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ARTS & ARCHITECTURE

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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, $5.00 a year; to foreign countries, $6.50 a year; single copies 50 cents. Printed by Wardside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.
The generational theory, which groups artists according to their dates of birth, is a harmless point of departure, if not always illuminating. If we apply it to Joan Mitchell, who was born in 1926, we can adduce several facts. For one, she completed her studies—solid academic studies—at the Chicago Art Institute in 1947. It would seem likely that her proximity to the masterworks in the Art Institute, and particularly the excellent examples of 20th-century art, provided her with a full painting culture. With her quickness of spirit and her unusually responsive nature, certainly she assimilated the lessons of the Fauves and Cubists as easily as she would take the sun on the Mediterranean coast.

Young—in her early twenties—she must also have been spurned by the rapid emergence of an American avant-garde movement. In 1947, American painters were vigorous and clamorous. Their heady rebellion most certainly appealed to nascent painters of Mitchell's generation. Arshile Gorky and Willem de Kooning were already ingroup heroes at the time, and most probably, when Mitchell went to France in the late 1940s, she had already absorbed the lessons they held for her generation.

France too was undergoing a fundamental change from the logic of previous avant-garde movements to the fevered thrusts of postwar expressionism. The climate was not so different in Europe, and every potential to bring a young artist to a constellation of unorthodox painting notions. By 1950, it was already apparent what Mitchell had chosen to retain and what she discarded from her painting inheritance. Her decisions were sage.

The memory of 20th-century master painting lingered in her work. Specifically, she retained the measured spaces, the constructions in depth where forms were placed in varied relationships to the picture plane, that had been established by the Cubists in the early part of the century. She discarded conventional painting techniques however, and sought a more fluid means than was known before the second World War.

Undoubtedly de Kooning's linear experiments, and possibly those of a few other painters, fired Mitchell's imagination. Her own paintings of the early 1950s were marked with long, spontaneously applied strokes reminiscent of de Kooning's.

But already in the early 1950s the personal signs of Mitchell's vision were clearly evident. She painted abstractions based on authentic experiences. Not directly, of course, but in the synoptic way most abstract painters worth their salt operate. Mitchell's abstractions had none of the solid, bounded properties characteristic of painters whose responses are to the relationships among inanimate objects. No bottles, tables, walls or floors had impressed the imagination at work in these paintings. But skies, fields, rushing waters and open vistas most certainly had. The kind of spatial experience that moves Joan Mitchell is like flame across her canvas gives speed. The clusters of short variations in atmosphere, depth, detail and horizontality. Mitchell's technique is adapted to this vision. The stroke that licks upward, then recedes far behind the dominant horizontal planes, that she is drawn by the idea of far-off and nearly hidden places.

She delights, too, in shifting quickly from tender gray-green depths to the vivid, sometimes even harsh surface movements supplied by the chop and redress of a slashing brush in the solid floes between the dream-movement places.

To me it is this quickness of mood, this range of feeling that spreads throughout the painting that distinguishes Mitchell's work, and places her in such a high position within her generation. Her exhibition at the Stable Gallery added a few elements to the previous style. She is using controlled rills of thin dripping paint more, tilting them carefully so that they play against the strong accents of brushed strokes. They contribute to the lively surface and provide yet another link between the different spaces proposed.

She has also in several paintings laid on very thick ropes of color, that twist and leap across the uppermost surface and terminate in dense circular blobs here and there. I can't say that these additional surface animists seem essential to me. In some cases they lack the aptness of most of Mitchell's secondary technical plays.

To compensate, there is juicier color, applied more emphatically than ever before. Rich blues, siennas and reds give a southern vivacity to the new painting.

With Royal Tides, Louise Nevelson gave us another installment of her epic romance in sculpture. She produces this stupendous flow of work with the speed and comprehensiveness of the 19th-century Russian novelists who rushed long, complicated chapters to newspaper offices where gigantic novels eventually appeared on a weekly basis.

Jean Arp in his poem dedicated to Nevelson speaks of her "bibelot-moustres" very aptly. The hundreds of objects that fill the drawers and cabinets of Nevelson's imagination are exotic and startling, and yet sit quiescently enough to remind us that the bibelot-collecting mania is often a feminine trait.

But those elements that fill the boxes built in tiered walls (and I can imagine Nevelson building box upon box to infinity, making great palaces if she were permitted) are far from being the bibelot-troués most people take them to be. She doesn't "find" an Indian club or an old root, or a hamster fimal. She grew up with them. And they are to her as a steel bar is to a metal sculptor. They are elements in her composition. Furthermore, the objet-troué is intended to bring in paradoxical associations. I don't think Nevelson intends her parts to suggest more than the whole. More often the use of a well-turned piece of furniture is purely esthetic.

The new walls of Royal Tides are painted gold. From this a number of critics have built Apollonian dawn fantasies. It is true

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box. There are still shielding forms and forms in the background that barely register. And there are still doors. The peeping Tom instinct, or the instinct not to reveal all and not to see all, but to delight only in that which is furtively or partially seen is still prevalent.

Because Nevelson works in terms of ensembles, it is possible to overlook her extraordinary inventiveness in each unique piece. This exhibition, if seen in terms of the individual boxes, or elements, abounded in ideas, plastic ideas that never seem exhausted. Nevelson has an unflagging instinct for composition and individually, some of these units struck me as little masterpieces. What she puts together in each section is not nearly as important as the absolute perfection of the final scheme.

Turning now to another kind of sculpture, I can’t help wondering what really makes a sculptor? Is it an instinct for the way solids sit in space; is it a gift of hand which makes the craft of manipulating intransigent materials the art of a sculptor? If it were technical invention and prowess, then I would have to say that the French sculptor César who recently exhibited at the Sadenberg Gallery is a first class sculptor. He has a way with him when it comes to putting together chunks of metal, of scoring and articulating surfaces, of giving a solid image which bulges against the confines of its surroundings.

Yet, my final impression of César was not favorable. Despite his undeniable technical inventiveness, he fails short of excellence in many ways.

For one, he seems never to linger long enough with a given image to make it indelibly arresting. His method of work perhaps is responsible for this. He is an assembler, taking hunks of metal and odd parts and welding them together additively. His final images, somewhat insectoid or anthropomorphic in reference, are somehow subsumed by the metallic crusts and protuberances his torch achieves.

Then too he is a shameless exploiter of others’ ideas. Sam Hunter takes a kind view of what he calls César’s eclecticism, but I couldn’t help bridling. In theory there is nothing to condemn in a young artist who ranges over the possibilities of his time and takes what he needs. But in practice, it dissipates his own imagination, which is what seems to have occurred with César. When he finishes borrowing this technique from Kemeny, that image from Paolozzi, and still another from Germaine Richier, there seems little left for César himself. Perhaps that is the principal reason for the lack of clear style, the absence of any passionate obsession in his work.

