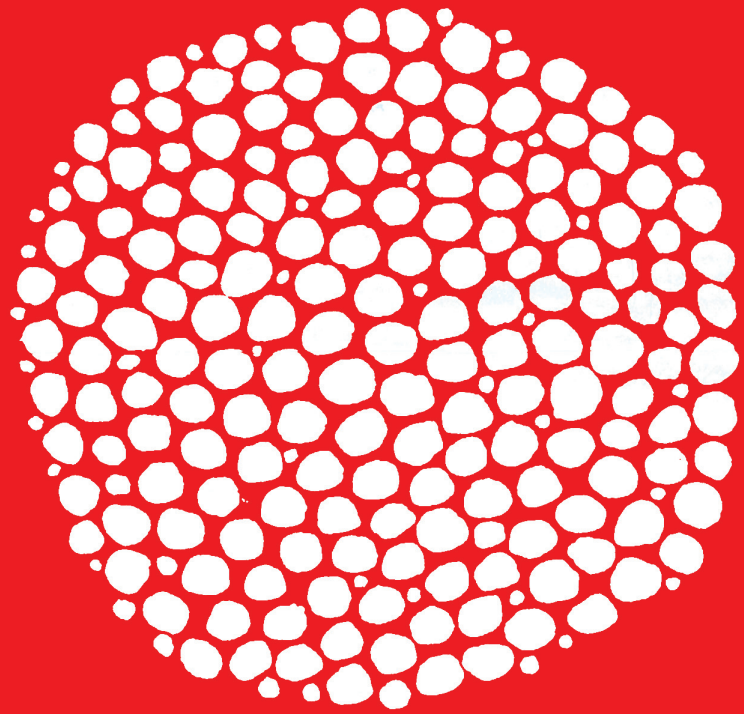
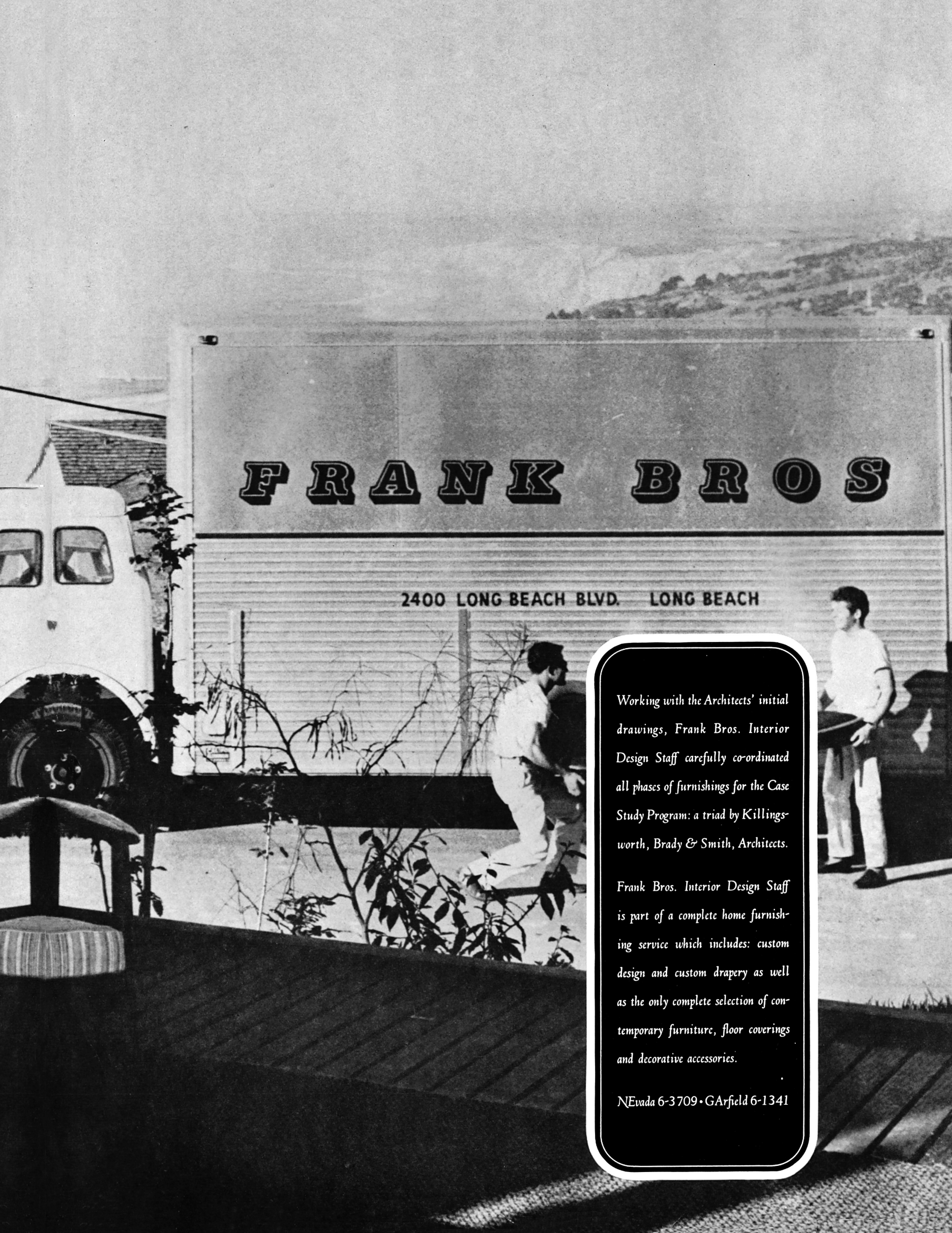


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MUSIC

PETER YATES

CHARLES IVES: The Transcendental American Venture—II

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

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

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

I would say that that sentence, more than any writing by Marx or Lenin, asserts, shouts, the meaning of today's world-wide revolution.

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

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

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

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

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

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

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

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

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

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

Description of Ives's works is not easy; he deliberately refused academic formulas. Henry Cowell has written about these works as well as anybody. "(Ives's) early rather primitive experiments, when he simply added another third to the triads used for *Nearer, My God to Thee*, were followed by more carefully composed works, of which the *67th Psalm* is a fine example. Here the chorus is divided into two independent groups, each, singing simple triads in three parts. The two groups never sing the same triad at the same time, however, so there is constant poly-harmony between the parts. This does not usually mean that two

(Continued on page 8)

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ART

DORE ASHTON

The thousands—literally thousands—of works Jean Dubuffet has produced since the war have gone raging round the world with unbraked momentum. Ironically, Dubuffet, who set out to shock and shake a complacent public, has reduced that public to an adoring victim led willingly through the dusty tundras and swarming, animistic mud of his inner world.

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

We are defenseless against this prodigy of energy.

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

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

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

But woman is many things and Dubuffet relishes the telling of it. Another 1950 woman is quite another matter. In her burlesqued posture of modesty she is at once ludicrous and



Robert Goodnough

The Bathers

Photograph by
Henrik Krogus

touching. Now her body is contained in swelling and thinning lines, each of which finds its counterpart in another line, and each of which describes a space both within and without the body. What shapes, we can hear the artist chortle. Moreover, he says, there is something comic about her. Think of it: two eyes are a mask and the mouth its echo. Two askew breasts are another mask, a jaunty look in its eyes. Finally the one-eyed, gimlet-eyed mask of the maidenhead. Pathetic. Comic.

Men are not exempt from Dubuffet's impertinent stare. His *Bowery Bum* of 1951—one of the best drawings in the show—is

an owlsh figure belted by the elements and reeling. Again, the hand foregoes the outline concentrating on the demolition of an entity. All that remains are eyes and fingers, but they remain inviolable.

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

Jean Dubuffet

Corps de Dame
1950



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

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

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

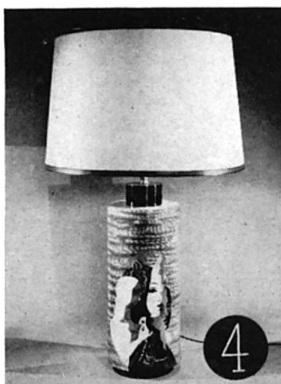
In the largest of the bathers series, Goodnough uses his familiar device, stringing his colors along the axes of a network of black lines. Although these lines are often referred to as grids, I found that Goodnough departs from the conventional cubist grid by making each line a complement to an adjacent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

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

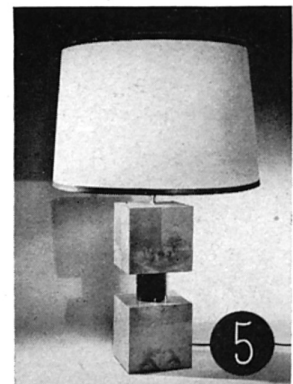
Other paintings in a different, more expressionist mode bring the accusation of eclecticism on the artist. But essentially, they reflect the same obsessive instinct toward coursing rhythm one would find in Van Gogh. In these Goodnough, with crazy pastel-colored spaghetti-like lines, works up a rhythm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

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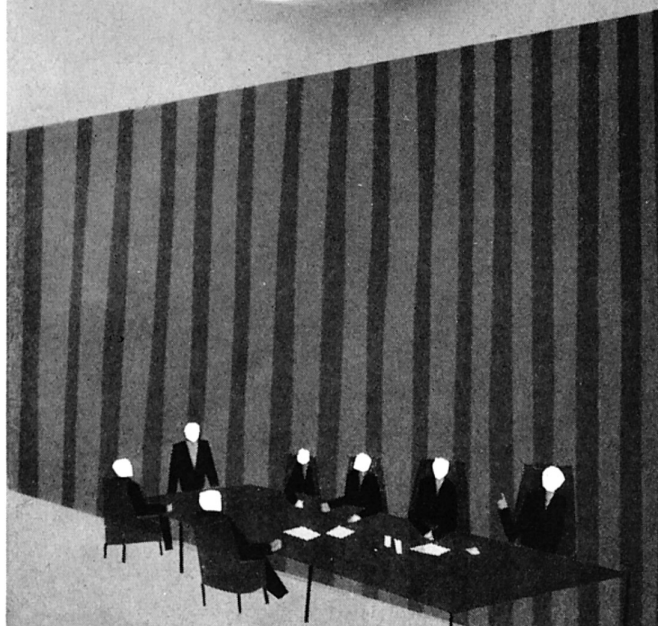
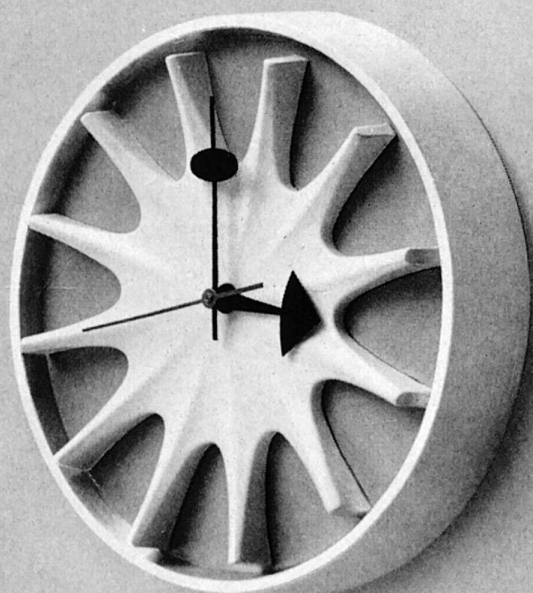
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MUSIC

(Continued from page 5)

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

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

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

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

(Continued on page 10)

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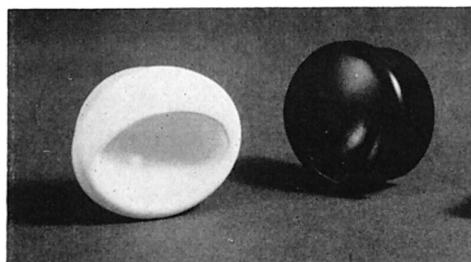
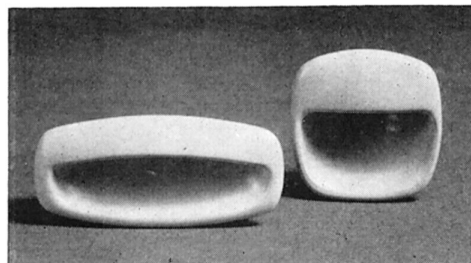
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cludes an optional accompaniment for flute, requiring the flutist to wait some 43 minutes before taking up his instrument to play the last two minutes—we played it this way once. On one page of the First Piano Sonata are two notations: “Either of these last $\frac{5}{8}$ ths beats may be left out—not both.” “May be repeated two or three times ad lib . . .” With a footnote: “The Chorus is an impromptu affair (as is also the rest to some extent)—and may be varied according to the tempo taken. The 2nd and 4th measures of Chorus may be changed each time, and also in the other measures the L.H. may change ten. ‘shifts’ ad lib. The last measure may be extended in a similar manner.” The first and final movements of the Fourth Violin Sonata may be reversed: we have played it both ways.

In a sketch of the Second Quartet—I draw the information from John Kirkpatrick—a passage is marked: “Andante Emasculata . . . Alla Rubato Elman! (Pretty tone—Ladies!)” in the second movement, subtitled “Arguments,” the 2nd violin is called “Rollo.” Kirkpatrick explains: “Rollo used to be a familiar character, the stooge of a series of didactic children’s books—and the more unimaginative little Rollo stayed, the more information could be packed into each one of the Rollo books. So he became, for Ives, a symbol of the literal mind that has to have everything explained in detail—and, by one further step in association, a symbol of the conventional taste for correct, pretty music that Ives so despised. Much of the introduction of this movement concerns Rollo’s lapses into prettiness . . . The main part of the movement is a dissonant 4-part canon, but Rollo drops out, and the sketch says: ‘Too hard to play, so it just can’t be good music, Rollo.’ Nine measures later he starts beating time with chords, and presently there is a flurry of scales ‘all in key of C. You can do that nice and pretty, Rollo.’ The coda becomes a quodlibet, the sketch asking ‘what’s yours?’—‘what’s yours?’ Ives could be playful as Couperin or Beethoven, without going out of context. We esteem too much the grandeurs and grandiosities of music

and enjoy too little the kick of idiomatic human mind in it.

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

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

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

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

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

*“The point is to attain purity through the will.” From a letter by Paul Valéry to Igor Stravinsky.

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

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

One could write no better of the work of Ives than by repeating these sentences he wrote to describe Emerson. And at the centre, as we listening receive him, whatever be or lack our religious preference or prejudices, “a kind of furious calm.”

