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*FIDGIT-ITIS—A STRANGE MALADY CONTRACTED BY GOLFERS WAITING TO TEE OFF
In Next Month's issue of Arts & Architecture

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ARTS & ARCHITECTURE

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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 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. 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.
NOTES ON FRANCIS BACON

Bacon's specialty is the grimace. Whether it is stretched to a scream or contracted, strangled, kneaded into a dumb grin, the grimace is Bacon's essential gesture.

The question is: is this external manifestation of revulsion affective in itself?

The scream that echoes throughout the fifty-three-year-old British painter's work—which no less than sixty-five paintings ranging from 1945 to the present were on view at the Guggenheim—carries with it a built-in conditioned response. A gaping maw, the shriek that rends the space around it—the viewer cannot help but respond with involuntary alarm. A Pavlovian feat. Bacon's motifs, always related in one way or another to the circumstances that elicit screams are consistently geared to rouse in the spectator the same shock he knows in the instant flashes of disaster seen in newspapers or television newscasts. There is a moment of physical cringing in the face of pulped bodies and ghastly deformation that is entirely reflexive.

But supposing that the temporary shock wears off. The viewer studies the paintings, and, because of his familiarity with the gesture, seeks further involvement. Then, just as the soldier is said to become emured to atrocity, the eye toughens itself and Bacon's grimace suddenly ceases to arrest its attention. Instead, a host of ancillary associations occur, associations which take the viewer scientifically in themselves to bestow on the paintings their total value.

Atrocity per se is not, then, enough of a commanding force. Bacon is not the only one to trade on the conditioned response to blood-curdling sights. Andy Warhol in his silk-screened "paintings" depicting electric chairs and automobile disasters with the dead strewn about also depends largely on the involuntary horror the grisly subject elicits. Again, once the eye has checked in with the mind, relaying its journalistic message, it is at a loss for further imaginative engagement.

* * *

The subjects which are identified with Bacon are not sufficient in themselves to bestow on the paintings their total value. Not that the shrieking inner-man is an improper subject. There are no improper subjects. But only that Bacon's man doesn't convince me of his innerness. It is his skin which stretches and creases in the grimace, and it is the skin which primarily interests Bacon.

By this I mean that nearly everything Bacon sees, he sees from the outside. He is always keen to show how things look. How they feel is rarely conveyed.

Nevertheless the melodramatic, enfant terrible gestures he has made—such as his naughty characterization of the bellowing Pope in 1951 and his more recent pictures of people in quasi-criminal pursuits—have a certain compelling quality. When I first saw the caged Pope I was impressed. But on the second and third exposures to the deliberately cinematic sequence of Popes, the paintings rapidly sank to the level of thin illustration.

Much has been made of Bacon's interest in the past, his frequent quotations from traditional painters such as Velasquez' portrait of Pope Innocent, but the significant transformation he is supposed to have made does not hold up. Rather, he plays with his habitual mannerisms around the pope motif: the cage set, the black, film-like ground, the throne, the slight deformation made by the drag and slur of his brush. What is left is the initially shocking break of decorum in his use of his subject. The bad boy streak in Bacon's personality robs many of his paintings of the power to move, for like all puritans who regard their own aberrations with fascinated terror, Bacon cannot help but whistle in the dark on one hand, and strike out at the nearest bystander on the other. He must show and underline his contempt for the middle-class morality which he is flouting in spite of himself. His punitive feelings must be readily identifiable and no mistakes made.

* * *

I have found most of the interpretations of Bacon's so-called ambiguity curiously distorted. Mainly his enthusiasts refer to the trick he developed toward 1950 of fluttering his brush, dragging it over the essential traits of his subjects so that it made the impression of an out-of-focus photograph.

If, as I have always assumed, ambiguity in painting is analogous to ambiguity in literature, then the ambiguous painting is open to several interpretations. It is not merely unclear in its outlines. Ambiguity, as Empson so exhaustively demonstrated, is not weakness of expression but the intentional incorporation of several meanings not immediately apparent.

Certainly the popes on their thrones, hemmed in by the white lines of their cages and seen as if through a thin black scrim are unambiguous. And why should they be ambiguous since Bacon is interested mainly in the effect they make? He has revealed his source for this and other sequential images—the motion picture—and everything is quite readable in those terms.

After the thin slurrings of the Popes and various portraits, Bacon developed a different technique, more plastic but still not truly ambiguous. In his more recent portraits of simian women...
and sybaritic men, Bacon has again sought the deformation supplied by the still camera shot. In these paintings, his brush picks up heavier paint and swings more freely, making a doughy, kneaded surface effect that denies understructure. Some of the last grisly ones are like the latest Halloween masks made of thin plastic, to follow the slightest distortion of facial expression. (Bacon loves to make faces, another of his infantile punitive traits.) But ambiguity in this case is more properly mere deformation.

True, in his earlier paintings when he was evidently impressed with Graham Sutherland’s numerous studies for the Crucifixion, Bacon did achieve a genuinely ambiguous image by combining incongruous elements. Taking Sutherland’s sunny orange environments into which he intrudes the spiky plants and symbols of portending disaster, Bacon was able to draw the viewer into an atmosphere of mystification and sensed disaster.

But later, when he discovered the turn-of-the-century films of the figure in motion by Eadward Muybridge, and when he faithfully clipped the newspapers for journalistic photographic coups, he became wholly absorbed in the look of things, or rather, creatures.

And here again, I come to Bacon’s penchant for applied techniques that become mannerisms. In his study of still photographs, he finds the outlines of deformation. Since photographs, particularly when extracted from the motion picture, arrest the human gesture unnaturally, the human image resulting is often singularly ugly. Traditionally the body has interested painters not because of its static appearance but because of its capacity for graceful movement. A painter sees not only the visible lineaments of the nude but the completion of a movement, no matter how fleeting. It is natural for the eye to complete the curve of an arm gesture, and it is this graceful completion that has generally moved the painter. Or, conversely, it is its contravention in terms of adverse, invisible forces that interest him, which is the case with Goya’s deformations.

But what interests Bacon is the literal stop-watch interruption of a gesture. He sees always from the outside, and rarely allows an emotion—contrary to what most critics state—to make the gestures of his subjects vital.

Even in one of his paintings of perverse themes, the 1953 “Two Figures” which is a translation of one of Muybridge’s wrestling photographs into a blurred homosexual love fest, Bacon doggedly sticks to the literal appearances saying little of the feelings involved but only describing how the act looks. No ambiguity there.

Like the less inspired mannerist draftsmen who took their knowledge blindly from Raphael or Michelangelo, and who froze the facts they knew of the human body into formulae, Bacon takes the facts he learns from photographs and applies them to his paintings. The mannerist draftsmen doesn’t feel how the body looks but only knows. Accordingly, he acquires his formula, complete with fixed details (as Roger Fry pointed out, the mannerist always reiterates the navel because he knows it is there even when the figure is draped) and repeats it ever after.

Bacon comes back again and again to the same compositional devices. When he isn’t painting the caged creature in his parallelogram, he paints the cornered creature. Here the pathological undertone is obvious. Like Edvard Munch who so often portrayed cowering figures trapped in the angle of a room or back-to-the-wall, Bacon imprisons his figures. Sometimes he combines cage and corner as in the enthroned figures—those who are placed on a dais against a flat ground. Always the pathology of the paranoid reads through as it does in Munch.

There is no question that Bacon is drawing some kind of parallel between man and animal. The bestial or ignominiously domesticated qualities in the human personality interest him as they have interested students of horror always. Goya himself was a special student of Lavater who showed the basic human types in terms of their resemblance to animals. Bacon’s simian humans, however, are far less effective than his simian simians.

In fact, Bacon’s animal paintings are in a class by themselves, and by far the best of his works. Probably because he leans less on formulae and possibly because he finds it easier to identify with them, he has been able to paint dogs, baboons and apes with singular expressiveness. He has more to say about the human condition in his 1952 study of a cowering dog, seen isolated on a huge plaza somewhere in the tropics than he has in his caged nude of the same year. His “Man With Dog” of 1954 where the man is a truncated shadow and the dog an atavistic phantom is one of the few genuinely haunting pictures in the show and the only one which called to mind a precedent—the great Goya panel of the dog howling into an empty wilderness.

* * *

Is Bacon really making a commentary on the human condition, as certain critics enthusiastically proclaim? Yes, as much as anyone who seriously puts brush to canvas does. The question is more nearly whether he is making a profound or superficial commentary, and I am inclined to believe that it is superficial and will wither under the hard glance of time.

I think there are many reasons for Bacon’s failure to say something new and authentically shocking. One is his relative ineptitude as a painter. I felt continual annoyance with his lack of truly structured forms. Even the blur struck me as convenient coverup rather than a device of ambiguity. The frequent dead spots on his painted surfaces—and I don’t mean the intentionally dead backdrops but rather the areas within a painted face or body that are left flabbily undefined—make me doubt his ability to pull out from his materials their full potential. It is no use separating Bacon the painter from Bacon the narrator. The one lives or dies by the other and their symbiotic relationship insists that weakness on either side is weakness on both. And he is a weak painter. Moreover, his tendency to stress the obvious, such as his use of deliberately lurid colors, yellows with purples and sickly greens, is irritatingly predictable. There is always a thin line separating exaggeration and banality, and he all too often crosses the line to the side of banality.

In Jurgen Baltrusaitis’ study of “Anamorphoses” there is an epigraph from Corneille: There is nothing more perilous than to realize madness through reason. Baltrusaitis is studying the 16th and 17th century artists who took the principles of perspective to their extreme. (Continued on page 32)
The community of Aptos is one of a chain of similar communities lying between the first ridge of coastal mountains and the Pacific, going north along Highway 1 from the old farming city of Watsonville to the old fishing harbor at Santa Cruz. The whole region is inconspicuously wealthy from the produce of the fertile soil that runs back into the valleys of still wooded mountains; new families not interested in farming move there for the climate and scenery. On the 10,000 acres of the former Cowell Ranch, mountainside of Santa Cruz, the University of California is planning a new installation, to consist of a number of individual arts colleges and a smaller number of scientific schools. These are to be planted around the former ranch in such a way as to avoid disturbing the landscape; the scatter and isolation are expected to contribute to a competitive independence among the colleges and schools.

Cabrillo College, a two-year junior college, until this year shared quarters with the Watsonville High School in an elderly wooden building in Watsonville. The college removed last August to a generous new layout of remarkably inconspicuous buildings at Aptos. The old California style of these buildings — not pseudo-Spanish —, low, with wide eaves reaching out to wooden posts on all four sides, though not beautiful by any ordinary standard of admiration, reproaches the citified litter which is gradually destroying the beauty of other California campuses, even while rendering them impressive. Such comfortably designed, low-budget exteriors might well be copied elsewhere; what I saw of the interior layout is admirably, reproaches the citified litter which is gradually destroying the beauty of other California campuses, even while rendering them impressive. Such comfortably designed, low-budget exteriors might well be copied elsewhere; what I saw of the interior layout is admirably designed and luxurious in its use of materials, contemporary in its styling. Write for folder.

