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I did not hear all the programs of the Festival of Contemporary Music at the University of Southern California during the summer session. The second program offered new works by three of the composers on the faculty, Halsey Stevens, Ellis B. Kohs, and Ingolf Dahl, for harpsichord, for alto recorder, and for the two instruments combined. Two advanced students performed, John Hamilton playing the harpsichord, Lilli Lampl the recorder.

The Partita for harpsichord, which turned out to be the work of Halsey Stevens, might have been composed by a younger contemporary of Johann Mattheson in Hamburg. The young man inclined by taste to the fashionable French music, little pieces for the grand clavecin, rather than to the experimental German music for clavi­chord, the influence of which nonetheless had imposed on his designs a Germanic abstractness. The split in taste may be observed throughout German music of the period, not least in that of C. P. E. Bach himself. At the suggestion of Mattheson the young man had ex­amined the Partitas of Sebastian Bach, and in the Alla giga he has allowed the second section of the movement to break out into heavy fugue. The Partita is an odd collection of movements, several of the titles indicating, besides the French and German influences, an awareness of what was being done by the newer keyboard com­posers in Italy. This interesting historical model of a style eclectically torn in transition and guided only by reference to the immediate past exhibits the close relationship between the composers who were writing during the obscurity of Haydn and those of the present decade. Except a few harmonies which might not have pleased Padre Martini and a third movement opening that I have heard too often from other composers of less historic interest, Mr. Stevens's Sonatina piacevole for recorder and harpsichord might have come straight from the schools of eighteenth century Milan. Some com­posers of neo-classical compositions are at pains to display their independence of their sources; Mr. Stevens has been at equal pains not to exceed them.

The Variations in the form of a suite by Ellis B. Kohs on the Gluck-Mozart theme Our Dumb Public, around which Mozart composed one of his Wittiest sets of keyboard variations, eloquently transcribed by Tchaikovsky in his orchestral Mozartiana, did not come up to its illus­trious models. Only once or twice did it come up for air, and towards the middle of the Sarabande I was afraid it might never come up again. The medium, alto recorder unaccompanied, could have sug­gested a very different sort of note-play, twirls, leaps, and twists over the whole range of the instrument, which should have made good fun for the listeners, with a slow movement employing all the possibilities of broad intervals. Mr. Kohs did indeed disguise or lose his theme, but he lost his courage as well and clung to the im­pacted succession of his notes as firmly as to the movement titles of the eighteenth century suite, which the composition in no other manner resembled. His final movement, Bach by way of Hindemith, turned out to be an inverted mirror of the theme.

Ingolf Dahl's Variations on an Air by Couperin, for recorder and harpsichord, loomed above these other efforts as the enriched har­mony of his original movements looms above the sparse material of his subject, one of my favorite Couperin melodies. Either the varia­tions should partake of the character of the theme or the theme be recomposed to share the enrichment of its variations. Since Mr. Dahl had not indicated to the performers how the Couperin melody should be played, its bareness was made Spartan (or up-to-date American-French neo-classical) rather than classically French. Couperin has gone to greater trouble than any other composer before Haydn to indicate the exact nuance of every phrase he has written, a multitude of slight but severe distinctions, without which his music had better not be played and will certainly afford the player little of the en­joyment or musicianly testing he might find in playing it.

The piece itself, apart from the theme, is a creamy scholar's pudd­ing of enjoyable flavor. The Lento cantabile (for an American com­
Cover photograph by Ursula de Swart

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BOOKS

ROBERT WETTERAU

ANTONELLO DA MESSINA, text by Stefano Bottari, English translation by Guistina Scaglia. 51 illustrations with 39 in color. (New York Graphic Society, $18.00.)

This first of a new series of art books designed to give authentic, definitive studies of great artists and art masterpieces is a pleasure to behold. The large plates are listed chronologically and fully illustrate Antonello's power, range and development. Among the works reproduced are St. Jerome in His Study, from the National Gallery, London; numerous great portraits outstanding for their penetrating delineation of character; three panels depicting St. Jerome, St. Augustine, and St. Gregory, the Annunciation—from the Galleria Nazionale, Palermo; details from the famous polyptych of San Gregorio.

Mr. Bottari's text discusses the influences and attributions which formed Antonello's style: the influence of Petrus Christus in the early period, the impact of Flemish art and later the influence of Piero della Francesca; also, Antonello's anticipation of Caravaggio in his handling of light. This young Renaissance painter, too, avoided strict symmetry and achieved remarkable illusions of perspective in not permitting perspective lines to converge on the vertical axis. The rapport between Bellini, Lorenzo Lotto and Antonello is also mentioned in a most splendid and beautifully reproduced art book.


The 5th edition of this annual maintains the same high-level selectivity as its predecessors. As an inspiring source book for graphic artists in all fields it remains unequaled, and its ultimate value will be in raising artistic standards in all advertising art. Contents include advertisements, animated advertising, book jackets, calendars, Christmas cards, film advertising, house organs, letterheads, magazine covers, packaging, posters, record covers, television, trade marks, and travel posters. There are 789 entries, a good many in color.

LAYOUT, by Raymond A. Ballinger (Reinhold Publishing Corporation, $12.00).

Despite the invasion of radio, television and cinema, the undiminished importance of the printed page is elaborated upon by Mr. Ballinger. Illustrated examples showing good design principles of past and present are shown side by side and page composition stressed. Simple forms and symbols—the possibilities of commonplace objects—objects from nature, the doodle, examples from the historical past, all have their place in the development of striking layout. For the designer and student a section on the choice of techniques, and decision to use line, tone, silhouette; the organization of spatial elements; the choice of surface textures or transparency. On layout structure Mr. Ballinger examines coaxial composition and the asymmetrical page; the use of the border; discusses also the importance of communication. The mechanics of layout is given consideration: the tools, the presentation methods and the selection of type. A lexicon of terms is provided and a wealth of grade-A illustrative material in a book on layout very well laid out in itself. We can say unhesitatingly that this is the best book in its field. Raymond A. Ballinger is director of the Department of Advertising Design at the Philadelphia Museum School of Art.

FORMS AND PATTERNS IN NATURE by Wolf Strache (Pantheon Books Inc., $7.50).

A study of comparative nature-shapes both large and small scale in large earth and sky spaces, the animal kingdom, minerals and (Continued on Page 8)
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BOOKS (Continued from Page 6)

plant life. Striking parallels and resemblances shown in excellent photographic plates of similarities in design between nature patterns in each group. 88 large photographs taken in the main with a Leica. Descriptive list of plates by Dr. Horst Janus.

A TREATISE ON SURVEYING, by Middleton and Chadwick. 2 volumes, sixth edition revised. Edited by Professor W. Fisher Cassie (Philosophical Library, $20.00).

A standard work brought up to date, each chapter having been written by an expert. Added are new developments in surveying techniques in hydrographic work and the location of aircraft in air survey. Fully illustrated.

TREATISE ON PAINTING (Codex Urbinus Latinus 1270) by Leonardo da Vinci, translated and annotated by A. Philip McMahon, with an introduction by Ludwig H. Heydenreich. Volume 1 text, Volume 11. Facsimile (Princeton University Press, $20.00). Voluminous in its wealth of ideas and observations, Leonardo's TREATISE transcends all other similar Renaissance works. Mr. Heydenreich states in his introduction that "Leonardo's TREATISE ON PAINTING, then, represents a unique combination of theory and practice, a fusion of the thought legacy of the Middle Ages with Renaissance ideas, welded into a completely new didactic method. Whereas the medieval pattern books consisted of typical examples which could be used as references for the ever-recurrent compositions that the artist of the Middle Ages were asked to paint, Leonardo's illustrations are demonstrations of 'basic categories,' each proved by relative laws. These help to verify the individual phenomenon, so that it can be represented with objective correctness, thus every variation of individual forms and processes in nature, whether these be human, nonhuman, or purely functional can be determined exactly."

DOCUMENTI D'ARTE DOGGI 1955-56. Raccolti a cura del Mac/Espace (George Wittenborn, Inc., $5.50).

Works of abstract artists including Bruno Munari, Carolrama, Gino Dorfles, Baj, Bordoni, di Salvatore, Vigezani/Jung, Vittorio Verga and others in an attractively assembled collection. Contains an original serigraph and numerous colored lithographs printed or tipped in on vari-colored papers.

THE MODERN CHURCH, by Edward D. Mills (Frederick A. Praeger, $9.75).

An excellent and valuable book for the church architect, applying the traditional and historical background of the church to buildings designed in the contemporary idiom to meet present day needs. Examples by le Corbusier, Mies Van der Rohe, Marcel Breuer, Basil Spence; others. 18 line illustrations, 150 half-tones. Recommended.

PICTORIAL ANATOMY OF THE HUMAN FIGURE, by Frederic Taubes (Studio-Crowell, $3.75).

A strange book in which the subject matter has no apparent relationship with the title. The drawings are inept and in some cases so amorphous as to be practically invertebrate. Taubes' demonstration of human anatomy in a "formalized manner" is a weird mixture of schematic ears, geometricized noses, winged feet, replete with Vesalius-like landscape backgrounds and floral tributes (a travesty on Vesalius), topped off with a few dissected manikins. Designed to set art back a few hundred years.

SHAPING AMERICA'S PRODUCTS, by Don Wallace (Reinhold Publishing Corporation, $10.00).

In these case studies of product creation, prefaced by an inquiry into the evolution of the pattern of product design in an industrial world, Don Wallace emphasizes the importance of the "well-done," combining esthetics with technological advances in production, showing the close relationship between art and industry.

The case studies include the work of Henry Dreyfuss, W. Archibald Weldon, Raymond W. Loewy Associates; the group effort in design departments in large-scale industry: Corning Glass Works, General Electric Company, Jantzen, Inc.; the advanced approach of design and craftsmanship in small-scale industry: Heath Ceramics, D. D. and Leslie Tillet, Amelia Earhart Luggage; Eames, Nelson and the Herman Miller Co., Blenko Glass, H. E. Lauffer Company; case studies of an anonymous design, with an interesting chapter on Coors laboratory porcelain. A section is given to the artist-craftsman as a design-producer, with case studies of George Nakashima, James Prestini, Marguerite Wildenhain, the Natzlers, Sitterle Ce-

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MUSIC

Continued from Page 4

poser how much better to have headed it Slow and singing) reflects Mr. Dahl's study of Bach's canonic style in mirrors more true than that of Mr. Kohs. It also showed, in the arpeggiated fantasia preceding the last movement, a more than passing acquaintance with the harpsichord. This is not the sort of music Ingolf Dahl should be writing, for harpsichord or any other instrument, but it does show how well he can write in a learned medium.

The prize for the first half of the program went not to any member of the USC faculty but to Daniel Pinkham, for his Concerto for celesta and harpsichord solo, probably the most impressive use ever made of the celesta as a solo instrument. The singing resonances of the celesta, expertly played by Dale Reubart, crossed and intermingled with the contrasting pluck and twang of the harpsichord in patterns of continuously entertaining sound, attractive in design, delightful to the ear, and without false pretensions beyond the relevance of the two instruments. I had read of this piece and am grateful to have heard it.

After such sound the Eight Preludes by Frank Martin, a composer born in 1890 who appears to have had no acquaintance with the preludes by Debussy or Scriabin, were as ungrateful as I presume they were also well played by Dale Reubart. The final offering, a group of excerpts from Hindemith's Das Marienleben, was performed in that "new music" style which prevents the listener from achieving any direct contact with what is to be heard. My companion, who does not know the song-cycle, remarked that Calypso singing should be left to the Calypsons. On behalf of the composer I apologized, regretting that my friend had not heard the complete work as it was done by Nan Merriman and Ingolf Dahl two seasons ago at Ojai.

Music for the harpsichord by present-day composers follows one of two hard-beaten paths. If it is intended to be modern, it uses the harpsichord as an instrument capable of producing little more than linear effects in a percussively plucked sound pleasingly unlike that of a piano. The effects are intended to be small and light, usually undramatic, and the tone less distinctive than that of a guitar. Composers write this way because they know nothing of the harpsichord as a performing instrument. If the music is intended to be "in olden style," allowing modern harmonies to the extent of a conservative neo-classicism, the composer may have put in a bit more of his spare time fingering the harpsichord, may have some slight acquaintance with its literature as the pieces look on the page, and is usually unable to pull himself away from the belief that there may be some things Bach and Handel left unsaid in the medium, though these he seldom finds. The claim would not be made aloud, but it lies in the counterpoint. It also lies and lies in the claim, made by composers...
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MUSIC

(Continued from Page 9)

and critics, that Bach was inherently a conservative who turned to the past. Like Beethoven and Schoenberg he soaked up accessible music and projected it through his own concentrated vision to make music of the future.

