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BETWEEN OJAI AND NEW YORK

Each year we critics set aside a special weekend for the Ojai Festival, in that most beautiful valley, where we are royally entertained. The music offers invariably a rich diet, too rich an occasion for the appetite of its sponsors. Some of these have been known to cavil and state a preference for a lower calorie formula. Lawrence Morton, director, and Robert Craft, the conductor, prefer to cater for gourmets. I doubt whether any other festival offers so much worthwhile music per unit of listening time as that at Ojai. Not that I go for it a hundred percent. There’s a genteel cautionfulness about the Ojai programming which irritates me, exactly in proportion to what is accomplished. It’s as if someone kept saying to me: You know this music is the very best. And I go on grunting, I want more than the best. Every year there should be at least one eye-opener, like the Monteverdi Vespers last season, and I don’t mean just something difficult by Bartok or Hindemith.

A correspondent writes me about a performance of Gertrude Stein and Virgil Thomson’s The Mother of Us All by the Adams House Music Society of Cambridge, Mass. “Students from Harvard and Radcliffe seem to have gone about the whole thing in spite of any existing faculty. The effort put into the show showed, but without the taint of it being burdensome—something which can easily erect a barrier between audience and performer in small or amateur productions. Nobody really worries about how they get the ‘elephants’ onto the stage of the Met.”

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The interior peculiarities of old wooden Sanders Theatre (more like an old nineteenth century courtroom than an auditorium) fit the opera to an amazing degree. A few lights and some colored bunting skillfully arranged brought the place, including the pew-like benches of the audience, into the opera’s framework.

“In the casting a specific voice weakness was not untastefully used where it might at worst broaden the characterization of a minor part. . . Most of the voices had a naturalness (with controlled intonation and dynamics, if not power) perfectly appropriate for the occasion. The pleasure afforded by the singing left one asking: why are voices trained to impress rather than to charm?”

“The conductor, Victor Yellin, and orchestra members were as young and alive and alert as those on stage. The musicians went about their part as if they were having more fun than anyone; they were able to see the platform as well as the conductor, laughed when things were funny, and gave all they had to their playing.”

Sounds just right. Take in comparison the Ojai performance of Falla’s Master Peter’s Puppet Show. It was written to be played around a puppet show onstage, with the proprietor Master Peter and the boy who calls off the announcements sitting alongside. Don Quixote is in the audience, interrupts, scolds the boy for commenting on the action and finally charges the stage sword in hand to decapitate the puppets and take over the stage for a lament which concludes the show. If we couldn’t have the puppets, we could have had the action, the Don in the audience making his way to the stage and so on. Maybe that wouldn’t help, but it might. The static music needs physical action. As it was, the piece turned into music of an odd sort, an accompaniment for action that didn’t occur, and a small boy soprano nervously shouting into the open air about something that wasn’t taking place.

Same thing happened two years ago, when they played Mozart’s little Divertimento for a mounted band. If they couldn’t have the horses, they could have had what counts: the kettle drummers up in front playing cross-handed, as the mounted drummers play across the horses’ necks, and the pace of the visible movement to justify the otherwise unpretentious sound.

Now we have the Village Scenes by Bartok, singers neatly lined up as if for a cantata, clutching their scores. The whole thing properly turned out for an oratorio but the fourest thing you can imagine from a village scene. All right, anyone who was there may come back at me, how did Stravinsky put over his Wedding so effectively, the conditions being the same? Well, by the time the music had worked its way to the feast the atmosphere was drunken, and Stravinsky, usually a reserved conductor, kept it so, the shouted comments of the tenor, urging on the feasters, lying across the beat as natural- ly, a trifle ahead of the tempo, as if they were all in costume and the drinks going down. It would be hard to imagine a better per-

(Continued on Page 10)
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One of the most interesting late-season exhibitions here in Paris was an international sculpture show at the Galerie Denise René, in which most of the trends in contemporary abstract sculpture were represented. The polished steel arabesques, or continuous line drawings in space, of José de Rivera; the organic, vegetable-human forms of Arp; the crystalline forms of André Bloc, Day Schnabel and Gilioli, related to the work of Brancusi on the one hand, Archipenko on the other; the constructivism of Schöffer and Jacobsen; the swooping aerodynamics of Maxime Descombin—like one of the new swept-wing jet planes; Barbara Hepworth's "musical kernels"—mysterious seeds with strings; Lardera's large dilapidated, interpenetrating leaves—all of this was represented. But there were no examples of the "art brut" in sculpture (César, Twardowicz, Hore). Naturally, for the Denise René gallery is identified with geometric and constructivist tendencies in art. I would like to have seen a Lipppold in the show. (Perhaps nothing was available; he is included in a handsome publication, Témoignages Pour La Sculpture Abstraite, issued jointly by Denise René and L'Architecture d' Aujourd'hui, in conjunction with the exhibition—as also is David Smith).

A few random observations: de Rivera's recent work does not impress as favorably as his work of a few years ago. It has become slick and decorative. Which is regrettable for he is a very gifted artist. The Swedish sculptor Jacobsen has a truly architectural sense of scale; his smallest pieces are monumental, and at the same time airy. Some foundation or wealthy individual should give Schöffer enough money to enable him to develop his extraordinary electronic-cybernetic constructions fully and freely. He has already succeeded in producing a few which move about in response to the movements of people around them and to the play of light on them. (Juliette Greco recently "danced" with one of Schöffer's spatio-dynamic works; but the range and character of their movement is still pretty rudimentary).

A Critic's Notebook:

Henri Michaux, gifted poet and author of a remarkable travel-diary, "A Barbarian in Asia," is also a painter. Or rather, he paints which is not quite the same thing. Last month Rene Drauín presented a selection of Michaux's watercolors, gouaches and ink paintings of 1939 to 1956, which, if we didn't know his poetry would tell us a good deal about its content. In some of them the forms and colors remind one of microbiological slides. Others might be paintings of foetuses, orchids and Walpurgis Night phantasms; of the ghosts, auras and emanations of the living and the dead. In Michaux's impalpable, mysterious but very real world everything is in flux, carried on water, dissolved in fog. The irreal and unseeable is momentarily seen, as irreality is seen in states of delirium, partial coma and acute anxiety. The poet Michaux approaches the mirage, the borderland, the place of nascence, and steps across. He doesn't describe the things he sees. He finds verbal equivalents for them which he sets forth, his language is spare and imagistic, like the language of Laforgue, Rimbaud and Li Po. But the painter Michaux makes snapshots with a fuzzy lens. We look at these souvenirs of his travels and say: Yes, it is like that. We don't say: It is that. And there lies the difference between the paintings of a man who paints and those of a man who is a painter—Wols, for example, or Dubuffet, artists with whom Michaux has a good deal in common.

According to S. Herbert Read, Ruth Francken's paintings (recently shown at the Stadler Gallery) are full of archetypes of the collective unconscious. (He is using these terms in a strictly Jungian sense). For my part, I find them full of echoes of contemporary art—echoes of De Kooning, Matta and, especially, Stanley William Hayter. And if the figures in her paintings rise from the unconscious, it must be from the personal unconscious, for they display none of the formal characteristics which Jung ascribes to those of the collective unconscious. Miss Francken's personal unconscious (like that of many other artists today) seems to be filled with spiky things: mandibles, rapacious genitalia, horns and traps for the unwary. Her matiere distresses me too. She seems to have found some granular, leathern substitute for paint. Why?

The paintings of Istrati at the Craven Gallery may be described—for once, meaningfully—as abstract expressionist. His art comes out of Van Gogh and Soulíne; the writhing, flickering brush strokes; the habitual use of strong, impure color; the absence of nuances of any kind; the piling on of paint to express... or simulate... or stimulate strong emotion.

Georges Mathieu has been studying the art of the age of Charlemagne. Its influence upon his work has been so well assimilated as to be undetectable. But his recent exhibition at the Galerie Rive Droite caught him in the middle of his Merovingian-Carolingian seizure; and that is something that does not happen to every painter. Fortunately, Mathieu was not wholly unprepared and, with the assistance of Michel Tapié de Celeyran, he rose to the occasion. The ceiling of the gallery was draped with red and white cloth to resemble the interior of a great tent. The walls were hung with imperial red velvet. All this yardage was held in place with gold uprights and gold cord, strung around the sides of the room, the piling on of paint to express... or simulate... or stimulate strong emotion.

Georges Mathieu: →

Capitulation du Val Aliou-Thou.
Photograph by Vizzavona

Georges Braque: Atelier IX, 1956
Photograph by Rouxler

brief, but otherwise unremarkable, sentiment: "There is a profound rapport between art and poetry... which we must not forget."

With the works and words of Klee, Arp, Picasso, Schwitters, the whole dadaist-surrealist menagerie, not to speak of 3000 years of Chinese and Indian aesthetic theory, still fresh in our eyes and minds, how could we forget? But there—that is what is so pathetic about the Paris intellectual world these days. So much that is old is daily being discovered, not anew, but for the first time.