Before any classes had been held there, the Cabrillo Music Festival, newly organized by citizens of the Santa Cruz-Watsonville coastline, celebrated its first series of concerts in the handsome and, by my judgment, acoustically excellent redwood theater of the college. The Festival took place in late August, a time when most cultural activities are on vacation. It consisted of seven concerts and recitals, a lecture, and two performances of the opera Hippolyte et Aricie by the 18th century French composer Jean-Philippe Rameau. All of the concerts were under the general direction of Gerhard Samuel, conductor of the relatively new Oakland, California, Symphony, an orchestra he has raised to a level competitive with the somewhat run-down San Francisco Symphony across the bay. The entire orchestra was brought to Aptos for the two weeks of final rehearsals and concerts.

I was told that the Festival budget added up to around $14,000, of which I cannot believe that more than half can have been retrieved at the box office, but apart from regret that the audiences were not larger I could detect no intimation of financial strain.

The programs began on Wednesday evening; there were two on Thursday, a lecture and concert on Friday, a recital and the opera on Saturday, and a choral program and concert of mixed Schubert, plus a repetition of the opera on Sunday. About a third of the seats were sold at subscription prices of $25, some of the purchasers contributing for business reasons without planning to attend; the remaining seats being left hopefully to be taken up by single sales, with each at $4 and $5 a seat could not be expected to be filled on any occasion except the first performance of the opera, when it seemed that everybody came, so that the repeat performance was played to empty seats.

I mention these facts, not because they influenced the quality of the performances — they did not — but because the scale of planning was so outsize for the expected audience that as soon as I was aware of it I began asking questions. I learned among other things that the original scale of planning had been even more generous. As far as its backers and directors are concerned, the Cabrillo Festival is there to stay. Its initial purpose is directed to performing music which some people certainly but not the ordinarily unprepared audience would wish to hear. This is of course the correct and laudable way to plan a concert series, aiming at the highest level of community response, with the determination that more and more of the people will learn to rise to the level of their opportunity. In such circumstances, it seems to me that a wider scaling of prices might help to fill the empty seats. An unoccupied $4 seat does less good for the Festival and the musical future of the community than a filled seat at any price.

Santa Cruz has had an occasional symphony orchestra, principally of local talent. Aptos has supported for several years the Sticky Wicket Concerts, performed in a coffee shop beside the highway, a substantial series featuring enough music, both offbeat and contemporary, to shame by comparison the ventures of our largest cities. These players, too, are from the neighborhood, some of professional experience and some learning as they play.

The principal composer of the area, Lou Harrison, lives at Aptos. I have made clear by my writing that I consider him one of the most diversely gifted and technically expert of living musicians. Yet conductor Samuel could not be persuaded to include in his orchestral programs any of Harrison's compositions. The composer was represented only by his Six Cembalo Sonatas, written twenty-five years ago, and he was invited to lecture on a subject for which he is exceptionally well qualified, Oriental music. Because of the illness of his mother, he cancelled his lecture, and I was asked to replace him.

Four of the critics who attended the Festival drew notice, rather forcibly, to the omission of an adequate representation of Harrison's music. In the San Francisco Chronicle, Alfred Frankenstein remarked that at any European festival the major resident composer would have been commissioned to provide a work especially for the occasion.

We in America are so unsure, so lacking in knowledge and confidence, that the courage to venture such a commission would have been rather the exception than the rule. We lack the willingness to discover and the confidence to admit that many American composers today are more than able to compete with the best musicianship of Europe. When we do achieve such confidence in
the preeminent worth of our composers, the entire character of our native musical activity will change. The “big” works of native composers will appear in programs on an equality with the “big” works of European composers, as happened a half-century ago in Russia. And we are currently with the works of Sibelius in Finland. Instead of chatting in the abstract about “creativity”, we shall begin cheering on our native composers to create.

A traveled composer said to me recently: “When I ask European musicians why they don’t acquaint themselves with American music and perform it, they answer: ‘Why should you expect us to admire and perform American music when you don’t admire or perform it yourselves?’ “

“The best music in the best possible performances” is not sufficient reason for a concert series, though I have heard this said often enough by persons who believe it expresses a superior musical taste. I read in a letter from a European concert manager that the purpose of his concerts is to present Mozart, that to perform music by living composers requires the payment of performance fees, and he has made no provision in his budget for such payments. Such are the compliant attitudes of those who pride themselves on musical judgment but accept no responsibility for the survival of composers.

The Cabrillo Festival cannot be charged with ignoring the work of living composers. The program included Hindemith’s Herodiade on the Friday evening by Mallarme; Stravinsky’s Symphony in C; Mass Duo Concertante; Harrison’s Six Sonatas; Henry Cowell’s Quartet (Set of Four); the world premiere of Three Shakespeare Songs by an Oakland composer, Gordon Cyr; and a Stabat Mater by Stanley Hollingsworth.

For my lecture How to Become Posteriority I played in whole or part taped performances of major works by Carl Ruggles, Arnold Schoenberg, Charles Ives, Henry Cowell, and Harrison.

Though I could find little to complain of in the materials which had been chosen for the Cabrillo programs, I complained severely of the way in which a couple of the programs had been put together. The first program, for example, began with Hindemith’s Herodiade, a rich but densely orchestrated composition brightened by superb solos for, among other orchestral groups, oboe and bassoon, played with admirable flair by Leland Lincoln, oboist, and a visiting bassoon virtuoso from Vancouver, Canada, George Zukerman. Next, Dwight Pelzer and Joan Goodwin, pianists, accompanied by Roland Kohloff on timpani and Peggy Cunningham Luchesi, percussionist, delivered what I believe to be the best performance I have heard of Bartok’s powerful Sonata for Two Pianos and Percussion. The audience responded to the performance as enthusiastically as it deserved. I complained nevertheless that placing this distinctly non-orchestral, almost skeletally bare masterpiece after the lush Herodiade was a mistake. If it was not denied its impact, the Sonata was deprived of much of its tonal character, at least until towards the end of the first movement. By that time we had become able to adjust our listening.

After the intermission the orchestra played very well Stravinsky’s brilliant demonstration of his skill in 18th century orchestral idiom, the Symphony in C. If the Symphony had begun the program and we had been able to come to it fresh, I am sure we should all have enjoyed it far more than we did, and the great bare drama of the Bartok Sonata coming after it would have been the better for the comparison. Then the orchestrally enriched Herodiade would have fallen into proper place for a conclusion. There was nothing wrong with the music or performance, but the program was played backwards.

The same thing in miniature happened twice during the harpsichord recital by Margaret Fabrizio on Thursday afternoon. I have seen Margaret Fabrizio change from the piano to the harpsichord and watched her grow in musicianship on her new instrument. She had submitted five programs, but Mr. Samuel, instead of choosing one of these, selected pieces from among them and made up a new program. It opened with the best-known six of the 94 Fugues by Johann Pachelbel on the eight tones of the Magnificat, followed by William Byrd’s The Bells. Patrice Hambleton, flutist, and Ellen Dressler, cellist, then joined the soloist to play Rameau’s Pieces en Concert no. III. The soloist returned alone to play the Six Sonatas for Cembalo by Harrison. These are little pieces of very decided rhythmic and romantic character, but coming after the more heavily harmonized Rameau, with flute and cello, they had hard work to assert themselves.

Following the intermission the three instrumentalists, plus Leland Lincoln, oboist, performed Henry Cowell’s individual and delightful Quartet (Set of Four), and again Margaret Fabrizio returned alone to conclude the program by playing the magnificent Fandango of Pachebel. I say it, could not have been better and as it was performed should have been, but it was one instrument of delicate voice trying to make itself heard after four. How could it but sound thin? Let me say in compliment that Margaret Fabrizio did try to strengthen her tone in the wrong manner, so favored by present-day harpsichordists, using heavier registrations. Throughout the program she played in the natural voices of the instrument. And she played well.

In the evening she appeared again, playing first the continuo part of the Vivaldi Concerto in C major for bassoon and strings and then the Concerto for Harpsichord, Flute, and Violin by J. S. Bach, with Nathan Rubin, violinist, and Jane Bowers, flutist. The Canadian virtuoso George Zukerman was soloist in the Vivaldi Concerto as well as in the Bassoon Concerto, K. 191, by Mozart, which closed the program. One may feel it a privilege to hear two bassoon concertos in one evening, but add to these the four long cadenzas by which Mr. Zukerman displayed his undoubted virtuosity and one has heard too much of that instrument.

During the same evening we heard the world premiere of Three Shakespeare Songs for High Voice and Chamber Orchestra, composed in 1962 by the Oakland composer Gordon Cyr, sung by Carole Bogard, soprano. The music is 12-tone but tonal. Mr. Cyr is well aware of the Three Songs of William Shakespeare by Stravinsky and finding these a little dry has made the effort to compose more amply. The result seemed to me competent and without character.

Friday evening began with a performance of Beethoven’s Septet, that to judge by the applause gave recompense to many. The Oakland Symphony Chamber Chorus, led by Robert Commanday, sang Stravinsky’s Mass for Mixed Chorus, Wind and Brass Instruments politely, with careful preparation, but lacked any feeling for the correct vocal procedure: in many places the voices must punch the tones as forcefully as the responding accents from the brass. Slack singing cannot convey the power of this taut work. The program ended with Haydn’s Symphony No. 96 in D.

I did not hear the Saturday afternoon recital by David Abel, violinist, and Nathan Rubin, violist, and Nathan Schwartz, pianist. Hippolyte et Aricie, a lyric tragedy with Prologue and five Acts, performed Saturday evening, is Rameau’s first opera and by general opinion one of his best. The story is more than a little confusing, and, since this was a concert version with each singer performing several roles, I quickly lost my place in the synopsised libretto. Suffice it to say that this is a long opera, and it never lets down musically for a minute. I am told that the instrumentalists were bored by the simplicity of their parts. That may well be, because, aside from such orchestral events as a storm, a wave from the deep, a dense cloud, and an entrancing nightingale finale, the wealth of Rameau’s operatic art is given entirely to the voices.

Debussy thought Gluck a dull German in comparison with Rameau and vigorously resented the fact that in modern times Gluck’s operas have had preference. I can testify that the waiting between musical events is much longer in any Gluck opera I have heard than in this one opera by Rameau. The music streams out in unceasing lyrical variety, vividly expressing what could be for me only indeterminate emotions. Measure by measure it accomplishes more than any opera by Wagner, and I would assert that it is as a whole more beautiful, agreeing with Debussy that “we have in Rameau’s work a pure French tradition full of charming and tender delicacy, well balanced, strictly declamatory in recitative and without any affectation of German profundity or over-emphasis or impatient explanation . . .”

“Apart from the devices, the artifacts, the cleverness, the newness,” conductor Gerhard Samuel wrote in his program notes, “there is always the simple fact that the music is beautiful. The proportions are perfect, the melodies enchanting, the harmonies absorbing in their richness. There can be no doubt that Rameau’s operas are not only a pinnacle of achievement of the eighteenth century, but they are among the greatest events of the whole musical art.” We may hope for a more generous revival of them.

