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A COLUMN ABOUT RECORDS

Who would lay the law down to anybody? Who said I lay the law down to anybody? Why, I wouldn't do it. No, who would say I lay the law down to anybody?

Jacquie, who last June received a BFA degree in musicology, wishes to "do battle on the point of collecting records. You say," she writes, "that you do not wish to own them because 'any record is only a single instance, exhaustible after a few hearings.' You go on to say," she continues, "that most of us believe that there is only one absolute, final, right performance until fashion changes and another performance becomes absolute.

"By saying 'until fashion changes,'" she keeps after me, "you imply the record collector to be a sheep; one that buys as he is told by the Sunday paper reviewer and buys only the 'approved best.' But don't you think that a slightly higher sense of musical knowledge, musical awareness, musical intuition, call it what you will—can exist to the point of a person buying a record purely on his own and not because of the 'blurbs' on the back of the jacket. I agree that we all have our likes and dislikes, or think we know what we do—but don't you think there is a certain amount of validity in buying a record because a certain performance appeals to our educated or perhaps even uneducated, musical senses more than any other performance of that one piece; or because we would like the opportunity of enjoying that piece at any time we choose, free from commercial interference (radio or TV); to use as a study purpose of learning the score (here, excuse me, Jacquie, the syntax has eluded us if not the meaning); or to put on when we wish to be alone with our thoughts; or just to play when engaged in some little tasks as sewing, etc., though I grant you that is only 'half' listening. I must confess," she winds up, and very well, too, saving me a couple of pages of exposition lining out the argument neatly, "that I do feel that there is a validity in the above-cited reasons for buying a record and I like to 'flatter' myself that my mind is slightly above that of the sheep, by reason of my education, background, and cultural upbringing."

I'll bet a good share of my educated, culturally upbrung readers who have backgrounds have caught the quick enharmonic change by which Jacquie leaves me holding the minor while she trumps along with the major. Let's look over the deal.

Any record is only a single instance, exhaustible after a few hearings (score one for me). Most of us believe that there is only one absolute, final, right performance until fashion changes and another performance becomes absolute (this was supposed to be my point, but she trumps me with that enharmonic change). You imply the record collector to be a sheep (score one for her). . . . But don't you think there is a certain amount of validity in buying a record because a certain performance appeals (trump again).

So let's unwrap the argument. Of course the record collector is a sheep. He likes to believe he is a shepherd, herding all those composers into his pen, where he can shear them to his profit. But really, somebody is shearing him. If he buys the great Bruno Walter performances of the Brahms symphonies, he doesn't have the great Toscanini performances; or if he bought the Toscanini first, he has to go right back and shell out for the Walter. Meanwhile he's missing half a dozen other performances practically as good; but if he loads up with all the more than worthy performances of Brahms symphonies, he's using up good money—and time in listening to all of them—that he might better be using getting hep to something else.

Again, is he buying the symphonies or the performances? It's a nice point. Many listeners will say bravely, they don't care about the performance just so they can have the music. Your downright record collector connoisseur knows the difference, and he wants the performance, either as a selection of the most desirable alternatives or as the absolute best. I don't think I have to beat that dead horse very long to prove it won't go. What begins as a problem in the accumulation or discrimination of Brahms symphonies soon extends

(Continued on Page 8)
The cover photograph is from studies of the work of Felix Candela by Erwin Long.

C O N T E N T S  F O R  M A Y  1 9 5 6

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J.O.B.

Currently Available Product Literature and Information
We are happy to announce that Mr. James Fitzsimmons returns to our pages and will appear on a reasonably regular schedule. From Europe he will make his report in the general field of art.

Among the exhibitions I've seen during the past few weeks the one that interested me most was a group of new paintings by Pierre Soulages at the Galerie de France. I've always liked this artist's work; and after looking at his most recent paintings I'm convinced he has it in him to become one of the major artists of his generation—the generation that came to maturity during the last war. This conviction does not represent an attempt to work the oracle. It is based on his achievement till now—on the internal evidence his work affords.

Before enumerating the qualities of Soulages' art which comprise its excellence, and before attempting to define its tenor and general meaning, I would like to mention certain developments that have taken place in his work since I last wrote about it (Arts & Architecture, June 1954). These developments are technical and, I think, important. They are not simply a result of greater mastery of tools, but seem to reflect a subtle shift in the painter's attitude to art. I think that this shift (which is expressed in cleaner, harder definition and in more conscious brushwork) may be summarized as a move away from romanticism and toward classicism. But I am getting ahead of myself and must start closer to the paintings.

Outwardly they are not very different from his paintings of three and four years ago. I would still compare them, as I did then, to sonorous chords, or to haiku—those short Japanese poems in which a single vivid image is presented. Black with blue, green or brown undertones remains the dominant color. And as before, the color is swept across the canvas with wide brushes and plaster knives, vertically, horizontally and diagonally. But this is accomplished with even greater force and authority, and, as I have said, more consciously. The blacks are more clearly differentiated by variations of texture, and by juxtapositions of brush and knife work. There is a new sense of spatial relation to which I have referred are structural necessities. They are not simply a result of greater mastery of tools, but are to be found in Soulages' painting. There is nothing "artful" about it. Everything works—for example, the variations of brushstroke and texture to which I have referred are structural necessities. There is no finicky chopping about, no enriching of the surface to make things "interesting."

Before attempting to define what I take to be the meaning of Soulages' work, I must dig up a few conceptual land-mines with which so-called purists have sown the approaches to the whole problem of meaning in art.

R. P. Blackmur has demonstrated that language is gesture—something which might not seem self-evident to many people. It is easy to see painting as gesture, or as a unified series of gestures. I think that this conception of painting (which may also be found in Coomaraswamy and other writers) has a peculiar relevance when we come to consider the work of such men as Soulages, Motherwell and Pollock. Now, I mustn't argue; and this is not the place (nor am I competent) to present a systematic psycho-philosophical analysis of gesture. Instead, I propose to set down a few somewhat random observations which, I hope, may help to elucidate what we mean by meaning in the plastic arts.

We start with (as axiomatic) the double statement that a painting is a gesture of a symbol. It is not a meaningless gesture—strictly speaking, there is no such thing. There are, to be sure, inadequate and inappropriate gestures which carry more, or less, or another meaning than was intended. These are the most common; they are not meaningless, but unrelated. They include the "Freudian slips" of daily life and also, I think, all unsuccessful works of art. We may say then that the successful work is a gesture which carries a constant meaning. Or, viewing art as process, we may say that a painting is a gesture recorded in lines, shapes and colors which in its performance attains a meaning (or plurality of meanings) previously unknown and empirically non-existent.

Looking at the finished painting, the spectator—I am, of course, assuming a successful work and a spectator capable of aesthetic experience—the spectator never doubts but that it has meaning. He feels the meaning is there, under his eyes, and that he knows what it is, or that it will come to him with enough looking. Whether he is mistaken in this, whether the meaning he finds is actually there, is indeterminable. We cannot assume that the man who made the painting knows its meaning since artists, by their own testimony, often find things in their work that they were unaware of when they made it. And those artists who vociferously deny that their work has meaning are disqualified from saying so—their denial being proof that their gestures were, in a sense, made unconsciously. Arguments as to the "real existence" of the meanings we find in things are, in any event, philosophically and psychologically naive.
THE WISE MEN IN VERMILLION

The walls of ancient cities were a bright challenge to fate. Men would die, but the record of their lives and dreams was written in brilliant colors on stucco and masonry. The Bible tells us that visitors to Babylonia and Assyria “saw men portrayed on the walls, the images of the Chaldeans portrayed in vermillion.” (Ezekiel, XXIII)

The Chaldeans were wise men and magicians. They read the future in the stars and designated the signs of the Zodiac. These early star-gazers were the fathers of astronomy, acquiring the first scientific knowledge of the movement of heavenly bodies.

But the wise men of antiquity had no answer to the problem of creating a weather-resistant paint. The vermillion pictures of the Chaldeans were soon faded, and the colors were destroyed.

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itself, for a discriminative collector, over the entire repertoire. The best in '35 or '40 on 78 rpm may be no longer the best and may be unobtainable, or very grossly re-recorded on 33 rpm, every record change of the old version coming in slightly off-pitch—while hi-fi alters everything, even common-sense.

Jacque, probably you have never heard the ancient version of the Brahms Clarinet Quintet (with Draper, if I am not mistaken) that I learned the piece from twenty years ago and have yet to hear equalled, or my remembered best of the Beethoven MUSIC Quartet, made in the '20's by the great Capet Quartet—they played (Continued from Page 4)

wedding party because I refused to leave the house while the radio was giving out the inimitable first Szigeti recording of the Brahms piece and disregard the performance. Listening as I am at the moment, out of my spare ear, to the Third Symphony by Copland, which I had heard already a dozen times.

To come right down to it, I don't believe it is possible to hear the piece and disregard the performance. Listening as I am at the moment, out of my spare ear, to the Third Symphony by Copland, I have to make the best I can of Doroti’s version, because I know no other. I am aware that Doroti usually makes authentic Copland. It is also authentic hi-fi, every part asserting its full color in the foreground, and no vista, atmosphere, or landscape behind.

Most record libraries are made up of performances that appealed once. The process of growth as a listener is by incorporating and outgrowing these performances. A late point in sophistication is when you can enjoy the nice points of bad performance—as I like doing on an evening, carolling through the streets, my auto radio blaring—say, for example, the finale of Scheherazade vigorously put out by William Steinberg. A few years ago I would have shut off the radio at the first note of it. Possibly I am ripe for esthetic dissolution.

What should a record library be made up of, there’s the question. If I don’t wish to own records, because any performance is exhaustible and you can reach that point all too soon, the statement is my own, derived from a very large experience with records. A major part of my musical education came to me through listening to records. I am not ungrateful. And I have the ever-present ability to turn on my radio in the evening and let the latest recordings of the larger-common-repertoire flow into the room, contriving to adjust the matter so that I may hear a fair percentage of the somewhat less common. I am told this cannot be done in some parts of the country. I believe the condition is changing.

I have another correspondent, whom I know slightly in her interesting person. I wish I might pass on some of the toles she has told me about herself, for example how she confounded the Minute Women of her home town in Texas when they set out to purge the local library of unworthy books. Being then sixteen she went to work to organize a resistance, yoked up a Senator, dispatched news stories more than nationwide, capably enough written so that the New York Times rumbled in its editorial columns and printed her picture, while the Manchester Guardian, quoting her, protested municipal folly at five thousand miles distance. At the decisive session of the City Council she first tossed a few general remarks calculated to stir up the hostile audience, and then, while the bad taste erupted behind her, leaning convincingly across the Council table she persuaded the City Fathers to see the thing her way.

She married against her family’s wishes too young and then wrote me for advice. “Actually we need things like a toaster or a mixer more than we do a Hi-Fi, but we talked it over and decided that some things were just necessities and others could wait. . . . I am curious to know what your opinion of the following composers is:” (the list of 26 composers starts with Hugo Wolf and ends with Henry Gilbert; it includes such names as Francesco Cilea and Riccardo (Continued on Page 10)
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MUSIC
(Continued from Page 8)
Zandonai, which I should have to look up in a musical dictionary, as well as others, like Michael Ippolitov-Ivanov, whom I know by experience to be not worth the trouble. "These are 'turn-of-the-century' composers, and I have heard almost nothing about any of them. The only few that I have ever come across are Elgar, Leoncavallo (thru his opera only), and I guess that's all. I left Mahler off the list because I've heard a few of his works."

How times change! Formerly she would have heard a great deal of Ippolitov-Ivanov.

"The next list I want your opinions on is of the more modern composers." (The list begins with Schoenberg, Anton von Webern, and Alban Berg—"What are their best works, and how should one approach their particular style of music?"—and proceeds through sixty-nine names, from Satie and Charpentier to Kabalevsky and John Cage).

"The reason I want your opinion on these composers is plain...I need a little guidance as to who is most interesting and who wrote the kind of music I like. Since your taste seems to coincide with mine to a certain extent, anything that you think is especially interesting (or any composer whom you happen to like particularly) would probably be what I would like...I picked the more modern composers (or I should say the contemporary or near-contemporary composers) because I know the least about them. Later, if you don't mind, I'd like to ask you about some of the earlier composers."

It is the voice of the emancipated American woman, spiritual granddaughter of Susan B. Anthony: I hear and, bless me, I obey. Between the turn-of-the-century and the present here are ninety-five composers on whom I am to discourse so that Cathy may buy records wisely. This foot treading firmly at the doorstep of musical literature does not intend to be that of a sheep, nor of a sheep-dog either; she approaches music as Dante approached the cosmos, definitively. Not with a background of knowledge but looking eagerly into a deep perspective, all of it to be filled out by proper purchases of records. This is appetite absolute, not a word about sewing or a certain performance having appeal.

I might put Cathy in touch with Jacquie, who does have a degree in musicology, and let them argue it through to a finish. They belong in opposite corners, Jacquie relying on taste, an informed dilettantism, Cathy holding, in the spiritual innocence that can appall reasonable bystanders, that art like religious faith must be taken without qualification. I must confess I am in Cathy's corner, preferring the extremes of appetite to the hesitations of taste. Most of my readers may prefer to stand by Jacquie, believing that their taste can outrun any fashion. In 1947 Bartok is unexpectedly taken to the bosom, in 1953 Vivaldi. Is Mozart a more desirable composer in his birthday year? The record manufacturers appear to think so. Why is the 75th birthday of Ernest Bloch, now busily finishing his fifth Quartet, less honored than the 90th of Sibelius, who has composed nothing to our knowledge for nearly thirty years? Are these matters of taste or of fashion? What is taste anyway, if it is not or is more than the individual presentment of fashion?