Meantime, over at the Galerie Pierre, Mathieu had a second exhibition consisting of a large number of gouaches reminiscent of atelier XV, 1956. (Or rather, he paints which is not quite the same thing).
where the lens has been left open for a few seconds. Pretty slight: tours de force, and too facile to hold one's interest. And the color combinations: dramatic clichés. But as Mathieu's color sense is still undeveloped, he is best when he works almost without color, confining himself to such effects, e.g., black and white with, perhaps, an arabesque of bright red whipping through the coils and clusters of black line. The best gouaches are like those of his oils where a finicky, obsessive complexity of line is achieved.

Of the "Carolingian" oils, there is little I care to say—except to note that in the most austere, workman-like and heavily painted (i.e., in the least "witty") of them, Mathieu is at his best. And anyone who has read my former remarks about this artist knows that I mean that as high praise. The rest of them—with gold background, lilacs and pinks—are like Japanese screen painting during its late 18th-19th century decadence.

--

Francisco Boré: Poissons

Poisson Bleu, 1955
Photographs by Galerie Louis Carre

Doucet, at the Galerie Ariel. A well-known and successful younger artist, heavily indebted to De Stael. Composition very simple, with three or four large roundish forms (like huge pebbles) set next to each other. Lacks De Stael's color sense—his colors are pastel-pretty, or like gum-drops.

Bores, at the Galerie Louis Carré. School of Paris painting at its best and worst, i.e., most tasteful and enervate. Still-lifes mostly, painted in cool, softly luminous colors (many pale greys and umbers, greyed roses and yellowns, passages of pale blue or green). Out of Bonnard and Matisse; akin to Brianchon—and to Milton Avery in America. (Some meditated simplicity, some grave tranquillity—but Avery is much more daring). A luminist who keeps the shades drawn.

Lapicque, at Galerie Frank Galanis. A series of paintings provoked by a stay in Venice: the lagoon, the Lido, Burano, the Piazza San Marco, etc. Possibly the worst exhibition by a good painter that I have ever seen. An attempt to wed fauvism to Venetian baroque—early Dufy and Derain to Tintoretto—the marriage was never consummated. Everything (lines, colors, shapes) lush and extravagant, but not powerfully, exuberantly so. Net effect: garish travel posters.

Georges Braque at Maeght: a superb exhibition of large and small oils and several sculptures. A new richness of substance. Color harmonies subtler and more sonorous than ever. The landscape paintings—long, narrow, near-abstract, with the horizon line in the middle—show how much Braque influenced De Stael. (But conceivably the influence was reciprocal). Outstanding: several new paintings of Braque's bird—the great ghostly bird hovering by its nest or in the stillness of the artist's studio. Some of the new paintings are very simple (the landscapes; the
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ARTS & ARCHITECTURE

BOOKS

ROBERT WETTERAU

ART AND ARTIST (University of California Press, $3.75).

Rico Lebrun suggested the idea for this group effort to give the artist in various fields the opportunity to put down in words his aims in creative expression, the nature of its functions as an artist; the interpretation of his work; his ideas on life. To lead the way, for those who will read, to fresh views on the phenomena of art. Innovations not always comprehended meet with hostility (the my-child-can-do-better-than-that reception, or worse) as we tend to destroy, always, that which we do not understand. The antennae of the artist have always reached areas of experience not felt at once by the casual observer or listener, and this has placed him outside the group. The artist in this particularly visual world, not content to reproduce, interprets as well as performs. The efforts...
of this cadre as a whole should elicit tolerance, as most of these artists write lucidly.

The communicative essays in this anthology come from five painters: Ruth Armer, Saburo Hasegawa, Paul Klee (Alexander Zuckokke describing an encounter), Rico Lebrun, and Jack Shadbolt. Five sculptors: Ernst Barlach, Henry Moore, Ernest Muntz, Giacometti (an article by Sartre), and George Rickey; architectural engineer, Eduardo Torroja; W. Eugene Smith, photographer; Otta Luening, musician; two members of the cinema, Jean Renoir, and Cesare Zavattini; and psychologist Anton Ehrenzweig.

We particularly enjoyed the dynamics and humor of Rico Lebrun; Ernest Muntz on the problems of a modern sculptor in his encounters with the public and a City Art Commission; George Rickey on Kinetic Sculpture; Jack Shadbolt on a Picture in Process; and Sartre on the exigencies of distance in the work of Alberto Giacometti. Illustrated with photographic plates of the work of ten of the contributors.

FOUR STEPS TOWARD MODERN ART: GIORGIONE, CARAVAGGIO, MANET, CEZANNE, by Lionello Venturi (Columbia University Press, $3).

Studying several of the works of these painters, Mr. Venturi illuminates by comparison and critical study, the meaning and value of their development on later art.

Giotto, it has been established, painted without any subject matter in mind: "Open form, contemplation of the universe, indifference toward finish, chromatic conception of the drawing—these were the basic impulses of Giotto's imagination." Leonardo da Vinci had stressed the universality of painting, and Mr. Venturi points out that Giotto "... conquered through feeling and imagination what Leonardo theorized." Giotto realized open form through color, light and shade, without preliminary drawing. Caravaggio, whose art was considered vulgar, fought against the mannerists and classicists and their repetitious formula painting: "To choose only the ideal in nature appeared to him a blasphemy." Caravaggio founded the "luministic" trends of the seventeenth century, painted without preliminary drawings and "... opened the doors to that pictorial composition which wanted an intimate rather than external truth."

By the end of the nineteenth century Manet had established an autonomy of art based on pure vision. "Before 1870 Manet realized an autonomous form of art that went farther than the dictates of nature or of beauty. After 1870, thanks to impressionism, Manet's autonomy was a synthesis of form, color, and light. One can say that he offered to the impressionists an aesthetic and received from them a technique."

Cubism, which descends from Cezanne, dominated the first half of the twentieth century. "Cubism could be defined as the renaissance of the chart of modern, a kind of renaissance of an aesthetic consciousness which the nineteenth century had lost." After 1879, when Cezanne discarded impressionism and its regard for surface elements, he incorporated the third dimension, utilizing "Architectural construction, geometrical forms, integration of orange and blue, these were the elements which, put together, allowed Cezanne to realize his plastic-chromatic vision in depth. Hence his love for volumes—that is, plastic forms realized through light and shade, without preliminary drawing."

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Now in the Taste of Our Time series, MONTMARTRE, with its sixty-four color plates in the Skira manner, is a romantically conceived book showing how painters from the late eighteenth century to the present have seen and painted their beloved Montmartre—the Sacré-Cœur, the Moulin de la Galette, the Moulin Rouge, Clichy and the other quiet streets. Rich in sentiment and history, the narrative and comparative display takes us from Georges Michel, Vernet, Gericault, Corot, to the Batiognoles group—Bazille, Fantin-Latour and others, to the Impressionists to Picasso, Braque, Gris, Severini and Utrillo. Among the plates are the memorable Moulin de la Gallette, details from Bazille's Studio Group, and a not often reproduced Van Gogh—La Guinguette. One hopes that Mr. Skira will one day publish less varnished plates in truer key.

ITALY, by Martin Hürlimann (Studio Publications in Association with Thomas Y. Crowell Company, revised edition, $10.00).

Mr. Hürlimann is no ordinary photographer, and while his book appears to be a kind of pictorial tour starting from the Alps down through the peninsula to Sicily, his esthetic acumen, combined with a knowledge of history, saves it from being an illustrated travelogue. The juxtaposition of photographs of architecture, landscape, works of art, in a manner that gives an overall completeness, enables one to see more particulars than are usually present in a collection of photographs. There are 231 pictures in photogravure, 7 color plates, an...
A beautiful publication.

ROMANESQUE ART, by Juan Eduardo Cirlot (Philosophical Library, $10.00).

The author discusses the background of Romanesque art—the fusion of Byzantine, Roman, Hebrew and other elements—shows its effects on Gothic and modern art, tells how Miro, Matisse, Picasso and Rouault have drawn on its sources.

Frescoes and altar frontals from the Art Museum of Catalonia are reproduced. The paintings, simple and majestic, with strict symmetry and strong lines, in earth colors, dark reds and purples; the sculptures tortured and disturbed.

The text is brief (19 pages). The plates are few (55, of which 12 are in color). The price is high.


Another in the bevy of attempts to fuse the arts for better living. The over-prodigal decorator in his reaction to extreme functionalism and gray architecture comes burgeoning with color and décor. I do not like chintz pasted on closet doors nor wallpaper glued on glass, and there are examples of such truck in this book. Apparently editorial myopia did not permit Mr. Gatz to discard at least fifty percent of the illustrated examples. The rest is good but more than half of that is becoming over-familiar.

THE ART OF HOME LANDSCAPING, by Garrett Eckbo (F. W. Dodge Corporation, $5.95).

Mr. Eckbo hasn't missed much in his enthusiastic campaign for the proper planning and execution of landscaping needs whatever they may be. Considering the many constituents: climate, soil conditions, drainage, utilities, paving, lot size and shape, maintenance, walls, scale, privacy, etc., the complexity of problems involved in achieving beautiful and useful living space outdoors—problems social and horticultural— are analyzed with emphasis on pencil-and-paper planning.