Mr. Samuel as conductor enabled the music to warrant musical justice to his notes. The performance was fully sustained, the singing continuously glorious, even the lesser parts being sung in and with

(Continued on page 32)
LOOKING BACK — WITH TEAR AND SMILE

Life must have been beautifully uncomplicated when all we had to talk about was Prohibition and the St. Valentine's Day Massacre, or the jazz generation and its pocket flasks. When we re-examine some of the Great Debate of the past ten or twenty years, must we not efface a smile or hide a tear?

In the 20's The Dial was one of the most influential literary and cultural journals of the day. The Dial—at least the name—had a long and noble history, stretching back to Ralph Waldo Emerson and Margaret Fuller who ceased publication after four years because the American public gave their effort little encouragement. The magazine reappeared as a literary journal several more times, successfully in 1921. The Time of The Dial by William Waterstrom (Syracuse University Press, $4.95) shows how this remarkable journal became a symbol for post World War I art. The publishers, Scofield Thayer and James Watson, Jr., concentrated on expressing ideas in new terms: "the best available work in the new psychology, the new history, the new anthropology, new philosophy, new criticism, painting and sculpture."


A Dial Miscellany edited by William Waterstrom (Syracuse University Press, $9.00), a companion volume, offers a number of important pieces from this "bewildering experiment in American journalism...because its publishers chose to echo no man's voice, to give no one movement the run of the place." Editor Waterstrom has selected essays, verse, and diverse Reports by some of the proudest names in American belles lettres to suggest that the 1920's when The Dial flourished was not a wasteland of thought, good taste or American culture. Rereading the past in this fashion is an intellectual delight.

The Haunted Fifties by F. Stone, that indefatigable and independent journalist (Random House, $5.95), is a collection of writings from the Washington reporter's weekly newsletter, founded—and he insists it was no coincidence—"in the worst days of the witch hunt and the cold war." In the introduction James R. Shaw, Jr., points out that F. Stone was not the perfect prophet for he prognosticated incorrectly as prognosticators sometimes do, but his clear prose, his incisive writing, his reportorial skill are second to none on the American scene, a boast which almost all Washington correspondents even now allow. True, some of his articles evoke a painful smile, for the villanies are past now, some problems he relates either solved or forgotten. But putting oneself in the "McCarthy Era" frame of mind, F. Stone emerges as much of a Galahad as Edward R. Murrow or other knights-on-chargers of that day. F. Stone is no respecter of persons, myths, shibboleths, or monuments, and when he carves, his blade is sharp, his purpose firm and his facts carefully documented. The Haunted Fifties is a careful reflection of the follies and the heroes of our immediate past, and many of the issues which Stone writes about are yet to be resolved.

"What so wild as words are?" asked Robert Browning, and well might Norman Thomas, perennial Socialist candidate for the United States Presidency, ask the question. In Socialism Re-examined (W. W. Norton, $4), Thomas' reassessment is not, as he proclaims it in the Introduction, a statement of principles or a history of American Socialism, but rather a review of the Crusade which he led for so many years. Socialism, despite its relative lack of public support, still has its catalytic function, Norman Thomas maintains. Some of its early goals have been realized in the many benefits now enjoyed by citizens through Government interest and intervention. He is less than sanguine about union-management control of the means of production, since other political or society has yet learned the great lessons of industrial democracy. The unions, as he sees them, have "larger" as the single goal of their unionizing efforts, and some have eschewed democratic principles for expediency. On the subject of peace Norman Thomas takes a fresh look at unilateral disarmament, the proliferation of one state— one vote blocs in the United Nations, the Monroe Doctrine, American intervention in the Near and Far East. There is a revision in some of the details of his thinking but not in the general proposition that ignorance and poverty are the first order of business of men anywhere, after which we can only then take up all the other problems of our globe. Socialism Re-examined is profound, sometimes disturbing reading, for it re-evaluates the very foundations of our society. No voice has been more intelligent on the subject than Norman Thomas'.

Policy and Power by Ruhl Bartlett (Hill & Wang, $5.00), is an excellent one-volume review of two centuries of American foreign relations, roughly from General Braddock's defeat to the Berlin Wall. Prof. Bartlett (Diplomatic History at Tufts University) paints in broad strokes the growing role of the United States in world affairs. From 19th century suspicion and isolationism to total involvement in every political tremor which takes place anywhere on the globe, he builds the picture of an expanding America interesting itself—often reluctantly—in the tundra and jungle and ice cap of every continent. In a chapter headed "The Continuing Crisis" Prof. Bartlett suggests that our role in the future will be increasing participation in the affairs of the world on every level; but also points to a need to correct the injustices and the evils of our domestic scene.

The Defense of Berlin by Jean Edward Smith (The Johns Hopkins Press, $6.95), studies in detail one aspect of the Cold War so succinctly limned in Policy and Power by Prof. Bartlett. Although there have been several accounts of the Berlin story, none chronicles so well the disintegration of the East-West relations from the concord of July, 1945, to the midnight construction of the Wall, which apparently took our intelligence officers completely by surprise. Smith's (a former U. S. Army officer) detailed account of political and military decisions made before the collapse of the Wehrmacht takes on a new and in some respects terrible significance as one now reads the somewhat cavalier way in which Germany was divided and again to Berlin, as if it were a forgotten, although American authorities carefully wrote in detailed
suggestions on the point with regard to access routes to Bremen and Bremerhaven in the British Zone. General Eisenhower’s decision to move toward Dresden instead of politically strategic Berlin was, Smith states, probably even at this distant viewing still a correct one, for even if we had been partners with the Russians in the conquest of Berlin, the eventual outcome would have been the same.

The first clue of things to come was probably the installation of Grotewohl as puppet mayor even before Berlin collapsed. The shotgun wedding of the Communist Party and the Social Democrats in East Germany into the S.P. (Social Unity Party) by Marshal Zhukov should have been the important tip-off to Allied authorities of what to expect in the future. President Kennedy’s “Ich bin ein Berliner” (I am a Berliner) would seem to belie the author’s final conclusion, however, that powerful forces in Washington want us eventually to get out.

* * *

F. Scott Fitzgerald has been apotheosized by the critics and the students of literature, and only occasional doubt has been expressed about his literary greatness. The doubts are dispelled in The Letters of F. Scott Fitzgerald edited by Andrew Turnbull (Scribner’s, $10,) the classic compilation of almost every vagrant thought which Fitzgerald ever had. The letters vary in spirit from comedy to conation; they carry his drinking, his doubts, his despair, his flights. It is easy to understand why Fitzgerald is so attractive to the literary critics who have raised him to some kind of godhood. He is interesting, he is challenging, and he reflects the mood and the temper of the times in which he lived, the pointlessness of Twenties and the nervous Thirties. He was a fine writer—that above all else. He could put words together that had all the magic of mores and the temper of the times in which he lived, the pointless despair, his flights. It is easy to understand why Fitzgerald is so remarkable in its brevity and its power, the moving story of Maestro Raphael Schachter and his orchestra of sixty pieces and 120 voices who perform with dignity and wry humor Verdi’s great religious opus before the SS commanders and their supreme lord, Eichmann himself, on the eve of liquidation. The performance was a hymn of glory hurled in the teeth of an enemy that was beginning to understand that it had been defeated. This is a book remarkable in its brevity and its power, which says much with a fine economy of words.
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Signed
It is an all too common failing in journalism to indict sin, write the expose, the eloquent exhortation to virtue, breathe a sigh of self-satisfaction and turn to the next wrong to be righted. The writer feels he has done a bit for posterity—earned his keep; the publisher basks in the reflected virtue of the writer and is delighted at the resulting dust-up, the increase in Letters to the Editor which can be laid before the advertiser as proof that his ad is being read also.

Since the onset of urban renewal as The Subject, readers of the journals—who feel obligated to do their part by reading the latest theory or criticism—have been buffeted by waves of opinion, rivers of ink. Catastrophes of words have poured over him, ultimatums of disaster by planners, architects, critics, sociologists, economists, historians, philosophers of every hue—each in the grip of his own obsession, each at complete odds with the others. The one point of agreement is that something must be done.

The rub, of course, that planning involves four parties: the public, the professional, the politician, and the engineer. Our problems are not just new, but deeper and more fundamental than the public officials are slow to move. When exorted to redevelop, they hire a planning consultant whose eventual plan is kicked from one end of the country to the other by the same people whose words had spurred the officials to action.

A degree of synicism is bound to result. Meanwhile the Niagara of ink continues. Another stirring call to arms to do battle with the enormous irrational forces now shaping our cities has been trumpeted. Architectural Forum writer Allan Temko outlined a plan of attack before the California Council of AIA Pacific Rim Conference in Mexico City of a magnitude which puts to shame such limited urban visions as the Cozy Neighborhood Plan, the City in the Park, Garden City, New Town, and the Metrolinear, Centripetal, or Centrifugal Megalopolis schemes.

Temko told the assembly that our technology and wealth make possible the creation of cities unlike any in the past if we can only free ourselves from the solutions of the past, if we can only put the present environmental crisis in proper perspective. The traffic-clogged streets, degraded downtowns, spreading subdivisions, polluted wilderness are "... all one thing and we must see it whole." The consequences will be catastrophic, he said, unless war is waged, not in a series of scattered engagements on the local or regional level, but on a continental scale using all of our country's formidable resources. The Atlantic seaboard, for example, with its family of merging cities and a population of 40 million requires a "rational total recreation ground... for the seaboard Megalopolis." He points to Europe which he has been studying over the past two years. London and Paris are being considered by British and French planners as regional super-cities of 20 million people or more.

The United States, said Temko, must plan on a similar scale, putting into the effort at least as much money, research and industry as have gone into the space program. The architect and planner have argued and proposed solutions on the "crudely intuitive" level long enough. There isn't a moment to lose. They must learn about and utilize the latest technology, cooperate with the engineer and scientist, and think semi-hemispherically.

Since Mr. Temko's talk was copyrighted, presumably you will be able to read it yourselves in AF. You should do so. As a speech it was eloquent. But as a plan (which has been two years in the hatching) it raises more questions than it asks or answers, and I hope he means to pursue it further.

Words are needed of course. The apathy of the public has to be overcome, The Law of Universal Indifference has yet to be repealed. The higher instincts of the politicians have to be appealed to. But without eloquent actions it's just a debate. We can do with fewer Olympian judgments and decrees, fewer attempts to impose a personal — and therefore questionable — esthetic, fewer suggestions as to what we must do and how to do it, more submission of pride of individuality to the needs of all, more day-to-day plugging away at those problems that aren't in the realm of opinion and taste. Like that of Dr. A. E. Parr of the American Museum of Natural History, who is working out a program for using wide-angle motion pictures and stereo sound which will permit test subjects to experience a proposed new urban environment before it is created (A & A Oct. 1963). Or that of Dean Sam Hurst of U.S.C. (A & A June, Nov. 1963) and others who are quietly searching for the architectural theory. Mr. Temko says must imperatively be based on firmer ground than fluctuations of opinion and of fashions in style and taste.