The last experiments of M. César give us plenty of that most continuous form which winds in and out of the entire space and would embrace his viewers, that would obliterate their habitual vision and place them in an entirely new relationship to solids in space. Recently the Whitney Museum presented a roomful of sculpture by Ferber, “A Sculpture to Create an Environment,” in which this dream is in the first stages of fulfillment.

Ferber’s idea is to make an equivalent to the space in a chapel where the atmosphere envelops the individual. But instead of atmosphere, Ferber inserts within the cube of a room a continuous form which winds in and out of the entire space and actually enmeshes the spectator. The sensory experience, then, is bounded. The walls, floor and ceiling provide the container against which rounded, sinuously disposed shapes make a tense, cuts-cradle unity. Within this, the spectator cannot help but be “taken” by the whole.

Drawings accompanying the exhibit indicate a fantasy not too different from the architectural fantasies of Piranesi. What Ferber hopes to do is obviously a hybrid creation midway between sculpture and architecture. He has a very good start.

Not to belabor the relative merits of serious and not-so-serious sculpture, I shall make a volta-face now and praise the work of Jean Tinguely, recently exhibited at the Stempflí Gallery. These clanking, clattering machines with their works visible, and their delightful imperfections are so ingenious that pulling a long face and asking if it is sculpture is highly ungracious. Real wit flashes here and there among the laboring machines.

For me, the highlight was a metal curtain—hanging like the beaded curtains of southern cafes—which when a switch was pulled executed a shimmy dance. This metal conceit was a stroke of inspiration. Sculpture or not, Tinguely’s creations are good.

Because it is an obsessive and long research undertaken by the sculptor Herbert Ferber.

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MUSIC

PETER Y'ATES

MY PATRON AMATEUR

When I was younger I had for my patron Amateur the lively CBS, undeniably a master in prose but an amateur in music, by whose compromising of gift, gab, irrelevance, with an occasional precision, the dull musical seasons of 1889 through 1894 in England, particularly in London, were rendered as permanently readable as a novel by Dickens. Why by Dickens? Well, because a novel by Dickens has the unfailing charm of seeming to be entirely about something it is really not about, so that while reading it one enjoys a feeling of public awareness and private virtue with the inward relief of not having to be concerned whether the author knows what he is talking about or not. Dickens was a poor boy, wasn't he? Yes, for a short time, and afterwards for a long time he was a wealthy man. When he wrote of the sufferings of the poor he was as sincere as he means his reader to be. CBS when he wrote of music affected an enthusiastic higher piety that served himself and his listeners very well as a substitute for close listening, and when he knew as only a true Amateur can know it that he was more right than the professionals, then he bore down on that knowledge with a righteousness resembling a prophet's and extracted every possible credit from his public virtue. A great many of us, a few years back, felt that CBS was the smartest thing that ever turned out musical copy for a public paper. He may have been, but I have forsworn him: I have seen through his fripperies, his pieties, and his evasions; about music he has a wealth of valid observations but nothing to teach.

At the point where we had commenced to relish Shaw more for his transparency than for his substance, a number of us came to the writings of Sir Donald Tovey, who wrote with the zest, the relish, the disputatious refusal of the merely musicological, and with an ear and eye for the musically substantial that any solid amateur must admire for true art. He analysed music into its components and told us how it had been thought together; he gave us to apprehend music as we believed that only an expert, unbiased by dogma, could apprehend it. We may have been concerned that this master of an independence that was, unlike Shaw's, more analytical than impudent, should come to a full stop at the beginning of his own century, as if the composing of music had come also to a full stop; that he should name as one of the principal composers of the 20th century, as Casals still does today, someone by the name of Roentgen, so obscure that most of us, however willing, have never heard a note by him. (I believe I did once, though I can no longer identify the work or the occasion.)

Thereafter, although I retained Sir Donald as a patron, along with the unfailingly entertaining CBS, and would quote either to a point with relish, yet I could not any more refer to either of them for the securing of my own salvation, because in many questions of understanding I found them as dark or silent as the dogmatists.

Now I am happy to affirm, I have found a true patron Amateur and wish at once to introduce him to all my acquaintance. As he survives in his writings he is a true Amateur: he did not write professionally or make music professionally, so that unlike my other Amateurs, who were amateur by spirit only, he is more purely an Amateur than I am. He did wonder, "what kind of ambition, in a musical way, is most reasonable to be professed by a person of quality," rejecting "the genus merciarium, such as spend their lives in acquiring pedantick habits . . . a morose, ungentile and unsatisfyed nation." He is Roger North, writing between 1695 and 1728, an Englishman, who wrote in English as well as Shaw or Tovey and no less exactly, and very much to the substance as well as they do very much to my entertainment. A transcription from the 2000 pages of his Essays in manuscript that are in the British Museum and in the Library of Hereford Cathedral has been prepared and published with useful annotations and commentary by John Wilson, to whom here I proffer

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my congratulations (Roger North on Music, Nocello, London). We had been poorer in knowledge and in understanding and enjoyment of music without Roger North, and much that we have known heretofore only imperfectly is confirmed and set forth in permanent definition by him.

First let us hear him to the point of Solitary Musick. "The Solitary hath two intents: first, practise, in order to acquire a dexterity or perfection in the use of certain favorite instruments, and nothing more conducing; but on the other side, respecting time, and application to consort, as much disabling. For the most exquisite solitary practice coming into consort is enervous, and at last, when a writer has all his time to go on; for he is not used to command his pace, and to act with compliance. And besides his time is corrupted, for no one, in the exercise of difficulty, or when his private satisfaction in what he doth is unequall, can keep an equal measure of time long together; but at hard places he will retard, and getting the better, goe too fast, and so also when he is better pleased. And when he comes to consort, these failings, unthought of alone, will shew themselves grosly, and spoyle all. Therefore solitary practise is good to make a hand, but it corrupts consort; and in general no practise is profitable to all purposes, but only in consort.

"Yet with respect to amusement, and releif of an active mind distressed either with too much, or too little employment, nothing under the sun hath that vertue, as a solitary application to Musick. It is a medicine without nausea or bitter, and is taken both for pleasure and cure. It is most conducing to use such instruments as touch the accords, for the harmony yeilds more pleasure than any single-toned instrument can doe, and the ear being once accustomed to taste that, can never have enough. And however the pleasure of it cannot be described, it is sensibly knowne to those that have found the way to be refreshed by it. And the morall consequence is enough to recommend it, as a means of diverting other ways of consuming spare time, more pernicious than this is pleasing."

So there you have it, my fellow Amateurs at the keyboard: our virtues, our private enthusiasm, and our failure whenever we try to play in company with another instrument, all done up together in a statement of the utmost elegance. This man knew us because he was one of us.