ART

(Continued from page 7)

Among them, Kienholz is the most direct, and to me, the most convincing. His anger is a great stimulant to his imagination. What he construes—for he is neither a painter nor a sculptor but both at the same time—are direct statements on two levels. The first level is descriptive: if he is discussing a specific person, usually derisively, he endows his imagery with obvious characteristics of that person. If he is commenting on an event, as he does in the “Psycho-Vendetta” construction, a brilliant indictment of the state of California for its barbarism in the Chessman case, he uses overt symbols such as the California bear and state flag. No mistaking the meaning here, and Kienholz doesn’t intend to let us escape. He is forthright and wrathful enough to make his case clear.

At the other level, Kienholz’ direct statements are made through his materials, through his inventive craftsmanship, through the way his materials are juxtaposed. Even if we had not had his direct statement about the Chessman case in terms of the symbols, the papier-maché effigy within its husky wooden box would in itself communicate the artist’s horror.

Kienholz, like his dada ancestors, keeps alive the spirit of community by indulging in local jokes, allusions to friends and enemies in his home town, cryptic messages to certain people who will know how to read them within his work.

Yet these are secondary, for the tendency in Kienholz’ art is to find pertinent generalizations. He scores American life in his portraits of Jane and John Doe not in terms of the specific flaws these two figures represent, but in terms of the entire context of their morally impoverished lives. Kienholz is the California critic *par excellence*. He lives there, knows its insidious mass-culture power, and ferrets out the scorching truths within his work.

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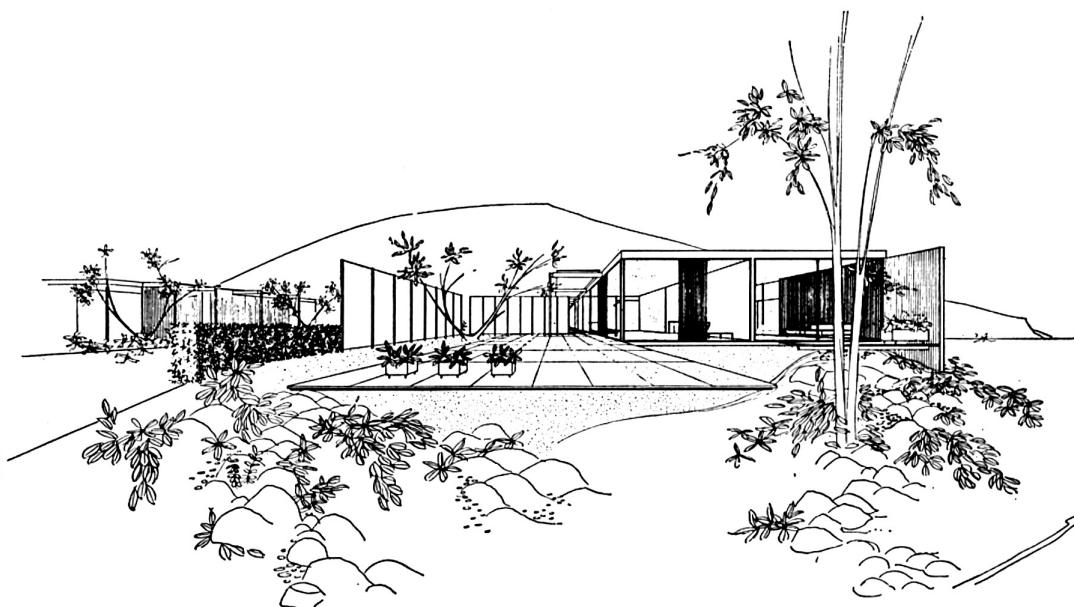
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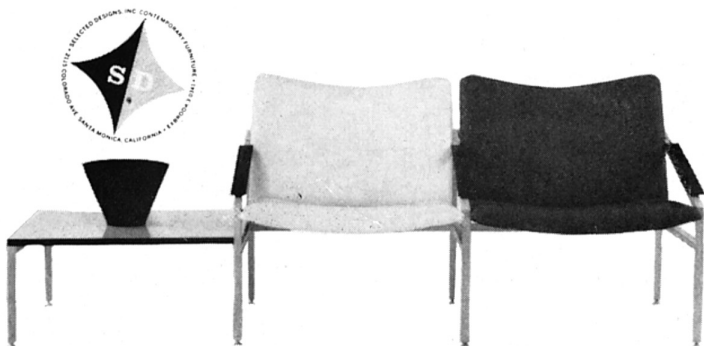
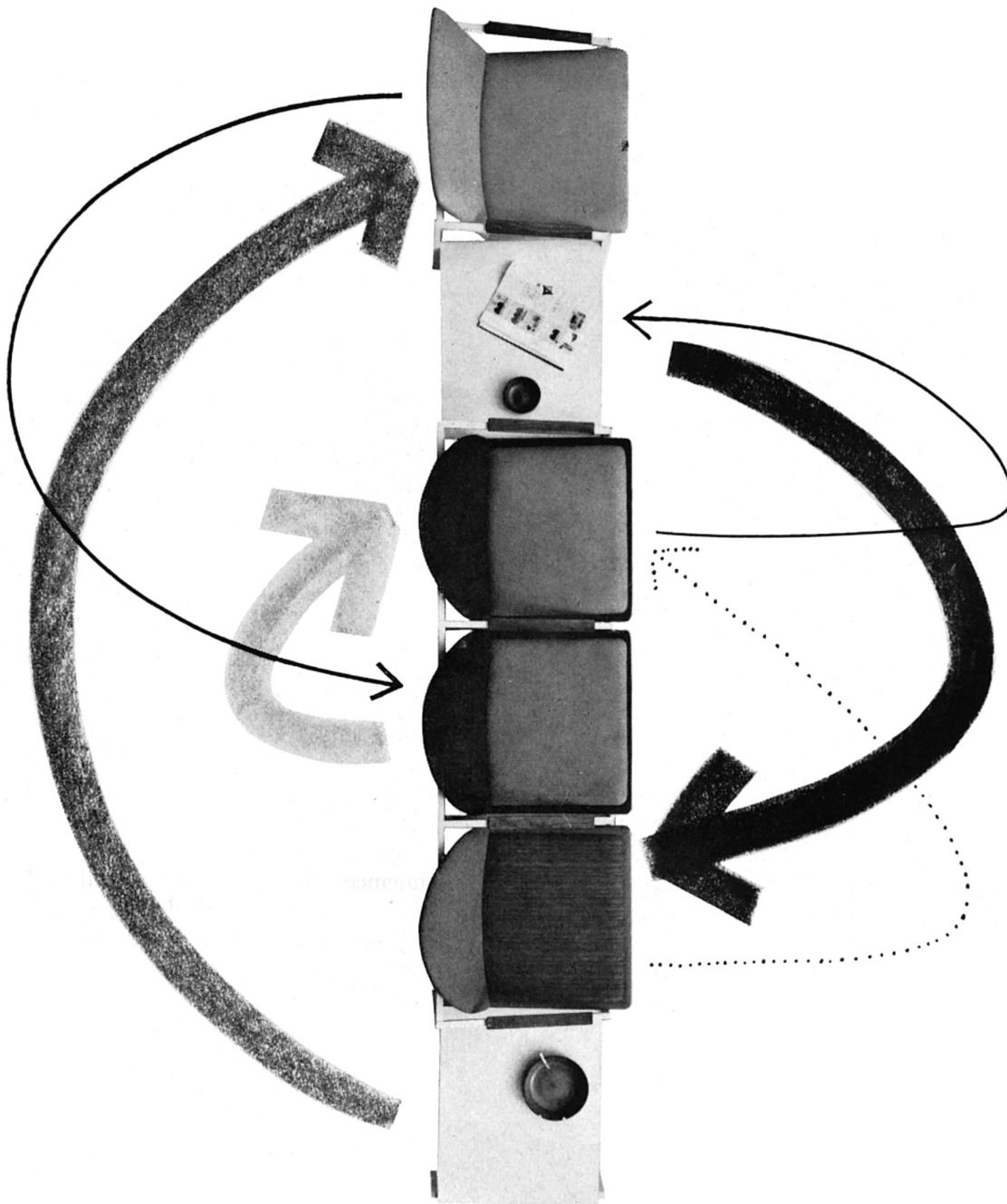


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One of the difficulties in any discussion of race relations is that of definition. From a purely academic point of view, it might be better to wait until biologists and anthropologists and sociologists have produced a unanimous definition of "race" but the matter is not simply an academic one. Racial prejudice and discrimination are present and urgent evils, and racial tension and friction have mounted menacingly in our own generation. Moreover, a firm belief in something which is not a fact is itself a fact, and there can be "racial prejudice" against a group which is not a "race." We cannot delay action indefinitely while awaiting definition.

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

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

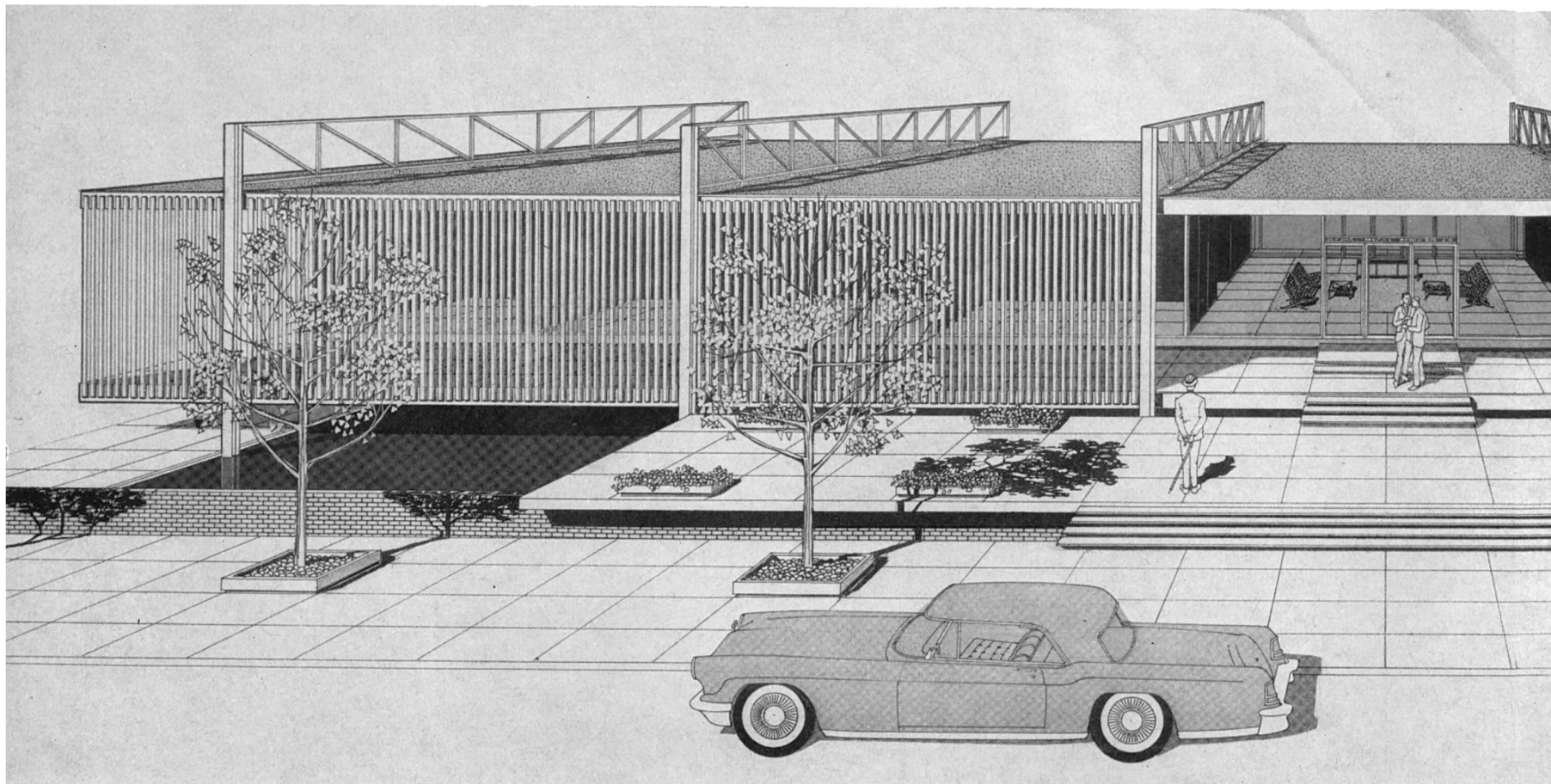
It is a painful process, as any honest teacher will recognize from his own experience, to give up prejudices behind which one has sheltered for years, and we must not be surprised if our pupils offer unconscious resistance to efforts at their enlightenment. Any sudden and ruthless stripping away of a child's protective covering may in the long run do more harm than good; and the teacher should seek to be not a bulldozer, to demolish his pupils' illogicalities by brute force of argument, but rather a lightning conductor by

which their emotional tensions and their accompanying prejudices may safely leak away. The teacher who presents the facts to his pupils need scarcely draw the moral, for it is manifest. Moreover, it is quite unjustifiable to assess the level of a culture by reference solely to its technical achievements.