The harpsichord is an elegant medium for the sounds and designs of twentieth century music, seldom adequately made use of. Twentieth century composers have been talking for some time about the piano as a percussive instrument. (A young Canadian pianist, Glenn Gould, who has lately won attention in the public prints, has been quoted to the same effect. However his opinion may influence his playing, his piano recording of the Goldberg Variations by Bach is the worst I have heard—a negative distinction not, in my experience, easily attained). The greater pianists of every generation, except in their Tub-thumping periods, have preferred to use the piano in the style of the best music written for it, as a singing instrument capable of infinite gradation in dynamics, obtaining their effects by contrasts in the production and linking of successive tones and the accumulation of these tones by the pedal. Only one type of registration, that is of producing a different kind of tone, is possible on piano, by the use of the so-called “soft” pedal, called una corda—that is to say, one string, referring to the older two-string instrument. The tone is not actually muted, the action shifting with the pedal so that the hammer strikes two strings instead of three.

Even Bartok, the most accomplished modern composer-pianist to advocate the percussive use of the piano, performed the greater part of his music in the accepted fashion, although his pianist, graduating upon local costs, size of house and type of construction you are now using.

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MUSIC

(Continued from Page 10)

Scaralli, plainly perceptible on a well-quilled spinet but ineffective on a piano or on a harpsichord with buff plectra that have been softened to sound as much as possible like a different sort of piano. Such effects were intensified when the instrument was toned in a meantone or well-tempered tuning (i.e. not equal temperament), which varied in interval relationship from key to key.

To compose for harpsichord, the twentieth century composer should begin not by imitating the surface design of the older composers but rather by studying the manners through which they made the instrument and the music sound. Ingolf Dahl has done this to some extent in his variations, and for this reason his piece stood apart by the consequent enrichment of its texture from the pieces by Stevens and Kohs. The present-day composer should become aware how easily strong effects of dissonance or of contrasting keys or colors even of strong modulation can be heightened by bringing them through the surrounding texture, instead of merely throwing them against, or after, the preceding notes. By such means Bach was able to compose nearly all his keyboard pieces within the compass of four octaves. From Couperin the present-day composer can learn what subtleties of rhythm are within his grasp through slight rhythmic displacements—he does not, unfortunately, possess the older conventional means, now ignored, of indicating these displacements. He can borrow from Scarlatti the shock and brightness of wide intervallic leaps. If he goes no further back than the late quartets and quintets by Mozart, he can find out the brilliance of short disconnected figures intensified by embellishments, and relying on the highly developed modern keyboard technique he can attempt embellishments that do not lie under the hand but spread, like those of Schoenberg, all over the keyboard.

In modern playing of the older music, as in operatic singing, the one conventional embellishment now most neglected is the acciaccatura, the simultaneous striking and sounding of two tones, one immediately released, a method of brightening and accenting passages that was expected to be supplied in good taste by the performer. For twentieth century music the acciaccatura or multiple acciaccatura, both in close position and from a distance, on single tones and within arpeggios and chords, should be exploited. This is the true percussive effect on the harpsichord. Smacking the keys harder does not intensify the tone; it makes the sound duller by adding the thump of so many jacks against the jack rail. On some harpsichords distinctions may result from different methods of striking individual tones, but the result is not dependable and varies greatly with the instrument; this is of first importance in proper playing of the clavichord. You can do it on harpsichord but you cannot write for it.

With such means at their disposal twentieth century composers should be able to design for the harpsichord music as fresh and original and of their own period, even of the future of their period, as any that has been composed for the instrument in the past. They do not need to write counterpoint as dully as Hindemith, when they have before them the examples of Couperin, Bach, Scarlatti, Haydn, and the Mozart of the keyboard variations.

The harpsichord was the centre of the baroque orchestra, able to fill in for any instrument. The piano became, by contrast, the substitute for orchestra, to which orchestration could be reduced at the hands of Liszt or Alkan, in combination with orchestra it played the part of hero or antagonist. * In our contemporary return to a baroque style of chamber music, to ensembles of solo instruments, strings, winds, brasses, and keyboard, variously combined, often with percussion, the piano also must be a percussion instrument, since it is not to be allowed to take the predominant part. Here it is that music may again return to the harpsichord. “A good Bechstein,” Mrs. Schoenberg said to me recently, teasing me, “for that I would give up any other keyboard instrument.” I refrained from dispute. What in—

*This agonist-hero role of soloist against orchestra, of the human spirit crying out through the sonata, and so on, is fundamental to what the modern listener thinks of as beauty and emotion in music—against which the world’s newest artists are in the midst of an intellectual revolt. The individual turns himself inside out, knows himself as the only one of many just like him, not hero, more pathetic than agonist, except that his large failure and little heroism are all he has to live with. So many return to the objective art of cool design and formal counterpoint.
When we set out to give history a world-wide perspective we find our attempts being paralysed by habitual distortions in our ideas of mankind dating from the days of Western world dominance. In Western thinking—and this thinking still dominates too greatly other parts of the world as well—the West was the centre of the world; and the world at large was to be regarded, historically most especially, in the light of its effect upon and contributions to the modern West. Is not the world now Westernized?—we have justified ourselves; not noticing that (even if this were true) there is a great difference of historical structure and perspective between even such a world and the West itself.

All too often men of other regions also have tacitly accepted the Western criterion, trying to show the supremacy of their own region by showing how much it helped to form or is worthy to alter, the West. Such an explicit orientation is now being sloughed off; but it has left innumerable traces in our thinking which do not disappear so easily.

A peculiarly important example of the results of this attitude is the concept of "the Orient." The word has meant many things; as used by historians it has come to mean, if taken generally, all those urbanized and literate countries of the Eastern Hemisphere, whether south or east of Europe, which were eventually subjected in various degrees to the West-European expansion after 1500. There is no internal point of unity among these people, apart from their relation to Europe, which they do not share as much with Europe itself as among one another; the term is therefore a negative one, like "foreign"; it has meaning only in a common contrast to the triumphant West.

The root fallacy is to take "Orient" and "Occident" for two equal halves of the world. A Mercator projection map of the world, which frankly exaggerates the Western countries in comparison to more southerly lands like India, may encourage this. (One wonders how much less tenacious the conception would be if mapmakers could be persuaded to drop that mischievous projection altogether?) But the new-global maps, as well as the briefest study of linguistic and historical variation, will remind us that the West is historically simply one among several regions in the Eastern Hemisphere, each of the same order as itself in size, populousness, and cultural wealth.

A more explicit cultivation of interregional history can be vitally important to our historical understanding generally. For a particular historical form of his Westward distortion of our view of mankind has tended to vitiate most of our popular conceptions of general history. The most significant error Westerners have made lies not in ascribing to themselves too much glory or virtue in any particular comparisons with other peoples. More dangerous has been the West's practice of reading the very structure of history in a distorted fashion, for this has been carried over unconsciously even by non-Westerners.

The grosser misconceptions which have accompanied the Westward pattern of history are now less inclined to judge the fate of Greek culture by its eclipse in Merovingian Gaul. But the illusions which it fostered were a strong influence making possible the Nineteenth-Century theories of history which still tend to hold sway. The idea of inevitable and triumphant progress probably owes something to the practice of watching only those nations, as civilization spread, which were just taking on its graces; a partly borrowed progress always seems fast.

Those conceptions of history which reduce it to stages or cycles owe far more to these illusions. The famous fall of the Roman Empire seems to be the kernel from which such conceptions have grown. Spengler decried a Westcentred history, yet accepted the limitations imposed by the Westward pattern, allowing no history to India or China in the last two millennia. Toynbee is anxious to recognize the continuing evolution of the non-Western nations; yet he seems to have used the "Fall of Rome" as his starting point, and hence involved himself in a system of distinct societies, definitively rising and falling, which naturally bristles with fundamental anomalies. Thus the distortion has infected his work, even though he guarded explicitly against the illusion of the "static East," as well as escaping the imposing list of those whose data suffers a displacement in space which they treat as if it were a change merely in time.

The point is that from a world-historical point of view, what is important is not European history in itself, however important that be for us all; but its role in interregional history. This role has latterly been momentous; but our very concentration on internal Western history has commonly obscured our view of the West as one dynamic region among others in the wider world.

EXCERPTS FROM G. S. HODGSON-UNESCO
ROOTS OF CALIFORNIA CONTEMPORARY ARCHITECTURE

BY ESTHER MCCOY

FROM AN EXHIBITION OF THE 1900 TO 1935 WORK OF IRVING GILL, GREENE AND GREENE, BERNARD MAYBEECK, RICHARD NEUTRA, R. M. SCHINDLER AND FRANK LLOYD WRIGHT, SPONSORED BY THE LOS ANGELES CITY ART DEPARTMENT AND ARRANGED BY THE ARCHITECTURAL PANEL

The shape of architecture in California has been largely determined by several men, whose work in the first thirty years of this century is brought together by The Architectural Panel and exhibited under the auspices of the Los Angeles Municipal Art Department.

These pioneers of contemporary architecture are Bernard R. Maybeck of the Bay Area, William Sumner Greene and Henry Mather Greene of Pasadena, Irving J. Gill of San Diego, R. M. Schindler and Richard J. Neutra of Los Angeles, and Frank Lloyd Wright.

Architecture is a continuous art, and if the tap root of California work is deep in its own soil, other roots extend to Chicago, and an intricate network links it to Japan, India, Austria, Florence.

In time, thirty years separated the men. Maybeck was born in 1862 and Neutra, the youngest, in 1892. Between them come Wright, born in 1868, the Greenes and Gill in the seventies, and Schindler in 1890. Their birthplaces were separated by an ocean. Three were Mid-westerners, Wright of Wisconsin and the Greenes of St. Louis. Maybeck was born in New York City and Gill in Syracuse, New York. Neutra and Schindler were both born in Vienna.

It is interesting to note that all of these men, except Maybeck and the Greenes worked at one time in Chicago, where new architecture made its first great opening statement. In spite of the brilliant beginnings, the new was soon eclipsed by the old classical forms. Following this, California became the seed bed for contemporary architecture.

Louis Sullivan, the man Wright called Master, wrote Schindler in 1921 from Chicago, "The situation here resembles a corpse; it has become terrifying. There may be a future, but there is no present. Congratulations on having work to do. Enforced idleness is a nerve-killer."

The seven found work to do, not only in building but in educating the public. Neutra and Schindler remembered the way Adolf Loos had rented a hall in Vienna to plead before the public his right to break with tradition and build in a new style. Wright, who called himself the pencil in Sullivan’s hand, and Gill who had worked with Sullivan on the Transportation Palace for Chicago’s Columbian Exposition in 1893, knew the courage required of Sullivan to dig down through the eclectic rubble to his own style. The seven came to California prepared for a struggle in establishing their architectural faith.

They might be called a group, but architecture comes out of the minds and feelings of men rather than groups. The contribution of each was so personal that there is no obvious common denominator, except the dignity with which each worked, dipping always from his own well.

All were capable of taking the most ordinary material and raising it to honor, and time has proved it a lasting honor. Wright with his ornamental concrete blocks; Gill with his perfectionist work in poured concrete; Schindler turning the common language of studs and plaster into startling plasticity; Maybeck expressing classical forms in industrial materials; the Greenes performing magic in wood in forms reminiscent of the Colonial English bungalow and the exposed structure of the Japanese; Neutra working in Gunite and steel, and demonstrating that a house does not take its worth from its material but from the way it is used.
Wright's four concrete block houses were built in the twenties, following his Imperial Hotel. In Japan, Wright made use of a common material for the hotel, a lava underfoot that "yielded to any sense of form the architect might choose to indicate." In California he rescued concrete block from factory construction and turned it into a noble building material. The plastic properties of concrete made it "susceptible to the imprint of the imagination," he says.

