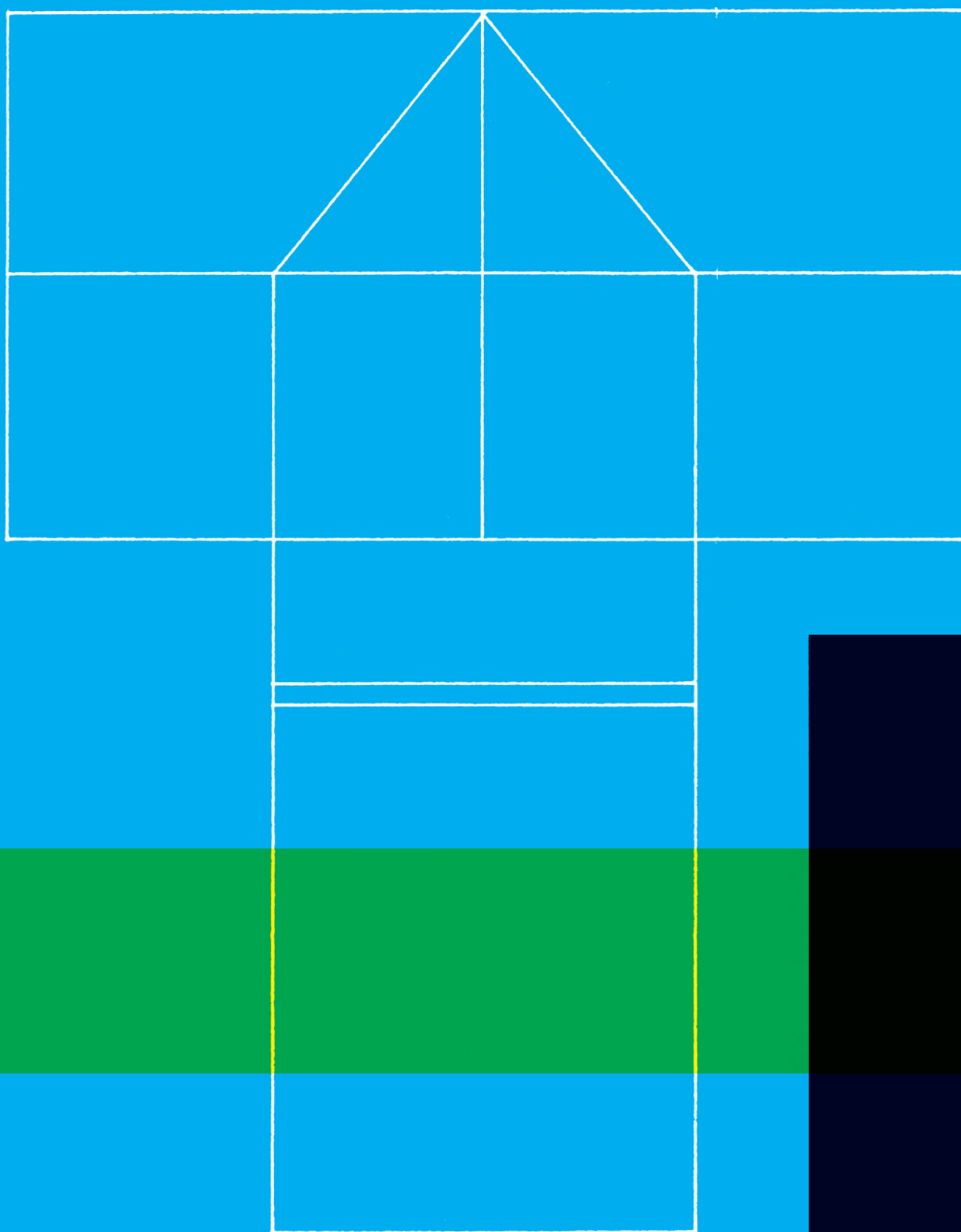


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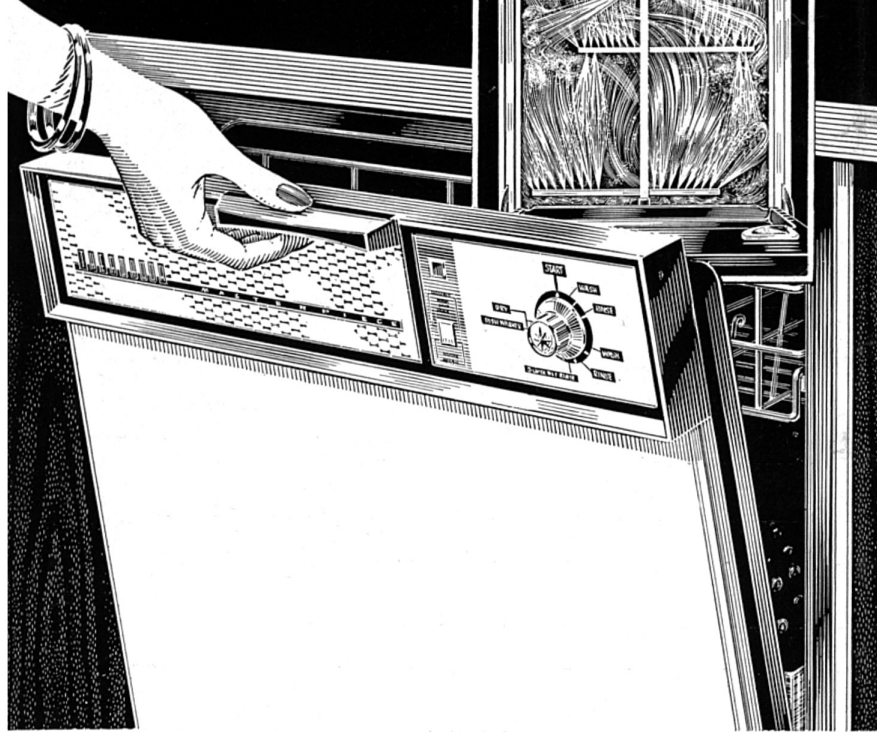
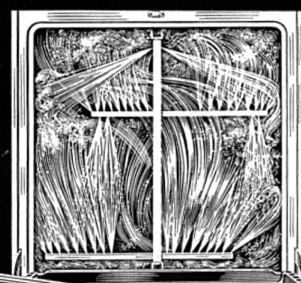
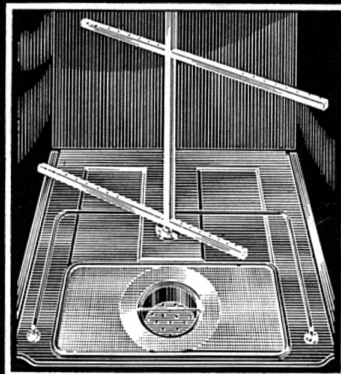
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ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

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PETER YATES

THE WASTAGE OF PROFESSIONALISM

(Gregory Ain asked whether a copy of this article, May 1955, could be obtained. None was to be had. For that reason and because the topic and treatment seem to me no less pertinent now, I am reprinting it abbreviated and rewritten).

To speak about professionalism should be easy enough. The subject spots readily into focus. The professional thinks of himself as one who knows how to get things done correctly, with a certain public suavity that may be called tact, at the right time, in the right style, according to accurate and usually predetermined standards. Insofar as he displays eccentricity he will be unprofessional, and his superiors will remind him of that fact. The very reasoning that would reason with us is the reasoning that would argue against us: That is not how we do it. That is not how it is done. (It's interesting to observe that some of our more up-to-date Think Factories are encouraging a mild degree of individual eccentricity, provided the work gets out).

With the increasing of white collar or professional-type jobs the formalities of professionalism weigh ever more heavily on any student who wishes to enter college, and the burden increases with every step of rise. The spirit of professionalism has embodied itself in the automatically graded, uniform, objective test. By theory, the test selects the best. In fact, by the nature of the situation, it selects the most smoothly routinized. It perpetuates, by unnatural selection, the institutional type, the complacencies which are ever the defeat and bane of learning, bringing forward those minds that are content to learn the right answers and that seldom question in what way, if at all, the answers are right. By promoting the conformists, who adapt most easily, it reasserts at the young executive level that deadliest of the devil's propositions, Whatever is right.

