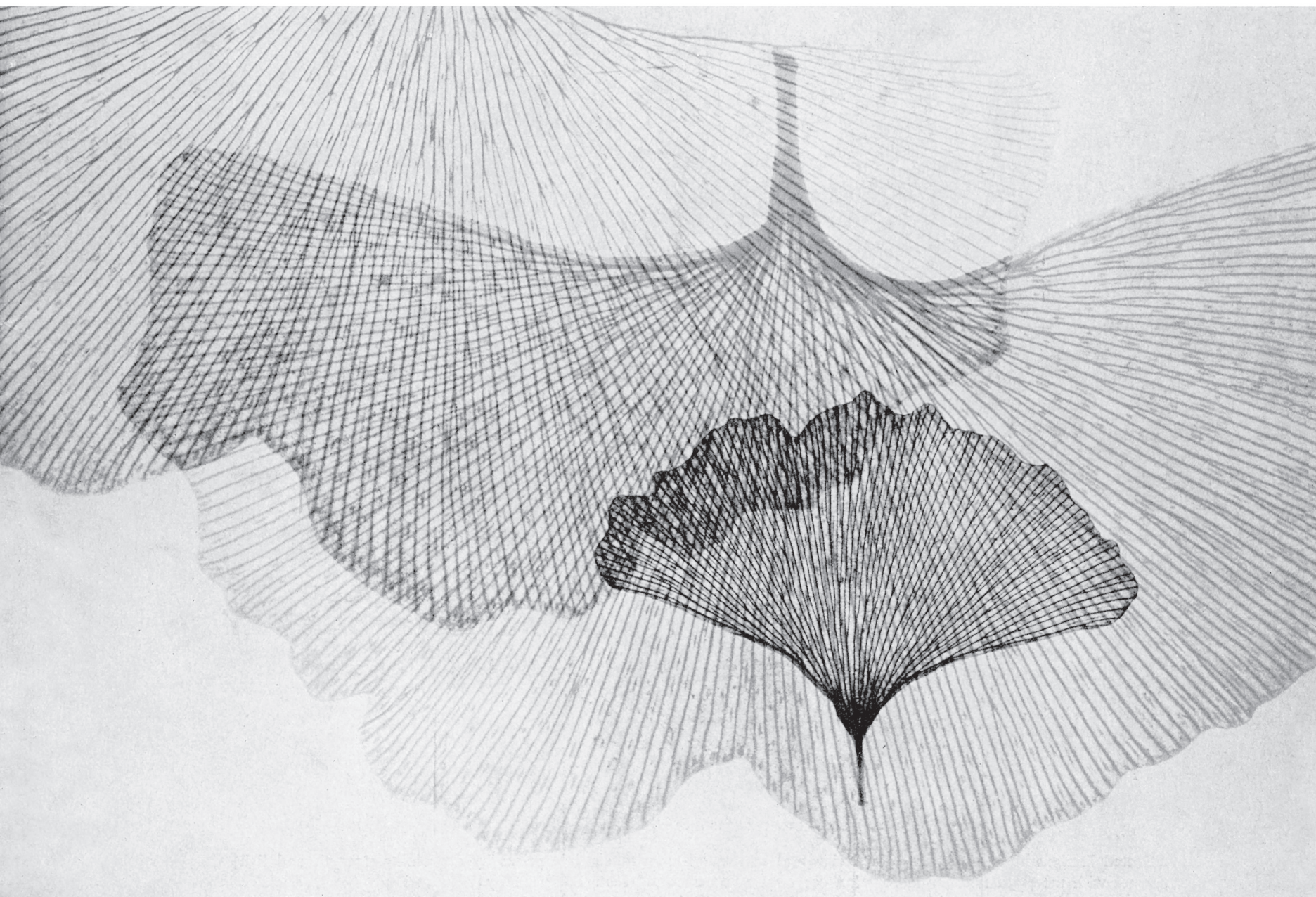
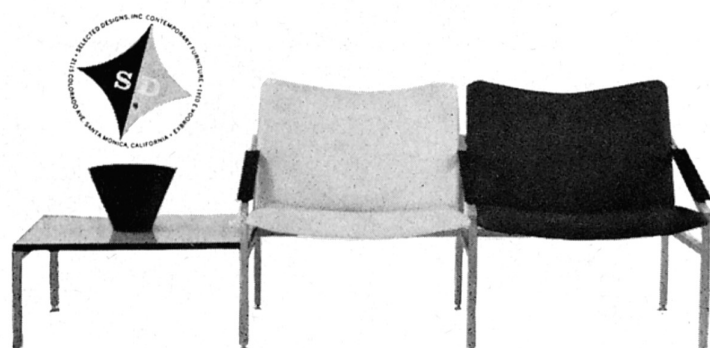
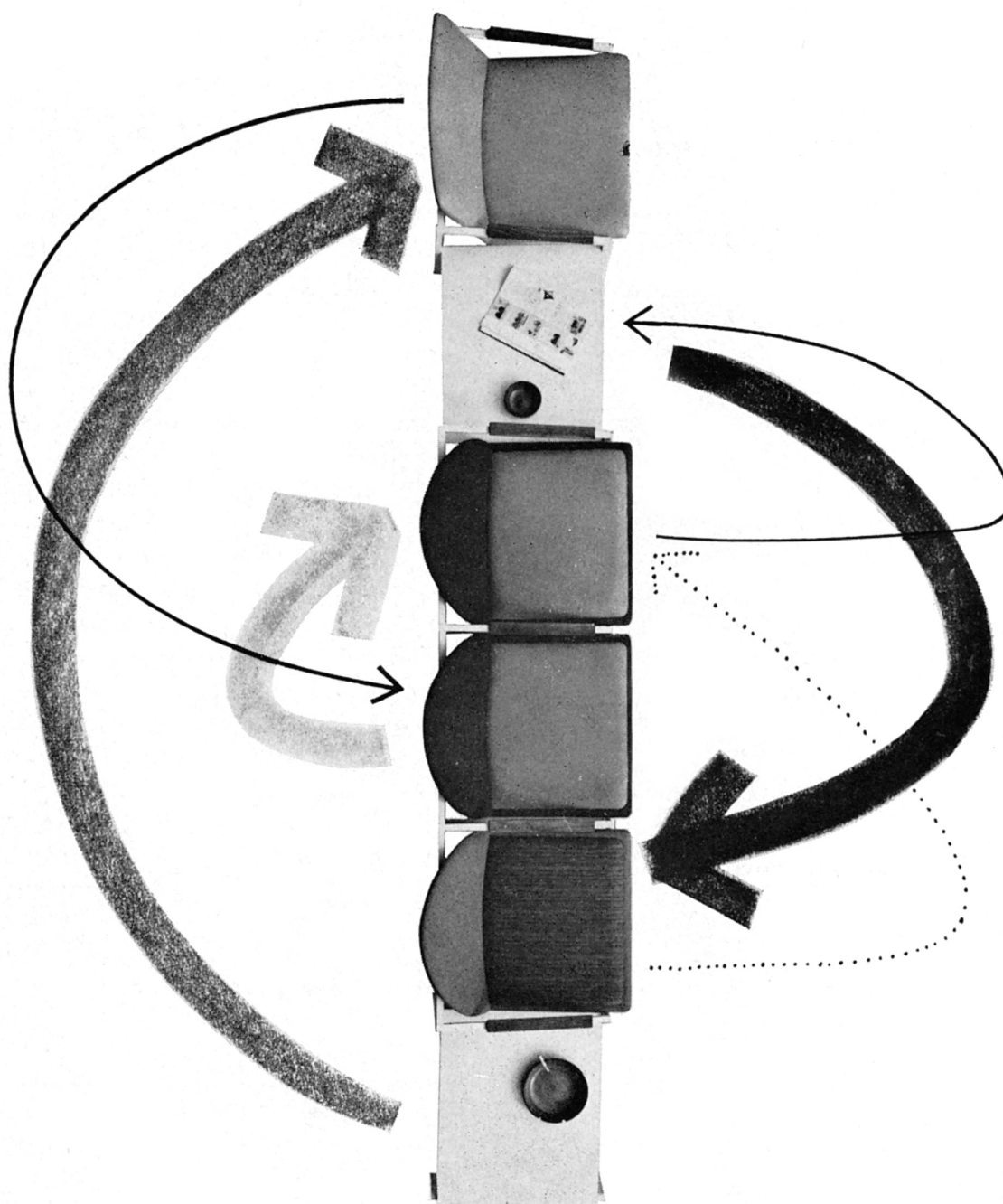


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ART

DORE ASHTON

For many years I have heard Edwin Dickinson discussed by other painters in tones of respect reserved usually for dead masters. The seventy-year-old New England eccentric—for that is his old-fashioned virtue—has exercised an unusual authority in an art world where the painters' painter becomes increasingly rare. The respect of peers became amply comprehensible in a painstaking and admirable retrospective staged last month by the Graham Gallery.

It is easy to see how this master of illusion could interest younger painters. The old-master look of his larger paintings is itself an illusion, for close scrutiny reveals a high degree of abstraction beneath baroque fantasy. It may be that Dickinson, whose eccentricities rescue him from deadening classification, fulfills the perpetual American hunger for tradition. He is obviously heir to the American romantics. His brooding allegories, with their lunar atmosphere and convoluted enigmas are extensions of the 19th-century sensibility. Particularly, Dickinson's passion for heavy draperies that invade, like animistic presences, the lives of his personages recall Poe's obsession with drapes. Also, the painters of Poe's period who hung their compositions with puzzling arrays of stuffs, deepening the impression of mystery and inscrutability. Even Dickinson's will to allegory finds its counterpart in 19th-century art. Melville in much the same way, with the same realistic technique applied to an allegorical end, complicated himself to a point of abstraction in his late work.

The combination of austerity—immediately identifiable as the New England strain of understatement and realism—and fantasy in Dickinson's work is strange and compelling.

The close look reveals all sorts of oddities and strengths in Dickinson's style. Take for instance his treatment of the portrait. At first his portraits seem to reflect his training—the realistic



Theodore Halkin

The Sailor's Dream, 1960

Photograph by
Edward Menealey

painterly training received in 1911 from William Merritt Chase. They have traditional dark backgrounds, strong chiaroscuro and conventional poses. But certain curious manners mark Dickinson's individuality. He avoids clichés. In painting an eye, he finds a way to eliminate the convention of dark upper lid and linear definition. The eyes in Dickinson's portraits are luminous, realistic in structure, but dream-crossed in Dickinson's special way.

There is an even more significant aspect of Dickinson's portraiture. From his earliest essays there is a strange blurring

of features, a summary treatment, particularly in the lower half of the face, that leaves certain features hardly defined. This ambiguity, handled with such subtlety that it is not immediately apparent, relates to a tendency in recent Western painting. Many post-war figurative artists, among them deKooning, Bacon and Giacometti, have used the blurring and obscuring of features in a positive way to suggest the interplay of environment and personality. Dickinson was instinctively aware of all this and repeatedly threw mystifying veils over the details of his subjects.

The mutations in Dickinson's work, particularly in the large allegories from 1920 to 1937, occur in the paint handling more than in color, for throughout, he has stuck to the cold moonlight tones. Like Laforgue, Dickinson could say, "Le violet grand-deuil, c'est ma couleur locale."

William Brice

Reclining Figure, 1960

Courtesy The Alan Gallery



The large "Anniversary" dated 1920 shows many of Dickinson's favorite props: shells, glistening porcelain, musical scores and instruments, and half-observed women's faces. But the main figure, a bony-faced, enigmatically gesturing man is painted with a hard angularity which seems to indicate that Dickinson was not indifferent to the winds of Cubism. On the other hand, two of the girls portrayed come very close in handling to Derain: the heads are smoothly modeled, features simplified and shapes of hair and garments stylized. This affinity with Derain is not as far-fetched as it might seem. Dickinson, like Derain, is particularly fond of shiny objects such as porcelain, and likes to pick up their glossy highlights with much the same virtuoso flicks that characterize Derain's best still-lives of the '20s.

Several years later, in the dramatic allegory "The Fossil Hunters" there is still a certain degree of angularity in the ample drapery and heads. Dickinson's baroque impulse triumphs however, with figures arrayed on a diagonal—diagonal from the picture-plane into depth—and counter-thrusts worthy of Caravaggio. In fact the eerie light and heavily pending drapes reminded me of Caravaggio's "Dormition of the Virgin" in the Louvre.

Later Dickinson's manner changes slightly. He is less interested in sharp contrasts of light and contour and suffuses his large compositions with a woodsmoke atmosphere straight out of a Shakespearean witches interlude. Sprawling figures, casually defined, are upside down, and faces are masked. Spirals, baroque wood carving, soft and hard objects play one against the other in a hundred cross-patterns. He now suggests inside-outside views, with landscape invading the interior and the interior floating in the oneiric fantasy that is peculiar to Dickinson.

What these allegories mean remains a mystery. Dickinson has never cared to elaborate on them verbally and he is probably right. They are more to be seen as paintings than as illusions to something other than painting. The presence of familiar symbols—or rather, forms—such as the shadowed paper flower, shells, rocks and porcelain jars gives this group of paintings the continuity of dreams: the kind of dreams that can be interrupted and resumed at any point and never translated. Time and space in dreams, and in Dickinson's allegories, are sliding one into the other until nothing but the familiarity of the dream sensation is identifiable.

The softened style that emerged in the 1930s appears in his many landscapes—humid, dimmed yet extraordinarily forthright impressions of places near water. In these, Dickinson's New England candor is exemplified by his color. He makes no attempt to dress up the greenery but paints grass and trees as green, swiftly, matter-of-factly. Light is diffuse, as it is in Cape Cod where he has lived so many years, and carries in its cool, grayed tonality the moisture hanging in the air.

His love of involution forms appears in his studies of rock

ARCHITECTURAL IDEAS I & II:

NORMAN BLUHM

a 4-panel mural, 8 x 24 feet

ELAINE de KOONING

a group of cylindrical paintings on columns

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formations. Curiously, in a painting such as "The Finger Lakes" the rock's forms merge with his favorite image of the shadowed flower.

What is impressive about these casual landscapes is the "justness" of Dickinson's observations. Between the optical impulse and the registering of the brush there seems to be no interruption. He just naturally and simply characterizes that which he sees.

* * *

Several twentieth-century techniques converge in Robert Richenbourg's paintings recently exhibited at the Tibor de Nagy Gallery. From the collage he has learned the value of the ap-liqued form, the form that sits astride another form and establishes a very tight but definite space recession. From the so-called allover space painters, he has adapted the broad lateral extensions and evened stresses, giving his images a continuous, throbbing quality. Finally, he has used the masking technique—that of letting forms peer out from beneath the overpainted foreplane—popular both in Europe and America for the past 12 years or so.

All of these devices are put to a personal end in Richenbourg's abstractions. His image of a pitch-black place cut through by flickering neon light is persistently urban and nocturnal. Pin-wheels, disks, rectangles and squares refer to the mechanical forms of the city. Jagged bursts of light—the light seen through the angular city maze—insist on identification with Times Square. Their primary loudness, for Richenbourg's accents are bright orange, red and yellow reinforces the city associations. Jarring color and dense blacks pulsate with the cosmopolitan rhythms familiar in Edgar Varese's music.

At his best Richenbourg offers large, complex compositions in which progressions from tacky texture to transparency, from angular form to nebulosity, from circular movements to staccato ones are carefully controlled. Patterns on the surface are echoed by fainter patterns and counter-patterns beneath. His minor motifs—sometimes painted in matte black to ride behind shiny hearse blacks—give the larger paintings a soundness of structure that saves them from the obviousness too often the result of extensive use of black.

In a few of the paintings I thought Richenbourg indulged too much in play with texture. His "Yellow Breakthrough" with its



Edwin W. Dickinson

The Fossil Hunters

central forms melting like hot glass on a bed of tesserae seems perilously close to mechanical manipulation. Other furry-textured window images with puckered, worried, and teased paint surfaces do not have the integrity of the larger city abstractions.

* * *

In tenor the fantasy paintings, reliefs and sculptures by Theodore Halkin at the Allan Frumkin Gallery seem closest to the hell-fire and brimstone frescoes of old, probably nearer northern provincial versions than Italian cosmopolitan ones. They have the pathos and grinning primitive crudity of ancient Scandinavian church decorations that could have inspired Ingmar Bergman's films.

But Halkin's references go all over the place. He alludes to Gallic coins, primitive ex votos, Assyrian reliefs, pre-Columbian sculptures, early Christian and Coptic products, stone-age Venuses, Jewish manuscripts and probably a host of other sources of which I have never heard. He puts together this mosaic of references in a manner, and with a quirky vision, that I find

distinct enough to overlook occasional lapses into coy quotation and belly-laugh humor.

Halkin's earlier paintings and reliefs already contained the diableries of his later, more sublimated works. Harpies, dragons and sinning couples disport themselves in sinister Gothic settings. The Devil stands by as he does in Gothic woodcuts.

In more recent work, particularly the reliefs, Halkin's obsession with embryonic forms and sexual symbolism becomes salient. He short-circuits the life cycle by using both tiny death's heads and tiny embryonic shapes interchangeably. Freudian

Robert Richenbourg

Summer's Night, 1960

Photograph by Edward Meneeley



imagery, particularly the phallic snake, dominates even the quotations, such as the Judean lion and the Venus of Willendorf inevitably identifiable in "The Sailor's Dream."

While Halkin depended to a certain extent on decorative color in early paintings (they reminded me a little of Richard Lindner's fantasies) his later reliefs are in a timeless neutral-colored material that suggests ancient reliefs. His surfaces are topographical, with indentations, hills, valleys and sharp incisions. Forms are obscured and scattered, and when they are explicit, they are very explicit indeed. References to genital organs are, strangely enough, not at all erotic, but rather relate to the puritanical basis of his early work. The troubled imagery carries with it an atmosphere of primitive ritual fear, the kind that probably incited the pre-Columbian Indians when they did their so-called erotic sculptures.

* * *

I caught only a glimpse of Lester Johnson's show at the Zab-riskie Gallery just before it closed. He is still obsessed with heads, great monolithic heads that occupy oblique spaces, insinuating themselves in the swampy light so dear to him. All the large paintings this time were filled with the expansive heads, with not even a flower-pot, as before, to refer them to normal scale. In some, the heads were strung out ear-to-ear like paper dolls. In others, such as a street scene, they are cast diagonally. Still others show two, or two-and-a-half heads in black profile.

Heads are not the primary affair for all their demanding largeness. Johnson's hermetic imagery grows from matter itself. In his thick, warping, swaying backgrounds, and in the textures within the heads, Johnson creates a universe of matter—differentiated matter that speaks a language more plastic than literal. Like Dubuffet, Johnson wrests his symbols from his own feeling for the matter of paint itself.

* * *

A fine, conscientious hand is evident in Martin Barré's work at the Lefebvre Gallery. This is Barré's first New York appearance though he is already highly esteemed in Europe where he is considered by several critics to be the most gifted French painter of his generation (b. 1924).