He speaks of the concrete block construction as a kind of weaving, in which steel is the warp and concrete blocks the woof. The Millard house, the Ennis, Freeman and Storer houses were, he says, hollow shells for living in, "the sense of interior space coming through the openings, all to be woven as integral features into the shell. The rich encrustations of the shells visible as mass, the only true mass of architecture. Here a legitimate feature of construction."

When Gill came to San Diego in 1893, fresh from Sullivan's office, he called California "the newest white page turned for registration." His first job, the Normal School, was astonishingly like Sullivan's Transportation Palace on which he had worked, but as he lost himself in a love for the West his design soon matured into a personal and unique style. The effect of the California missions is clear in his developing work, the quiet surfaces, the proportions, the integration of the arches into his style, the volumes brought into a single mass.

Gill did not lack for work. He executed no less than 50 large buildings in San Diego, and over twice as many houses. His greatest work is the La Jolla group: Woman's Club, Art Center and Bishop School.

Concrete had been introduced into the United States in 1900, and Gill's first poured concrete house came in 1907. His earlier work in this material made use of Sullivanesque ornament, but later as his own thinking sharpened he turned away from all ornament, and his buildings were expressed entirely in terms of their own material. His surfaces were soon without projections of any kind, their beauty depending upon scale and proportion. Loggias and strong arches were counterpoint to his masses; finely scaled pergolas, as rugged as his surfaces were clean, invariably related house to garden.

He wrote in 1916, "There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelieved by cornices or overhang of roof." Gill urged us to return to the source of all architectural strength: "the straight line, the arch, the cube and the circle—the mightiest of lines."
Beaux Arts was synonymous with borrowed forms among the modern architects, but Maybeck was always proud of his years of study at the Ecole des Beaux Arts in Paris, and no one has ever carried the burden of the past more weightlessly than Maybeck. Sieved through his extraordinary personality, classical themes became legends of our times.

He was in his early thirties when he arrived in San Francisco, and in 1898, at the age of 36, he was appointed University of California's first instructor in architecture. Out of this post grew the present School of Architecture. He soon gave up teaching to open his office in Berkeley, and before long the whole north side of the city was dotted with houses “hiding among the greens and browns of the background,” as he said a house should. He built of natural materials because, “The artificially finished house must be denuded often or look shabby, and unless a work of art, its brilliancy often advertises its weaknesses.”

His most modest house, built at a cost of $300, was studs with a skin of cement sacks soaked in and lightly coated with concrete. In this same whimsical vein he preserved, when remodeling a house partially destroyed by fire, smoke stains whose subtle mottling was more beautiful to him than any paint.

Maybeck’s great Church of Christ, Scientist, 1910, demonstrated his genius at revivifying past forms. It is fantasy, in the large sense that Gaudi is fantasy, and since architecture is the most compromising of the arts (compromise to site, to climate, to client, to building code) fantasy has found little play in the United States. A recent notable example, the cave house of Juan O’Gorman, with its fairyland of mosaics, is in Mexico.

Maybeck’s Palace of Fine Arts, San Francisco, 1915, is a change rung on a classical myth, enhanced and made believable by the water from which it appears to rise, as in a painting by Claude Lorrain in which one approaches the pathos of the past by water.

One cannot fail to note the ecclesiastical feeling in all of Maybeck’s work, even his first Women’s Gymnasium at University of California, where a series of shake-covered pointed arches led the eye to an altar-like platform.

When the young architects Charles Sumner Greene and Henry Mather Greene came to California in the late nineties they designed for a land that was almost treeless. Their first work was based on the English country house, but while working within the limits of the conventional house they had begun to develop their unique design vocabulary. It grew in time into a rich language, which they were to use with great fluency.

While Frank Lloyd Wright looked upon each design case as an exception, which challenged him to find a new solution, often involving a new system of construction, there was a structural continuity in the work of the Greenes. They did not depart from their language, they deepened it.

The Greenes were a part of the craftsman’s movement, and it is reflected in their honest use of materials. What lifted the architects above any movement is their understanding of details as part of a whole, for in their work nothing stands out as a detail. Yet there is a naturalness and inevitability in all their solutions.

In the use of their design vocabulary they did not distinguish between indoors and outdoors. Identical spliced and doweled joints appear in garden trellis and exposed ceiling beam. There is no effort to suppress the joint, they always emphasize it and enhance it. One material is never used to hide another. Each is expressed openly, stating its function, and each member by its size declares its capacity to carry its load.

Greene and Greene paid grave attention to the foundation. How a house joins the ground is embarrassing to most architects, and few have looked for a solution. The Greene houses met the ground in transitional stages. Field stone, clinker brick, with brick or concrete cap, lead the house into the earth, to become a natural part of it.

“T seek till I find what is truly useful, and then I try to make it beautiful,” Charles Greene said.

To arrive at what is appropriate is a slow process; it takes time; it takes deep concern; it takes greatness. And these the Greenes had.
While still a student at the Imperial Technical College in Vienna, R. M. Schindler discovered the work of Frank Lloyd Wright and promised himself he would come to the United States. This he did, after working for a while in Vienna for the firm of Mayer and Mayer. He arrived in Chicago at the age of 23, and his first job was with Ottenheimer, a former Sullivan man. Wright found an opening for Schindler when the Imperial Hotel was on the board, and Schindler remained with him for four years. He came to California in 1920 to supervise the construction of the Barnsdall house, and decided at once that he wanted to practice architecture in Los Angeles.

He says of his first house (his office and also his residence) on Kings Road, 1921: “At the time, the accepted system of construction was to clothe the structural core with layer after layer of surfacing material until the skeleton was hidden beyond recognition. This approach transforms most American buildings into starched sheets of oil paint endlessly recoated. The building loses all possibility of growth, becomes an impersonal and ageless spectre.”

His request that the materials of the house in which he worked so many years be kept in their natural state was, unfortunately, not granted; today the redwood and concrete have become “imper­sonal.”

The great majority of Schindler’s houses were for hillsides, the later ones skin houses, in which the form was governed by shapes characteristic of the skin rather than skeleton. One of his skeleton houses of the twenties was his Kings Road house, in which he used a pre-cast concrete tilt slab, with ribbons of glass at the joints “for space to come through.” The Lovell house, Newport Beach, 1926, is hung from concrete pylons, a system used in order to raise the living area above the public beach. The Wolfe house, Avalon, Catalina Island, 1928, has floors and terraces of reinforced concrete poured on iron forms. This house floats above the hillside site, and the atmosphere rather than the mass becomes the space form, Schindler said.

The early contemporary architect accepted his leadership, but each longed for followership. This was satisfied to a great degree in Schindler by the students he took into his drafting room. Architectural students sometimes worked on his construction crew as well as in his office. It gave him pleasure to design in the presence of a small devoted audience. The preliminary design was always to him the vital one, "the very crux of the architect's contribution . . . his main creative effort," he said. He planned quickly, drawing on tracing paper pinned over the engineer's contour map of the lot, concentrating on plan, the heart of the house, and once the controlling theme was found, how to build it was a later step, to be solved through his highly developed engineering talents. Often his drawings went to the Building Department for checking before the fenestration was finished, for glass areas were subject to change as the house rose. He reworked plans endlessly, but his site planning and floor planning which revealed his genius, sprang into existence in a few moments.

Each of his buildings testifies to the patient and continuous supervision he lavished on them, and working always through sub-contractors he was unable to leave his jobs for more than an occasional weekend in his thirty-two years of practice in Los Angeles. While he was dying drawings were taken to his hospital room for him to revise.

Richard J. Neutra was educated in Vienna and Zurich, and worked with Eric Mendelsohn before coming to the United States in 1923. He became a licensed architect in California in 1926, and his famous house for Dr. Lovell (also a Schindler client) in 1927 was so widely published that California soon enjoyed a prominence as the seat of new architecture.

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"No sooner do I form a conception of a material or corporeal substance, than I feel the need of conceiving that it has boundaries and shape; that relative to others it is great or small, that it is in this place or that; that it is moving or still; that it touches or does not touch another body; that it is unique, rare or common; nor can I, by any effort of imagination, disjoin it from these qualities. On the other hand, I find no need to apprehend it as accompanied by such conditions as whiteness or redness, bitterness or sweetness, sonorousness or silence, well-smelling or ill-smelling. If the senses had not informed us of these qualities, language and imagination alone could never have arrived at them. Wherefore I hold that tastes, colors, smells and the like exist only in the being which feels, which being removed, these qualities themselves do vanish. Having special names for them we would persuade ourselves that these have a real and veritable existence. But I hold that there exists nothing in external bodies of exciting tastes, smells and sounds but size, shape, quantity and motion. If, therefore, the organs of sense, ears, tongues and noses were removed, I believe that shape, quantity and motion would remain, but there would be no more of smells, tastes and sounds. Thus, apart from the living creatures, I take these to be mere words."**

In the thought of the seventeenth century are the seeds of the widely held belief that art and science are polar opposites, mutually exclusive in aims, methods and results. The view that quantitative, measurable attributes of things are real and that direct sensory experience is unreal and untrustworthy leads quite logically to a value judgment favorable to science and unfavorable to art. The one becomes approved for its rationality and precision, the other distrusted as subjective, untestable and prelogical. This distinction, which Galileo drew, was an intellectual necessity for the development of the exact sciences. But the separation of art and science in our minds is no longer useful and will not bear close scrutiny.

History shows us that these two creative human activities are interdependent, no matter which of the two the times emphasize more strongly. Each achieves stronger growth when nourished by the other. Notably, the renewal of scientific inquiry that flowered in the achievements of the past five centuries was led by great painters, sculptors and architects of the Renaissance. The work of Masaccio, Alberti, Pollaiuolo, Leonardo and Durer was as much systematic inquiry into the structure of the natural world as it was artistic creation. Their concrete and communicable vision of natural order proved as fateful for the development of science as for the development of art; it can be called art or science with equal validity. At certain times in history, more attention was focused on art than on science; today, those relative positions are reversed. At no time, however, has one existed independently of the other. In our day, the artist and the scientist are almost never the

**Galileo Galilei, *Il Saggiatore*, 1624**
same person—a circumstance which obscures but does not alter the connection between art and
science.

Art and science are ordering activities of the human mind. Through sifting and organizing the
order relations impressed on us by our senses, they distill our significant experience and bring us
insight into the order relations of nature.

Science attempts to discern order relations in nature, making verifiable statements about nature's
processes. Data are set out in terms of measured quantities; and the found order is expressed in concep­tual structures.

Image-making is basic for art. It is basic for science, too, defining goals, delimiting fields for study
and providing sense models which anticipate the corresponding scientific statements of order rela­tions. On the image-making level, the difference between pre-scientific and pre-artistic perception of
order is a difference of attitude, an attention to structure, on the one hand, to the felt quality of
experience, on the other. There is no need for these attitudes to exclude each other. Structures can
be understood and qualities felt in a single, balanced perception of order, in an experience which
has characteristics of scientific and artistic activity both. This balance is also possible on complex
levels; one and the same set of created symbols can evoke an intense emotional response to the rich­ness of its sensed patterns and convey an idea of logical structure.

Art attempts to discern order relations in nature, creating images of our experience of the world.
Data are set out in terms of recreated sensed forms; and the felt order is expressed in sensible struc­tures exhibiting properties of harmony, rhythm and proportion.

Images are the starting point of all our thinking and feeling. Of a feeling of warmth, the smell
of milk, the touch of hands, the looming of features, the child compounds a unified picture of the
mother. Image making—the integration of sense data into a coherent experience of something—is
thinking and feeling on the most elementary level. Through images we participate in the world,
responding emotionally to its sensible qualities and rhythms. We mobilize ourselves to recreate its
felt patterns. "Mommy," the child says. Through images we become aware of the world's forms and
structures. We mobilize ourselves to develop ideas and concepts. "Mommies," the child says later
on, filling out a model of adult femininity.

At nearly all times, some men have produced work which combines profoundly moving patterns
of sense with a profound perception of mathematical order. Bach, in music, develops the exquisite
mathematical structure of a fugue with the strictness of a geometricalian building a system from a set
of postulates. Poussin, in painting, presents us with grandly patterned sense models of a Cartesian
world.

At certain times, both in Western Europe and in the Asiatic East, a kind of cultural balance was
reached, a confluence of intellectual and emotional life. In Egypt of the El Amarna period, in Sung
China, in Renaissance Italy, men felt the emotional excitement of a world seen fresh and new, and
tried to explain its order. In single, fused statements they recorded nature's structural articulation
and expressed its harmonies and moods. With a landscape painting by Hsia Kwei or a drawing by
Antonio Pollaiuolo, we enter a society in which scientific and artistic attitudes dwelt together.