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

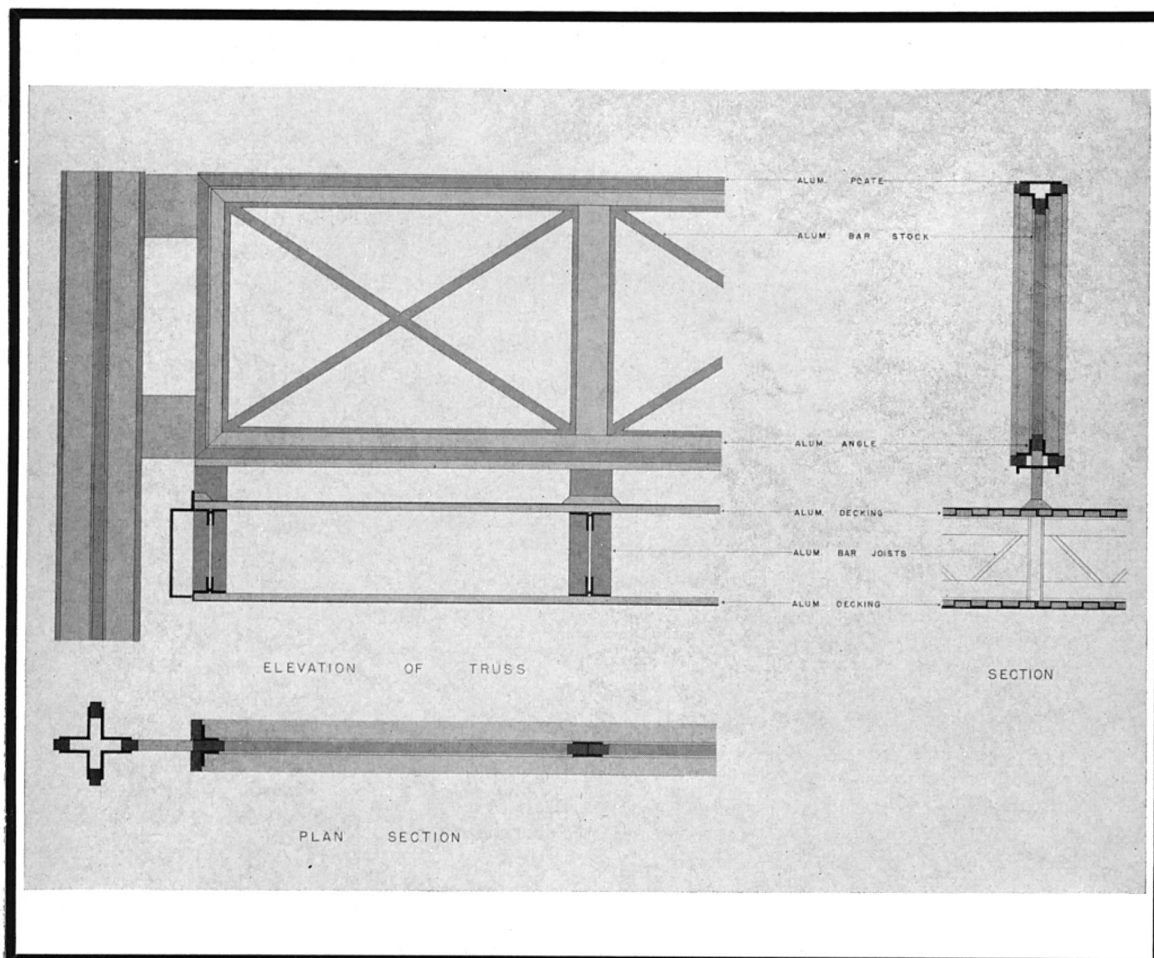
Moreover, it is considerably easier to fight against a superstition than against a system of faith, and that important task is primarily the duty of teachers and educators, who, after revising their textbooks, must then uproot the superstitions and myths which continue to be handed down from father to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

It is important that the teacher should provoke genuine discussion—not formal debate, which often tends to confirm speakers in their views and makes their abandonment a matter of loss of prestige—encouraging the pupils to express all points of view quite openly and freely. Any too obvious or premature disapproval of undesirable opinions may lead to their repression, but will not secure their eradication; and it is a poor service to ethnic understanding merely to suppress views, leaving them still potent and liable to break out with renewed virulence after the child has left school.—UNESCO.



OFFICE BUILDING DESIGNED BY CRAIG ELLWOOD

J. E. LOMAX, ASSOCIATE
 NORM ROSEN, CONSULTING ARCHITECT
 MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS



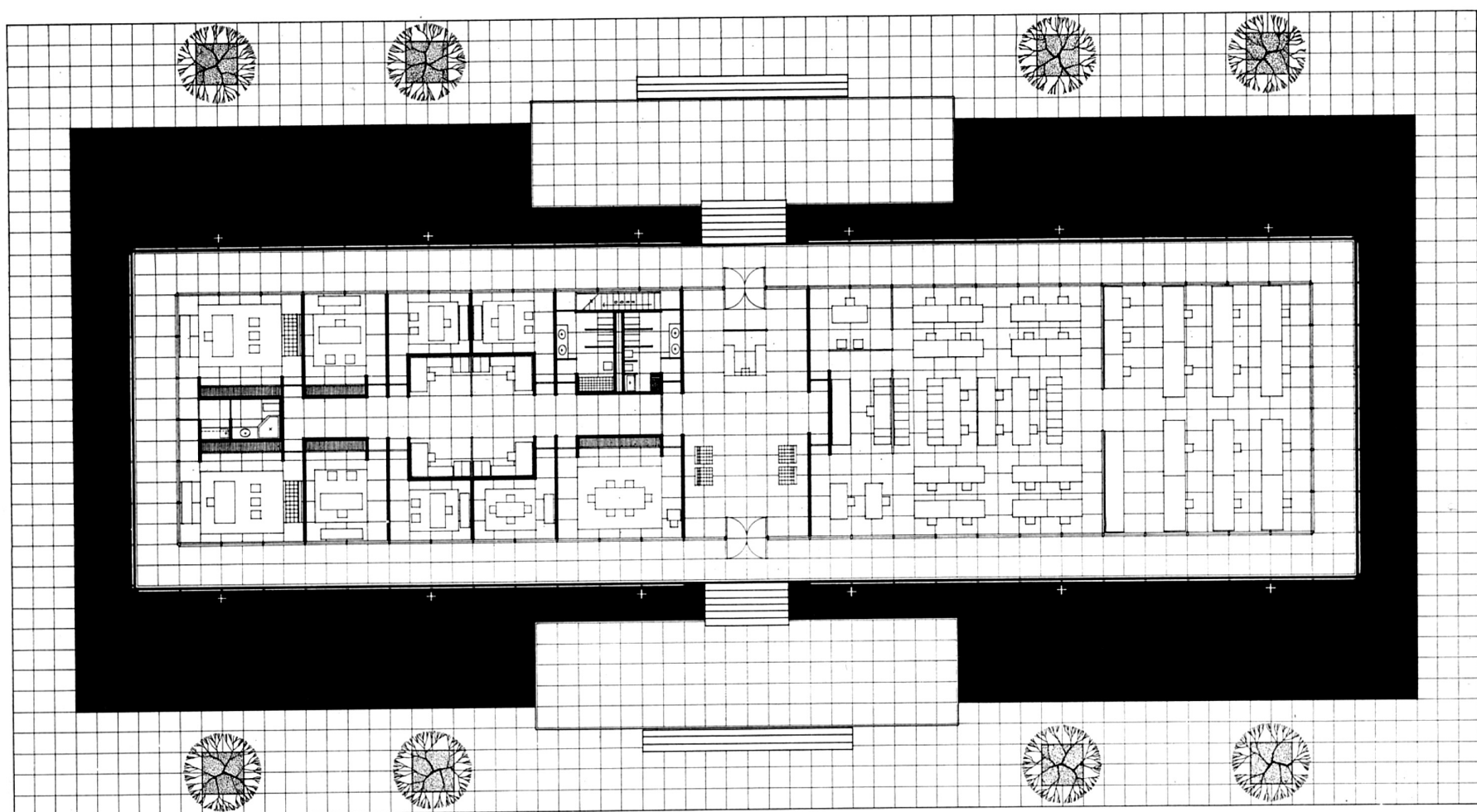
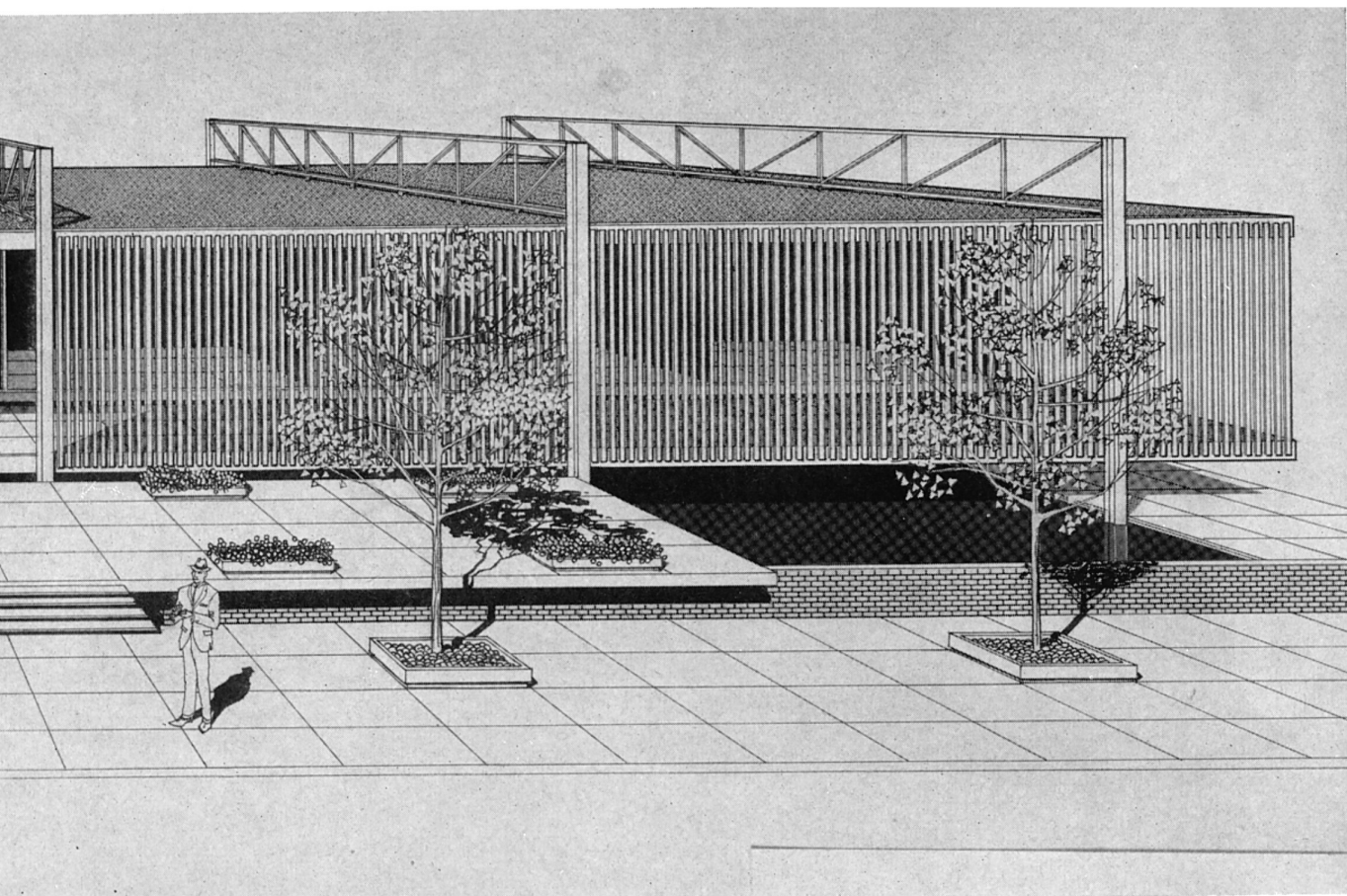
This one-story office building for an architectural metal company is the world's first major all-aluminum structure. To be constructed in Los Angeles, the 6000-square-foot building will feature many design and engineering innovations in the use of aluminum shapes and extrusions.

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

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

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

This concept shows a screen of three-inch aluminum "I" beams which projects seven feet beyond glass walls. This design will permit change of the screen from time to time to feature new architectural aluminum trends. Present planning calls for the structure to be lifted free from the site and to be surrounded with a reflection pool.



FEET 0 2 4 6 10
METER 0 1 2 3



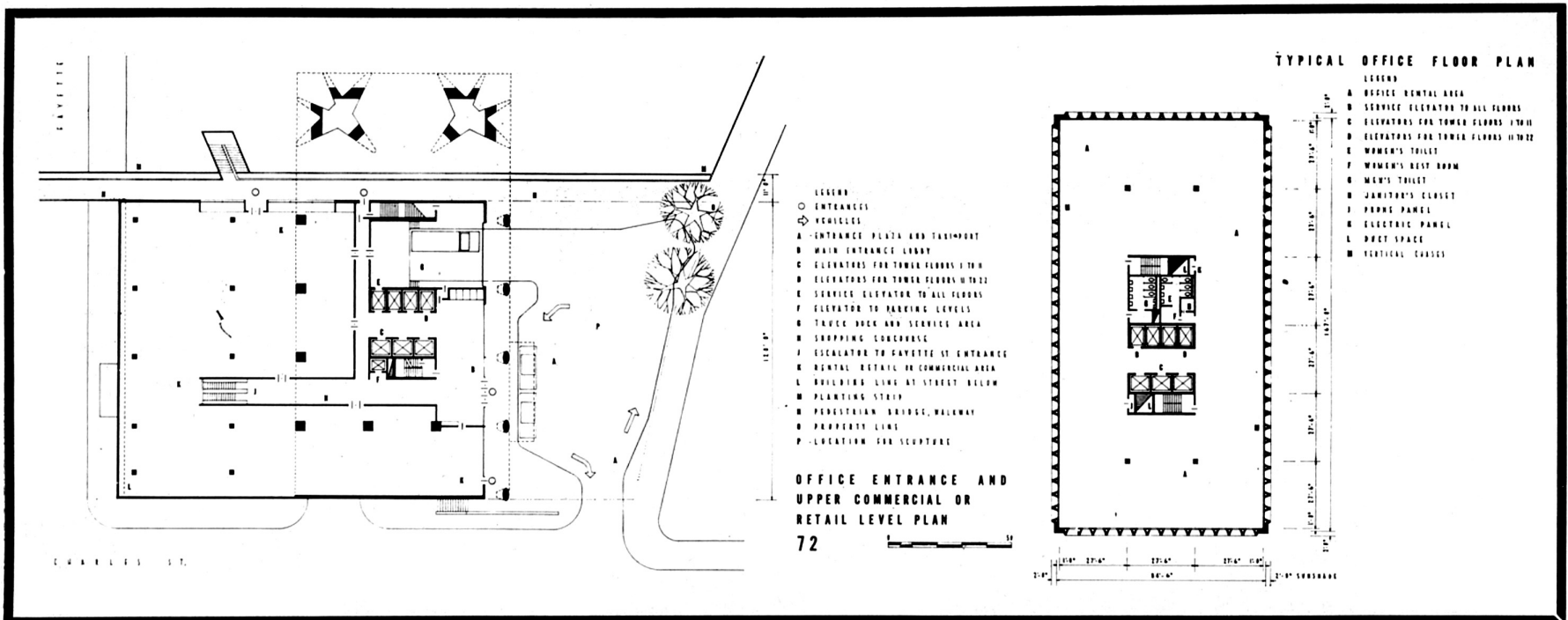
The movement of people and vehicles to, through, and from the building area was the primary consideration in shaping this plan. The main building and office entrance is located on the southwest corner of a main intersection. A taxi landing can be created at this end of the site on an area otherwise restricted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