One can offer the historical approach, the representative record library recommended by any textbook of Music Appreciation. It is always out of date, and will be more so before any long-range plan can be carried to completion.

No, Cathy will just have to stand on her own head. Like Jacquie she will have to form a taste of her own, possibly without benefit of musicology, but she will do better not to believe in the efficacy of the book. She should buy records to taste, but for every record she buys that is to her taste she should take the opportunity of hearing ten that will exercise her judgement. (I say this in full awareness of the nuisance I can cause the record retailers. A record store, like the old-time saloon, offers by necessity a free lunch with every purchase. Come in and browse around, the record retailer invites you. Take him at his word; make an afternoon or an evening of it. Stay until he throws you out).

Buying records is an expression of your taste, Cathy, but it's your taste, so don't fear it. Take it seriously. It's the best you have; don't apologize for it. Treat your taste like a good friend: listen to it, argue with it, snub it on occasion. Never be ashamed of it. If it isn't good enough for you, then you're a snob who feeds on other peoples' opinions. If you believe it is better than anybody else's taste, nobody can help you.
Go about it this way, and you will always be free of the fashion.
But now, how to use your taste in the purchasing of records. Advising on this subject I resemble the bachelor who advises a young couple about getting married.

Begin with the exclusions. Don't buy, for a start, a recorded version of any work that you can hear regularly in the standard concert repertoire. I realize that saying this I waste my wind, but I always say it. Don't buy any work particularly like until you have heard it in other than the immediately available version. Don't buy name performances until you have thoroughly compared them. As much as ability blows up every greatest-living artist of the moment.

Buy for the room you live in. If you are temporarily unable to play loud music loudly, don't buy it. Better not to hear it at all than to hear it in the wrong dimensions. Avoid for the same reason buying anything that shows off the extremes of your hi-fi equipment. A good performance lies in the middle ranges and uses highs and lows merely to enrich the normal registers of tone. Be sure therefore that the performance is well focused in the middle, where the music is. It will wear better, and your neighbors will be grateful. As for hi-fi any good equipment is adequate and any old equipment at all will do for listening to a good performance. Music consists of sounds, intervals and silence rhythmically related by intervals and proportionate volume; when you have given enough attention to these you may worry about improving the mere sound of it. The sounds may be only slapped on hands, as in a type of African music; the intervals any sort of perceptible gradations. After you have waited a while you will know the difference between tone and an elegantly enameled production-line assembly job. The meaningful inflection of tone is the utmost refinement of great musicianship, and you won't need ultrasonic equipment to discern it.

Before buying anything that you know nothing about, no matter how presently attractive, place it musically and decide why you want to own it. A collection thoughtfully begun directs its own additions. A collection begun at haphazard will continue formless and spineless.

Save for the positives. First: start big. Crowd your taste. Start with a few large masterpieces durable enough to last a lifetime. While your collection is still small, you will hear these works more often. These will form the skeletal structure of your taste.

The best buy, and the most durable, the least worn part of the common repertoire is chamber music. I am speaking to the person who wishes to know music, not to use it for a sedative. Begin with the Casals recordings of the Bach Suites for solo cello and any one of several versions of each of the three Interlocking late quartets by Beethoven: A minor, opus 132, B flat, opus 130, and C sharp minor, opus 131, plus the alternative ending of the B flat, the Great Fugue. When you have mastered these—they're no harder to begin with than to end with—you can move backwards or forwards through the history of music with assurance. These pieces are the picklock to the twentieth century music. Tonality and its tragic fate under polyphony, as well as the emancipation of the dissonance have been here already well taken care of. The Beethoven is the most dramatic non-vocal music ever written, the quintessence of Western in comparison with Eastern art. The Bach will open to you the music of any country or any century. This music will teach you to listen and hear. If you cannot rise to it after repeated hearings, you may be able to qualify for one of those jobs reviewing music for the Sunday papers. Like B. H. Haggin and Winthrop Sargent you may make a career of explaining to the casual listener what is wrong with the music you and he don't dig. I am always being jogged by the critical notion that the great composers, having established their reputation on a few good popular pieces, spend the sad remainder of their lives composing masterpieces nobody wants but us longhairs. To paraphrase the non-sequitur with which the Washington, D.C., critic Paul Hume brushed off the Stravinsky Septet: It is like the George Washington Bridge; it is not popular.

If you go on to buy the Schubert Cello Quintet and the Brahms Clarinet Quintet, I shan't object. Your next move should be into the twentieth century. Admire the worst, as some call it, before your taste is set. Debussy's Sonata for flute, harp, and viola, Bartok's Fifth Quartet and Schoenberg's Fourth, plus the Stravinsky Septet will sharpen your taste for tone, liberated from the mere compulsions of your ear for Mozart. You don't fly from dissonance to Mozart, you fly through it.

No composer has been better recorded, or more completely, than Mozart. A good library should contain at least a hundred items.

(Continued on Page 18)
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ART
(Continued from Page 6)

And pragmatically, what matters is that between the painting and the spectator something has been communicated; and that the occurrence of this communication induces in the spectator a heightened sense of being, and a sure knowledge that a rapport has been established between something outside and something within himself.

Which brings us to the central problem, that of the meaning, i.e., the content, of this rapport. Here I must turn to the second half of my axiomatic double statement: that a painting is a symbol. If gesture is the means one employs to communicate something—a thought, a feeling, sensation or intuition; a vision of order, perhaps; a rhythm, a structural relationship—which one feels could not be communicated as well, if at all, in any other way, it follows that gestures are symbols, and that painting is a symbol-making activity, even when the painting that results from it is not intentionally symbolic. As a matter of fact, the psychologist C. G. Jung has made it clear that symbols, as distinguished from signs, are never intentionally made. Rather, they are found and recognized as they emerge from historical and psychic situations favorable to their emergence, and are then “enacted,” as it were. Jung’s conception of the symbol is singularly applicable to modern works of art. For among the characteristics of the symbol as he defines it are these: it is a means of bringing opposed forces or qualities into functional relationships. It is a container and conveyor of energy. It is a means of experiencing and expressing things otherwise inexperienceable and inexpressible. It has meaning, but meaning of a kind too complex and ambiguous to sort out into separate and exact verbal-conceptual equivalents. (Obvious analogy: poetry, where the meaning is not in the separate words but in their clash and rhythmic combination.)

One might say that the meaning of a symbol, as defined by Jung, subsists in the play of the forces it contains and in its internal structural relations; and that when these alter, the meaning alters too. If, now, we call abstract paintings symbols in this sense, we might list as characteristic and frequent meanings: movement upward, downward, centrifugal, centripetal, advancing or receding; conflict; growth; stasis; harmony; transformation and conversion; the relations between the light and the dark, the active and the passive; and so on.

It is obvious that the modern abstract artist who paints without reference to anything he has seen either in the outer world or within, and who lets his painting grow on the canvas by itself, as it were, according to its own inherent pictorial logic, must reject as literary any interpretation of his work which tries to establish conceptual or visual correspondences for elements in it which are structural, plastic and nothing more. Rejecting such interpretations—which, however, are not symbolic but semiotic—as irrelevant, he maintains that one should not ask what a painting means. I have said it myself: a painting doesn’t mean, but is. Instead of asking what it means we should try to define its is-ness. But I now feel that this distinction is casuistic and tautological. For if we succeed in defining the is-ness of a thing—flower, man, painting—and no one ever has—we would have its meaning. The artist who denies that his paintings have a meaning and may be called symbols fails to grasp that it is precisely those works which refer to nothing outside of themselves which must be called symbols. The genuine symbol (as defined...
above) symbolizes itself. If it stood for something else it would not
be a symbol but a sign, and "literary," as painters use this term.
We are now in a position to consider Soulages' paintings at the
level of meaning. Following Blackmur and Coomaraswamy, I have
said that paintings are symbol-gestures charged with meaning which,
when encountered and recognized, induce in us a heightened sense
of being. This is my experience with Soulages' paintings. His ges-
tures are strongly made. In the seeming directness of their execu-
tion they carry conviction. Though man-made, and not such earth-
gestures as mountains or trees, like trees they give a sense of growth,
they seem alive. But they differ from natural forms in that the sense
of growth they convey is sudden. Before our eyes a form leaps up,
spreads out and is completed. In art things are consummated—logic
has a chance. In life, never. Hence the exhilaration peculiar to art.

And though Soulages' images are such as we have not seen
before—certainly not in the world around us—they seem familiar
and we have no doubt of their reality. They are new realities born
in the act of painting them; and their newness, coupled with their
familiarity, and with the sense of conviction they carry, is proof of
their vitality and cogency. How can they seem familiar? They are
new, but they have an ancient ancestry, to which I referred in my
last piece about Soulages, speaking there of monoliths, trees and
the cross. I certainly did not mean, as Mr. Michel Ragon writing in
"Cimaise" seems to think I meant, that Soulages was painting these
things. I meant that these forms and the forms we find in his paint­
ings participate in the same formal archetypes—and hence, in the
same primordial meanings.

(Note on the historical, mythic and psychological correspondence between cross,
stone and tree: The first crucifixion crosses were trees and stakes—see Frazer. And
every man carries his cross with him: his cruciform body, his "animal-angel" soul.

The formal virtues I find in Soulages' best work I have already
enumerated: directness, economy, clarity and precision of statement.
(Continued on Page 15)
Welcome A.I.A.

Stop in and browse awhile. We have a most comprehensive selection of books and magazines on architecture and the arts. Books from all over the world which you may not be able to find at your local bookstore. Your visit of all major buildings in the area as judged by a committee appointed by books and magazines on architecture and the arts. Books from all over the world down to the present. 352 pages, $12.50

THE NEW LANDSCAPE IN ART AND SCIENCES, by Gyorgy Kepes. Deals with development. With over 450 superb illustrations in black and white-some of buildings are considered - from churches to factories. The provocative introduction by Le Corbusier and the far-reaching text makes this book a valuable tool in the growing movement of integrating art and architecture. 264 pages, 450 illustrations (15 of them in beautiful 4-color reproductions). $12.50

ART IN EUROPEAN ARCHITECTURE, by Paul Damaz. This book shows the integration of art and architecture of just about every country in Europe. All types of buildings are considered—from churches to factories. The provocative introduction by Le Corbusier and the far-reaching text makes this book a valuable tool in the growing movement of integrating art and architecture. 264 pages, 450 illustrations (15 of them in beautiful 4-color reproductions). $12.50

THE ARCHITECTURE OF SOUTHERN CALIFORNIA. A handy pocket guide to the architecture of Los Angeles and nearby communities. Includes descriptions of all major buildings in the area as judged by a committee appointed by the Southern California Chapter of the A.I.A. Residences, Office Buildings, Hotels, Industrial Buildings, etc. Highly illustrated with photographs by leading architectural photographers. Keyed maps of the area included. 80 pages. $1.00

LIFE AND HUMAN HABITAT, by Richard Neutra. Mr. Neutra, one of the most important architects of our age, gives his thoughts about relationship between man and his habitation. 355 illustrations (4 full-color) and hand sketches, 45 plans. A superb book on the contemporary single dwelling, handsomely produced. $18.00

The last section, Examining, Diagnosing, Prescribing. The good architect, like the doctor, must have the same intuitive powers to determine the necessities of each client, and like the doctor . . . the architect is no unconcerned scholar but a contemporarily schooled artist who works with method and that ‘feeling’ at the very same time."

This book is a very handsome production befitting the many excellent houses of a noted architect. Highly recommended. MAX BILL, by Tomás Maldonado (Editorial Nueva Vision, Buenos Aires, $7.00).

A look-see into the achievements of the head--of the Department of Architecture at the New College for Design at Ulm, Germany, by his associate. The text (in Spanish, French, German and English) limps badly, whether in the words of the author (echoing or quoting Mr. Bill) or in the lame statements of Mr. Bill himself. The text, intended to facilitate the understanding of the aims of a brilliant artist misses the mark. The 'good form' and Bill's 'will of coherence' are best shown in the numerous half-tone illustrations surveying his program in all the visual arts: painting, sculpture, architecture, typog-
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A literate French architect examines the integration of art in architecture and shows how this concept actually increases the value of office buildings, schools, institutions, churches and factories while better serving human needs.

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by PAUL DAMAZ

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BOOKS
(Continued from Page 16)

raphy and industrial design. We are shown a good section of Bill’s paintings (accompanied by his statement on the Mathematical Approach in Contemporary Art) in which he declares that it should not be mistaken for ‘computed art’ but rather “It is primarily a representation of rhythms and relationships, of laws that have their own specific origin, even as mathematics had its mainspring in the original thinking of pioneer mathematicians.” We are also given Bill’s statements on his projected monument to an unknown political prisoner and on Differentiated Living Quarters as a City Element (in which nothing particularly original has been said).

Max Bill’s forte lies in the demonstration and not in the discussion of difficult and abstract spatial matters. For example: the precise and stimulating sculpture in reinforced plaster, “Continuity,” 300 centimeters high, poised on rocks in natural setting, as buoyant as ribbon candy, gives its sensation of continuous motion in space by direct impact to the eye.