I'm not acquainted with Allan Temko, but it is apparent from his words that he is in earnest and well-intentioned. I hope that he isn't subject to the journalistic weakness mentioned above, that having studied the subject for two years he will not be content to let it drop with a speech and an article. With all the resources of Time-Life, Inc., behind him, I hope that he will work to resolve the local, regional, state and federal political and jurisdictional problems involved in his continental plan of attack; and that he'll try to overcome the public's resistance to reason and the opposition of the real estate interests; work to reconcile the contradictory views of the planners as to what form urban development should take. If he does this, then in the process he might also solve those problems which — as he points out — have made us helpless to redevelop on the community level with any consistent degree of success. He will also have earned his keep, certainly.
SAVINGS AND LOAN OFFICE BY KURT MEYER & ASSOCIATES, ARCHITECTS

PHOTOGRAPHS BY RICHARD GROSS
This regional office for Lytton Savings and Loan Association in Pomona, Calif., and its large adjacent plaza are designed to form the nucleus for the complete redevelopment of the west end of the Pomona Mall. The east end of the existing Mall has developed well, but due to old, uninviting buildings and lack of large businesses, progress at the west end has lagged. The savings and loan association, hoping to revitalize the area, has acquired a total of three and a half blocks north and south of its building site and has asked the architects to plan a comprehensive rehabilitation program.

The plaza is to serve as a needed focal point around which new businesses will locate. It is envisaged as a space for civic activities, concerts and other cultural and public gatherings. The savings and loan association has set aside half of the acquired land for public use, a decision which, hopefully, will find imitators. Works of sculpture are to be commissioned for the plaza, and exhibitions of works from the Bart Lytton collection will be held there.

The savings and loan office, a high-roofed pavilion, is to have two floors and basement for mechanical equipment—a total of 18,800 square feet and an estimated investment of $1 million. The roof is designed to float over the large, sloping walls which will be faced in the same Italian travertine as the plaza pavement. The walls, with rounded corners and coved base, alternate with high glass areas intended to reveal the interior function. The roof slab of white, post-tensioned concrete, will have a white mo-soi sculptured fascia and white painted plaster soffit. Columns are to be white terrazzo. The grey plate glass will be set in grey anodized aluminum.

The travertine of the plaza and exterior walls will be used for the floors inside. Tellers' counters will be coved, again echoing the exterior; ceilings will be luminous in public areas and acoustic plaster elsewhere. A cantilevered steel frame stair will lead to the 7950-square-foot second floor. First floor will contain 9400 square feet and mechanical basement 1450 square feet.
Model of Marl City Hall

JURGEN JOEDICKE

HIGH-RISE TENSILE STRUCTURES OF VAN DEN BROEK AND BAKEMA, ARCHITECTS

Plan for an office building in Amsterdam. Only the mechanical core penetrates the lower zone which is unhindered by the usual supports.
Mori City Hall under construction. Plan is to build the core structures of the buildings not as yet needed and suspend floors later.

Plan and view of union of the suspension elements at ceiling and girders.

Plan of Mori City Hall. Vertical loads are taken by the core.

Whatever the type of a new structural system, the architect is interested in it only in respect of its possibilities of application in a formal conception, the latter often becoming an end in itself to the neglect of structural considerations.

It seems to us all the more important to define the relationships between architecture and construction, which ought to be merely a means for the architect and not an end in itself.

Tensile construction in Europe is not at all recent, steel tensile structures being first attempted in the 18th century.

Before the completion of the first arched bridge (Coalbrook, 1779), the English had erected a suspension bridge for pedestrians, with a span of 20 meters (between the counties of York and Durham, 1741).

The suspension bridge by James Finley across Bay (between Union-town and Greensburg, Pennsylvania, 1796) had a span of 21 meters. After obtaining a patent on this type of construction, Finley built 40 similar bridges up to 1808, and since that time this type of construction has been employed everywhere.

Old examples:
J. Templeman: bridge on the Merrimac, Massachusetts, 1809, span 62 meters.
Th. Telford: bridge across the Menia Strait, 1819-26, span 175 meters.

For bridges the advantages of tensile construction are evident, for the arches or the templates are adapted only for a certain span, beyond which only the suspension or prestressed bridge remains feasible.

It is our own age that has offered possibilities of new types of application for tensile constructions, such as large halls and high buildings;

(Continued on page 32)
The influence of acoustics in the design of buildings today goes further than the provision of good hearing conditions in auditoria. Every new apartment house, office building, and hotel presents a tremendous number of acoustics problems that must be solved during design, if satisfactory buildings are to result. Attention is being given even to the private house these days. There is scarcely a building type that does not present areas in which acoustical thinking can help in providing the ultimate user with a satisfactory environment.

The architectural profession, in general, is coming to have a better understanding of the basic principles of acoustics, and this is resulting in better collaborative design effort between acousticians and architects. Only when there is real understanding, however, can successful collaboration result. Acoustics cannot be forced into a design or applied to it!

It is perfectly obvious that the design of rooms in which hearing is to be good must be strongly influenced by acoustical thinking. But, many of the elements of the design influenced by acoustics will never be seen by the public. They will not involve unusual shapes or surface treatment, but will involve such decisions as where to put the mechanical equipment to provide the least possible annoyance to listeners, or how to separate the scene shop from the stage so that it can be used while a performance is being given in the theater.

There is no point in putting a great deal of effort into the design of the listening space itself, if these associated problems are not solved. There needs to be an increasing emphasis on these "invisible" aspects in building design.

A college auditorium was built a few years ago, for example, with the entire heating plant for the college located in the basement below the auditorium floor. A number of measures that had been recommended for the control of noise from this equipment were omitted for reasons of economy in the actual construction. After the auditorium was opened, the noise from the equipment was so great that no one could appreciate the effort that had been put into the design of room acoustics for the space, and, only after major corrective steps were taken, could the auditorium be called satisfactory. It didn't matter whether the reverberation time was optimum or not, or whether sounds were uniformly distributed through the space—it was too noisy and people couldn't hear.

In the preliminary design of a recently completed theater, the architect had an interesting concept of using curtains all along the sides of the theater instead of doors so that at intermission the entire room could be opened to the adjoining lobbies by merely pulling back curtains. Thus, the audience would flow out rather than file out into the lobby. Although this is an interesting idea, one must immediately face the question of what happens to the noise from latecomers. Latecomers are people, and people in lobbies always talk, and the curtains would do nothing to keep this noise from the audience. The architect soon realized that the scheme would be quite unworkable, and the theater has doors!

Of course, the basic shape of the space, the slope of the floor, the arrangement of the audience with respect to performers, provisions to enable the performers to hear each other and to sense the size of the room, the incorporation of electronic reinforcement when it is required—all these things will affect the architectural design. Acoustical thinking should lead the designer to shapes of rooms that are basically suitable for good hearing and will discourage him from using domes and other forms of large-scale concave geometry that can only give trouble. It will help him to understand the implications of surface irregularity, the scale of "breakup" that gives good sound diffusion, and the scale of "breakup" that does nothing. He will learn that small-scale irregularities, left when formwork is stripped from concrete, will not provide the needed sound absorption in a lobby or a dining room, and that he must solve the problem of incorporating this sound-absorbing treatment on these surfaces even though it may hide some of the handsome formwork!

Hopefully, acoustical considerations will never be the excuse for bad design. One hears occasionally of a particularly ugly room in which it is said that the ugliness was necessary because of acoustics. Usually, the cause for ugliness is a lack of understanding on the part of the designer of the basic principles of acoustics, which should have governed his design decisions. If he really understands the basic principles, he can almost always solve the problems handsomely. His acoustical collaborator must teach him, however, and make sure he understands the implications of every design decision. Many considerations other than acoustics go into the final determination of a scheme, but the implications of compromises away from ideal must be clearly understood.

One of the most frequently encountered problems in modern auditorium design is that of providing conditions in a multiuse auditorium suitable for a wide range of activities, demanding variability in both audience size and in acoustical characteristics. A typical problem is that of providing a readily removable enclosure on the stage for musical performances. It is essential that, if this device is always going to be used when music is performed, its installation must not involve excessive cost or time. It is almost mandatory that it be mechanized if it is going to give a realistic solution to flexibility. An enclosure of this sort was recently installed in the Northrop Auditorium at the University of Minnesota. This one can be put up or taken down in half an hour by two men, in contrast to the hours required for the usual manually erected
provision must be made in the multiuse room for varying the amount of sound-absorbing material exposed and possibly even for changing the shape of the ceiling and wall surfaces. The realization of a truly successful multiuse auditorium requires the closest collaboration between architect, acoustician, and theater designer. Acoustics will help to determine the size and shape of the various elements that make up the room finish, the architectural handling of sound-reflective and sound-absorptive surfaces so that they become an integrated part of the design, and will give a final result that not only sounds good but looks good, and in which the provisions for variability are handled easily and economically.

Even before the architect becomes concerned with the many problems of flexibility, finish material, etc., he must be acquainted with some of the even more basic factors that govern the physical behavior of sound in rooms. We are often asked, for example, to provide "cathedral acoustics" in a low-ceilinging church. It should be obvious that, unless one has cathedral size, one can't have cathedral sound.

Designers often forget the basic fact that the human voice radiates largely from the front side of the face. But, until we develop a new variety of human being with a mouth going all the way around the head, it is unlikely that very large theaters-in-the-round (i.e., for 1000 people) can work successfully without electronic reinforcement.

There is also the appeal of the "miraculous cure." A good many gallons of "acoustic paint" have been applied in the hope that here at last was something that would obviate the necessity for old-fashioned porous sound-absorbing material. When the architect understands the mechanism of sound absorption, he can see how ridiculous the paint idea is.

A recent article in a reliable newspaper described a pavilion proposed for the 1964 New York World's Fair that will house an "outdoor restaurant." This area will be covered with a roof but will be open on all sides. In order to keep out insects, rain, hot and cold air, and noise, the space will be surrounded by an air curtain! This is presumably a serious proposal to solve the severe airplane noise problem at the site of the Fair. But anyone who has ever taken the trouble to observe an air curtain in action knows perfectly well that it does nothing to stop sound transmission, and that it is naive to hope that it will provide the diners in the World's Fair Pavilion with protection from noise.

An article such as that, however, leads the uninformed architect to make the same sort of ludicrous proposal for the subdivision of the school into a variety of classrooms—why not just throw up an air curtain to stop the sound from one space going to another? Belief in such false concepts can lead designers to create buildings, the basic architecture of which prevents them from working.

There is a great deal of discussion about school acoustics today. We hear about the virtues of carpet in schools. There is no question that carpeting in schools provides an excellent means of controlling reverberation, of reducing impact noise, and of giving a sense of comfort. Used extensively, it is an excellent sound-control material, but it does not automatically solve all the acoustics problems in a school—we still need partitions that go from floor to ceiling!

The need for flexibility in school planning is recognized by educators and architects more than ever before. We mustn't limit changes in the educational program by inflexible buildings, but even the most enthusiastic proponents of flexibility admit the need for sound isolation between simultaneously used classroom spaces, if there is to be reasonable freedom from distraction and annoyance. Just how much isolation is needed, of course, is determined by the kinds of uses to which the spaces are put, but there is often entirely too much sound transmission in modern schools.