As for John Wilson I commend him to you also, both for his judgment as an editor and for his care to let little pass unnoted, as when in the chapter The Tuning of Clavichord Instruments he prefaces with a discussion of the tunings in use in England at that time. Although he may get a fact backwards, he yet nails it for a fact. So he identifies the Meantone temperament, coming in from Europe, and then the advice of a mathematician that "since the pitch of organ pipes could not be instantaneously corrected as the voice may be by the guidance of the Ear," organists who tuned all their semitones equal were doing the best they could, short of 'multiplying intermediate Pipes.' This being of course the ancient mathematical argument for Equal Temperament.

"There is also evidence," he adds, "of what the harpischordists themselves were doing. Alexander Malcolm noted in 1721 that, for simplicity, 'Some and even the Generality' were tuning their 5ths as perfectly Concord as their Ear can judge ... which indeed makes a great many Errors in the other Intervals of 3rd and 6th while 'others that affect a greater Nicety' attempted to flatten the 5th to Meantone requirements." Some of my permanent readers may recall that in my article on tuning last year I explained how Wesley Kuhnle, while working out the tuning orders, had come to develop a Tempered Pythagorean tuning which solves the problems of harmony and coloring for the English keyboard music through the time of Purcell. This Tempered Pythagorean consists of perfect fifths, the tempering being only in the final intervals of each circle. We had no evidence for this temperament, except its effectiveness in solving the hitherto unsolved problem of a correct tuning for the Elizabathan music. So the quotation from Alexander Malcolm, taken for a positive instead of a negative, tells of that period in English music when the older tuning in perfect and slightly tempered fifths was being put aside for the new, more dramatic Meantone of the continent. North himself preferred a Meantone, in a tuning order for which he gives explicit directions, beginning by tuning C from F.

Roger North came of an aristocratic English family that for three generations had been making household music as a part of its natural way of life. In his autobiography, entitled with his usual directness, Notes of Me, he tells of his grandfather Lord North, a 'retired old fantastik courtier,' who played the treble viol, "and not onely his eldest son, my father, who for the most part resided with him, play'd, but his eldest son Charles, and yonger son the Lord Keeper, most exquisitely and judiciously. And he keep an organist in the house, which was seldom without a profes's music master. And the servants of parade, as gentle­men ushers, and the steward, and clerc of the kitchen also play'd; which with the yong ladies my sisters singing, made a society of musick, such as was well esteemed in those times. And the course of the family was to have sollemne musick 3 days in the week, and often every day, as masters supply'd noveltys for the entertainement of the old lord. And on Sunday night, voices to the organ were a constant practise, and at other times symphonys intermixt with the instruments.'

The consorts were usually all viols to the harpsicord. The violin came in late, and imperfectly. When the hands were well supply'd, then a whole chest went to work, that is 6 viols, musick being formed for it; which would seem a strange sort of musick now, being an interwoven hum-drum, compared with the brisk battuta derived from the French and Italian. Roger North had a strong affection for this older music, that, "being harmonious, will lett one sleep or drouse in the hearing of it, without exciting the ball or dance." And I may justly say," he goes on to comment, "that the late improvements of Musick have bin the ruin, and almost banishment of it from the nation." These improvements included the importing of foreign music and musicians and the change from domestic to public music with a resulting cultivation of virtuosity for its own sake, so that gentlemen who used to play in their own homes in the country now rushed to the city to hear music shown as entertainment. North foresaw and warned: "This is my apprehension, and censure, touching these recreations, wherein the hearers are oneky considered, and therefore 8t onely for great cities full of idle people." (He had not
anticipated the rise of yet greater cities in which people would be too busy to know how to be idle.) He was right, of course, and we have not yet made up the loss of private music. "But it is so unhappy that gentlemen, seeing and observing the performances of masters, are very desirous to do the same; and finding the difficulty and the pains that is requisite to acquire it, are discouraged in the whole matter, and lay it aside."

North thought of everything that had to do with the practice of music. Concerning Antiquities: "And grant that a man read all the books of music that ever were wrote, I shall not allow that music is or can be understood out of them, no more than the taste of meats out of cookish receipt books. . . . Music can not be understood by any other means, than a free and willing, as the books of musick that ever were wrote, I shall not allow that music is or can be understood out of them, no more than the taste of meats out of cookish receipt books.

Of the violin: "But of late that this is not a way of study so as to arrive at the knowledge of any sort, tho' struck full at every note, it is lean and soundless. One may fancy it clink like a touch upon a kettle; but a gross base at every stroke kills it, unless there be used a little of the arpeggio (which they avoid as heretickal to some) in the intervals of the other bases. Yet our accompanists still clink upon their toneless chords, without dispersing them across the measure and for coloring betwen beats; pretending, because they are performing notes, that they are playing music.

He discussed the theory of sounds, of which his elder brother who became the Lord Keeper had found time to write a study, submitting it afterwards for the judgment of Sir Isaac Newton, who replied in a long and interesting letter, still preserved. The two brothers lived in close musical intimacy. "And every night as he went to bed, the harpsicord standing in the gallery at the door, he and I must have a little of diversion that way."

North tells of the lives, habits, characters, and musicality of a great number of eminent musicians in his lifetime, preferring those of the older style to those of the new. "And it was my fortune to be in that company which introduced the Italian composed entertainments of musick which they call Soman's, and in old time more imitated by our masters in what they call Fancys. The Court, about this time (the Restoration), entertained only the theatrical musick and French air in song, but that somewhat softened and variegated; so also was the instrumentall, more vague, and with a mixture of caprice or Scottish way, than was used by the French: but the Italian had no sort of relish." By this valuable comment he confirms the distinctions in customary alteration of rhythm between English and French music and between both and the Italian, which had none—or very little, as we read in Frescobaldi's Preface.

North is also very specific in description of Tripla: "It may be doubted whether in truth the tripla measures of time in reality differ at all from duple, or whether the seeming difference be not the result of emphasis more than of proportion, for all the pulses are supposed to be equal." This being a correction for generations of mistrained players who have tried to interpret by exact counting the Courante of Bach's B flat major Partita, making of it only an arhythmic buzzing, whereas played rhythmically in the correct style the two and three fall together. "As, a series of sounds may be common time or tripla according to emphasis; for if, with the duo, the stroke falls a little fiercer upon the first and lighter upon the second, it is Common time; but if it falls hard upon the first, and lighter upon the second and third, it is tripla. . . . And in a word, a tripla is an emphatic breaking the ground tones into 3, as the common time is into 2, and wherein there are great liberties taken."