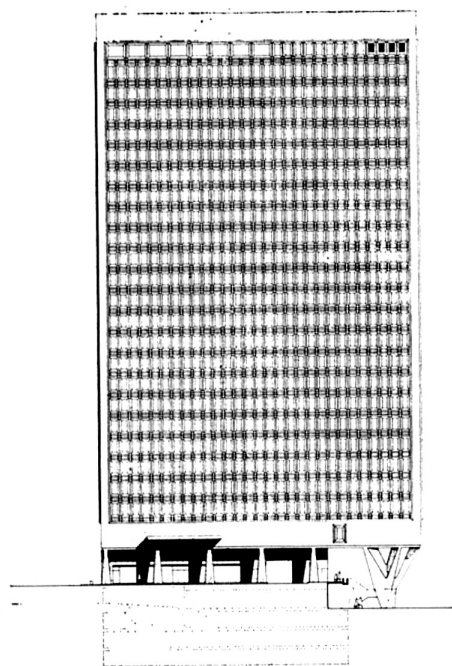
The spaciousness of this main entrance plaza is further enhanced by its commanding view of, and direct access to, a new municipal park designated for the area immediately to the west of the project. The following important circulation spaces open directly off the entrance plaza: office tower lobby; upper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

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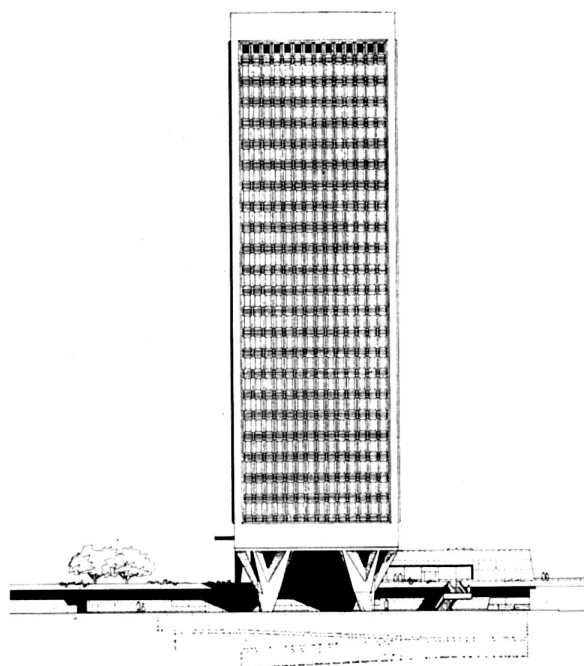
URBAN PROJECT BY MARCEL BREUER, ARCHITECT

HAMILTON SMITH, ASSOCIATE

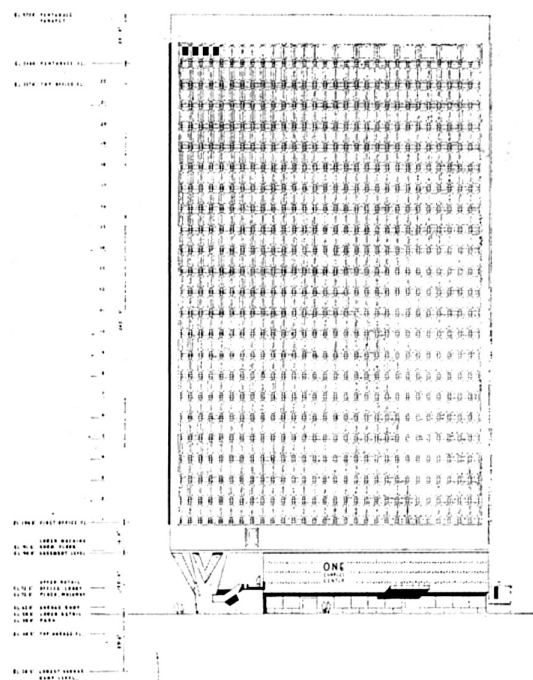




ENTRANCE-NORTH ELEVATION



PARK-WEST ELEVATION





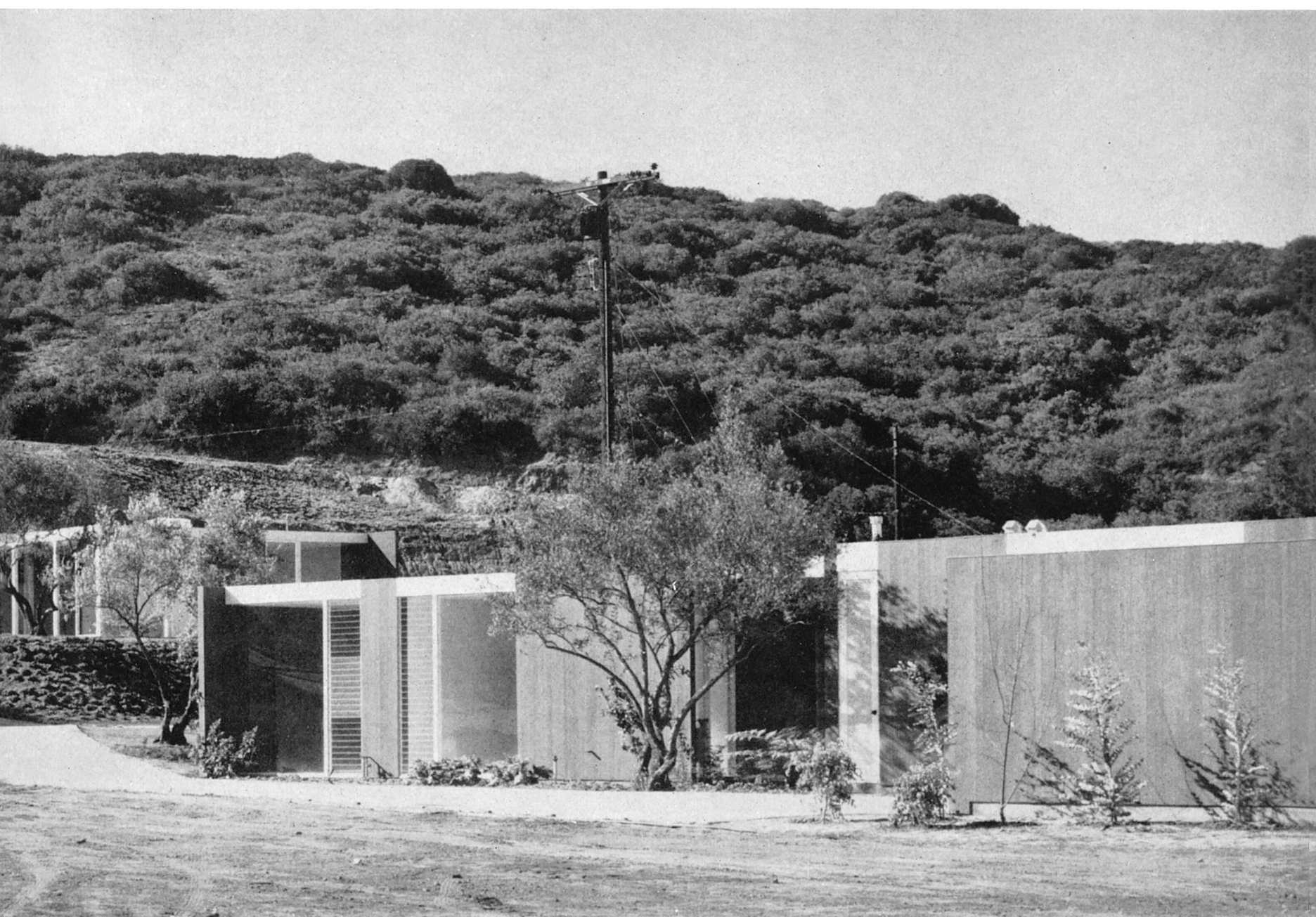
THE CASE STUDY HOUSE TRIAD BY KILLINGSWORTH, BRADY AND SMITH,

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

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

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

The axial development makes possible a balanced composition with the drive above to houses "B" and "C" centering upon the central approach to house "A" at the lower level. The common drive to the large motor court above provides a spacious seventy feet between



PHOTOGRAPHS BY JULIUS SHULMAN

AND ASSOCIATES, ARCHITECTS

WITH THE AMANTEA COMPANY, DEVELOPERS

INTERIORS BY STAN YOUNG FOR FRANK BROTHERS

LANDSCAPE COORDINATOR: WILLIAM NUGENT

houses. The elevated motor court makes it possible for the guests to arrive at the level of the house rather than climb the usual long flight of stairs.

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

The exterior form and colors for the three houses have been carefully balanced. All three have flat roofs with 10'-0" ceilings. All glass is set with the same detailing. Ten-foot-high Arcadia aluminum sliding doors are used throughout. All entrance doors are slab 10'-0" high. Each house has a shallow reflecting pool at the entrance. The one at house

"A" is large with white precast stepping stones leading to the entrance. The pools at house "B" and "C" are much smaller but still provide a point of departure for what would otherwise be a dull approach.

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

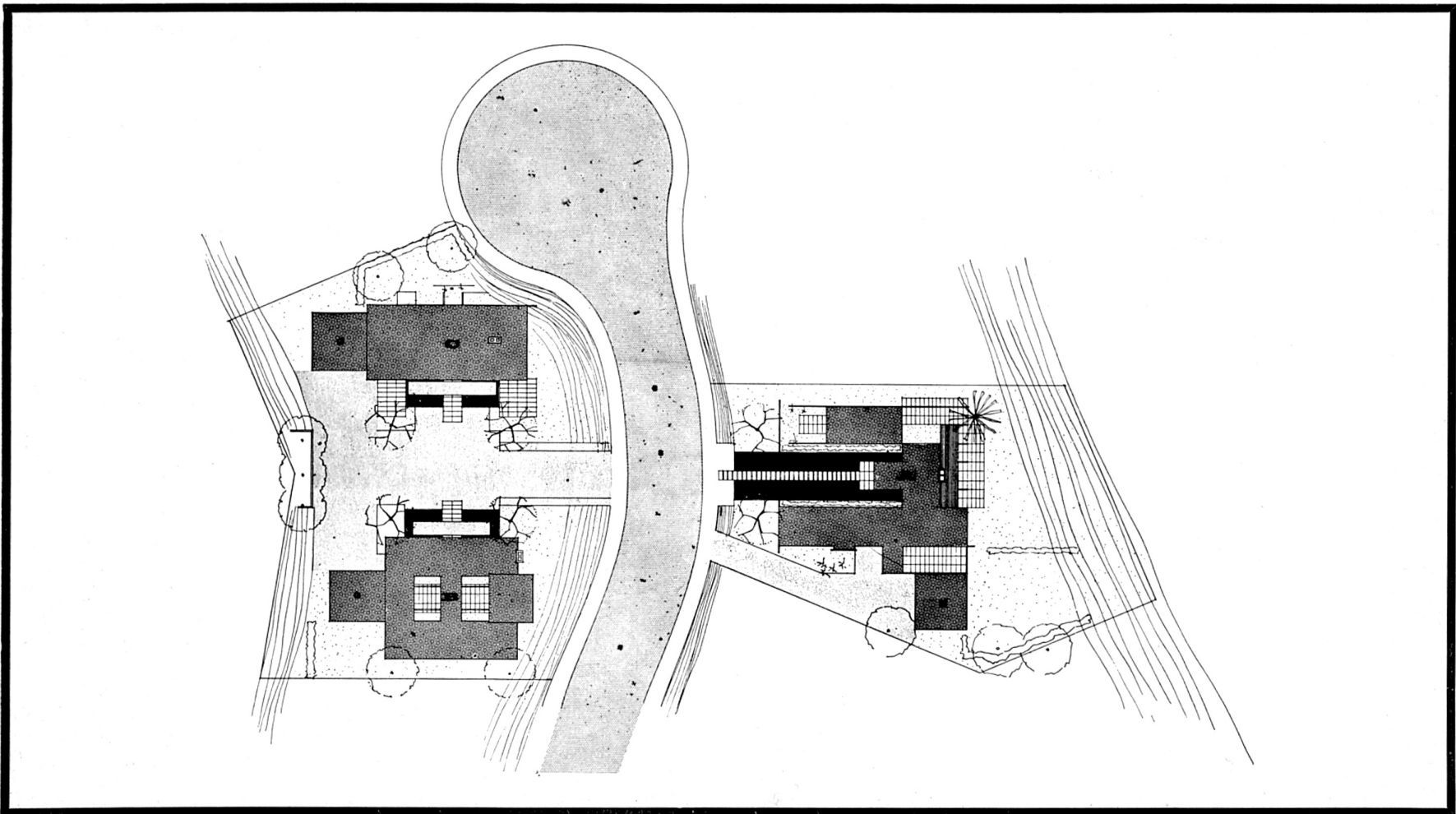
Other materials which are common to the three houses are the Douglas Fir framing, the concrete slab floors, the Fiberglas acoustic ceilings, insulation and roofing; the Infinilite luminous ceilings in the baths; the walnut cabinets and tile in the kitchens and baths. The plumbing throughout is by Briggs,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