All of Max Bill’s best work is eye-catching—the articulated exhibition pavilion “Die Gute Form” (Basle, 1949) or the ingenious “Swiss Pavilion” consisting of lighted drum-like show cases in a darkened room at the Triennale di Milano (1951); his first-rate book designs; or his furniture; an attractive lamp or a hairbrush.

Mr. Maldonado claims that Max Bill is “…the modern type of ‘total artist’ a forerunner of the ‘total man’ still to be conquered.” One hopes that somewhere in the conquering process there will emerge among these special artists some totally good writers, too.

THE STORY OF THE TOWER. The Tree that Escaped the Crowded Forest, by Frank Lloyd Wright, Horizon Press, $6.00.

By viewing the photographs (about 130 of them) in Mr. Wright’s latest book, the reader becomes an armchair engineer and witnesses the emergence of the Price Tower, a 19-story office and apartment skyscraper on the prairie landscape of Bartlesville, Oklahoma. From the groundbreaking, the pouring of the tower footing, through all the daily stages of the building’s growth to completion, one sees the realization of a 25-year old dream. The structure this time, planned on the tree-like cantilevered form of the earlier St. Mark’s-in-the-Bouwerie, stands ideally alone on its own plot, uncrowded and free in an atmosphere unhampere by surrounding heaps—beautifully conceived in copper, glass, concrete and steel. The skyscraper in the country designed to relieve congestion; to provide comfort, freedom, privacy and convenience to the occupants.

This book is more than a monument to a monument, and one will watch with interest to see if the ideal of decentralization as expressed by Frank Lloyd Wright will not backfire, as have the notions that freeways and superhighways provide decongestion when they often attract more traffic. Mr. Wright is as lyrical and convincing as usual, and I hope he is right. If the tree in Bartlesville goes to seed, the escape from the forest will be brief.

MUSIC
(Continued from Page 11)

Start with the G minor or the D major String Quintet, either of the large Serenades for winds, and by my specific recommendation the Kempff recording which includes the E flat (K 271) and the B flat (K 450) Piano Concertos. They are a good standard for piano playing, free in outline and properly embellished. Schnabel dug more out of the inside of the music. He was the first who roused the general public to understand why Mozart is not less than Beethoven. Now we need to recover that cherubic superiority to emotional justification which Beethoven envied Mozart and pursued the more seriously the more he became serious. Only once, I believe, did he set foot on that same cloud of pure esthetic illusion where Mozart reclines beside the Shakespeare who confessed his lack of “higher seriousness” in The Tempest. I am digressing dangerously. Where, someone asks, or when did Beethoven set foot? In the final Minuet of the Diabelli Variations. Then someone brings up the Danza alla tedesca—cherubic, or heartbreaking? I had a poem returned the other day, the editor explaining, among other things, that cherub doesn’t consort with Mozart. Wherever sprinkled, by Donatello or El Greco, on a boudoir ceiling or a valentine, the cherub signifies magnanimity of feeling coupled with a serene indifference.

To get back to my good advice. You will observe that nearly all the composers I have recommended have been German. Between

(Continued on Page 41)
Scientists have come to realize that you couldn't classify the people of the world according to how close or how far removed they were from nature. In fact what distinguishes mankind from the animals is that man, with his universal use of language, his fabricated implements and tools, and his submission to customs, creeds and institutions, belongs to a higher order than any living thing in nature. The world of man is a world of culture—that is rigorously and unequivocally opposed to nature whatever the level of civilization. Every human being talks, makes implements and behaves according to set rules whether he lives in a skyscraper or in a thatched hut in the middle of the forest. And it is this that makes him a human being, not the particular materials he builds his house out of.

First of all, we can discount the factor of numbers, that is the size of the society. Of course, size does have meaning from the global point of view, for societies comprising several million members appear only rarely in the history of mankind and are found only in a few great civilizations. Moreover, these civilizations appeared at different historical epochs and in regions as far apart as the East and Far East, Europe, Central and South America. Yet these are differences so great that the factor of numbers or size can have no absolute value. Some African kingdoms included several hundred thousand persons and oceanic tribes had several thousand members but in the same regions of the world we find societies made up of a few hundred persons or even at times of only a few dozen.

We may perhaps be on firmer ground if we consider another feature, undeniably present in every culture we call primitive: each of them, or was at least until very recently, outside the range of industrial civilization. But here again, the yardstick won't work. Consider the case of Western Europe.

It has often been stated, and rightly, that the way of life of Western Europeans scarcely changed from the beginning of historic times until the invention of the steam-engine; there was no fundamental difference between the life of a patrician in Imperial Rome and that of a well-to-do Frenchman, Englishman or Dutchman of the 18th century.

Moreover, neither Rome in the second century B.C. nor Amsterdam about 1750 is comparable with a Melanesian village of today, or with Timbuktu in the middle of the 19th century. Civilizations which preceded the birth of our industrial civilization shouldn't be confused with those which existed outside it, and would probably have remained outside for a very long time if industrialization had not been imposed upon them.

Although the oldest chipped stone implements may date from 400,000 or 500,000 years ago, agriculture, stock-raising, weaving and pottery appeared only about ten thousand years ago, perhaps less. Thus the "primitiveness" of peoples who cultivate gardens, breed pigs, weave loin-cloths and make cooking-pots is quite relative in the time span of the total duration of human history.

A change of environment to an area which lacks good quality clay often explains the disappearance of pottery, sometimes even from human memory. Language often proves that peoples whose low level of civilization might suggest their immobilization and isolation in the same place from the most distant times, have in fact been in contact for thousands of years with all kinds of much more highly developed populations. Far from these alleged primitives having no history, it is their history that explains the very special conditions in which they have been found.

The latent presence and pressure of a past that has disappeared are enough to show the falsity of the word primitive, and even of the idea of a primitive people. But at the same time we must take note of a feature which all societies we call primitive have in common and which distinguishes them from ours. It is the reason for applying to them all the same term, however inappropriate it may be.

All these societies—from the powerful empire of the Incas, which succeeded in organizing several million men into a politico-economic system of exceptional efficiency, down to the small nomadic bands of plant-gatherers in Australia—are comparable in at least one respect: they knew or still know nothing of writing.

They could preserve nothing of their past save what human memory was able to retain. It was a fluid past which could be preserved only in small quantities, and the remainder, as it came into existence, was condemned to be forgotten with no hope of recovery. To borrow a simile from the language of navigation, societies with some form of writing have a means of logging their course and therefore of keeping on the same track for a long period.

On the other hand, societies without some form of writing are reduced to following an unsteady course which may in the end (although the distance covered is the same in both cases)...

(Continued on Page 38)
STRUCTURE BY FELIX CANDELA
FELIX CANDELA AS A CONTEMPORARY

By Colin Faber

"Buildings are vital to us only when they are being built, when they arouse and feed our anxiety of what will really result from our project. Once finished, all building is irrevocably dead; it belongs to history."

Felix Candela

True, formal, classic architecture is the fusion of art and science. Without art, a building is only structure, chance possessed of a fortuitous mathematical poetry. Without science, it is sculpture, picture, daring, mood, elegance, beauty or any number of other things relative to the talent of its designer and the quality of its art.

When a great artist designs a building we may be accorded a great work of art. Falling Water, Villa Savoye, the Tugendhat House, each one of these is a perfectly legitimate work of art. Neither building is necessarily more valid than the other for the purpose of our study. They are only comparative to architecture.

When a great scientist designs a building we may expect a structure of supreme logic. When the scientist has a poetic faculty we will find an empiric structure of lyric quality. Such is the case in Maillart's bridges and Nervi's hangars.

Now of the two approaches defined here the latter, the poetic engineer's comes nearer to being the great classic architecture that sings. Neither of them achieves it because neither achieves the perfect fusion of art and science.

Much has been said of the nature of art in architecture and gratifying evidence of its understanding is around us, if at scattered distances. Little to nothing has been said of the nature of science in architecture. This is because the science of structure is as misunderstood now as it has been for centuries past. Our failure to produce great architecture is due to this, not to the defect of genius—talent is abundant in our age.

We may now examine what structure as science implies.

Structure is a minor science but it pertains to the same laws as do major sciences. The hypotheses which form the theory of structure are true enough to let us trace a rough mental image of what really occurs in a structure. The degree of truth in this image does not depend upon the precision of the mathematical lucubrations we employ. It is relative to a number of highly subjective, imponderable factors such as intuition, experience, learning and critical sense. These factors spark the inspiration that dictates the form and dimensions of the structure to the designer. Any further calculations are so strongly conditioned by this aprioristic choice that they can only prove its accuracy or the more confound it where it is in error. Thus the most absurd structural blunders are usually endorsed by the most exact calculations.

But original structural design is never achieved by analytical method, only through a synthetic process common to the laws of all artistic creation.

The need for this synthetic process is fully recognized by the major sciences. But it seems that the minor sciences and particularly the science of structure are still lost in a jungle of analysis whence they will escape only through constant revision of their basic hypotheses.

We are presently working under assumptions developed more than 100 years ago by several synthetically minded.

The structure is a single hyperbolic paraboloidal leaf, limited by straight generators. In this case the paraboloid's axis is not vertical (due to the rhomboidal plan), since the horizontal projections of the generators are not parallel. Therefore the loads have components along three axes (that is the vertical axis and the two generators intersecting at the crown), and this resulted in a more complicated analysis and longer expressions for the stresses. The problem was to annul normal stresses along both edges of the part in cantilever, there being nothing to counteract them there. As each generator acts as a tie-rod, it was possible to transfer the unwanted stresses to corresponding points in the opposite edge where they are resisted by the concrete wall working in bending. In other words, the structure is an asymmetrical double-cantilever supported at the two lower corners, and due to the unequal thrust of each cantilever, the shorter arm must be fastened to the wall. The only function of the vertical struts along the longer edges is to provide secondary support to prevent either upward or downward deflection, such as may be induced by temperature changes.
French thinkers. If these hypotheses were once of value it does not infer they will remain so forever. Yet this is what both architects and engineers would seem to believe. They believe that the technique of structure is an exact science leading to exact results. This belief is a hangover from the rationalist theories prevalent in the last century when it was supposed that natural phenomena were truly represented by mathematical laws and that through these it would be easy to come to know absolute truth. The pretense, or worse, the belief that form is an inescapable consequence of analysis is the greatest single lie of the philosophy sustaining modern architecture.

In reality of course the structural function as much as the spirit or expression of an architectural work depends entirely on the form. The failure to understand this is readily explained. The revolutionaries or pioneers of the modern movement were architects who grew up with the same disinterest in structural problems that has characterized the profession for generations. The banner was functionalism and literature the justification for a revolt whose only immediate purpose was the overthrow of historical styles. These styles were stifling architecture within a rigidly conventional composition, often prohibiting the adoption of a plan to comply with the normal functional requisites of a building. The first stage, the overthrow, was consummated with relative ease leaving architectural composition reduced to the balanced organization of masses and volumes, to the play of voids and solids, things that had always been fundamental in traditional composition. An art was thus established for select minorities whose education—or affectation—let them appreciate or pretend to appreciate the volatile beauty of pure composition. The lack of interest of the strict solutions before long led the functionalist movement to actuate a series of expressive, conventional and sensationalist formulae. These prettinesses, each with its own defenders and each with its chief protagonist have brought architecture today to a situation not unlike that which actually triggered the modern movement.

In his desperation to relieve the bare sterility of a boring structure the modern architect has adopted a vocabulary of innocuous paraphernalia such as window walls, murals, pilotis, plants and so on ad infinitum. With such purely secondary cliches he has succeeded in painting the various facets of what is now an accepted style. He is a decorator de luxe of the machine. He is much assisted in this task by the professional engineer. The engineer is a convenient product of the industrial revolution designated to conceal the architect's complete ignorance of structure. To this extent, the architect today differs little from his Victorian predecessor.

Consequently it is no surprise that most of the most important works of architecture in recent times have been conceived by engineers; by Maillart, Nervi, Torroja—and Candela. Now Felix Candela is not strictly an engineer. In the maze of pigeon-hole (Continued on Page 40)
The site is an old 16th Century deserted hacienda, 36 miles south of Puebla in the town of La Galaza.

The dome is a handkerchief dome: a spherical dome; in the center the dome rises to 50 meters; the generators are at the side; the grill of prestressed tie rods hold an open mesh grid steel hanging floor.
La Bolsa is a groined vault, in which each of the four sections is a hyperbolic paraboloid. As in El Altillo, the real problem here was to leave the perimetral edges free of normal stresses and to transfer these stresses to the groins. This is achieved by each generator working as a tie-rod or a strut (depending on the point of reference). However, as the vault is not square in plan, a manner had to be found whereby these transfers could be executed in such a way that the horizontal components of the normal stresses at each side of the grain would remain equal in value. It may be seen that each point of the groin is joined by two generators to two points on the edges and that each point on the edges is joined by two generators to two points on the groin. This means that there can be many solutions to the problem, the most apt being that which requires a minimum of work in the structure. The solution was found by a process of trial and error: shear forces are acting on the parabolic perimetral arches, and in each groin both shear and vertical forces are acting, as a result of the composition of the normal stresses proceeding from both contiguous surfaces. These forces may be resisted by the angular member formed by increasing the thickness of the shell at both sides of the grain in the form of a V-beam. Each groined member is now in fact a three-hinged arch, absolving the need to introduce any other member. If the vault had been square in plan, the shear forces in the perimetral arches could have been annulled and the stiffening ribs which appear in these arches would not have been necessary.
THE JURY WAS COMPRISED OF:

Pietro Belluschi
Dean of MIT’s School of Architecture and Planning
Eero Saarinen
Bloomfield Hills, Michigan
Paul Thiry
Seattle, Washington
Donald S. Nelson
Dallas, Texas
George B. Allison
Los Angeles, California

FIVE

A.I.A.