A form of flexibility sometimes overlooked is that of providing a variety of sizes of rooms each well isolated from its neighbors and shaped and finished to do the very best possible job, both visually and acoustically, for groups of various sizes. One cannot, for example, create a good classroom for 100 pupils merely by drawing back the partitions separating three 30-seat classrooms in a row.

Control of unwanted noise seems to be one of the greatest problems in buildings today. The transmission of sound from one room to another in office buildings, hotels, and schools, and the noise from mechanical equipment, which is so much a part of the contemporary building, can only be controlled after careful study. Fully half the building budget in many new structures goes into mechanical equipment and, while the mechanical engineers are interested primarily in doing the mechanical job of lifting people, or moving air, or chilling water, or whatever it may be, they are not necessarily interested in doing it quietly. Unless all these racket-makers are brought under control by design at the outset, the building will most certainly fall short of real satisfaction. While manufacturers of equipment can be encouraged to make quieter devices, it is the job of the building designer to see to it that whatever is finally installed is not a nuisance to occupants or neighbors.

This has been a very brief and general discussion of a few of the many problems of modern building design. We can be sure that, when acoustics is given as much serious attention as structure and all the other areas of building technology, the buildings resulting will be more satisfactory for human occupancy.

Reprinted from Sound, a publication of the Acoustical Society of America
TWO HOUSES IN ETHIOPIA

WEEKEND HOUSE BY HENRI CHOMETTE AND ROMAIN VON SEELA, ARCHITECTS

VILLA BY HENRI CHOMETTE, ANTOINE LAGET, AND ROMAIN VON SEELA, ARCHITECTS
Exploitation of the rocky site guided the design of this weekend house near Ambo, Ethiopia. One huge monolith even serves as an exterior and interior wall of the building and supports the roof-terrace as well. Steps to the roof-terrace were cut into the rock which was hollowed out for the inside fireplace and chimney and the outside barbecue. The entry is divided into two levels, bar and salon; the house contains, in addition, a bedroom, study-guest room and service areas.

The garden is stepped on the natural slope of the site. The pond, hollowed out of the rocks, is fed by a warm spring running through a watercourse created with rock.

Stone, principal construction material of Ethiopia, has also been employed in the elements of structure and decoration in the villa at Addis Ababa. The dimensions of the bays vary according to the interior functions. The larger, principal bays orient the view from the living room to the two aspects of the garden: the remote landscape on one hand and a cultivated flower garden on the other. The living room is finished in wood paneling and contains a high metallic chimney with brick hearth.
This 1500-square-foot beach house (900 square feet excluding the deck) is well separated from its site by 14 wood columns attached to concrete footings by steel anchor straps. It is opened to ocean and bay by walls consisting of a series of oversized (4' wide) screen doors which are interrupted visually only by the small bedroom wall on one side and a counterpart storage area wall on the other. The larger of the two bedrooms is open to the deck on either side, the other is ventilated by a floor-to-ceiling window with fixed screen. Water heater and working equipment for the artist-owner is housed in an 8' x 10' storage area beneath the building.

Pre-cutting the lumber to the architect's plans permitted erection of the house in nine days. Also instrumental in the rapid construction was the use of vertical tongue-and-groove boards of 3" x 6" cedar for walls. The foundation is concrete block filled with concrete to a depth of four feet below grade and four to twelve inches above ground. The structural columns are 4" x 8" Douglas fir; flooring is 3" x 6" Douglas fir plank deck. Doors are aluminum screen and 1/4" plate glass with cedar frames. The dead flat roof is composition rolled roofing. Cost of the house was $11,000.

BEACH HOUSE FIRE ISLAND, NEW YORK, BY RICHARD MEIER, ARCHITECT
The project is comprised of four buildings in axial plan, situated on the top of a hill near the village of Kleinlutzel. Two of the buildings contain classrooms, a third — connecting the classroom buildings — contains the auditorium and special classrooms, and the fourth is the gymnasium with faculty rooms and caretaker's quarters. The auditorium, core of the complex, is an enlargement of the glassed-in connecting corridor and is used for a recreation hall in bad weather. The glass wall can be opened to the outside.

The plan is based on a square grid of 2.16 m. The classrooms of 4 grids for 48 or 36 pupils are square. Adjustable desks were designed by the architect. Bearing walls are of masonry; ceilings and floors are of untreated reinforced concrete.
A. Lower grades pavilion
B. Special classes pavilion
C. Upper grades pavilion
D. Gymnasium

1. Small recreation yard
2. Wood and metal workshop
3. Materials
4. Needlework
5. Assembly hall
6. Recreation yard
7. Gymnastic equipment
8. Gymnasium
9. Teachers’ & P.T. instructor’s room
10. Gymnastic yard
11. Playing fields
12. Bicycles

1. School garden
2. Domestic science
3. Materials
4. School kitchen
5. Air-conditioning for pavilion A
6. Air-conditioning for pavilion B and assembly hall
7. Central Heating
8. Oil tank
9. Boys’ lavatory
10. Girls’ lavatory
11. Utility room
12. Air-conditioning for pavilion C
13. Cloakroom for gymnasium
14. Showers
15. Bicycles
SCHOOL IN SWITZERLAND
YACHT CLUB IN MEXICO BY VICTOR DE LA LAMA AND JESUS G. COLLANTES, ARCHITECTS

The lake on which this small yacht club is built is located in the Bravo Valley near Mexico City and has a water level that varies as much as 100 feet, requiring floating construction. The circular clubhouse, with peripheral slips for 24 boats, is tied to the land by the walkway which is fastened by trailer-type hitch to a rail track on an inclined access stairway.

The structure is steel framed with wood finish and palm leaf roof. It weighs about four tons and is floated on Frigolit. Each slip has a winch allowing boats to be raised and stored out of water. The club is on two levels with bar and recreation area at the slip level; showers and toilet facilities above.
STREET LIGHTING

COMPETITION


2. Commended entry designed by Neville Conder. 15' concrete column; made by Stanton & Staveley Ltd., Nottingham, England.


7. Commended entry designed by Jack Howe; made by Stewarts and Lloyds Ltd., Glasgow.

Britain's Council of Industrial Design, which in 1952 concerned itself successfully with the improvement of street furniture on main thoroughfares, has now turned its attention to the design of street lighting for side streets. In England, as in the U. S., a limited choice of good posts with good lights is available. Modern wall bracket lights are even scarcer.

The CoID stipulated in this competition that lamp posts and associated wall bracket lights must be entered in tandem, attempting thereby not only to stimulate good design but also the use of wall brackets in place of the more obtrusive columns. The judges, J. M. Richards, Sir Basil Spence and Professor Misha Black, "expressed disappointment that there was not more creative thinking and so little new ground broken," according to Peter Whitworth, secretary of the CoID Street Furniture Panel. Only six awards were made for complete entries of post and wall bracket lights. Six other complete entries and six lamp-post entries were commended. From this side of the Atlantic at least, the disappointment of the judges doesn't appear justified.
This Catholic church was designed to serve a rural parish composed of several villages with a total population of about 3,000. The architecture of the farm country surrounding the village of Dielsdorf is characterized by steeply pitched roofs rising from spacious orchards. This architecture is of such strength that it seemed logical to repeat in the church this tent-like form so as to blend with the landscape.

The sanctuary accommodates 300 people; the church also has a small winter chapel which can seat 40, and an assembly hall for 150 with stage, cloakroom and service areas. Materials are reinforced concrete untreated on the exterior, faced with wood on the inside; and asbestos-cement slate on the roof.
style. Among the soloists I was delighted by the fresh voice of Anna Carol Dudley in each part she sang, especially her nightingale finale as the Shepherdess. Helen Rice, as Phaedra, the prime mover of the drama, both sang and looked her part as queen, stepmother, and sorceress. The chorus also sang extremely well. It was a long, happy evening.

The opera concluded my attendance at the Festival; I missed the Sunday programs of sacred choral music and of Schubert.

If I have been critical of various portions of these programs, I have written so only in the hope that my comments may effect some improvements in the coming seasons. The Festival was generous of music and goodwill. I hope that it will continue. It deserves to; the spirit is right.

ART
(Continued from page 7)

their extreme limits, who in fact reversed all the elements of optics, reaching the fantastic and absurd potential of the system. "The system was established as a technical curiosity, but it contains a poetics of abstraction, a powerful mechanism of optical illusion and a philosophy of factitious reality." Baltrusaitis points out, adding that it gave rise to diverting as well as monstrously grotesque compositions.

The point is that the profound artist used anamorphism as a true instrument of ambiguity, as for instance Holbein in his portrait of the ambassadors. In the ambiguous object, the skull, seen only by those who know how to look at it, a host of secrets, of implications resides. But in the words of lesser technicians, the anamorphic references, clearly visible when the picture is held parallel to the eye, are merely banal. Once the trick is known it loses all its magic and interest.

Bacon's so-called ambiguity is on this level. And if comparisons are wanted, I can speak of deKooning's use of the blurred form, of Giacometti's. Their paintings have forms that are clearly stated but put into ambiguous relationships to one another. The blur serves not to obscure but to relate. The difference between one of Bacon's India-rubber portraits and one of deKooning's women lies precisely in the organic cohesion of deKooning's forms, and the applied, artificially wrought relationships in Bacon's. Moreover, most of Bacon's paintings push the mind away from the image to extra associations. DeKooning and Giacometti keep steering the viewer back to the internal structures of their paintings.

Simone de Beauvoir said of Sade that "the supreme value of his testimony is that it disturbs us." Perhaps the same can be said for Bacon. But I would counter: it disturbs, but not enough. The confessional aspect of Bacon's paintings has not the richness of allusion of a Genet, or the firm point of view of a Gide, or the hallucinatory ambiguity of a Kokoschka. What makes Gide's homosexual confession interesting is not his particular quarrel with society—though even that is interesting—but his way of relating it to others' predicaments. Genet overwhelms his reader with the passion behind his masturbation; with the hot fantasies it constricts. The shocking use of obscenity and the themes calculated to repel the bourgeois reader is subordinate ultimately to Genet's comprehensive style. But Bacon's style could never be called comprehensive, nor could the details in his paintings ever match the complexity of Genet's in his prose. If Bacon disturbs, he does not disturb as those other moralists in reverse, which would include painters like Goya and Beckmann, but more like the naive writers and painters (Kerouac, for instance) who lean heavily on washroom epigrams and never get beyond those confining and limited walls.

HIGH-RISE TENSIILE STRUCTURES—JURGEN JOEDICKE
(Continued from page 17)

and this kind of building presents a direct interest for the architect. In these new projects, the criterion of economy remains valid for tensile constructions, which, moreover, are capable of spanning great distances without supports and give rise to fewer difficulties in execution than do thin shells.

In this connection, it should be noted that every method of construction is possible only for work on a given scale which cannot be greatly surpassed even when the weight is increased to make possible longer spans, because the extra load due to supplementary reinforcements soon cancels out the value of the stress resistance.