Barré has set himself a problem: how to give the expanses of canvas beyond his forms a reality as compelling as the forms themselves. In a way, Barré's problem relates to Franz Kline's, but his temperament is completely different. Where Kline shoots his forms into the white expanses with energy and speed, Barré lays his in with the care of a 19th-century master, making each accent in its angularity sit quiescently where he places it. His is an art of precision and reflection, inspired, as he says, by the non-objective principles established by Malevich.

Barré's earlier canvases were tighter, more tectonic than his 1960 paintings. In them, small, tiered shapes moved in isolated channels through the white ground. Asymmetry and tautly contending shapes produced an effect not unlike the aerial view of landscape.

Later, Barré's relationships become obviously removed from all references to real space. He tries larger forms, more jagged

(Continued on page 8)

MUSIC

PETER YATES

JONATHAN WILLIAMS, MAKER OF BOOKS FOR POETS

This month I interrupt my continuing study of Charles Ives to pay another tribute to Jonathan Williams, self-dedicated maker of books for poets. I do not easily accept or read with pleasure the poets for whom Brother Jonathan makes books. Here, I invite the poets to set me right in my opinion. My comments are a sort of muttering the while reading the poems.

The loveliest book that has come my way in some time—I mean a book as a book, not an expensive publishing venture—has its title on the back cover: *ON MY EYES*. A photograph of slender reeds in water, each of the more distant reeds extended downwards by its slightly water-bent reflection—no horizon, no comment, only the countermoving of a few curving stems to sharpen the upright threads of texture—divides the title from the names of poet and photographer, Larry Eigner, Harry Callahan. Six bare-branched trees articulate the front cover, a silent dancing to the utmost clarity of twigs, out of snow, against a horizonless grey sky and water. Inside, for a frontispiece, a photograph of stray weeds and grasses upon snow, grey on grey, as evocative of pure space as a nebula. The book holds eight other photographs: a brilliantly white dove flying in a black landscape; a field of sunlit twisted grasses; tall weeds, shade, sun, and thick grass; a texture of reeds over fallen leaves as abstract as drip painting and more economical, in the infinity of its black on white; a texture of fallen leaves, dry but still immaculately shaped, dense and penetrable with unspoken meaning; some patches of light and dark over grasses; a twist of grasses and a quadrangular spiderweb; and another texture of slender sunlit curving grasses. Harry Callahan, the photographer, heads the photography department at the Institute of Design of the Illinois Institute of Technology, Chicago. I thank him.

This is *Jargon 36*, thirty-sixth in the series of poetry books designed and published by Jonathan Williams, of Highlands, North Carolina. With the photographs are too many poems by Larry Eigner. Denise Levertov, herself a lyrical poet published by Williams, begins the argument for Eigner: "First let it be said that Eigner is never careless. . . . More than almost any poet I can think of, he demands a suppleness, an imaginative agility, a willingness and ability to leap with him from image to image; so that I disdain to judge (as I would with another kind of poet which are 'good' and which 'bad' poems . . .). What is most likely to be criticized here is a lack of coordination, or (and in this case it is the same thing) a lack of economy. It is admittedly hard to see form in such unique poems. . . ."

A good introduction: "No one reader is going to find his way in every one of the poems." The introduction pits reader against poem, challenging him, if somewhat conventionally, to look hard and discern for himself.

THE WET SNOW

falling
brings on the horizon
from there
the stripped hill
straight with
the darkness of trees
thick
and pointed, and
the windows like
the backs of cars all
modeled
back
with no one seated
under the porch

The poem belongs in the same spirit as the photographs—the images exasperated by words.

as I held the mirror
the boy committed suicide
and the other man slipped
what I have done often
he's now composed
himself, still here, though
the world changes
and it's funny, of course, that,
all of us have blood

What does this poem do? It sticks in my head each time I see it. Maybe because the book opens easily to that place. Or is it because ear, taste, judgment, feeling, catches something elusive—that I return to? Consciously, I don't like it.

The art of writing about poetry is to present poems. This requires a context. I must conceive that, imaginatively. If I do not—when I do not—I return you to the poem.

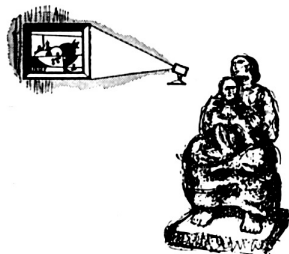
With this book I was sent another, *The Darkness Surrounds Us*. The title is from Kenneth Patchen. (Jonathan and I are united in admiration of Patchen, whom also he publishes.) The poems are by Gilbert Sorrentino, with a Directive by Joel Oppenheimer. "the poem is personal as can be, it doesn't need to be, i didn't say that. but i have dreaded, for three years or so, not being written to by that much force. damn, we're almost back somewhere, ireland, say, fifteen hundred years ago. . . ." Here is the poem Oppenheimer refers to.

A FIXTURE

I've nothing to say
to them;
pride is as solid
as summer heat.
That is to say
you can't cut it:
with a knife in the kitchen
I cut
a tomato; nothing to say
to them: let them rot
and be bitten by night,
in the country.
I've nothing to say
to them. And I won't write.

Oppenheimer makes us exclaim: Precious! Nothing he has to say needs that fooling around. Why not say it and let the print

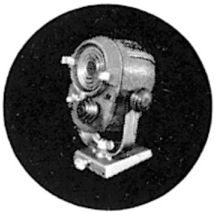
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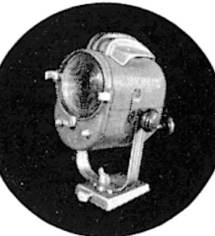
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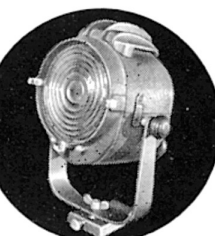
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alone? Sorrentino says what he has to say; the print assimilates the texture of the poem. I don't think it's Ireland. I know why Oppenheimer says, "Ireland"; I know the classic poem he refers to—if Sorrentino intends to be an imitation. If he had that in mind it doesn't make it better.

Over his bed I wept,
that he should be so helpless
and I as helplessly vindictive: child,
shine your everloving light on me.

or

may I wish such a peace
to descend on you all,
both woman and man
but especially married.

Now those two stanzas, barring the sentimental invocation of the first, would be enough to justify a poet. As Joel Oppenheimer ends more sensibly: "and give him the best room in the house." I haven't found that sort of poetry in Joel Oppenheimer.

Quotation soon eats up my few pages.

The spirit of these two poets is not dry; the language is. Brother Jonathan's poets reduce the verbiage to something resembling the nibbled remnants on the floor of a rabbit hutch, then try to force the feeling by pointing out those little round balls are really etc., including the fact they came out from the inside of a rabbit; it does have connotations, and you could draw a mystical sphere of comprehension around the facts. And sometimes do.

Jonathan himself writes—maybe I should say, assembles. *The Empire Finals at Verona*, poems: Jonathan Williams; collages and drawings: Fielding Dawson. *Jargon 30*. Love him as I may, for me the book doesn't come off. A *Vulnerable* (for Robert Duncan)

One comes to language from afar, the ear
fears for its sound-barriers—
but one 'comes,' the language 'comes' for
The Beckoning Fair One
plant you now, dig you
later, the plaint stirs winter
earth. . .

air in a hornets' nest
over the water makes a
solid, six-sided music. . . .
a few utterly quiet scenes, things
are very far away—'form
is emptiness'

comely, comely, love trembles
and the sweet-shrub

A commingling of hints each referring outside the poem. A poem should be self-contained as a shrub, not because it has flowers on it. Understand: what I feel you needn't feel. Maybe you dig now, plant later. The discovery of poetry can leap like a revelation where you didn't find it before.

But look at *Chameleon*.

at fourteen i decided it was avant-garde to dig
women
but, man, if i were just the least
bit queer, boy, you know, man, wow,
and then some; but, like
i'm not, but
when i write *Dearest* to you in a letter, then
that's different,
isn't it?

The feeling is intrusive but it is not real. Or can it be wit!

I do
dig Everything Swinging (thinking
as I do:
ah, art
is fro-
zen Zen)

I'll take your word for it—have to. It's your poem.

One comes to Irving Layton—but I'm not going to get back into that argument. Still, here, from *Sheep*:

Yet, indifferent to the impression they make,
They crouch on their mat of dung or with the
poise of a philosopher seek

The rough part of the post which they know well
To scrape against it their purloined fleece and fell;
Staring, warily staring, wearily staring, with a mien
silly and gentle—and cynical.

Amazed? No, but look at those fine musicians' faces again:
More particularly, the ebony line of the mouth
curving long and thin. . . .

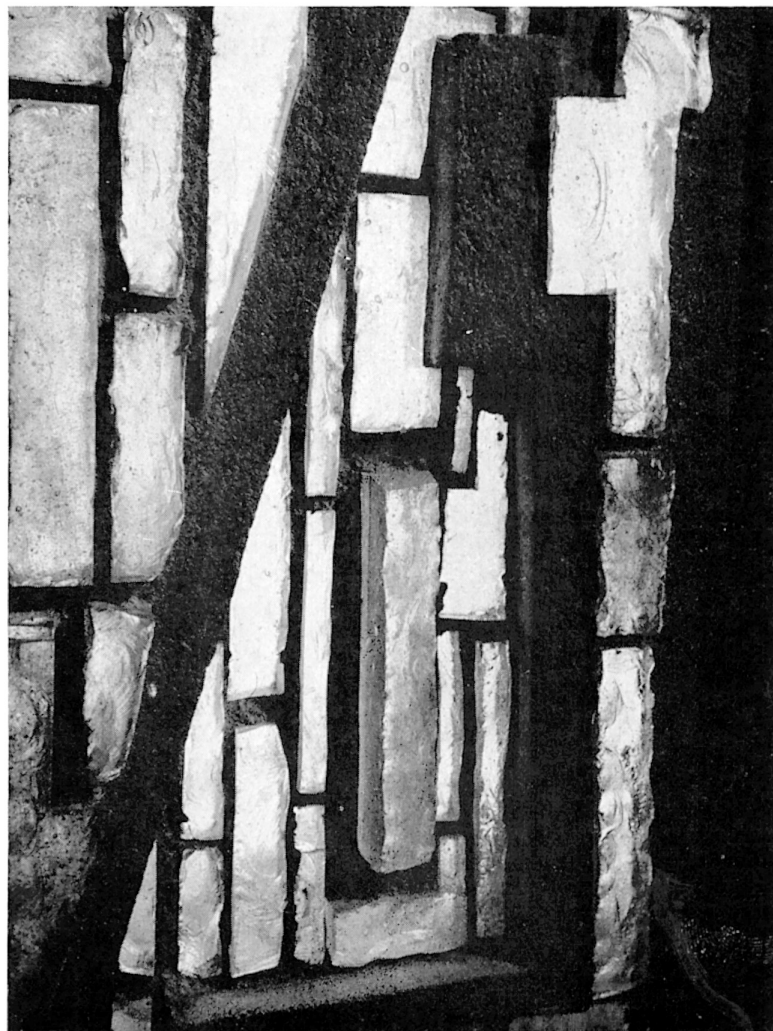
In spite of the pervasive self-consciousness—Look! I am a poet—here, one sees.

Robert Creeley, formerly editor of the *Black Mountain Review*, a close colleague of Williams, seems to be more an influence, the teacher of an idea about poetry, than himself independently, alone and in defiance of mankind, a poet. He defies sufficiently but always as if expecting the onlooker to agree. One goes through seeking for poems, finding many conventional lyrics, but, just occasionally, one he lives in. *The Flower*:

I think I grow tensions
like flowers
in a wood where
nobody goes.
Each wound is perfect,
encloses itself in a tiny
imperceptible blossom,
making pain.
Pain is a flower like that one,
like this one,
like that one,
like this one.

One feels, looking through all these books, there are too many poems. That isn't true. Making poems is what matters. Public acceptance comes afterwards, or not. Is it important? To the poet. Not to the seeker after poems. Happens too often that a poet seeking the public through his poems primps narcissistic to a fashion. Like Lawrence Durrell's author's notes. Gives a little twist to his face and thinks the fashion his.

(Continued on page 8)



Detail of GLASS SCREEN by Roger Darricarrere

ART

(Continued from page 5)

shapes, and makes them erupt through the neutral spaces more dynamically. Finally, in his most recent canvases—those I least liked—he uses colored streamers in trapeze and banner forms that hardly suggest the richness available in his other paintings, either in technique or conception. This oversimplification of his problem becomes thesis painting.

* * *

William Brice's exhibition of figure paintings and drawings at the Alan Gallery was a disturbing show, not so much because of the erotic themes as because of Brice's inconclusive attitude about what to do with them. His drawings, as always, were clear, refined, vivid. But his paintings were curiously hesitant, as though the twined lovers embarrassed him. His color was Venetian, near to Tiepolo in its sepias and pinks, and his figures were rendered in a suggestive, sketchy technique. But final definition (even in terms of the soft ambiguous style he obviously selected) is always avoided.

Not so the drawings. In these, Brice's decisions bring forth the full character of the bodies. A charcoal drawing of two sprawling nudes in that indeterminate, bone-dry landscape peculiar to Brice, is precise and beautifully detailed. In the swelling and thinning of line, in the close yet perfectly balanced composition of forms, and in the way contours are skillfully broken to indicate space, Brice excels in a 20th-century style that can only be compared with that of Egon Schiele. Other drawings in which Brice's long established iconography of metamorphosing trees and plant life are worked in with the figures have the same precision. Where ambiguity is desired, it is worked out atmospherically. But no stroke, no secondary form is left undefined.

* * *

Parochial note: A few months back SCRAP became. Editors Sidney Geist and Anita Ventura set out to "make some noise, break the ice, throw off the wraps." They rightly maintained that

there is an "absence of comment and criticism, of proposal and discussion and statement and counter-statement."

Naturally, we thought they meant to instigate some discussion of statements of proposals and counter-proposals and comments and criticism. That is, about art. Or Art.

It now appears that SCRAP isn't too much interested in art, but rather, in the criticism of criticism—an ailment America is particularly susceptible to.

In a recent edition, the entire space (and SCRAP is printed to the edge) was given over to reprinting an essay by Mr. Peter Selz of the Museum of Modern Art with the blue-pencil witticisms of Mr. Sidney Geist in the margins. Aside from the obvious fact that any keen critic can pick apart the diction of any other critic in no time, and with alacrity; and aside from the fact that the same stone can all too easily be thrown right back—what about the faithful readers' expectations? Does *this* fill the silence the editors felt weighed so heavily on them?

The implications of Mr. Geist's amphitheatrical exploration are vague. He seems to suggest that since there is so little that can be described in discursive language in Rothko's paintings, Mr. Selz and everyone else who has tried to write about Rothko is only blowing up a big empty balloon. By the same token, a Grecian vase is a simple object—not much about it that can be described in detail—therefore, no one should ever have been moved to write odes about it. But as I say, the implications were so vaguely phrased that what remains of the marginalia in the reader's mind is not constructive criticism (supplying an alternate view or a counter proposal) but a mish-mash of pedantic footnotes.

I still think there is hope for SCRAP though, and you can have a look for yourself by sending one dollar for six issues to Box 163, Bowling Green Station, New York 4, New York.

MUSIC

(Continued from page 7)

Finally, we have Charles Olson, *The Maximus Poems 11-22, Jargon 9*. Another argument.

"Satie, enough"
was what it said
Satie,
enough
And I wear it,
as my blazon
moving
among my particulars, among
my foes.

That is to say, if you know Satie well enough. If you understand what, in the lip of the group this poem speaks for, Satie signifies.

(I swung the car to the left, confronted
as I was by the whole hill-front
a loading platform, the lip of it
staring at me, grinning,
as you might say,
five feet off
the ground,
And made it. It was only after
that the car gave me
trouble.
For there is a limit
to what a car
will do.

There is also a limit to what poetry will do. *Maximus, to himself*:

I have had to learn the simplest things
last. Which made for difficulties.
Even at sea I was slow, to get the hand out, or to cross
a wet deck.

The sea was not, finally, my trade.
But even my trade, at it, I stood estranged
from that which was most familiar. Was delayed
and not content with the man's argument
that such postponement
is now the nature of
obedience, . . .

(Continued on page 30)

TONY HILL

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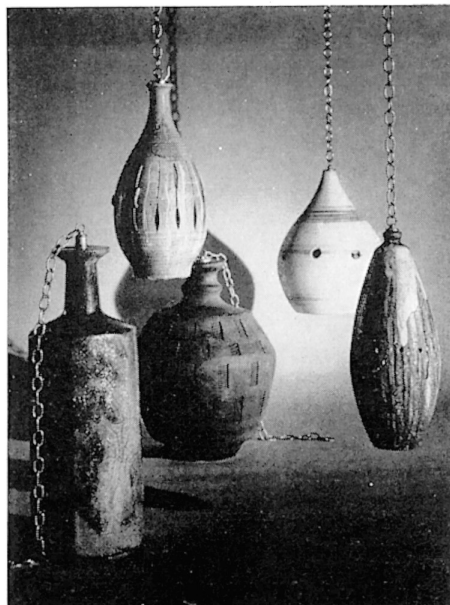
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Becoming an educated man does not depend, as it once did, on using the plastic years of childhood to accumulate a vast static body of information, of names of things, of forms of spelling and rhetoric, but rather upon the way in which a child learns to approach change itself. When that which was to be learned was settled and absolute enough to last a lifetime, the child whose parents and grandparents, playmates and neighbors had learned most of the same things could safely be taught that this particular accumulation of knowledge was true.

What once constituted an education—a hodge-podge of old and new ideas about the universe, old wives' tales and modern untried medical research, the spelling and pronunciation of one's language currently approved in the grammar books and dictionaries, the relative status of different countries, the intrinsic merits of particular forms of government, special forms of law and punishment, the whole mass of materials of different ages, different degrees of accuracy, provincially and usefulness—this sort of education once served well enough to get each individual through his lifetime in the state of life in which he had begun it.

And such an education also served effectively to prevent much learning of new things. The observation that it was easier for an English boy to learn Latin than it would have been for a Nigerian was partly grounded on the ubiquity of Roman-derived elements in English culture, but even more on the expectation that an English education included Latin. An attempt to introduce Chinese into both a contemporary English school and a contemporary Nigerian school would meet objections because, in both the English school and in the Nigerian school modelled on the English school, Chinese was not something schoolboys learned.

The educated man simply acquired more little pigeonholes which it was appropriate for him to fill, sometimes even such bold little labels as a bit of "comparative religion" or "oriental languages" for the very few; he was prepared to add in certain ways, in certain little boxes, "the results of research" as long as they did not contradict too gravely what he had already learned—in which case he fought them as furiously as an Asian peasant resists a new type of field division. As soon as this was recognized, it also became apparent that what was crucial in the ability to

assimilate changing information was not what had been learned but how it had been learned.

