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ARTS & ARCHITECTURE

CONTENTS FOR MARCH 1961

ARCHITECTURE

Office Building by Craig Ellwood Associates 14

Urban Project by Marcel Breuer, architect 16

The Case Study House Triad by Killingsworth, Brady and Smith, architects 18

Two Small Commercial Buildings by Huebner and Henneberg, architects 30

SPECIAL FEATURES

Music 4

Art 6

Notes in Passing 13

Merit Specifications for Case Study House Triad 32

Currently Available Product Literature and Information 34

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Charles Ives: The Transcendental American Venture—II

The spirit of American Transcendentalism, as it spoke through the writings of Emerson, has been so often maligned, because misunderstood, that one might despair of defending it, had it not reappeared with refreshed vigor in the work of two later individuals, who put Transcendentalism to work as an active principle throughout their lives. Charles Ives expressed it most completely, to the full reach of his creative imagination, in business, in music, and not less in the ordering of his private affairs. John Jay Chapman expressed the same spirit, perhaps more narrowly, in his writings and adventures as a conservative radical, a Quixote of undiscovered necessary causes.

Both were fighters, as Emerson was, and each composed a literary study in his honor that tells as much of the author as about the subject. The opening paragraphs of their two essays are as contradictory as the two aspects of Emerson’s character. Chapman elects to quote: “Leave this hypocritical prating about the masses. Masses are rude, lame, unmade, pernicious in their demands and influence, and need not to be flattered, but to be schooled. I wish not to concede anything to them, but to tame, drill, divide, and break them up, and draw individuals out of them.”

This is scarcely the philosopher venerated by our grandparents, the vague optimistic essayist we have been driven from by a thousand sentimental false references. Later in the same paragraph comes a sentence that Ives and Chapman would have agreed on without reservation: “When (government) reaches its true law of action, every man that is born will be hailed as essential.”

I would say that that sentence, more than any writing by Marx or Lenin, asserts, shouts, the meaning of today’s worldwide revolution.

Emerson liberated—aimed to liberate—man by writing; he abstained from action. John Muir ran down the Sierra to meet him, but Emerson refused to go up the mountain trail to sleep under the sequoia. Chapman acted as and when he thought; he paddled a ragged course. Ives thought first and thoroughly; having studied his course to a revelation he never changed it—however difficult, the course was right.

Ives begins, in his own words, as characteristically as Chapman. “It has seemed to the writer, that Emerson is greater—his identity more complete perhaps—in the realms of revelation—natural disclosure—than in those of poetry, philosophy, or prophecy. Though a great poet and prophet, he is greater, possibly, as an invader of the unknown—America’s deepest explorer of the spiritual immensities—a seer painting his discoveries in masses and with any color that may lie at hand—cosmic, religious, human, even sensual; a recorder, freely describing the inevitable struggle in the soul’s uprise—perceiving from this inward source alone, that every ‘ultimate fact is only the first of a new series’; a discoverer, whose heart knows, with Voltaire, ‘that man seriously reflects when left alone,’ and would then discover, if he can, that ‘wondrous chain which links the heavens with earth—the world of beings subject to one law.’”

For Ives the masses—title of one of his greatest choral songs—or the mob, he did not fear the word and used it in its most striving, demanding, upward and outward reaching religious sense, was made up of individuals, needing to be guided, to be directed, to be aroused, to be encouraged, not to be led. He says of Emerson, critically: “His very Universalism occasionally seems a limitation. Somewhere here may lie a weakness—real to some, apparent to others—a weakness in so far as his relation becomes less vivid—to the many; insofar as he over-disregards the personal unit in the universal. If Genius is the most indebted,
MARCH 1961

how much does it owe to those who would, but do not easily ride with it?” Ives had comprehended, more thoroughly than Chapman, the impersonal flaw in the man which turned against him his best admirers, such devotees of the spiritual intelligence as Henry Adams, Sr.

For Chapman the radicalism is the essential, and the Transcendentalism the incidental. Ives saw it the other way. “There is a suggestion of irony in the thought that the power of his vague but compelling vitality, which ever sweeps us on in spite of ourselves, might not have been his, if it had not been for those definite religious doctrines of the old New England theologians.”

And again: “Emerson, as a prophet, in these lower heights, was a conservative, in that he seldom lost his head, and a radical, in that he seldom cared whether he lost it or not. He was a born radical, as are all true conservatives. He was too much ‘absorbed by the absolute,’ too much of the universal to be either—though he could be both at once. To Cotton Mather, he would have been a demagogue, to a real demagogue he would not be understood, as it was with no self interest that he laid his hand on reality.” And again: “It is prophecy with no time element.”

Ives knew well both sides of the question, that the true man of revelation, the conservative-radical, the seer, the Bach, will be disowned, for a time at least, alike by his conservative contemporaries and by their radical opponents. Neither side sees far enough: he exceeds both. But “prophecy with no time element” speaks too much in the abstract, too little in the concrete. It lacks a program. Each of Bach’s compositions, however far-reaching, is directed to an immediate purpose, to teach a keyboard lesson, to a particular church service, having its date, place, and substance in the church year. Only having been used could Bach’s music reach out to what is timeless. Upon daily duties he erected his compositions directed to eternity. In this course of action Ives followed Bach.

The bulk of Ives’s early writing consists of music composed for an immediate purpose, the service of the church in which he officiated as adolescent organist, songs for his fraternity, band pieces for his father, music which having been used has not all been preserved. “While he was still a church organist,” John Kirkpatrick writes in the Preface to his invaluable Ives Mss., “his anthems, preludes, and postludes provided that link of immediacy with a listening public, the lack of which, in his later life, has been so widely deplored. Baffling though much of his music was, the total effect of it in church must have been strangely exalting. But when the press of business forced him to resign from the Central Presbyterian Church in 1902, he left all his best choral and organ music in the choir library, perhaps with a transcendentalist’s impulse to share them with whoever might find them useful, or perhaps because there was no room for them in Poverty Flat. He could hardly foresee that, in the two moves the church was to make in 1915 and 1929, they would all be thrown out.

“So after 1902 his manuscripts no longer include this backlog of practical communicability that anybody could use. Instead, they tended to become more like a huge diary, and his music more thoroughly experimental. One can count on one’s fingers the known Ives performances between 1902 and 1920.”