HONOR AWARDS

Five First Honor Awards and fourteen Awards of Merit were voted by the Jury of Awards in The American Institute of Architects’ Eighth Annual Competition for outstanding American architecture. Panels showing photographs and details of the selected buildings will be exhibited during the A.I.A.’s annual convention in Los Angeles from May 15 to May 18, 1956.

MANUFACTURERS TRUST COMPANY FIFTH AVENUE BRANCH, NEW YORK

ARCHITECTS: SKIDMORE, OWINGS & MERRILL

THE GENERAL PROGRAM REQUIREMENTS FOR THE BUILDING WERE AS FOLLOWS:

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TO PROVIDE APPROXIMATELY 20,000 GROSS FEET OF GENERAL OFFICE AREA.

TO PROVIDE UPTOWN FACILITIES FOR DIRECTORS’ BOARD ROOM, PRESIDENT’S OFFICE, DINING FACILITIES AND VISITOR CLIENTS’ OFFICE.

TO PROVIDE EMPLOYEES’ LOUNGE AND LUNCH ROOM.

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SPECIAL DESIGN FEATURES:

OVERALL LUMINOUS CEILING LIGHTING-CORRUGATED PLASTIC SHEETS SET IN ALUMINUM FRAME UNDER COLD-CATHODE LIGHTS.

PUBLIC SAFE DEPOSIT VAULT ON GROUND FLOOR WITH VAULT DOOR IN VIEW OF FIFTH AVENUE.

LARGE BRONZE SCULPTURE BY HARRY BERTOIA ON 2ND FLOOR MAIN BANKING AREA WHICH IS DESIGN FOCUS OF THIS FLOOR.

LAMBERT ST. LOUIS MUNICIPAL AIRPORT TERMINAL BUILDING

ARCHITECTS: HELLMUTH, YAMASHIKA & LEINWEBER

HILLSDALE HIGH SCHOOL, SAN MATEO, CALIFORNIA
ARCHITECTS: JOHN LYON REID AND PARTNERS
ABOVE: THE BUILDING GROUP IS ONE STORY HIGH THROUGHOUT, FRAMED IN STEEL AND DECKED IN STEEL, DIVIDED BY MOVABLE PARTITIONS, LIGHTED BY ROOFLIGHTS, HEATED AND COOLED BY MECHANICAL VENTILATION, INTERCONNECTED BY RAMPS, IT IS THE REFLECTION OF CHANGE AND DEVELOPMENT IN SECONDARY EDUCATION.

CENTER FOR ADVANCED STUDY IN THE BEHAVIORAL SCIENCES, INC.
STANFORD UNIVERSITY GROUNDS, PALO ALTO, CALIFORNIA
ARCHITECTS: WURSTER, BERNARDI & EMMONS
LANDSCAPE ARCHITECT: THOMAS D. CHURCH
ALL THE GROUP FUNCTIONS WERE HOUSED IN A CROSS-SHAPED BUILDING AT THE HIGH POINT OF THE AREA. GROUPS OF STUDY ROOMS LOOKING OUTWARD IN SEPARATE BUILDINGS WERE ARRANGED AROUND THE MAIN BUILDING AND ON LOWER LEVELS. THIS CREATED A SERIES OF INTERRELATED SEMI-ENCLOSED COURTS WITH VIEWS THROUGH THE CORNERS AND OVER THE PERIPHERAL STUDY GROUPS. PAVING OF THE COURTS AND COVERED WALKWAYS IS BLACK ASPHALTIC CONCRETE WHICH IS QUIET UNDERFOOT AND REDUCES GLARE.

THE HODGSON HOUSE, CONNECTICUT
ARCHITECT: PHILIP C. JOHNSON
SPECIAL PROGRAM REQUIREMENTS: TO ACHIEVE THE NECESSARY SEPARATION OF THE LIVING, SLEEPING AND SERVICE AREAS THE ELEMENTS HAVE BEEN ARRANGED IN A "U" SHAPE ABOUT A LANDSCAPED PATIO WHICH BECAME THE MAJOR FOCUS OF THE DESIGN AND RESULTS IN A DISCIPLINED HORIZONTAL ENVELOPE WITH CAREFUL ATTENTION TO DETAIL.
THE ROOF CONSTRUCTION CONSISTS OF WOOD JOISTS FRAMING INTO STEEL GIRDERS SUPPORTED BY MASONRY AND THE FOUR STEEL "H" COLUMNS. FLOOR SLAB IS BUILT ON GRADE AND CONTAINS HOT WATER RADIANT HEATING COILS.
INTERFAITH CENTER, BRANDEIS UNIVERSITY
ARCHITECTS: HARRISON & ABRAMOVITZ

"FOLLOWING THE DEVELOPMENT OF A PROGRAM AT A UNIVERSITY TO PROVIDE EQUAL AND DISTINCT FACILITIES FOR THE CATHOLIC, PROTESTANT AND JEWISH FAITHS, IT BECAME APPARENT AFTER MANY STUDIES THAT THE BEST SOLUTION WOULD BE THREE DISTINCT STRUCTURES. EACH GROUP WOULD HAVE ITS OWN ATMOSPHERE AND QUALITY POSSIBLE ONLY WITH SPECIAL ATTENTION TO INDIVIDUAL SPACE AND CONCERN FOR SPECIFIC RELIGIOUS RITUAL AND PROCEDURE. THIS DEVELOPED THE IDEA OF THREE CHAPELS GROUPED ABOUT A POND, ADJACENT TO A GROWTH OF TREES. THE COMPOSITION PERMITS A VIEW OF EACH BUILDING IN RELATION TO THE OTHER, AS WELL AS A VISTA FROM THE CAMPUS PROPER. COMPETITION WAS AVOIDED BY AN ABSENCE OF EXTERIOR SYMBOLISM—YET INDIVIDUAL IDENTIFICATION BECOMES APPARENT TO ONE STROLLING ABOUT THE POND. THERE IS THE ARK FORM IN THE JEWISH CHAPEL; THE COMMUNION TABLE IN THE PROTESTANT CHAPEL; THE ALTAR FOR THE CATHOLIC CHAPEL—ALL READILY APPARENT THROUGH THE PLATE GLASS AND WOOD SCREENS THAT OPEN TO THE POND.

ARCHITECTURALLY, THE AIM WAS TO DEVELOP A SPECIAL ATMOSPHERE WITHIN THE GROUP WHICH WOULD SET IT APART FROM THE ACADEMIC BUILDINGS AND DEVELOP AN INNER MOOD ASSOCIATED WITH TODAY'S THREE MAJOR FAITHS. THE CEILINGS ARE VISUALLY SEPARATED FROM THE WALLS FOR A FLOATING EFFECT, WHICH IS FURTHERED BY SIDE-LIGHTING FOR AN IMPRESSION OF AIRINESS. THEY ALSO SLOPE DOWNWARDS TOWARD ALTAR, COMMUNION TABLE OR ARK TO ACCENT THE FOCAL POINTS FOR EACH OF THE FAITHS. THE FLOORS ARE ALL OF DARK OAK PLANKING, AND THE END SCREENS UNIFORMLY OF NATURAL FINISH WHITE OAK AND POLISHED PLATE GLASS FOR EXTERIOR UNITY. GREAT CARE WAS TAKEN IN THE DESIGN AND EXECUTION OF THE RITUALISTIC FURNISHINGS, EXECUTED BY LEADING ARTISTS.

FOURTEEN

AWARDS OF

MERIT

ARCHITECTURAL OFFICE: LONG BEACH, CALIFORNIA
ARCHITECTS: EDWARD A. KILLINGWORTH, JULES BRADY, WAUGH SMITH

BELOW: OFFICE BUILDING FOR AN ARCHITECTURAL FIRM IN CONJUNCTION WITH OFFICES FOR A STRUCTURAL ENGINEER AND AN INVESTMENT GROUP. BUDGET FOR THE PROJECT WAS HIGHLY LIMITED. THE SITE HAS 140' FRONTAGE ON A MAIN BOULEVARD WITH ONLY 88' OF DEPTH. THE PROPERTY IS DOMINATED BY TWO LARGE OLD OAK TREES WHICH WERE TO BE PRESERVED. THE CIRCULATION IS PROVIDED THROUGH THE GARDEN COURT FOR ACCESS TO THE OFFICES FROM THE RECEPTION ROOM.
Hilton Istanbul Hotel, Turkey
Architects: Skidmore, Owings & Merrill, Associated with Sedad H. Eldem, Turkey

The site is a high promontory in Istanbul, Turkey. Twenty acres of public park overlooking the Bosporus.

The design was based generally on materials and techniques available in Turkey. The building is of reinforced concrete construction with special consideration given to fabrication joints and oversized columns allowing for earthquakes.

There are eight typical floors providing 300 guest rooms and a penthouse floor providing sun deck, solarium, lounge and bar. The main entrance level has the hotel management offices, lobby, small shops and an "American" bar. The lobby terrace overlooks the main dining room and the formal garden on a lower level, as well as the view of the Bosporus.

The building at the lower level houses the supper club, a small Turkish bar, as well as all kitchen facilities for the entire hotel. A partial basement below this level is for mechanical requirements.

Feld Clinic, Michigan
Architects: Yamazaki, Leinweber & Associates

This is a small clinic for obstetrical purposes upon a limited corner city lot. The solution to the problem was to divide the requirements into three distinct functions. The consultation and waiting rooms were placed along the open sides of the corner lot. Their glass walls looking out at an intimate garden, and their privacy maintained by a boundary fence. Finally there was the entrance with its own informal garden approach. The vestibule breaking the regularity of the rectangular building. It was hoped by this organization into successive areas of privacy, to give the building a friendly informal character.

Building for Oak Cliff Savings and Loan Association, Texas
Architects: Prinz & Brooks

Below: The building is year-around air conditioned and divided into seven zones. Each zone may be heated or cooled as required, independent of the others, to maintain a constant temperature throughout the building. The metal acoustic ceiling is used for supply of air by removal of the absorption pads behind the metal, eliminating the need for air-supply grilles except in the two-story lobby, the space above the furred ceiling, then, has become a supply plenum.

The building is a reinforced concrete plate system, with reinforced concrete slabs (no beams) and columns.
FIRST METHODIST CHURCH, MICHIGAN
ARCHITECT: ALDEN B. DOW

This church, which seats 1200 people, was built in three stages, first, the nave, then the chapel and Sunday school wing, and finally, the lounge. Being located in a traffic center, it was necessary to separate the nave from the distractions of traffic. This is done through garden courts seen from the nave.

PHOTOGRAPH BY HEDRICH-BLESSING

RESIDENCE FOR MR. AND MRS. WALTER P. SWAIN, JR., NEW JERSEY
ARCHITECTS: REGINALD CAYWOOD KNIGHT, JASPER DUDLEY WARD, III, ASSOCIATE

Reinforced concrete structural elements supporting wood frame enclosures held on 4" steel "H" sections set in the concrete. Outdoor terraces are set between two double cantilever beams of reinforced concrete. Terraces and floors on grade are of white marble scrap set as flagstones.

PHOTOGRAPH BY HEDRICH-BLESSING

KRAUSE RESIDENCE, WHITTIER, CALIFORNIA
ARCHITECT: RAFAEL S. SORIANO, CALIFORNIA

A large free span of structure having no bearing walls. This made possible greater freedom of development of overhangs for orientation, for the placement of curtain walls and for the development of outdoor open areas, as well as interior rooms. These then could occur at any point within the structural confines. Structure: Tapered steel girders made of 1/4" steel plate, modularly spaced every 10' with clear span of 43'. Rectangular columns made of 2 angles 3" x 5" used as perimeter supports for the whole structure. The tapered beams afford a natural water drain for the roof. All rooms are delineated by useful cabinets. A perimeter foundation, reinforced concrete beam 1' square, anchors all the columns.

PHOTOGRAPH BY JULIUS SHULMAN
HOUSE FOR MR. AND MRS. NELSON T. NOWEL, STOCKTON, CALIFORNIA
ARCHITECTS: WURSTER, BERNARDI AND EMMONS
LANDSCAPE ARCHITECT: THOMAS D. CHURCH

The site is a near level terrain with many oak trees and overlooking a wandering creek. The house is for a couple whose children are now married; consequently it has been compactly planned for ease of maintenance without service. Being in a hot valley area, the house is completely air-conditioned. House walls are completely sheltering load.

The broad overhang and filtering trees protect from the setting sun. Privacy and reduction of street noises is provided by the mass planting on the street side.

HOUSE IN SAUSALITO, CALIFORNIA
ARCHITECTS: WURSTER, BERNARDI & EMMONS

The house was placed as close as possible to the two trees on the north property line to frame the water view and to give a maximum of sunny south outdoor area. To avoid expensive retaining walls, a bench was excavated for the house site. The upper floor level was set only a few steps below the level entrance drive to give easy access. This also placed the main rooms high enough to catch the sun over the tree tops to the south.