Bernard Lafaille was one of the first to employ tensile systems, and that was for the construction of halls (French Pavilion, Zagreb, 1935). René Sarger developed such systems in various projects. In Germany Frei Otto in particular devotes himself to these problems.

The height capable of being reached by traditional skeleton structures is entirely adequate for present-day requirements. Up to the present time the question of the advantages of tensile construction as compared to traditional skeleton structures has been satisfactorily answered. It was the Rasch brothers who first suggested the new possibilities open for other structural methods. By concentrating loads on a core of reduced dimensions and by the suspension of decks, the encumbering of the site by such high-rise buildings has been greatly cut down. In this way such a conception offers new utilization possibilities and satisfies the continual demand on the part of modern architects that the site at grade level be kept free.

The economic advantages of tensile construction also clearly emerge when we have buildings of low silhouette at the foot of high-rise buildings, whose compact supports do not interfere with the independent low structures.

Thus for a complex of involved volumes, tensile construction renders possible kinds of structural articulation that existed only theoretically heretofore or that were difficult to execute in practice.
ET CETERA

APPOINTMENTS

PETER L. HORNBECK: assistant professor of Landscape Architecture in the Harvard Graduate School of Design after holding a similar professorship at the Univ. of Illinois.


Following administrative reorganization of the College of Design, Architecture and Art at the Univ. of Cincinnati, Dean Harold R. Rice announced the appointment of the following to the chairs of the three divisions: PROF. JAMES H. ALEXANDER, Design; PROF. RICHARD H. WHEELER, Architecture; PROF. REGINALD L. GROOMS, Art.

URBAN DEVELOPMENT

The Los Angeles County Board of Supervisors rezoned Irving Gill’s Dodge House from R-1 to R-4, steadfastly refusing to heed either the pleas of an international galaxy of architects and educators best qualified to judge the value of the building or the protests of surrounding property owners; thereby ensuring the destruction of the house and an immense profit to the Los Angeles Board of Education which owns the property.

“... If men are skeptical, disenchanted, disappointed, and, consequently, schematic, distracted, petty and corruptible, the fault lies in the system that, though the man has created it, deforms the man ... making (men) fearful automatons and filling them with complexes for which they unconsciously compensate by blocking the works entrusted to them.” Ernesto N. Rogers on Bureau- cracy (Casabella n. 278).

ART

An exhibition of the paintings of Josef Albers in Caracas will begin a five-year program of exchange in the arts between the Museum of Modern Art with Latin America.

A conference of the Pacific Arts Association, representing artists, educators and craftsmen from the eleven western states, is to be held in Los Angeles March 24-27. Subject is to be Visual Aspects of Art in Our Culture. Registration information may be obtained from Dr. Jack Stoops, Art Dept., UCLA, Los Angeles 24, California.

SCHOLARSHIPS

Cornell is offering financial aid up to $2000, and tuition and fees during the 1964-65 school year to graduate students in the fields of architecture, art and urban planning. Applications should be addressed to Dean Burnham Kelly, College of Architecture, Cornell University, Ithaca, New York.

FROM ABROAD

This gymnasium in Saga, Japan, by architect J. Sakakura & Assoc. illustrates the span capabilities of the cable-hung roof structural system. Dead load is about 30 lbs./sq. ft. (Kenchiku Bunka June 1963).

Falmer House (above) designed by architect Sir Basil Spence is one of two completed buildings at the new University of Sussex, Falmer, Eng. Pre-cast concrete vaults, columns, beams and slab floors are set on poured-in-place concrete foundation. Columns have dowel joints and take vertical loads only. Brickwork takes lateral loads. Vaults spans are 10, 15 or 20 feet. Principal beams span 40 feet. (Architectural Review Oct. 1963).

A central core is the structural backbone of this apartment house by Japanese architect Eiji Hotta. To give each unit a terrace for outdoor living, two floor plans are alternated. The design concept aims at stimulating permanent rather than temporary apartment living. (Kenchiku Bunka Aug. 1963).
(201) Visualite louvred windows, full frame and strip hardware, illustrating vertical and horizontal installations. All blades of wood, anodized aluminum, and colored and clear glass. Stainless steel tension clips, an exclusive feature, ensure louvre tightness in both the gear and cam operated windows. Available in standard and custom sizes. Other products include Spray Mask, to protect frames from stains and plaster burns, and Magix Metal-Lube, a silicon base lubricant. Acker and Acker.

(202) Industrial building products in aluminum, including sheeting, fiber roofing, industrial siding, etc. Also have available information on hand rails wrought aluminum products, curtain walls, store fronts, windows and entry. Aluminum Company of America.

(203) Antico Permalfine vinyl flooring, solid vinyls that are available in 20 patterns and unlimited custom color combinations. Operates a special color matching service. Antico Carefree vinyl, a budget priced flooring with no paper backing, in 5 modern patterns and a wide choice of decorative colors. Antico vinyl and polymeric resins for above-grade, on-grade and below-grade installations, available in 12 colors, and Antico rubber and plastic rubber flooring in marbleized and featuring 22 colors. American Bilt-Rite Rubber Co.

(205) American Maid shower doors and tub enclosures featuring decorative laminated glass and acrylic panels with gold, satin and polished frames. Also available in other plastics and wire glass and in specialized anodized finishes. American Shower Door Company.

(206) Manufacturing a complete line of quality paint products and exhibiting Color Key 1 and Color Key 2, the system separates the entire spectrum into only 20 colors in each mechanically related for total harmony to facilitate the pre-selection at a glance of the entire range of colors for all decorative Anti-Hydro Products. Vic-Wy Industries.

(207) Manufacturers of Anti-Hydro, Aridil and Amurseal waterproofing, Amport hardener and the new Demicon Curehard, the single application material to cure, chemically harden and dust proof concrete. A written guarantee is available on Anti-Hydro Products when application is supervised by a factory representative. Anti-Hydro Waterproofing Company.

(208) Supplier of Basco CCZ (Chromated Zinc) for pressure treatment of lumber to guard against termites and dry rot in foundation, sub-floor framing and sheathing, and of Basco Pyre­­sote oil, a fungicide treatment of all lumber to resist fire and flame spread termites, insects and dry rot. Both materials are approved under I.C.B.O. research recommendations and each piece of Prey­­sote pressure treated lumber bears the manufacturer's label. J. H. Baxter and Company.

(209) Architectural letters and plaques in brass, bronze, aluminum and nickel. Also custom fabricators of all types of architectural metal work including stairs and handrails, storefronts and entrances, window sills, solar screens, flag pole holders, cast aluminum mail boxes and de­­pository boxes, plus elevator entrances, doors and frames, elevators, cars and conveyors. A. J. Bayer Company.

(211) Rubber and vinyl tile flooring, in 51 marbleized and plain colors with rubber cove base to match. Also display rubber stair treads in vinyl and rubber bases. Special color matches are available at no extra charge on all tiles of 2000 square feet or more. Burke Rubber Company, Inc.

(213) Manufacturers of Cabots stains, oils, waxes and collodial paints for preserving, protecting, and coloring all types of exterior and interior woods. Also adhesive products, damp-proofing and clear waterproofing materials and exterior woodcement and concrete. Samuel Cabot, Inc.

(214) Colored vinyl link mats and runners in weave widths of ⅝”, 5/16” and ⅛”, fashioned to specifications. Also manufacture decorative vinyl link mats and runners, rubber and vinyl matting. Cactus Mat & Patch Manufacturing Company.

(215) Colored, decorative glass panels by Jim Weaver executed from the architect's own pictorial abstract design, including motifs that carry from solid to transparent areas. Cal-Western Manufacturers.

(216) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood, masonite, formica decorative laminates, California Panel and Veneer Co.

(217) An association of member mills whose Redwood lumber is properly seasoned, graded and milled under close supervision and given the CRA Trademark of quality Redwood. Both finish and construction grade Redwood are available for siding, paneling, facing, panel, fiber and millwork. California Redwood Association.

(218) Roof deck systems and insulation, Bermuda roofs, fireproofing, fireproof forms, acoustic treatments, insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.


(220) An extensive line of decorative panels for siding, folding or fixed partitions. Unlimited designs are available including carved and grilles patterns, the palisade panel for use as an opaque room divider, and panel tiles with insert of perforated metal, fabrics and translucent plastics. All feature the exclusive overhead hardware and bottom guide and quality hardwood frames. Carlton Products.

(221) Deo-O-Tex latex base trowel­­led-on flooring and roof deck cov­­erings which include special decorative terrazzo, static conductive floors, industrial flooring and acid proofing, underlayments, adheres and marine products. Crossfield Products Corporation.

(222) A complete line of washer pumps for commercial and indus­­trial buildings including chrome, roll dispensers, recessed towel dispensers and waste receptacles in satin buffed stainless steel and prime coated steel and towel and waste dispensers in chrome, stainless steel, copper plate, and Kromex finish in green, bronze and gray. Crown Zellerbach Corp.

(223) Structural clay products including Steeltyd brick, Imperial brick with cellular openings to create decorative brick air space for insulating and less weight, and Bel Air flats for walkways, decorative veneer wall capping patios, pool decks and window ledges. Davidson Brick Company.

(224) Ply-Sawn, the Douglas fir siding for a new dimension in ex­­terior siding, and random plank Philippine mahogany plywood plan­­eling from Mindanao and Luzon either unfinished or pre-finished as an interior wall finish. Davidson Western Plywood Co.

(225) Maintains a continuing pol­­icy of programs and informational services for the architects, includ­­ing the Gold Medal Award for residen­­tial construction and the exclu­­sive Merit Award for commercial and industrial buildings that con­­form to required standards of ex­­cellence in electrical installation. Information on these is available from the department's residential or commercial utility consultants. Department of Water and Power.

(226) Styrofoam, a feather-light board of expanded polystyrene for concrete forms, floor, wall and roof insulation, insulating plaster base and pipe and vessel covering. Also manufacture Saraloy 200 and py­­film waterproof membranes Saral­­oy 400 elastic flashing Scorboard insulating board, Roofmate FR roof insulation and the Miller double wall system. The Dow Chemical Company.

(227) Plastifieur, a resilient floor cover made of vinyl backed of vinyl, felt backed vinyl, canvas, coated with plastic, for use indoors and out, over ceramic, tile, cork, then with plastic material covering material sheeting and alternate. A.C.A. ignited Blue Flame-log lighter, available either separately or in a combination pack. Canterbury Enterprises.

(228) Execute scale models of all types of developments and site de­­velopments, stressing details in design and materials. Glenn Evans Miniatures.

(229) Manufacturers of intercommunication and sound systems for hospitals, medical buildings, commercial structures and residences, with consultation services for layouts available for any type application. Execute Systems of Southern California.

(230) Laminart, a high pressure decorative laminated plastic, man­­ufactured in Los Angeles by the new line, with samples available at the display, includes solid colors, wood grains and pla­­terns. Fabricon Products, Division of Eagle Picher Company.