From the early period one masterpiece survives, the choral Psalm 67 (1894), to give some idea of what may have been lost.

Description of Ives’s works is not easy; he deliberately refused academic formulas. Henry Cowell has written about these works as well as anybody. “(Ives’s) early rather primitive experiments, when he simply added another third to the triads used for Nearer, My God to Thee, were followed by more carefully composed works, of which the 67th Psalm is a fine example. Here the chorus is divided into two independent groups, each, singing simple triads in three parts. The two groups never sing the same triad at the same time, however, so there is constant polyharmony between the parts. This does not usually mean that two (Continued on page 8)
The thousands—literally thousands—of works Jean Dubuffet has produced since the war have gone raging round the world with unabated momentum. Ironically, Dubuffet, who set out to shock and shake a complacent public, has reduced that public to an adoring victim led willingly through the dusty tundras and swarming, animistic mud of his inner world.

The shortest distance between two points is a crooked line, if there are obstacles. Dubuffet has made that crooked line speak like no one else of his generation. He has cut through habit and prejudice with a cunning technique that is matchless. Not only does he inundate us with images using the hit-'em-hard technique of contemporary advertising, but by virtue of his implacable energy, he manages to keep the images alive. The voices he has created are strident and inextinguishable.

We are defenseless against this prodigy of energy.

Last month Dubuffet’s images whipped through the new Cordier-Warren Gallery in a group of drawings that gave us his whole idiosyncratic eye. With line alone he called up myriad experiences—his own peculiar experiences of observation and revelation.

They are not products of intellectual reflection. Dubuffet’s hand knows its own way around. It follows him in his initial discovery but then it takes off on its own, feeling out the contours and complexities of the thing to be envisioned in an uninterrupted flow of graphic invention.

A well-traversed macadam road, with signs and scars and ruts and soft-shoulders, becomes for Dubuffet a Corps de Dame 1950. She is not bound by contours but instead, her map of a body materializes in a freely expanding series of scribbles, points and arabesques. She is more and less than a woman, and she is certainly the triumphant creation of a hand that knows more than can be seen with the eye.

But woman is many things and Dubuffet relishes the telling of it. Another 1950 woman is quite another matter. In her burlesqued posture of modesty she is at once ludicrous and touching. Now her body is contained in swelling and thinning lines, each of which finds its counterpart in another line, and each of which describes a space both within and without the body. What shapes, we can hear the artist chortle. Moreover, he says, there is something comic about her. Think of it: two eyes are a mask and the mouth its echo. Two askew breasts are another, a jaunty look in its eyes. Finally the one-eyed, gimlet-eyed lines, each of which finds its counterpart in another line, and each touching. Now her body is contained in swelling and thinning lines, each of which finds its counterpart in another line, and each of which describes a space both within and without the body. What shapes, we can hear the artist chortle. Moreover, he says, there is something comic about her. Think of it: two eyes are a mask and the mouth its echo. Two askew breasts are another, a jaunty look in its eyes. Finally the one-eyed, gimlet-eyed mask of the maidenhead. Pathetic. Comic.

Men are not exempt from Dubuffet’s impertinent stare. His BOWERY BUM of 1951—one of the best drawings in the show—is an owlish figure belted by the elements and reeling. Again, the hand foregoes the outline concentrating on the demolition of an entity. All that remains are eyes and fingers, but they remain inviolable.

And on and on. Dubuffet is the equivalent of a brilliant compulsive talker. Once he starts elaborating a theme he can’t stop.

Jean Dubuffet

Corps de Dame
1950

Wandering the vagaries of his crooked line the viewer sooner or later becomes hypnotized. Only then can he see the variety inherent in what appears to the innocent as an obvious style.

It is customary for reviewers of Robert Goodnough’s exhibitions to harp on his dependence on Cubism. There is no denying that Goodnough has had a long look at Cubism and that he has used the tradition liberally in his work. But more than extensions of Cubism, Goodnough’s paintings are expressions of nostalgia for the heroic days of great “machine” paintings—the kind of complicated schemes favored by old masters from Poussin to Delacroix. Goodnough enjoys working out the disposition of shapes, each taking its place in a different plane, each affecting the other. He carries his interest in detail into the fabrication of his painting. In the best of his canvases, each stroke and each color means something in itself as well as in relation to other strokes.

Goodnough’s nostalgia for grandeur is felt even in his themes. In a recent exhibition at the Tibor de Nagy Gallery, for instance, he worked with two major motifs: groups of bathers and groups of rearing horses. These he explores variously, giving himself the freedom to shift from figurative suggestion to abstraction when he feels like it.

In the largest of the bathers series, Goodnough uses his familiar device, stringing his colors along the axes of a network of black lines. Although these lines are often referred to as grids, I found that Goodnough departs from the conventional cubist grid by making each line a complement to an adjacent color. In short, the lines are not a structure to support color but join with color to make individual units. The difference here is important. It means that Goodnough is not a traditional cubist at all but uses the appearance of cubism—its angular and incisive form definitions—to express a different idea.

Another bathers painting, the one I thought best in the show, combines the steady rhythms of progressive planes with flourishes of snapping color that swell out beyond the compositional network. Pinks and reds, clear and emphatic, resound within the central mass. Horizontals spaced out carefully lead the eyes inward in places while the crackle of crossing lines hold it to the surface. The interplay of tensions is beautifully worked out.

Other paintings in a different, more expressionist mode bring the accusation of eclecticism on the artist. But essentially, they reflect the same obsessive instinct toward coursing rhythm one would find in Van Gogh. In these Goodnough, with crazy pastel-colored spaghetti-like lines, works up a rhythm that is quite stirring.
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MUSIC

(Continued from page 5)

different keys are involved, but rather that different simultaneous simple chords flow past each other in the same key. The effect is one of mysterious grandeur: God’s universe seems wider and less personal than it does when a congregation sings its homey, old-fashioned hymns.”