The deck between the driveway and the house doubles as an access bridge and an outdoor living area.

The upper floor of the house consists of complete living facilities for a busy professional couple without servants. The living-dining-cooking area maintains companionship during the preparation of meals. The only direct connection between the upper and lower floor is the laundry chute. This makes a definite separation between the family living upstairs, and the weaving studio and guest rooms below. The house is of post and beam construction with framing members exposed.

MARK THOMAS INN, DCL MONTE, CALIFORNIA
ARCHITECT: JOHN CARL WARNER

This first unit of a hotel is part of a scheme, which, in its final stage, will include all the elements that make up a complete roadside vacation hotel.

The project forms a basic relationship between buildings and parking on the one hand, and land, trees and contours on the other. The design theme was simply that the beauty and sculpture of the trees should dominate; the simple wooden structures should fit quietly in between.

SCHLUMLBERGER ADMINISTRATION BUILDING, CONNECTICUT
ARCHITECT: PHILIP C. JOHNSON

Special program requirements—a research headquarters building in a setting appropriate to quiet professional efficiency, and a controlled interior climate, as in the case of the houses the structure is carefully set in the landscape. Smooth lawns and sparse planting carry into the setting qualities of facades combining classic regularity with functional asymmetry. Within it is a visual contrast, sunny core, glass-enclosed relaxing library and patio. Lighting is combined natural and skylighting.
U.S. EMBASSY STAFF APARTMENTS, PARIS, FRANCE
ARCHITECTS: RALPH RAPSON, JOHN VAN DER MEULEN; JOHN GREENWOOD IN CHARGE OF CONSTRUCTION

BASIC IN THE DESIGN PHILOSOPHY FOR THESE HOUSING UNITS, WAS THE ARCHITECTS' BELIEF THAT THE SCALE AND ATMOSPHERE SHOULD DO EVERYTHING POSSIBLE TO BREAK DOWN THE USUAL "INBRED AMERICAN FOREIGN COMPOUND" CHARACTER THAT GENERALLY SURROUNDS AMERICAN DEVELOPMENTS OF THIS TYPE. ALSO BASIC IN THE DESIGN APPROACH WAS THE ATTEMPT, WHEREVER FEASIBLE, TO USE LOCAL STRUCTURAL METHODS AND MATERIALS IN KEEPING WITH REGIONAL BUILDING CUSTOMS.

DESIGN SOLUTION

THE DESIGN SOLUTION RESULTED IN FIVE INDIVIDUAL STRUCTURES WITH THE APARTMENTS PLACED ON THE UPPER LEVELS, LEAVING THE GROUND LEVEL TO LOBBIES, SERVICES, HELP QUARTERS, AND A NUMBER OF STUDIO APARTMENTS. BY PLACING PUBLIC CIRCULATION, STAIRS, AND ELEVATORS IN THE CENTER OF THE SQUARE FORMS, WITH INTERIOR APARTMENT CIRCULATION, STORAGE, BATH, ETC. IN THE NEXT CONCENTRIC RING, THE ENTIRE PERIMETER OF THE UNIT IS LEFT FREE FOR THE LIVING SPACES. THE PLAN ALSO RESULTS IN ALL APARTMENTS HAVING TWO OUTSIDE FACES, GIVING A VARIETY OF ORIENTATION AND CROSS VENTILATION. EACH APARTMENT IS PROVIDED WITH A LARGE BALCONY FOR OUTDOOR LIVING, AND BY "FLOPPING" THE PLAN OVER ON ALTERNATE FLOORS, INTEREST AND VARIETY IS ACHIEVED IN A "CHECKERBOARD" PATTERN OF OPENINGS AND SOLIDS. THE CENTRAL PUBLIC CIRCULATION SPACE ON EACH FLOOR IS OPEN THROUGH TO THE ROOF FOR NATURAL DOWN LIGHT AND VENTILATION.

CITY OF LOS ANGELES POLICE FACILITIES BUILDING, CIVIC CENTER
ARCHITECTS: WELTON BECKET AND ASSOCIATES, AND J. E. STANTON ASSOCIATED ARCHITECTS

In Dusseldorf a naked figure of a man realistically modeled by George Kolbe stands incongruously in front of an office building designed by Helmut Heinrich and Hans Heuser. The building is not particularly severe—its facade is masked by balconies that are decorative in effect though no doubt functionally justifiable. There are many other examples in other countries and architecture's last concession to figurative art—the Henry Moore groups outside the Hertfordshire schools is the typical example from my own country. Sometimes a figure will be clamped to a blank wall, like Lipchitz's bronze on the side of the Ministry of Education and Health in Rio de Janeiro, but such an arbitrary juxtaposition of sculpture and architecture serves only to emphasize the totally distinct plastic conceptions that the two arts now represent. Even the Moore screen on the Time-Life building in London, though it represents a solution reached by architect and sculptor in association, and though the sculptures have been "de-naturalized" to conform better with a functional building, nevertheless has the air of a concession: the architecture admits the sculpture, swallows it up without digesting it. The character of the building would not change if the sculpture were to be replaced by a blank wall.

Architecture was the parent of sculpture—indeed, the earliest architecture is sculpture, and even the primitive African hut of our own time is still a work-of-art to live in. Architecture was perhaps the parent of all the plastic arts; certainly the patron. The paleolithic cave was a decorated temple, and even the art of writing may have been first conceived as an inscription on a monument. We must think of the archaic temple as a vast Christmas tree, which is then gradually stripped of the votive works of art that hang on it. But we must also think of the architect as a Father Christmas, capable of distributing these gifts.

The specialization of the arts, like the division of labor, is a process which, as we look back on the history of civilization, seems inevitable. An art like painting would never have become so various and so expressive if it had remained an adjunct of architecture. Nevertheless, it is useful to remind ourselves how comparatively recently that independence was established. There was no "free" painting before the fifteenth century, and no "free sculpture" before Donatello. Indeed, a unitary conception of art was normal until the beginning of the Industrial Age, and as industrial processes have developed in the direction of mass production, so artistic processes have developed in the direction of isolation and individualism. The artist once signified a man of total plastic sensibility, just as the artisan was a man of total practical capability. Music and poetry were not arts in this sense, but rather accompaniments, modes of communication. Plato distinguished the arts which are based on practical skill (techne) from rhetoric, which is a mental exercise.

That this condition of specialization is fatal to the arts is shown in various ways. There is, in the first place, no "monumental" achievement in the contemporary arts; and many of our individualistic painters, perhaps in some measure aware of that failure to function in this total sense, have, after a period of restless experimentation, expressed their frustration in forms of art that are essentially private. In this way the plastic arts seem to aspire to the condition of music and poetry—that is, become voices, modes of subjective communication between individual and individual, or between individual and coterie. The monument, on the other hand, is always an autonomous object—a transfusion of personality into a timeless and impersonal construction. An Egyptian pyramid, or the Temple of Somnathpur, or the Parthenon, or a Gothic cathedral, does not "express a personality," or convey a message. We can, it is true, read "serenity" into Greek architecture, or "transcendentalism" into Gothic architecture, but such exercises have nothing to do with the objective reality of the building as such: and in any case, serenity and transcendentalism are universal concepts rather than sensuous reactions.

The quality that concerns me for the moment, however, is the complexity of such monuments—their esemplastic power as Cotteidge used to call it—the reduction of a multiplicity of purposes to a unity of effect. This quality may sometimes be due to some kind of collective intuition—the working of several minds to a common conception: the spontaneous overflow of a group consciousness. It is difficult to explain the Gothic cathedrals on any other supposition. But more usually the unity of effect is due to a single controlling mind, that of the master-builder, a man who was capable of conceiving the monument, not as a shell to be adorned (or as a Christmas tree to be "decorated") but as an organism, every particular cell of which is morphologically and functionally related to the whole.

The last metaphor is misleading if it suggests that every function is utilitarian (in biology or in architecture). Nineteenth century materialism left us with a very narrow conception of utility—the useful was anything that promoted the health, wealth or comfort of mankind—in short, happiness. Those nations that have already secured such blessings (such as the Americans and the Swiss) have discovered that there is something missing—an intangible ethos, wonder, "wondrous," glory, or simply beauty. We begin to suspect that this intangible something is just as necessary for the life—for life.
in the strict biological sense—as comfort or wealth: that is one of the conditions of complete health. Slowly we have become aware of the presence of a psycho-somatic equilibrium in life itself, as well as in the human body. Beauty after all is not an elegant addition to the good life, but an essential aspect of it. All that actually makes life "good." It is the style of life when life is positive, expansive, affirmative. Architecture, which is contemplative, is the basic activities of human life (as providing the necessary shelter—the biological shell for a sensitive organism—is thus representative of the total existence of this sense—its style of life is vitally vital. But the solution of a practical problem is only vitally vital in this sense. What moves us, inspires us, excites us is not satisfaction, but curiosity, wonder, endless search for an ideal perfection. Such ideal perfection is not a goal reached by necessity or contingency (by functional needs); it must of necessity ignore and transcend the practical.

Fiedler, and probably Semper and Hebel before him, pointed out that Greek architecture (which they assumed to be the highest point of architectural genius) had never been concerned with practical needs of technical solutions. "The Greeks invented nothing in their architecture, but developed only that to which they received, and with such a clear awareness that they necessarily arrived at a result in which everything directly reminiscent of the demands of the material need and of the conditions of construction, had disappeared except for faint echo." (Conrad Fiedler: On the Nature and History of Architecture, 1878. Trans. Carolyn Reading. Privately printed by Victor Hammer at the Transylvania University, Lexington, Kentucky.) The Greek temple is a pure expression of form, a monument dedicated to ideal beauty and to nothing else. In this sense Fiedler thought it far superior to the Gothic cathedral, which was inspired by practical needs,—"the pointed arch was only a technical development; architecturally it was an evasion. In a struggle with practical needs man was not attempting to find a higher expression of form and did not hesitate to mutilate it in order to devise a solution to a practical problem, and thereby lose any artistic progress from the beginning." One may protest that a higher expression of form did emerge on the basis of this technical development; that at Amiens and Lincoln the intellect has elaborated a practical device into a free form. But Fiedler has made his point—and it is a good one: architecture is a formal art and a technical development; it is a development of the relatively chaotic and the pragmatic towards ideal and formal; and this development which takes place in the aesthetic consciousness of man and not as the solution of a practical problem.

I have already introduced the distinction between an aesthetic consciousness determined by time-sense (music and poetry) and an aesthetic consciousness determined by space-sense (the plastic arts). There may be intercommunications, but I am more concerned with the unity of plastic aesthetics. I mean the way the sensibility of the plastic artist should be expressible in any and all the plastic arts: that the segregation of architect, sculptor, painter and craftsman (Commissioner, silversmith, weaver, etc.) is merely a division of consciousness and has had altogether deplorable effects on the development of the plastic arts above all, of architecture.

We know that the great monuments of Greece and of the Renaissance are the expression of the unity of the plastic arts, that in their entirety by a single clear intellect, and we marvel at the capacity of an individual like Pheidias, or Brunelleschi, or Leonardo, or Michelangelo, or Wren. But what should cause us more surprise is the complexity of an architectural enterprise that leaves the structure to the engineers or builders who work by calculation and not by visual intuition; that then expects sculptors and painters to adopt their personal vision (or fragments thereof) to a technical formula; and expects from this conjunction of compromised talents a work of art.

To look at modern architecture from this point of view results in a new valuation. It does not necessarily mean a general condemnation of all functional architecture. On the contrary, I may point out the strictly functional monuments of our time a few that carry technical means to a new clarity of form—that repeat the Greek achievement by utilizing all material elements—the materials are, as it were, de-materialized and what remains is a feeling with the form itself. I would say that certain buildings and projects by Mies van der Rohe approach such an achievement (1950) is: "Wherever technology reaches its real fulfillment, it transcends into architecture.

It is true that architecture depends on facts, but its real field of activity is the realm of significance.

I do not assemble these quotations to give a particular emphasis to statements that might seem to imply a mystical outline in Mies van der Rohe's buildings: his buildings are a sufficient refutation of any suggestion that architecture should be used as a language expressive of states of mind or emotion. Architecture is always regarded as "the crystallization of its inner structure, the slow unfolding of its form." But it is distinct from technology, though dependent on it. "Our real hope is that the (architecture and technology) grow together, that some day the one be the expression of the other." That is what happened in Greek architecture: the technology was taken over, nothing was invented, but gradually proportions were refined, forms were defined, until the fusion was complete: the ideal form was a purification, an amplification of the organic structure.

I believe such a fusion has taken place in Mies's work in Chicago—"the Minerals and Metals Research Building of 1942-3, the Alumni Memorial Hall of 1943-4, the Apartment Housing at 860 Lake Shore Drive (1951), the Chapel for the Illinois Institute of Technology and the project for the National Theatre, Mannheim (1953). But what we must immediately note about such buildings is that they are "undeveloped," no sculptural groups on the facade or in front—no Kolbe declaring its naked humanity on the porch—"no works" by individual artists of any kind. The details that may be called decorative on these buildings are determined by the architect himself, and are usually a decorative use of normal structural materials—"structural elements are revealed with decorative effect." (as Philip Johnson, explicitly expresses it. The Lake Shore Drive buildings have walls of glass, which might have been left with a smooth surface, as they are in the Lever building in New York; but Mies has welded vertical steel I-beams which may serve as wind-braces or buttresses, but whose true function is to project as decorative elements. The decorative use of material is more obvious in the Mannheim Theatre project, for the building is shown resting on a plinth of highly dramatic marble.