For those who cannot afford the services of a professional landscape architect, whether planning a new garden or doing over an old one, for anyone who has planted the wrong thing in the wrong place at the wrong time, this handbook is highly recommended. It is much more than a how-to-do-it, it is a thoughtful, thorough and enjoyable guide. Illustrated.

MUSIC

(Continued from Page 4)

formance, better showmanship, if they had been in costume. It stirred my gizzard the same way when I heard the same performance again a month later by radio. This time the diction, when you needed to hear it at all, was as immaculate as the rhythm was free—and the beat strict. I don't believe Master Peter could ever go that well outdoors. It was commissioned to be played in a small auditorium and is precisely registered for intimate attention. The Village Scenes, a rustic wedding cantata, might have gone as well as the Stravinsky, given that sort of showmanship and release. Maybe I'm captious. Certainly they were all three thoroughly well played. In this sort of music just good playing doesn't make the difference.

Some of you may have heard the generous samples of this festival that were broadcast by Columbia as a part of its summer concerts on tape. About time Jim Fasset discovered the West and gave the outside world a chance to hear what we have been doing out here these many years. It's taken the best man in the East this long to discover us; maybe some local broadcaster may soon hear about it, scratch himself like Rip van Winkle to get the sleep off and grumble: "Hear Columbia's been broadcastin' some longhair music out of around Los Angeles. Never heard of any good music in or around Los Angeles, except just local music. Always supposed the canned longhair all come outta Yurup."

Listeners to these programs need not now be told our voices and instrumentalists are as good as can be found anywhere, or be told how much we expect of the audiences we have cultivated, or asked why go to Europe to hear festivals, when better can be found at home. Two big recording companies have branches here, but for all the interest they take in what is going on here they might as well be located on the other slope of the divide. The Chamber of Commerce has never discovered the possible attractions of Los Angeles music, except in a perfunctory sleep-walking way to talk about Hollywood Bowl, which draws few tourists for the sake of music. All over the world cities are exploiting the attractions of music to draw in tourists, but not Los Angeles. Probably just as well. Let these masters
Our society is divided between the past and the future, and it will not reach a balanced and unified culture until the specialists in one field learn to share their language with those in another. The scientist has much to learn still, in language and thought, from the humane arts. But the scientist also has a contribution to make to culture, and humanism is doomed if it does not learn the living language and the springing thought of science.

Fixing our minds more especially on the non-scientist, I think that the atomic statistics can the non-scientist learn to use averages and approximations.

The language of mathematics is still taught as a dead language: there should be more translation from everyday facts into mathematics, and back into the everyday. Statistical methods should be made part of the education of everyone in schools and universities, for only from statistical skills and engines, the decisions of State cannot be taken out of the context of science. No men (who had to be paid to make a quorum) can advocate a policy on myxomatosis without a general sense both of the ecology and of the economics of rabbits. And no Member of Parliament or minister can make intelligent judgments on such a profound issue as the fate of a nation may hang on an error of judgment here.

To make science familiar as a language, we must start in the schools. General science courses suffer from two handicaps: they have to be mere tools to efficiency. The choice between general science courses and Further Education in science must be confronted with experience. We make an induction, we put the deductions from it to test, and on the results we base a new induction—this is the progress of science.

Fourthly, I think we need to teach science as an evolution of knowledge. For the evolution of science goes to the heart of the scientific method: it shows at each step how the logical deduction from what seems to lie behind the known facts must be confronted with experience. We make an induction, we put the deductions from it to test, and on the results we base a new induction—this is the progress of science.

To these four general points I will add a fifth: that every boy and girl, every undergraduate, should do one small piece of personal scientific research. It can be as simple as the pitch of an insect’s wing beat, or the composition of a rock, or growing a crystal; but I believe that this small practical experience could change the light in which non-scientists see the long and unsung vigils of the solitary research worker.

Science must become part of our culture or we shall fail, not to train scientists, but to preserve our culture. It is certain that the educated man in 1984 will speak the language of science. Will he be a specialist, a scientist or technician with no other interests, who will run his fellows by the mean and brutal processes of efficiency of George Orwell’s book? Or will he be a humanist, who is at home in the methods of science, but who does not regard them as mere tools to efficiency. The choice between 1984 and an earthly paradise does not depend on the scientists, but on the people for whom they work. And we are all the people for whom science works.

H. G. Wells used to write stories in which tall, elegant engineers administered with perfect justice a society in which other people had nothing to do except to be happy. But a world run by specialists for the ignorant is, and will be, a slave world. By leaving science to be the vocation of specialists, we are betraying democracy, so that it must shrink to what it became in the decline of Athens, when a minority of educated men (who had to be paid to make a quorum) governed 300,000 slaves. There is only one way to head off such disaster, and that is to make the educated man universal in 1984.—

Dr. J. Bronowski.
Art experience, it is held, somehow must remain mysteriously pure and undefiled. I do not accept the premise that contemplation of a visual object is an autonomous experience. The psyche, as I understand its nature, consists of overlapping rings of experience and is not compartmented into sealed-off chambers. An immaculate art experience is psychologically untenable.

Now to get on with considering the art of June Wayne. This painter and printmaker is that rarity among contemporary artists—an authentic imagist. The word "authentic" is of essential importance here. It stands for that unique capacity to create an order of imagery at once personal to the artist and compelling for the spectator.

The imagist in the visual arts, to define the term as it pertains to Wayne, is a pictorial poet. That is to say, like the poet of words she presents metaphors and similes, but visually rather than verbally. Her images cluster constellations of feelings, ideas and sensations into unique and meaningful relations, coalesce kinds of experience otherwise isolated from each other.

Now you may ask, and rightly, exactly what visual images in a poetic sense may be. For one thing, the poetic visual image draws suggestions from the familiar world but eschews reproducing everyday surroundings accurately. Resemblance to familiar objects sometimes is tenuous, often barely perceptible. Indeed, in the poetic image the familiar world is transposed by an act of imagination. The connection to the visible world is psychological, never descriptive.

These imaginative traces of the visible world are endowed with the kinetic power to stir our inner selves. For example, in Wayne pictures you are likely, at one time or another to encounter figures she calls "the mushroom people." You can recognize these creatures by their mushroom-like heads. The mushroom, to this artist, is freighted with associations: it is a delicacy and a poison, a sensuous shape and the form of the atomic explosion. The mushroom people are recurrent images, transformed by the situation in which they find themselves, appearing now in one context, now in another. They are, in effect, the raw material for poetic metaphors. Thus in Final Jury, the mushroom people are positioned in isolated chambers, just as each juror is impelled to come to terms with himself. Or again, in The Messenger, one of the mushroom jurors catapults out of the jury box, metamorphosizing as he travels into a light that reveals a pair of defendants.

The modern imagist is deprived of an established system of potent and meaningful symbols. Consequently he invents images he hopes possess the magical power to touch the inner recesses of the spirit. It is hardly sur-
prising then, that June Wayne's images initially are private rather than public. The test of the modern imagist resides in the force of the invented image to strike a responsive chord in spectators who are not privy to the personality of their maker. Fortunately we respond to private imagery in the same way we respond to the images of cultures not our own. The successful image transcends local restrictions, reaches beyond its maker by somehow giving shape to common experience. In this sense, it seems to me, June Wayne is a successor to artists like Blake, Redon, Ensor, pictorial poets whose private imagery we incorporate in our personal imaginative life. Like the art of these predecessors, her invented images overlap our experience, touch something vital in ourselves, are incorporated within our imaginative life.

This incorporation of her images occurs because they are visually conceived. No amount of verbal elaboration can substitute for a direct confrontation of the images themselves. By visually conceived I mean that the images are experienced optically, and could not exist except in a visible dimension. The pictures by June Wayne are not only visible manifestations of ideas, but are emotionally weighted and always sensuous. Sensuous especially in the satisfying language of sight. In pictures like The Advocate, The Suitor and The Bride, though figures are immersed within a precisely diamonded atmosphere, the idea is poetically right and the emerging forms are visually sensuous. The figures are images inseparable from their environment. The result is an exhilarating tension between the precision of the diamond shapes and the way in which the figures quiver and tremble into life. In short, these are images whose being is pictorial.

The imagery of these prints and painting is poetically persuasive, persuasive because it results from the most intense and passionate concentration. It is not so much a matter that the images bespeak passion, and intensity, but that they arise from an initiating emotion that is intense and passionate. That initiating emotion is transmuted into images that may be lyrical, tragic, comic . . . but always involving. The artist possesses this gift for transforming initiating emotion into poetic image. Consequently we do not duplicate the emotion presented, but experience it poetically. This is an important distinction, for that transportation of emotion into imaged form is the difference between art and non-aesthetic experience.

Sir Thomas Browne had the last word to say on this matter, and what he said applies to the art of June Wayne. "There are many things delivered Rhetorically, many expressions merely Tropical, and as they best illustrate my intention; and therefore also there are many things to be taken in a soft and flexible sense, and not to be called into the rigid test of "Reason."—JULES LANGSNER.
This office building, for a publishing company, is taking the place of three narrow, old shop buildings which when demolished left a wedge-shape site. The frontage of the site faced directly towards the west, which necessitated an efficient system of sun control.