This simple proceeding from the known, the almost obvious, into the unknown was for Ives not a trick of composition but a philosophy. He begins in a common hymn, a popular tune, a patriotic melody, and sets off, without hindrance or caution, to see how far it will take him. He did not, any more than Arnold Schoenberg, seek novelty for its own sake. He believed, as Schoenberg did, that his music should be practical, but he would not let that fact stand in the way of revelation. He believed that his violin sonatas could be played and should be popular, as Schoenberg believed that his Violin Concerto must appeal to any virtuoso who attempted it and any audience that heard it. When I first became acquainted with Schoenberg he had just received his Violin Concerto back from Jascha Heifetz with the comment that it was unplayable. “Heifetz cannot play it; nobody can play it,” Schoenberg declaimed to us, as if he were proud of having written a piece of absolute impracticality. We knew better, and the virtuosity of the concerto, now that we have heard it played, demonstrates how carefully Schoenberg had designed it to show forth the technique of the violinist. In the same way Ives several times employed a professional violinist to come to his home for the purpose of reading his violin sonatas. When the violinist could make nothing of them, taking his money with a laugh for the businessman who pretended to know a violinist’s business, Ives could not well console himself with the knowledge that he had received a thorough formal education in his art and had besides a good many years of public performing experience, that he had been giving public recitals of such composers as Bach and Mendelssohn at piano and organ since the age of eleven. The self-trained Schoenberg and the professionally trained Ives both knew better than their virtuoso contemporaries what might be expected of a musician with the skill and devotion to apply a full technique to his art. The fault lay with Heifetz, not with Schoenberg; with the unknown violinist, not with Ives. We have the four sonatas in splendid recordings by Rafael Druian and John Simms; we know what they are like.

My friend, the pianist Richard Buhlig, having added to his reputation as a performer of the classics a second reputation for playing contemporary piano music, was invited about 1928 to visit Ives in the hope that he might perform the Concord Sonata—single movements had already been played by a young pianist Lenore Purcell as early as 1920. Ives, then physically somewhat disabled, attempted to read the sonata for Buhlig, accompanying his efforts with what Buhlig described as the purplest outpouring of invective he had heard in a lifetime, and Buhlig returned to New York unconvinced. Experience is proving, for Ives as for Schoenberg, that none of the music is unplayable, that its content does not diminish, as does that of the so-called “transcendental” piano music of the later nineteenth century, when its technique has been mastered. Each composer, like “old Bach,” knew his business.

Ives was convinced that, as Artur Schnabel wrote, the musician need not bring down his music to the audience; the audience will rise to it. He was creating music, unlike the average composer, not to show what he could do but to show what the music might. His art, he believed, came from the same source as the aspirations of the multitude. Unlike the modern Viennese, who insist that every composition should be rehearsed fifty or a hundred times, so that it may be played exactly as the composer wished it, Ives held that the performer was the composer’s equal. “Play it as you see it,” was his answer when we wrote asking about the correct reading of a passage. Indeed he wrote out and encouraged variants. The last page of the Concord Sonata in
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and enjoy too little the kick of idiomatic human mind in it.

In this way Ives, beginning with Bethany or Fountain or another hymn tune, or his favorite national anthem, Columbia, the Gem of the Ocean, reached out to spiritual immensities, never failing, unlike Emerson, to keep one foot on practicality and his humor vigorously active. So that, while Emerson became afterwards respected, like Dr. Schweitzer in our time, for the amenable virtues he did not profess, one can now foretell that Ives, like Chapman, will become the more respected in aftertime for his most intractable insistencies. The whole of his own opening paragraph applies to him—"a seer painting his discoveries in masses and with any color that may lie at hand . . . a discoverer (who) would then discover, if he can, that 'wondrous chain which links the heavens with earth—the world of human beings subject to one law.'"

In his music he sought, instead of any formulas, that law. The very form of his music, depending as it does on inward relationships, growing out of transformations, asserts in art the primacy of that same law, the one integrating hope within diversity. He believed in order, as only a true scientist must believe in it, and sought order in the diversity behind resemblances; and that order, seemingly quite put out of reasoning by a first encounter with his music, triumphantly reasserts its authority through the equipoise and decision of passage, page, and movement in relation to the at length comprehended enlarging whole. The long nurturing and maturing of his completed works breaks up the outward surfaces we expect in classic music, enabling the listener to enter within, so that that which rewards by revelation is seen in grace.

Surprisingly—I say, surprisingly, because this is not what we should have expected—we discover in much of his music an extension of that same non-Germanic tendency which became, through Debussy, Impressionism, the inheritance of Liszt, whose name to the best of my remembrance Ives never mentions. Possibly, like Liszt, he drew Impressionism directly from its classical and romantic sources.

We know he had scarcely a good word for Debussy, whose musical landscapes he dismissed as the work of a cityman who goes out for a week-end in the country, compared with the true countryman's knowledge of Thoreau. Ives's respect went entirely to the German tradition, which he admired as far as Brahms—-he thought little of Richard Strauss and very likely knew no Mahler. Yet the atmosphere of Walden Lake in the Thoreau movement of the Concord Sonata, a quiet finale that, as we know it better, bears like a fulfilling revelation the entire vast weight of the first two movements, through the little interlude of The Alcotts—or the contrasting city-scape of the orchestral fantasy Central Park in the Dark—are of the same species as Debussy's impressionistic nature music, freed from the relative narrowness of Debussy's already equal-tempered harmony. Hearing any large orchestral work by Ives one may compare him, first, detrimentally, with Mahler, then as the lack of any softness or weakness in his structure appears more evident one will think often of Brahms, marveling that whereas Brahms can string together at best two obbligato melodies at one time over a counterpointed accompaniment, Ives effortlessly can rise to a polyphony of five or six or eight—hear the finale of the Second Symphony, part of it composed when he was fifteen. He is thus nearer Schoenberg; and then one is aware that he is without Germanness. His sense of melody is utterly non-German. His sense of coloring is nearer the French. But he lacks the rational economy, the passionate dispasionateness of the Frenchman.* He is not a mind set apart from but a soul beating in the universe.

Ives has added to the non-German tradition of European music a thorough mastery of every German technic, and of these put together an art music that does not explain itself, that is neither German nor French—experimental, the beginning of an

*"The point is to attain purity through the will." From a letter by Paul Valéry to Igor Stravinsky.
American, a new tradition. His technique is more truly polyphonic, in the manner preceding that of the sixteenth century, a mingling rather than an overlay, a combining rather than a counterpoint, than the polyphony of Schoenberg, which stands contrapuntally upon the sixteenth and seventeenth centuries. Indeed, Ives disliked counterpoint. Trained listeners, scholars, professors, who try to hear him in a language of counterpoint, are more baffled than the innocent. As his faith responded to the common man, so in his music he spoke directly to the man unhampered by an esthetic education, and this, as we know—as he believed—the mark of greater inspiration, the testimonial of an irreducible and growing genius. For it is only the unhampered listener who is posterity, and only he chooses the music that shall survive him.

