ARTIST-TEACHER: B.S. in design, Univ. of Michigan, M.A., Art History, 1952. 4 years teaching drawing and art history, exhibits ranging, scenery designing for TV. Participated in group and one-man shows. Seeks university or college teaching position east of Mississippi River. Male, age 31, married.

F. INSTITUTIONAL INTERIOR DESIGNER: Designer of several successful hotel interiors in the U.S., registered architect with excellent record, including numerous awards and citations. Well-qualified to take full responsibility of design studio of hotel chain or contract firm. Chicago area preferred. Male, age 55, single.

G. INTERIOR DESIGNER: Graduate, Boston University School of Fine & Applied Arts, 1953; Interior Design major. Experience: 2 years display, Taunton furniture store, secretarial work and selling. Seeks position with design firm or department store. Prefers Boston or N. Y. area. Female, age 22, single.
(266a) INDUSTRIAL DESIGNER up to 35 years of age to head newly created product design and styling function for major national manufacturer located in Pennsylvania. Excellent permanent position. Send details including age and salary requirements to Box # 2660.

(266a) Catalogues sheets and brochures available in a leading line of fine furniurance featuring designs by Mcdougall and Studens, Paul Tuttle, Henry Weber, George Simon, George Kasparian. Experienced contract department at 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. A. H. & H. S. A. Associates, Los Angeles; Bacon and Perry, Dallas.

(267a) Write for free folder and specifications of "Firebird," the combac fire engine, designed by Wendell Lovett. This metal is available in four colors, black, red, white, stippled or solid finish. The Comac-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

APPLIANCES


(250a) Built-in appliances: Oven, surface-cooking units, dishwasher, food warmers, refrigerators, dishwashers, and wall ovens. These are among the most complete and efficient units available. Excellent performance and efficiency. A.C. H. & H. S. A. Assoc., Los Angeles; Bacon and Perry, Dallas.

DECORATIVE ACCESSORIES

(137a) Contemporary Architectural Pottery: Information on matter excellent line of contemporary architectural pottery designed by John Falls and Rex Goode; large man made pots, broom and flat garden pots; mounted on variety of black iron top stands; clean, strong designs; data belong in all contemporary files. For complete details write Eastinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 38, Calif.

(323) Furniture, Custom and Standard: Information one of best known contemporary lines: metal (floor to floor) and wood (upholstered) furniture; designed by Hendrik Van Kessel, and Taylor Green-Van Keppel Green, Inc., 901 Santa Monica Boulevard, Beverly Hills, Calif. (314) Furniture, Retail: Information any retail stock of all lines: comfortable lamps, accessories, fabrics; designed by Eames, Aalto, Rhode, Goguochi, Noguchi, complete decorative servicing. Frank Brothers, 2400 American Avenue, Long Beach, Calif.

HEATING, AIR CONDITIONING

(65) Water Heaters, Electric: Brochures—data electric water heaters; good design.—Baker Manufacturing Co., 3212 W. El Segundo Boulevard, Hawthorne, California.

LIGHTING EQUIPMENT

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

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

(285a) Lighting Equipment: Skydome basic蛙co light fixtures, 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. 27. For complete details write Regalite, Inc., 93F Pawtucket Rd., Cambridge 8, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete collection recessed surface mounted down lights incorporates Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for C.House 1950 Stanford Lighting, 451 W. Broadway, New York 12, N. Y.

MISCELLANEOUS

(260a) Telephones: Information on architects, builders on telephone installations, including built-in kits.—A. F. DeWalt, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles 12, Calif.

PAINT, SURFACE TREATMENT

(100a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique ran of colors and designs; colorful Freight-Quary Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 28, Hollywood 28, California.

(254a) Asphaltic Products: for tile roofing, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction. In Merit Specified for Case Study House

FIELD IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE arts & architecture

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FEBRUARY 1956

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

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NOTE: Literature cannot be forwarded unless occupation is shown.

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SCHOLARSHIPS

CRANBROOK ACADEMY OF ART
131 Academy Road, Bloomfield Hills, Mich.
No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

(252a) Door Frames: Colorful aluminum doors; color-coordinated double glazed windows; fitted in cement reinforced with steel bars; a new concept of glass color, mass displacement, technically or electrically operated. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darby & Son, Dept. AA, 6038 3rd St., Los Angeles, Calif.

(180a) New Recomended Color: The K-15, completely protected against dirt and grease by simply designed grilles. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chrome too loud in tone.

(252c) Glassblock: New catalog is available for residential and commercial use. Features in catalog are "Data Chart" which lists dimensions of glass for the most popular Arcadia block sizes, rough openings, and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details drawings both single and double glazed as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog No. 1955-15, P.O. Box 657, Arcadia, Calif.

(222a) Architectural Window Decor-Louvered Vertical Blind's colorful new catalog describes Louvered Vertical Blind's as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2 1/4 inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(210a) Soule Aluminum Windows: Complete brochure with illustrations and specifications of doors for exterior walls in a school, hospital, low cost development, housing, leisure, restaurant, and commercial buildings. For complete information write Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, Calif.


(217a) Built-up Roofs—Newest brochures on new combinations on roofing materials; 30% lightweight aggregate; 1 1/2 in. stone granule; 6 in. thick. For preparation of a water-proofer asphalt. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

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

(261a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasis on colored glass fixed or sliding pane, installed in cement reinforced with structural steel. A new concept of glass color, mass displacement, technically or electrically operated. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darby & Son, Dept. AA, 6038 3rd St., Los Angeles, Calif.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass set in cement reinforced with steel bars. A new concept of glass color, mass displacement, technically or electrically operated. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darby & Son, Dept. AA, 6038 3rd St., Los Angeles, Calif.

(244a) Graphically illustrating the uses, sizes, and types of the steel extending sliding glass doors is a new illustrated catalog on Arcadia Metal Products, Catalog No. 1955-15, P.O. Box 657, Arcadia, Calif.
Boards, Dimension and Timbers of Douglas fir, West Coast hemlock, Western red cedar and Sitka spruce will have new grade names instead of numbers beginning March 15, 1956.

**NO. 1** becomes **CONSTRUCTION**

**NO. 2** becomes **STANDARD**

**NO. 3** becomes **UTILITY**

**NO. 4** becomes **ECONOMY**

There is no change in the identification of Select Merchantable Boards, Select Structural Dimension and Timbers, or vertical grain Clears.

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Your free copy of the new grading rules will be mailed to you soon after February 1. Watch for it.

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SAN JOSE, 460 Park Ave. • FRESNO, 850 R St. • SPOKANE, 725 Realty Bldg.