Mies van der Rohe, so far as I know, practices no art other than architecture, though he is a connoisseur of painting and has a fine collection of the works of his friend Paul Klee, Le Corbusier, to pass to another significant architect of our time, is a painter of accomplishment, a sculptor in wood and concrete, a designer of carpet and furniture, and a musician. He is a universal artist of the Renaissance type, like Leonardo or Alberti. He does not hesitate to combine his various talents in a single architectural conception, but in general he has kept his versatility in the background, perhaps realizing that there is a contradiction between the personalist tendency of the painting and sculpture, for example, and the impersonal values of the architecture. A painting or a mosaic in a Corbusier building is by another artist—Charles Edouard Jeanneret-Gris, in fact. Nevertheless, if we look at Le Corbusier's achievement in its wider context—as town-planning, as Ville radieuse, a way of life—we see that the marginal decor is of no great significance. It can be swallowed up as a play-activity—something taking place within the architecture—but it does not fuse with the architecture, and is not a formal purification of the underlying technology. The architecture is a separate conception and a complete unity without the decor. The decor is an abbreviation of the detached work of art that extends beyond the architect's own personalist creations.

To take a further example—Frank Lloyd Wright, and Gropius, Oscar Niemeyer or Pietro Luigi Nervi, Aalto or Breuer—would not resolve the problem, which is basically a revolt against personalist art and an attempt to find in architecture a new universal art: an art represented proto-typically by Greek architecture and later by Byzantine architecture. The Parthenon and Hagia Sophia are the paradigmatic types, the unification of the arts in the monument, and this unification is not achieved by change, or even by conscious co-ordination: it is the inclusive concept of a master mind, a master-builder. We do not know what kind of future lies beyond the threat of nuclear weapons—none at all if the threat becomes a reality and radiation falls like a fatal rain on all mankind. But if there is to be a constructive future, we may be sure that the transition from our present state of culture fragmentation can only be effected through a new conception of the architect: the architect as a comprehensive man of intelligence, a single source of unity and universality. From that new concentration of formal values the arts might once more derive a common style and an organic vitality.
A collection of thirteen handwoven rugs designed by Picasso, Miro, Leger, Calder, and Lurcat was exhibited recently at the Galerie Chalette. These rugs are woven in a limited edition of ten of each design. The number and the name of the artist are interwoven on the edge of each rug.

During the last decade several experimental rugs designed by French artists were woven in North Africa. However, this is the first time that a comprehensive collection designed by world-famous artists has been exhibited in the United States. Miro, Leger, Lurcat, who are represented with several examples in the exhibition, had experimented previously with rug designs, while the rugs by Picasso and Calder are the very first ever designed by these artists. All rugs in the collection were made by hand from the highest grade wool. All shapes are oblong, however, sizes vary, averaging 5'1" x 6'3". Each rug contains four to eight brilliant colors and may be used either on the floor or as wall decor.
VESTMENTS DESIGNED BY MATISSE

For four years Matisse worked on the Chapel of the Rosary for the Dominican Nuns of Vence, a hill town near Nice. He designed the architecture, windows, murals, altar furniture and, finally, the vestments. For the first time, in recent centuries at least, the greatest painter of his generation had designed church vestments.

On June 25, 1951, the Chapel was consecrated. The officiating priest wore the white chasuble, now on exhibition. Because its silk was too heavy, the Convent relinquished it to the Museum of Modern Art in exchange for a replica in lighter silk. The other four chasubles—red, green, violet and black—were commissioned by the Museum through a special agreement between the Convent and Matisse and were executed by the nuns of Les Ateliers des Arts Appliqués at Cannes.

The five different-colored chasubles are used according to the "Law of the Vestments." The white chasuble, for instance, is worn at Christmas and Easter, the violet chasuble on Sundays during Lent, the black for funeral masses. Accompanying each chasuble is a set of four smaller pieces of similar color, each having a special use during the mass. The paper maquettes or models for the red vestments are shown.

PHOTOGRAPHY BY SHOGO SUKAMI
FROM THE COLLECTION OF THE MUSEUM OF MODERN ART

1. CHASUBLE: WHITE SILK WITH YELLOW SATIN, GREEN SILKES AND BLACK VELVET RIBBON APPLIQUE. GREEN AND WHITE EMBROIDERY STITCHES. YELLOW SATIN LINING.
2. CHASUBLE: RED SILK WITH YELLOW SILK AND BLACK VELVET RIBBON APPLIQUE. YELLOW AND BLACK EMBROIDERY STITCHES. HARD SILK LINING. WORN DURING PENTECOSTAL SEASON. GIFT OF MRS. CHARLES SUYDAM CUTTING.
3. CHASUBLE: VIOLET SILK IN TWO SHADES WITH GREEN AND BLUE APPLIQUE. GREEN AND BLUE EMBROIDERY STITCHES. WHITE SILK LINING. WORN DURING PENITENTIAL MASS. PENITENTIAL SEASON. GIFT OF MRS. GERTRUD A. MELLON.
4. CHASUBLE: GREEN SILK WITH BLACK VELVET, WHITE AND YELLOW SILK APPLIQUE. BLACK, WHITE AND YELLOW EMBROIDERY STITCHES. WHITE SILK LINING. GIFT OF WILLIAM V. GRIFFIN.
5. CHASUBLE: BLACK CREPE WITH WHITE CREPE APPLIQUE. "ESPER LUCAT" EMBROIDERED IN WHITE. WHITE COTTON LINING. WORN DURING MASSES FOR THE DEAD AND FUNERALS. GIFT OF PHILIP C. JOHNSON.
6. MAQUETTE FOR RED CHASUBLE. CHALICE VEIL, STOLE, MANIPLE AND BURSE. PAPER PAINTED IN GOUACHE, CUT AND PASTED. YELLOW AND BLACK ON VERMILION, DESIGNED BY MATISSE. C. 1950. ACQUIRED THROUGH THE LILLIE P. BLISS BEQUEST.
BEACH HOUSE BY CRAIG ELLWOOD

MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS
ROY NORVELL, GENERAL CONTRACTOR
FURNISHINGS BY VAN KEPEL-GREEN

PHOTOGRAPHS BY JASON HAILEY
The site is a 50-foot lot located on the Malibu shore. The property immediately declines approximately 15 feet at a 45° angle from the road, then slopes gently to the surf. There is approximately 85 feet from the roadside property line to normal high tide line.

Storms at sea sometimes greatly increase the tides so that the entire understructure may be partially under water. This causes the shore level to fluctuate as much as 5 or 6 feet in height. Thus building code regulations for the design and construction of the foundation for this type of structure are very rigid. Bolts, plates and metal connecting members are galvanized for corrosion resistance.

The foundation factors, the peculiarities of the site and the budget greatly limited plan design and form expression. A double garage placed on the roadside, completely unrelated to the house, is the typical solution. In consideration of form, however, there are two single garages used here. A 6-foot wide ramp between these garages leads to the entry and ties the structures together. This ramp is partially covered with a canopy, gently curved to relieve the strong straight lines of the structures. The garages are extra long to provide storage area in one, a photographic dark room in the other.

(Continued on Page 39)
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Preliminary Specifications for Case Study House 18

We are about to undertake the project of Case Study House 18. Construction is scheduled to begin in several weeks, and, as usual, we hope that it will be completed to everyone's satisfaction and with a minimum of the usual difficulties that attend upon any attempt to present the best in contemporary domestic architecture, using a wise and discriminating selection of the outstanding materials and devices. We will undertake full reports as soon as the structure begins to come out of the ground.

Case Study House 18 will use a newly developed system of modular structural frame of 2" square steel tube columns and 2" x 5½" rectangular tube beams. The prefabricated "sandwich" panels are ¼" plastic faced marine plywood. The frames and panels strongly defined become the basis of the architectural expression of the new project. With this system one connection applies to all exterior wall conditions; panels, glass, sash and the eight Steelbilt sliding glass doorwall units connect to structural tubes in the same manner.

It has already been indicated that considerable savings in construction will be effected over the usual custom-designed house, and the versatility of the system permits its adoption to good multiple housing while the great variety of panel materials available allows numerous combinations.

The roof decking is Fenestra "Holorib" inverted steel building panels; these high-strength panels will span 8' from beam to beam; the telescoping end laps and interlocking side laps allow fast and easy installation. The prefabricated wall panels are faced with ¼" "Harborite," a DF marine plywood with resin-impregnated overlays which provide a smooth, hard, grainless surface which takes paint well. Skylights will be Wascolite Skydomes units which are translucent acrylic plastic bubbles floated between extruded aluminum frames. All non-carpeted floor areas will be quarry tile from the Mosaic Tile Company. Mosaic Tile will also be used for the walls of the three bathrooms, the Roman tubs, and in the kitchen for counter tops and splash areas.

NOTES IN PASSING
(Continued from Page 19)

bring them back very near to their starting point. Or at least it deprived them of the means of systematically drawing away from it, that is to say, of making progress.

Therefore, we should beware of ambiguous terms like savage, primitive, or archaic. By taking the presence or absence of some form of writing as the sole criterion in our study of societies, we shall, in the first place, be invoking an objective quality which implies no philosophic or moral postulate. And at the same time we shall be relying on the only feature capable of explaining the real difference that distinguishes certain societies from our own.

The idea of a primitive society is a delusion. On the other hand the idea of a society with no form of writing makes us aware of an essential side of mankind's development; it explains the history, and enables us to foresee and perhaps influence the future of these peoples.—Claude Levi-Strauss, UNESCO.

Transocean Air Lines has announced an inviting and well-organized Hawaiian tour specifically planned for those architects attending the A.I.A. Convention in Los Angeles, ending May 18, 1956. Having crossed the continent, it would seem shortsighted to consider the trip on a thus-far-and-no-farther basis, what with the fabled islands of the Hawaiian group not many hours away.

Plans for the tour are elaborate and complete, and, after the concentrated and important activities of the Convention, Transocean Air Lines shows an understandable willingness to cooperate in a short, well-planned regime of relaxation for the over-stimulated mind and spirit.

for details see Page 43
BEACH HOUSE—ELWOOD
(Continued from Page 37)

The client desired a small compact open plan for informal living and entertaining. The plan was designed to dramatize the sweeping view of the Pacific and the rocky coastal Palisades. The sea may be seen from all areas within the structure except the study, where the client, a writer, desired solitude and freedom from distractions.

To conserve on piling, the cap beams cantilever 9 feet to carry the seaside deck. A stairway, hung from deck beams to protect it from high tides, leads to the beach below. Both the bedroom and the living/dining areas open to this deck.

The fireplace firebox is 10" thick concrete trimmed with 10" black steel channel, the hearth is Roman brick trimmed with black steel angle. The chimney is 1/8" black sheet steel; this penetrates the ceiling through a 3"x7" translucent wireglass skylight. A firewood storage compartment, integrated with the design, is directly behind the firebox. The 1/2" round diagonal rods in the glass bay adjacent to the fireplace are structurally necessary for lateral shear. These rods and all deck railings are painted bright blue.

A 7-foot length bar is the only separation between kitchen and living/dining areas. Kitchen walls are faced with laminated sheet plastic for ease of cleaning and maintenance. This plastic facing is light gray except for a single panel of bright orange between the oven and refrigerator/freezer. The small section at the base of the orange panel pivots open to a compartment leading to another small panel which opens to the entry ramp. This is for the client’s three cats.

Built-in kitchen units are stainless steel and include gas range and oven, combination refrigerator/freezer and vent fan. The sink and architect-designed canopy over the range are stainless steel. The bath is minimum sized and the shower/tub unit is gray ceramic mosaic tile. Several shelves for the storage of bathroom items are located behind the sliding plate glass mirrors over the lavatory counter. A translucent plastic "bubble" skylight provides daytime bathroom light.

Most electric lighting is indirect. There are strips of incandescent lamps over all wall-hung kitchen cabinets and wardrobes, and fluorescent tubes under wall-hung kitchen cabinets. Four 500-Watt floodlights illuminate the sand and breaking surf at night. Floodlights are also used to light the entry ramp.

The wood structural frame is 8-foot modular; 3"x6" posts, 3"x14" beams. The beams are tapered to 11 1/2" to provide roof drainage. The structural frame is strongly emphasized with black paint, and white plaster and 1"x4" Redwood siding wall finishes are detailed to "read" as panels. Since interior walls are non-structural some of the partitions are held to beam bottom height to allow the ceiling to "float" free of vertical planes. Clear glass is used above these low partitions so that room sizes are visually increased beyond their actual limits. This also helps to balance the natural light and reduce glare. Roof/ceiling decking is 2"x6" Douglas fir, stained gray. Finish flooring is natural cork tile throughout. Slab doors and cabinet-work are natural Philippine mahogany.

Usability was a major factor in furniture selection. It was desired to use pieces which could withstand the rigors of beach living (sand and wet bathing suits). The furnishings by Van Keppel-Green meet this requirement while complementing the architecture both with color and crisp lines.