"And it is from such a world-compelling theme and from such a vantage ground, that Emerson rises to almost perfect freedom of action, of thought and of soul, in any direction and to any height. A vantage ground, somewhat vaster than Schelling's conception of transcendental philosophy—'a philosophy of Nature become subjective.' In Concord it includes the objective and becomes subjective to nothing but freedom and the absolute law. It is this underlying courage of the purest humility that gives Emerson that outward aspect of serenity which is felt to so great an extent in much of his work, especially in his codas and perorations. And within this poised strength, we are conscious of 'that original authentic fire' which Emerson missed in Shelley—we are conscious of something that is not dispassionate, something that is at times almost turbulent—a kind of furious calm lying deeply in the conviction of the eventual triumph of the soul and its union with God!"

One could write no better of the work of Ives than by repeating these sentences he wrote to describe Emerson. And at the centre, as we listening receive him, whatever be or lack our religious preference or prejudices, "a kind of furious calm."
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One of the difficulties in any discussion of race relations is that of definition. From a purely academic point of view, it might be better to wait until biologists and anthropologists and sociologists have produced a unanimous definition of "race" but the matter is not simply an academic one. Racial prejudice and discrimination are present and urgent evils, and racial tension and friction have mounted menacingly in our own generation. Moreover, a firm belief in something which is not a fact is itself a fact, and there can be "racial prejudice" against a group which is not a "race." We cannot delay action indefinitely while awaiting definition.

Perhaps an extreme case of this difficulty relates to the Jewish people. They certainly do not constitute a race in any proper sense, and it might be argued that anti-Semitism should not be considered in the same context as color prejudice; but, despite the objective differences between them, these two phenomena have many subjective features in common. It should be stated explicitly that the joint treatment here of anti-Semitism and color prejudice must not be taken to imply that the distinction between Jew and Gentile is of the same nature as that between Negroid and Caucasoid and Mongoloid.

All too often, when society is faced with a problem of human behavior or social relations, there is a tendency to assume that its solution can be left to the schools. Teachers, generally speaking, are conscientious people with a sharp sense of social obligation, and they are usually prepared to play their part in any urgent social task.

It is a painful process, as any honest teacher will recognize from his own experience, to give up prejudices behind which one has sheltered for years, and we must not be surprised if our pupils offer unconscious resistance to efforts at their enlightenment. Any sudden and ruthless stripping away of a child's protective covering may in the long run do more harm than good; and the teacher should seek to be not a bulldozer, to demolish his pupils' illogicalities by brute force of argument, but rather a lightning conductor by which their emotional tensions and their accompanying prejudices may safely leak away. The teacher who presents the facts to his pupils need scarcely draw the moral, for it is manifest. Moreover, it is quite unjustifiable to assess the level of a culture by reference solely to its technical achievements.

Unfortunately, the textbooks used in schools do not commonly consider questions of this sort: more often, they tell whatever redounds to the credit of the country in which they are written. No objective teaching of history can exclude consideration of the enslavement of Africans and the exploitation of Asians by the powers of Europe; nor, if it is to avoid one-sidedness, can it fail to indicate that in earlier days Africans enslaved each other, and Asians exploited Asians. But this is no reason for failing to disclose the darker side of European dominance. The good teacher will not allow himself to be circumscribed by narrowly national books, and there are publications available which will help him to teach history more impartially.

Moreover, it is considerably easier to fight against a superstition than against a system of faith, and that important task is primarily the duty of teachers and educators, who, after revising their textbooks, must then uproot the superstitions and myths which continue to be handed down from father to son; it is a worthwhile task of international co-operation that will take two or three generations, but is no longer the superhuman one it would have been in the past.

It is important that the teacher should provoke genuine discussion—not formal debate, which often tends to confirm speakers in their views and makes their abandonment a matter of loss of prestige—encouraging the pupils to express all points of view quite openly and freely. Any too obvious or premature disapproval of undesirable opinions may lead to their repression, but will not secure their eradication; and it is a poor service to ethnic understanding merely to suppress views, leaving them still potent and liable to break out with renewed virulence after the child has left school.—UNESCO.
This one-story office building for an architectural metal company is the world's first major all-aluminum structure. To be constructed in Los Angeles, the 6000-square-foot building will feature many design and engineering innovations in the use of aluminum shapes and extrusions.

The preliminary sketch shows the use of extruded "H" columns. Further research on structure, however, has resulted in the consideration of the cross-shaped columns shown on the plan and in the structural details. These revised columns are designed with standard bars and angles.

Aluminum trusses on 30-foot centers span over the roof plane between columns. Trusses are also proposed of standard units of bars, angles and plates and are designed to be constructed in 6-foot increments for fast and simple job assembly.

Aluminum bar joists will span truss to truss, and high-strength aluminum panels will span from bar joist to bar joist. It is proposed to use a similar bar joist and panel system for floor construction.

This concept shows a screen of three-inch aluminum "I" beams which projects seven feet beyond glass walls. This design will permit change of the screen from time to time to feature new architectural aluminum trends.

Present planning calls for the structure to be be lifted free from the site and to be surrounded with a reflection pool.
The movement of people and vehicles to, through, and from the building area was the primary consideration in shaping this plan. The main building and office entrance is located on the southwest corner of a main intersection. A taxi landing can be created at this end of the site on an area otherwise restricted for building purposes, which will be “off street,” thus minimizing or entirely eliminating the usual conflict with through traffic. This restricted area, combined with the land dedicated for pedestrian walkways offers space unmatched elsewhere on the site in dignity and appropriateness as an entrance plaza to a major office structure.

The spaciousness of this main entrance plaza is further enhanced by its commanding view of, and direct access to, a new municipal park designated for the area immediately to the west of the project. The following important circulation spaces open directly off the entrance plaza: office tower lobby; upper retail level rental area; upper level shopping concourse connected by escalator to lower retail level areas; pedestrian walkway connecting retail and/or commercial space with other development areas.