But, East and West, the trend of centuries has brought imbalance of intellect and feeling. The
East has, in the main, moved in one direction, the West in another. The anatomy of the world pre­
occupies us in the West; our culture centers upon objective understanding of substance, forces and
structures, to the impoverishment of our subjective appreciation of patterns and rhythms. The East
has concerned itself less with the world's structure than with its physiognomy, and has institution­
alized, as the West has not, highly developed appreciation of its harmonies, its tastes and flavors.

Today, with all lands knit together by new tools of communication and world-embracing economic
patterns, it has become possible more than ever to exchange attitudes as well as ideas. A more
fundamental interchange of Western structural discipline and Oriental emotional discipline could
contribute to a cultural equilibrium—on a higher level, this time, with a heightening of our ability to
understand the world and read its significance.

The Far Eastern discipline of sensibilities grew out of the feeling that men lived most fully by
opening themselves to the universal rhythm of Nature, becoming one with trees and stones and
animals. Nature was approached and entered through rapt contemplation of its forms, to the end of
visualizing the world in terms not of likeness but of what the Chinese called "rhythmic vitality"—
the essence of things in their characteristic life of movement. The patterns seen were not frame­
works binding details but patterns of living order. The story is told that Rykku, the Japanese master
of the tea ceremony, instructed his son to clean the garden before the arrival of guests. Inspecting
the immaculately finished result, he said to the youth, "This is not the way," and shook a tree so
that leaves fell in a free pattern across a path. Thus, the man-made structural order of the garden
was joined with the natural order of living forms.

At times, Western poets and thinkers have given us a vision of this accord between man and
nature. "The greatest good," said Spinoza, "is the knowledge of the union which the mind has with
the whole of nature." Thoreau said, "Some time, as I drift idly along Walden Pond, I cease to live
and begin to be."

In the West, the visualization of our experience has been looked at mainly as the fashioning of
representations of nature, likenesses of the things around us. This is the Aristotelian tradition; and,
particularly since the Renaissance, it has been assumed that fidelity to the optical appearance of

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REPORT OF THE JURY FOR THE COMPETITION FOR A RESIDENCE HALL FOR THE UNIVERSITY OF CALIFORNIA.

The Jury met with the Professional Adviser on August 13 and 14 at the College of Architecture, in accordance with procedure as indicated on the program. A chairman was elected and preliminary examination of all entries was made by each juror individually. It was obvious immediately that many separate and complex conditions were contained in the problem and it was agreed that each entry should be examined with particular reference to the following, not necessarily in order of importance:

1. Utilization of the site, orientation and relation of the whole to the neighborhood and to the University.
2. Organization of the separate units and their inter relation.
3. The organization and plan of the common facilities and service areas.
4. Six of the solutions were based on multiple buildings, separated living quarters in two to four individual buildings, with a central core for common facilities.

One entry solved the problem in terms of a single structure embracing all the requirements in a remarkably

"The key problem of the Residence Hall design lay in the site planning. Was it possible on so limited a site to create a residential complex of a scale and character appropriate to university life in Berkeley? In the design we sought and we felt attained, three important goals: a sense of enclosed free space within the building group, a plan that would not hamper the future campus development, and a sense of variety and spatial movement while still achieving the required identical units.

At the ground level, both interior and exterior space is devoted to student social life. Continuity of space from interior living-to-living court repeated four times integrates this social level.

The dining halls and the covered interconnecting walkways provide a functional and visual focus. It is there and throughout the complex at the pedestrian level that we sought continuity with the tradition of Berkeley residential architecture."—WARNECKE AND WARNECKE.
UNIVERSITY RESIDENCE HALL

Participation in this competition was limited to the following architects: Welton Becket and Associates; Gardner Dailey; Vernon DeMars, Joseph Esherick and Ernest Kump in association; John Funk and Kitchen and Hunt in association; Pereira and Luckman; Warnecke and Warnecke; Welbe, Frick and Kruse. The program was prepared by Professional Adviser John Lyon Reid whose duties included examination of the designs to ascertain whether they complied with the mandatory requirements of the program and report to the jury of any instance of failure to comply with these mandatory requirements.

In general it was decided by the University to build a residence hall which would enrich student life on the campus. There would be a mandatory total of 800 students housed in four self-contained units of approximately 200 each; each of these units to generally contain all necessary services and public rooms but to be interconnected to form a well articulated building or building group. It was desired that each of the units for 200 students be planned so that groups of forty or fifty students might form smaller social groups; this grouping to be accomplished by any means such as separate building floors in a multi-story building; these four units to be served by a single recreation room, a single group of administrative offices, a single maintenance workshop, a single storage room, a single kitchen and a single loading dock; and all four dining rooms to be arranged in two pairs, each pair separately or together to be served from the central kitchen.

JOHN FUNK in association with KITCHEN and HUNT

It was difficult to compare this with the others point to point, as the concept presented advantages not possible in a group solution, but lost many of the opportunities available in arranging several buildings.

To clarify this the jury considered carefully and at great length, as a separate question of design philosophy, the appropriateness, scale, advantages and disadvantages of so large a building as a single unit in this location. No conclusion was reached on this until the final balloting and it was left an open question.

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Located on the side of a hill, the glass walls of the house look across a wooded valley, through mountains, to the city and to the ocean. The site is 3.9 acres with natural California growth of the shrub type.

Construction of the house is exposed steel frame with metal roof decking. Slab floor is equipped with radiant heat; the same boiler heats the swimming pool as well as the house.

Livable area within the walls totals 2,620 square feet. The frame is rigid construction, with the rigidity for wind and earthquake developed at the base connection. It is not necessary for any exterior or interior wall to work for vertical or lateral loads. Only the plumbing walls reach the roof decking. The electrical system is run in the metal decking. One inch of fibre glass insulation is installed between the roof deck and built-up tar and gravel roof. All structural and miscellaneous steel was delivered to the job site on one truck.

Because the owner's hobby is gardening it was decided to include extensive interior plant spaces. The interior plants grow directly from the ground. Drainage is provided by 8" round (6'-0" deep) dry wells. The plant area is approximately 300 square feet. In spite of the general belief that interior plants are hard to grow, it has been found that the maintenance and care is no greater than any exterior garden.

Planned for a servantless family with two children, the house is designed to provide the ease and pleasure of a vacation house, yet it is located in the city less than five minutes from shopping and work. The floor plan is a knowing violation of conventional patterns, yet it flows from one area to another without waste space. The motor court, located at the end of a private road, and the pool terrace provide large play areas. The children have horses in the valley below the house.

Because part of the view is to the west, the house was designed with a low eave to this side. The bottom of the eave is 5'-0" away from the house and 6'-2" above the floor. No sun enters the house from the west after 5 o'clock p.m. By this time there is no objectionable heat intensity. As a matter of fact, it has been proved through the year to be a pleasant exposure.

The steel construction cost-wise, proved comparable to timber construction and has provided a pleasant living space with the minimum of construction time.
BY A. QUINCY JONES AND FREDERICK E. EMMONS, ARCHITECTS

PHOTOGRAPHS BY JULIUS SHULMAN
Ojai valley, though located only a few miles from the seashore, has mountains that rise 6700 ft. to the north and east and lower hills to the west and south that virtually protect the valley from fog and dampness and produce a dry, invigorating climate with hot, sunny days and cool clear nights. Therefore, cross ventilation and a northern terrace is a must for homes in this valley.

This house, because it will be of a very low structure, will be almost completely hidden in a two-acre orange grove, affording it complete privacy.

Three tall avocado trees to the west of the house were the key in locating this house. Since these trees provide protection from the west sun, the west wall of the house can be all glass. This permits a view of the ever changing tree forms, sunsets and the mountain ranges.

The living area is below the dining section and thus a small stage for occasional musical performances is created.

The owner desired terrazzo floors in the dining, kitchen, service and terrace because of its easy upkeep and its handsome appearance. However, since terrazzo contractors are not available locally, precast Anoco units that are equally easy in upkeep and handsome in appearance were chosen.

The garden walls, which are of fieldstone from the site, are placed to maintain different levels and to provide shelter to the terrace.
The first Venice Biennale was held in 1895—it is the oldest and largest of international art exhibitions. This year thirty-four nations are represented—either in the main, Italian pavilion, or in pavilions of their own. Some of the pavilions are modern; others resemble museums built in the 1890s—museums at their soberest and dullest—and the atmosphere of these pavilions tempts one to visit the Biennale as one visits an enormous museum, hoping, against one's better judgment, to find a succession of masterpieces.

But it would be wiser to visit the Biennale as one visits a world fair, where each exhibitor tries a different gimmick to attract attention to his wares. Thus, some nations exhibit the work of a single artist. Others offer a cross-section: hundreds of paintings and sculptures in every conceivable style, contemporary or obsolete. Most of the participants put on one-man shows by a few of their better-known (or better-connected) artists, with a room, or at least a wall, for each; and a group exhibition in the main room of their pavilion.

As the current, 28th Biennale is the first I have attended, I am not in a position to compare it with those of other years. Most of my colleagues seem to agree that it is pretty bad, and not as good as in the past. It is pretty bad, I suppose; but I am not sure that it is any worse than usual. Most critics seem to have perenially virgin hearts—which leads them to expect one climactic experience after another, so that every time they visit a mammoth exhibition of this kind they are disappointed, until the pattern of disappointment with immediate experience sets. For such critics (and for many artists, too) the life of art is always yesterday or tomorrow. One good work in five hundred: that would be a more reasonable expectation at any time.

For my part, I find the 28th Biennale a delight. There is the splendid Mondrian retrospective, staged by Dr. Sandberg of the Stedelijk Museum, Amsterdam—especially rich in paintings of the early, "tree" period, and of the middle years. This is certainly the best thing at the Biennale. But there are also several confirmations of earlier high opinions—in the work of Afro, Vedova, Santomaso, and others. There are discoveries—names new to me, at least: a young Italian, Sergio Saraceno (not to be confused with Sironi); the Swiss sculptor, Louis Weber; Tapiés of Spain. There are occasional for anger: the junk displayed by Russia and by the countries under her influence. And for wonder: the award of the International Grand Prize in Sculpture to Lynn Chadwick of England; the mediocrity of the Juan Gris retrospective; the large role played by Bernard Buffet in the French pavilion. And there are a number of extrinsic factors, extrinsic but inseparable from a visit to the Biennale: the fascination, the magnificence of the city itself; the beauty of the gardens where the exhibition is held, the "metaphysical" presence everywhere of Titian, Veronese, Tintoretto, Guardi, Canaletto—and there are the hours one spends at the beach or at the cafes on the Piazza San Marco, recuperating from the psychophysical effects of looking at thousands of questionable works of art.

Before commenting favorably on the offerings of certain nations, a few generalizations and assertions about the rest, as sweeping as possible, to clear the deck:

I saw nothing in this Biennale worth comment from India, Turkey, Viet-Nam, Iran, Israel, South Africa, Brazil, Austria, Argentina, Czechoslovakia, Denmark, Egypt, Greece (excepting the sculpture of Achilles Apergis) Venezuela (excepting a massively elegant, simplified torso by Narváez), or Spain (excepting the Cargallo retrospective, and the strong, somber, abstract paintings of Antonio Tapiés—a star of the exhibition in my book). And I saw very little to look at twice in the French, British or German pavilions.
All that redeems the French pavilion from staggering mediocrity is the work of Jacques Villon (who won the Grand Prize in Painting). Otherwise France is represented by painters of the calibre of Bernard Buffet, Tal Coat, and the sculptor, César, who entertains himself (but not us) in the construction of fantastic insects and animals from chunks and slabs of scrap metal. Live beetles, crabs, spiders and bats are much more complex structures, and significantly assembled. César's art is a subdivision of L'art brut, which he practices with considerable manual dexterity; but this sort of thing belongs in curio shops. The French pavilion also includes a number of works by Dunoyer de Segonzac—dull academism, except for an oil, La Coppia, which is as solidly painted as a Courbet and related to Cézanne's early expressionist phase. And there are several of Giacometti's match-stick figures. Why is Giacometti whose early work showed him to be one of the most gifted sculptors alive, one of those most keenly aware of formal-structural relations, wasting his time in this obsessive self-repetition?