He believed that time should be measured by the ground note of the piece: " . . . he is a poor proflic that calls for any other measure or direction for keeping his time, than the moving pre­scribes. . . . As for Chromometers by pendulum clock work that
On presentation of the 1961 Gold Medal Award of
The American Institute of Architects, April 27, 1961

ANNO DOMINI MXMLXI
THE AMERICAN INSTITUTE OF ARCHITECTS AWARDS
THE GOLD MEDAL OF HONOR, THE HIGHEST ACCO-
LADE WITHIN ITS GIFT, TO LE CORBUSIER

ARCHITECT, PLANNER, SCULPTOR, PAINTER, AUTHOR, POET, TEACHER, VISIONARY, AND,
MOST OF ALL, MAN OF PRINCIPLE, WHO, OFTEN MISUNDERSTOOD BUT ALWAYS RESPECTED,
HAS BY HIS TENACIOUS INSISTENCE ON SEEKING TRUTH AND BEAUTY FOR THE HUMAN
ENVIRONMENT, BY HIS GREAT WORKS, BY HIS DISCOVERIES, AND BY HIS MOTTO THAT "CREA-
TION IS A PATIENT SEARCH," LED AND INSPIRED THE DAWN OF A NEW ARCHITECTURE.

Dear Friends:

There is no “wing of victory” in this
room. There is no “wing of victory” in
life.

Great things are made out of a multi-
tude of little things, and those little
things are daily, successive, without end
from morning to night. Daily life is
made of perseverance, courage, mod-
esty, and difficulties.

I am a little like St. Thomas, minus
the Saint. My whole life has led me to
“put my finger on it.” I feel a little like
a railroad ticket collector: I only believe
what I have seen; and to see everything
in architecture is a dog’s life.

The Queen of England has already
given me a gold medal—and it was a
very thick one.

I have had very beautiful speeches.

I was asked to answer. I had nothing
prepared. I had a little paper in my
pocket which contained all the defeats
of my life, and it was the greatest part
of my activity. If you will excuse me,
I am going to become very vulgar. One
day in my studio in Rue de Sevres,
where I’ve been for the last forty years,
I told my collaborators, “It is Le Cor-
busier who cleans the toilets of the 35
Rue de Sevres, and that’s why I am
the boss.”

Today’s problems remain in front of
us—the world explodes—not only tech-
nology changes everyday.

I am going to make my definitive
confession: I am living in the skin of a
student.

Thank you. —LE CORBUSIER
Located on once highly productive agricultural land, twelve miles northwest of the central business district in Phoenix, Arizona, this regional shopping center, a two-stage commercial development, now contains 169,000 square feet of retail space and will ultimately be expanded to 360,000. Its design, consistent with the Southwest environment, comprises a series of structures clustered around a central, partially covered garden court with shaded entrance arcades radiating to the surrounding landscaped parking areas.

The structure system is steel frame with lightweight concrete roof deck on steel decking; the major materials are painted plaster and concrete block and local rock.

Shaped plaster surfaces, painted in earthy, desert-like colors, are occasionally slashed vertically with bright stripes of glass tile.

Steel-framed, plastic-covered canopies arrest the intense desert sun as it penetrates the central garden court. Above, a high parapet wall hides air conditioning equipment in a square "doughnut" shaped structure.
SHOPPING CENTER BY VICTOR GRUEN AND ASSOCIATES, ARCHITECTS

1. Garden court canopies provide relief from the intense desert sun. Framed in exposed steel, some have flat solid roofs, while others are vaulted in specially patterned paper imbedded in translucent plastic.

2. The bowling alley is in concrete block painted deep rust. Line of concrete block dentils is accented by run and shadow.

3. Circular white concrete planters are placed informally throughout the court. Various types of garden court furniture provide seating for shoppers. White globes are perched on seven-foot standards. The court also contains an outdoor dining area.

4. White planter canopy has yellow tile panels between extended beams. Wall at the left of the entrance is natural stone.

5. Deep blue garden pool with white random-spaced light fixtures. The bridges is concrete with tile surface and steps. The garden court is surfaced with tile of various colors. Exposed aggregate concrete delineated with redwood strips and brick paving. Wood slat benches are mounted to concrete planters.

6. Market and shops seen from the northwest. Canvas banners with Maryvale symbols accentuate arcade entrance. Black and white striped canvas awnings shade shops from the afternoon sun.
HOUSE IN AUSTRALIA BY HARRY SEIDLER, ARCHITECT

This house is built on a typical Sydney waterfront suburb slope and is approached by a narrow one-way street cut into the hillside. The orientation and the view coincide, both facing to the north which is ideal for local climatic conditions. The house was therefore designed to face all rooms to the view and the sun and is placed well below street level. There are three floors all of which have continuous terraces on the north side for outdoor living and sun-protection. The plan form is an “H” with the house and large carport parallel to the street. Due to the fact that no parking facilities are available in the street, guest car accommodation has been provided for a total of five cars. The house is entered in the center into the main stair “link” which connects all levels. These accommodate three distinctly separate functions as follows:

Bottom Level: This is exclusively for the three children and the domestic help. This level is chosen for this use because of its direct access on the south side to the ground, and from there down to the water’s-edge swimming pool.

Living Floor: This comprises a large living room, dining room, kitchen and laundry. This floor has the largest balcony as it is used for entertaining. The kitchen connects with a bridge to the service entrance and drying yard.

Top Level: This area is for the use of the parents with their bedroom suite, dressing room, bathroom and a music room. This floor can be shut off by a sound proof sliding door from the main staircase.

Structure: The construction is entirely of reinforced concrete with four regular bays, 11’ wide. The columns below the bottom level are 12”-diameter reinforced concrete and extend in structural steel box columns within the three floors of the house. The floors and roof are flat plate concrete with balanced cantilevers to the front and back of the house. The garage is of similar construction but the main staircase being more closely connected to the ground is of weight-bearing, buff-colored face brick exposed both inside and out. Various size and proportion slit windows and openings,
filled with colored glass, punctuate this stair tower to admit a minimum of
east and west sunlight. The infill walls of any suspended portion of the
building are made of exposed concrete block to save weight.

The kitchen is built as an open adjunct to the main living space with a
center island stainless steel sink and stove unit. An open serving counter
forms the division to the dining area. All cupboards are of wood covered in
dull white Formica; the doors are black glass. The preparation counter is of
white marble.

The living space is a large open area with a central fireplace. One end
wall is of horizontal silver ash boarding, matching all the cabinet work. The
coffee table is white marble, the curtains of yellow Fiberglas fabric illumi-
nated by continuous fluorescent tubes. The terrace and entrance steps are of
white terrazzo and the inside floors and stairs covered with gray wall-to-
wall carpet. The Bertoia chairs are orange, the Saarinen chair black and
white, the couch brown and black. The ceilings throughout are of white
sprayed acoustic plaster.

The master bathroom has a continuous white marble counter and inset
marble basins and blue glass mosaic wall tiles. Heating is by means of
recessed gas convection heaters centrally spaced on each floor level.