(Continued on page 32)
On the following pages ARTS & ARCHITECTURE presents the latest project in its continuing Case Study House Program. In this undertaking the architects were asked to develop three adjacent properties in order to suggest the character of a new residential area. Each of the houses, while sharing the same architectural vocabulary, is a separate and distinct approach to quite different needs and preferences.

Each in its own way presents the solution of a living problem although sharing methods and techniques in the name of good sense in meeting building costs. The architects have shown great taste and judgment. The beautiful detailing and the imaginative use of the space relationships make these among the most successful and ingratiating projects of the Case Study House Program.

The primary consideration of the Triad was to provide a close relationship between the three houses yet maintain an individual character for each. Now that the project is completed, the interrelation of the three proves to be most successful. Each house is completely different from the others, yet the sitting of the three with the continuity of materials, detailing, form and landscaping provides a unity to the whole.

The axial development makes possible a balanced composition with the drive above to houses "B" and "C" centering upon the central approach to house "A" at the lower level. The common drive to the large motor court above provides a spacious seventy feet between
houses. The elevated motor court makes it possible for the guests to arrive at the level of the house rather than climb the usual long flight of stairs.

Furnishings and landscaping for the Triad have been closely coordinated and integrated into the basic composition. Stan Young for Frank Brothers has selected quiet, elegant furnishings for house "A" to complement the formal quality of the house. For house "B" he has used the clean lines and color of contemporary furniture set against the pure white walls. For house "C" he has emphasized the warmth of the house with the use of Danish furniture with fine wood finishes. The landscaping has been developed and coordinated by William Nugent. Ten large old olive trees were moved in to tie the total composition together. These were selected for their rugged twisted character contrasted against the simple forms of the buildings. The forms were further tied together with the extensive use of multicolored petunias as ground cover. In all cases the plant material for one house is related to that of the others, thus providing continuity without sameness.

The exterior form and colors for the three houses have been carefully balanced. All three have flat roofs with 10'-0" ceilings. All glass is set with the same detailing. Ten-foot-high Arcadia aluminum sliding doors are used throughout. All entrance doors are slab 10'-0" high. Each house has a shallow reflecting pool at the entrance. The one at house "A" is large with white precast stepping stones leading to the entrance. The pools at house "B" and "C" are much smaller but still provide a point of departure for what would otherwise be a dull approach.

Colors on the three houses are closely related, yet set apart. House "A" has its exterior and interior resawn redwood walls stained with Pittsburgh Paints "Rez" in a muted sepia tone. The trim and accents are white. House "B" has white walls with the 10'-0" entrance door in a pale ice blue. House "C" has its wood walls in a bitter cocoa with the entrance door, plaster and trim in white.

Other materials which are common to the three houses are the Douglas Fir framing, the concrete slab floors, the Fiberglas acoustic ceilings, insulation and roofing; the Infinilite luminous ceilings in the baths; the walnut cabinets and tile in the kitchens and baths. The plumbing throughout is by Briggs, the kitchen appliances are by Thermador. Lighting fixtures are by Lightolier and the fans and hoods by Trade-Wind. Glide-All sliding doors are used for wardrobes and room dividers. Heating in all houses is forced air perimeter by Sequoia.

The maximum enclosure of space was the primary consideration of the individual plan. The horizontal dimension in all principal rooms is lengthened by a focal point of open glass areas to distant or intimate vistas. All three houses are designed for family living, with excellent circulation; that is, access from a central entry to each room of the

(Continued on page 32)
Entry court showing the white pre-cast stepping stones leading across the shallow reflecting pool to the 10'-high entrance door. The handsome exterior walls are of butt joint T & G reawned redwood finished with Pittsburgh Paints' Rez stain.
This house with its modified "U" shape plan is the most elaborate of the three. Approach is down a flight of 4'-0" wide, white, precast concrete steps to stepping stones set within the extensive reflecting pool. On either side of the pool is a planting area with evergreen grape espaliered on the walls and Pittosporum Tobira set in a simple uniform arrangement. Entrance is through the 10'-0" high door to the entry hall which has a precast white concrete floor. This room has a fine feeling with a quality of openness due to the glass and the small court­yards with their reflecting pools which are an extension of the large pool beyond. All of this is sheltered by the baffle-walls of the resown redwood. The living room is a quiet area with two walls of glass to the view of the coastline and the mountains beyond. The fireplace is of concrete block painted white. The master suite is large and features both the panoramic view and extensive bathing-dressing accommodations. One wall of the bath is of glass. A sliding Arcadia aluminum door provides access to a sun bathing garden with Pomona white tile paving. A large sunken tub is set within a white tiled shelf area raised 4" above the carpeted floor. The tub features Pomona's Laurel Leaf tile for the side walls which develops a delicate tracery of pattern in the water when the tub is filled. The cabinets in the bath are walnut suspended from a mirrored wall. The plumbing is by Briggs with a travertine counter top. Within the bath garden is set a fine piece of Italian sculpture which...
From top to bottom: The fireplace, painted the white of the interior walls, is of concrete block with sacked joints.

View of the walnut dressing table with travertine top; the oval bowls and handsome trim are by Briggs; in the background, reflected in the mirror is Pomona Tile's Laurel Leaf pattern.

The fine texture of the resawn redwood walls extend through the outdoor courtyard. In the background the redwood wall provides an excellent foil for the Italian sculpture; the sides of the tub are Pomona Tile's Laurel Leaf pattern in white.

View of the master bedroom through the Arcadia aluminum sliding doors to the terrace with its sculpture from Bernard Rosenthal; terrace furniture by Van Keppel-Green.

defines the character of the resawn redwood wall which provides its background. Landscaping in the courtyard is kept in the delicate pale greens of ferns with yellow violas as ground cover.

The kitchen is set apart from the living portion of the house and is adjacent to the family living-dining room. Kitchen cabinets are 10" off the floor, suspended on 5/8" square metal legs and are of matched walnut. Counter tops are of white Pomona tile. Flush edging is used with a face return cut from the tile to 3/4", thus showing only a delicate line of tile meeting the walnut at the base cabinets. Windows come flush with the counter top so that there is no separation of stub wall disturbing the openness of the kitchen. A snack area is located between kitchen and hall for the children's use. The children's wing of the house extends beyond the kitchen. Within this area is a combination bath which accommodates three wash basins, a tub, shower, and water closet. This is developed in a compartment system for multiple use. One of the children's rooms has Glide-All doors as a room divider so that a portion of the hall may increase the apparent dimension of the room yet privacy may be maintained when needed.