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

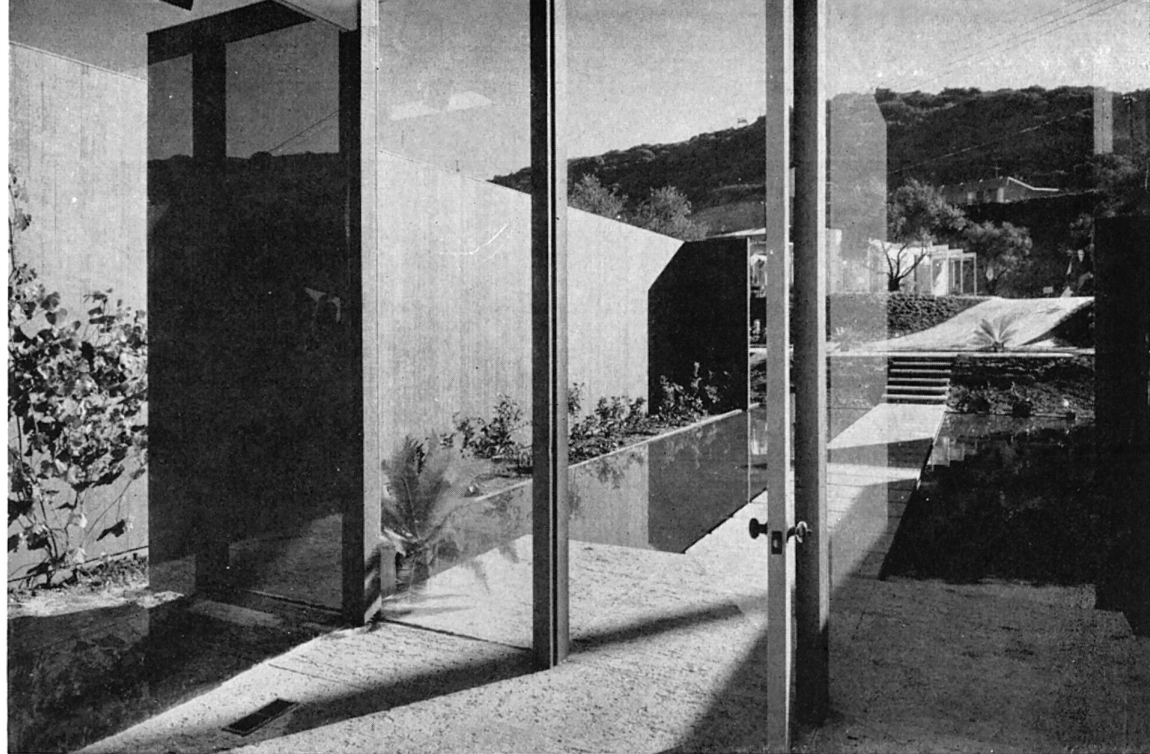
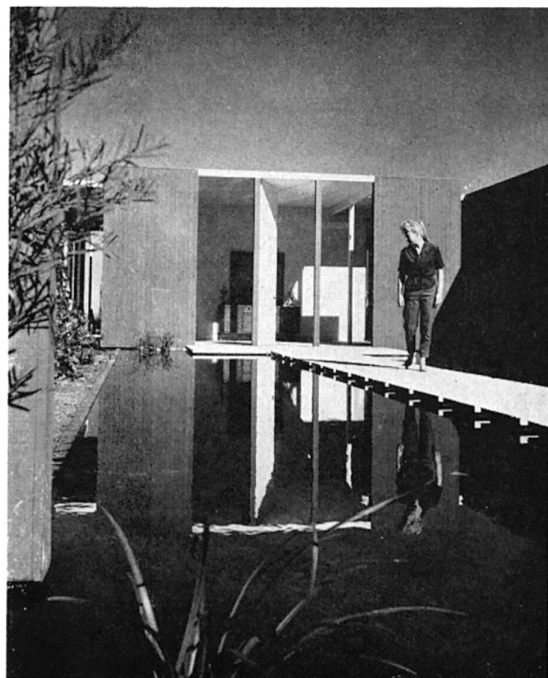
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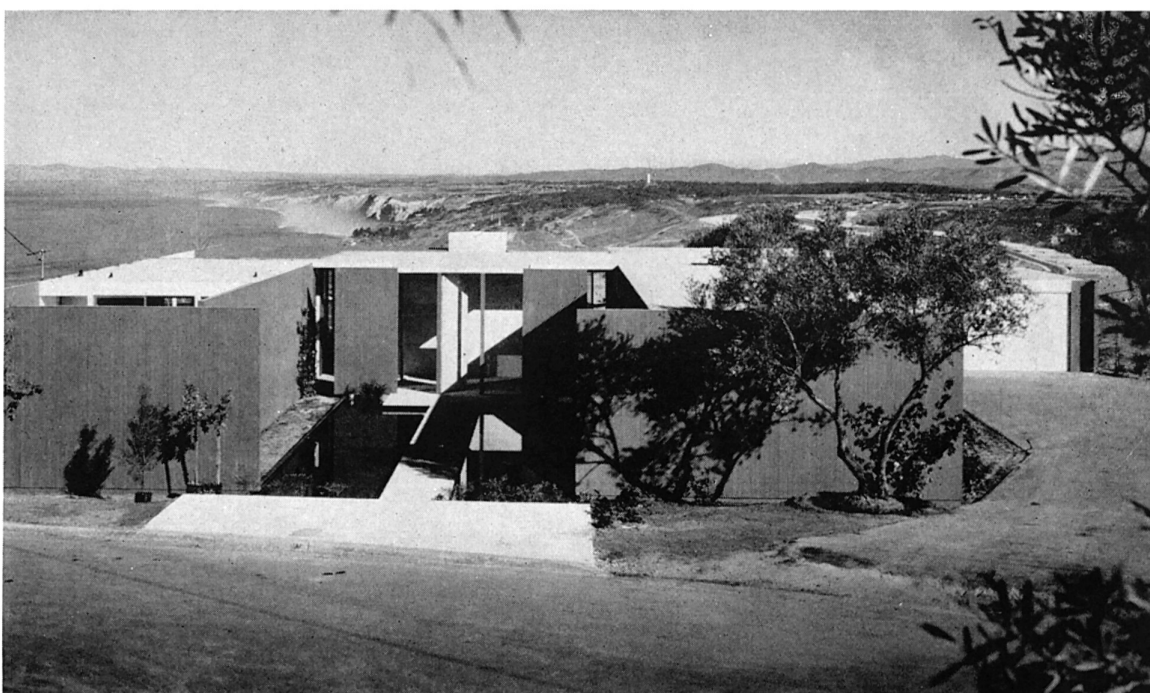
Entry court showing the white pre-cast stepping stones leading across the shallow reflecting pool to the 10'-high entrance door. The handsome exterior walls are of butt joint T & G resawn redwood finished with Pittsburgh Paints' Rez stain.



HOUSE A



House "B" may be seen from the entry of House "A" across entry court.

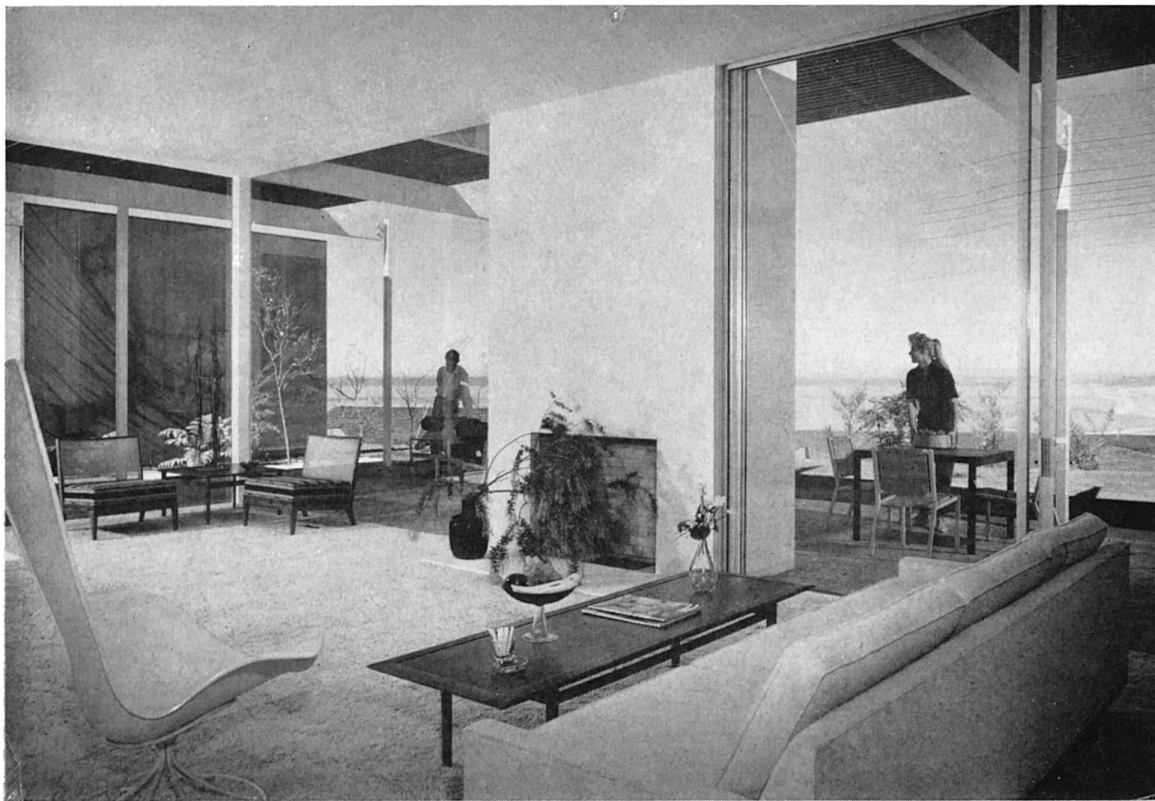


Below: An interrelation of family room, living room, kitchen and outdoors is possible through the use of the 10' high Arcadia aluminum sliding doors; in the living room, in the background, the Laverne Tulip chair; in the foreground Drexel dining table and chairs; sofa by Frank Brothers; the terrace furniture is by Van Keppel-Green.

This house with its modified "U" shape plan is the most elaborate of the three. Approach is down a flight of 4'-0" wide, white, precast concrete steps to stepping stones set within the extensive reflecting pool. On either side of the pool is a planting area with evergreen grape espaliered on the walls and Pittosporum Tobira set in a simple uniform arrangement. Entrance is through the 10'-0" high door to the entry hall which has a precast white concrete floor. This room has a fine feeling with a quality of openness due to the glass and the small courtyards with their reflecting pools which are an extension of the large pool beyond. All of this is sheltered by the baffle-walls of the resawn redwood. The living room is a quiet area with two walls of glass to the view of the coastline and the mountains beyond. The fireplace is of concrete block painted white. The master suite is large and features both the panoramic view and extensive bathing-dressing accommodations. One wall of the bath is of glass. A sliding Arcadia aluminum door provides access to a sun bathing garden with Pomona white tile paving. A large sunken tub is set within a white tiled shelf area raised 4" above the carpeted floor. The tub features Pomona's Laurel Leaf tile for the side walls which develops a delicate tracery of pattern in the water when the tub is filled. The cabinets in the bath are walnut suspended from a mirrored wall. The plumbing is by Briggs with a travertine counter top. Within the bath garden is set a fine piece of Italian sculpture which

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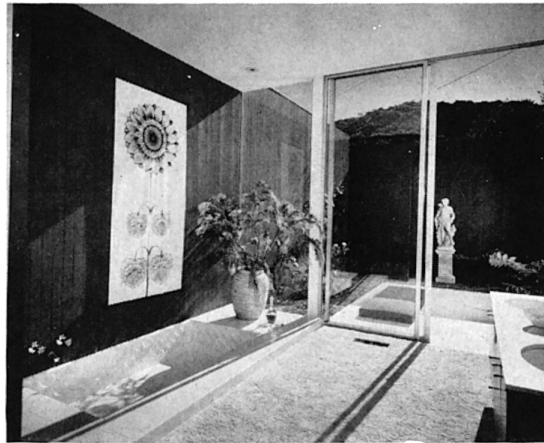




HOUSE B

From top to bottom: The fireplace, painted the white of the interior walls, is of concrete block with sacked joints.

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



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

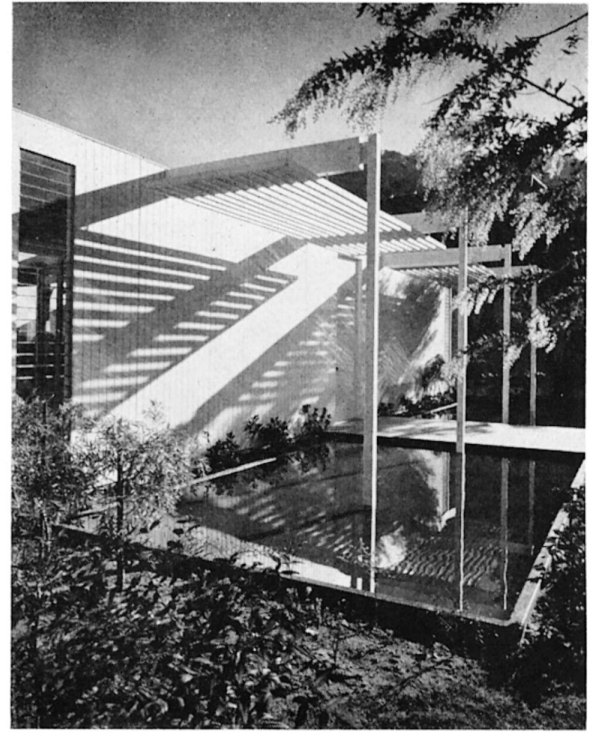
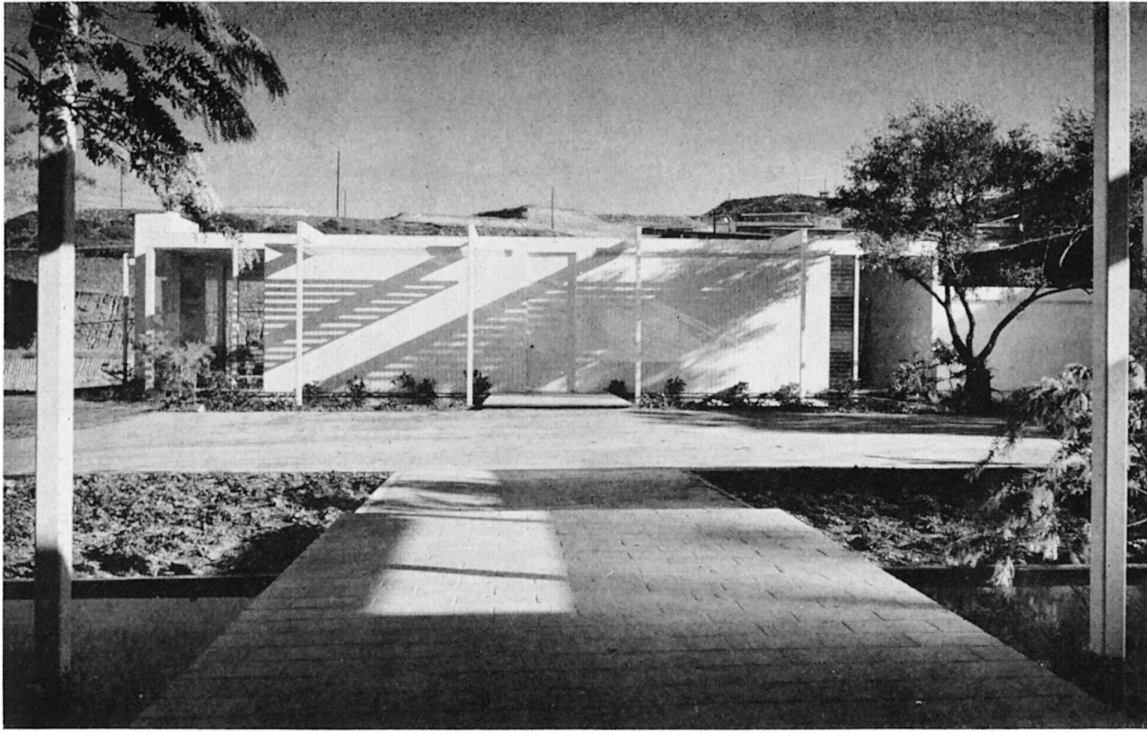
View of the master bedroom through the Arcadia aluminum sliding doors to the terrace with its sculpture from Bernard Rosenthal; terrace furniture by Van Keppel-Green.