The child who had been solemnly taught that there is only major categorization of languages, a real language spoken by its own group, and "the way foreigners talk," is as effectively blocked off from new learning as the peasant who was taught to cling, with the desperation of the man who grasps only a part of his culture, to the way things were done in "his village," or as the nineteenth-century rationalist who believed that all problems of the relationship between Science, spelled with a capital, and religion had been solved by abolishing religion or relegating it to the level of "superstition."

Under the old system, children learned better than adults; they filled their notebooks and their minds with orderly sets of prejudices so arranged that there was less and less room for genuinely new ideas which would mean fundamental rearrangements at the root of the system.

Learning a language was not a matter of learning about languages—which could be expanded to include all known languages, artificial languages, and the creation of new languages—but was rather a condensation of the tremendous piece of learning, learning to speak, and the acquisition of a single language viewed in such a way that the learning of most, if not all, other languages was successfully prevented. Each knob and twist of the system, each local article of food or hygiene, was elevated into a state of absoluteness within which change could be introduced only in carefully prescribed areas where there were such matters as "fashion" or "new products."

But even in the old system, an adult did generalize far more than he was required to. He learned not only about francs or shillings or dollars, but enough about "money" so that even though he never treated the money of a foreign country as real he could still manage to use it. A man who had lived in a city knew something about the nature of cities, knew how to look for terminals and hostels and markets, for places of exchange and accommodation—things that, as in the case of money, no child knew. As men learned a particular culture, were educated in a particular way, they acquired a kind of backhanded, semi-realized knowledge of culture itself, although this knowledge was heavily

(Continued on page 31)



The contributions made by man, their nature and measure, are for the most part recorded in one manner or another and to one degree of accuracy or another. This is also the case with the contributions of Mies van der Rohe. But, among the great architectural leaders of our century only Mies has refrained from personally recording the ideas of his work into book form. Those who have read the few formal statements written by Mies know that this man who can think and build so clearly, also expresses ideas equally concise and meaningful in the form of words. We shall miss those thoughts which he does not record in his own direct and precise manner.

A great number of papers and books have been written with Mies and his work as their subject. Undoubtedly many more shall follow. They have covered, if not always clearly or correctly, the character of the man, the buildings, and the philosophy by which he works.

It is on the occasion of his seventy-fifth birthday and at a time of much confusion in the architectural field that Mies van der Rohe's greatest contribution should be re-stated.

As perspicuous and elegant as his Barcelona Pavilion must have been and his Crown Hall is, they are but individual examples of great building. It is to his impersonal formulation and clarification of the significance of "construction and structure" that we owe our greatest debt. A "structural architecture" is essential for the expression of our civilization. A clear knowledge and respect for "construction" is the fundamental basis for an architectural unity.

These two pronouncements are not mandates for the personification of Mies van der Rohe or any other individual. They are not international but supernational. Within this doctrine lies the potential for a universal architectural language. And a LANGUAGE we must have, to give order and unity to architecture.

Architecture is our means by which order and refinement can be contributed to the development of a culture, but a culture exists only with unity, and a unity is synonymous with a harmony of thought. When we think in the same spirit we shall build in the same spirit. But how can we have a unity without the grammar of a common LANGUAGE?

It is clear what importance a person's talent, his character, and his imagination have in the creation of any work. The individual makes possible a work of art, as well as the possibility of a progressive development and state of general well being. But in the case of even the greatest works the individual genius is overshadowed by the spirit which the work expresses. It is the essential spiritual expression BY an individual, not OF an individual, which lends to the culture of a time.

Mies van der Rohe's single and constant effort over the last half-century has been directed towards the study of civilization and architecture's relation to civilization. With this understanding Mies has shown an objective approach essential to the expression of our time.

Mies van der Rohe is an artist—his integrity, imagination and sense for proportion have brought proof to the validity of the direction. He will be known as the greatest architect of the twentieth century. He has created great masterpieces but more so, he has shown a direction for a unity in architecture, and the only possibility for a unity is with a common direction—one that is impersonal—one that is objective.

TOWARDS A UNITY

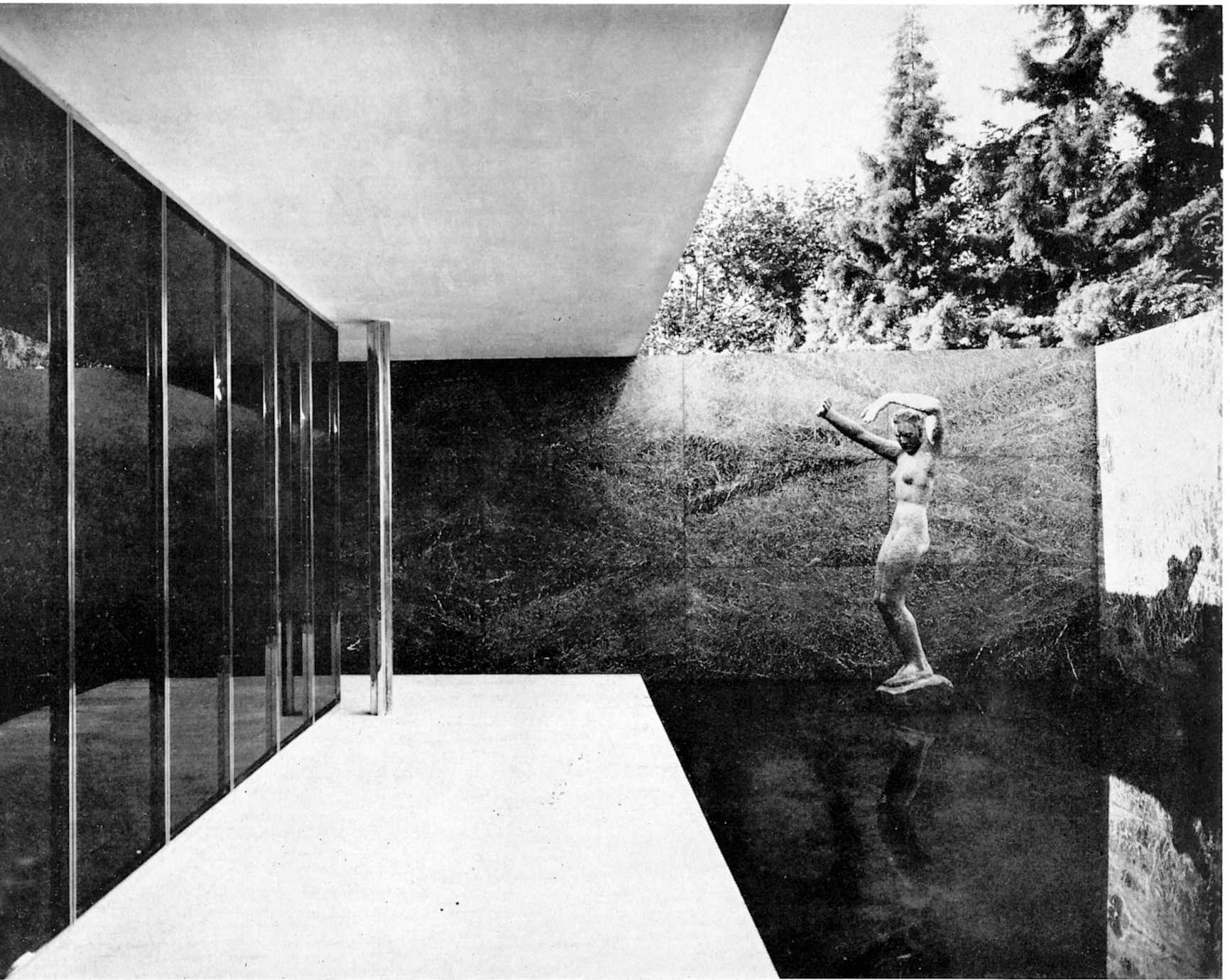
We refuse to recognize problems of form, but only problems of building.

Form is not the aim of our work, but only the result.

Form, by itself, does not exist.

Form as an aim is formalism; and that we reject.

Essentially our task is to free the practice of building from the control of aesthetic speculators and restore it to what it should exclusively be: building.

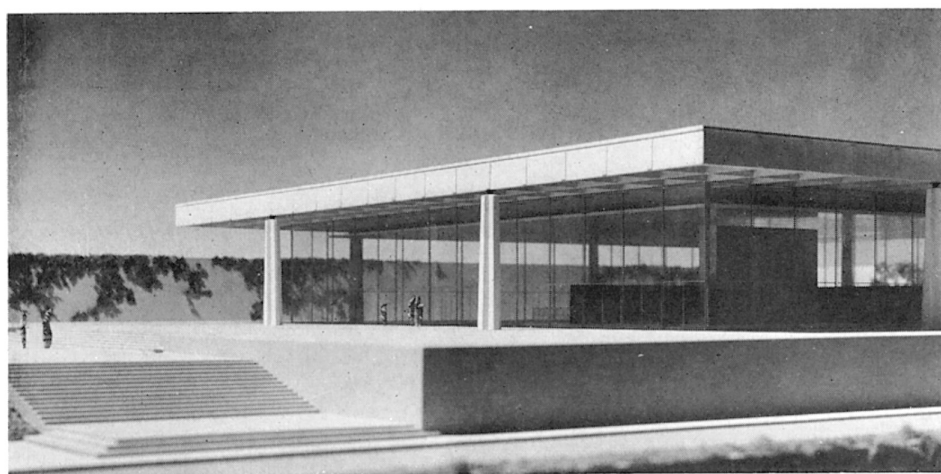


Greek temples, Roman basilicas and medieval cathedrals are significant to us as creations of a whole epoch rather than as works of individual architects. Who asks for the names of these builders? Of what significance are the fortuitous personalities of their creators? Such buildings are impersonal by their very nature. They are pure expressions of their time. Their true meaning is that they are symbols of their epoch.

("Architects and Their Times," Mies van der Rohe.)



Illinois Institute of Technology, Department of Architecture, Chicago, 1955.



Bacardi Office Building, Santiago de Cuba

Technology is far more than a method, it is a world in itself.

As a method it is superior in almost every respect. But only where it is left to itself, as in gigantic structures of engineering, there technology reveals its true nature.

There it is evident that it is not only a useful means, that it is something, something in itself, something that has a meaning and a powerful form—

so powerful in fact, that it is not easy to name it. Is that still technology or is it architecture?

And that may be the reason why some people are convinced that architecture will be outmoded and replaced by technology.

Such a conviction is not based on clear thinking. The opposite happens.

Wherever technology reaches its real fulfillment, it transcends into architecture.

(Address to Illinois Institute of Technology)

ARCHITECTURE AND THE CITYSCAPE BY CATHERINE BAUER WURSTER

NOTES ON THE PRIMITIVE STATE OF URBAN DESIGN IN AMERICA

Twenty-five years ago we had neither the resources nor the tools to create fine cities. But today we are in an era of dynamic urban growth and reconstruction, with rising incomes, leisure and education; with increasing concern for quality and distinction in our environment; and with the means to pay for it. We have many of the public powers and policies that we formerly lacked, and will probably soon acquire additional tools. And meanwhile, a great architectural revolution has swept the field in total triumph. Together, these factors are the historic formula for a great period of city building.

But there is a spreading sense of uneasiness and uncertainty. The opportunity is here, but do we really know how to build great cities? Doubts about social problems and housing policy, traffic solutions and metropolitan structure are universal. But what concerns us in this article is our disappointment in the visual quality of the new cityscape that had promised to be so noble and exciting. The suburbs are monotonous, without either urban or rural character, even though individual house design has improved. Redevelopment projects tend to look brutal, despite their glitter, and public housing institutional. While the novel shapes and surfaces of the high-style modern monuments seem to wear thin about as rapidly as one mode succeeds another.

Already the reaction has set in. Avant-garde critics have a new set of slogans: Save the Past; Slums and Victoriana are better than faceless boxes or fancy shapes; Stop the Juggernaut of "Progress"; Back to the Beaux Arts. In part this criticism is healthy and useful. In part it simply reflects the normal cycle of reform movements from exaggerated hope to imperfect reality. And in part it is just giving up. My own judgments on the present state of urban design may fall into any or all of these categories, and brief generalizations are always unfair. But I have some ideas about why our new urban scenery fails to give us more pleasure and satisfaction, which I'd like to try out on an architectural audience.

These notions have recently been brought into sharper focus by two pioneering studies on the visual qualities of cities,^{1,2} and by an exhibition of famous and influential modern buildings.³

The two reports are quite different, but they agree on some basic criteria for distinguished urban design. Both stress the need for a viewpoint which is all too rare among the experts: seeing cities as citizens and visitors actually see and experience them, not with the architect's habitual blinders, viewing a single building solely in the context of Ronchamps, the Barcelona Pavilion, or the latest magazine-inspired fashion. Great cities must give visual enjoyment and stimulus to all kinds of people, they assume. And such cities are not merely a collection of buildings and open spaces with a few noteworthy examples. First and foremost, Lynch shows, they must have "clarity of structure and vividness of identity," before the details can have much meaning. A strong *sense of place* is all-important in a memorable cityscape, and the Jacobs-Jones study demonstrates that this includes geographic, historic, symbolic and functional associations along with big and small-scale aesthetic qualities. The city is inherently not a "pure" work of art.

Although neither work is easy bed-time reading, both are literally eye-openers. They point up the varied facets of the urban scene and its

rich potentialities for human experience so vividly, and with such precise argument and illustration, that what Jones calls the impoverishment and naivete of our current urban design efforts becomes the more apparent. As Gertrude Stein said of one American city, "There is no there there."

Two different kinds of architecture jointly shape the city: the more imposing or ambitiously designed structures, Architecture with a capital "A," and the great mass of everyday building. For the past century at least, there has been a big gap between the two in the United States, although high-style influences filter down in one form or another.

Our urban vernacular has greatly changed during the past few decades, due primarily to the impact of large-scale production methods and public controls, which have created new design problems. What used to worry us was the chaos resulting from untrammelled piece-meal construction. Plenty of this is still around but it begins to have a curious romantic charm by contrast with recent development. Large-scale building operations with standard parts, repetitive units and public controls are inevitable and necessary today but we have not yet learned how to use our new tools effectively. The results do not have to be ugly, as evidenced in 18th century urban design which used similar means by choice.

Millions of people enjoy their new suburban homes, whether well or ill designed, but few would claim beauty or distinction for the typical suburban tract. Its hundreds or thousands of dwellings are either identical or tagged with fake symbols of "individuality" or, in expensive developments with tailor-made houses, wholly unrelated to each other except that they all signify "upper class." The pattern is predetermined by a rigid zoning map prohibiting any "nonconforming use," and the whole thing is more shaped by over-simplified regulations than by the requirements of either productive efficiency or conscious design. Indeed, the scattered location of these specialized enclaves is extremely wasteful and inefficient. Schools and shopping centers, although often quite handsome, are also shapelessly scattered around. And the overall result has the virtues of neither landscape or townscape.

Central redevelopment likewise tends to be over-standardized in huge projects, whose character is more positive but also more brutal than suburbia because of an opposite weakness, extremely high densities. Moreover, the clearance and reconstruction process usually obliterates everything in its path with the ruthless insensitivity of a blitzkrieg. Much of local history, distinctive character and personal association is lost along with the slums, while what takes their place is likely to be pretty much the same across the country. Freeways have the same devastating effect, in both urban and rural areas.

These unpleasant characteristics are not inherent in either the building process or modern use requirements. Quite the contrary, they all reflect basic social and economic weaknesses which must be remedied in policy and practice, and the remedies would themselves create much greater opportunities for distinguished urban design. For all kinds of reasons, including aesthetic quality, we need to urbanize the suburbs and humanize the city. Our planning and housing tools are slowly being refined, but more help from architects will be needed.

There is a dramatic difference between the dull uniformity of a suburban tract and the virtuoso of the latest thin-shell fantasy, but they are not entirely unrelated. The major postwar trends in high-style American architecture have stemmed from the International Style, which was dominated in all its variations by an aesthetic preoccupation with technology. And our unsatisfactory vernacular goes back in part to the limitations of Bauhaus functionalism and La Cité Radieuse. Gropius was seriously interested in housing and city planning, and his social viewpoint was a fresh and healthy influence when the Beaux Arts was still entrenched. But the science applied to human needs in the name of functionalism was primitive, discarding most emotional and cultural values entirely. And fine rational principles slid over too easily into dogmatic constructivist symbols: the flat roof and the unbroken plane, glass walls, the expression of structure rather than use or broader meaning, and the assumption of absolute virtue in rigid geometric site plans, or universally standardized building forms. Most architectural students still go through a period of religious addiction to the skyscraper. And many present-day housing projects are not very different from the early Bauhaus or Corbu models.

Among the architectural elite today, functionalism has long been dead and there is little interest in urban design as such in any terms. Abstract personal aestheticism is riding high, and the fashions have shifted rapidly from Mies to Corbu to newer innovations. Technology is becoming less a disciplined mystique than an exciting toy which can produce super-Baroque grandeur, Venetian Gothic delicacy, and above all, novel shapes. Writing at the start of the present wave Robert Kennedy called it the Package Style: "A building's form is first very arbitrary. . . . Its functions are then stuffed inside that envelope."⁴

These arbitrary forms and fascinating surfaces, competing for novelty, are often beautiful as abstract sculpture when designed by gifted architects, using expensive materials. And they do enrich the possibilities of architectural expression and experience. But they do not add up to distinguished urban design. They can produce an Idlewild, which is a rather suitable and effective museum of late prima donna machine-age aesthetics, but they can hardly create a great new city, or enhance an old one in any enduring way. And their effect on less able designers and the commercial vernacular is horrible to contemplate.

Architecture as the art of giving significant three-dimensional form to cities, never more important than today, has never been given less attention. The impressive exhibit now circulating around the country to celebrate the triumph of modern architecture, "Forms Givers at Mid-Century," is particularly revealing on this score, as much in its approach as in its substance. The show consists solely of individual buildings by famous architects, and every work is shown as a piece of sculpture divorced from its surroundings, insofar as possible. Seldom is any expression of use or site visible, and almost never any relationship to streets, other buildings, the city or the landscape. (The lack of place connotation is exaggerated by this process, for the work of Sullivan, Wright and Aalto particularly.) The implicit assumption is that buildings are *objets*, to be judged solely in competitive stylistic terms, like paintings in a gallery or jewels in a shop, apart from any context other

than the sophisticated international aesthetic tastes of the moment. And this is the way they *are* judged by most of the influential critics and taste-makers. But such esoteric criteria have very little to do with the way buildings are actually experienced by the people who see and use them, whether they are knowing or unknowing.

If a poll were taken as to the best-designed modern cities, in terms of visual enjoyment and distinction, I suspect that most experts and laymen alike would nominate Stockholm and Copenhagen. But why?

Of course, they both have richer historic remnants than most American cities, but their careful attention to preserving the past and using it to heighten the interest of the modern cityscape may make this difference seem greater than it really is. In any case they are essentially as new as our cities, and it is the recent development that dominates the scene.

Stockholm has a dramatic site, but Copenhagen is as flat as a prairie town. Both cities, however, have used landscape and waterscape with great perspicacity, for all kinds of recreation, fine views, effective siting of new and old buildings, and to enhance the sense of basic geography and urban structure. By comparison, all American cities have neglected their natural resources for urban design.