Right: House "B", as seen from the courtyard of House "A"; here the importance of the shallow reflecting pool is again stressed; the resawn redwood baffle walls, stained grayed sepia, frame the gray hillside beyond with the pure white of house "A" as a center of interest.
HOUSE B

This is a modified "H" plan with two court­yards and a loggia surrounded by the living portions of the house. Entrance is over a small reflecting pool through a 10'-0" high door. The entrance face of the house is flat and for this reason columns support a simple trellis on either side of the tall doorway. The columns stand in the reflecting pool providing a handsome reflection of the columns, the trellis with its trailing vines, and the sky beyond. This canopy detail was changed during construction when it was found that the solid deck supported by columns was too bulky. In its place was substituted the delicate trellis which is quite successful. Entering the house, it is possible to have a view of the loggia with its sculpture centered between the two tall doors and the two courtyards. The handsome floors across the pool through the entry, the loggia and the two courtyards are Mosaic Tile's hacienda beige tile. Wall materials throughout the house are Harold Jones Company's Lauan siding painted white as a foil for the contemporary furnishings which have been developed in primary colors. The living room is separated from the rest of the house yet related to all, through the openness of the court­yards. The family room is adjacent to the kitchen and provides the needed dining facilities. The kitchen set at the focal point of the plan has access to all areas of the house. Its relation to the courtyards, with the tall sliding doors, and to the view beyond is one of the joys of the house. Cabinets again are of walnut set 10" above the floor on ½" square legs. The master suite of the house is separated from the children's by the simple expediency of closing the normal bedroom hall and opening a pair of doors into the loggia area. By doing this, separation and tranquility are established for the parents with out loss of control of the children's area. The children's bath is simply, yet handsomely, de­vised by the use of the Briggs Chaucer Lavatory, the Infinilite Luminous ceiling and a wall of mirrors. The children's rooms are once again de­fined by Glide-All doors.

Left: The tracery of the trellis accentuates the entry of the house. It has been kept fine in detail to coordi­nate with the lineal pattern of the Harold Jones Lauan paneling; Mosaic Tile's mosaic tile paving in hacien­da beige projects 2" beyond the base over the pool; this further emphasizes the jewel-like precision of the tile.

Right: The view from the kitchen is one of the most pleasant features of the house; the 10' high Arcadia sliding doors open to a courtyard, a loggia, a second courtyard, and a view of the coastline beyond; Mosaic Tile's hacienda beige tile with its excellent permu­nent finish is used throughout the entrance hall, loggia and courtyards; terrace furniture by Van Keppel-Green.

Below: View from the family room into the courtyard; seating units from Selected Designs.
From the living room there is an interrelation with the master bedroom beyond the courtyard through the use of the sliding glass doors; sofa, lounge chair, and coffee table are from Herman Miller.

The master bedroom commands a magnificent view; the chair and ottoman from Knoll Associates are the focal point of the room.

From the road the house sits well on its site with the sculptured bank of petunia ground cover and the two matched old olive trees in the foreground; the Factrolite glass screen gives privacy to the two courtyards.

This, the simplest of the three houses, attains an elusive, friendly quality. At dusk the combination of the reflecting pool, the sheer glass separation screens and the brick paving develops a warmth of texture and material. The Davidson Brick paving extends over the reflecting pool through the entry and into the garden beyond. The living room is a warm, friendly room with the finest view of the coastline of any of the houses. This room not only has the view but also has access to the sheltered garden created by the obscure glass panels. This garden also is paved in Davidson Brick which combines well with the rugged forms of the olive trees and the delicate tracery of the ferns. The family room-kitchen area is very successful. The kitchen has a direct relation to the other obscure glass screened garden with a large old olive tree. Again the glass is set flush with (Continued on page 28)

Right: From the entrance court the reflecting pool provides a dramatic reflection of the living room beyond; the Factrolite glass screen is set at each cantilevered steel column with no horizontal support between; sofa from Dux and chairs and table from Moreddi.
Above: View of House "C" from the entrance of House "B"; the 10-foot entry door is centered between the glass screens providing shelter for the courtyard.

Left: The family room provides space for living and dining, related to the entrance hall and the courtyards toward the motor court; the furniture is from Moreddi; painting by Else Warner.

The children's bath has an Infinitile Luminous ceiling and uses Gladding McBean's new Inca Gold glazed ceramic tile. An interesting treatment in this room is the use of clear glass above the tub with a view to a garden. All wood walls in the house are Harold Jones Lauan Paneling, finished in bitter cocoa tones.
The children's bath features an Infinitile luminous ceiling; the tile is Gladding McBean's Inca Gold glazed ceramic tile.

One of the most handsome areas of the Triad is the terrace of House "C." Seen through the trunk of the olive tree in the foreground is a cycad which has been used for its delicate fern-like foliage throughout the courtyards of the Triad. Terrace furniture by Van Keppel-Green.

The kitchen cabinets have been designed as furniture so that they will tie-in closely with the family room; the cabinets are of black walnut with Gladding McBean glazed white ceramic tile counter tops. The furniture in the dining courtyard beyond the kitchen is from Vista Furniture Company; all furnishings in the family room are from Moreddi.
TWO SMALL COMMERCIAL BUILDINGS BY HUEBNER AND HENNEBERG, ARCHITECTS

This office building contains ten offices of approximately 430 square feet each. The design is centered around an interior court. This courtyard is landscaped with a reflecting pool, rock gardens, and planting to create a pleasant atmosphere for each office to look out upon. The metal cage design suspended over the courtyard is done to create interesting shadows playing across the grounds and also to close in the courtyard from the sky to some extent, giving privacy from the surrounding higher buildings.

Each office area has a general office with room for four desks and files, a private office, bathroom, and an individual heating and air conditioning system. The construction of this building is concrete foundation and floors, brick cavity walls, and steel bar roof construction, thus allowing all interior partitions to be removed as desired to combine offices into larger space. The brick is mustard gold with all the fascias and metal canopy painted white.
This second building consisting of seven office units is to be erected on a busy thoroughfare in Chicago. The front of the building faces due south and therefore an adaptation of an aluminum solar screen covers the entire second floor and a six-foot overhang protects the lower level from the intense sunlight. The solar screen is so designed that the people inside can easily see out without having the screen be a visual barrier. In the evening the lighting of the building will be done from the interior. Recessed lights in the retaining wall light up the solar screen only.