(231) Natural, cellular, lightweight a stone for garden display and mosaic veneer in a color range from light grey to charcoal, as well as Sierra tan, and available in varied sizes, shapes and custom cut­­ing. Featherock, Inc.

(232) Manufacturers of roofing ma­­erials including built-up roofing, Roll-Rite, Acrylic Coat, aluminum reflective and asphalt emulsion coatings, and Uni-Thik asphalt shingles. Also make concrete forms and Monoform water-proofing membrane, acoustical tile, insulating materials including board, batt, roll and Canec roof insulation, Cel­­ Dek structural building stock and Tred-Top and Flint-Mastic bitu­­mastic flooring. The Flintkote Company.

(233) A high pressure plastic lami­­nate in solid colors decorator de­­signs and wood grains with up-to­­date samples available at the dis­­play. A Formica exclusive is the custom design service of sealing materials, designs and art treatments to Formica. The newest develop­­ment is the brushed finish laminate surfacing for kitchen cabinets. Also available are Formica flush fixed doors. Formica Corporation.

(234) An extensive line of overhead doors including wood, both panel and carved, and the new Filma door of Fiberglass and aluminum for garages, and a variety of doors for commercial and industrial use. Featured in the display is a work­­ing model of the new telescoping movable center post for unimpaired view of multiple special instal­­lations with the safety factor of non­­closing unless the post is in place. Also manufacture hardware for all types of sectional and rigid doors. Operating positions for doors and rosettes. Frantz Manu­­facturing Company.

(235) An extensive line of concrete block, both structural and veneer, including Plagecrete, Laceycrete.
(236) Textolite, the high pressure die-casting of both conventional and textured surfaces with samples available in the solid color finishes, woods and wood grains. The latest development is the Textolite ST pattern for commercial installations featuring a 2-inch stripe running the width of the solid color Electric Laminated Products.

(237) Koroseal, a vinyl wall covering of precision calendared vinyl sheet welded to flame-retardant fabrics. In a wide variety of styled and functional patterns, it is registered and approved for flame retardance by the California State Fire Marshall, B. F. Goodrich Co.

(238) Illustrations of a complete line of acoustical tile, including wood and fire rated, and samples of special sizes and colors which the firm features. Also available are all-weather polyvinyl chloride plastic wall covering, integrated lighting, luminous panels, and other accessories for acoustical work. O. F. Grani, Inc.

(240) A complete line of common brick for reinforced grout masonry, including standard, oversize and modular units in a variety of textures. Higgins Brick & Tile Company.

(241) Marvel interior finish in color or as a base for paint, exterior stucco in a wide choice of weather-resistant colors, Marblcrete finish in color and imbedded with exposed pebbles or marble chips, acoustical-type textured plaster for use where acoustical properties are not required, Hi-Sorb acoustical plaster in many colors, and a swimming pool finish resistant to acids and alkalies. Marlowe Stucco and Lime Products Co.

(242) A complete line of jamb type garages, complete with doors and sidings for all doors and weights, both sliding and swing, and sliding glass doors, also, structural devices such as joint hangers, anchors, connectors, "T" and "L" angles, concrete form ties and related items. Distribute the Hollywood Wonder Action Disappearing Stair. Holmes Hardware and Sales Company.

(243) Manufacturers of Hoertiron steel folding gates for all types of commercial installations. Also available, when appearance is the predominant factor, folding gates of cold rolled steel, aluminum, or bronze constructed of cold formed end and track sections to receive ball bearings, machined bearings and brass washer construction, built-in sections for standard or master-keyed cylinders and flush wall cabinet to receive gates. Hoertig Iron Works.

(244) Manufacturers of putty and caulking compounds for all glazing and caulking problems, including Hunco architectural caulking compound where a permanent plastic expansion joint is required and Hunco commercial caulking compound used as a sealant for cracks, joints and around door and window frames. H. R. Hunt Putty Manufacturing Company.

(245) Aluma-Roof, the fire resistant, all aluminum, interlocking built-up heavy butt shake shingles in colorful colors for application over two-ply 30 felt base and recommended on roofs with a 4 in 12 minimum pitch. Hunter Aluma-Shake, Inc.

(247) A masonry veneer of fabricated stone with the realistic appearance of quarried stone. Stone, crushed rock and sand, it is available in a variety of natural colors and comes in three sizes: approximately 3" x 4" in size and one inch thick. It can be used as an exterior or interior finish. Loma Stone Company, Inc.

(248) A variety of colors and textures in facesbrick including Norman, Roman, Colonial American, Economy Norman, Hillcrest Stips and Alberhill Pavers. Also manufacture Kord Modular and oversize common brick, fire brick and facing lining. Los Angeles Brick & Clay Products Company.

(249) Vetrum venetian glass mosaic, Lake Como Italian pre-cast Mediterranean marble mosaic tile with recessed or high relief matrix. Crema and Appiani Italian quarry tile, Latro vitreous porcelain ceramic floor and wall tiles, and sia tiles from Spain and Holland. All available for use on exterior and interior walls and floors. All are available in a myriad of colors and patterns. Los Angeles Tile Jobbers, Inc.

(250) Dual Window Wall, a system utilizing a metal frame and glass exterior with glass lower interior, both movable. Also manufacture aluminum louvre windows, frame or strip hardware, Roller King aluminum rolling windows and doors, and Aquas King shower and tub enclosures. Louvre King, Inc.

(251) Cam operated, stainless steel, jowne window strip hardware and built-in sliding aluminum rolling window with Fiberglass screen. Also manufacturer an shell-on SURROUND for jowne windows with steel or aluminum hardware and a bottom rolling aluminum sliding glass door. Louvre Leader, Inc.

(252) The Series 300 aluminum sliding window for commercial use and the Capri Cavalier aluminum sliding door with outside slide design. Also available is the residential line including the Rollmaster, an aluminum sliding window with built-in sections removable, and the Capri Cadet aluminum sliding glass door. Lujon Corporation.

(253) Marlite plastic finished wall panels for residential, commercial and industrial use, featuring wood grain reproductions, decorator patterns and pastel colors available in sheets and planks and developed by Raymond Loewy Associates. Also exhibit Korelok, a hollow core paneling which requires only a backing of drywall or solid nailing of strips. Marlath Products, Inc.

(254) Manufacturers of roof gutters of heavy steel construction with spring levers and lock and padlock hasp, and steel ceiling hatches. Both products are available in special materials and sizes. Metal-Trim Products.

(255) Ornamental garden art in cast stone, including statuary and bowls for fountains and a variety of designs and shapes in pre-cast benches and planters. Available in natural or white as well as custom work in colors to match any decorative scheme, for indoor and outdoor use. Monterey Garden Art, Inc.

(256) A complete custom kitchen, designed by Jeannette Copeland, N.S.I.D. Included is the contemporary Pacific line of cabinetry, open plan kitchens, also used for built-in storage throughout the house, assembly for office furniture, and versatile 600 Series cabinets adaptable to any period from Cape Cod to oriental modern. Cabinets are of northern marble finished in natural grained surfaces with autumn tone, fruitwood, driftwood and walnut, and in 16 decorator colors. Complete line of hardware. Mutchler's, Inc. of California, Inc.

(257) The Viking Spasmaker, a complete sliding door pocket including door, frame and hardware for the Feather-Touch Bi-Fold wardrobe wall with Novoply core, the Cinderella mirrored sliding wardrobe door and the Feather Glide by-pass wardrobe wall, all prefabricated, packaged and ready for installation. Nordahl Manufacturing Company.

(258) Pictorially a full line of interior, commercial and residential initial plumbing ware in both pressed steel and vitreous china. The most attractive additions to the porcelain-on-steel-line are the new round handwash basins, laboratory and the corner bath-tub built around a compact Norrit-Thermador Corp.

(259) A complete line of electrical built-ins including exhaust fans, wood and fan combinations for range and oven, bathroom heaters and ventilators, door chimes, food center, stereo, intercom and radio combinations, and barbecues, both electric and charcoal. Nu-Tone, Inc.

(260) Wood stains made of pure pigments ground in linseed oil, including semi-transparent penetrating stains in brown and gray tones that allow the grain of the wood to show through, and heavy bodied antique finishes. Other products are the redwood and special purpose stains and pre-stained wood siding. Olympic Stained Products Co.

(261) Manufacturers of built-up roof asphalt shingles. Storm-Lap asphalt shingles, roof coatings including Coolite, Colored Coolite, Alumic-shield, and Nu-White, Grip Deck roof decking, and asbestos cement siding. Also make Grippath and Type-X insulated paper batts and roll insulation and Mastipave bituminous facing. Fabco Division, Fidgerton Paper Products.


(263) Provide a courtesy service to the architects on all industrial, institutional and commercial projects to help plan for raceway apparatus closets, PBX equipment rooms, cable rise systems, main terminal room and service from the street. Pacific Telephone Company.

(264) A high-pressure decorative laminate in a wide variety of types including Genuwood utilizing genuine veneer, wood reproductions, solid colors, and designs and custom fabrics. Parkwood Laminates received the American Institute of Interior Design International Award for excellence in design. Parkwood Laminates, Inc.

(265) Manufacturers of a complete line of A.C. approved heating and air conditioning equipment including the Pace Setter, Imperial and Spacesaver forced hot-air, all gas air conditioner, electric air conditioner for outdoor use, and commercial combination heater and air conditioner utilizing gas and electric heat. Also available forced air wall heater, Sabara wall heater and unit heaters with Astral steel heat exchanger, The Payne Company.

(266) Pearcellite, a fabricated marble with a hard, smooth, lustrous surface, non-warping and spotting, and impervious to stains including alcohol, cosmetics and medicinal preparations. Used for walls, pull-downs, toilet and furniture tops, stall showers, etc. Pearcellite, Inc.

(267) Sculptured, three dimension­

AIA Award-winning Home by Buff, Straub and Hensman

Level, wooded acre-site in Santa Anita Oaks. Most suite with fireplace and bath garden, 3 additional bedrooms with baths; swimming pool, recreation pavilion with kitchen and fireplace related to volleyball court and shuffleboard and general activity area.

For Sale by Owner

H-6-213
ARCHITECT - LAND PLANNER

Wanted for large, progressive, publicly owned builder. Experience with FHA MIP’s desirable. Submit resume to Box 641.

(286) Quality medicine cabinets, including the new Dubarry and Cavalier with gold and white wood frame and polished plate glass mirror to harmonize with gold bathroom brass goods and accessories. Also display residential and apartment house mail boxes, built-in ironing board, range hoods, directories, fire extinguisher cabinets, bathroom appointments, and a complete line of building sheet metal specialties. Pem-Bilt Steel Products Company.

(289) Manufacturers of a quality line of devices for crowd control certified attendance records and fare and admission collection for stadiums, racetracks, fairs, auditoriums and amusement parks, subways, baseball parks, industrial plants, markets, libraries. Perry Turntite Company.

(270) A resilient polyurethane decking, flooring and roofing plastic that is metered, dispensed and sprayed by factory approved Fasch, Inc. Apparatus. A pure plastic rubber, Uralastic, is available in a variety of decorator colors and unusual textured finishes. It is an esthetic finish for concrete, wood, lightweight cellular concrete and metal as well as a remedial coating for all existing surfaces. Poly Resins.