Maintenance is kept to a minimum by the use of completely upkeep-free
materials, off-the-form concrete, concrete blocks, face brick and clear ano-
dized aluminum windows and railings.
A grown maple tree, in one season, may produce tens of thousands of seeds. In the environs we call forest, only a few of these seeds will become integrators and grow into environs we call forest, only a few of those like species—maples—provided the particular place where they fall has the necessary chemistry and climate for its initial start, and continued growth. The environment must also provide a minimum of protection from other impinging elements—animals, the natural forces of winds, snowstorms, lightning—for continued growth. As they grow, new environmental conditions are created, i.e., shade, moisture holders, wind breaks, etc. This processing I should like to call "nature's nature."

Man, like the seed, is a great integrator of the universe. He has all the possibilities of nature's nature, plus his brain and hands. He can manipulate, reshuffle and design his own environment, based upon his needs both in terms of earth's chemistry and man's spirit. The chemistry takes the form of products, buildings, cars, clothing, etc. The spirit is his philosophy, his plan, his approach to solving problems, his design.

The industrial-age man, unlike the seed, is in the forest of man—a forest shaped by his own species into huge products called cities and towns, roads and railroads, growing in width and height with each generation. Through the design of the earth's chemistry, he has increased his speed of travel, the distance of his vision, and the strength of his hands.

Men have established a product called "university" wherein they plan to nurture the minds and bodies of their own species within a specific period of time, a particular part of their life span. In the United States, for example, we specify eighteen years of age or a high school graduate. One of the particulars of this man-produced environment called "university," is that the offspring is brought to it, like a seed is brought to a greenhouse in a nursery, and not allowed to fall from the tree and take its chances in the forest of nature.

It is obvious that men have grown to great leadership in all areas of man's directed activity, from the man-forest environment—the streets, shops, farms, factories—of this nation. It can be shown in the 1910's, 1920's, 1930's great men were nurtured by their local environs, statistically not many but enough to prove that it is possible to grow seeds or young men and women directly as they exist in their own environment, without removal to the greenhouse, the university.

I believe that one of the major responsibilities of the university is to increase the possibility of growth of men by creating the proper physical and spiritual environment for them, an environment wherein students may develop their highest capabilities partially and particularly shielded from the attackers who would sap or circumvent their energy. I believe that a university must make its soil so rich, and its temperature so varied, that the different types of men can grow faster and stronger. Soon they will grow to make up the total university environment which is not just staff and equipment, but an intelligent, inner-directed and self-disciplined student body.

As educators in a democracy, we must ask ourselves what is the purpose of education. Our purpose must certainly differ from that of the past, for we could not argue that the German youth under Hitler were not educated, nor that the men who led some of the most savage experiments in the name of science on millions of people were also not educated. It is not just education that we need in America. We need an education which constantly re-examines and re-evaluates the world man. We need an education which brings to each student the opportunity to see and understand the total accumulation of man's experiments with life, his knowledge. We need an education that can no longer be based upon local, or Western, tradition, but one that integrates the cultural approach of others. We must make our young men and women aware of their part in man's historic struggle to free himself from want. We need an education for sanity.

The problems that face mankind at the beginning of this new decade are no different in kind than those that have plagued men since the beginning of time. In 1960 they are of greater magnitude, and they are more purposefully obscured than they were in man's early period. The directions for solutions have been deceitfully covered and been made rather foreboding by either religious zealots, charitable good-doers, or short-sighted politicians and industrialists. The directions have been proclaimed undiscoverable by some governments, discoverable but unpatriotic by others. Mankind, in general, has been used and abused since the formulation of religious divisions, national and tribal separations, and racial nonsense.

The major problems of man can be categorized into two interlocking parts—physical and spiritual—separated by pen and language, but not by the natural events of man as a part of nature. Only if we add a value judgment to the physical and spiritual categories can we discern the generalized needs.

Because of the individualized groups' needs for survival, each to his kind, whether religious, industrial, national, or geographical, they often ignored problems outside their special interest group. They were not interested in the health and well-being of man, unless it was of direct relation and interest to the strength and welfare of their particular part. Today, a "disease" in one part of one continent can and does affect the whole world organism. The particular problems of today will vary in each group, in proportion to their industrial-economic wealth or population;
THE WHOLE IS THE PARTICULAR

BY HAROLD L. COHEN, CHAIRMAN, DEPARTMENT OF DESIGN—SOUTHERN ILLINOIS UNIVERSITY

however, by examining the total accumulation of all men—MAN—we find that the problem still is his lack of food and shelter. This is a lack in both quantitative and qualitative aspects, multiplying in proportion each year by man’s prolific birthrate and his advancement in physical medicine.

Through their own metabolic processes, men are able to adapt to a great proportion of earth’s environmental stimuli. There are times when it is either biologically impossible or dangerous for man to use his regenerative thermal mechanism, or it may be psychologically unreasonable and wasteful of his time to accept irreparable external pressures. It was because of the need to screen out some stimuli that men have assembled a great multitude of extensions from the material wealth of their earth. In combinations of great mental and chemical complexity, they hoped to release themselves from this conflict and, thereby, spend more time towards the betterment of Man.

The shapes and systems men have produced are many; the concepts are few; and the original purpose is constantly obscured. In re-searching the purpose for these environmental controls we can regain the opportunity for a true vision of the problem facing man today and the making of tomorrow.

Here in the School of Fine Arts at Southern Illinois University the staff and students have joined with me in an educational adventure whose purpose is to re-examine and redirect man’s great industrial tool for the betterment of all his kind. We are not interested in propagating the industrial American products to the rest of the world—we are interested in propagating new young designers who, equipped with performance capabilities of the American industrial tool, will set as their goal the use of these tools for the aid of those members of the world who are still “have nots.”

If we examine the problem superficially, we may offer the world a share of our warehouses of beef, pork, corn, and wheat. We could send the Asians our surplus foods. As for the population problems, we could send them some prophylactics. However, presuming that the people of India ate beef, and that Moslems ate pork, and that prophylactics were understood and accepted, and that there were enough food at present to meet the growth of the world’s population, all fictional suppositions, how would one propose to store, use, and establish a healthful family cycle of “food-waste-growth” within all the environments (physical, cultural, and religious)? Shall we ship “house and garden color” refrigerators; or the “new look” in dishwashers; or the latest realtor $18,000 prefab house with pink and yellow sinks and bathtubs; or 1959 design-winning electric items: blankets, vacuum cleaners, toasters, frying pans, driers, can openers; and all the other material that we in America ascribe to, as a prescription for the Asians and Africans—the bulk of humanity?