The great advantage in this design stems from the economy of construction: a bi-level office building. The lower level is approximately four feet into the ground which puts the second floor only five feet above grade. The lower outdoor terrace gives the lower level an excellent feeling of outdoor-indoor spaciousness so that there would be no feeling of being confined to underground space. All of the offices on the first floor and second floor are the same and directly line up with each other. This permits maximum economy in the pipe trades. Each unit has its own heating and air conditioning, general office space, toilets, and two private offices.

The construction is completely fire proof, using concrete foundations, steel bar joists on second floor and ceiling construction, black exterior brick, aluminum windows, and steel stairways. This type of construction allows the maximum amount of usage of the floor areas. None of the interior partitions are bearing. Therefore, they can all be removed if desired so that one occupant can lease a complete floor for himself, or multiples of 700, 1400, 2100, or 2800 square-foot spaces whichever might be needed. The landscaping plays a major part in setting this building off in a crowded Chicago area where most buildings are built from lot line to lot line.
PLASTER

For Case Study House Triad

Designed by Killingsworth, Brady and Smith, architects

STRUCTURAL

Douglas Fir Framing and Glue-Laminated Beams—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon.
Refuging and Insulation—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

FINISHES

Wall Surfaces—
House A Rawson Redwood 1x4 Butt-Joint, California Redwood Association, 576 Sacramento Street, San Francisco 11, California
House B Philippine Lauron Sliding, Jones Venner and Plywood Company, P.O. Box 252, Eugene, Oregon
House C Philippine Lauron Sliding, Jones Venner and Plywood Company, Eugene, Oregon

Ceramic Tile—
House A Pomona Tile Manufacturing Company, 621-33 North La Brea Avenue, Los Angeles 36, California
House B The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio
House C Gladding-McBean and Company, 2901 Los Felix Blvd., Los Angeles 39, California

Acoustical Tile—Owens-Corning Fiberglas Corp., Toledo 1, Ohio

Paving Surfaces—
House A White Precast Concrete, Custom Casting, Inc., 21236 So. Figueroa, Torrance, California
House B Quarry Tile, The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio
House C Brick, Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

Paint—Pittsburgh Paints, Pittsburgh Plate Glass Company, Point Division, 742 Grayson Street, Berkeley 10, California

DOORS AND WINDOWS

Sliding Glass—Aramida Metal Products, 801 South Acacia Avenue, Fullerton, California
Glide-All Sliding Wardrobe Doors—Woodall, Inc., 801 Valley Blvd., El Monte, California

Jalousie Windows—Louver-Leader, Inc., 1045 Richmond Street, Los Angeles 33, California

FIXTURES

Plumbing Fixtures—Briggs Manufacturing Company, 6600 E. Fifteen Mile Road, Warren, Michigan
Fans and Hoods—Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Plaza, Pico Rivera, California

LIGHTING

Electric Fixtures—Lightoller, Jersey City 5, New Jersey
Luminous Ceiling—Integrated Ceilings, Inc., 11766 West Pico Boulevard, Los Angeles, California

HEATING

Sequoia Manufacturing Company, 1090 Britton, San Carlos, California

APPLIANCES

Ovens, Ranges, Refrigerators—Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California

Waste Disposals—Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California

Dishwashers—General Electric

CABINETS

Carrier Cabinet Company, San Diego, California

FURNISHINGS

Frank Brothers, 2400 Long Beach Blvd., Long Beach, California

STEEL COLUMNS

Custom Bronze and Iron Works, Chula Vista, California

PLASTER

Perma-Wall, Inc., San Diego, California

CASE STUDY HOUSE TRIAD—KILLINGSWORTH, BRADY & SMITH

(Continued from page 19)

The architectural aims are to create an exterior bearing wall system where vertical and horizontal changes for air-conditioning ducts and underwindow units and incidental plumbing and electrical connections are provided as an integral part of the structure; thus improvised duct runs, "wet columns," disturbing projections and corners can be avoided. Also, interior partitions can be easily installed without special fitting operations to accommodate under-window air-conditioning units, sills, and ducts. Shading from the hottest sun is provided as an integral part of the structure, and partitioning of the offices is flexible beyond the limitations imposed by the rigidity of the usual modular curtain wall system. No structural columns project from exterior walls into the interior space. Another dimension to the architecture of the building is added by the plasticity and deep shadows of the facades. The exterior wall design of the house becomes the parents' domain, due to the relation of the master suite to the livable portion of the house.

URBAN PROJECT—MARCEL BREUER

(Continued from page 16)

The primary retail or commercial street frontage opens off Fayette Street which is the only major street frontage on the property which offers continuous level access for entrances and shop windows. The retail value of this frontage is increased by its immediate proximity to the proposed new bus loading and unloading area. Circulation past and through this frontage is further increased by the escalator lobby opening off Fayette Street leading to the office tower lobby and the upper retail level shopping concourse. A pedestrian walkway connects Area 8 on the south with this project's own Fayette Street frontage. Continuous shop windows along Fayette Street "turn the corner" onto the Park-side retail frontage and also provide a retail or commercial entrance on the Charles Street side.

The auto ramp to underground tenant parking opens off Charles Street. The steep slope of this frontage reduces its commercial and retail value and at the same time suggests its use as an auto ramp entry port. The ramp entry port has been placed as far as possible from the intersection in order to provide a "stacking lane" which minimizes conflict with through traffic on city streets.

The office tower:

The service core contains the elevators, air conditioning duct spaces, toilet rooms, fire stairs, janitors' closets, and electric and phone floor panel boards. Rising through the center of the tower, its facilities are nearly equidistant from all points on the typical floor. As a further consequence the maximum perimeter office space is produced, for easy division into quarter-floor, half-floor, or full-floor rental units. In addition, the walls surrounding fixed elements of the core, such as shafts, stairs, elevators, etc., replace columns as load-supporting and laterally bracing structural members. The structural system planned produces unobstructed floor areas 27'-6" in depth around the entire perimeter, and with additional depth at the two narrow ends of the office tower. The dimension noted was chosen both for its structural economy in concrete and for its adaptability of division into office layouts most frequently used.