(271) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in a wide selection of colors. Also available in Summitville quarry tile. Pomon tile Company.

(272) A complete line of turf sprinkler systems for pop-up sprays, ground cover and shrub sprays, combinations, irrigators and bubblers. Also available in standard steel or iron pipe or steel pipe with all units designed and fabricated by manufacturers for all types of surface turf. W. W. Sprinkler Company.

(273) Revco built-in refrigerator and ice maker designed for the quality custom kitchen. Originators of the built-in freezers and refrigerators for easy installation, and floor standing combination refrigerator - freezer built-in, Revco, Inc.


(275) Krelstone Kountersunk lug and flexible strip wood block flooring manufactured by the Krelstone, Wright Corp., and Ironbond continuous strip hardwood flooring and Perma Cushion free floating resilient hardwood flooring manufactured by Robbins Flooring Co., A. B. Rice Company.

(276) Kernco reaction type stain for all interior or smooth exterior concrete floors; Kernico wax finishes; Col-R-Tone coloring for concrete swimming pool decks, tennis courts, public sidewalks and rough exterior concrete areas; and Col-R-Tone A for all types of asphalt paving. Also, manufacturers of Kernico concrete waterproofing, hardeners and sealers. Rohloff & Company.

(277) Clay roofing tile including the new 680 line of light weight high strength clay shingle tile in a variety of fired-in colors, mission and shingle tile and the rambling, rustic, Cranbrook and Carthage tile available in a number of textures and glazes and offering innumerable qualities and complete fire safety. San Valle Tile Klin.

(278) Luran, the vinyl in sheet form, 6' wide, patterned by rotogravure, in unlimited colors and patterns. This is an impervious, unbreakable floor and all three meet FHA minimums. Also available in a variety of decorator colors and patterns. Luran Lock Company.

(279) A wide selection of hand crafted, quality hardware featuring locks, latches and ornamental hardware for all types of doors. Also available in a wide selection of patterns and textures and a complete line of builders hardware. For the architect, builder, industrial designer, and color consultant, a unique service including information and availability of unusual stone from the many small, remote and exotic sources. Western States Stone Co.

(280) Manufacturers of concrete floor covering materials including Lithochrom, Emerchrome, and Permalith plus Lithochrom color hardener and color wax, Chromix for coloring ready mixed concrete, and Emerchrome, the heavy duty, non-slip, abrasive color hardener. L. M. Scofield Company.

(281) Towel, napkin, facial and toilet tissue dispensers featuring the new recessed fixture for all types of folded towels, requiring no additional parts to convert from one type to another, and the dispenser which will dispense all brands of facial tissue. Surface mounted units are installed with Scott special adhesive which eliminates drilling holes and nailing walls. Scott Paper Company.

(282) Shell-Craft Kapiz Shell panes, hand selected, processed and laminated to produce a uniform sheet of translucent shell for wall paneling, table tops, furniture inlays, shower and decorative uses. Shell Arts Co.

(283) Manufacturers of Permaglas gas or electric residential water heaters for water treatment, conditioners, condensers, boilers and large volume storage water tanks, and Burkay gas or electric commercial water heaters and swimming pool heaters. A. O. Smith Corporation.

(284) Service to the architects for projects in their areas to establish load and service needs for exterior and interior artificial light. Meeting house standards, adequate electric space heating and air conditioning, and electric cooking and water heating. Southern California Edison Company.

(285) Exhibiting samples of 80 out of the known variety of marble in the world, including imported marble. Finishes in this country, and domestic marble and granite, in a variety of types and colors to facilitate selection. These are available from California Marble Co., Musto-Keenan Co., Selectite Co., Inc., Ver-Clay, Marble Co., and Carthage, Georgia Marble Co., association member of the California Marble Dealers Association.

(286) Exhibiting Olsonite solid plastic toilet seats featuring the special vinyl bumpers and the exclusive patented finger tight nut and washers. All are available in pottery matching colors and patterns. Tile-Tex, Inc.

(287) Residential and commercial flooring including Flexachrome, the homogenous vinyl asbestos in the new designer solid colors as well as marbledize and many other designs and patterns, Tile-Tex asphalt asbestos and Supertuflex grease resistant asphalt asbestos in a wide selection of patterns and colors, Tile-Tex Division, the Flintkote Company.

(288) Range hoods, oven ventilators and hoods, bathroom and kitchen fixtures and forced air heating and insert electric wall heaters and basement heating. Other equipment includes Hunter ventilating and circulating fans, electronic controls and electric heaters. Trade-Wind Motor Fans, Inc.

(289) Micarta decorative laminate, unfinished, prefinished plywood, paneling in a wide variety of woods, Griswold exterior facing, and particle and flake board. Other products include Weyer Pond solid and hollow core, sound proof and X-Ray doors, Stay-Strate and Micarta faced doors, Kallstrom vinyl fabric, Flexwood, exterior and interior plywood, both soft and hard concrete forms and wood siding. U. S. Plywood Corp.

(290) Royal Naugahyde expanded vinyl tile, genuine Naugahyde, and Naugaweave, breathable vinyl fabric for all types of upholstery in a rich selection of colors, patterns and textures. The display also includes samples of the Standard colors of Royal vinyl carpet. U. S. Rubber Company.

(291) A new and revolutionary collection of vinyl wall covering styles and patterns. Also manufacturers complete line of resilient pattern and scenic wall papers, including vinyl protected papers, and import textured, burlap, silk and wood coverings. Albert Van Luit & Company.

(292) The new and improved Sauna dryer heat bath for use in residences, hotels, hospitals, country clubs, etc., to improve health and relaxation. Electric units heat the redwood lined room to 175° or more in 15 minutes and hold at 90° to 100° for 6½ hours of ease of breathing. Thermodynamically controlled and inexpensive to operate, and is available in sizes from 4' x 5' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.

(293) Mo-Sai exposed aggregate precast facing. Also have Granum, a polished facing of reconstituted granite, and are custom fabricators of all types of concrete products — decorative, architectur- al and structural. Walles Precast Concrete Corp.

(294) Facings and related precast materials for swimming pool, and a natural stone, and a rotating display of stone available in the 11 western states, illustrating an extensive stock. For the architect, landscape designer, and color consultant, a unique service including information and availability of unusual stone from the many small, remote and exotic sources. Western States Stone Co.

(295) Modform All Formica modular cabinetry for hospitals, professional buildings, and laboratories. Also available, a service including the complete furnishing of equipment and supplies required in buildings of this type. Western Surgical.

(296) Rilo laminated beams, Rodia prefinished hardwood plywood and doors including hollow and solid core, sound, X-Ray, fire and plastic coated. Veraloid particle board, Timblend flake board, and 4-Square exterior and interior plywood, a wide variety of siding and paneling, framing lumber, fencing, red oak and red cedar shakes. Weyerhaeuser Company.

(297) Manufacture true parquet flooring of Arkansas oak made in 19 by 19 square units composed of 16 small squares containing individual strips assembled so that the grain direction changes in each square to minimize contraction and expansion. Wilson Oak Flooring Company.

(300) Decorative escutcheons and handles, mortise, cylinder, and monolock sets. Panic exit devices and door closers suitable for residential and light and heavy commercial buildings. Also manufacturers a complete line of builders hardware for all types of construction. Yale and Towne Mfg. Co.

(302) Stainless steel sinks including a custom sink, bar sink, vegetable chopping block and stainless bowl sink. Also manufacture 800 standard sink and work surface combinations in stainless steel for custom sinks for residences, hospitals, laboratories, restaurants. Zeiger-Harris Corp.
1. Circle number on coupon corresponding to the number preceding the listing.

2. Print name and address and occupation.

3. Remove and mail prepaid, addressed card.

(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the system and how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

(2) An attractive, 32-page booklet describing a number of steel-frame homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photos describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain side solutions are shown. Bethlehem Steel Company.

(3) New informative brochure available from Cervitor Kitchens gives all important specifications, details and features of their space-saving kitchen units: under-counter, built-in, freestanding units manufactured in limitless size and for without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

(4) Fireplaces: Write for free information on the popular "Fire-Hood" conical metal fireplace. Four distinctive models available in 9 porcelainized decorator colors. Condon-King Company.

(5) Handsome illustrated folder describing and giving complete details on the Container Corporation of America Color Harmony Manual based on the Oswald system, and designed to improve the planning and use of color by artists, designers, manufacturers and consumers. Folder includes sample color chip, Container Corporation of America.

(6) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg. Inc.


(8) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and sizes has been published by Douglas Fir Plywood Association. The 20-page booklet, indexed for A.I.A. filling systems, also contains information about special products and about plywood floor, wall and roof construction systems. A new section discusses plywood component construction. Single copies of the booklet S62 are free. Douglas Fir Plywood Association.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on construction. Updates previously available information; other booklets in the comprehensive series describe box beams, curved panels, trusses and pallets. Available free to architects, builders, Douglas Fir Plywood Association.

(10) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlington and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.

(11) Contemporary Fixtures: Catalog of a good line contemporary fixtures, including complete selection recessed surface mounted lens, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi-recessed surface mounted units utilizing reflector lamp; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CHouse 1950. Harry Gitlin.

(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chair, and side chair. The center spread features a full-color photograph showing the various Hiebert furniture, and copies of the catalog may be obtained free of charge. Hiebert, Inc.

(13) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each Hotpoint.

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11&frac12" x 11&frac12". International Pipe and Ceramics Corp.


(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstered and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(Continued on next page)


(29) Sun Control: New 8-page catalog describes the Arcadia Brise Soleil sun control systems, which combine engineered sun control with broad flexibility in design and finish. Can be engineered to provide up to 100% shading, while retaining twice the horizontal visibility of ordinary louvers or sun screening. Northrop Architectural Systems.

(30) Recessed and Accent Lighting Fixtures: Complete range of contemporary recessed and surfaced designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-blown colored or satin opal glass as well as metal shades. Light form fixtures—soft satin thermal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation.

(31) Riter Industries' Swepe system of remote control can provide instantaneous control of all electrical devices from master control points. The Swepe units may range from the light control of a single room to the master control of a whole building or entire seating groups. Each unit consists of illuminated, name-plated buttons mounted in a continuous strip, which can always be extended. Available also is a complete remote control unit. Riter Industries, Inc.


(33) Appliances: Thermador presents two new brochures. The Howard Miller Clock Company. A new 2-page brochure is available to architects and interior designers without charge, upon request. The brochure covers clocks de- signed for the use of architects and interior designers, to a total of eight designs. All products are presented in a new illustrated, four-page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks designed for the use of architects and interior designers. A 16-page catalog is available. Northrop Architectural Systems.

(34) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher: stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, retaining, rusting, odor problems, specially developed insulating, sound-deadening material makes dishwashing nearly silent; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color coordinated with other Thermador and Electric equipment. A 16-page brochure gives detailed specifications. Thermador Electric Manufacturing Co.
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—Max Abramovits

Damaz has recorded accurately and lavishly.
—Interiors

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