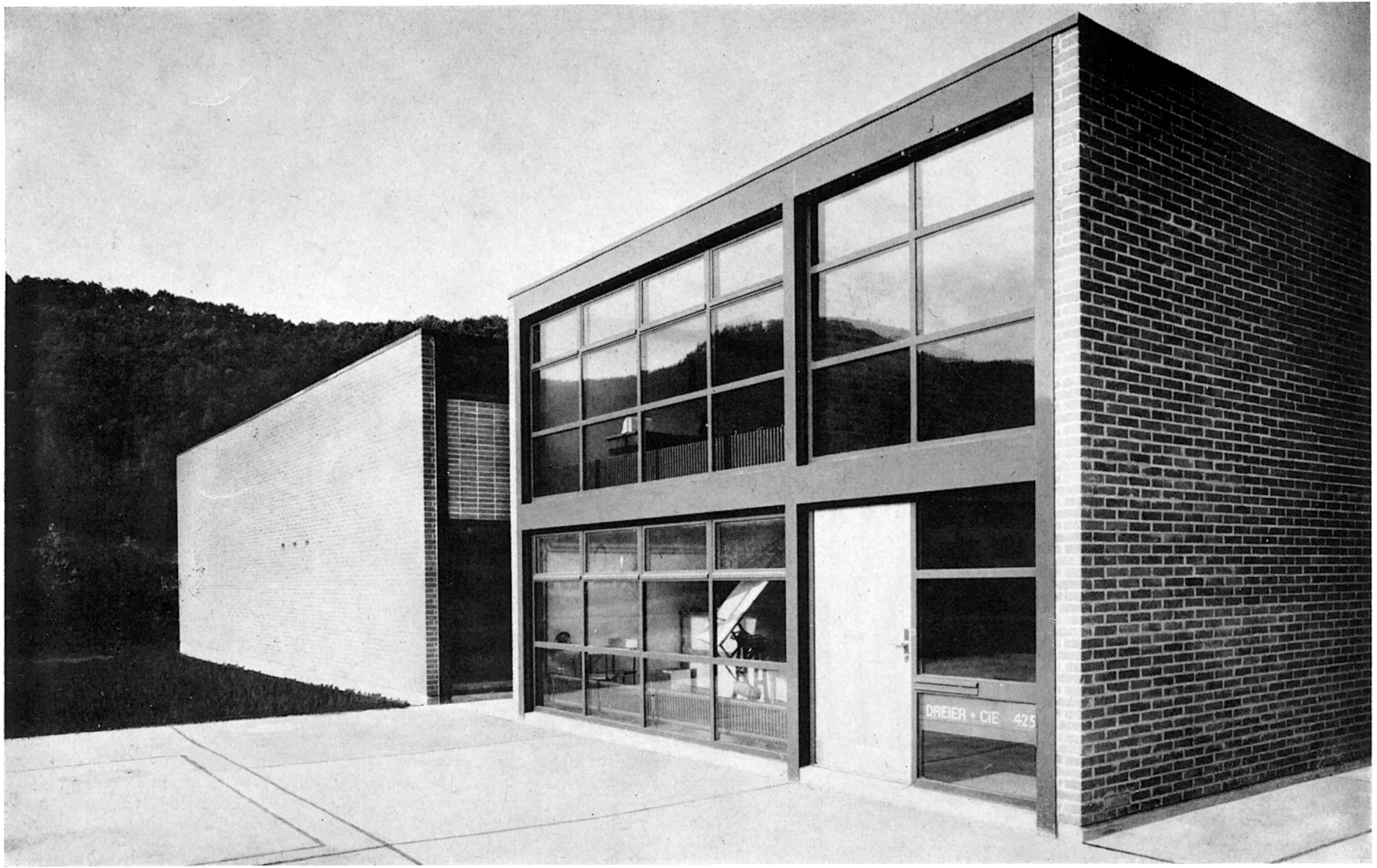
Big housing projects, satellite communities and redevelopment schemes are variegated, often distinguished, and have been on the regular tourist beat for years. Monumental buildings tend to be quieter than ours, and more consciously related to whatever is around them. The differences between stylistic modes, high-style and vernacular, new and old, are rarely clashing, and are employed to create lively but harmonious groupings.

One interesting fact should be noted. Many of the architects and critics who would consider these the finest modern *cities*, would not include a single Swedish or Danish building if asked to name twenty outstanding works of modern *architecture*. None is in The Form-Givers show. This hardly signifies that good cities do not need great buildings. It simply means that the criteria by which we are currently judging architecture tend to be entirely different from those for urban design.

Most Scandinavian architects have a strong and responsible attachment to their communities and countryside which affects their personal aesthetics, and also their working habits. Their participation is expected in civic affairs, and it is taken for granted that continuous cooperation among architects, landscapers, planners, social scientists, administrators and political leaders is essential for urban improvement. The most famous Swedish architect, Markelius, interrupted his private practice for many years to head up Stockholm's planning program, on a public salary as City Architect, a highly honorific and influential position in all Scandinavian countries. Along with a sense of place, perhaps the most important prescription for successful urban design from the Scandinavian experience is teamwork, with whole-hearted public service by distinguished architects.

The contrast has been somewhat exaggerated. Neither Stockholm nor Copenhagen is as Utopian as I have suggested, and in some recent development the strident signs of what must be called American influence, I fear, are all too evident. There are also notable exceptions to

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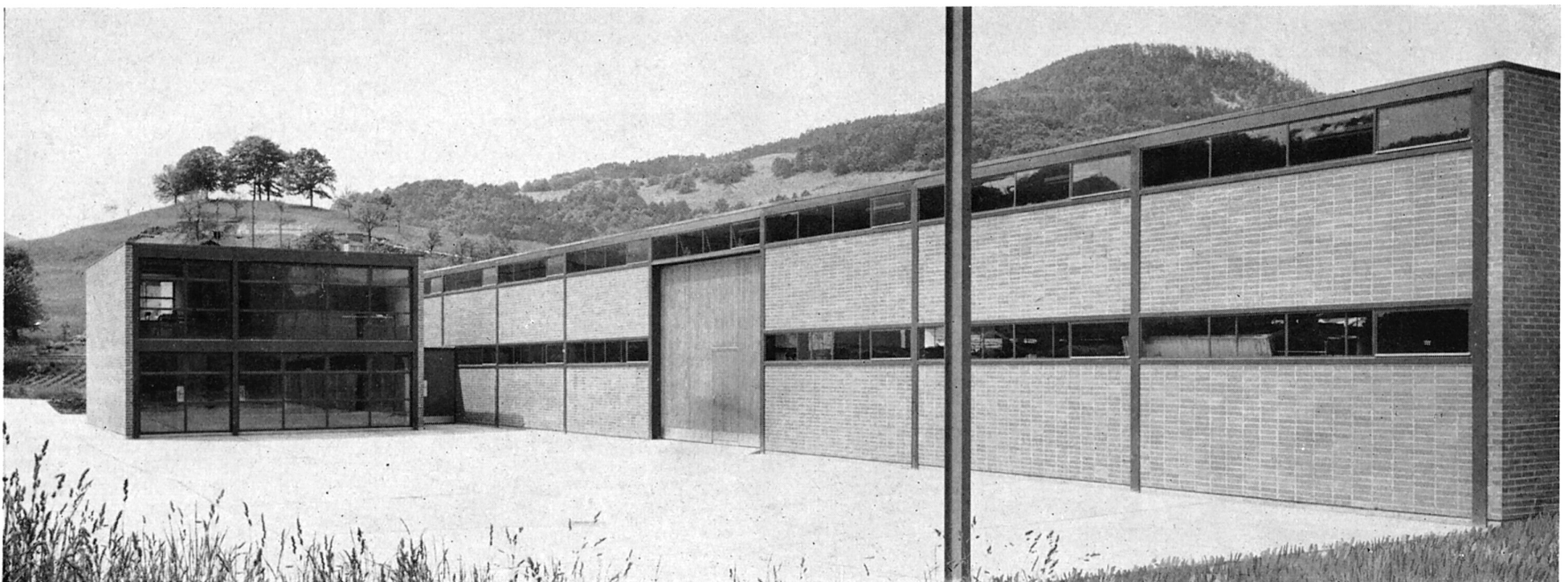
INDUSTRIAL STRUCTURE

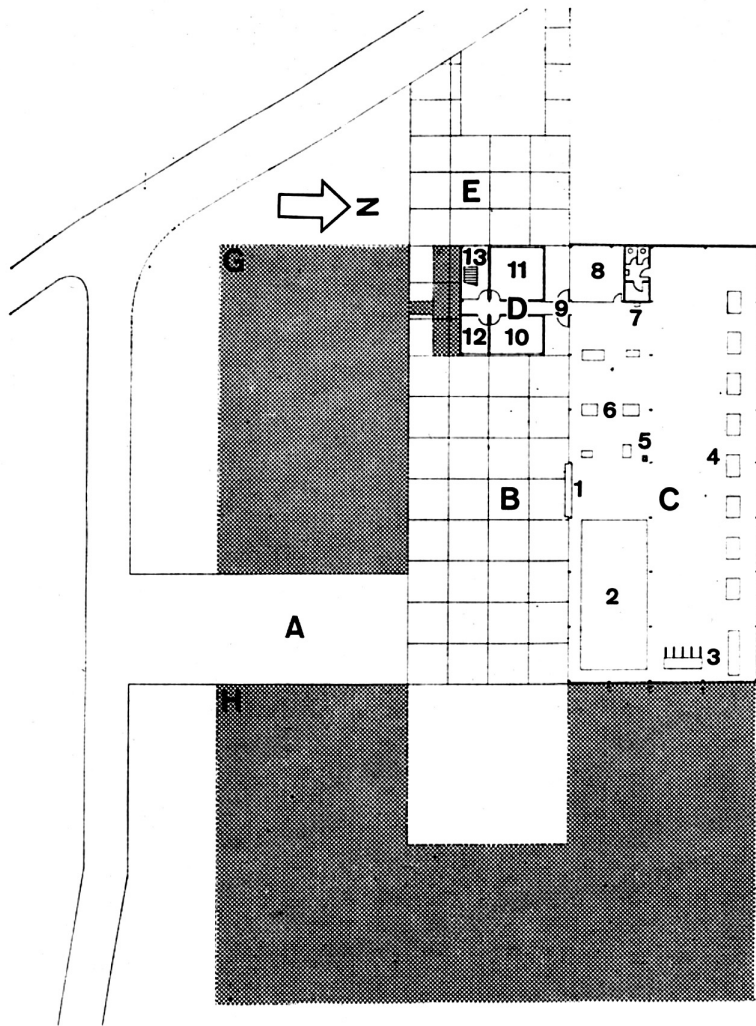
BY FRANZ FUEG, ARCHITECT

This building for a manufacturer of metal standardized construction elements is located in a small village in Switzerland. Factory and office building have been planned to allow for future expansion of each structure independently of the other. On the south side, a foundry which can be operated apart from the rest of the plant will be erected.

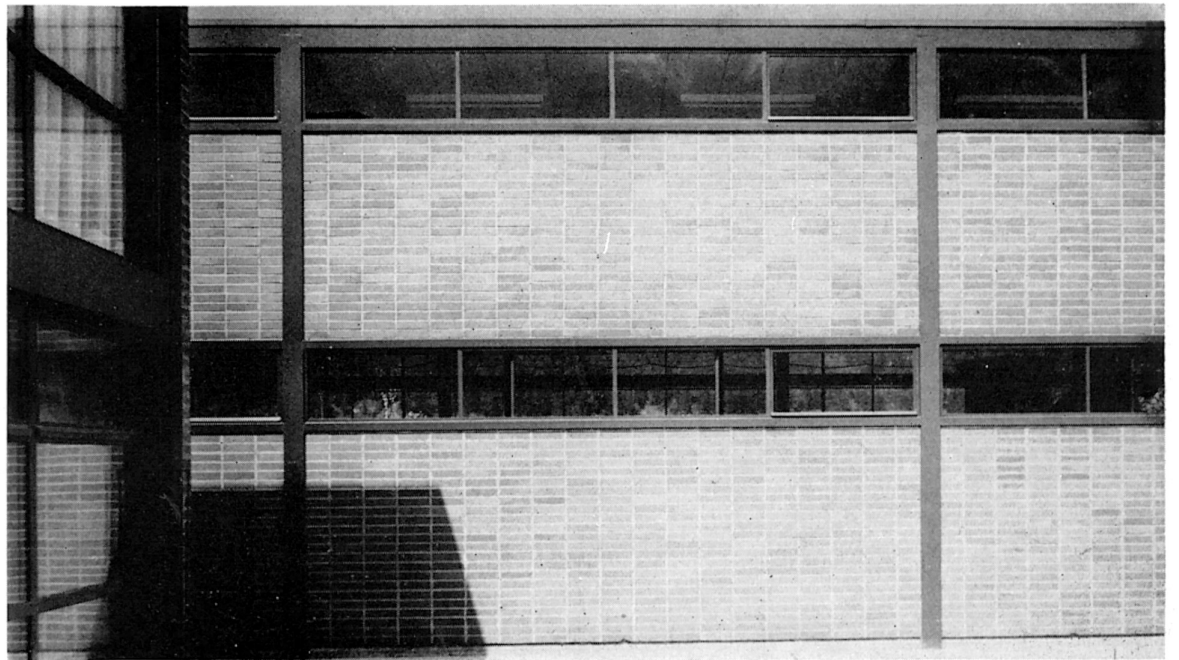
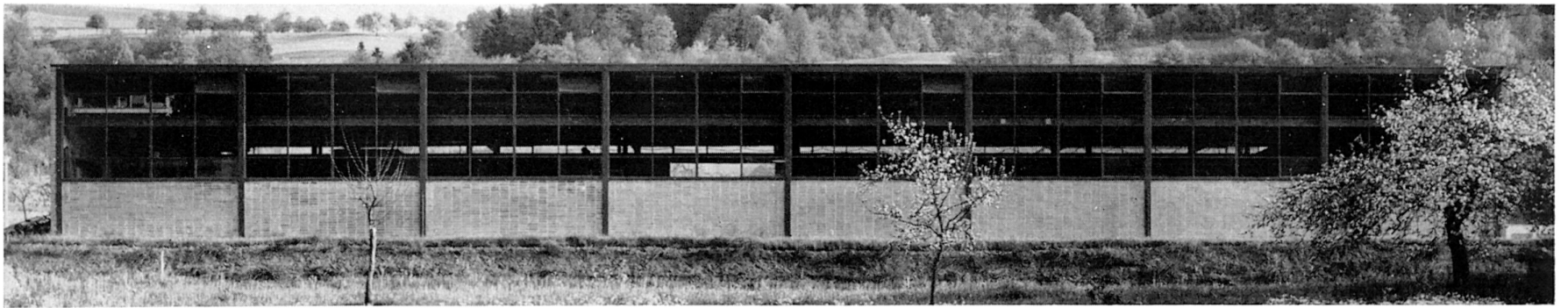
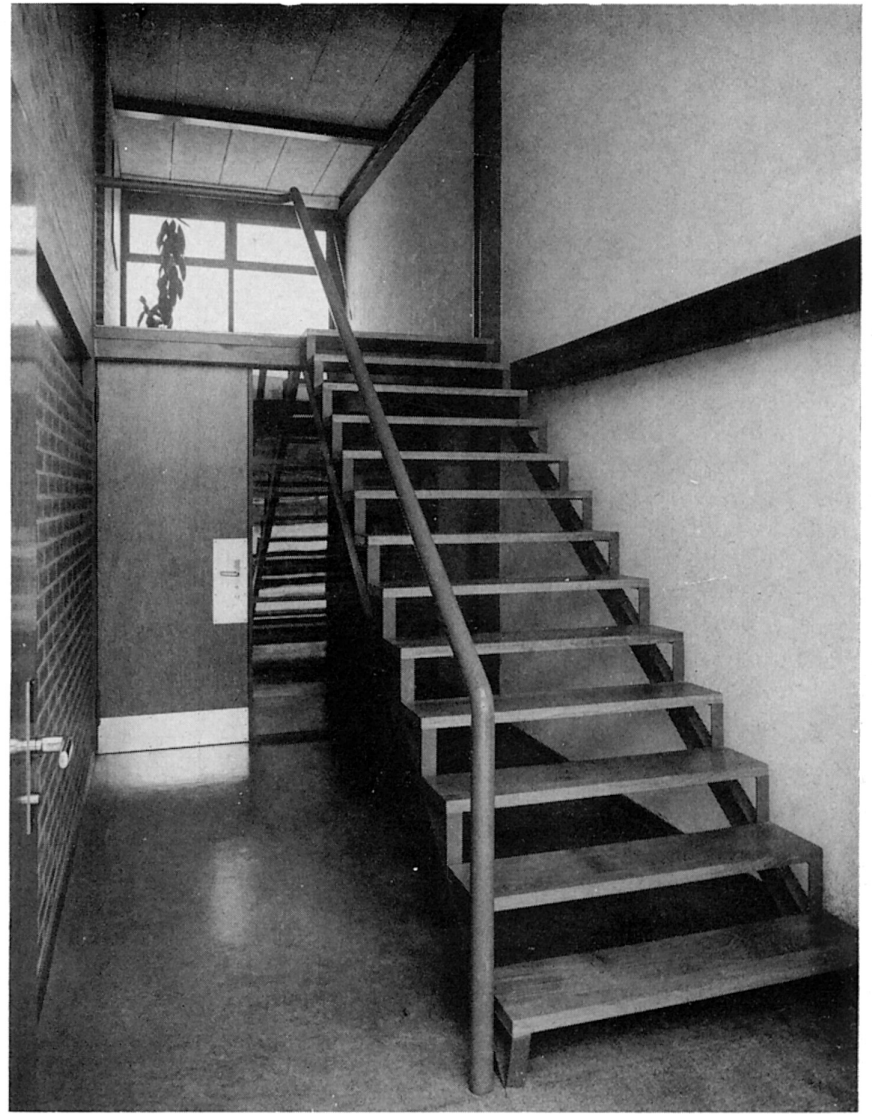
Dining room, locker and rest rooms are on the lower floor of the office building and connected by a passageway with the workshop on the north side and the future foundry on the south side. Business and administrative offices are on the upper floor.