This doesn’t mean that we prescribe differences by style, or just because we may for the moment attack sameness by cultural economies. Each problem in a given area at a given moment in the history of a people will produce that offspring which is a legitimate growth that is survivable in its environment—both the physical and spiritual. The distinguishing feature of a barbarian has never been whether he sits on an Eames chair, or on a dirt floor; whether he eats with his fingers, or with Swedish stainless steel flatware; whether he drinks his inebriant from a goatskin bag or Woolworth crystal—but we judge him as civilized by how he directs the environment which educates his children and his establishment of requirements for the dignity of man. Our aim is not to discuss design in terms of cars, toasters, and status symbol, but in terms of problem solving-solving problems keeping those particular requirements which are necessary for the dignity of men. We are not interested in the American product used as a cure all for all people’s ills—just because it may be working for us. Our standards are based on Western tradition, on factors which might offend and tend to alienate other cultures. All the human engineer studies and analysis of seating posture and physiology does not make the American norm of seating for eating 17-19” from a base plane a universal truth. Squatting on the floor or pillow is an equally “good” standard for another culture, another environment. What all men seek, spiritually, may be universal—but they have developed areas of physical extensions, their products, based upon a reality which, due to great separation in our non-industrial world, became a matter of personal conviction and a way of life. The lathe is the same in New York as it is in France, in Nigeria, India, and Japan. The product of this piece of the industrial equation is shaped not just by the machine or physical analysis, but by a total cultural behavior as well. Differences are as natural for the machine product as they have been for the craft.

I do not believe that we should separate the aims of design education from the aims of general education. I do not believe that we should change general education’s curricula because of the recent developments of the sciences or the pressures of industrialization, nor yield to other economic demands laid upon us by American industry or government.

I do believe that we must constantly re-evaluate our general education program and make of our design education that which its title pre-supposes, the objective application of education’s subjective enrichment of man.

According to the Oxford Dictionary, design means: “A plan or scheme conceived in the mind, of something to be done; the preliminary conception of an idea, purpose, aim, (Continued on page 28)
SMALL SUBURBAN RESTAURANT

BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS

The site of this roadside restaurant is 150' x 150' on an inside lot on a major boulevard. The building has been set in gardens away from the street behind three large olive trees. The dining room is located at the front and is softly lighted to attract boulevard trade. The cocktail lounge is in the rear semi-isolated from the family trade yet readily accessible from the main dining room. Ceiling heights are 12'-0". Construction is concrete slab with post and laminated beams with 3" x 6" decking. The module of building is 11'-6" which was dictated by the 5'-9" booths. Colors are white rough textured plaster and lavender brown trim. Accents are bright orange at the entry wall with booths alternating the orange, olive green and citron yellow. All counter and table tops are white. These colors are repeated in the luminous sign which spells out the restaurant's name as it slowly rotates with a starburst of flickering lights at the top.
The Art Institute has no exterior exhibition space for sculpture. At the same time, it has most remarkable possibilities for the creation of such areas. The museum is free-standing in a large park with open, expansive sites immediately adjacent, while more sequestered sites could be naturally developed within the partial closure of rambling wings which form the building complex.

The hypothetical program required a serene environment for the display of sculpture of different sizes and scale, with stoas or pavilions for the protection of works which cannot remain unroofed. Planting, for aesthetic reasons and for shade was a serious consideration. This program, interpreted for three different sites by three different students has resulted in the three solutions shown here:

SOLUTION A is within the angle of museum buildings on two sides, facing Michigan Avenue, Chicago's most important and elegant boulevard.

The garden is separated from the streets by walls and grilles which provide security but invite restricted view of the interior to attract passing pedestrians.

SOLUTION B is built over the yards and tracks of the suburban railroad which is actually below grade level, but open above. These lines divide museum buildings into two sections. The connection between these two sections is a double storied bridge of galleries which spans the tracks. The bridge is on the main axis of the building, connecting respectively the first and second story of buildings on each side of the tracks. The bridge connection is at present completely closed, without windows. In the garden solution, a great terrace has been constructed over the tracks, and the bridge galleries at the terrace level have been opened on both sides by continuous glass from floor to ceiling. This permits a view of the garden on both sides from the connecting bridge gallery. This particular solution has constructed

(Continued on page 28)
KEY PLAN-LEGEND:
1 FERGUSON WING
2 MAIN BUILDING
3 MORTON WING (UNDER CONSTRUCTION)
4 BRIDGE GALLERIES (OVER RAILROAD)
5 GALLERIES ON EAST OF RAILROAD
6 MCKINLOCK COURT
 ARCHITECT'S STATEMENT:

"The speculative builder offered us a steep lot, obviously very restricted in livable area on the slope of the hillside. We tried to make the carport, just off the hillside road, a feature of the entrance with its shade-casting roof projection. We wanted to make it easy to reach the kitchen from the carport, and it may be more so than it is on larger properties.

The view side is fortunately to the south, and we could easily shade it by a substantial and impressive roof projection. The west and east windows always depend on inner shades or "gray" glass which in this case has been saved. The roof deck, accessible by a sliding door, is an expansion of the social area. Bathrooms are on the street side and so is the fireplace, the footing of which we wanted to reduce as well as the concomitant cost. Beams and planks have been used by my office for many years and proved an asset also in this case."
The situation presented to the architects by the client was a saturation of functions within the existing plant and office facilities, inadequate parking and service areas. The basic approach was to develop a general overall plan to allow for the present building expansion program and future needs in a comprehensive building and site complex. The acquisition of adjacent properties allowed: (1) to locate the office and administrative groups into a new office building, (2) the expansion of plant facilities into the vacated areas in the existing building, (3) future expansion of production areas within the limits of the new complex, and (4) expansion of the parking and service areas.

The basic approach to the new office building was developed on a modular clear-span steel structural system to allow complete flexibility within the building. The fixed areas—toilets, mechanical equipment and storage were located in a central core. The flexibility of general office areas and private offices were created around the all glass perimeter by metal and glass movable partitions.

A clear identity with the product of the client formed the basis of design for the new office building. A clean, sparkling, green glass exterior was selected to reflect this concept. The exterior and interior construction and finishes incorporate the methods and materials of our technical age, and therefore express the concept of architect and client, knowing and using these advances to produce a building reflecting progress.
**Problem:**

Climate control
1. Wide temperature range
2. High winds
3. Severe glare intensities
4. Dust

Site
1. Clear, level
2. Located on the fringe of existing suburban shopping center in Odessa, Texas

**Functions:**
1. Two-company station
2. Housing for 7 pieces of equipment
3. Control and storage center for sub-stations
4. Living facilities for 24 men

**Features:**
- Control center—Dispatcher of lobby, offices and truck room
- Private offices, bedrooms and bath for District Chief and Captain
- Dormitory facilities for 24 men with private lockers
- Stainless steel electric kitchen
- 4 power-driven overhead steel doors
- Polyester glaze over lightweight concrete block in toilets and truck room
- Built-in work bench and tool storage
- 3 electric hose dryers
- Refrigerated air conditioning
- Enclosed patio and yard
- Size: 8977 square feet

**Materials:**
- Masonry walls
- Steel joists
- Tectum
- Built-up roof
- Polyester glaze
- Vinyl-asbestos tile
- Quarry tile—lobby
- Ceramic floor tile—toilets
- Plastic coated plywood

**DISTRICT FIRE STATION**

BY PETERS AND FIELDS, ARCHITECTS
The design of this house in Illinois is based on a simple and flexible set of requirements. The client wanted a contemporary house of quiet and tasteful restraint to be achieved with a straightforward structure of beams and deck, select common brick and the use of glass. The house is oriented to take advantage of all the major views while still affording a high degree of privacy for the occupants. The plan is divided into separate areas for the children’s activities and the parent’s relaxation and entertainment. These separate areas can be further closed off by strategically located sliding doors concealed in wall pockets. The beams and much of the roof deck extend into the landscape to emphasize the close kinship of indoors and outdoors. The generous use of glass and sliding doors in combination with this concept creates an illusion of spaciousness.