This was achieved by the installation of movable vertical aluminum louvres, which are operated by opening any of the double hung aluminum windows and turning a gear wheel. The louvres can be coupled in any combination of series in order to fit any internal layout of offices. This is done by disconnecting the coupling rod which is in short lengths. The system was found to be successful in completely stopping radiant heat, and producing pleasant combinations of diffused daylight inside.

The louvres themselves are approximately 12 ins. wide and 9 ft. high, and swivel on grease-packed ball-bearing which is permanently sealed from the weather by individual caps. The sparkling appearance of the louvres on the exterior produces a constantly changing pattern of light and shade with the manual adjustment by the occupants. The floors are of flat slab high strength reinforced concrete and the side walls above the third floor are all vertically poured reinforced concrete.

The front columns are recessed 10 ft. behind the frontage, and the floor slabs cantilevered out the full distance.

The finishes in the building are designed for complete absence of any maintenance, with the exposed external faces of concrete covered with light gray glazed ceramic tiles; all windows and louvres being in anodized aluminum. Floors in entrance publicways are terrazzo, with one wall of the entrance lobby in black marble. The entrance doors are frameless armour-plate. Lighting of the ground and partial basement floors is accomplished by glass blocks for the ground reception floor, to give privacy from the street, and by a glazed light area for the basement.

The top floor comprises directors' suites, designed for flexibility, to enable the entire floor to be opened up for public relations activities and conferences. The managing, and governing directors' offices can be combined with the central Board Room by opening sliding-folding full height silver ash doors, which open the entire frontage of the floor area.

This low-cost, split level house has two bedrooms on the upper level, and a living room, dining room, kitchen and laundry on the lower level. The main bedroom opens to the living space. Construction is common brick, painted; timber joists and asbestos cement corrugated roofing. The total area is 900 square feet.
Site and General Solution. The basic solution provides for clear areas both at the front and rear portions of the site to get the maximum of daylight and to accommodate the lift, the fire enclosed stair, toilets and wash room across the center of the block.

Ground Floor. The main entry is through recessed armour-plate glass doors, up steps toward the lift entrance. To the left of the entrance hallway is a glassed-in reception and waiting room.

A feature of the entrance, aside from the armour-plate doors is to be the wall on the left of the doors as well as the 3 ft. portion below the ground floor, which is intended to be covered with some material such as Marmotiles or other attractive facing material.

Office Floors. Each one of the office floors is clearly divided by the center services into front and rear portions each of which can again be easily subdivided into two offices. The fourth floor is intended to have its front portion developed for members’ recreation.

Construction. In view of the narrow frontage and the large floor spaces required for the meeting room and offices, it is proposed to span the entire distance of 30 ft. without columns by building the side walls as load carrying structural element of reinforced concrete. Columns are provided in the front and rear portions of the glass walls. It is intended that the entire faces of the building be filled with aluminum double-hung windows and wired obscure glass between the floor to the sill level about 3 ft. up.

The finishing materials on the exterior are intended to be ceramic tiles on the edges and ledges of the floors in order to reduce maintenance to a bare minimum. The exposed portion of the side walls which would be comparatively small is intended to be cement rendered on the reinforced concrete.

Sun Protection. One side faces 30° south of west and therefore receives only late afternoon sun varying in the summer to the winter but generally not of an intensity that would warrant mechanized sun-control for the full height glass. It is proposed to install on this facade fixed vertical fins or louvres made of either precast terazzo or specially finished concrete which if placed at the angle shown would give shaded conditions at the critical times of the year. These would also, of course, form an attractive feature of the front of the building.

The other side faces 30° north of east and therefore receives sun in the morning until about noon and is for this reason equipped with one horizontal band of louvres for each floor made of the same material as those on the southwest side and suspended from the front edges of the projecting floors. This it was calculated would not provide complete shading at all times of the year, but be quite sufficient for the critical periods when shading would be imperative.
This small house of 600 square feet is a freely planned space with only the bath as a separate room. Bedroom and kitchen are formed by free-standing furniture units. The northern sun is admitted and the glass protected by a roof overhang. Construction is of cavity wall brick, timber floors; the terrace is hung with diagonal steel rods from the roof columns; the roof is corrugated asbestos cement sheets; glass is in the timber framing with opening sashes in steel.
SMALL HOUSE COMPETITION

SPONSORED BY THE MORTON ARBORETUM

JURY OF AWARD:

JOHN NORMILE, A.I.A.
DOUGLAS HASKELL, A.I.A.
JAMES T. LENDRUM, A.I.A.
PHILIP WILL, JR., F.A.I.A.
L. MORGAN YOST, F.A.I.A.
EDWARD G. GAVIN
JOSEPH B. MASON
HOWARD T. FISHER, A.I.A.,
ARCHITECTURAL ADVISOR

IN REVIEWING THE SEVERAL HUNDRED COMPLETED ENTRIES SUBMITTED IN THE COMPETITION, THE JURY WAS IMPRESSED WITH THE EFFORT MADE BY THE DESIGNERS TO COMPLY WITH THE TERMS OF THE PROBLEM, PARTICULARLY "TO THE ESTABLISHMENT OF AN ATTRACTIVE, PRACTICAL AND LIVABLE RELATIONSHIP BETWEEN INTERIOR AND EXTERIOR."

WITHIN THE LIMITING CONFINES OF AREA AND COST, WE FELT THAT A REMARKABLE DEGREE OF SUCCESS WAS REACHED BY THE PRIZE-WINNING GROUP. ON LARGER SCHEMES, SUCH INTEGRATION IS FAR EASIER, BUT THE WINNING DESIGNS INVARIA Consult the referenced text for further details.

GRAND PRIZE—GARDNER ERTMAN

The Grand Prize was awarded to Gardner Ertman for his First Prize winning design in Class 1. This was selected because of its success in achieving to the greatest degree, with a very simple structure, the integration between house and grounds outlined in the Program.

It is a remarkably compact structure, almost square in plan. It is developed with unusual freshness, and manages to produce an impressively large area devoted to informal family living without disturbing the zoning concept essential in planning for privacy and relaxed living.

The relation of carport entrance to the house proper is handled quite directly and near the center of the structure, so that there is ready access to the kitchen, dining, and family living area, as well as to the more formal living room. This family living area is directly extended into an outdoor space of ample size, protected from the street and separated by a simple glass wall from the interior.

Integration between the living room and outdoors is similarly accomplished by a covered terrace separated from the living room by a small planted area. Both bedrooms carry out the same theme by ample but visual access to planted areas beyond their principal windows.

The Jury was impressed with the directness and lack of involved structure by which the total result was achieved.
This design is again an example of fine interrelation of indoor and outdoor areas. The Jury particularly liked the planning of the kitchen and dining areas, both opening onto attractive exterior terraces. The bedrooms and living space are similarly well disposed in this respect and the living room itself opens most fully to the principal garden area. The designer also developed an interesting vista from the entrance through the house to the garden at the rear. All in all, this design represents a sound, agreeable solution to the problem of the Competition.
FIRST PRIZE—GARTNER ERTMAN

In his Class 2 (three-bedroom house) submittal, Gardner Ertman presents a scheme similar to his prize winning design in Class 1 (two-bedroom house). The zoning of the plan, both inside and out, is again excellent with clear separation between private family activities and those which will be shared with friends and visitors. This zoning is also carried to the outdoors. The family room extends into a paved and sheltered outdoor area and, in fact, can also command the use of the carport itself. The formal living room opens onto two kinds of exterior space—one open to the distance, and one more paved and contained. The dining space itself also has its own outdoor area. The Jury felt that the approach is pleasant and capable of landscape enhancement. From the reception area, the view extends pleasantly through the living room into the garden. For those parents who recognize the availability of electrical communication when desired, the bedroom suite isolated from the children will be welcome. The Jury commended the basic simplicity of structure and the wide overhangs.

FIRST PRIZE—HAYASHIKO TAKASE

This design won much attention from the Jury through its exploitation of the vertical dimension. The design recognizes that the horizontal is not the only relationship to nature and the outdoors. The ground surface, seen from varying distances and angles, is in itself interesting, as are the tree-tops and the sky. There are times when it is pleasant to have the grass growing at the sill line. There are times when it is pleasant to watch the birds nesting in the trees. It will obviously be delightful to move into and through this house. Both structure and proportion appear to be well handled. The Jury commented favorably upon the service area, both indoors and outdoors, as well as the relationship of the living room, dining space, and multi-purpose room to their adjacent outside grass and terraces. Obviously, shade trees will be of great importance in relationship to the large glass areas.

FIRST PRIZE—CHARLES S. SAX

The Jury awarded a First Prize to this design because of its remarkably compact development of the kitchen-dining area, the good relation of that area to the living and sleeping areas allowing both of the latter to be of maximum size, and especially because of the concept of a screened living area extending almost equally inside and outside the main lines of the structure. This device, while quite simple, brings about a maximum correlation between indoor and outdoor living and, in the opinion of the Jury, showed an excellent solution to the problem as set out in the program.
HOUSE
BY J. R. DAVIDSON

In planning this house it was necessary to consider exposition to the sun and view while looking for the preservation of an old stand of trees. The client wished complete separation between the two guest rooms and her own private quarters; the entrance hall with a large view window successfully divides the two rooms from the house. A spacious living, dining-room with a large terrace gives ample provision for extended social activities.