In the British pavilion only Ivon Hitchens' recent, quasi-abstract paintings are worthy of notice. Hitchens is a sort of English Braque, with intelligent laconic allusions to landscape, and a darkening richness of color. But most of the pavilion is given over to Lynn Chadwick, who might be called a sculptor-brother to Sutherland, Hayter and Lam. I find it komisch that Chadwick should have received the Grand Prize for sculpture. Or shouldn't a sculpture prize go to a man who is interested in sculpture? In the problems of filling, or enclosing, or chopping up space intelligently? Chadwick (like César) is interested in the fantastical, or modern-Gothic, in the spiny and spiky picturesque, in the crablike or batlike human-insect.

As for the German pavilion, most of it is taken up with a retrospective exhibition for the late Emil Nolde, whose painting was only parenthetically concerned with painterly problems. It may be worth noting though that Nolde's land- and seascapes are more interesting plastically than his distorted faces and figures and his flabby human-resurrections. Another room in this pavilion is filled with recent paintings by Ernst Nay, who discovered Orphism and Kandinsky a few years ago, and now spends his time painting constellations of multi-colored balloons bobbing about in space. One or two of them would be fine; but a roomful? This is academic art—formula-painting. There is also a room for Fritz Winter, who is a very good painter indeed when he is himself and not Hartung or Miró. The sculpture in the German pavilion is as bad, as stylized, self-conscious and lifeless as most German sculpture. Whether abstract or representational, it always calls for a fountain, pedestal, or conspicuous niche. But the sculptor Karl Hartung's outsized drawings of transposed trees, torsos and bridges are excellent—taut, dramatic, full of soaring or spanning movement.

Turning now to more rewarding pavilions, a few more generalizations, assertions and random observations, by way of introduction:

The nations which show the best work and/or maintain the highest level of performance are Belgium, Italy, Switzerland and the United States. The most interesting pavilions architecturally are those of Venezuela, Switzerland and Japan. The best sculpture in the Biennale is that of the Swiss, Louis Weber. The best paintings (aside from Mondrian's, of course) are those by Afro, Santomaso, Vedova, Tapies and Jackson Pollock. The most interesting newcomer: Sergio Sarani.

The Italian pavilion is the largest and, like those of other nations, contains many arid stretches: rooms devoted to artists whose reputations are deservedly local. I will ignore all of this, and confine myself to the brief notes I made in my catalogue. But, first, before entering the pavilion one passes two very large ferro-concrete sculptures by Somaini: massive dolphin-like arabasques in space; good work, but not fully realized, because clumsily proportioned at the critical terminal points. The first good painting I saw was by Prampolini, who had a one-man show at the Galleria del Fiore in Milan a few months ago just before his untimely death. It is abstract, architectonic, boldly colored, and illustrates the influence of collage on modern painting. Just after this fine Prampolini one comes to a monstrous Guttuso a big vulgar painting of vulgar people—the masses, aggressive and grimly healthy—at the beach. (There are a lot of "social realists" in the Italian pavilion. Guttuso is the best, or worst, depending on your point of view). Next, a roomful of Chiricos: atrocious, except for a few which evoke faint memories of his "metaphysical" period. Mostly he paints heavy-footed horses and heavy-handed self-portraits in period costume. If an artist insists on painting in the manner and technique of 200 years ago, then by God he should do it as well as the old boys did if he is to claim our attention. But, naturally, none of these regressive do: they don't speak the language.

A roomful of Afros: the best room in the Biennale of work by a young contemporary artist. Possibly Afro's work suffers from an excess of taste at times. There is a certain preciousness about his tonal modulations. But that is an excess we are very much in need of today. And Afro's masterful use of black sustains the vigor of his work. Rivaling Afro at his best; a beautiful Santomaso—clean color; full of light and air, yet strongly constructed; a fusion of the lyrical with the intellectual, like a piece by Vivaldi.

A single sculpture by Viani: too stylized; his debt to Brancusi and Arp too obvious. Several new paintings by Vedova: excellent lyrical abstractions; much freer and more complex than his earlier work. Full of receding and exploding linear perspectives, they give a sense of constant

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This project for a house of maximum space at minimum cost resulted in a floor plan with living room, dining room, kitchen, gallery, and playroom essentially all one room. The space is divided by the kitchen cabinets which hang from the ceiling on stainless steel pipes.

For economy of construction, the concrete foundation is a smaller core at the center of the building. The house is cantilevered from the foundation five feet in all directions. Seven 5 x 12 laminated trusses, ten foot on center, form the basic structure of the building; the porch, adjacent to the living room, has sliding glass doors ten feet high and eight feet wide; siding on both sides is cypress given a natural oil stain; the front and rear is grooved plywood painted white; laminated beams and other trim will be stained dark brown; the roof will be built up tar and white slag.

The floor is covered with 3/8" plywood and Unico cork. It has been planned to use a prefabricated fireplace in the living room, with the forced air heating system having provisions for future air conditioning.
HOUSE BY MARIO ROMANACIL, ARCHITECT

This house in Cuba has walls of concrete blocks left exposed and woodwork of varnished cedar which makes a good color scheme with the entrance and terrace floors of red Catalan tiles. The house has a central core which opens onto a small patio and a terrace. This core was designed to serve as the center of the household and has proved to be the most used part of the house.

Many of the walls have not been built ceiling high but are topped with wooden jalousies for better ventilation. These are protected from the weather by hanging beams which also give shade.
SOUTH AUSTRALIAN GOVERNMENT PAVILION

The basic elements of the pavilion—the floor and roof—are standard flooring units normally used in the construction of portable school classrooms. Some units were laid directly on ground, other units were inverted, waterproofed with plastic sheeting, and supported on a simple system of paired rafters and posts, to form finished ceiling and roof. Two-inch thick standard size 8 ft. x 4 ft. sheets of Stramit (compressed straw) were lapped and bolted together to form wall panels. These panels were prefabricated, lifted into position and finished with waterproof paint. The remaining wall areas are plate glass, beaded directly into the frames formed by posts and wall panels.

TRADES PAVILION

The Trades Pavilion, a tent-shaped building, covers an area of 4,000 square feet. In cross section the structure consists of triangular-shaped three-hinged steel frames, each having a span of 30 feet and a rise of 20 feet. The arches spaced at 8 feet centres are constructed from pairs of "clearspan" open-web joists. At the springing, the frames are raised 3' 7" above the ground on triangulated tubular steel supports, which in turn are supported on concrete footings. Wind bracing is provided at each end of the building, with longitudinal bracing to transmit wind forces on the ends to ground level. At each end of the building a canvas canopy is provided. This is in the form of two triangular membranes hipped at their junction and supported by steel wire guy ropes.

CONCRETE PAVILION

This pavilion is composed of six bays of 18' span prestressed periphery beams, which carry a 3' 0" grid of post stressed beams within them. All beams are 10" deep by 2½" wide. Each 18' square bay was assembled on the ground, and held together by the stressing of the high tensile wires passed through the secondary beams forming the grid. The whole bay was then raised and supported on the steel pipe columns, and secured against wind and other applied loads. Precast panels laid in position where required, with sealed joints, form a roof.

ARCHITECTURAL EXHIBITION AUSTRALIA

The architectural exhibition staged in conjunction with the Sixth Australian Architectural Convention in Adelaide, South Australia, was the first of its kind to be held in this part of the world. In addition to showing good architecture by means of photographs and models, it was designed to illustrate in actual buildings new structural principles, new forms of construction and new materials which will become an integral part of Australia in the future.

The site was the Botanic Park near the center of the city, and it was an ideal setting for the project which resulted from the cooperation of architects, engineers, artists, manufacturers, and the building trade. The buildings were lighthearted and colorful as exhibition architecture should be, but serious excursions were made into new uses of common materials from concrete to canvas.
TIMBER HOUSE

Primarily illustrating the logical use of timber in various forms, the designers produced a relatively small house of some 900 square feet with unusual spaciousness and flexibility. It was the deliberate aim of the designer not to attempt to produce a fully equipped house, but rather to illustrate the relationship between the various areas for living. This "house in the abstract" was produced with just sufficient fittings and furniture used to make the functions of the different areas obvious.

Glass walls tend to merge the interior with the natural surroundings. The beauty of this house springs from the honest expression of the structure and the sympathetic use of timber in its natural state. There is plenty of space provided for the circulation of visitors.

Exposed laminated timber arches of oak span the full width of the building some 32 ft. This ensures maximum flexibility in planning, since inner walls are not required to support the roof.

STEEL PAVILION

While the Steel Pavilion actually encloses no space, it has the appeal of a piece of abstract sculpture. It consists of six prefabricated frames supporting panels of steel decking, with cables to take the tensile forces. The "Plastic Theory" design technique has enabled very light members to be used, giving an effect of lightness combined with great strength. All structural frames for the building were pre-fabricated off the site, complete with concrete bases, and erected with a mobile crane in three days.

INTERNATIONAL PAVILION

A structure of wood and canvas, the pavilion is hung on a central timber mast, forty-five feet high; twenty-five feet above the ground, taut sisal ropes radiate to the perimeter supporting colored canvas panels in a series of undulating planes, raking low to the ground at the five points but rising at the angles to allow light and movement to the interior.

GLASS PAVILION

The pavilion is essentially a glass cube with the minimum of other structural materials. Almost one wall of the building 30" wide glass louvres. The sheets of plate glass in the walls are jointed with patent aluminum glazing sections and are mitred at the corners. The corrugated sheeting on the roof is a new fibre glass material produced in various colors.
A Raga is a sort of tone-row carrying its own intervallic-harmonic relationships, governed by a set of conventions as to the manner in which these may be combined and embellished; within these rules and conventions the performer improvises.

The composition we heard began simply enough by reiterating a single tone and then a series of intervallic departures from it. These set up a tension subsequently modified by addition of what we might think of as passing tones, creating an expanding melody or paragraph of musical sentences, around which an insistent drone was built up on the open strings. (Tabla may signify drone). Though the style differs from what I have heard of lute-playing, the fundamental relationship of the two instruments is evident. It is not unlikely, though I shall not consult a philologist to confirm my guess, that Sitar and Chitarone, also known as Sitron or Cittern, have a common ancestor.

Satyapal is a highly gifted musician. He made his instrument speak with charm and force in several contrasting registers and dextrously varied his material while never losing contact with its melodic origins. I hope Mr. Kohs listened to this performance. He need not get away from standard European models. The recorder is no more a primitive instrument than the Sitar or the lute and needs to be dealt with melodically in somewhat similar fashion. I will grant him—not in jest but seriously—that to compose music for a solo instrument of this sort one needs a tradition, a convention. Without this path to break away from, originality cannot thrive.

The same criticism can be made of contemporary Japanese writing for the shakuhachi and koto. Yet as I write this I recall with deference the many works I have heard by Michio Miyagi, a twentieth century Japanese composer, honored by his countrymen, who has just died. Miyagi brought to the older instruments a style containing many ingredients of European melody and the Lisztian technics and harmonies we claim now to despise. He did not fear to compose waltz movements for koto and shakuhachi. I have even heard a jig. Whatever he composed was made honestly, with a regard for the instruments, but lacking the authority of his own ancient tradition. The number of his compositions I have listened to at one sitting testifies to the affection the Japanese feel for his music. Like many of the male Japanese musicians he was blind and trained on the koto, of which some believe him to have been the best modern virtuoso.

Since completing this article I have heard John Hamilton play his graduation recital, a gratifying performance and the best harpsichord recital I have heard at USC. I shall discuss this recital in a later article.
Such, are interested, and the development of mathematical
for science, an increase of power, a source of breadth to counter-
escaped entertaining this view. Recognition that visualization
idea of, for example, intense nationalism, in practice does not
greater complexity in inorganic nature, or any problems in
is much more than this can provide a spur to their thinking
is static representation of objects, they could hardly have
problems of physics, and outside the laboratory the ourselves-alone
balance the limitations which science systematically sets for
itself.