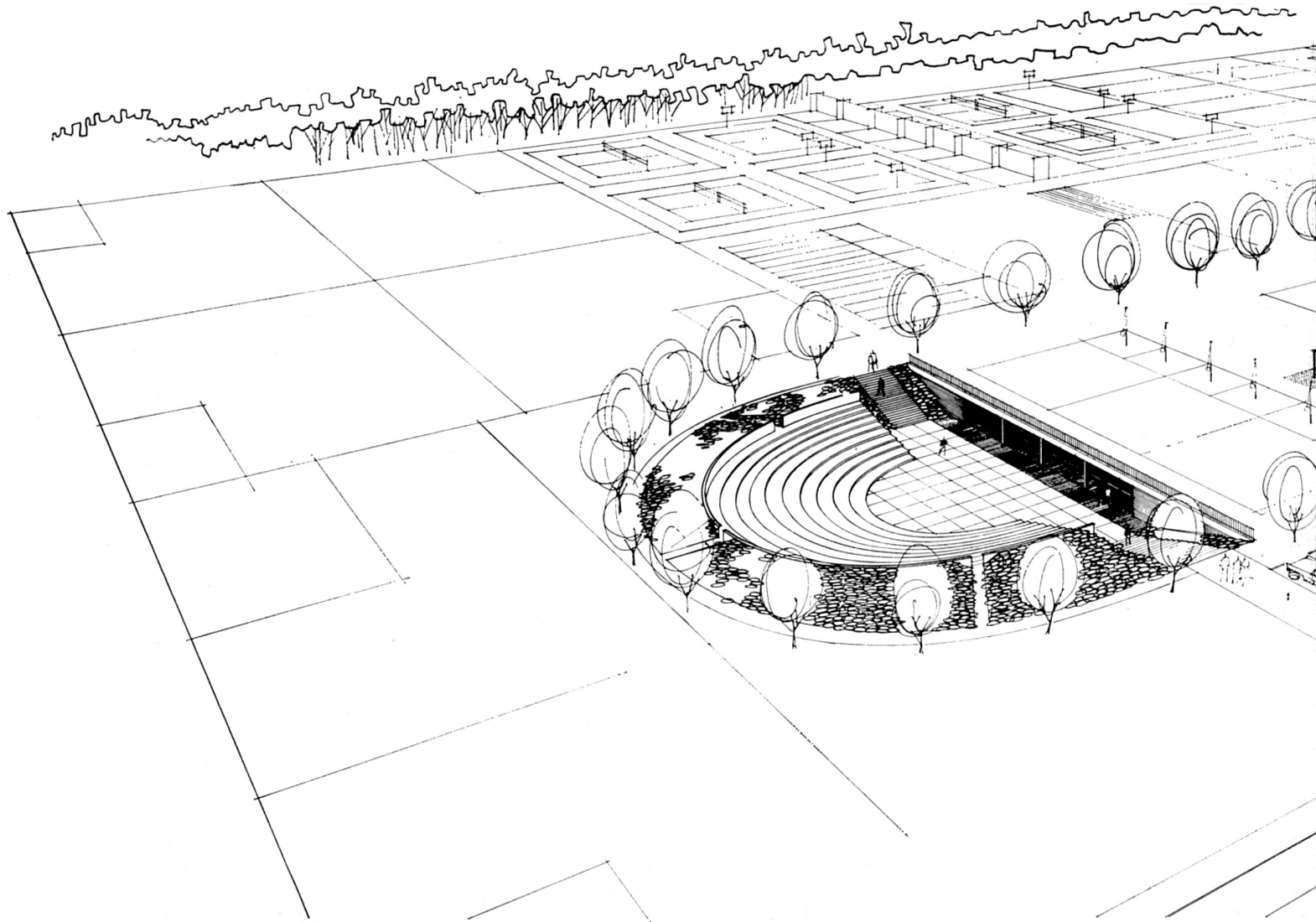
Both buildings have a steel frame construction with glass and brick walls. On the inside the brick walls are faced with Polystyrol tiles which give sufficient insulation against rain. The projecting masonry is run in a course of stretchers. Reinforced wood-fiber-cement slabs are laid on the roof girders and covered with gravel.





A ENTRANCE
B FACTORY YARD
C WORKSHOPS
D OFFICE BUILDING
E PARKING AREA AND ENTRANCE TO OFFICE BUILDING
G FUTURE EXTENSION TO THE FOUNDRY
H FUTURE EXTENSION TO THE METAL CONSTRUCTION SHOP





UNDERGROUND SCHOOL

BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATES, ARCHITECTS

Problem

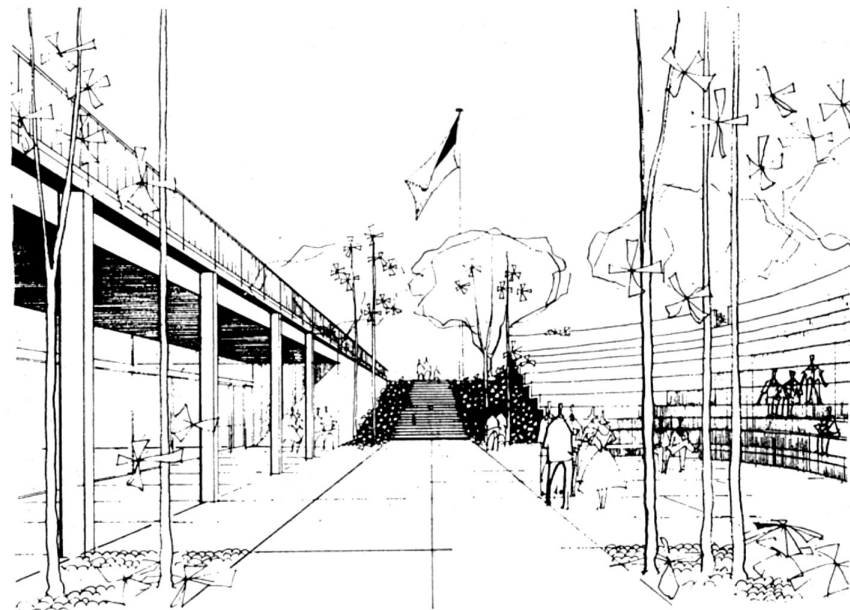
1. Land limitations
2. Air conditioning
3. Costs

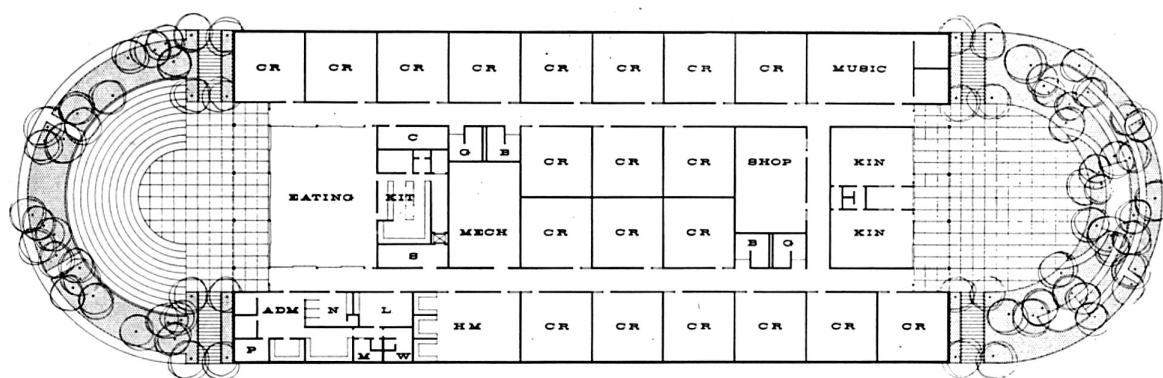
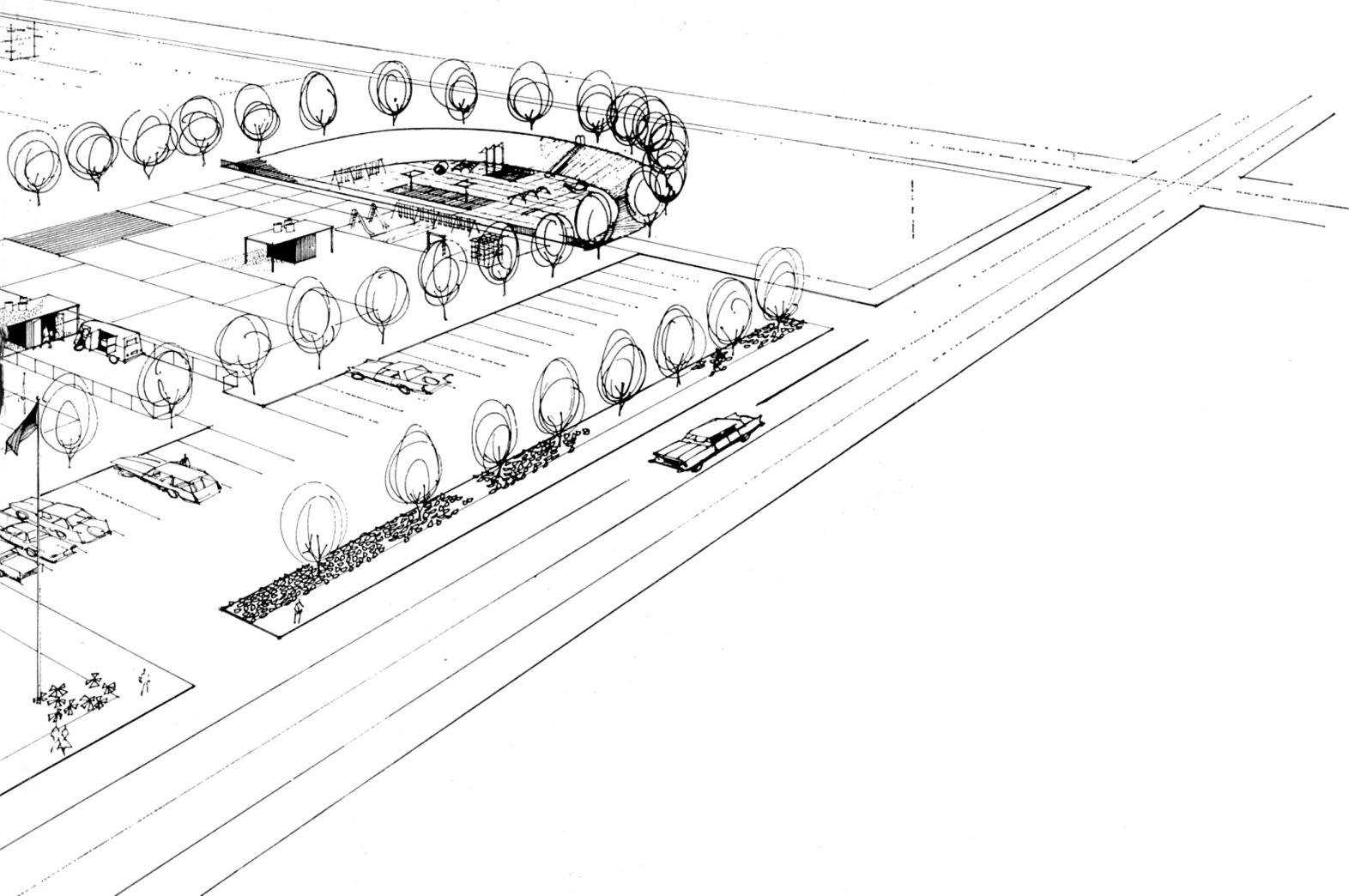
Almost every schoolboard now faced with the problem of a new school has first the problem of finding enough land at a price it can afford. An elementary school needs 12 to 15 acres by present criteria of buildings, separations of buildings, and a playground for the activities of four to six hundred children.

The participation in summer school programs has increased considerably in recent years. Some districts use it as a means of making the bridge between elementary and high school. Other districts use it for an enrichment program as recommended by Dr. Conant in his report, "The American High School Today," and there is still the traditional use for pickup in sagging subjects. Air conditioning is an obvious need for any extensive summer program; it is in order by today's standards of construction. Further, air conditioning can retard the distribution of disease.

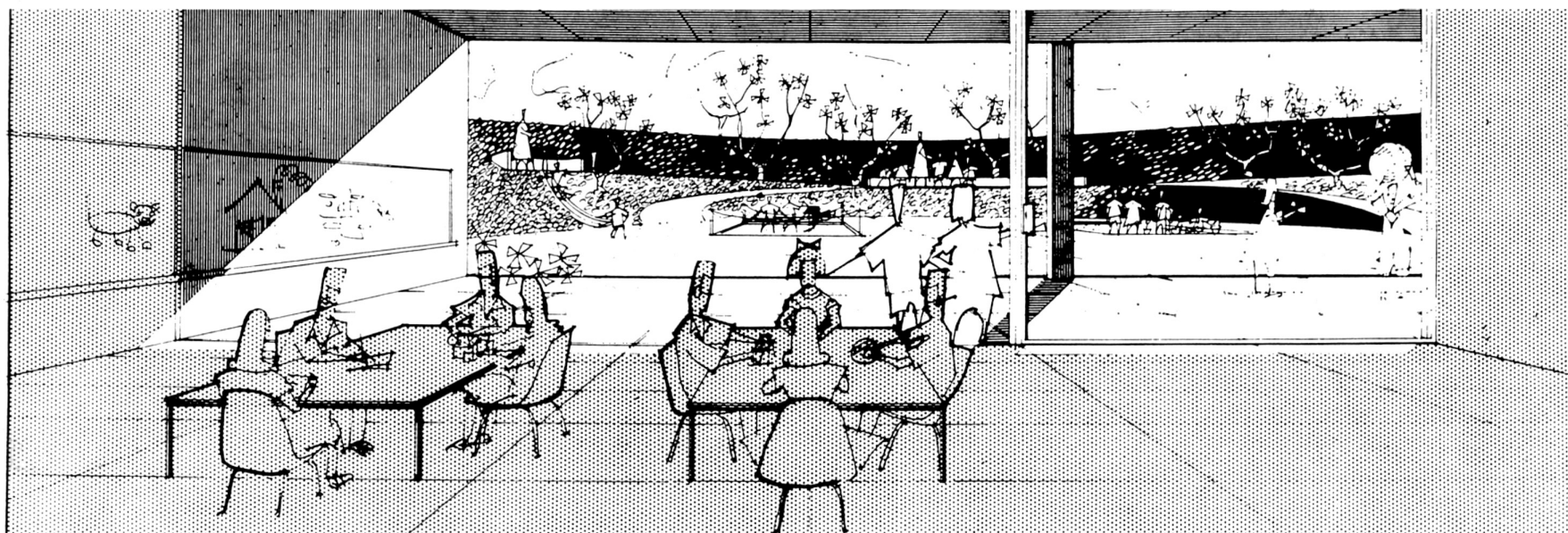
There is always the problem of providing facilities for education at less than the cost we are willing to pay for offices, churches, and other public buildings. A common mistake in air conditioning planning in all types of design is to enlarge the ducts and pipes so that air conditioning can be added later. The design then has none of the built-in savings air conditioning would have allowed nor an efficient operation if the building has cooling added

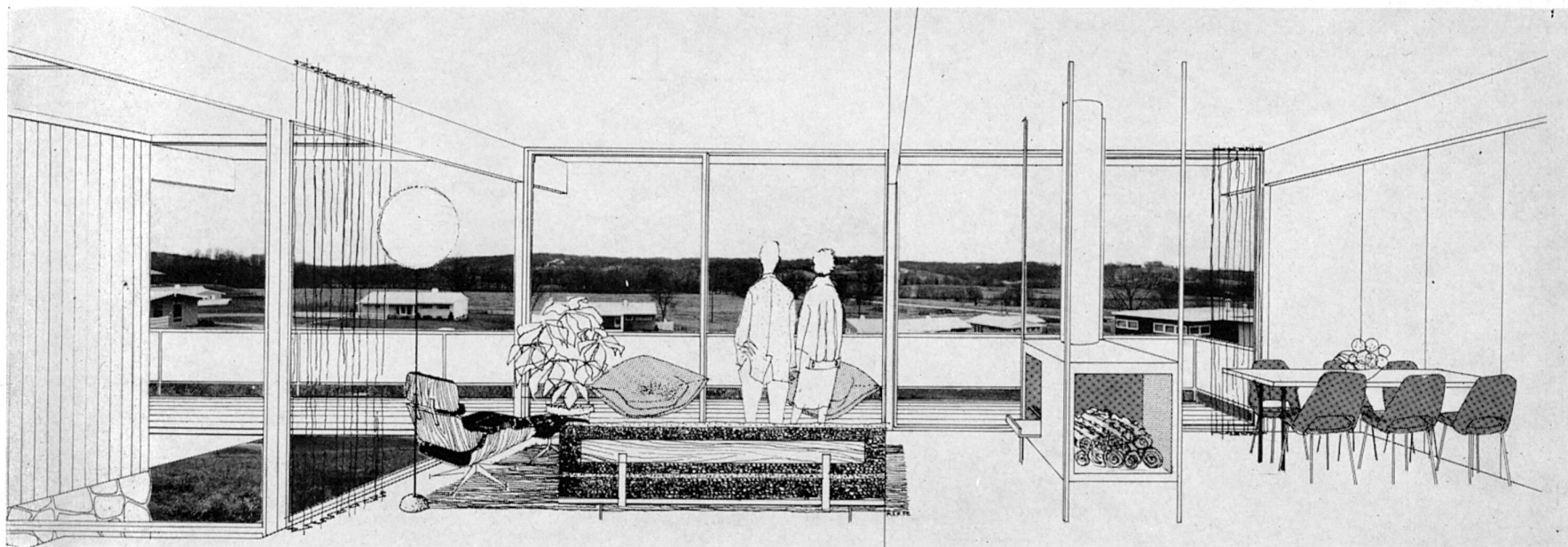
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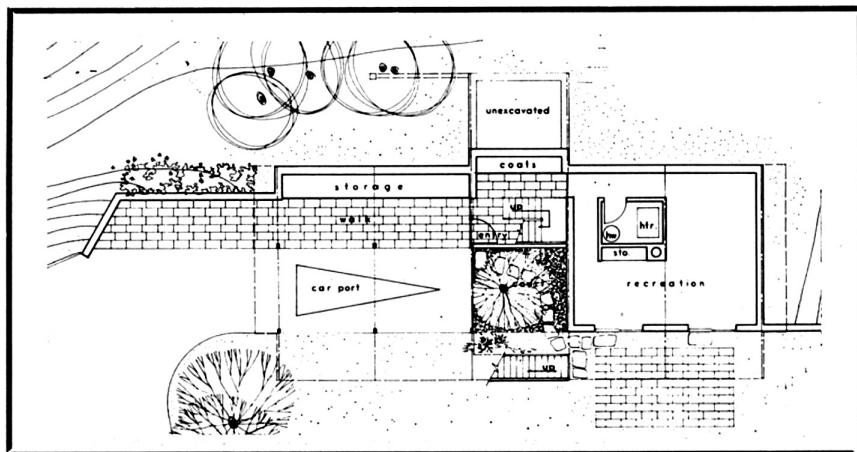
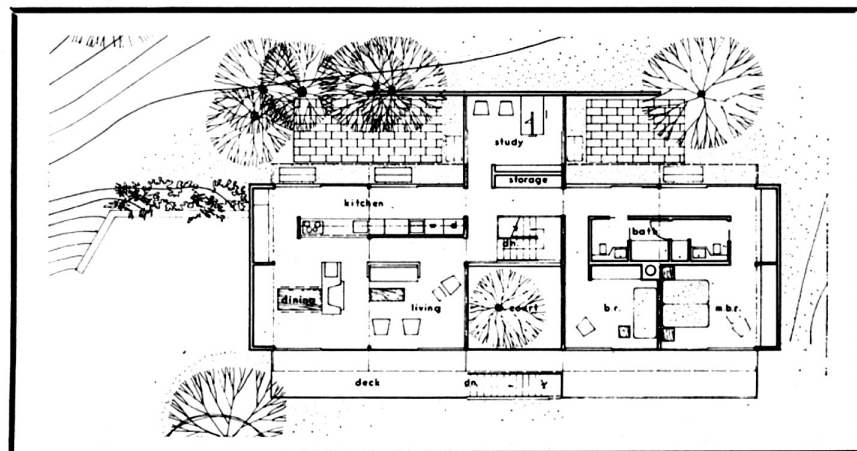