The property, part of an old estate, is entirely surrounded by garden and trees. The house has its own large motor court. The construction is wood post and wood beams, partly exposed, with a module of 7' throughout. In the interior, mahogany plywood panels cover the ceiling between painted beams in the living room, and also the walls where there is no glass. Elm plywood is used for the master bedroom walls; baked enamel colored Presdwood panels on the bathroom walls; all other walls are of painted drywall construction. The exterior walls are grooved vertical red-wood siding. The radiant heating coils are embedded in concrete floors; all floors are uniformly covered with cork tile.
HILLSIDE HOUSE

BY HARRIS ARMSTRONG, ARCHITECT

The house is on a rough lot, running 400 feet down a south slope. The entrance area gives access to the kitchen, the main living quarters, and the bedroom wing. There are two bedrooms, two baths and a small study which can be converted to guest accommodations. An efficient kitchen is also accessible not only from the dining room, but directly through the garage and contains a small eating area. The dining room and living room open onto a supported terrace and also to a screened outdoor living area.

The stone used is a rosy buff limestone, hand-quarried near the site. The beams are glue-lam Douglas Fir and the siding is redwood. A screen of stretched wires, dividing the living and dining room, is composed of enameled butterflies, cork and lead beads. The fireplace hood is copper, the floors of sheet cork.
A PANEL SYSTEM

DEVELOPED AT THE UNIVERSITY OF FLORIDA'S COLLEGE OF ARCHITECTURE AND ALLIED ARTS BY WILLIAM R. DALE AND RAYMOND POELVOORDE

The delta panel system is a new method of low-cost prefabrication and erection of housing units. The system strictly adheres to a three-foot module which permits the use of standard size building materials. This module is believed to be the most practical size that may be handled on the site.

Flexibility of plan is inherent with this triangular module. Extension of areas in any direction is possible. By the simple erection of two delta panels, 216 square feet of floor space are added. A home also may be dismantled and transported to a new site with ease. Rapid erection is definitely an advantage with delta panels. "Dried-in" time is a matter of hours, not days or weeks as with ordinary construction.

The cost per panel is approximately $40.00, but with mass production, this figure may be appreciably reduced. The estimated cost of this house per square foot is $5.00 thereby bringing the price of a 1000 square foot home to about $5,000.00.

Possible variations in the use of delta panels are shown in the last area of this display.

Built-in units are a feature of the delta structure. Floor areas may be kept relatively free of furniture.

The open planning made possible with this method of construction in conjunction with the deep integral overhang, make the delta panel ideal for Florida building.
This is a project for a client who wished unusual sales quarters for an automobile agency on a busy thoroughfare. Of necessity, because it is in a very competitive field, the project must be spectacular. The structure itself must aid in the selling of more cars, but will also house services. The display will be substantially a large cube of glass. In beautiful weather, the glass panels will be moved aside to permit open exhibition. The design in order to make this possible incorporates unusual structural innovations. An adjacent used car lot will simulate a small park. Parts, storage, executive offices, closing rooms and other activities of the dealership will be housed in a small, one-story, windowless cube of blue glazed brick located at the rear of the display area. Lighting, of great importance to merchandising, is vital in the automobile field. Luminous ceilings of direct and indirect lighting, with special spots, will produce optimum attraction. The focal point of the agency will be the sign: large letters, on colorful individual squares, will revolve on an understated frame.
FURNITURE

As a result of the tremendous exchange of ideas with other countries due to improved communications through travel, importation and publications, contemporary furniture in America has gradually arrived at a true international style. The success of this furniture seems to be due to the fact that it satisfies both the practical and aesthetic sense.

In recent years contemporary furniture has fallen into three basic style categories: the work of American designers, which reflected the straight architectural lines of the Bauhaus school, European designs, mostly from Italy and Denmark which employed softer, more sculptured lines with more interesting woods and finishes, and the Oriental influence which though less important, has been most evident in lighting fixtures, screens, case goods and decorative accessories.

Though the current trend at the furniture markets has been to introduce most new designs at the winter showings, there were many new and interesting things to be seen at the East and West Coast markets this summer. It was not only the interest of the individual items which were shown, but the overall picture which indicates that the great contrast between American, European and Oriental designs is gradually disappearing.

The results of this combination of ideas are both pleasing and practical. Today's furniture seems to be so well suited to the needs of the people that it looks as though our present international style will continue with minor changes until our basic needs dictate another style revolution. —EDWARD FRANK

Bench with foam rubber seat; the exposed wood is walnut, hand-rubbed, with oil and varnish finish; 48" long and 18" wide; designed by Lee Hochstetler for Kasprians.

A four-foot sofa with a reversible foam seat over nosag springs, hand-tied bolsters; the exposed wood is walnut, hand-rubbed, oil and varnish finish; by Stewart MacDougall for Kasprians.

Dining chest with front rail pulling out to accommodate five 15" leaves stored inside the lower portion of the case; finished in natural teak; by Stewart MacDougall and Kipp Stewart for Glenn of California.

Dining table designed by Greta Grossman for Glenn of California; dining stools in teak colored walnut; by Stewart MacDougall and Kipp Stewart for Glenn of California.

Bedroom units in teak designed by Stewart MacDougall and Kipp Stewart for Glenn of California.
A room setting of Herman Miller Furniture presenting the new work of George Nelson and Charles Eames. To the left, Eames' chair and ottoman upholstered in U.S. Rubber black elastic Naugahyde.

From Vista Furniture Company:
Six-drawer chest with Micarta top and metal frame.
Cocktail table with interchangeable panels.
Movable cart with closed storage area.
Extension dining table in teak and oak; chairs in teak and oak with Kraft cord woven seat; designed by William Watting, distributed by Carroll Sagar.

Eight-drawer teak chest by William Watting, distributed by Carroll Sagar.

Armchair and ottoman designed by Van Keppel-Green; from a new line for Brown-Saltman. Loose cushions on the sofas and chairs are reversible and have slide fasteners; back cushions are dacron filled; seat cushions have nested coil construction completely encased in rubberized hair. All pieces are walnut; the new group consists of a sofa, love seat, large lounge chair and ottoman and a club chair.

"Multiples Unlimited," a new group designed by F. B. Arthur for Brown-Saltman, offering completely adaptable units for a wide variety of use.

Club chair in dull rubbed tawny walnut and green glazed leather; also available in mocha walnut, black walnut and teak; designed by Maurice Bailey for Monteverdi-Young.

Two-door end table cabinet available in tawny, mocha, or black walnut, and teak with choice of mosaic pulls; designed by Maurice Bailey, manufactured and distributed by Monteverdi-Young.

Sliding door wardrobe with one drawer, two sliding doors and four sliding trays; construction is solid teak with contrasting fruit wood base. One of several new dual-purpose pieces designed by A. M. Hamilton for John Stuart, Inc.

"Design Previews" Furniture counter bar with two hinged and two sliding doors covering two pull-out trays and two adjustable shelves. Wood serving counter and plastic top mixing surface covering access ports for ice bucket and pail. Designed by Donald/Irving Associates for Georg Jensen and Frederik Lunning, Inc.

New "Design Previews" Furniture designed by Donald/Irving Associates for Georg Jensen, Inc. and Frederik Lunning, Inc. The cabinet is walnut with cane-faced, double hinged doors and with adjustable shelf, the eight-drawer cabinet is walnut; the middle cabinet has a white Micarta top and a drawer beneath.

Executive desk in walnut with auxiliary desk top and auxiliary pedestal with hinged door with adjustable shelf. Designed by Donald Irving Associates for Georg Jensen and Frederik Lunning, Inc.
Bryk and Wirkkala, wife and husband, each have a distinct personality — this their works will show.

Bryk creates her ceramic fairy tales in line, texture, and color of extraordinary intensity; the resonant magics of Ravenna and Limoges are reawakened to new tasks. A wry humor and a restrained palette obviate any traces of revivalism and allow the folk quality that every fairy tale needs to come triumphing through.

Wirkkala reaches out more widely, more abstractly, in many materials and with multiple skills. But whether as designer, artist, or craftsman, whether delving into the form-worlds of living organisms, growing crystals, or descriptive geometrics, Wirkkala seems to stay rooted in the elements of his craft, to evolve his flights of fancy from the very materials and processes he has in hand. In the last decade, Wirkkala has thus been able to deploy his imagination and strengthen his art at the same time, emerging as one of the most stimulating and versatile designers in Europe today.

If, in an age of awesome industrialization, anyone might be tempted to think lightly of handicraft, let him look here—cybernetics and automation are useless for the insights and joys on view.

—Edgar Kaufmann.
JOB OPPORTUNITY BULLETIN
FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

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

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

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. On all communications please indicate letter and title.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DESIGN TEACHER: Rapidly growing, two-year, state-supported college between Dallas and Fort Worth seeks architectural design teacher. College degree, limited professional practice and teaching experience desirable. Candidate must be an advocate of a progressive architectural curriculum. Write G. E. Smith, Engineering Dept., Arlington State College, Arlington, Texas.