“It is becoming apparent that the metrical aspects alone of
all subjects cannot express all the things in which scientists, as
such, are interested, and the development of mathematical
theory of relationships other than metrical will be a great help
to scientific research when it has to face either problems of
greater complexity in inorganic nature, or any problems in
organic nature. In the most recent work in physics as in wave
mechanics or in biological problems (including the unsolved
problems of civilization) both the whole and the parts must be
continually kept in mind. The metre rule is no longer the
physicist's magic wand, alone capable of dealing with all prob-
lems of physics, and outside the laboratory the ourselves-alone
idea of, for example, intense nationalism, in practice does not
work. Both inside the laboratory and outside, man is meeting
problems needing “contrapuntal” thinking, or, to vary the meta-
phor, needing the type of mental activity usually associated
with the artist who can pay infinite attention to detail without
losing sight of the whole.”

Contemporary scientists recognize that visual models of their
new concepts cannot be provided by a portrayal of things; it is
a model of relatedness that is called for. Artistic expressions
which convey a sense of relatedness can provide science with
new resources for visualization. In a closer communion between
artists and scientists, it may be possible to work out new visual
idioms to reinforce the abstract concept by the powerful, imme-
diate sensory image which conveys the same meaning.

Scientists are aware of the role of what they call “intuition”
in the creative process whereby they integrate their data into
new expressions of order. They are often aware, also, of the
clues of their creative thoughts to visual and artistic think-
ing—they “look forward” to certain types of results; they “design”
their experiments and their apparatus. Their procedure in pre-
senting results, however, gives us no hint of this. We are shown
logical steps by which knowledge can be verified; we are not
shown the deep workings of human minds.

The scientist anticipates his results, above all to the extent of
addressing his problem by visualizing it. His results take shape
in part as a set of connected images, grasped, understood,
attacked to previous experience. This is not to say that his
investigation will not overrun the boundaries of the visualized
goals—science is often a runway process. Often expressions
are arrived at the use and significance of which are unclear.
A basic mathematical concept is the square root of minus one—
De Moivre’s i. Yet i was unanticipated, emerging from mathem-
atical manipulation. It was called “imaginary,” as opposed to
the other “real” numbers with which men had been familiar;
it disturbed mathematicians by presenting a breach in their
orderly structure of concepts. Its menace departed, however,
when expressions containing i found simple geometrical
demonstrations and practical uses gave i a meaningful place in
the world.

Mathematicians who build new spaces and physicists who
find them in the universe can profit from study of the pictorial
and architectural spaces conceived and built by men of art.
The finite universe of late medieval times found a pictorial


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J.O.B. IS IN TWO PARTS:

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DESIGNER: Well known producer of aluminum, architectural and metal wall products needs man with 5-10 years experience in architectural design work. Person selected will head up design section in metal wall operation. A ground floor opportunity which should develop tremendously with expansion of company's metal wall activities.

B. ARTIST-DESIGNER: West Coast exhibit design firm seeks artist-designer with drafting experience for permanent position in San Francisco office. Technical competence, well-rounded art 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 application. Position would include work with interiors, point-of-scale 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 research and development 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. Excellent working conditions; we focus less and less on the facts and more on the problem of form relationships; we focus less and less on the facts and more on the problem of form relationships. College degree desirable but not essential. General salary range $10,000-$12,000 with potential for growth.

F. DESIGNER: Industrial design organization in midtown New York City seeks person for position working on store fixtures, store department planning, packaging, product design, and point-of-purchase material. Ability to do rough visuals for presentations desirable. Must be able to assume responsibility and eventually work with accounts. Prefer young man with some experience but will consider beginner with good training background and no experience.


II. OPENINGS WITH MFG. AND OTHER COMPANIES OR INSTITUTIONS

A. TECHNICAL COMPETENCE, WELL-ROUNDED ART BACKGROUND AND ABILITY IN FIELD OF GRAPHIC AND 3-DIMENSIONAL DESIGN NEEDED. PERSONS MUST BE ABLE TO THINK IN BOTH THE CREATIVE AND PRACTICAL SENSE AND TO UNDERSTAND MATERIALS AND THEIR APPLICATION.

B. INDUSTRIAL DESIGN ORGANIZATION IN MIDTOWN NEW YORK CITY SEeks PERSON FOR POSITION WORKING ON STORE FIXTURES, STORE DEPARTMENT PLANNING, PACKAGING, PRODUCT DESIGN, AND POINT-OF-PURCHASE MATERIAL. ABILITY TO DO ROUGH VISUALS FOR PRESENTATIONS DESIRABLE. MUST BE ABLE TO ASSUME RESPONSIBILITY AND EVENTUALLY WORK WITH ACCOUNTS. PREFER YOUNG MAN WITH SOME EXPERIENCE BUT WILL CONSIDER BEGINNER WITH GOOD TRAINING BACKGROUND AND NO EXPERIENCE.
of Gio and Arnaldo Pomodoro. The imaginary topographies—ideal classical cities, planned in detail, and seen panoramically from above—of Clerici. And, finally, the work of Sergio Saroni, a very young and very talented abstract impressionist, whose composition and brushwork are at once explosive and extremely skilful. Saroni is de Kooning's peer in the mastery of the sharp-edged, suddenly terminated overlap of color. He knows his trade; he has ideas. I commend his work to anyone in search of new talent.

All in all, the Italian contribution to this Biennale is the best—not because it is of consistently high quality (it is not), nor because it is the largest and most diversified, but because it includes more good work than any other.

For maintaining a uniformly high standard, honors go to Belgium and Switzerland. A large part of the Belgian pavilion is devoted to a retrospective exhibition of painting by Yves Léonard (1882-1916), who may be described as an intensivist and impressionist, out of Renoir, Bonnard and Vuillard, interested in fabrics and cheerful interiors-with-women. Very pleasing; but it is the work of the late Sophie Tauber-Arp that is especially interesting. There is Gaston Bertrand, an abstract painter who has developed greatly since he showed his work at the Stable Gallery in New York a few years ago. He is not as flimsy, nor as antiseptic as he was then; and his color now is lively and original. There is the very talented, but eclectic, Marc Mendelson. And there are Anne Bonnet, Louis Van Lint and Jan Cox—whose Flemish surrealist out of Ensor does not hold much interest, but whose excellent drawings and lithographs (a kind of European equivalent of South Sung) do.

The Swiss pavilion this year is devoted to sculpture which is described in the catalogue as non-figurative, and is, though little of it is essentially abstract. The work of the late Sophie Tauber-Arp is featured—her most urban-architectural relief constructions, which, in quantity, I find rather monotonous and less rewarding than her paintings. For me the Swiss pavilion is interesting because of the work of the newer people: Aeschbach, Hafellinger (whose work should be conceived on a larger scale), Brignoni, André Gigon, and especially—Louis Weber. Weber's abstract, monumental forms are reminiscent of some of Van Gogh's best work. They are small, but succeed in evoking a sense of grandeur, so flawlessly are they proportioned. The Swiss pavilion also includes several pieces by Robert Muller, a young sculptor who lives in Paris and who has been attracting attention lately in America. Muller, like Chadwick and César, makes monstrous quasi-human insects. He is the best technician of the three, and his work is the most powerful, but I find it striking rather than truly powerful, and essentially rather chic; and I consider his formal subjects to be outmoded—they became clichés almost as soon as they first appeared.

The U.S. pavilion is also one of the best containing relatively few really bad paintings, and several really good ones: those of Stuart Davis, De Kooning, Jimmy Ernst (one of his best in a long time), Boris Margo, George Mueller, Jackson Pollock, Franz Kline and new York, one of the few by this artist that make plastic sense to me), and Mark Tobey (whose "white writing" is so much more interesting than his figurative work).

The Japanese pavilion, which was just opened, is the most interesting architecturally. It is the work of Takamichi Yoshizaka, who, although a disciple of Le Corbusier, succeeds in preserving the classic Japanese private-house tradition; the assimilation of man-made to natural forms and elements. It is unfortunate that the work this pavilion contains is of little interest. Yamaguchi's bold abstract engravings are striking but essentially decorative, and his transportation talent is also needed. Applicants should have good rendering ability and be capable of visualizing sketches of a definite creative content. Salary ranges between $600 and $800 a month for qualified persons. Immediate employment or, as close to October 1st as possible.

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

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

P. GRAPHIC DESIGNER: Los Angeles firm has openings for an experienced male greeting card letterer and two female color-separation artists experienced in that field. Openings are for full-time and permanent employment.

Q. INDUSTRIAL DESIGNER: Established manufacturer, Buffalo, New York, seeks man with industrial design education and minimum of five years experience, to design electric heaters, electric fans, residential lighting fixtures and other products. Background and interest in home furnishings most desirable. Starting salary commensurate with ability and experience. Excellent opportunity in permanent position.

R. 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.

S. INDUSTRIAL DESIGNER: For IBM, Poughkeepsie, N.Y. Laboratory for product styling, exterior design. Experience in perspective drawings, clay models, layout drawings. Knowledge of die-casting, plastic molding, sheet-metal fabrication. 3 years' experience minimum. Industrial design degree desirable.

T. PACKAGE DESIGNER: East coast, industrial design firm seeks package designer of art director caliber, who has had experience with other package design firms. Salary adequate to attract right man who is interested in permanent position offering future associateship on profit-sharing basis.

U. POTTER: wanted to establish own studio in pre-Revolutionary building located in historic Massachusetts town; thousands of visitors yearly. Rent free in exchange for some maintenance duties. Young man preferred.

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

1. FURNITURE DESIGNER: Large Boston department store needs as designer 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.

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

3. GRAPHIC DESIGNER: To share with present graphic designer re-
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tribution with a retrospective of Torres-Garcia, a fine artist who discovered and marked out a constellation of his own, situated between those of Klee and Mondrian. And Yugoslavia, having been de-nazified for some time now, offers some interesting work painting by Pregell and Protić, individual both in color and subject matter, and sculpture by Batic, compactly massive, highly essentialized torsos and animals.

As for Canada: the word “archetypical” is being thrown about a lot, and very loosely, these days; but Archambault’s figures of the hooded moon-goddess in her three phases, and of the Great Mother, may properly be called that. Formally, his work is reminiscent of Cycladic art. I would like to see him deal with these themes in a formal language of today. Canada also shows a good, and technically inventive, color lithographer, Harold Town.

I have saved the Soviet pavilion to the last. It is open for the first time since 1934; and there was a good deal of—essentially naive—advance speculation about what Russia would show. Russia has many first-rate modern artists, but they live (or lived) in France, England and the United States. Perhaps there are some at home, too; but they are unrepresented here, and what Russia has sent to the Biennale may be described, tactfully, as God-awful. Busts of heroes, heads of ex-heroes, and Tintoretto-size paintings of the masses at work and at play, sweating their guts out in the fields (happily, of course), or tattling on each other in the kangaroo courts (aimably, of course). Naturally, all that concerns us as bourgeois estheticians is that this parasitical life seems to occasion so much bad art—19th century academicism that would not have passed muster at the Munich academy in its heyday.

In Europe, as in America, there are critics who never pass up an opportunity to “detect” signs of a return to the figurative; and the fact that some countries are represented at the Biennale by figurative artists has provided these critics with further “evidence.” But many countries are represented by only a handful of artists—and these, not their best. What is significant is not that there is a good deal of figurative art in this exhibition, but that most of it is very bad; while the good work—all of the best work—is abstract.

ROOTS OF CALIFORNIA CONTEMPORARY ARCHITECTURE

(Continued from Page 17)

Even while discovering America, Neutra wrote a significant book on building in his adopted country, “Amerika,” published in Germany in 1930, the year he became a United States citizen. Equipped with a newcomer’s sharpened sensibilities and a cultivated taste, his book is an excellent record of American building of that period.

Before coming to California Neutra worked for Holabird and Roche, and for Frank Lloyd Wright. For several years after his arrival in California he was associated with Schindler in his Kings Road office, and together they won an honor award for their design of a League of Nations building in 1928. Another joint endeavor was a city planning project for Richmond, California, never executed.

The Lovell house was a distinguished beginning for a career in the world of architecture, and with the exception of Wright, Neutra is the only one of the seven whose work was widely known in other sections of the United States and in Europe and Japan. His planning covers a large field, from a ten-year development plan for the Island of Guam, to scores of residences and office buildings. A housing development for San Pedro in the thirties was for years unequalled in the category of group housing, and his kindergarten, also of the thirties, became a model for future outdoor-indoor schools. His influence has been wide, and today many draftsmen trained in his office carry on his design principles.