TWO HOUSES BY RICHARD E. BARINGER, ARCHITECT

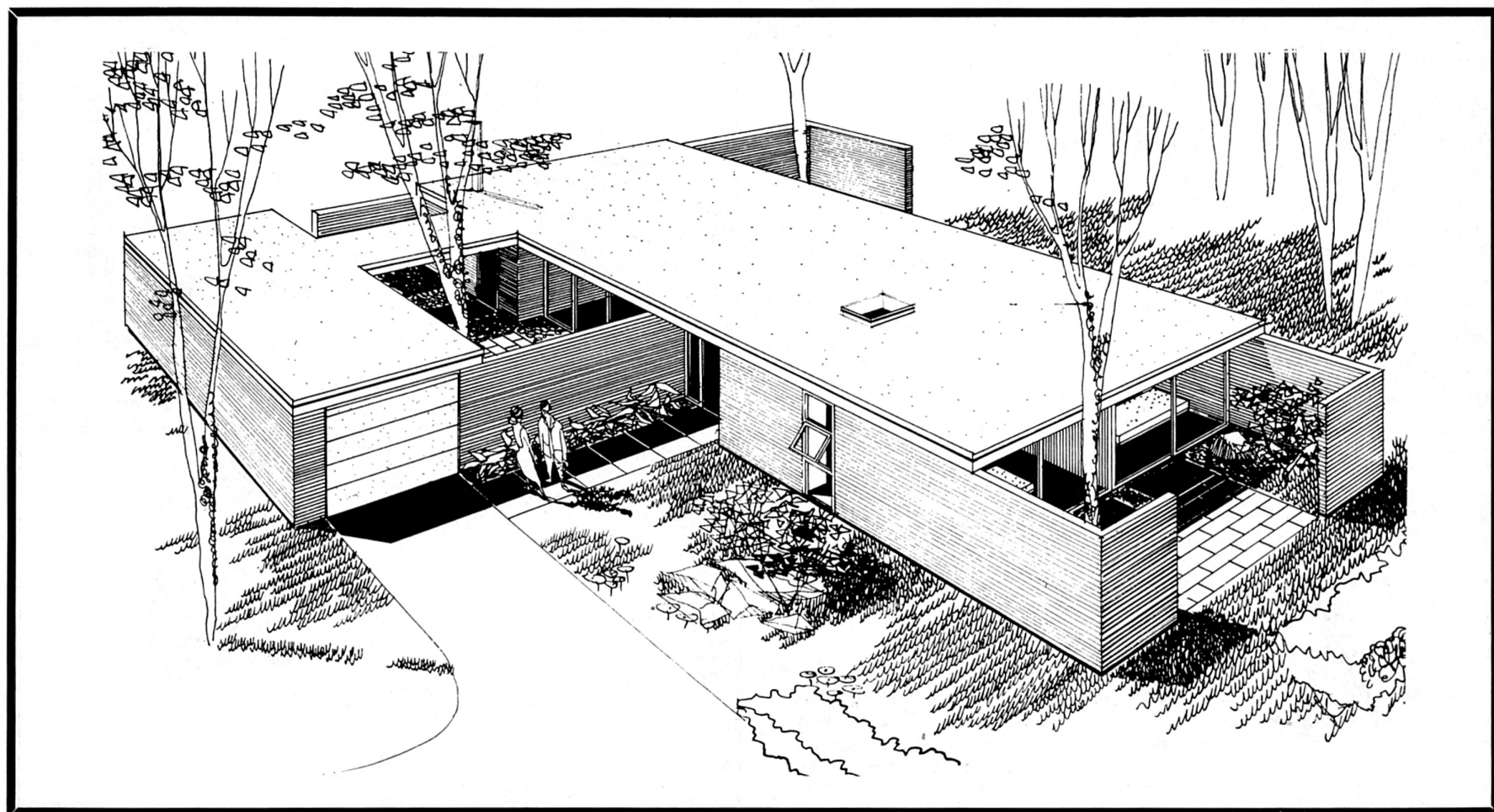
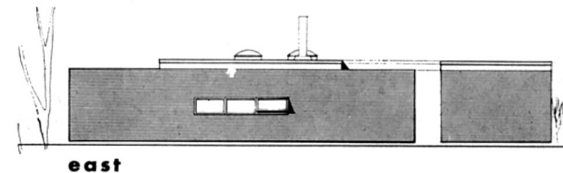
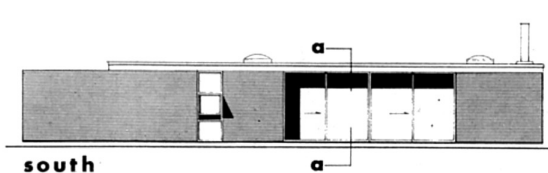
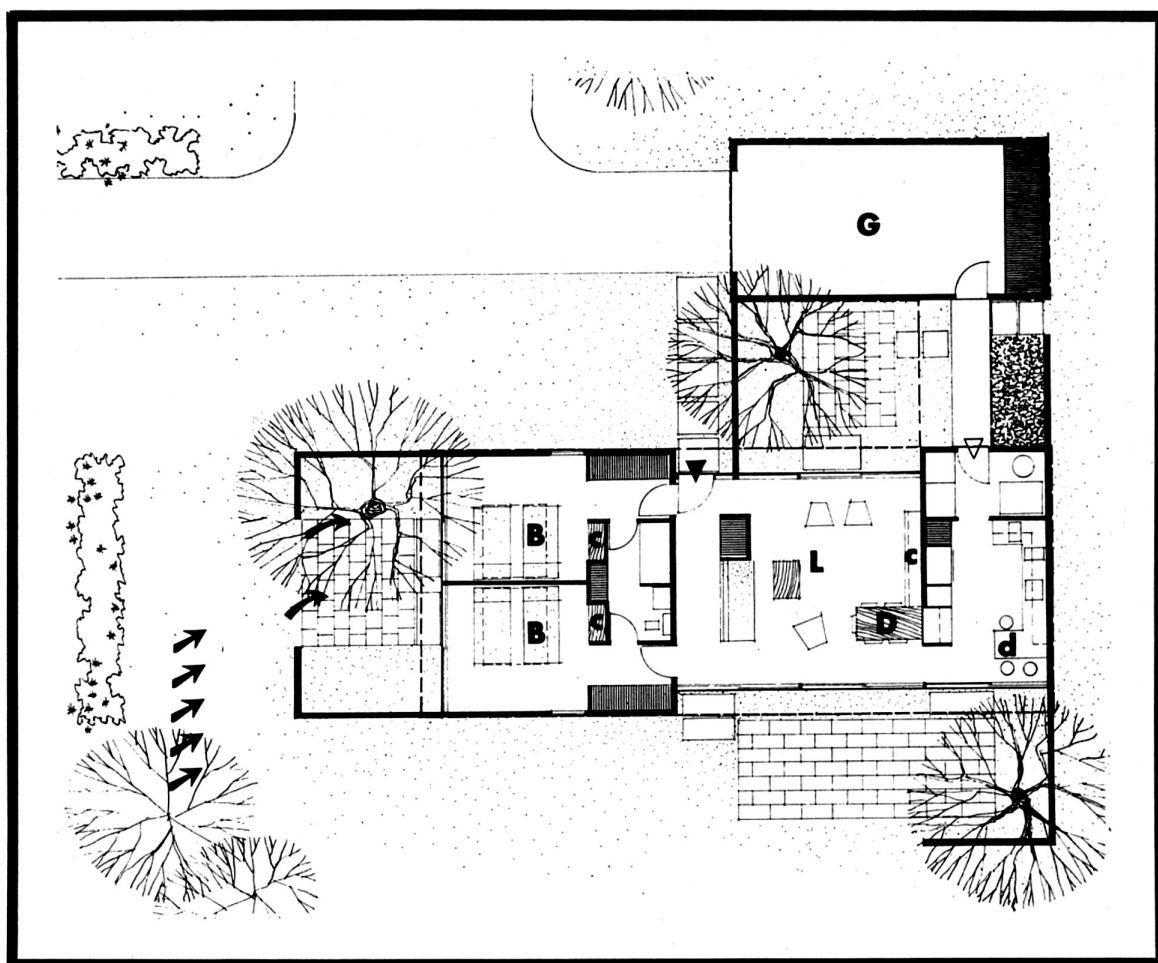
The site is a steep hill with a view across rolling fields, in a new subdivision. The approach is from the bottom of the hill, and the house is situated on a point half way where the slope becomes less steep. It was decided to place the entry, recreation room and services on the lower level and all living areas on the upper level to take advantage of the view. The balcony across the front of the house, with its opaque handrail, will screen the living areas and somewhat block the view of the houses located on the other side of the road. A small two-story high courtyard with a tree will help bring a feeling of contact with the ground into the living-dining room. The kitchen-laundry, study and gallery leading to the master bedroom all open to grade and terraces. The other space opens to the balcony and view.

Construction is plank and beam with the floor being conventional joist framing. Roof is built up five-ply, exterior walls are fixed glass, sliding glass doors and vertical cedar siding. The first level which is a semi-basement is poured-in-place concrete with field stone fixed in the forms as the pouring takes place. Heating and cooling is by a combined forced air-system; floors are vinyl tile with the exception of the entry area which is brick. The total area of the house is 1650 square feet.



This house is to be located at the edge of a golf course and is situated to take advantage of the prevailing breezes as well as to give a view to the south and the portion of the course which runs along the street. The existing building on the adjacent property to the south is to be torn down and used as a part of the golf course. Privacy for outdoor eating and entertaining is accomplished by making the space between the garage and house into an enclosed courtyard. The bedrooms which face the street gain privacy by extending the walls of the house to form a semi-enclosed court and using planting to screen the opening.

Construction is slab on grade with 10" cavity walls and joist construction for the roof. Heating and cooling is a combined forced air perimeter system. Flooring is vinyl tile over the concrete slab. Exterior walls are a clinker brick, fixed glass and sliding glass doors. The ceiling in the living-dining room and the bedrooms will be sprayed acoustical plaster. The total area of the house is 1100 square feet.





STEEL HOUSE BY PIERRE KOENIG, ARCHITECT

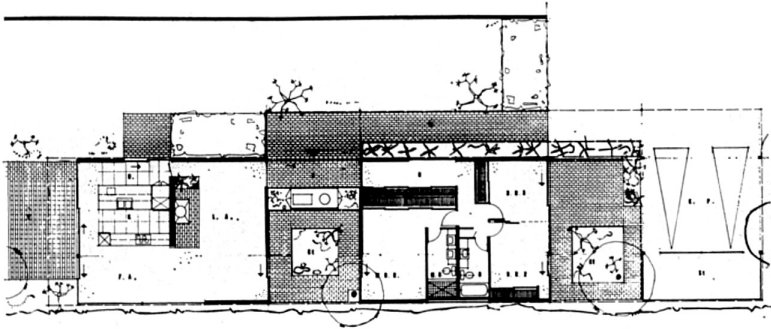
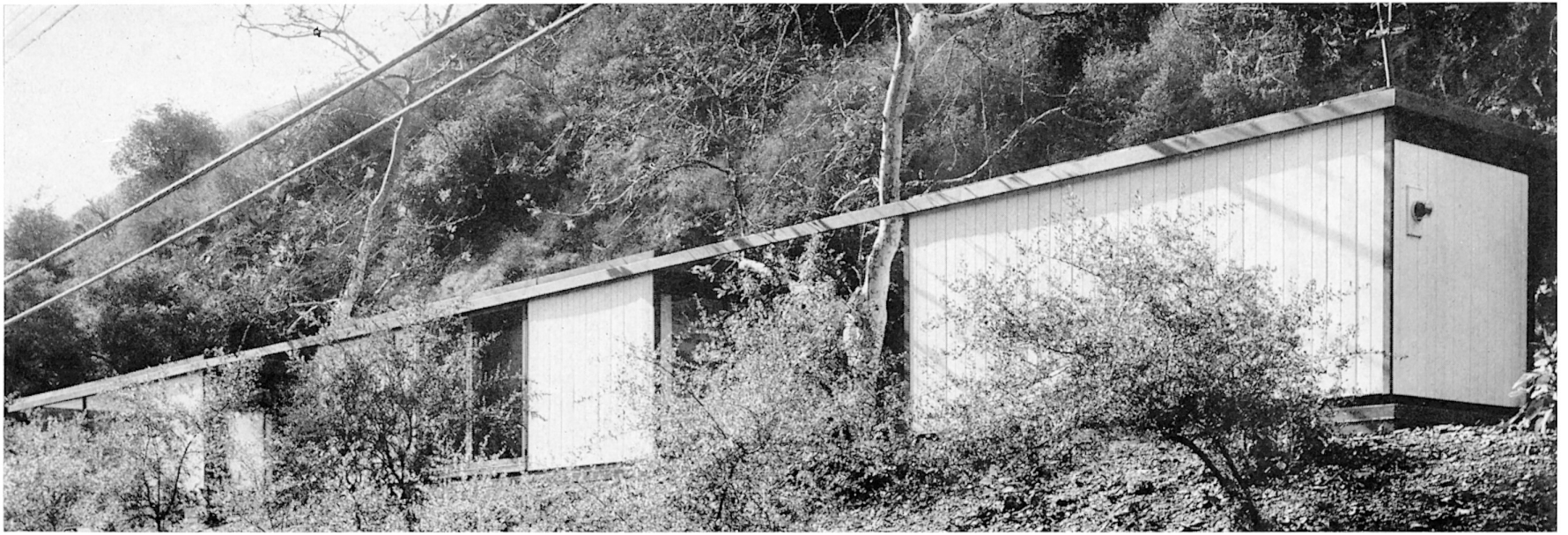
WILLIAM PORUSH, ENGINEER



This 2256-square-foot house was constructed on a level lot hewn from a rocky cliff. Although the house is only a few feet back from the canyon road and only a few feet above it, a stand of sycamore trees provides a natural privacy screen. To increase the privacy where needed and also to define the house clearly in its rustic setting, the architect utilized 20-gauge Double Rib Mahon steel decking for the exterior walls. The decking was placed with vertical seams standing. Painted a light blue, the decking accentuates the house's clean, crisp lines and blends with the wooded and rocky terrain. The avocado trim provides a transition between house and site.

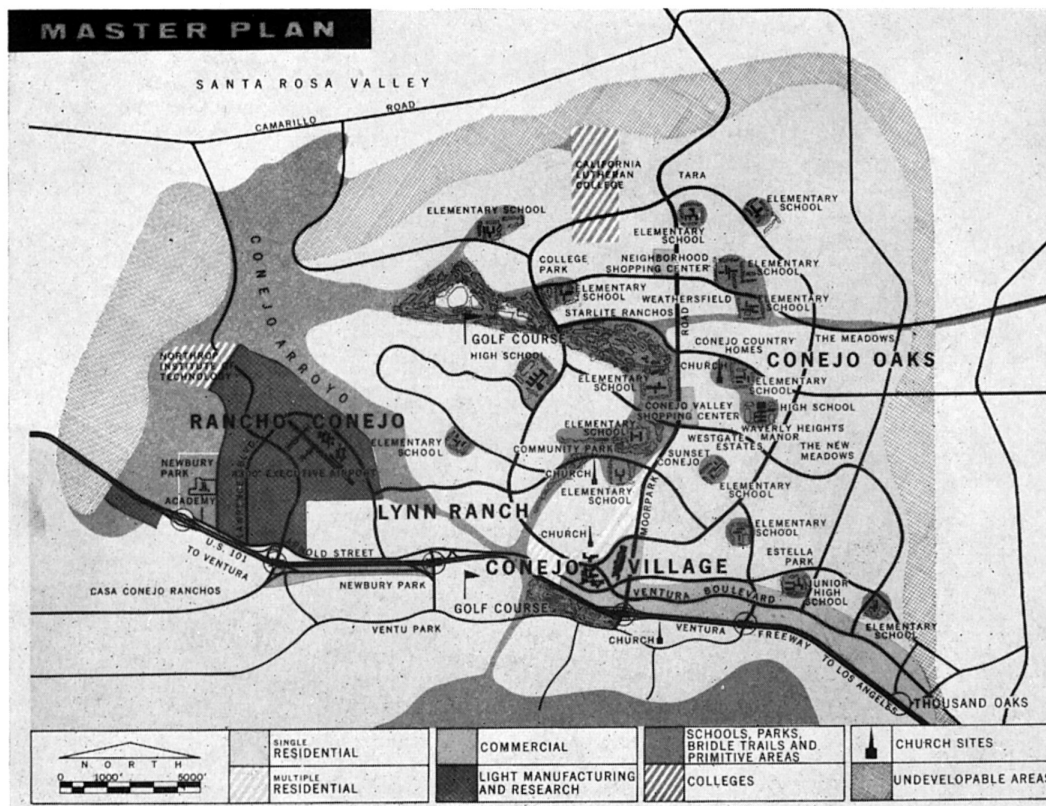
Basically a rectangle in plan, the house is placed to the front of the very long but narrow lot to take full advantage of the cleared area for outdoor living. Three distinct, yet related, indoor areas were created to provide space for work-living, sleeping, and parking-storage usage. A 16'x10', red brick paved patio with planter separates the living room, family room, and kitchen-utility area from the bedroom-bathroom area. Another similarly-paved patio area, 16 feet by 32 feet, separates the bedroom wing from the carport and storage area. An arcade formed from continuous T-steel roof decking was used to tie the three elements together visually and also to provide shelter over the brick walkway which extends from the carport to the entry. The entry is the connecting link between the living-working area unit and the sleeping unit. Spaciousness is the keynote of the house. The tri-nuclear arrangement achieves this effect from

(Continued on page 30)



E. The heart of the development, however, will be a 30-acre site reserved for the civic center: the town-hall, multi-purpose meeting and convention facilities, library, art center, and a theatre. These would be loosely grouped around the main plaza which relates to the mall of the shopping center, immediately to the east.

DESIGNED BY NIELS STOERMER, A.I.P.



The difficulty of the terrain of the remaining two shelves requires a new approach to the neighborhood design as well as to the siting of the residences themselves. A cellular system of individual neighborhoods, each with its own school—play—and clubhouse center, will gradually be developed. Magnificent view sites will be opened up when the extension of roads becomes economically feasible. The common green areas of each of the neighborhoods will be connected by a continuous green belt system which embraces bridle trails, golf courses, and the open and wilderness areas of the steep hills and the low canyons.