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

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





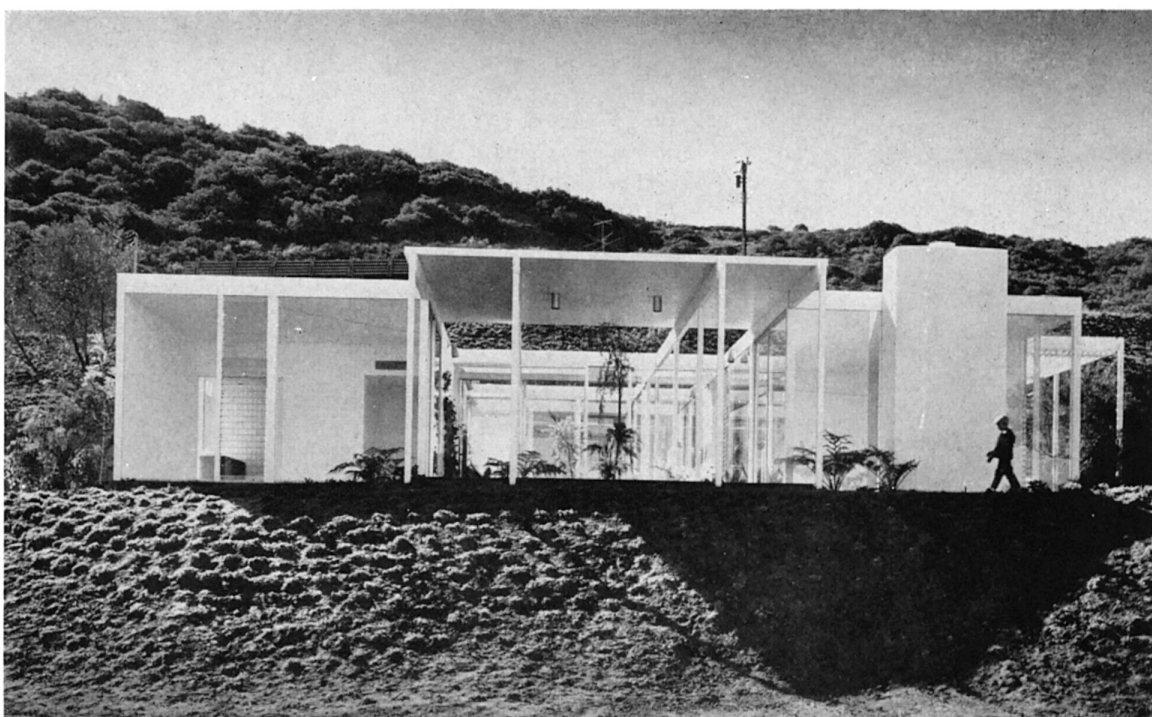
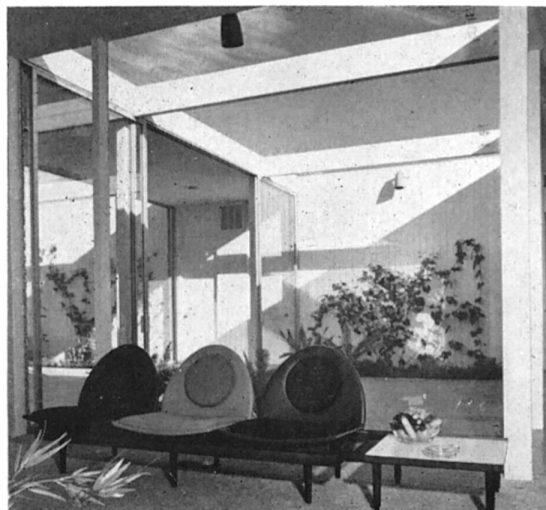
HOUSE B

This is a modified "H" plan with two courtyards and a loggia surrounded by the living portions of the house. Entrance is over a small reflecting pool through a 10'-0" high door. The entrance face of the house is flat and for this reason columns support a simple trellis on either side of the tall doorway. The columns stand in the reflecting pool providing a handsome reflection of the columns, the trellis with its trailing vines, and the sky beyond. This canopy detail was changed during construction when it was found that the solid deck supported by columns was too bulky. In its place was substituted the delicate trellis which is quite successful. Entering the house, it is possible to have a view of the loggia with its sculpture centered between the two tall doors and the two courtyards. The handsome floors across the pool through the entry, the loggia and the two courtyards are Mosaic Tile's hacienda beige tile. Wall materials throughout the house are Harold Jones Company's Lavan siding painted white as a foil for the contemporary furnishings which have been developed in primary colors. The living room is separated from the rest of the house yet related to all, through the openness of the courtyards. The family room is adjacent to the kitchen and provides the needed dining facilities. The kitchen set at the focal point of the plan has access to all areas of the house. Its relation to the courtyards, with the tall sliding doors, and to the view beyond is one of the joys of the house. Cabinets again are of walnut set 10" above the floor on $\frac{5}{8}$ " square legs. The master suite of the house is separated from the children's by the simple expediency of closing the normal bedroom hall and opening a pair of doors into the loggia area. By doing this, separation and tranquility are established for the parents with out loss of control of the children's area. The children's bath is simply, yet handsomely, devised by the use of the Briggs Chaucer Lavatory, the Infinilite Luminous ceiling and a wall of mirrors. The children's rooms are once again defined by Glide-All doors.

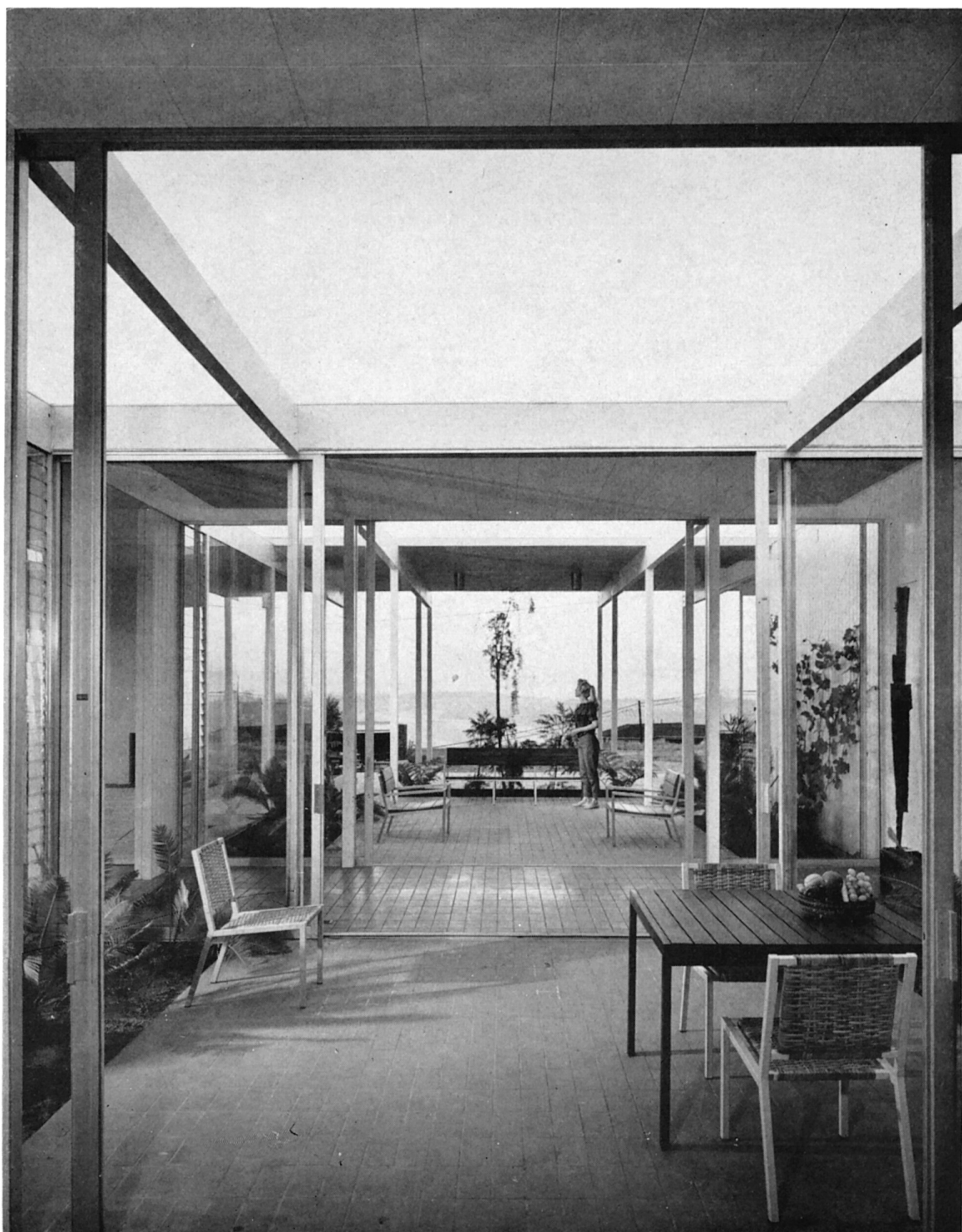
Left: The tracery of the trellis accentuates the entry of the house. It has been kept fine in detail to coordinate with the lineal pattern of the Harold Jones Lavan paneling; Mosaic Tile's mosaic tile paving in hacienda beige projects 2" beyond the base over the pool; this further emphasizes the jewel-like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

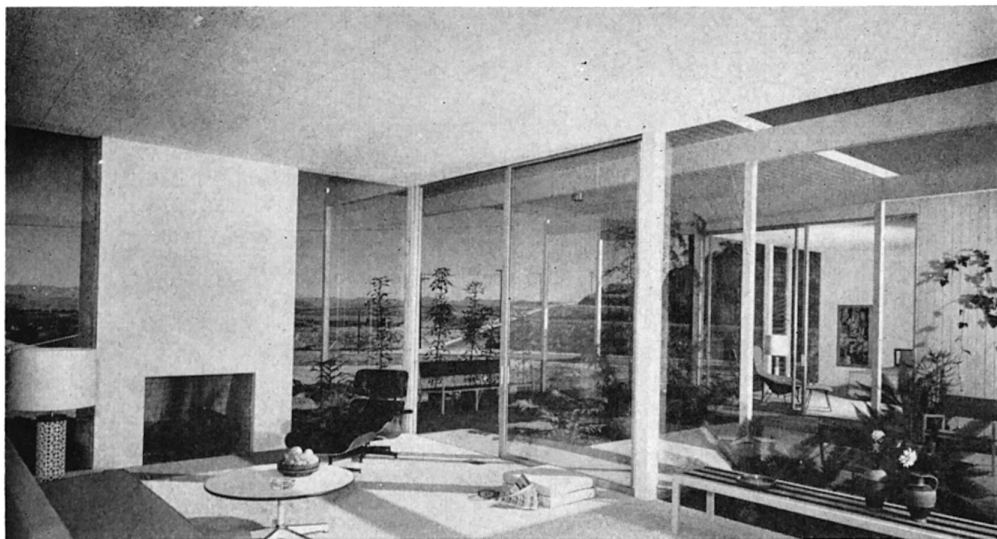
Right: The view from the kitchen is one of the most pleasant features of the house; the 10' high Arcadia sliding doors open to a courtyard, a loggia, a second courtyard, and a view of the coastline beyond; Mosaic Tile's hacienda beige tile with its excellent permanent finish is used throughout the entrance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

Below: View from the family room into the courtyard; seating units from Selected Designs.



The house has a pavilion-like quality as seen from the road below; the white of the house will be further stressed by the multicolored petunia groundcover of the banks.



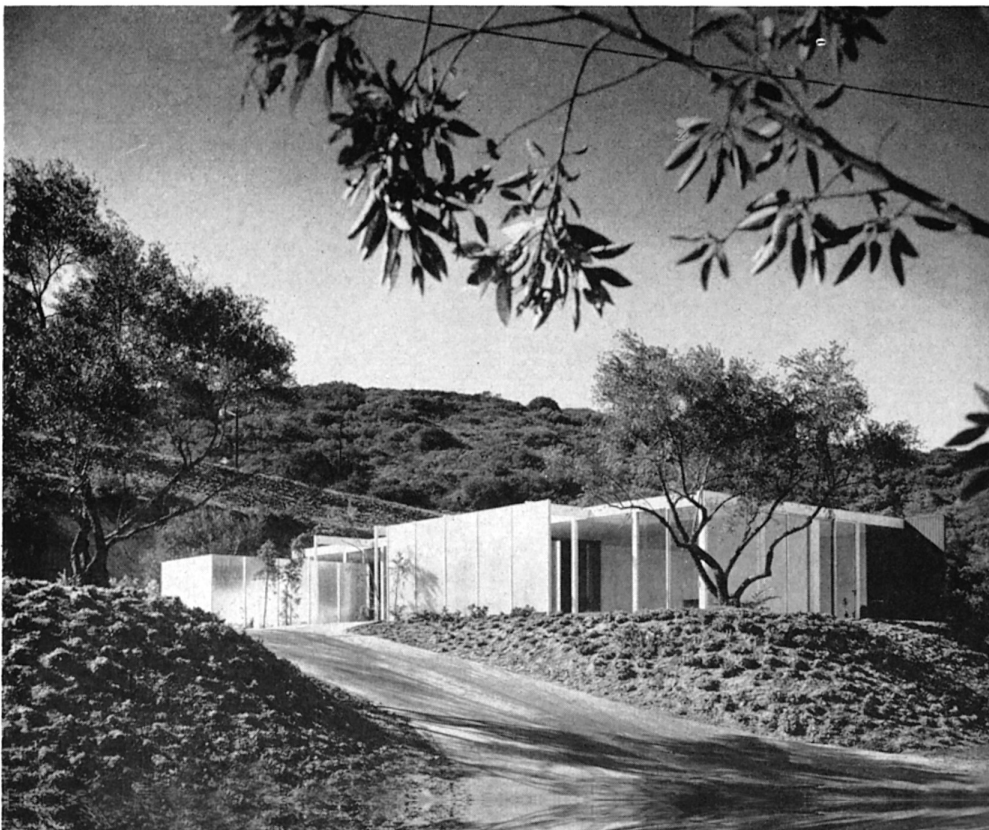


From the living room there is an interrelation with the master bedroom beyond the courtyard through the use of the sliding glass doors; sofa, lounge chair, and coffee table are from Herman Miller.