B. ARTIST-DESIGNER: West Coast exhibit design firm seeks artists-designer with drafting experience for permanent position in San Francisco office. Technical competence, well-rounded artist background and ability in field of graphic and 3-dimensional design necessary. Persons must be able to think in both the creative and practical sense and to understand materials and their use in actual construction. Position would include work with interiors, point-of-sale pieces, packaging, exhibition design, etc. Portfolio necessary; starting salary given on request.

C. 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 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.

D. CREATIVE DESIGNERS: Tennessee company seeks 2 creative designers for its product and research department for residential home lighting fixtures. Person must be willing to relocate in Chattanooga, Tenn.

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


G. DESIGNER DRAFTSMAN: Large Boston department store needs designer draftsman with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

H. DESIGNERS-CRAFTSMEN: Well-established Mass. manufacturer with...
The cello is there to carry forward the bass continuity. And a good cellist is not less than a good harpsichordist. Every movement of the bow must be coordinated with the solo voice. For two years I have been hearing with pleasure and watching in delight the continuo playing of Marie Manahan, one of our most gifted young cellists, observing with what care she measures every tone of her instrument to the style of the singer, whom she follows as carefully as the conductor.

The correct realization of a Bach continuo is a great art, between improvisation and composing, half worked out in advance, the other half left to the occasion, an art still utterly neglected by conductors, who believe that musicianship consists of "fidelity to the score," whatever that may amount to in a continuo part, and by keyboard mechanics, who treat continuo playing as a sort of degenerate accompaniment. In New York the music director of a well-known recording company told me how he had advised an eminent harpsichordist to ignore the printed accompaniment to a group of Adagio sonatas and work out the continuo himself from the original score. Sadly he said to me: "What he gave us was worse."

To go back again to Ojai. I did not hear the Friday programs and so missed the Palmer Quintet, which was not broadcast. I have spoken of Saturday's music. On Sunday there was, besides Stravinsky's "Wedding" which ended the festival in glory, a little Bach cantata, simple and lovely but not meant to be listened to outdoors, and another adventure in the choral music of Schuetz, the sacred symphony "A Swimmer Went Out to Sow His Seed." With the wind breaks of Monteverdi, in texture and strangeness nearer Monteverdi than Bach. Schuetz was the Dürer of German music. We now are discovering the seventeenth century in music, as thirty years ago the poets discovered it in verse. The exaltation and daring of its art is no less for us than for the poets.

The program began with a new work by Stravinsky, his arrangement for orchestra and chorus of Bach's late organ masterpiece, the Canonic Variations on "Vom Himmel hoch." After hearing this again on the broadcast I am not sure what should be said about it. The first easy comment would be that it is more Stravinsky than Bach; but it is not. The safe second might be that it is an excellent transcription of Bach's music, faithful and so on to the text; it is that. But it does not in any way suggest an organ work.

With the pleasure that so brightens all his recent music, the unstrained ease, the release that is so unlike the tense workmanship of his long middle period, Stravinsky has reset Bach's notes, in no way altering them, to such effect that every tone might have been conceived fresh for the instruments. Under the clear flowing of the very elaborate instrumental obligato he has placed the chorale melody, unembellished, for vocal chorus.

I doubt that Bach, given Stravinsky's means, would have done such thing. When Bach transcribed he recomposed. Instead of this happy reverent setting he might have made us, in canonic variation form, a full motet, breaking up the chorale to its full possibility among the voices and expanding the instrumental parts to complement the voices, above and below, including the canonic interplay. Had Stravinsky gone so far in plausible emulation, I fear the critical world would have drowned out any admiration. All the same, though I enjoy what he has done, I wish he had done this. His arrangement, pure almost to academicism, falls short of Bach's unique original by bringing more ample means to accomplish no more than Bach had already done. The variety and instrumental display of the sound distracts from the increasing involvement of the canons, so that the continuous excitement of the original is displaced by movement as it towards a climax of sound. In the nature of the music such a climax cannot be provided, with the effect that, at the end, the music merely ceases. In the original the growing intensity is so worked up by canonic fractioning of parts that to go any further, it seems, you would have to break a leg. Such intellectual excitement is far more emotional, if you want to use the term, in the listener than any accumulation of apprehensible sound with tonic and dominant on or off the beat, the sort of thing that is generally called emotional.

I offer the comment that here, while indulging his new interest in canonic design, Stravinsky has fallen into the orchestral transcriber's fault of inclining towards a climax, that is, through tempering by his mature preference for restraint; while in his recent original works using the canonic forms he has gone quite as far as Bach in preferring the interest of the working to the wow at the end. That is one reason why the new work, while estilishing emotional content, have trouble getting inside these newer works. If Virgil Thomson is looking for the essential of French music, he will find it here as pure as in Couperin's 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 to design is needed. A good floor covering manufacturer needs several experienced designers capable of creating good floral designs. Creative designing experience in soft-surfaced or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

FLOOR COVERING DESIGNERS: Nationally known eastern floor covering manufacturer needs several experienced designers capable of creating good floral designs. Creative designing experience in soft-surfaced or hard-surface floor coverings very desirable. Can also consider those with design experience in draperies, fabrics and wallpaper.

K. FOREIGN BUYER-DESIGNER: Nation-wide importer and distributor of gift and housewares 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.

L. GRAPHIC ARTISTS, ILLUSTRATORS: Direct-mail house seeks free-lance graphic artists for design of letterheads, circulars, brochures, etc. Artists must be from Boston area.

M. GRAPHIC DESIGNER: Outstanding opportunity for creative designer to work in Philadelphia area. Young woman preferred who has a fresh, creative approach to applying to textile and cosmetic package design. Salary commensurate with experience and ability.

N. 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 the college's curriculum is being revised.

O. HEAD OF ART SCHOOL: Well-established art school in large southern city seeks capable artist with experience in school management. Must be conversant with all areas of commercial and fine arts.

P. INDUSTRIAL DESIGN TEACHER: Mid-western university seeks person to teach 2 industrial design courses and the balance in basic design. Plans for a new art building to include a well-equipped laboratory are in early stages, and interest in developing the industrial design program is great. Salary commensurate with candidate's training and experience. Portfolio necessary.

Q. INDUSTRIAL DESIGNER: New York office of industrial design firm has immediate opening for an industrial designer with 3-5 years' experience. Person must be good at rendering and able to make good presentation of drawings.

R. INDUSTRIAL DESIGNERS: U.S. Rubber Company needs 2 young men interested in an industrial design career in vinyl upholstery. Fine opportunity for men in surface and pattern field to create attractive new designs for furniture, automotive and allied products. Rapidly expanding department offers unlimited range for creative abilities. Re­location in South Bend, Indiana. If interested, send resume including background, salary requirements and date of availability for interview with portfolio.

S. INTERIOR DESIGN TEACHERS: Southern university seeks young woman with master's degree and recent design experience to teach courses in design fundamentals, 3-dimensional design, display design, sketching, and rendering for interior designers. Professional experience in display and/or interior work necessary.

T. INTERIOR DESIGNER: Adult Education Center seeks person to teach either design in the abstract, or modern interior design with regard to interior decoration and furnishing of the contemporary home. Classes to meet one day or evenings a week for 10 weeks beginning October 1. Interested candidates contact Miss Lydia Weare, Director, Cambridge Adult Education Center, 42 Brattle St., Cambridge, Mass. (Kirkland 7-0314) before August 1.

U. PACKAGE DESIGNER: National, eastern Pennsylvania manufacturer requires young man for permanent package design assignment in glass packaging field. Prefers art graduate with strong background in graphic arts.

V. PLANNING DIRECTOR: Canadian city seeks Director to be responsible for city planning. Qualifications: training in recognized planning course; practical experience in subdivision work (layout), in detail field survey and analysis, in general planning problems (housing, commercial and industrial) and in urban renewal and regional plan-
The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

W. 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 with administrative ability.

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

Y. TOY DESIGNER: Toy company seeks designer experience in stuffed toy field with ability to create new items and make patterns. Flair for novel and unusual approach necessary. Wolper Toy Co., 79 Bridge St., Brooklyn 1, N. Y.

Z. TWO AND THREE DIMENSIONAL DESIGNER: For giftwares field. Experience and design background necessary. Knowledge of decorative and industrial materials, processes and assembly necessary. Must be capable of small product modeling. Products must be attractive and practical and principally in fields of glass and metal.

Aa. TWO-DIMENSIONAL DESIGNER: 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.

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

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

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

A. ARTISTIC DESIGNERS—DRAFTSMEN: B.S. in Architecture, Catholic Univ., 1941; also attended National Art School, Washington, D.C. 9 years' experience doing design, working drawings, sketches, perspectives, preliminaries, detailing, for industrial, commercial public, institutional, residential buildings. Seeks domestic or foreign employment. Male age 37, married.


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AUGUST 1956


E. ARTIST-DESIGNER: Studied at Foujita and Academie Daydou and at Beaux Arts Inst., Paris, France. Trained in designing draperies, wallpapers, floorcoverings. Modern handling; can co-relate all fabrics. Seeks permanent connection or retainer basis. Female, single. Willing to relocate.