PROFESSIONAL BUILDING — CONEJO VALLEY

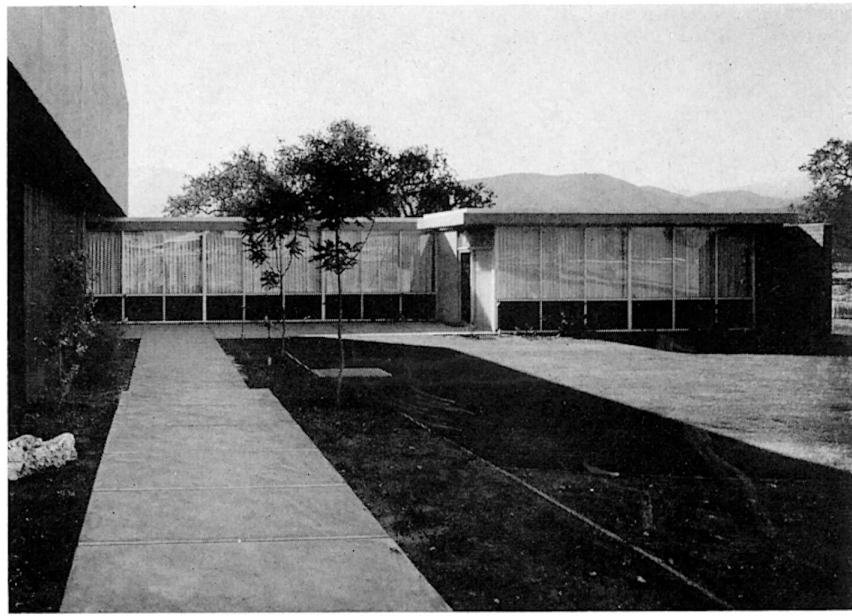
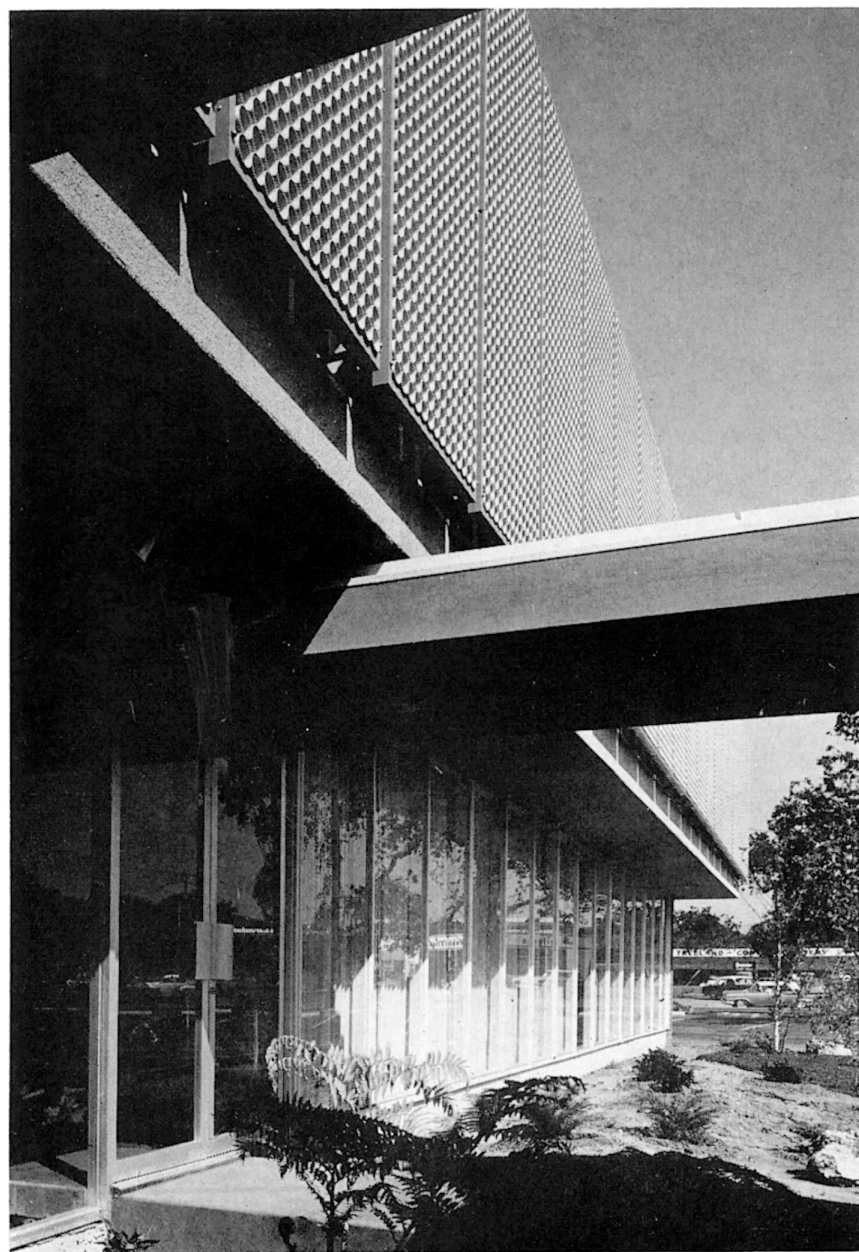
BY NIELS STOERMER A.I.P. AND PERRY NEUSCHATZ, ARCHITECT

ROBERT MARKS, STRUCTURAL ENGINEER

The office building (D, see opposite page) was designed for the developers of this new community. It will house the varied aspects of the Janss corporation's activities in separate suites of offices totaling two thousand square feet, with space for expansion and rental in an additional nine thousand square feet.

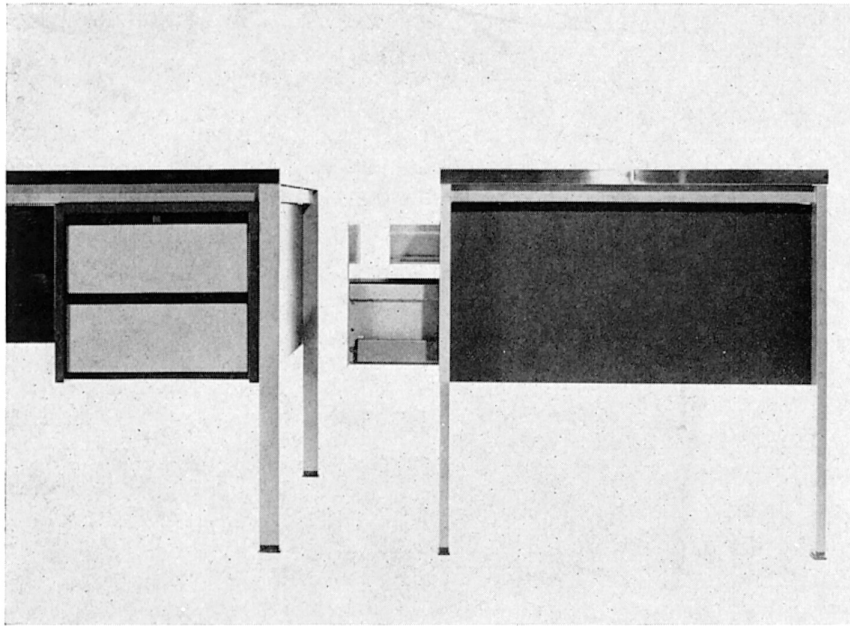
The building respects the California landscape and climate in its plan and use of natural materials. East and west walls are solid to block the hot low sun, south walls are sheltered by deep overhangs, or screened with a material that preserves the view of gentle hills, while north windows are left open to provide natural light for those functions requiring it.

The materials are natural color sprayed plaster, stained plywood and split-face exposed aggregate block. Interiors are hardwood paneling, smooth and sprayed plaster, with vinyl and carpeted floors. The frame is steel and wood, and the building is divided into fourteen zones for air conditioning.



PHOTOGRAPHS BY MARVIN RAND

XII TRIENNALE



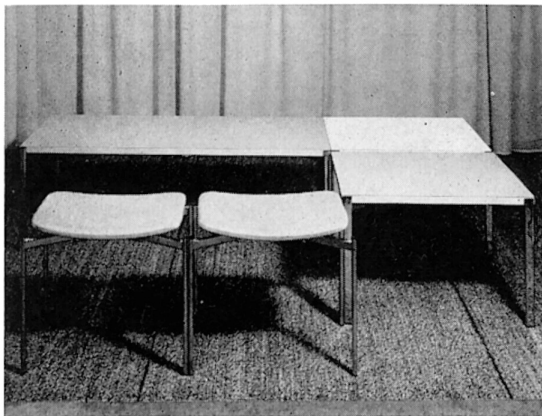
1

The usual fate of tri-annual or annual exhibitions of handcrafts and industrial products is that they start with high purpose and soon begin to cater to popular tastes. The history of the Triennale of Milan proves the contrary to be the case. It began in 1938 as a showcase for decorative arts which were aimed at a large group, and it was hoped that the exhibition would result in increased production of the objects shown. Whether it was successful in putting more craftsmen to work is not known, but it did achieve a cultural success from the very beginning by the high standard of design it set.

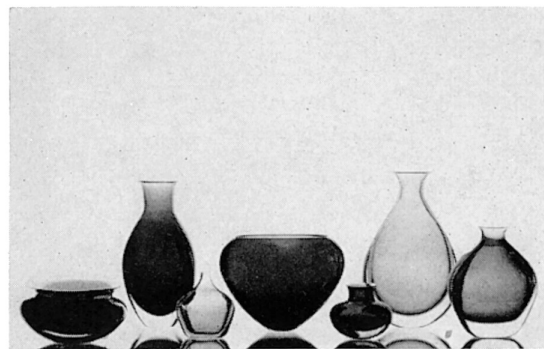
Discontinued during the war, the Triennale was resumed again as an international affair in 1947. The theme chosen was the most pressing problem of the lean post-war years of the bombed-out countries of Europe—reconstruction and low-cost housing. A pilot reconstruction project was carried out for the Triennale.

By 1954 Italy, in a fever of creative activity, had begun to set the pace in the design of lamps, furniture, architectural glass, ceramics,

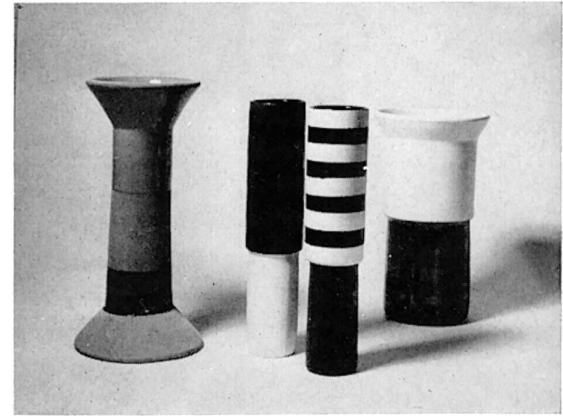
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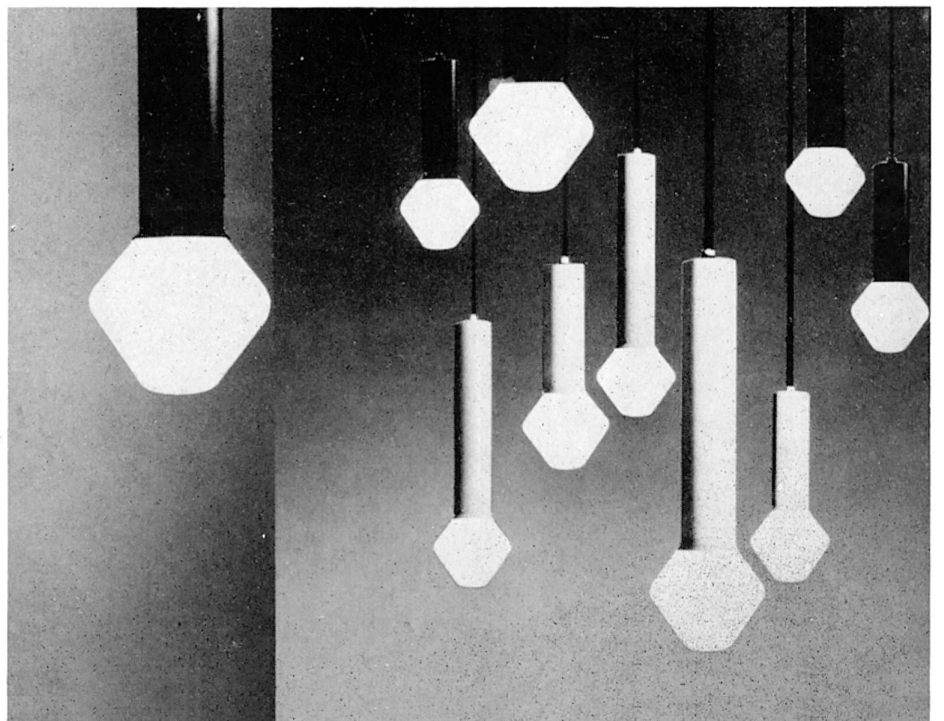
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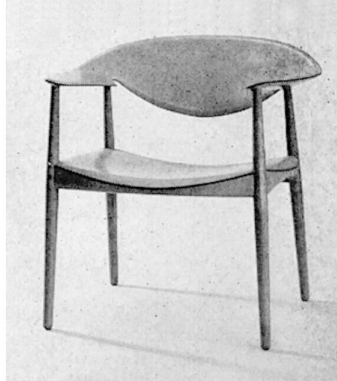
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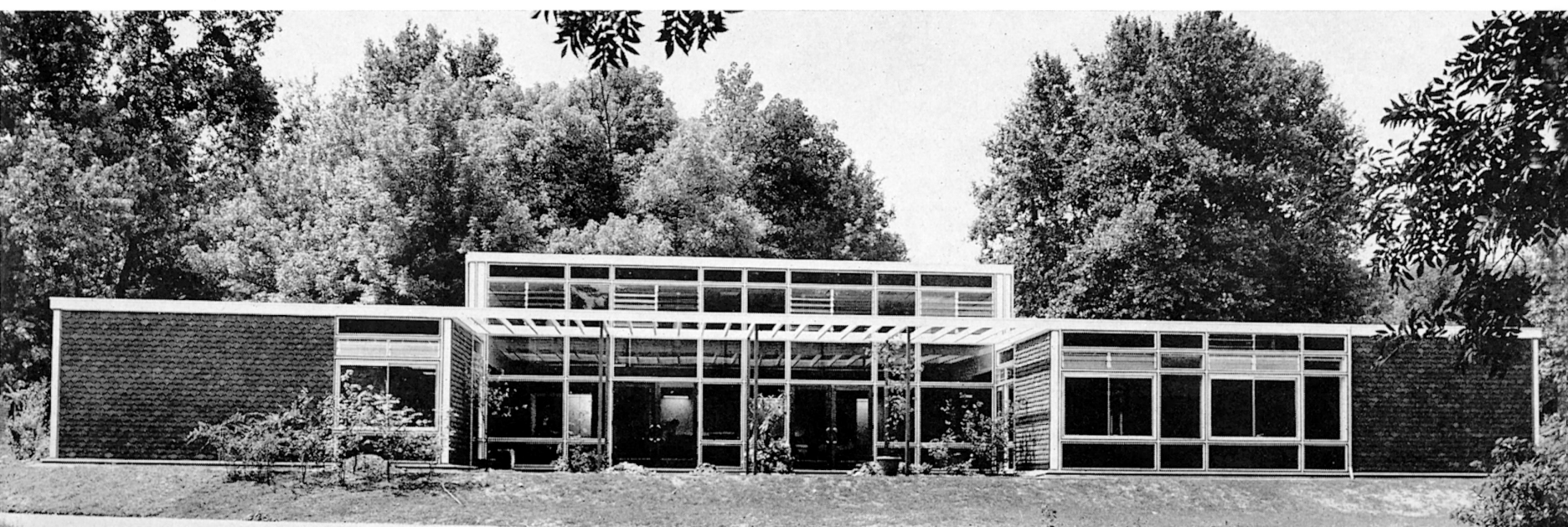
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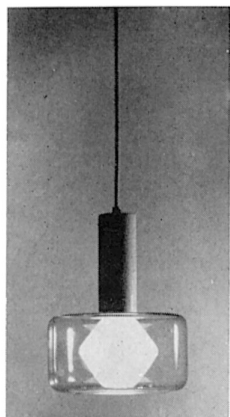
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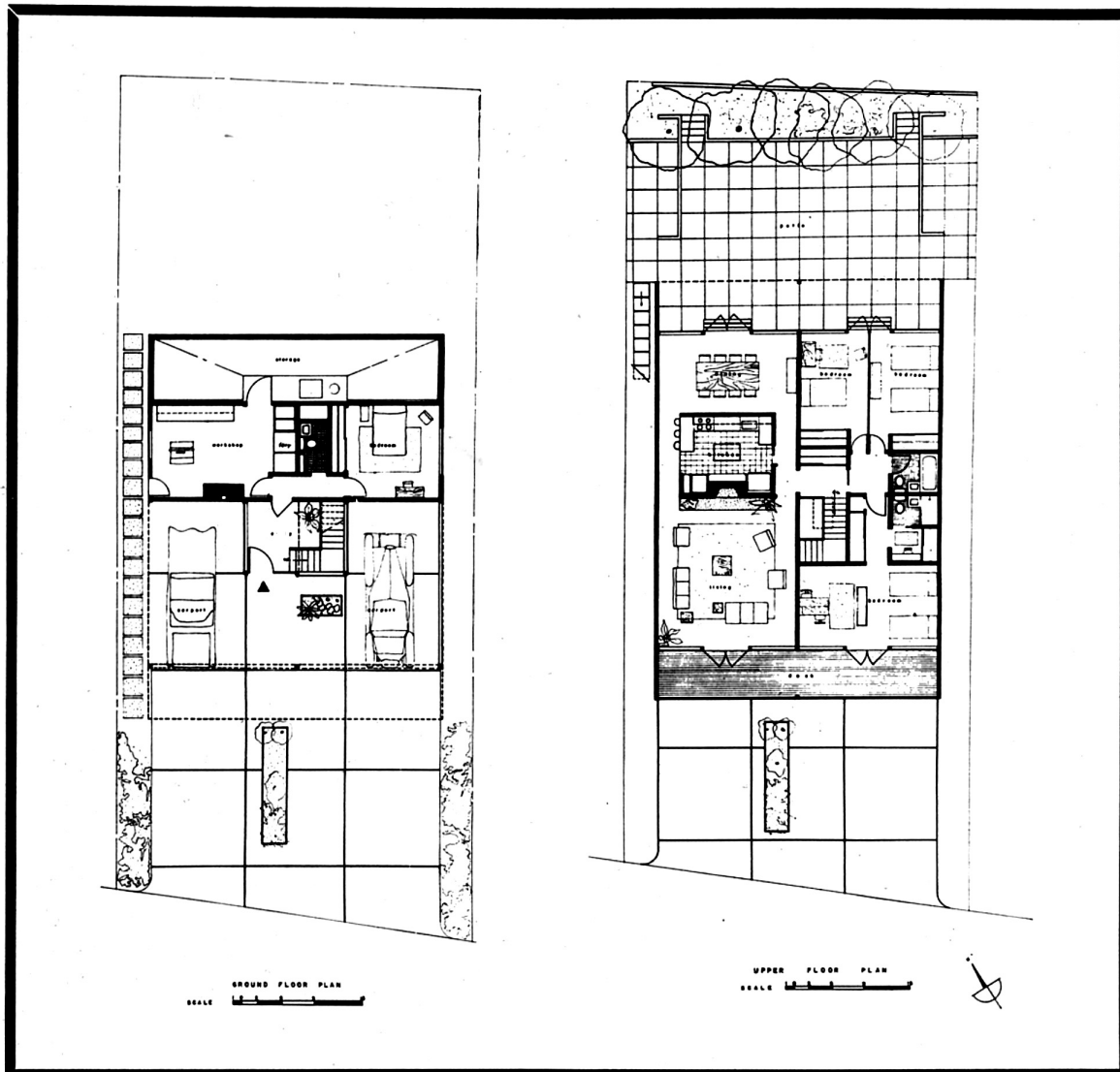
9

By ESTHER McCOY

1. Steel desk from Holland.
2. Stools and tables from Finland.
3. New glass designed by Dr. Flavio Poli for Seguso of Murano, Italy.
4. Ceramic ware designed by Arch. Ettore Sottsass, Jr., Milan.
5. Lamps by Tapio Wirkkala.
6. Oak and tan leather chair designed by architects A. Bender Madsen and Ejner Larsen of Copenhagen.
7. England: Standard primary school.
8. Porcelain covered oven ware designed by Heinz H. Engler, Darmstadt.
9. Bowls with covers which may be used as serving trays. Designed by Heinrich Löffelhardt for Arzberg.
10. Steel stacking stools with black leather seats. Designed by Poul Kjaerholm for E. Kold Christensen of Copenhagen.