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

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



HOUSE C

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

(Continued on page 28)

Right: From the entrance court the reflecting pool provides a dramatic reflection of the living room beyond; the Factrolite glass screen is set at each cantilevered steel column with no horizontal support between; sofa from Dux and chairs and table from Moretti.





Above: View of House "C" from the entrance of House "B"; the 10-foot entry door is centered between the glass screens providing shelter for the courtyard.

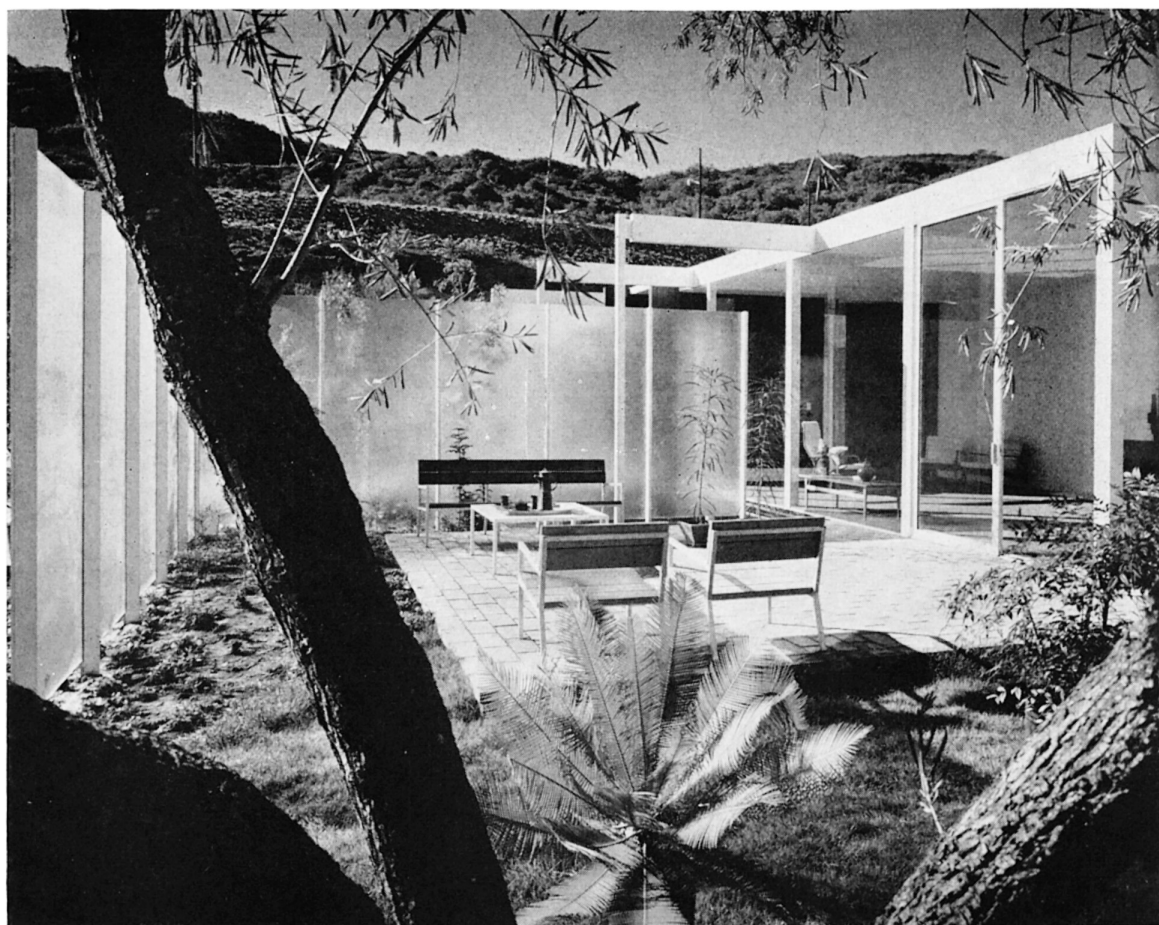


Left: The family room provides space for living and dining, related to the entrance hall and the courtyards toward the motor court; the furniture is from Moredi; painting by Else Warner.

the sink countertop. It is more dramatic than the others, since the ceilings in the kitchen are maintained at 10'-0". The cabinets are walnut set 10" off the floor with white Gladding McBean tile countertop. The master suite is located at the view side of the house and features a small balcony toward the view.

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

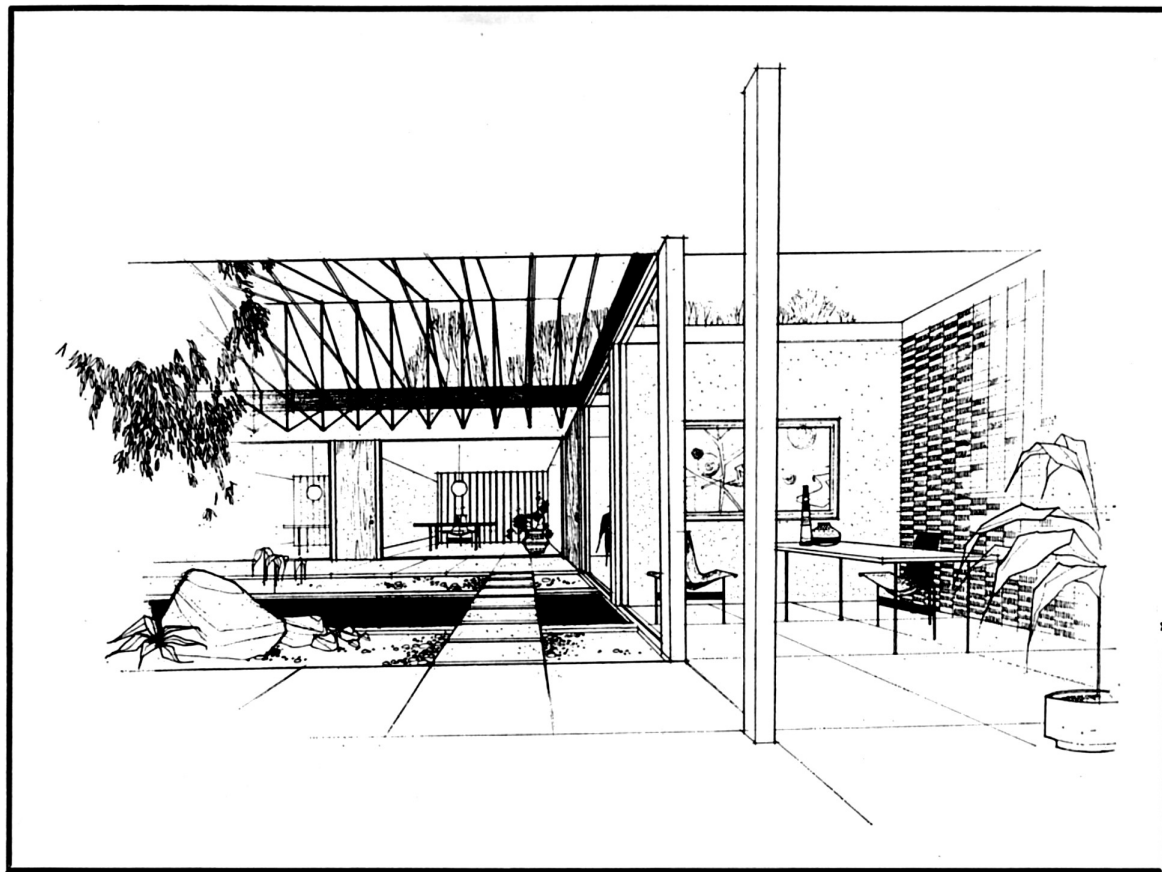
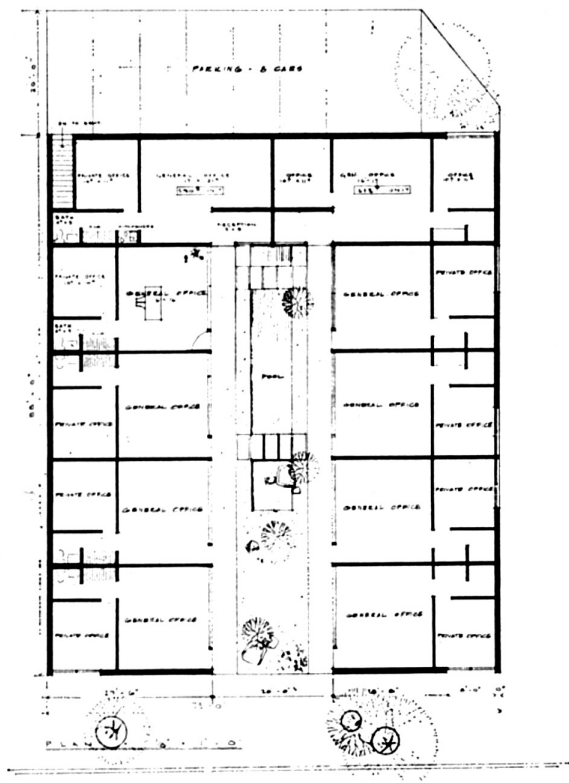
The children's bath features an Infinilite luminous ceiling; the tile is Gladding McBean's Inca Gold glazed ceramic tile.



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

The kitchen cabinets have been designed as furniture so that they will tie-in closely with the family room; the cabinets are of black walnut with Gladding McBean glazed white ceramic tile counter tops. The furniture in the dining courtyard beyond the kitchen is from Vista Furniture Company; all furnishings in the family room are from Moretti.

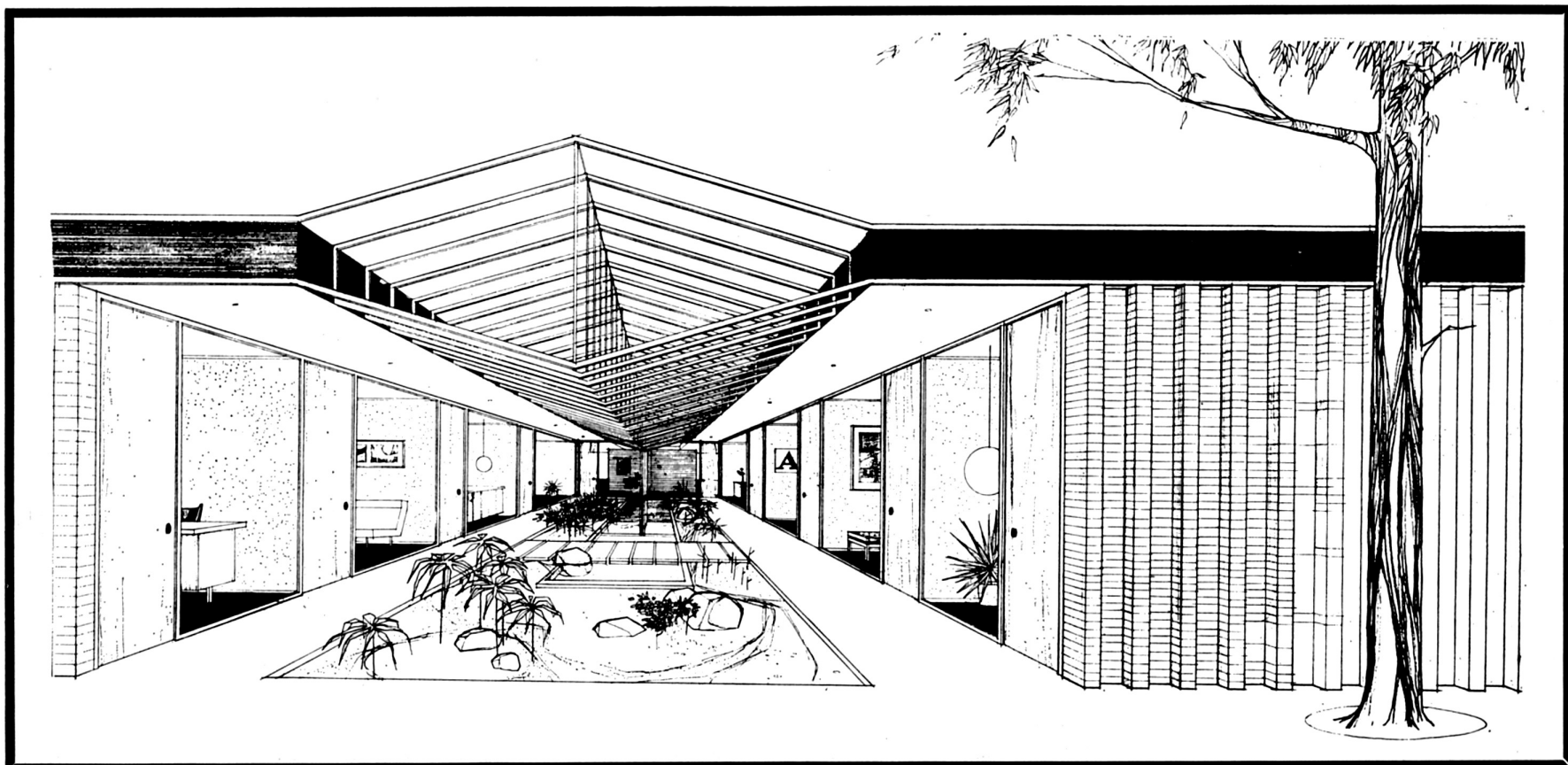




TWO SMALL COMMERCIAL BUILDINGS BY HUEBNER AND HENNEBERG, ARCHITECTS

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

Each office area has a general office with room for four desks and files, a private office, bathroom, and an individual heating and air conditioning system. The construction of this building is concrete foundation and floors, brick cavity walls, and steel bar roof construction, thus allowing all interior partitions to be removed as desired to combine offices into larger space. The brick is mustard gold with all the fascias and metal canopy painted white.