F. ARTIST-EDUCATOR: B.F.A., Rhode Island School of Design, 1949; M.F.A., State Univ. of Iowa, 1952; travel and study in Mexico. Experience at all levels teaching design, history, painting, calligraphy, drawing and print making. Seeks position teaching painting and/or print making in conjunction with art history or appraisal plan at university, college, or junior college. Prefers New England. Male, age 39, married.


H. DESIGNER: Graduate, School of Practical Art, Boston, 1953. 2 years' experience as advertising artist, free-lance designer; also experienced in lettering. Seeks free-lance assignments for greeting cards, note paper, gift wrapper paper, match book covers, book illustration or textiles. Female, age 24, married.

I. DESIGNER: B.F.A., in Industrial Design, Univ. of Kansas, Lawrence, 1958. 2 years' experience in teaching. Seeks position in college, art school or university teaching studio subjects in conjunction with art history and art appreciation. Prefers West. Female, single.


K. DESIGNER—GRAPHIC ART DIRECTION AND PRODUCTION: Seeks staff or consultant connection with industrial organizations engaged in many related aspects of typography, styling and all phases of graphic design. Prefers work within 100 miles of New York City. Male, age 37, married.

L. DESIGNER—SCULPTOR: B.F.A., Ohio State Univ., 1948; 3 years' Boston Museum School. 3 years' industrial experience designing display, packaging and new products; also free-lance jewelry, funerary accessories; also free-lance work designing clothing or decorators fabrics. Experience in free-lance clothes design for western firms; many museum exhibits. Female, married.

M. DESIGNER—TEXTILE DESIGNER: California handweaver with art school training at Rongowing School, 1950. 3 years' experience in free-lance work designing clothing or decorators fabrics. Design and executed architectural sculpture in metal, wood and plastics. Seeks free-lance work designing for competitive company, or architectural sculpture on commission. Contact W. B. Martin, 259A Kent St., Brookline, Mass.


S. PACKAGE DESIGNER wishes to contact manufacturers. Experience includes development of product packaging from design to finished art; graphic production. Freelance or retainer fee basis. Contact: E. Leon­ard Koppel, 40 E. 49th St., New York 17, N. Y. Phone: PLaza 5-5567.

T. PAINTER-TEACHER: B.A. and M.A. in Art, Univ. of Wisconsin; also attended Perry Mansfield School of Theater and Hans Hofmann School of Art. 10 years' experience in display design, millinery design and teaching. Has directed fashion and TV shows; had one-man show of paintings. Seeks position teaching painting and/or design at college level. Male, age 33, single.


V. STORAGE DESIGNER: B.F.A., Pratt Inst., 1951. 5 years' experience in furniture and decorating field doing research, layout, execution, supervision. Seeks position with progressive architectural firm, design studio or cabinet shop in Los Angeles area. Female, age 25, married.

W. TEXTILE DESIGNER: California handweaver with art school training at Rongowing School, 1950. 3 years' experience in free-lance work designing clothing or decorators fabrics. Experience in free-lance clothes design for western firms; many museum exhibits. Female, married.


Z. TYPOGRAPHICAL DESIGNER: Studied at Art Inst. of Chicago. 15 years' experience in layout, lettering, design and design art. 6 months as type stylist and typographical designer, including market, for Western Printing and Lithographing Co., Racine, Wisconsin. 9 years' free-lance art director for Encyclopedia Britannica. Willing to relocate east of Chicago. Male, age 37, married.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Remember, the coupon is in Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merited specified for the new Case Study House 37.

INTERIOR DECORATION—HOME STUDY

(029 c) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments. Send for free booklet. Chicago School of Interior Decoration, Dept. 028 B, 835 Diversey Parkway, Chicago, Ill.

NEW THIS MONTH

(28a) Lighting Fixture: The new double arm, precision positioned, adjustable Luxo lamp is ideal for designers' studios, art schools, hospitals, as well as the home. Moving arms permit easy change of position. Lamp can pivot in circle 90° in diameter. The shade remains stable while the arms are in motion, yet may be raised, lowered or tilted at any angle. A variety of mounting brackets are available for wall, desk or sloping surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent. For catalogues of specifications and prices write Luxo Lamp Corporation, Dept. AA, 464 Bryant Street, San Francisco 7, Calif.

APPLIANCES

(256a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer and dryer, and freezer. These are featured built-in appliances merit specified for these Study House No. 17. Recent introductions are three interpersonal priced appliances, an economy dryer, a 125 cubic foot refrigerator and freezer, and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 460 So. Boyle Ave., Los Angeles 58, Calif.

DECORATIVE ACCESSORIES


(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and plans, the new modular available. Bonnie Jean Malcolm, 13228 South Bladgett Ave., Downey, California.

(278a) Murals: Original, distinctive and imaginative murals, specially created to add warmth and color to interiors, exterior, or exterior. Wide experience in commercial, industrial, educational. Write for information, or call, Adrienne A. Horton, 31205 Teraux, Lynwood, California.

(137a) Contemporary Architectural Pottery: Information, illustrative material honoring line of contemporary architectural pottery designed by John Follis and Rex Goddard; large manufacturer, custom designed or commercial. Write for information, or call, John Follis, 1850 S. La Cienega Blvd., Los Angeles 46, California.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of guest from Richards Munson, Dept. John Stuart furniture demonstrating a concept of good design with furniture on form no less than function. Accompanying descriptions include names of designers, approximate prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 10, N. Y.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important samples of Raymond's complete line of contemporary home furnishings shows design by Hans Wegner, Arne Jacobsen, Borge Mogensen, Børge Mogenson, Søren Selberg, Richard Gafle, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equer and others. Included is illustrative and descriptive material on nearly 500 decorative accessories furnishing of a complete line of 3000 pieces. Catalog available; ask for your complimentary copy.

(169a) Contemporary Furniture: New 29-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; includes upholstered pieces; furniture for living room, dining room, bedroom, case goods; woods include birch, cherry, oak, maple; quality hardware, careful workmanship; data below in all contemporary furniture. For further information, write Dunbar Furniture Company of Indiana, New York City.

(248a) Furniture: Paul McCobb's line of solid brass hardware, for fine file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette proof mica tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room, C M F has recently affiliated with Vita Furniture Company of Anaheim, Calif. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2537 Placentia St., Costa Mesa, California.

(255a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall & Fair, Paul Tuttle, Henry Siegell, Arthur P. Rock, George Simon, George Kasparian. Experienced contract department at Kasparian, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information, write your letterhead to above address. Showrooms: Carroll Sugar & Associates, 8833 Beverly Blvd., Los Angeles 46; Bacon and Perry, 176 Decorative Center, Dallas, Texas.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, table, cabinets, upholstered pieces, chair; represents new concept in modern furniture; give full detail and complete information. Write for new Feldman-Seile office furniture catalog, complete coordinated line of office furniture. Write Furniture Company, 1541 West Lincoln, Anaheim, California.

(201a) Office Interiors, Wholesale: The complete most complete collection of Office Furniture. Top lines represented: Columbia Steel Files and Drawers, Tys Lamp, American Walnut Wood Historical, Modern, furniture. Design furniture, traditional style, stainless steel, fine china, crystal and pewter. Impossible to visit this shop to write for the complete brochure, selected finishes and materials. Write for complete catalogue of details and photographs of the stock. Magazine, 1314 Combs Boulevard, Brentwood Village, Los Angeles 7-9200.
(215a) Reflector Hardware Corp. announces new 55-S SPACEMASTER Catalog containing 128 pages, over 600 illustrations of most advanced merchandising equipment on market. Includes: Wall Sections, Counter Sets-ups, Island Units, Signage Equipment, Shelving, Splitters, Snap-in Fixing Equipment. Most complete merchandising equipment catalog printed. Available from the reflector hardware corporation, Western Ave. at 22nd Place, Chicago 8, Illinois or 255 West 24th St., N.Y., 1, N.Y.

(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: Specification-matched parts for easy installation; locking exterior locksets—simplified cylinder rekeying—may be rekeyed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

HEATING, AIR CONDITIONING


(267a) Write for free folder and specification data for use in various parts of the house. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

(268a) Electric Radiant Heating Panel: Provide complete heating without permanent impact to light. PTB radiation. Invasive installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 984 No. La Cienega Blvd., Los Angeles 64, Calif.

(292a) Thermador Wall Heat Fan—Information now available on this study, compact, safe unit—quickly in installation in economical to use. Separated switches for fan and heat, neon work light, indicating indicator light. Lowered and warm air downward creating less heat waste. Fan action induces constant flow over resistance coils, reducing oxidation and deterioration through red glow. Choice of finishes in handsome finishes in black, russet, flame red and aluminum. Write to Thermador Electric Mfg. Company, Los Angeles 22, Calif.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelen Forced Air Wall heater, occupying floor area of only 29" X 9" X 9"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, McPherson, Kansas.


(1596) Indoor Incinerator: Information Incinerator unit for converting wood ashes and garbage into combustible refuse, wrappings, papers, garbage, trash; gas fired, units high, 27" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Inceriation Division, Bowser, Inc., Cal, Ill.