His aim, he said early in his career, was to break with Hol-wood stage setting architecture and to design carefully for life itself. In his book, “Architecture of Social Concern,” he views architecture as essentially a social art, but one in which “visionaries” have always proved to be the practical men. Up to 1915 California was remarkably free of borrowed archi-

spontivity for designing company printed materials, etc. Younger man preferred.

W. STAINED GLASS DESIGNER: Boston firm seeks stained glass designer. Must be able to do cartooning-pencil sketch of window. Windows to be used in temples, churches, homes, etc. Salary $5,000-$7,000.

X. 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.

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

Z. 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.

A. 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.

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

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

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

A. AIRBRUSH ARTIST: 8 years’ experience in full line of industrial and commercial photo retouching. Creative ability in design of home appliances, radio and TV. Seeks position with progressive firm. Prefers New York City. Male, age 27, married.

B. ARCHITECT-EDITOR: Attended St. John’s Univ.; Columbia Univ.; New York Univ. School of Architecture. 30 years’ architectural experience; 14 years’ contributing editor in this field. Knowledge of architecture, construction; and of interests of builders, owners. Prefers Pacific or Atlantic seaboard. Male, age 53, married.

C. ARCHITECT-INDUSTRIAL DESIGNER: B.F.A. in Design, Art Inst. of Chicago, 1947; 2 years’ Architecture, Illinois Inst. of Technology. 10 years’ industrial design and architectural experience. Experience in design, engineering, detailing, modelmaking, presentation and administration of furniture, appliances, display, interiors, packaging and transportation. Has also done planning design detailing, supervision engineering and administration for residences, shopping centers, schools, hotels, hospitals, factories, office buildings, etc. Seeks position with architectural or architectural-industrial design firm. Prefers Midwest. Male, age 25, single.


E. ARCHITECTURAL DESIGNER: B.A. Tohoku Univ., Japan, 1956. Experience in designing and drafting. Wish to learn American architecture by spending 4 years’ in U.S. Fare will be paid by applicant. Male, age 25, single. Contact Hiroshi Kumagai, 36 Hamachi Narusecho, Myoji Prefecture, Japan.


G. ARCHITECTURAL DESIGNER-DRAFTSMAN: B.Arch. Univ. of Pennsylvania, 1954; 4 years’ training Texas Technological College. 4 years experience in design, working drawings, detailing, rendering and preliminaries for institutional, commercial and residential work. Desires position abroad, prefers Italy or France. Male, age 27, single.

H. ARCHITECTURAL RENDERER: 2 years, Univ. of Georgia; 1 year, Pratt Inst. 3 years’ experience all phases of architectural field. Would welcome inquiries as to architectural rendering for registered, practicing
architects only. Brochure of samples sent on request. Contact David M. Ward, 421 Howard Ave., Middlesex, N. J.

I. ARTIST: Graduate, Pennsylvania Academy of Fine Arts. Professional artist. Exhibited nationally. Seeks contact with architects to submit designs on an individual or competitive basis for mural projects. Male, age 48, single.

J. ARTIST-TEACHER: Studied at Minneapolis School of Art; Walker Art School, Minneapolis; Univ. School of Fine Arts, Mexico; Univ. of Minnesota. Experience: 3 years' in university and professional school as teacher of painting, printmaking, drawing, design, art history. Male, age 33, married.

K. ARTIST-TEACHER: 4 years' Cooper Union Art School; received E. A. Abbey, Rome Prize, Guggenheim fellowships. 3 years' university, professional school teaching experience; exhibits in museum collections; experience in murals; illustrator for Fortune and Esquire. Desires full or part-time employment in New York, Connecticut area. Male, age 37, married.


M. ARTIST-TEACHER: B.S.Ed. Tufts Univ., 1954; 5 years' Museum School; traveling fellowship to Europe and Near East, 1952. Experience: 3 years' teaching in public schools; works exhibited nationally and internationally. Seeks position teaching painting, graphics or design in private or public school. Male, age 27, married.

N. DESIGNER: Free-lance designer wishes to contact manufacturers of wallpaper and/or drapery fabrics, textile or plastic, in New England, New York, New Jersey, Pennsylvania area. Willing to call periodically to show new work. Florals, scencis, geometrics and novelties. Female, married.


Q. DESIGNER-MODEL MAKER: 11 years experience in design and model making of furniture, business machines, household products; also color formulation and application of materials. Able to execute original designs in clay, hydrocal, wood, metal and plastics. Seeks position with small industrial design group in middle or northern section of Connecticut. Male, age 33, single.


S. EXHIBIT-INTERIOR DESIGNER: B.F.A. Cranbrook Academy of Art, 1952; European study. Experience: exhibit-display work and set design; architectural interior planning (3-D illustrating and color); 4 years' teaching design, ceramics, weaving, metal work, on college level. Exhibited nationally. Seeks position with exhibit-interior design firm. Male, age 33, single.

T. FURNITURE DESIGNER: European training in commercial art, display, interior design. Experience in upholstered furniture, case goods, tables, dinettes, etc. Seeks responsible position with company in New York or eastern area. Male, age 42, married.

U. FURNITURE DESIGNER: Experience in traditional and contemporary design; skilled in sketching furniture, drawing full size working details. Desires free-lance assignments. Male, age 25, married.

V. INDUSTRIAL DESIGNER: Art school training in Ireland and Canada; degrees in drawing, design, in drawing, design. Experience in typography, printing, calligraphy, advertising layout, architecture, etc. Instructor in advertising design, Academy of Arts Newark, N. J. Desires consultant connections with industry within 100 miles of New York City. Male, age 43, married.

W. INDUSTRIAL DESIGNER: 10 years as head of Industrial Design department for large manufacturer of mechanical and electrical equipment; 2 years' experience in direction of all phases of product appearance design. Desires position as consultant or staff member with progressive manufacturer. Male, age 59, married.

X. PRINTING-ART PRODUCTION: 4 years' study at Pratt Inst. Executive experience as contact man, art and printing buyer. Desires opportunity at top level. Will forward resume and references at request. Male, age 37, married.


Z. SCULPTOR: 5 years' experience teaching own school; 3 years' teaching on university level. Wide exhibition record. Recently returned from 3 years abroad. Desires teaching position. Contact John Berg-schneider, 166 Newbury Street, Boston 16, Mass.

ROOTS OF CALIFORNIA CONTEMPORARY ARCHITECTURE
(Continued from Page 36)
Nevertheless, soon after the Exposition the Greene's found it advisable to close their office. Henry Greene says in explanation, "It was the flurry of interest in the superficial Spanish architecture that forced a discontinuance of our work." Gill's practice also suffered. More crimes, he said, were committed in the name of the Spanish than in any other except Greek temples. He was no longer registered as an architect in San Diego after 1920, and in Los Angeles where he then practiced, his jobs became increasingly small. In the last ten years of his life much of his work was remodeling. His important career ended some sixteen years before his death.

Schindler and Neutra also felt the withering effects of the Exposition. Many new tracts opened in the Los Angeles area had restrictions which permitted only Spanish style houses; old and new areas had rulings that plans must be submitted to an "art jury," composed of men who had no training in or knowledge of architecture.

There were other obstacles in the path of contemporary architecture in the twenties. The greatest was the custom of loan agencies of refusing financing on houses which they the clients of these architects had to find private financing for temporary architecture a structural reality, not a new face this category, and although time has proved the bankers wrong, while the architects made many trips to the City Hall to prove people. They paid for plans that had a strange look, only architecture in the twenties. The greatest was the custom of applied to traditional framing. Building permits were held up back for revision by the Building Department of the city. It was not a situation to inspire confidence. And when when (Continued on Page 39)

## COMPETITION
(Continued from Page 21)

In the first review of entries it became apparent that some had been more successful than others in the creation of controlled open spaces and clarity of plan organization. The first eliminations were almost entirely on the basis of the site plan, in that consideration alone seemed to fit and crowd the site, whereas others had managed to create a feeling of enclosed and comfortable space for the whole, and also intimate and friendly courts and gardens which were considered appropriate to the University.

Some discussion of the unsuccessful designs is mentioned as being desirable in the program as it refers to the report of the jury. It was considered impossible to list the seven in order of preference, and the instructions to the jury were taken to mean the selection of the winner and the next one in order of preference. In the limits of a jury report, it does not seem advisable or fair to attempt to do more than give the general reasons for the first elimination, four in number, other than the fact that they were less successful than others in creating enclosed spaces deemed desirable if not essential to residential buildings. In one there was a too great difference in character size and scale between the central unit and its surrounding buildings. In a second, the scheme was based on a formal arrangement on two axes, and the necessity for maintaining the formal balance made it all but impossible to achieve the residential quality of the more informal solutions. In the third and fourth, the central units became too crowded and unruly to the point of losing the fine integrated relation of outside and inside spaces so apparent in the winning design.

The three remaining entries were subject to an exhaustive analysis. The #3, #4, and #7, determined to be after the final decision, the entries of Funk, Kitchen and Hunt, Warnecke and Pereira and Ackerman respectively, the last being the single building solution. By secret ballot at about 11 A.M. of August 14 #4 was selected by unanimous vote.

The entries #3 and #4 were essentially the same concept varying only in size and detail of the elements.

Whereas #7 presented so many distinguished qualities both in concept and architectural excellence, as well as the masterful and complete presentation, it was the collective feeling of the jury that each massive unit would be out of scale and definitely antagonistic to its surroundings, and to be successful should have a larger site and would seem to indicate a more metropolitan setting. In addition to these reasons, it was, in the jury's opinion, unable to create the intimate relation of buildings to land, and selection of private areas more easily considered in a group scheme. Thus the decision remained that first place went to Warnecke and Warnecke, and second to Funk, Kitchen and Hunt.

Each contained advantages and qualities lacking in the other, and it seems appropriate to state at this point that the kitchen dining arrangement of the second place design was found preferable and could be easily introduced in the winning design. This refers only to the placing of the kitchen on the same floor as the dining room, and could be achieved by placing storage and refrigerators, etc., on a floor below and at the same time closer to the landing dock. In both designs there was much room for improvement in these facilities.

It was considered also of the second design that the lower height of the buildings was in better scale than that of the first. At the same time, this perhaps necessitated an unfortunate meeting of the buildings at the corners, and perhaps caused the inability to avoid a conflict with the existing Durant Hotel, successfully done in the first place design. This was considered of prime importance to the jury, who visited the site to confirm the point.

The significant points on which #4 was considered superior to #3 are as follows:

1. A better relation to flow of traffic to and from the campus to the north both as to autos and pedestrians, a more natural and inviting entrance to the whole unit integrated with interior rather than exterior circulation to the various elements.

2. A more attractive, informal and residential character for the central units, particularly as seen from above from rooms facing the interior.

3. A better disposal of small courts opening off of living and dining areas, and complementary relation to walks and other open areas.

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4. A more convenient location of the recreation room to the residential quarters.
5. A better plan for the residential units, particularly in regard to placing of the service elements, stairs and elevators.

In a design of this complexity it is not to be expected that a solution without fault can be achieved and the jury wishes to be on record that selection of the winner does not imply complete endorsement of all details.

The following questions arose regarding the winner, and further study and consideration is recommended for the following:

1. A reconsideration of the kitchen dining arrangement as previously mentioned.
2. Line of traffic for many students to and from meals could be improved, with less need to go through living rooms, and more provision for coats, books, etc., possibly by introducing a vestibule entry to the dining room.
3. Possibly there is insufficient covered walkway for rainy weather.
4. The office and entry of the residence units seems inadequate for delivery of packages and other demands to be placed upon it.
5. One member of the jury expressed particular concern over the treatment and fenestration of the residential unit exteriors in double floors as a unit, and the terminal railing feature at the top. It is assumed by the jury that these difficulties can be solved with further study.

In summation these seem to be minor criticisms; the major difficulty in the opinion of the jury lies in the kitchen arrangement.

In conclusion, the jury feels that the competition has been conducted in an admirable manner, and to the benefit of the University. An excellent solution of brilliant simplicity has been achieved and one which is in complete harmony with the objectives and character of the University as a whole. . . . . . .

Respectfully submitted,
Mrs. Dorothy B. Chandler
Mr. Pietro Belluschi
Mr. John E. Dinwiddie
Mr. Farnham P. Griffiths
Mr. Paul Thiry

(Signed) John E. Dinwiddie
for the jury

ROOTS OF CALIFORNIA CONTEMPORARY ARCHITECTURE

(Continued from Page 38)

their plans to the bank to ask for a loan they received another shock. But that was not the last.