Square footage of the living area is approximately 1075. Deck and ramp area totals 685 square feet; garages, 580 square feet.
FELIX CANDELA—FABER

(Continued from Page 22)

Specializations that constitute present-day architectural practice, he is refreshingly difficult to classify. Although trained and titled in architecture the daring of his structures and his habit of calculating them himself disqualifies him as a “modern architect.” But neither is there an engineer who can claim the “architectural” (as we understand the term) mastery which Candela shows in his Igleisa de la Virgen Milagrosa. It is also a little incongruous that Candela should be a building contractor and president of his own construction company which is doing so well in Mexico City.

It would seem that he comes very close to being the proverbial “master builder.” However, classify him as we may, Felix Candela is a contemporary figure of great importance. His importance is not that he has a great talent. And it is not that through his work he is factually proving the real nature and potentialities of reinforced concrete. It is not even that the forms he is originating are destined in the near future to be widely imitated (and probably refined) and to become landmarks in our architectural scene. These things are true and significant, but we lack perception if we see Candela only as a form-giver. For us the importance of Candela is far more profound. For in the principle underlying his work, more than in the work itself, can be found a clue to the real nature of the great architecture which the ever-recurring cycle of the arts demands be forthcoming in our age.

I have quoted Candela above because what he says illustrates one and the most vital aspect of his approach to architecture. His admiration of Gothic is the admiration of a technique which utilized stone to the limit of its structural potential. His disdain of the reticular frame in reinforced concrete is the scientist’s contempt for the abuse of the natural properties of a material. If “once finished, all building is irrevocably dead,” it is because structural science (as any other science) is a remorseless step-by-step pursuit of an unattainable reality.

Indeed Candela as scientist is a truer image than Candela as artist. In his he is akin to the two other structural poets of our century. He and Nervi and La Milagrosa do not drop out of nowhere into the lap of the empiric nature of the structure. They cannot conceal this. La Milagrosa provokes is due to Candela’s achieving this to a remarkable degree. This church bears the stamp of true, authentic architecture; the squilish site and the prosaic, overworked detailing are disappointing, but they cannot conceal this. La Milagrosa is close to the classic as few buildings have since Gothic times. Anyone who has entered the church will recall the strange, almost illusory effect of the interior. It is a magical space limited and defined by a complex dynamic form, and the effect is not one induced by trick or artifice but by the simple reality of a structure one can touch and feel, and in which even the layman can detect a governing mathematical order. As Einstein put it, “The most beautiful and the most profound emotion we can experience is the sensation of the mystical. It is the power of all true science.”

Probably few realize that structurally La Milagrosa is simply a combination of parodies on Candela’s umbrella form. Here the umbrella has been tilted and sharply defomed to the desired shape. This action has involved what Candela calls “will of form” (voluudad de formas). Two deductions may be drawn from this. The first, and self-evident one, is that if the “will of form” process applied only to the thin-shell umbrella can spawn La Milagrosa, then certainly such an amazing fertile process when applied to this and Candela’s other basic forms must provide us with a myriad of parodies, a new concrete language whose vocabulary is limitless and can never be exhausted. The second deduction is equally self-evident but little understood. None may write this language without having learned the grammar. An inspiration or idea such as La Milagrosa does not drop out of nowhere into the lap of the designer who “instinctively” knows reinforced concrete. The “will of form” and the inspiration are involved in and a part of scientific dedication, the constant search for the why and wherefore, the raison d’etre of the forces that are acting inside a structure.

Take La Bolsa, for example. La Bolsa de Valores is the simple groined vault, a form that has grasped the text of architecture for centuries, but now more beautiful as doubly-curved. The limitless variations which one may envisage evolving from this form are exhilarating. Unfortunately the bareline
between the empirical structure which will stand and the whimsical one which will not is the measure between genius and idiosyncrasy.

Both La Bolsa and El Attillo as they stand today are pure forms, original ideas. As architecture they are incomplete. Each structure, the genius' vault and the paraboloid, is only a first theme, a scientific statement. To acquire the stuff or architecture each demands the touch of a sensitive, creative hand to integrate it within the framework of a music-like composition. At present each structure is pure engineering and La Bolsa is the more effective aesthetically because there are less secondary, non-structural elements to distort from its simplicity.

Because of their simplicity, and because Candela in the process of their construction and construction has discovered a fairly simple mathematical analysis for each form, La Bolsa and El Attillo are likely to become the most imitated structural forms in contemporary architecture. This is certainly true if one may judge by the space-frame and shell-concrete obsessions current in most architectural schools.

The schools have proved to be very accurate gauges of advanced architectural thought in the past. Consequently their interest in structure now is a very encouraging thing. It is encouraging to the extent at least that it shows there is an awakening distrust of the dull and boring impasse to which the over-extended doctrines of the functionalists have led us. The danger of this new movement towards more plastic expression is that it retains the same dyed-in-the-wool miscomprehension of structure that has been the missing link of architecture for some five hundred years.

New materials and methods offer to architects the chance to make this the golden age of building. This chance will be lost unless a drastic reevaluation of the whole tenor of contemporary architecture is undertaken. Candela's work will have been in vain if his structures are merely taken to be used as decoration in the new format.

If architecture is once again to be the greatest of the arts, it is upon our, the younger generation, that the burden will fall. If the young wish for guidance, they would do well to study not so much the work, but as I said before, the principles governing the work of Felix Candela.

The architect cannot continue forever to exist on the charity of the engineer.

MUSIC

(Continued from Page 18)

Bach and Schoenberg, German music raises a Himalayan escarpment, beside which the non-German composers are isolated peaks. To comprehend the present-day musical geography, you had best climb directly to this high, two-century-long plateau.

Why Debussy? Someone sighs. Why the trio? Because I can think of no other work that, fully played, so effectively bridges the gap between the nineteenth and the twentieth century German. For all their divergent origins, Schoenberg, Stravinsky, and Bartok began in the German Kapellmeister tradition; they escaped through the impressionistic digression which, in this trio, Debussy explicitly made anti-German.

Why not more Bach? See how I harry myself with anticipated complaints. Because, sadly, the present notion of correct Bach performance comprises as consistent an inconsistency of styles as may be found in the repertory. By all means add to your library a St. Matthew Passion, uncut: it will extend your awareness of the human condition farther than any tragedy. With this you should have the Brandenburg Concertos, which reaches the same scope into religion. No library is complete without the Brandenburg Concertos. Whichever version you prefer may be the best for you, but none is adequate. The same is true of the Goldberg Variations (I prefer the original Landowska), for sentiment's sake, the Musical Offering, and the Art of Fugue. Much Bach on records is good in some style or other; more is bad; and a great part is stylistically barren.

Why no Beethoven sonatas? While playing of the Beethoven sonatas is generally at a higher level than the treatment under which Bach suffers, the wise collector will purchase his sonatas one by one, exercising a distinct judgment in each case. Try for a start the single record by a French pianist Yves Nat, which includes the last three of the sonatas. (With this you might bring home the Horowitz record of three piano sonatas by Clementi and learn of this exquisite musicianship what the line of European succession might have been, if Haydn had not brought out Mozart, and they together Beethoven. Here is the marriage of German style through C. P. E. Bach, of German and Italian through J. C. Bach, and of Italian and Spanish through Domenico Scarlatti that was accepted by Europe and America as the finality of keyboard art, until Beethoven brought about a drastic reorientation).

Now add for criteria the recently issued records of Hofmann's fiftieth anniversary recital, played in 1937 — the Andante spianato and Polonaise and one Etude will serve as a touchstone for Chopin — the Schubert A major Sonata played by Schnabel and the B flat by Joerg Demus. For a pivotal historic work, the Liszt B minor Sonata — I prefer Horowitz.

In symphonic literature my choice is simple: either or both of the last two symphonies by Haydn, known as the Drum-Roll and the
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ARTS & ARCHITECTURE

London, Mozart's G minor, Beethoven's Ninth (avoid substitutes, insist on Toscanini), and Mahler's Fourth and Ninth. You may add Schoenberg's Gurrelieder and Stravinsky's Third Symphony, Symphony of Psalms, and Symphonies for Wind Instruments.

Song literature I leave to its specialists, only insisting that your library include Luis de Milan, Dowland, Purcell, Schubert, Hugo Wolf, Debussy (Maggie Teyte), and Schoenberg (The Book of the Hanging Gardens sung by Belva Kibler). Opera I shall avoid, except to say, Figaro to begin with. Of all music consistently the greatest are the religious works for chorus, with or without soloists or instruments. Here I refuse help. The competing groups and styles are as many as the works which have been recorded. Salesme is not the only source of valid Gregorian chant; there are two versions of the E minor Mass by Bruckner. In my mild opinion the future of musical discovery for the present-day listener lies in this field. If I were to begin collecting records now, I should start there.

What I have said of Bach applies with double emphasis to all recordings of all music written at or before his lifetime. Musicology has given us excellent texts, well-documented histories, slaters of argument, opinion, special studies, but few successfully performed examples. Musicologists tell us that in learning to apply the correct styles to the older music we should go slowly, to avoid making new mistakes. To which I reply that it is better to start making new mistakes in the right direction than to go on exhibiting the old ones. If you enjoy listening to the Virtuosi di Roma, don't let me interfere, but do not believe that you are hearing anything like correct or even complete performances of seventeenth or eighteenth century music. The flight from musical difficulty has carried us a long way into esthetic nonsense, in older music as well as 12-tone imitations. Marcel Meyer or Landowska, the one on piano, the other on harpsichord, will give you good Couperin. For Scarlatti, Landowska is still the best. Eschwe Valenti. For the lute I recommend the last single record by Suzanne Bloch; the same record provides as good examples as any of Elizabethan keyboard playing, on an inadequate instrument. Elizabethan music is a great art still in the formative stages of reconstruction.

Sorry, Cathy, I have failed to answer nearly all your questions. I have given you a good library, as good as any you are likely to form by haphazard or by taste. Having given you that, I leave you on your own. Use it well and all your questions shall be answered; of your ninety-five composers you may discover for yourself a fruitful dozen. Observe that of my favorites I have said nothing about Ives, Satie, Field, Telemann, Monteverdi, Byrd, Josquin, Machaut, each an omission that for his century you may sometime improve on.

And Jacquie, I trust I may have convinced you I do not overlook or underrate the worth of records. I simply do not at present care to own them. When I have mastered a great performance in its essentials, it stays with me; someone else may have the record. Every time I visit a friend who has a good record library I fertilize my discontent. It's as good as going to concerts and in some ways more companionable. Since I am hard to please, I am often a nastily critical and, for the proud owner, a discouraging guest. My friends are used to me and, I hope, brush off my carping as they keep the dust from their records.

Thank you both for your letters. I have done my best in my own way to answer them. If you are not content, forgive me and do better.

Off to one side I hear some record collector, an ardent, belligerent man of his own taste, snort: Preposterous! His standard, for a decade, has been the Furtwaengler recording of Tchaikovsky's Sixth.

J.O.B.
JOB OPPORTUNITY BULLETIN

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

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions

(Continued on Page 44)
Soulages, swift movement is conjoined with stillness; powerful energy is powerfully contained, and, like water behind a dam, steadily mounts. This union of the moving with the stationary—and, by extension, of the temporal with the eternal—is, for me, the meaning of his work and explains its fascination. It is a conjunction the Egyptian sculptor-architects of the Valley of the Kings understood well. Such works of art are not improvisations or meditations on form, or on space and its rational ordering. They are more like dynamos, where energy, wheeling on itself and locking, generates more energy.

I began these comments on Soulages by saying that I believe he has it in him to become one of the major artists of his generation. At present his art suffers from two limitations. The first is of formal subjects—range—and may be intentional. Or, he hasn’t had time to do more than he has. He has discovered a few original, powerful configurations which he has made his own. That (real originality, not trifling inventiveness) is all one can ask of any artist and more than most attain to in a lifetime. Still, having shown us that he is capable of originality, he will have to go on showing us. Two or three of the most recent paintings suggest that he is working on this problem.

The second limitation—insurable from the first, because required by the nature of his art till now—is chromatic. We still need to see what he can do with color. For the modern artist black and white are colors, of course. But I mean color: red, blue, green and yellow. I would also like to see Soulages’ painting become even more richly tactile—as rich, say, as De Stael’s. Or, in a very different way, Bonnard’s. Or, in still another way, Glarner’s.

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interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

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 AND CHIEF DRAFTSMAN with degree and experience wanted for permanent positions in new, Boulder, Colorado office. Prefer draftsman with at least 4 years' experience and chief draftsman with a least 8 years' experience. Work will be general architectural practice. Positions are open now with employment starting June 1, 1956. Salary and profit-sharing basis.

C. ARCHITECTURAL DRAFTSMEN: Minnesota architectural firm offers several positions for capable, young men with a few years' experience. The work is varied; the organization is building, and its background is sound.

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 years old 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. CREATIVE DESIGNERS: Tennessee company seeks two creative designers for their product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tennessee.

H. DESIGN ASSISTANT: Russel Wright Associates, in N. Y., has opening for design assistant to Mr. Wright. Candidate should have special ability in dinnerware, metal flatware and holloware. Permanent position offering future association on profit-sharing basis.

I. DESIGN TALENT: Leading manufacturer with new design studios in suburban Detroit has openings for designers with finished art school background. Only top professional quality will be considered. Salary commensurate with experience and ability. Portfolios necessary.

1. Automobile Stylists: Engineering or industrial design background essential; sincere interest in automobiles important.