The continuity of traffic from the pedestrian to the vehicular was an important consideration in this design. The carport and house proper are integrated by a protected arcade to the main entry. Storage facilities are adjacent to the carport and direct access to the service entrance and basement stairs is directly beyond. Deliveries are easy when the house is left unattended. The outside door to the utility room can be left unlocked when delivery men are expected. The interior door opening to the rest of the house can be locked for security.

The skeleton of the house was erected of laminated wood beams and columns. Brick cavity walls were laid up to the bottom of the beams and between the columns. Where brick walls occur they are expressed on the interior. Some of the brick walls continue beyond the confines of the house enclosure and into garden areas. To avoid heaviness of construction a number of exterior walls are composed of asbestos-cement panels painted white. The remaining openings of the shell are spanned column to column and floor to ceiling with insulating glass or sliding glass doors. Interior walls are expressed between columns as unbroken rectangular panels of white painted plasterboard. The plasterboard is bounded on all four sides by metal casing bead. An occasional panel is painted a warm bright color for accent. All passage doors extend to the roof deck without heads to allow ceilings to flow from one room to another thereby further increasing the illusion of spaciousness. The entry is paved in slate, the living

(Continued on page 28)
Concrete block was chosen for the exterior wall material for its massiveness, contrasting with the stained glass lantern, which extends the full length of the north and south walls. This lantern, executed in low-keyed colored glass, is provided with continuous strips of fluorescent lights, thus providing an even light source, both day and night without any undue glare from bright lamps or sunlight. The entrance facade is primarily wood grille and colored glass.

The ceiling comprises nine vaults, each of which rises to 27 ft. at its apex. These vaults consist of a pre-formed plywood “sandwich,” containing thermal insulation material, a recent development of the plywood industry. This material offers not only great economy, but adds lightness to the roof, whose wide overhangs are expressed in crisp lines of this new material.

To obtain the best possible acoustic performance in the church, scale
models were made and sound reflection studied by means of light beams, by observing their reflections from highly polished surfaces formed in the shape of the vaults. This study was not only influential in the final shaping of the vault forms, but resulted in the addition of a sound reflecting canopy over the pulpit and the suspension of a convex panel over the choir, scattering the sound waves and avoiding the concentration of sound from the concave roof surfaces. Heating and ventilating is by forced air around the perimeter of the sanctuary.

The sanctuary seats 548 in pews on the ground level and 50 in the choir mezzanine. A plaza at the entrance elevation of the church, raised six feet above the adjoining sidewalk provides an outdoor foyer, which pleasantly landscaped and paved provides a meeting and conversation area for both present and future buildings.
room and bedroom suite are completely carpeted, and the remaining floors in the active areas are surfaced with sheet vinyl. The roof is punctured with low, silhouette glass block skylights to light interior spaces. The entire house is air conditioned. The fireplace is fabricated of heavy gauge sheet steel and is supported from steel columns that project vertically from the foundation wall. The poured concrete hearth cantilevers from these same columns. There is a great deal of specialized storage in the many closets precisely organized to keep the most things in the least space and yet make them easily available.

Layout of the driveway, sidewalks, patios, pool and planting areas was executed at the direction of the architects with the cooperation of the landscape architect. The indoor-outdoor relation is enjoyed in winter as much as it is in summer since much of the planting was selected for its winter color and appearance. Outdoor illumination further enhances the grounds for night-time viewing and use.

PROPOSED SCULPTURE GARDEN—I.T.
(Continued from page 18)

the terrace on the lower level of the bridge. A variant would be to build a slab over the railroad on the lower level, using it as a much-needed parking lot for the museum, and to construct the terrace and garden above this on the upper gallery level of the bridge. The garden solution would remain unchanged, but would gain a superb view of Lake Michigan.

SOLUTION C is achieved in the open park space directly behind the museum. This terminates the main axis of the present buildings, providing access through a small garden court which is currently used for out-of-doors summer lunching. Again, the device of contrast between closed, walled areas and open grilles would establish a visual connection between the present park and the new garden, while protecting the works of art, and the profuse planting of the park would augment the exhibition area.

THE WHOLE IS THE PARTICULAR—COHEN
(Continued from page 15)

intention, adaption of means to an end."

Design is not the product of the given technology of the day—whether it be stone, glass, or polyester—but design is the resultant of a conceptual approach and process. Dr. Buckminster Fuller has defined universe as "the aggregate of all men's conscientiously apprehended and communicated experience." Design concept comes from man's discovery and comprehension of the existence of generalized principles frequently recurrent within his universe. Design concept does not come from mastery of techniques and superficial manipulations in the natural and man-assembled chemistries of his day.

It is true that the designer, at any one moment of history, is always dealing with the inventory of the available resources, and their contemporary derivatives—glass, steel, and polyesters. These materials are the products and vehicles of his thoughts, not the catalysts of the thoughts themselves. If we only educate the student in the use of materials, the knowledge of the materials, the craft, the techniques of communication, he would, in effect, be like a ship without a helmsman, with the means of motion, with all the knowledge and technical facilities required for motion, but no direction or plan to go anywhere—hence, no motion at all. This does not mean that I feel that design education should ignore the use of materials. However, the technical aspects of any creative act belong in secondary consideration. Pre-eminent in the creative individual is his natural self-discovery of reasons for being, reasons for working. Once equipped with such awareness and aim, he can bring to his work table the latest equipment and materials suitable to his realization of principles in progressive design transformations.

We recognize that it is time to reclassify that which we see around us into two columns: 1) that which is unnecessary and absurd, and 2) that which is purposeful and necessary. We find that a great bulk of our community (that is, our industrial progeny) is listed under the absurdity column. We recognize that this tonnage, if redirected, can become meaningful for our major objective. We feel that the removal and reorganization of the natural wealth from our earth for meaningless tasks is wanton, immoral, and against every man-created and aspiring religious dictum. We also believe that there is a moral issue involved in the regenerative use of man's intellectual wealth, as well as his mineral and energy wealth.