The window-partition module is set at 5'-6", producing a minimum two-window office 11 feet in width. However, the 2'-6" wide piers between windows admit of further adjustment not found in strip window designs where partitions must meet slender mullions between windows. The 11-foot office mentioned above could, if desired, be changed to a 9, 10, 11, or 13 foot-wide office. Similarly, the smallest three-window office starts at 14'-6", which could be increased to a maximum of 16'-6". Lighting fixtures and other utilities will be located on window center lines to further promote this adjustment.

The architectural aims are to create an exterior bearing wall system where vertical and horizontal changes for air-conditioning ducts and underwindow units and incidental plumbing and electrical connections are provided as an integral part of the structure; thus improvised duct runs, "wet columns," disturbing projections and corners can be avoided. Also, interior partitions can be easily installed without special fitting operations to accommodate under-window air-conditioning units, sills, and ducts. Shading from the hottest sun is provided as an integral part of the structure, and partitioning of the offices is flexible beyond the limitations imposed by the rigidity of the usual modular curtain wall system. No structural columns project from exterior walls into the interior space. Another dimension to the architecture of the building is added by the plasticity and deep shadows of the facades. The exterior wall design of...
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OUTSIDE...

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El Monte, Fresno, Portland, Salt Lake City, San Bernardino, San Diego, San Francisco, Santa Clara, Seattle, Sepulveda. REPRESENTATIVE:
Spokane, DISTRIBUTORS: Albuquerque, Honolulu. PLANTS: Corona, El Segundo.
the retail space represents an architectural aim to unify the two levels and to create an architectural background sufficiently strong to permit tenant show windows reasonable flexibility without risk of visual disorder.

The parking system shown makes use of gently-ramped parking floors to connect the various levels. The parking elevator landing is on the "split-level" point so that up-and-down walking is equalized. A location near the center of the entrance plaza opposite the main building entrance is being considered for a sculpture work either independent or in connection with a fountain.

**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. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

NEW THIS MONTH:


(372a) Hardware: A distinctive group of contemporary hardware for commercial or residential projects. Furniture and cabinet pulls of solid brass inlaid with marble, stone, mosaic, etc. Entrance door pulls of handmade glass combined with brushed chrome. Also architectural hardware. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

(374a) Architectural Metalwork: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

**APPLIANCES**

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection of components. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUDOW 3-6161.

✓ (250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are those budget priced appliances, an economy dryer, a 125" cubic-foot freezer chest and a 30" range. For complete details write WestHouse Appliance Sales, a division of WestHouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

✓ (380a) Grillework: Infinitile and Grillwall. Infinitile makes possible an entirely new architectural embellishment on luminous ceilings. Through the combination of a new suspension system and the unique circular louvers design, the entire Infinitile ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillwork offers unlimited design possibilities. Grillwall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence, etc. For brochures write: Integrated Ceilings & Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles 46, California.

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

(374a) Architectural Metalwork: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

**DECORATIVE ACCESSORIES**

✓ (250a) Built-in-Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges with complete flexibility in the selection of component. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUDOW 3-6161.

(374a) Architectural Metalwork: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

**DOORS AND WINDOWS**

(274a) Sliding Wardrobe Doors: Dormeeco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung onruntime rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Borderized and Prime coated. Cost no more than any good wood door. Dormeeco, 10335 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.
(356a) Folding Doors: New catalog is available on vinyl-covered custom aluminum standard doors. Embraces new modular, almost universal applicability. Folding doors eliminate wasteful door-swing and thus reduce building costs. Much heavier than electrically or electrically operated. Modernfold Door, Inc., 3836 East Foothill Boulevard, Pasadena 6, California.

(352a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics — handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloth for institutional requirements. An individual designing service is offered for special projects. Coated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE
(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson for Herman Miller; Stackable Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(350a) Manufacturer of contemporary furniture, featuring the Continental and "Plan" Seating Units and other works. The works are designed and manufactured by Charles Eames, and textiles by Alexander Girard. The work is a few of the many pictured. Well designed line, data belongs in all files. Write to: Charles W. Stendig, Inc., 200 Madison Avenue, New York 2, New York.

(332a) Jaylis Traversing Window Coverings—Room Dividers Con­structed from DuPont Lucite and DuPont Zetyle Nylon; reflects 99% infrared rays and absorbs 99% ultra-violet rays; low maintenance; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A, 514 West Olympic Boulevard, Los Angeles 15, California.

(323a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting; these new smart louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20). Louvre Leader, Inc., 1945 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(324a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lumar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifications: Lumar Corp., 400 Box 332, Garden City, California; telephone FACulty 1-1461.

FABRICS

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*add $1.50 for foreign postage

(31a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a leading line. Its combination of fine detail and craftsmanship, together with its value in small spaces, make it a great addition to any collection. Furniture is available in a wide range of styles and finishes, and can be tailored to fit any room or space requirement.

(31b) Furniture: House Beautiful offers an extensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31c) Furniture: The Furniture Center offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31d) Furniture: Artisan Furniture offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31e) Furniture: Expressive Furniture offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31f) Furniture: Furniture Mart offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31g) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31h) Furniture: Furniture Plus offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31i) Furniture: Furniture Row offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31j) Furniture: Furniture Village offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31k) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31l) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31m) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31n) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31o) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31p) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31q) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31r) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31s) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31t) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31u) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31v) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31w) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31x) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31y) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.

(31z) Furniture: Furniture World offers a comprehensive selection of fine furniture, including tables, chairs, and sofas. Their collection features a wide range of styles, from traditional to contemporary, and is designed to complement any decor. Furniture is available in a variety of materials, including wood, leather, and fabric.
PHOTOGRAPHIC REPRODUCTIONS
(325a) Activity color reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not affected by atmospheric conditions. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

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(267a) Stained Glass Windows: 1" to 3" thick chipped colored glass embodied in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darracarrere, 1937 San Fernando Road, Los Angeles 65, California.

STRUCTURAL MATERIALS
(39a) Contemporary Ceramics: In-formation prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full-dried, original, among best glazes in industry; merit specified several times. CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

SOUND CONDITIONING
(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit specified for Case Study House #18.)

SPEcialities
(152) Door Chimes: Color folder NuTone door chimes; wide range of styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

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(318a) Permatal-Axlete Concrete Aggregate: Information on extremely lightweight insulating concrete for floor and wall fills. For your copy, write to Permatal Peritive Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

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