The final obstacle between the design of a modern house and its construction was the tradition-bound character of the building trades, who were accustomed to building by rote. The architect had to train his own crew to execute his plans; he had to spend innumerable hours on the job overseeing the work personally. As a result the modern house was more costly than the traditional one, just as today the custom-built house exceeds in cost the merchant-built one.

It is due to the staunchness of the pioneers that modern work was at last widely accepted in California—the first place in the United States.

Of the seven men whose work you see, four are living today. Charles Greene, Gill and Schindler are dead. Gill died in 1936 almost forgotten. Schindler, with his passionate interest in all details, spent his last working hours before his death in 1953 designing a mailbox for an old client.

Maybeck, now 93, sits in his garden in Berkeley in his famous red tan o’chanter and speaks of the Renaissance as if it were yesterday. “I built of materials that the men of the Renaissance would have used if they had been building in the Twentieth Century,” he says.

Neutra today is a man, now a world figure in architecture, works with the same fervor as when he designed his first house for California in the late twenties.

The name of Wright, who continues to build at the age of 88, has become part of the American language.

What they have given to us can be read in this exhibition of photographs and plans of their work. The exhibit answers a question Gill once posed: “What rough or quarried stone will each of us contribute to the universal edifice, what idle or insignificant sentence will we write with brick and stone, wood, steel and concrete upon the sensitive page of the earth?”

Here then are the California architectural pioneers and this is their work. It belongs to us, for as Wright said once in writing of Sullivan, “The work of the pioneer is the work of a man for men.”

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor’s Note: This is a classified review of currently available manufacturers’ literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation.

Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (☒) indicate products which have been merit specified for the new Case Study House 17.

INTERIOR DECORATION—HOME STUDY

(282c) 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. 8326, 835 Diversey Parkways, Chicago, Ill.

NEW THIS MONTH

(292a) Custom Lighting Fixtures and Architectural Interior Metal Work: Manufacturers of custom lighting fixtures for banks, churches, residential, and offices. Also complete interior fixtures, desks, check and writing stands, room and office separators decorative interior murals in metal and plastic. Specializing in all metals: brass, copper, aluminum, iron, and newly developed original decorative plastics. Consultation service for design and material recommendation. Send for information and sample decorative plastic kit. Strickley & Company, 711 South Grand View Street, Los Angeles 57, California.

APPLIANCES

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Roger Darrierolle Studio, 3716 Fletcher Drive, Los Angeles 65, California.

DECO DECORATIVE ACCESSORIES

![137a] Contemporary Architectural Pottery. Information, illustrative matter, on the exterior line of contemporary architectural pottery designed by John Fells, Los Angeles 24, Calif. Large man-made height pots, broad and flat garden pots, mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files. — Architectural Pottery, Bungalow Village, Los Angeles 24, Calif. A recent book titled "Designs for Today's Homes" by Maurice Bailey Designes, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: 0-1520-5654.

FABRICS

(17a) Contemporary Fabrics: Information of one of best lines contemporary fabric by pioneer designer Angela Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing available. Information describes thousands of fabrics. Large and small scaled patterns plus a variety of tones, color variety to best meet your needs. Tasteful fabrics furnish the answer to all your fabric needs; reasonably priced. Angela Testa & Company, 45 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(27a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, George Nelson, Jacobs, Kajers, I. Kofod-Larsen, Eke Kristensen, Postupich. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Fredericksen Distributor for instructions and directions. G. C. J. Jensen, Inc. 353 N. La Cienega Blvd., Los Angeles 46, California.


(169a) Contemporary Furniture: New 2nd edition. Describes leading manufacturers. Includes Art Moderne, Bauhaus and Wombly; describes upholstered pieces, furniture for living room, dining room, bedroom, kitchen and bathroom; case goods; woods include walnut, birch, cherry, cedar; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.


(234) Furniture, Retail: Information top retail store best lines contemporary lamps, accessories, fabrics, etc.: Byexen, Aalto, Rhode, Nagushi, Nelson: complete decorative service. — Ferris Brothers, 2400 American Avenue, Long Beach, Calif.

(190a) Dux: A complete line of imported upholstered furniture and related items, warehouse in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. — The Dux Company, 300 Ninth Street, San Francisco 2, Calif.

(232) Furniture, Custom and Standard: Information one of best known contemporary metal (indoor-outdoor) and wood (upholstered) furniture: designed by Hendrik Van Keppel and Taylor Green—Van Kapsed Green Inc., 901 Santa Monica Boulevard, Beverly Hills, Calif.


(145a) Combination Ceiling Heater. Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater. Light; remarkably good design, effective and affordable. View features over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from heating motor; heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls; suitable for left or right-handed doors: Stamped from polished aluminum fittings. Accessories in- clude wall brackets, floor and table models, and enclosures for clusters of lights. Write to: Dam- ken-Kaufman Corp., 440 A Jackson Square, San Francisco 11, California.

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(233a) Pyne Bio-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Bio-Fan, an effective combination of the breeze fan and the power of a blower, in which both features of both are utilized. Includes many two-color illustrations, helpful clearly drawn diagrams and calculations and examples of various types and uses. Bio-Fan come in three sizes for use in various parts of the house and can also be combined with a recessed lighting unit, in both suspended and range below. For this full and attractive brochure, write to Pyne & Co., Dept. AA, 140 N. Towne Ave., Pomona California.

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(55a) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Baner Manufacturing Company, 303 South Segundo Boulevard, Hawthorne, California.

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(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial and industrial use. Write for free brochures. Exclusive Relec-table fixture; 30 sets to every fixture, which features all of both are utilized. Includes many two-color illustrations, helpful clearly drawn diagrams and calculations and examples of various types and uses. Bio-Fan come in three sizes for use in various parts of the house and can also be combined with a recessed lighting unit, in both suspended and range below. For this full and attractive brochure, write to Pyne & Co., Dept. AA, 140 N. Towne Ave., Pomona California.

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(121a) Radiant Heating Systems and Service: A complete line in the field of Heating and Air Conditioning, Rushmore, Inc., engineers, fabricators and installers of high-grade installations, trusses, pools, commercial and industrial. Information on specifications is in a position to neutralize the usual controversy of radiant heating and air conditioning. See the latest bulletin and air conditioning since it specializes in both fields. Rushmore, Inc., 920 No. Hollywood Way, Hollywood, California. Phone: ORegon 8-4355.


(233a) Pyne Bio-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Bio-Fan, an effective combination of the breeze fan and the power of a blower, in which both features of both are utilized. Includes many two-color illustrations, helpful clearly drawn diagrams and calculations and examples of various types and uses. Bio-Fan come in three sizes for use in various parts of the house and can also be combined with a recessed lighting unit, in both suspended and range below. For this full and attractive brochure, write to Pyne & Co., Dept. AA, 140 N. Towne Ave., Pomona California.

(145a) Combination Ceiling Heater. Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater. Light; remarkably good design, effective and affordable. View features over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from heating motor; heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls; suitable for left or right-handed doors: Stamped from polished aluminum fittings. Accessories include wall brackets, floor and table models, and enclosures for clusters of lights. Write to: Damken-Kaufman Corp., 440 A Jackson Square, San Francisco 11, California.
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(38a) Lighting Fixture: The new double arm, precision positioned, adjustable Loco lamp is ideal for decorats' or architects' lighting. Loco Lamp can pivot in a 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 sliding surfaces. Obtainable in various sizes and colors, Incandescent and Fluorescent lamps; modern chandeliers for widely different installations. A guide to catalog, this handsome line features Plexiglas fusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, light, reflectance finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Company, AA, 10222 Pearmain St., Oakland, Calif.

(38b) Paints, Surface Treatment.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes a new "Form Free" Patterns and Decorated Wall Tile for unique design. "Visionaire" lighting fixtures and lamps; modern chandeliers for widely different installations. A guide to catalog, this handsome line features Plexiglas fusion and efficient distribution. By combining units in various patterns, unlimited range of designs for any existing or new ceiling is possible. Catalog also describes material and make-up, light, reflectance finish and easy installation of luminaries. For detailed information, write to Leadlight Fixture Company, AA, 10222 Pearmain St., Oakland, Calif.

(24a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roads and pressure vessels. Lamps for outdoor lighting and recreation areas. Laydol, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to Amos Building and Charleston, Hollywood 38, California.

(25a) Concrete Emulsions: Red shows easily but won't run, sag; good workability. Lewis Emulsion is a thickened module with washable white finish. Manufactured by The Celotex Corporation, 150 St. Maley St., Chico, Calif.

(26a) Panel tile: New Polyurethane wall tile in 9-inch squares, textured, striated front surface, "super grip" diameter back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 629 N. La Brea Blvd., Los Angeles 36, Calif.

(27a) Micro-sized Tile: Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time of alignment of joints on even on adjacent walls and integral corners. Spacing tabs on two edges. Available in size of 3/4 inch joints, providing a standard 3/4 inch joints designed for easy elimination of shrinkage, saggling: as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr, Gladstone, McBain Company, Dept. AA, 2901 Es Bella Blvd., Los Angeles, Calif.


(19a) Ceramic Tile: New, combustible, highly efficient acoustical tile bonded from mineral fibres and phenolic resins. Irregular fissures provide travel in marble effect plus high degree of durability. Made in several sizes with washable white finish, manufactured by The Celotex Corporation, 150 St. Maley St., Chico, Calif.

(117a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roads and pressure vessels. Lamps for outdoor lighting and recreation areas. Laydol, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to Amos Building and Charleston, Hollywood 38, California.
(29a) Indoor Movable Shutters—Illustrated brochure shows many features and installations. About Holley Heiny, Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Includes data, methods for installing and information for ordering or requesting bids. Send for free descriptive folder on versatile drafting board. All types of sound conditioning, methods for installing and information on local dealers, Harbor Plywood & Specialty.}

(29a) Soule Aluminum Windows; Specifications, drawings may be obtained from Accesso Systems, Inc., 2031 S. 6th Ave., Vancouver, Wash.}

(29b) Architectural Window Decor—LowerDraper Vertical Blind’s color new catalog describes LowerDraper as the most flexible, up-to-date architectural window covering on today’s market. Designed on a 2¼ inch module, this window has a vertical blind finish—light gray, any size, any shape, and feature washable, flame-resistant, colorfast materials that are then finished. Custom-made vertical blinds fit any window opening uniformly. 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 baseboards of any color.}

(32a) Door Chimes: Colorful Nu-Tone door chimes; wide range styles, including clock chimes; merit specified for commercial.}

(29a) Natural Stone Walls: For indoor and exterior decoration. Quarried in Palos Verdes Peninsula sandstone, Soule Stone offers wide range of natural stone in most popular types, distinctive character, size, color. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and exterior, as well as special decorative effects and accent, see for free descriptive folder on versatile drafting board. All types of sound conditioning, methods for installing and information on local dealers, Harbor Plywood & Specialty.}

(29c) Unusual Masonry Products; Specifications, drawings may be obtained from George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, Calif.}


(29b) Sound systems—III-FI and Inter-communication Systems: All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts, full range of showrooms. Free consultation service. Write for information, etc. CALIFOR PIONEER, Inc., 7204 Melrose Avenue, Hollywood 46, Calif. Phone: WEBSTER 1-1557.}

(29a) Unusual Masonry Products; Specifications, drawings may be obtained from George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, Calif.}

(29b) A new 1955 four-page basic catalog covering all types of new, improved and modified materials in the ceramic field, as well as complete descriptions of the new products. The catalog also contains a comprehensive listing of the products, sizes and types of steel-framed sliding doors for sliding glass walls and windows, as well as the Complete literature and information required for the most popular Arcadia metal products, 1555-13, P.O. Box 657, Arcadia, Calif.}

(29b) Architectural Window Decor—LowerDraper Vertical Blind’s color new catalog describes LowerDraper as the most flexible, up-to-date architectural window covering on today’s market. Designed on a 2¼ inch module, this window has a vertical blind finish—light gray, any size, any shape, and feature washable, flame-resistant, colorfast materials that are then finished. Custom-made vertical blinds fit any window opening uniformly. 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 baseboards of any color.}

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