10



This house on a hill was planned in deference to the view over San Francisco Bay to the front and access to grade at the rear. Thus, the living, kitchen and dining areas carry through from front to rear on one side while the bedroom spaces run from front to rear on the other side, the main bedroom overlooking the view, the children's bedrooms opening to the terrace.

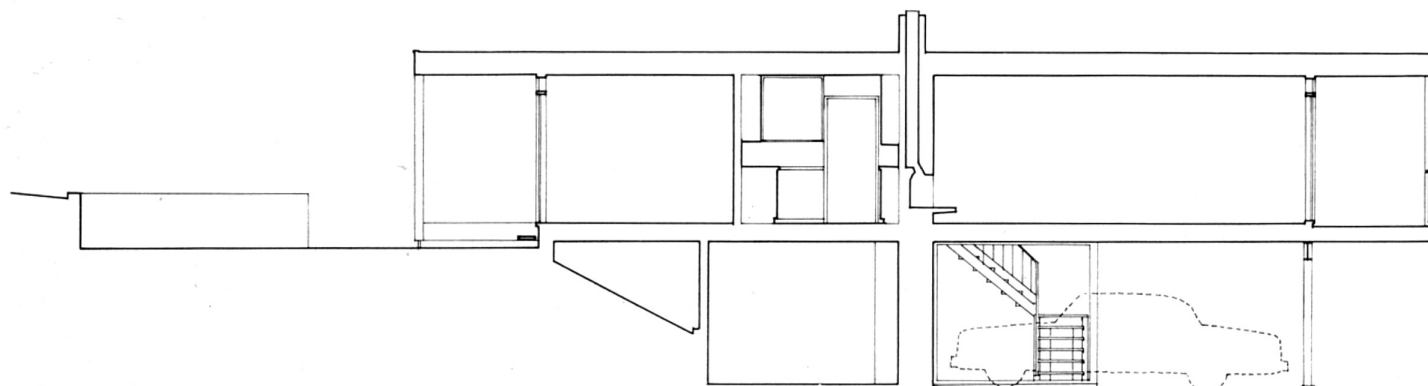
The lower level contains, in addition to the car storage and entrance, a den or fourth bedroom, a bathroom, a general work and play room with laundry equipment, etc., and furnace, water heater and storage.

The exterior finish is white stucco with wood trim painted dark gray. The interior is painted generally white and light gray with a few other colors at selected wardrobe and other doors, etc. Floors are of oak strip stained yellow; the heating system, forced warm air distributed at window perimeter.

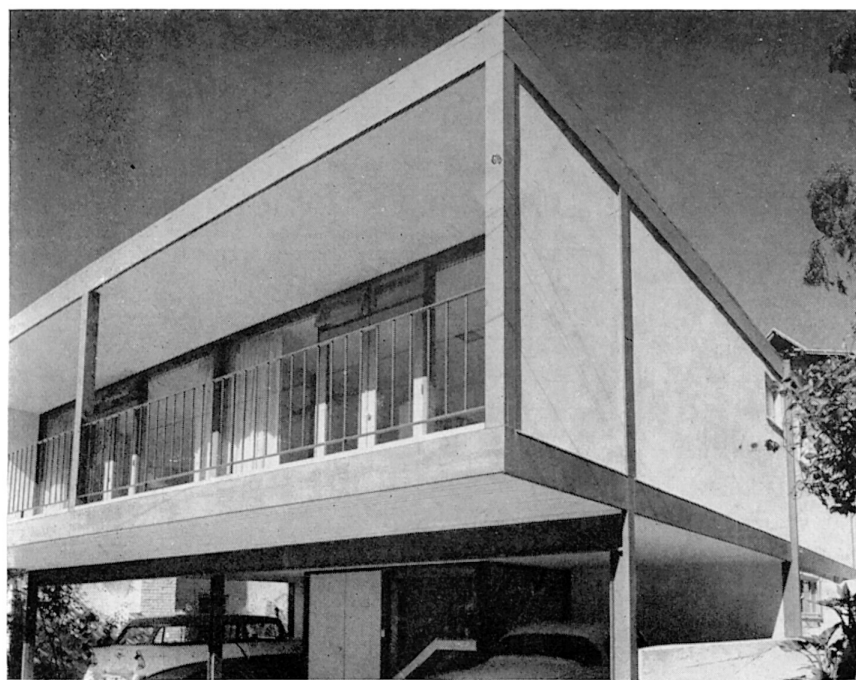
The landscaping at the rear is kept simple, directed essentially toward the promotion of privacy.

HOUSE BY DONALD OLSEN, ARCHITECT





SCALE 1 0 2 5 9 15



PHOTOGRAPHS BY RONALD PARTRIDGE

UNDERGROUND SCHOOL—KILLINGSWORTH, BRADY, SMITH & ASSOCIATES*(Continued from page 18)*

later. A building designed around air conditioning can realize many savings in compact design, perhaps enough to pay its own way. So it appears in the design of this underground school.

Solution:

By putting the school below grade nearly the entire site is available for playground; a saving of at least 3 acres at \$20,000 an acre. Most glass is eliminated (in schoolhouse construction glass has been on its way out for the past ten years anyway). A simple reinforced concrete box provides the entire building facility.

To avoid additional retaining wall work and to acquire an effective outdoor assembly, the ground in this design is shaped to provide a Greek Theater, seating 500, the cafeteria area acting as a back stage. By using the Greek Theater as the main entrance, the unpleasant implications of a buried building are avoided.

A kindergarten teacher has to watch her charges simultaneously, inside and out; hence the balancing lower level shape on the opposite end. Then the corridors look out into open areas at either end and obviate one of the stigmas of corridors, the dead-end look. Service to the kitchen area is by dumb waiter. This and the vents are grouped in the two small surface structures which are made to serve as shelters.

The aspect of such a school is a strong departure from the accepted "look." This school can be beautifully landscaped and have the appearance of a fine recreational park. As a by-product, the design lends itself easily to use as a community shelter.

XII TRIENNALE*(Continued from page 26)*

etc., and the *rapprochement* among artists, architects and craftsmen gave the Triennale of that year its theme, the synthesis of the arts.

The XI Triennale in 1957 explored the relationship between art and industry, while XII—the present one—concentrated on House and School rural, urban and suburban. Both the rural school which Mexico set up in the Palace of Art, and the suburban one England erected on the Palace grounds, embodied structural systems that could be easily repeated. The prefabricated frame of the Mexican school was designed to be transportable in a single truck to remote areas, with local material to be used for sides and roof. The English primary school was planned with a story-and-a-half central assembly hall, with one story classrooms clustered around three sides; the large hall had a glass wall facing a garden, and clerestory windows for cross lighting.

Three of the special exhibits this year honored men who died since the previous Triennale. The Frank Lloyd Wright show was planned by Paul Grotz, whose selection of works, and the special photography of them for the show, emphasized the intimate relationship between house and land. The design of the show was the work of Prof. Carlo Scarpa.

Another of the special exhibits was of the glass of Paolo Venini, who revitalized the glass industry of Murano. He was the first to develop a process for making large sheets of multi-colored patterned glass for architectural use for room division screens and also for panels of color in clear glass walls.

Several rooms were devoted to Adriano Olivetti, the great Italian industrialist, who modernized industrial thinking and promoted social, cultural and esthetic progress.

STEEL HOUSE—KOENIG*(Continued from page 22)*

the exterior, and the same feeling is created in the interior by the use of sliding glass doors and the absence of bearing walls. Non-bearing walls and the large glass expanse were possible through maximum use of the strength of structural steel in designing the rigid frame. Only two sizes of structural steel sections were used throughout, and only 12 columns were used in the 121-foot by 24-foot basic framing plan.

Both the living and bedroom areas are a basic 32 feet by 24 feet in size. Each area is framed by Bethlehem Steel 4 BS 13 columns at the corners, with 10 B 15 sections as connecting beams. The architect specified 16-gauge T-steel roof decking for ceiling and roof to

span the 32-foot distance. The decking not only provides the required clear span in the living and bedroom areas, but also cantilevers five feet over the south side of the house for sun control in the kitchen. This same decking was used throughout other parts of the house including the carport-storage area. The interior lighting fixtures were recessed into the 6-inch-deep corrugations of the T-deck and covered with opaque glass which rests on the flanges of the "T." White Celotex, also laid on the flanges, was used to close the area between corrugations.

The bold and imaginative use of color on the exterior of the structure is carried through on the interior. The light blue color of the house is repeated on the exposed ceiling flanges of the T-steel, producing a striped effect. The blue is continued to the underside of the exposed decking on the interior overhangs. The avocado trim color is repeated on the structural steel angles which outline the fireplace—the face of which is finished in common red brick. In the "U"-shaped kitchen, steel cabinets in a vivid yellow are placed above the line of vision and are supported by slender steel tubes painted avocado.

ARCHITECTURE AND THE CITYSCAPE—CATHERINE WURSTER*(Continued from page 15)*

all my complaints about urban architecture in the United States. Frank Lloyd Wright was no technocrat, certainly, and he had a magnificent feeling for place in terms of nature and geography. Much of his early work made a real contribution to urban design and had a healthy influence on the vernacular. In his later years he was the prima donna sculptor par excellence, however, and few would claim that Fifth Avenue was enhanced by the Guggenheim Museum even if they like the building itself.

There are also many able architects, in the San Francisco Bay Region and elsewhere, whose whole approach to present-day design problems is much closer to that of the Scandinavians than to the more famous and sensational form-givers. There are a few cities, notably Philadelphia, whose bold and imaginative schemes to renew their centers with sensitivity are having a nationwide impact. And the results of these individual and civic efforts are already visible, in a few pioneering projects and housing schemes of real quality.

Most of our difficulties are due to still-primitive methods and naive architectural attitudes, which time may mature, and the rumblings of dissatisfaction everywhere are a sign of hope and promise. Perhaps it always seems darkest, just before the dawn.

Courtesy the A.I.A. Journal, March 1961; from an address given at the Architectural League Forum in New York.

¹ Kevin Lynch, *THE IMAGE OF THE CITY*, Cambridge 1960.

² Stephen W. Jacobs and Barclay G. Jones, *CITY DESIGN THROUGH CONSERVATION: Methods for the Evaluation and Utilization of Aesthetic and Cultural Resources*. Preliminary draft, University of California, Berkeley, 1960.

³ *FORM GIVERS AT MID-CENTURY*, sponsored by *Time* and the American Federation of Arts, currently circulating.

⁴ Robert Woods Kennedy, "Architecture and the New Package Style," *New Republic*, April 4, 1955.

MUSIC*(Continued from page 8)*

Each of these poets, when he wrestles with the medium, can manage something with it. Too often he rolls with his own lyrical pinches.

For Christmas Jonathan sent me a tiny book, beautifully lettered by Lou Harrison, containing three brief choruses from Harrison's libretto for his *Persephone*. I shall not quote, because they are very short, and there are only three.*

If you wish to encourage Jonathan Williams in his trade, a poet publishing poetry for the poet's sake, though our tastes often disagree, you might begin with this small item. Jonathan Williams, Highlands, North Carolina.

*Yvor Winters wrote, in one of his recent books, that he was content to wait a few decades and be found right. I am as content to wait fifty years and be found wrong. I wrote Jonathan lately, after agreeing upon our differences, "Let us, nonetheless, continue loving one another."

NOTES IN PASSING

(Continued from page 9)

hampered by the absoluteness with which they learned their own system.

Now, today, the premium will be placed on individuals who are most able to preserve the kind of charts of possible knowledge and possible action into which each new experiment and innovation can fit it. It will be the adult who has incorporated a new generalization, that is, the possibility of change at every point of his whole system of knowledge, who will be able to learn most and go furthest. The tremendous impetus to learning possible in early childhood will be needed for something rather different than its past uses.

Instead of pityingly, tolerantly, helping adults to catch up with a little symbolic erudition or a few strictly utilitarian skills, we shall make a real search for adults who, just because they are adults, can build new knowledge on old in a way that the young child cannot. We don't particularly seek out adults who have learned their quota as children, nor steer away from those who failed to learn their quota as children; rather we shall place our emphasis on the kind of adult mind which is able to make swift, accurate transference from older experience to newer experience, because neither is felt as absolute or exclusive.

The next few years will be particularly valuable as we explore the extent to which adults with extraordinarily simple backgrounds but with this one requirement—an experience and expectation of change—can move into our complex modern culture and contribute new models for the way it can be learned, not only by adult savages but by adults everywhere.

—MARGARET MEAD

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.

APPLIANCES

✓ (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.

✓ (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.

✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Built-In Electric Ranges. The special features of the Built-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Built-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, 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.

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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 POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

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.

✓ (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.

(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.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylare 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 FAculity 1-1461.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared 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.

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✓ (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.

✓ (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.

✓ (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.

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, soiling 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 caseement 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 caseement 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.

(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.

(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.

(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.

(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, Kasprians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Giftcraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagar/Office Interiors, 8751 Beverly Boulevard, Los Angeles 48, 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. Kasprians, 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.

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

(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.

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(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.

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(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.

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(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.

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(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.

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✓ (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.

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✓ (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.

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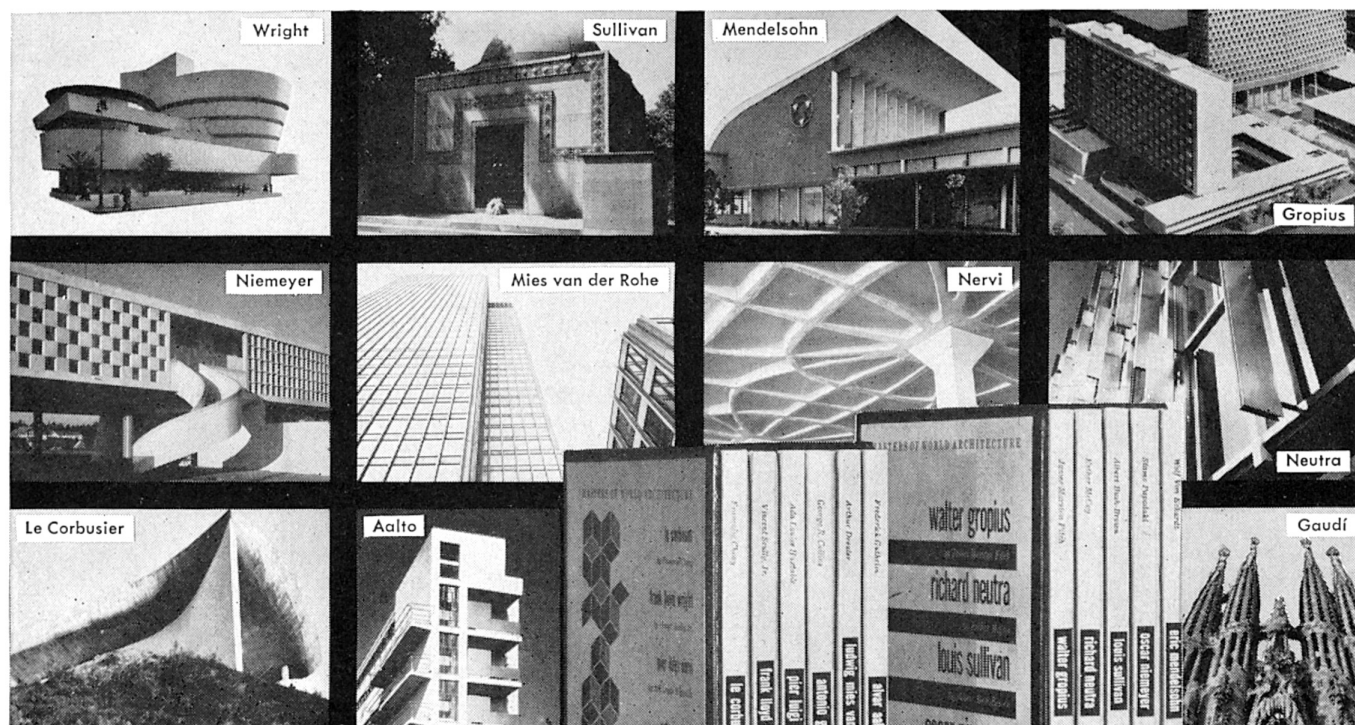
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■ These new patterns, added to the well-known Byzantile Group, make this line, more than ever, the designer's tile. ■ Two new colors, #103 Light Blue Velvetone and #173 Light Green Velvetone are now in the Byzantile Palette. The new shape, a 2" equilateral triangle opens new design vistas. Of course, previously-announced Byzantile Patterns remain available. ■ A wall, an entrance floor or an overmantel panel of Byzantile becomes an easily-achieved "work of art" that can enrich an entire building. No other material, simply selected from a pattern catalog can give such a "custom" effect. And, it is installed in exactly the same manner as all other ceramic mosaic tile. ■ For the Mosaic Harmonitone Catalog, Form No. 249, address Dept. 38-42, The Mosaic Tile Company, 131 N. Robertson Blvd., Beverly Hills, California.

For free estimates on
Mosaic Tile, see the
yellow pages for your
Tile Contractor, Ceramic



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