(1116a) packaged chipped chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor if installed in 15 min.-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 1, Illinois.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and complete range contemporary fixtures, relict for residential, commercial applications; complete range contemporary fixtures and accent. For free catalog, write to Wm. T. Thomas, Dept. AA, 140 No. Towne Ave., Pomona, California.

(268a) Electric Radiant Heating Panel: Provide complete heating without permanent impact to light. PTB radiation. Invasive installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 984 No. La Cienega Blvd., Los Angeles 64, Calif.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows complete line of engineered fixtures including recessed and surface mounted light fixtures and air conditioning and air conditioning versus sunbeam's catalog shows complete line of specialized fixtures.

(255a) Lighting Equipment: Skyhorn, basic Wasco top-lighting unit. The acryllic plastic dome floats between ex­ tended aluminum frames. The fast, faci­ litated and shipped ready for inst­ allation, is used in the Case Study House No. 17. For complete details write to Wespco Products, Inc., 938 Fawcett St., Cambridge 8, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection of surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflectors; lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 and CSHouse 1951. For complete details write to F. Scott Crowhurst Co., 984 No. La Cienega Blvd., Los Angeles 64, Calif.

(352a) Television Catalogue No. 4—result of research and development during last 28 pages, including all needs. Includes floor lamps, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lighting, 11 East Thirty-sixth Street, New York, New York.

(27a) Contemeporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, easy to engineer; one of most complete series; literature contains charts, tables, technical information; one of most complete; information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, California.

(246a) Theatrical Lighting Catalogue: K is a comprehensive presentation of lighting instruments and acces­ sories required for entertainment pro­ ductions. Contains information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote con­trol devices. To obtain a copy write to Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.


(257a) Lighting Fixtures: Booklets, bulletins Pirylite, complete line recessed lighting fixtures, including specialty; multi-colored dining room lights, automatic closet lights; adjustable spots; multi-colored dining room lights, automatic closet lights; adjustable spots. Write to Wm. T. Thomas, Dept. AA, 140 North Towne Avenue, Pomona, California.

(243a) Multi-Plex: Recently introduced by Lightlei Fixturing Company, Multi-Plex a complete series of fully enclosed modular slow-lightness light­ ing units. As described in new cat­ alog, this handsome line features Plixi­ glium diffusing drop-pans, uniform dif­ fusion and efficient distribution. By com­ bining units in various patterns, unlim­ ited range of designs for any existing or new ceiling is possible. Catalog also de­ scribes material and make-up, high-re­ flectance finish and easy installation of multi-colored dining room lights, auto­ matic closet lights; adjustable spots; multi-colored dining room lights, automatic closet lights; adjustable spots. Write to Wm. T. Thomas, Dept. AA, 140 North Towne Avenue, Pomona, California.

(236a) Aluminum Honeycomb Lighting: Complete information now avail­ able on this new approach to full ceil­ ing lighting—Honeylite. Made from high purity aluminum foil by special "Hexcell" process, Honeylite is now available in various cell sizes. Information describes exceptional acoustical value, excellent light transmission efficiency, its adaptability to any lighting fixture now using glass, plastic or louvers is noted and its fireproof and concealing qualities listed. For complete, illustrated information, write to John P. Schafer, Hox elder Co., Dept. AA, 951 61st Street, Oakland 8, California.

(356) Telephones: Information for architects, builders on telephone installa­ tion, for contractors. Write to F. Dufault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Ange­ les, California.

(260a) Anthony Bros. pools intro­ duce easy-to-operate rust-proof filter sys­ tem, with highly effective bacteria eli­ mination. Nightlight illumination by underwater light. Special ladder a
unique feature. Will design and build any size of pool. Can be any shape or any kind of material. Write for brochure. Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, or commercial use. System features inlets in each room on wall or floor to allow easy access to the base and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and garages. Vacuums wet or dry surfaces. Write for information and brochure; Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone Dühnik 7-4713.

(286b) Plymolite—worked with common hand or power tools; easy to apply. Plymolite is permanent. Corp., 901 E. Vermont, Anaheim, Calif. For informative literature write to Larry

(p.38)


(291b) Concrete Emulsions: Reduces water, has high air content and is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and garages. Vacuums wet or dry surfaces. Write for literature and information; Brochure Hollywood Junior combination sliding glass doorwall, is now available. The brochure

(p.38)

(293a) Ceramic Tile: Write for information on new Pomona Tile. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes, ideal for kitchens and bathrooms. Pomona Tile is practical; lifelong durability, resists acids, scratch, stains and abrasion; easy to clean, wax or polish necessary, exclusive architectural porcelain veneer; glass

(p.38)

(117b) Vinyl Cork Tile: Completely re-designed, completely new. The brochure illustrates the de-tailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison tables of numerous results, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(291a) Permalite-Atlasite Plaster Aggregate: Latest information on this highly effective fireproofing plaster presented in detail in completely illustrated brochure. Brochure outlines advantages and safety of authentic fire-resistant to warrant complete, immediate installation; written at a price to suit every budget; written at a price

(p.38)
...
on how to build in kitchen or den. Merit specified CHouse No. 17.—The Rotir Company, 847 Garfield Ave., Bell Gardens, Calif.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table, Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505 A Broadway, Kansas City 11, Missouri.


(183a) New Recesed Chimes, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and boardrooms of any room. Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 7, Ohio.

STRUCTURAL MATERIALS

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

(221a) New Southern-Stone Steel Stud: Major improvements, in metal lash studs, Soult's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cloth, Dept. AA, Soult Steel Company, 150th Army Street, San Francisco, California.

(250a) Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagerette—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four inch wide concrete veneer stone, with irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fireplaces, exterior or interior walls, ceilings, countertops. For decorative hardwood plywood; entirely overlaid fir plywood—super-resistant to wear, weather and water, now available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cloth, Dept. AA, Soult Steel Company, 150th Army Street, San Francisco, California.

(205a) Plexolite Booklet: Literature on Plexolite-fiber glass reinforced translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design, and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, California.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 1952 Oxnard Street, Van Nuys, California.


(225a) Kaiser Aluminum for Product Design & Manufacture—A new 24-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. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1929 Broadway, Oakland 12, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two widths and lengths; has shipable edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas, spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display back grounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(232a) Unique 16-split-page full-color booklet: Features new fir panel doors recently introduced, including louver doors, Dutch doors, entrance doors. Also presented are 45 decorating ideas concerning every door in the home. These 1955 fir doors are characterized by design advances comparable to shifting styles in residential and commercial architecture. Their classic proportions and dramatic shadow accents are designed to complement the modern home design. The booklet may be obtained by writing Fir Door Institute, Dept. AA, Tacoma 2, Washington.

(245a) Switer Panel. A lightweight concrete building unit—10 ft. long, 2 ft. wide, 6 in. thick. For residential, commercial, industrial construction. May be cut to desired lengths before delivery for wall heights, door and window openings. Each unit is cored to accommodate reinforcing steel and grout and to carry utilities. Walls and partitions erected in one operation. Approved by Uniform Building Code; accepted for FHA mortgage insurance. For illustrated brochure, write to Richard R. Brauntetter, Dept. AA, Switer Panel Corporation, 3464 E. Foothill Blvd., Pasadena 8, Calif.

An Announcement

“Roots of California Contemporary Architecture”

An Exhibit of the work of:

GREENE & GREENE
R. M. SCHINDLER
BERNARD MAYBEC
FRANK LLOYD WRIGHT
IRVING GILL
RICHARD NEUTRA

Sponsored by the Municipal Art Department of Los Angeles and arranged by the Architectural Panel.

BARNSDALL GALLERY
Vermont at Hollywood Blvd.

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Exhibit will close Sept. 30
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BUILT-IN APPLIANCES
FOR KITCHENS AND LAUNDRIES

BUILT-IN REFRIGERATOR-FREEZER

For 1956, Westinghouse offers a complete line of built-in appliances available in the new Westinghouse Confection Colors. These colors, which include Mint Aqua, Lemon Yellow, Nougat Gray, Frosting Pink and Sugar White, have been carefully selected for their soft, warm qualities. They not only harmonize with existing kitchen color schemes, but make possible dramatic uses of color in new kitchens and laundries.

BUILT-IN LAUNDROMAT & DRYER

A COMPLETE LAUNDROMAT IN
Only 25 Inches

when built-in vertically "stacked" or may be installed side-by-side horizontal—or "free standing."

features and specifications of the
BUILT-IN REFRIGERATOR-FREEZER

Cold-in-Motion Refrigeration System maintains uniform temperatures. Automatic "Cycle" Defrosting in refrigerator section. Both horizontal and vertical models have removable, tilt-down "Showcase" crispers, egg, cheese and butter keepers in door—moist drawer and fruit basket in interior.

specifications

De Luxe Model BHJ-13
Refrigerator—9.1 cu. ft.
Freezer—3.4 cu. ft.
Motor: Brushless type self-oiling, 1750 rpm, 115 volts, 60 cycle.
Maximum Clearances Required for 90° door swing:
(horizontal Model: Freezer door 25 1/8" Refrigerator door 36")
Vertical Model: Both doors 33 3/4”

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Westinghouse
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4601 S.O. BOYLE AVENUE
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by CARROLL SAGAR & ASSOCIATES
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