2. Automotive Clay Sculptors: Openings for young sculptors or artists with 3-dimensional experience. Qualified candidates will be paid while enrolled in a comprehensive training program, the purpose of which is to instruct fine artists in automotive clay sculpturing techniques. Upon successful completion of the program, trainees will be assigned to automotive design studies as permanent salaried employees. Interested applicants should submit a personal resume including complete academic training, work experience and photographic samples of creative work.

3. Industrial Designers: Industrial designers with or without experience would be contributing to one of the most competitive and challenging products with facilities unequalled in the field today. Unlimited opportunities for creative people possessing good taste.

4. Product and Exhibit Designers:
   a. Several experienced 2- and 3-dimensional graphic designers for exhibit and display work.
   b. Creative product designers and designer-draftsmen preferably with experience in the appliance and related fields.
   c. Interior designer—adept at architectural interior planning; furniture and fabric construction and design with particular flair for illustrating and color.
   d. Package-graphic designer—fresh creative ability in color and lettering; overall background knowledge of type and layout.

J. DESIGNER: Large, Philadelphia manufacturer of electric lighting fixtures seeks male designer, 25-35 years old. Experience in furniture and challenging products with facilities unequalled in the field today. Unlimited opportunities for creative people possessing good taste.

K. DESIGNERS-CRAFTSMEN: Well-established Massachusetts manufacturer with an enlightened management attitude toward design, seeks, for full-time staff employment, male or female designers in ceramic, enamel, metal; and for lighters, handbags and compacts. Opening also for industrial designer with executive ability and mechanical interest and experience.

L. DESIGNER-CRAFTSMEN: Retail craft shop would like to contact craftsmen to represent them and their products—fabrics, ceramics, metals, wood, crystal, etc. Please send catalogues photographs, or other descriptive materials to Sonya Leach, N. Main St., New Hope, Pa.

M. 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.

N. FOREIGN BUYER-DESIGNER: Nation-wide importer and distributor of gift and houseware lines with headquarters in New England seeks experienced designer for full-time staff position to create, adapt and promote designs. Extensive travel in Europe and Far East involved, to develop new products and explore manufacturing sources. Single,
young male or female preferred. Salary commensurate with experience, and liberal expense allowance offered.

**O. GRAPHIC AND PRODUCT DESIGN TEACHER:** Large mid-western college seeks teacher of graphic and product design with salary range of $4,000 to $5,000 depending on experience. Person hired will have chance to set up courses and curriculum since college is undergoing curriculum revisions.

**P. GRAPHIC AND PRODUCT DESIGNER:** A well-established manufacturer of bound books, visible records and machine bookkeeping equipment located in western Massachusetts seeks, for full-time staff employment, a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

**Q. INDUSTRIAL DESIGN TEACHER:** Univ. of Illinois seeks qualified industrial design teacher. 2 years' university or art school teaching experience, 2 years' professional experience in independent or corporate industrial design office, competence in 2-dimensional design, and knowledge of wood working power tools and tools of light metal fabrication are necessary. Appointment will be at rank of assistant professor or above. Annual salary up to $7,500 depending on qualifications and experience.

**R. INDUSTRIAL DESIGNERS:** U. S. Rubber Co. needs two young men interested in an industrial design career in vinyl upholstery. Fine opportunity for men interested in surface and pattern field to create attractive, new designs for furniture, automotive and other allied fields. This rapidly expanding department offers unlimited range for creative abilities. Must be willing to relocate in South Bend, Indiana. If interested, send resume describing self, background, salary requirements, and date of availability for interview with portfolio.

**S. INTERIOR DESIGN AND HOUSEPLANNING TEACHER:** Large, Eastern university seeks male or female teacher for interior design and house-planning courses starting Fall, 1956. Master's degree, teaching and professional experience essential. Instructor or Assistant Professor rank according to qualifications.

**T. PRODUCT DESIGNER-STYLIST:** Large Pennsylvania manufacturer of flooring products seeks combination product designer and stylist for Building Products Division. Individual must be sales minded and have personality enabling him to work with factory engineering personnel, members of sales management and customers.

**U. RADIO-TV:** Large, well-established mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, mid-west area preferred.

1. **Furniture Designer** who knows traditional furniture design and manufacture.
2. **Graphics Designer** to share with present graphics designer responsibility for designing company printed materials etc. Young man preferred.
3. **Home Fashion and Color Consultant** to relate style and color trends of home fashion field to new and future company products and to make recommendations for selection for mass market colors and finishes for new company products. Prefer woman with experience in field.
4. **Product Designer:** Prefers candidates with several years' industrial design experience preferably in radio-TV, although such is not required.

**V. TEXTILE SCHOOL DIRECTOR:** Unusually attractive opportunity for a dynamic man or woman with broad experience in teaching textile design, product design development, design or styling consultation, and administrative ability.

**W. 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 designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

**X. TYPE FACE DESIGN DRAFTSMAN:** Cambridge manufacturer of photographic typesetting equipment seeks artist to make master drawings of printing type faces and create new type face designs. Salary commensurate with experience.

**Y. 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.
CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

ARTS & ARCHITECTURE

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(280a) For Rent: $150.00 frost apartment with patio in duplex designed by Maurice Bailey, 969 North La Cienega Blvd., Los Angeles 46, California. Phone: F. A. 4835.

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(279a) Ability to sketch in perspective most essential. Experience preferred. Students, if qualified, will be trained.

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(282a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resist acids, scratch and abrasions; easy to keep clean. No wax or polish necessary, exclusive "Spacemaster" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

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(167a) Contemporary Fabrics: Information on one of best lines contemporary fabrics is featured in this month's edition. Furnishing fabric designers show another new line. Available in almost true white and deep brown; almost true white and deep brown; in a variety of colors; machine washable; 90% cotton, 10% linen. Send for information on new line of fabrics. Raymor Textiles, Inc., 566 West 6th St., Los Angeles 4, Calif.

APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson and Tony Hill. Free catalog available.


DECO RATIVE ACCESSORIES

(269a) Furniture: Send for new brochures on furniture with new design and originality featured built-in appliances merit specification. For further information, contact Mr. J. A. Raynor, Director of Research, Case Study House, North La Cienega Blvd., Los Angeles 36, Calif.

(270a) Furniture: Send for new brochure on furniture and lamps designed by Finn Juhl. Fabricated in Denmark by John Stuart Furniture, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(271a) Furniture: A new eighteen piece brochure contains information on the new line of John Stuart furniture demonstrating a concept of good design with emphasis on the use of man-made materials. All accompanying descriptions include names of manufacturers, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Ave. at 32nd Street, New York 16, N. Y.


(273a) Furniture: New illustrated catalogue of new designs and prices. Detailed information on new modern furniture designed by Edward Wormley; describes new pieces; new line of furniture for living room, dining room, bedroom, bathroom, living room and kitchen; all wood and glass; walnut, hickory, birch and birch; quality hardware, careful workmanship; in all colors; send for complete information to FrankWel Furniture Company of Indiana, Berne, Ind.

(274a) Furniture: Paul McCell's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCell collections of furniture. Write for this reference guide to Directors, Inc., Dept. AA, 8560 Beverly Blvd., Los Angeles 46, Calif.

(275a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by Mac Dougall and Stewart. Paul Tuttte, Henry Webber, George Simon, George Kasparian. Experienced contractor George Kasparian, 7772 S. Monica Blvd., Los Angeles 46, California. For further information, write to above address. Showrooms: Caroll Sugar & Associates, 8633 Beverly Blvd., Los Angeles 46; Bacon and Perry, 170 Decorative Center, Dallas, Texas.

(276a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined to specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in plastic; wood and provides protection against special finish preserves natural finish of wood; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available at Baker Furniture Inc., Grand Rapids, Michigan.
HEATING, AIR CONDITIONING


(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. -The Dux Company, 590 Ninth Street, San Francisco 2, Calif.

LIGHTING EQUIPMENT

(119a) Reused and Accent Lighting Fixtures: Specification data and engineering drawings, complete range contemporary designs for residential, commercial applications; easy re-lamp-a-lite hinge; 20 sec to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worthwhile. -Prescott Mfg. Corp., 2242 9th Street, Berkeley, Calif.

(782) Sunbeam fluorescent and incandescent "Victronic" Light Source for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industries, highly efficient, energy-saving. -Sunbeam Lighting Company, Dept. AA, 238 A. Jackson Square, San Francisco 11, Calif.

(253a) Lighting Equipment: Skydome, basic Waco topping unit; all doped acrylic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Waco Products, Inc., 939 Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, good data, complete line contemporary fixtures, including selection recommendations. -New York Lighting Company, 777 East 14th Place, Los Angeles, Calif.

(252a) Lighting Equipment: Skydome, basic Waco topping unit; all doped acrylic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Waco Products, Inc., 939 Fawcett St., Cambridge 38, Mass.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. -The Dux Company, 590 Ninth Street, San Francisco 2, Calif.

DESIGNER-DECORATOR FOR SOUTH AMERICA

Internationally known organization seeking experienced, responsible designer-decorators to handle projects of the highest degree, both in the interior design of residences and commercial interiors. Available to work in South America. -Sternberg & Company, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(276a) Lighting Fixtures: Complete information on contemporary lighting fixtures. -Dialight Company, Inc., 221 Main Street, Los Angeles 7, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types of slate. -Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of "This is Mosaic Tile" Catalog are presented by The Mosaic Tile Company, Zanesville, Ohio.

PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and tops of surfaces. Write for free catalog. -The Mosaic Tile Company, 901 E. Vermont, Anaheim, Calif. (253a) Mosaic 1 e : of complete!ess of color, pattern, size, texture, temperature; designed by Hendrik Van Keppel and Taylor Green, a New York firm; large area designs contemporary metal, patinated concrete, terrazzo, against raw surfaces; with complete efficiency. -Boulder Valley, Inc., 4800 North Maine Avenue, Long Beach, Calif.
ARCHITECTURE

(22a) Mosaic Western Color Catalog — In color, the perfect blend of blues, grays, and browns, the latest color concepts are created by this sophisticated ceramic artist for your building needs, all of the clay tile manufactured by The Tile Company in various colors. The brochure is available from the company.

(22b) Panaview Aluminum Sliding Windows: Complete Panaview brochure is available on aluminum sliding windows. Written in detail, this brochure is designed to answer the most frequently asked questions about the new type of modern window. The windows feature a leak-proof, weather-stripping system, match the color of the building, and will add to the quality of the home.

(22c) Sliding Window: A new conception of glass covering, channel. For steel stud data write to Steelbilt, Inc., Gardena, Calif.

(22d) Sliding Door: New catalog is available from all Western states only.

(22e) SASH, DOORS AND WINDOWS

(23a) 3-Color Folder now available illustrates cutouts neatly every sliding door opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed with several examples of width. Combined with Basic Units makes for home and commercial installations in every price category. For more information write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(23b) Sliding Garage Door: Dometoro, Inc. of Steel Sliding Garage Door, announces a new type steel sliding garage door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House #17.) Available in 35 stock sizes, they come Bordered and Prime coated. No more than any good wood door.

(23c) Masonite Siding: Four page bulletin describing in detail methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, sawing, cutting, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(23d) Kaiser Aluminum, for Product Design: A new 4-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts through-out provides convenient reference material. This booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland, California.

(23e) STRUCTURAL MATERIALS

(24a) Door Chimes: Color folder. New door chimes: wide range of colors including clock chimes; merit specified for Case Study House No. 17. All type panels and systems for residential use, office, trial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmorton), San Carlos, California.

(24b) Fireplace Tools and Grates: Profusely illustrated brochure showing fireplace stands and wall barbecues, cast iron, cast aluminum, iron, gear head motor, gears run in oil; barbecue equipment including prints and drawings. For information, write to Steelbilt, Inc., Gardena, Calif.

(24c) Door and Sash: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagstone, a concrete veneer stone with an irregular lip and small projections on one face—very face very smooth. Removable in sheet form, the concrete veneer resembling Roman brick blocks. Includes the use of a new concrete brick with an exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly textured and irregularly projected; all will suited for insulating and determining the interior design of buildings. These materials are now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 8 stranded St., Van Nuys, California.

(24d) A new 1955 four-page basic catalog covering all plywood grades and applications is available in condensed tabular form. The brochure, based on revisions of standard requirements as outlined in the new U.S. Commercial Standard for Plywood, is profusely illustrated and contains easy-to-read reference piece for builders, architects, specifiers and other plywood users. The brochure contains essential data as type-use recommendations, standard stock sizes, construction details on both Top Roller and Bottom Roller types; 3" scale drawings of interior and exterior types, recommendations on plywood siding and paneling, engineered wood products for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of durability, stability and fire resistance, and much more. Sample copies are obtainable on written request from Douglas Fir Plywood Association, Tacoma 2, Wash.

(24e) Texture One.Eleven Exterior Paint: A new paint material of industry quality, is in perfect harmony with trend toward using natural, wood textures. Packaged in two lengths and widths; has shipplap edges; applied quickly, easily, immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apartments, commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(24f) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for sand beams and lintels, the Nominal 8" Modular Block and the Nominal 8" Modular Block and the Nominal 8" Modular Block, made by the Davidson Brick Company as a result of requests from the building trade, are being supplied by the company. The materials can be worked together with many other building materials to create a home and commercial economy only with Modular Design. The materials are now available in stock. The brochure for the product is available in California only. 4071 Floral Drive, Los Angeles 22, California.
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