A black and white architectural sketch of a modern courtyard. On the right, a long, low building with a glass facade and a flat roof extends into the background. In the foreground, there is a paved area with a tree in a planter box on the left, a small bench, and a large, striped outdoor sofa. A glass-enclosed walkway or ramp leads up to the building. The sketch is done in a loose, expressive line style.

The image displays two architectural floor plans for a building, labeled 'LOWER LEVEL' and 'UPPER LEVEL'.

LOWER LEVEL:

- Parking:** Located at the top, labeled 'PARKING - MAX. 10 CARS'.
- Offices:**
 - Top row: Four offices, each 8' x 8'.
 - Second row: A 'RECEPTION' area (12' x 12'), a 'VALET' area (12' x 12'), and two offices (8' x 8' and 8' x 8').
 - Third row: Two large 'GENERAL OFFICE' spaces, each 17' x 10'.
- Central Corridor:** A wide corridor runs vertically through the center of the plan.
- Entrance:** Located at the bottom center, labeled 'GLASS FRONT'.
- Stairs:** Two sets of stairs are located on the left and right sides of the entrance area.
- Dimensions:** Various dimensions are provided for each room and area.

UPPER LEVEL:

- Offices:**
 - Top row: Four offices, each 10' x 7'.
 - Second row: Four offices, each 8' x 8'.
 - Third row: Four large 'GENERAL OFFICE' spaces, each 17' x 10'.
- Central Corridor:** A wide corridor runs vertically through the center of the plan.
- Entrance:** Located at the bottom center, labeled 'GLASS FRONT'.
- Stairs:** Two sets of stairs are located on the left and right sides of the entrance area.
- Dimensions:** Various dimensions are provided for each room and area.

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

PRODUCTS



merit specified

For Case Study House Triad

Designed by Killingsworth, Brady and Smith, architects

STRUCTURAL

Douglas Fir Framing and Glue-Laminated Beams—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon.

Roofing and Insulation—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

FINISHES

Wall Surfaces—

House A Resawn Redwood 1x4 Butt-Joint, California Redwood Association, 576 Sacramento Street, San Francisco 11, California

House B Philippine Luan Siding, Jones Veneer and Plywood Company, P.O. Box 252, Eugene, Oregon

House C Philippine Luan Siding, Jones Veneer and Plywood Company, Eugene, Oregon

Ceramic Tile—

House A Pomona Tile Manufacturing Company, 621-33 North La Brea Avenue, Los Angeles 36, California

House B The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio

House C Gladding-McBean and Company, 2901 Los Feliz Blvd., Los Angeles 39, California

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

Paving Surfaces—

House A White Precast Concrete, Custom Casting, Inc., 21236 So. Figueroa, Torrance, California

House B Quarry Tile, The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio

House C Brick, Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

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

DOORS AND WINDOWS

Sliding Glass—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Glide-All Sliding Wardrobe Doors—Woodall, Inc., 801 Valley Blvd., El Monte, California

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

FIXTURES

Plumbing Fixtures—Briggs Manufacturing Company, 6600 E. Fifteen Mile Road, Warren, Michigan

Fans and Hoods—Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Pico Rivera, California

LIGHTING

Electric Fixtures—Lightolier, Jersey City 5, New Jersey

Luminous Ceiling—Integrated Ceilings, Inc., 11766 West Pico Boulevard, Los Angeles, California

HEATING

Sequoia Manufacturing Company, 1090 Brittan, San Carlos, California

APPLIANCES

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

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

Dishwashers—General Electric

CABINETS

Carrier Cabinet Company, San Diego, California

FURNISHINGS

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

STEEL COLUMNS

Custom Bronze and Iron Works, Chula Vista, California

PLASTER

Perma-Wall, Inc., San Diego, California

CASE STUDY HOUSE TRIAD—KILLINGSWORTH, BRADY & SMITH

(Continued from page 19)

house without crossing another livable room. Each house has a combination family-dining room with snack bar facilities. The children's rooms are adjacent to the play yards so that the children's treasures may be accessible with the least amount of confusion to the household. In all cases the children's and master's bedrooms are separated. This is more positive in one plan, (A), than the others due to the availability of the maid. In all cases this provides privacy and peace to the master portion of the house, divorced from the normal confusion of the household. The advantages of this arrangement become most evident during adult entertaining or when the children are sleeping and the house becomes the parents' domain, due to the relation of the master suite to the livable portion of the house.

URBAN PROJECT—MARCEL BREUER

(Continued from page 16)

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

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

The office tower:

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

The window-partition module is set at 5'-6", producing a minimum two-window office 11 feet in width. However, the 2'-6" wide piers between windows admit of further adjustment not found in strip window designs where partitions must meet slender mullions between windows. The 11-foot office mentioned above could, if desired, be changed to a 9, 10, 11, 12, or 13 foot-wide office. Similarly, the smallest three-window office starts at 14'-6", which could be increased to a maximum of 16'-6". Lighting fixtures and other utilities will be located on window center lines to further promote this adjustability.

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



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Eldorado Country Club, Palm Springs, California. Arch.: William F. Cody. Assoc. Arch.: Ernest Kump. Dec.: Arthur Elrod. Tile Contr.: Robert Williams. Wall facings: Byzantile Pattern 2555-N1.

For the Mosaic Harmonitone Color Catalog, write The Mosaic Tile Company, 131 N. Robertson Blvd., Beverly Hills, California.

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the retail space represents an architectural aim to unify the two levels and to create an architectural background sufficiently strong to permit tenant show windows reasonable flexibility without risk of visual disorder.

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

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

NEW THIS MONTH:

(370a) Contemporary Furniture for the Home: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux and John Stuart. Representatives for Architectural Pottery, Bailey-Schmitz, Brown-Jordan, Brown-Saltman, Costa Mesa Desks, Edgaard Danish Furniture, Glenn of California, Howard Miller, Nessen Lamps, Omni Wall System by George Nelson, Raymor Lamps, Pacific Furniture, Raymor Omnibus Wall System, Gunnar Schwartz, String Shelves, Tempo, Vista, Hans Wegner Designs, Peter Wessel Wall System, Peter Wessel Norwegian Imports, Heath Ashtrays. These lines will be of particular interest to architects, decorators and designers. Inquires welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

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

(371a) Contemporary Furniture for Offices and all Institutional Use: Open showroom for architects, interior designers and their clients. Display of furniture: Knoll, Lehigh, Herman Miller, Jens Risom, Robert John, Leopold, Albano, Stow & Davis, Steelcase, Shelbyville, Domore, Avalon, Costa Mesa. Seating: Brown-Saltman, Pacific, Crucible, Kasparians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Gifcraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagar/Office Interiors, 8751 Beverly Boulevard, Los Angeles 48, California.

✓ (380a) Grillework: Infinilite and Grillewall. Infinilite makes possible an entirely new architectural emphasis on luminous ceilings. Through the combination of a new suspension system and the unique circular louver design, the entire Infinilite ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillework offers unlimited design possibilities. Grillewall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence, etc. For brochures write: Integrated Ceilings & Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles 64, California.

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

(379a) Tapestries: Largest group of handwoven and handhooked tapestries . . . bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. For further information write: Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

APPLIANCES

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

✓ (250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

DOORS AND WINDOWS

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

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✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

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

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

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, 1710 22nd Street, Santa Monica, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumilting plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zyetel Nylon; reflects 86% infra-red rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or out; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A, 514 West Olympic Boulevard, Los Angeles 15, California.

✓ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAcully 1-1461.

FABRICS

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

✓ (307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE

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

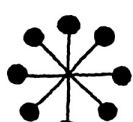
(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(363a) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

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

✓(365a) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California. (330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 8950 Beverly Boulevard, Los Angeles 48, California.

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

INTERIOR DESIGN

(359a) 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. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

LIGHTING EQUIPMENT

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(368a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(376a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 24036, 12041 Wilshire Boulevard, Los Angeles 24, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. NuTone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

MISCELLANEOUS

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

✓(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

PAINTS

✓ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 742 Grayson Street, Berkeley 10, California.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

SOUND CONDITIONING

✓ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

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

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

✓ (291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, California.

STRUCTURAL MATERIALS

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

✓ (355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

✓ (340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

TONY HILL

3121 West Jefferson Boulevard
Los Angeles 18, California
REpublic 3-5110

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Brilliant Majolica glazes
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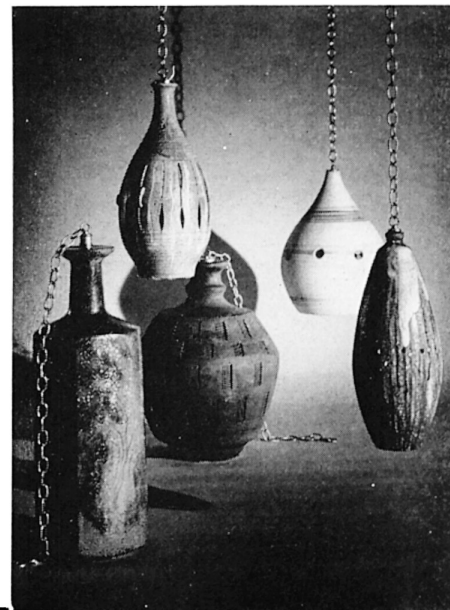
18" to 28"

These fixtures have recently
been used effectively in both
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(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

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

(374a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

SURFACE TREATMENTS

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

(378a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

✓ (346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 5-0281.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embeddings. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

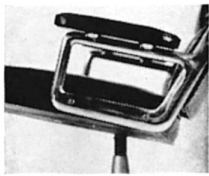
VENTILATION

✓ (352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canoelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, California.

* *The stool, also designed for the lobby, can be used as a table or an extra seat.*



* *by Charles Eames*



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ABLE, BUT
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SLOUCHY,
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LOBBY IS
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Contemporary furniture by Van Keppel-Green is architecturally engineered to create a product of beauty and strength. Designed to scale, it is in proportion as well as mindful of function.

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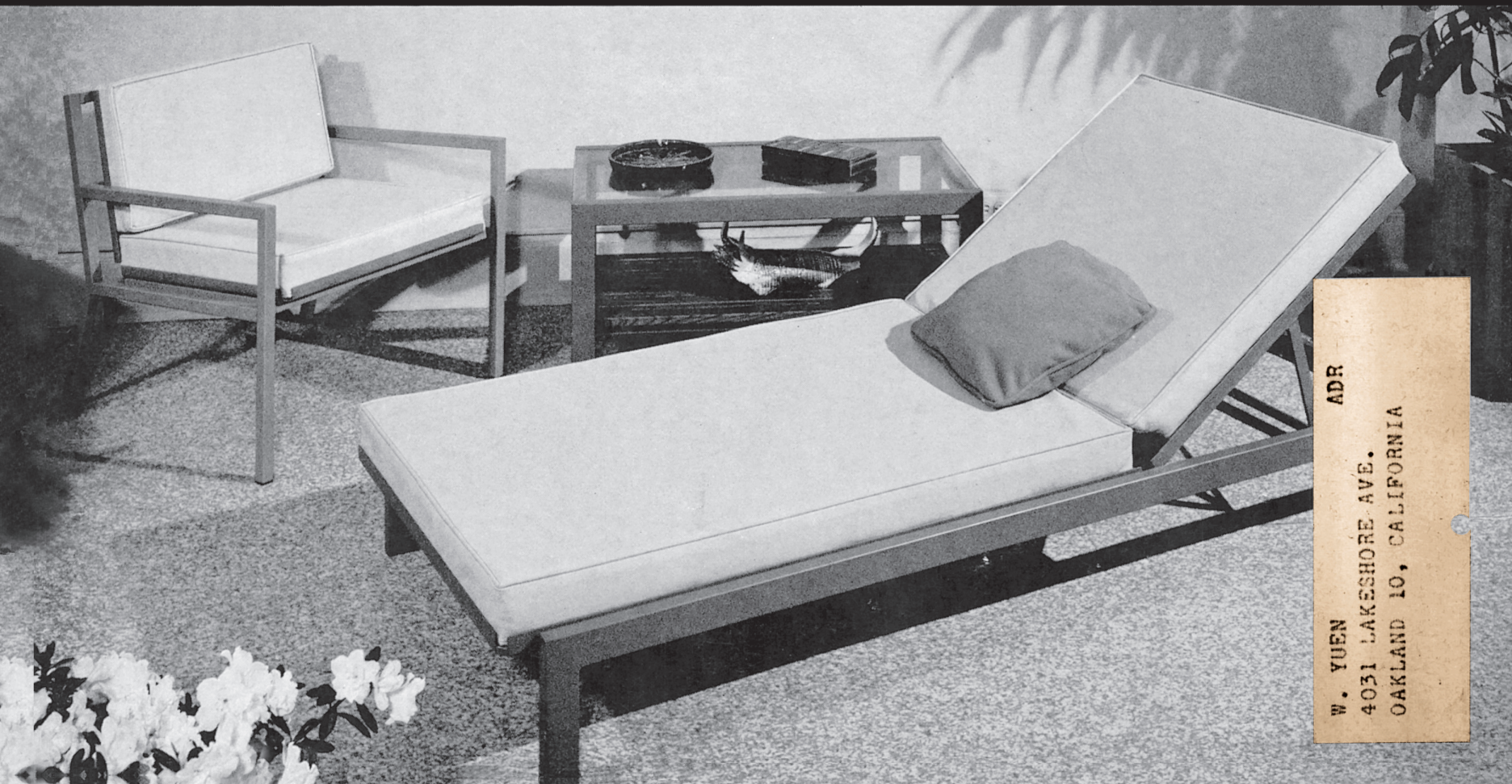
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2115 Colorado Avenue, Santa Monica, California
UPton 0-9503

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Luten, Clarey, Stern, Inc.
1059 Third Ave. (at 63rd St.), New York, N. Y.
TEmpleton 8-6420

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