MUSIC
(Continued from page 8)

some are so fond of, they are so very whimsical that the success will not answer, but put more out than in. . . . " Beethoven, after trying Maelzel's metronome, thought the same.

Unlike the majority of writers about music, who turn to a notated example to make up the deficiency of their description, North is at his best describing what he seeks to teach or to explain, the notated example being more comprehensible as a supplement to his thought than otherwise. "It is the hardest task that can be, to pen the manner of artificiall Gracing an unper part. It hath bin attempted, and in print, but with woefull effect. One that hears, with a direct intent to learn, may be shew'd the way by a notation, but no man ever taught himself that way. The spirit of that art is incomunicable by wrighting, therefore it is almost inexusable to attempt it. But when it is done not for practise but speculation, and to aid a practiser, a reason is always a freind to art, it may, for the pure good will, be indulged. . . . The practice of Gracing is the practice of Composition, and without skill in the latter, the other will never succeed." And of the Breaking and yet Keeping Time, which he includes as a Grace under this head, he is willing to attempt a description of this manner, but it is easily shewed and made understood by the demonstration of example, (when an artist, as I remember one Sigir Tosi, an eunuch, was so obliging distinctly) to shew it. . . . And I am sensible most persons that performe well doe the same thing more or less, but incor-

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 to order any product, name the publisher which appears below, giving your name, address, and occupation. Return the coupon which appears below, giving your name, address, and occupation.

APPLIANCES

(230a) Built-in appliances: Oven unit, surface-cooking unit, dishwah-rer, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured in this brochure. All sections of the interior are explained in full, of colors and detailed specifications are given. The second section fully illustrated Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray are shown. The Thermador "Master-piece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 23, California.

(230a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Frezer is featured in one brochure. All sections of the interior are explained in full, of colors and detailed specifications are given. The second brochure fully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray are shown. The Thermador "Master-piece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 23, California.

DOORS AND WINDOWS

(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy-duty aluminum door for commercial use and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. Aaa, 801 S. Aca Asia Avenue, Fullerton, California.

(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Securit Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes steel window renditions of construction details on both Top Rollers-Hung and Bottom Rollers types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing: Steelbilt Inc., Gardenia, California.

ARCHITECTURAL POTTERY


(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building cost and electrically operated. Modernfold Door, Inc., 3850 East Foothill Boulevard, Pasadena 6, California.
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FABRICS


Anton Maix, 162 East 59th Street, New York 22, New York.

FABRIC

(351a) Herman Miller offers “Furniture for the Home” — a beautifully pictured book of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition other pamphlets dealing in detail with Herman Miller’s office, home and public area furniture. Among these are the Comprehensive Office System, and the Executive Office Group both designed by George Nelson, the famous Herman Miller Executive Chairs by Charles Eames, and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(270a) Furniture (wholesale only); Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Sten Kjær, Ib Kofod-Larsen, Eke Krisansen, Postupodan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for George Jensen, Inc., 315 Pacific Avenue, San Francisco, California.


(305a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The “Bentwood Armchair,” “Swiss” aluminum stacking chair designed by Hans Coray, “H-H” steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 900 Madison Avenue, New York 22, New York.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white; four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chairs, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 105 East 75th Street, New York 22, New York.

(348a) Furniture: Paul McCobb’s latest brochure contains accurate descriptive and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 9350 Beverly Boulevard, Los Angeles 45, California.

(338a) Brown — Saltman / California. Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining-room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Twentieth Boulevard, South Gate, California.
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(339a) Lighting: New Lighting Dy-
namics catalog featuring dozens of
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West Whittier Boulevard, Whittier,
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(306a) Acrylic: New catalog avail-
able on Acrylite, an important new
material for interior and exterior de-
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Send for complete information, Wasco
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(233a) Pyrne Bio-Fan.—Ceiling
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fomation describes in detail the prin-
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Cobb, Dept. AA, Soule Steel Com-
pany, 1750 Army Street, San Fran-
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(346a) Available from the West Coast Lumbermen’s Association an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses.") This well illustrated catalog includes detailed descriptions of boards, joints, and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Doug­ las Fir. For a copy write to: West Coast Lumbermen’s Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(346b) Davidson Brick Company manufactures of Modular Steeltyd Common Brick and other structural clay products, are now exclusively manufacturing the Bel Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patio, pool decks, window ledges, garden walls, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(357a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties, colorful, full fired, original; among best glazes in industry; merit specified several times. CSHouse Program magazine Arts & Architecture: data belonging in all temporary files. — Tony Hill, 321 West Jefferson Boulevard, Los Angeles, California.

(357b) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new notion of glass colored in mass displays decorative and refracting lights. Design from the pure abstract to figurative patterns in the tradition of 12th century stained glass. For brochure write to Roger Darricarere, 1937 San Fernando Road, Los Angeles 65, California.

(357c) Fireplaces: Write for free folder and specifications of "Firehood," the conical fireplace designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stipped or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 Manchester Avenue, Anaheim, California.

(357d) Contemporary Clocks and Accessories. Attractive koffer Chonopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.
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(309a) Structural Material: New plywood standards and specialty products for architects, engineers, builders, product design engineers, and building code officers. Sample copies may be obtained without charge from: Douglas Fir Ply­wood Association, Tacoma 2, Wash­ington.

SURFACE TREATMENTS (348a) New Technical Bulletin on Protective Coatings Offered: A new 4-page Technical Bulletin on Protective Coatings for Exterior Sur­faces of Concrete Block Walls is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern Calif­ornia, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Ray­mond S. Wright, AIA, and the Paint & Coating Committee of the Construction Specifications In­stitute. No brand names are men­tioned and recommendations for vari­ous coatings are notably unbiased and objective. The last page, Brief Spec­ification Data, is perforated for easy removal and extra copies must be obtained without charge. Copies of this Technical Bulletin have al­ready been mailed to a select list of building professionals. Readers not in­cluded in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 590 So. Hoover Street, Los Angeles 5, California. D.U. 5-0281.

(343a) Uni-Dek—complete ceramic counter-top in a package. This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Hand­some, neat appearance. Only counter­top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek counter­top has all the desirable features of Hermosa glazed ceramic tile and has spacers for accurate set­ting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 30, Cal­ifornia.

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(219a) Ffirnalite-Axlete Plaster Ag­gregate: Latest information on this highly effient fireproofing plaster pre­sented in detail in completely illustrated brochure. Brochure contains enough data and authority on authen­tic fire resistance to warrant complete, immediate acceptance of Firalite-Axlete for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions, aut­torities and describe plaster as light­weight, economical and crack-resist­ant, withstanding up to 45° greater strain than comparable sand­plasters. Write to Perlimate, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

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