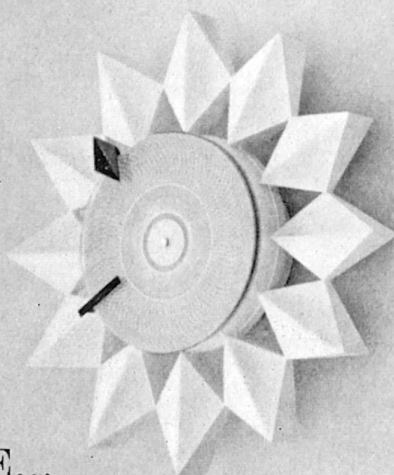
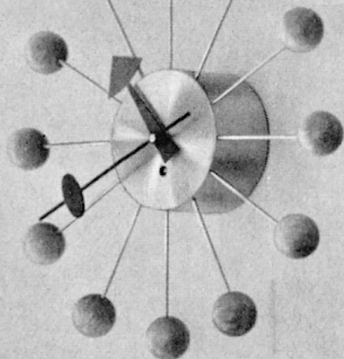
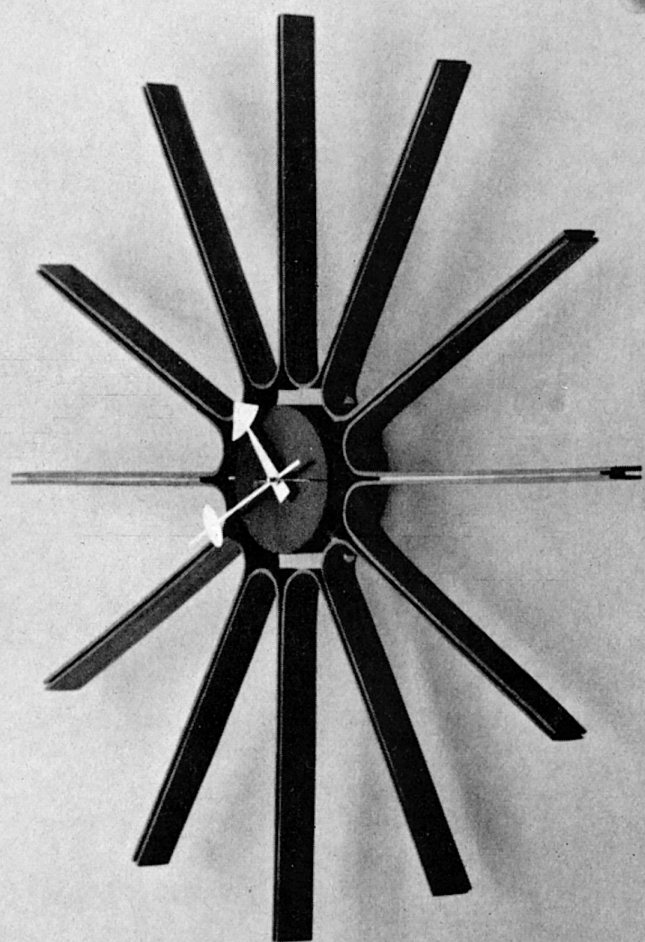
The Pharisee is a moralist by profession; he knows every rule in the book and resists change. One does not question his good intentions. His rigid virtue stiffens with a borrowed authority the more hypocritical professions of others in the same line. He is the guardian of the shrine who keeps away questioner and unbeliever, allowing any to worship provided they do not confess their real sins. One such strict man sustains a temple of the unfaithful.

Or to put the matter outside theology and morals, professionalism resists research. The professional seeks what he expects to find. Not even genius can pass an objective test by supplying correct answers unknown to the asker of the questions. At any period of knowledge most of the final answers are unanticipated, unknown, or incomplete. A book of 1000 pages has been published to prove that the Earl of Oxford wrote the plays of Shakespeare. If an examination question is so simple as to ask: Who wrote Shakespeare's plays? one cannot mark incorrect the answer, The Earl of Oxford wrote them. Though the evidence in Shakespeare's favor may seem overwhelming, no conscientious student can let himself forget that there are 1000 pages of circumstantial evidence to the contrary.

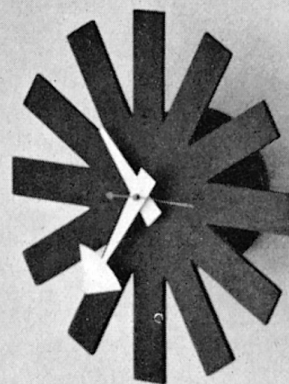
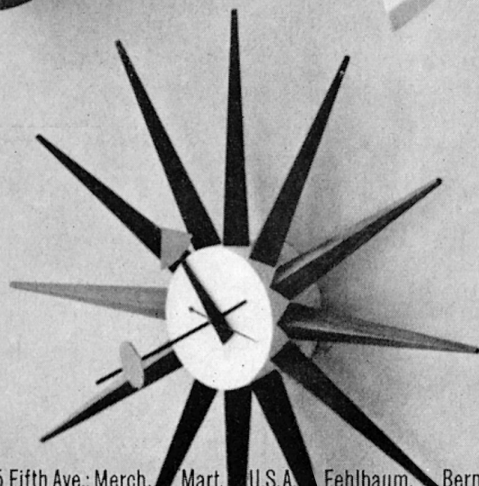
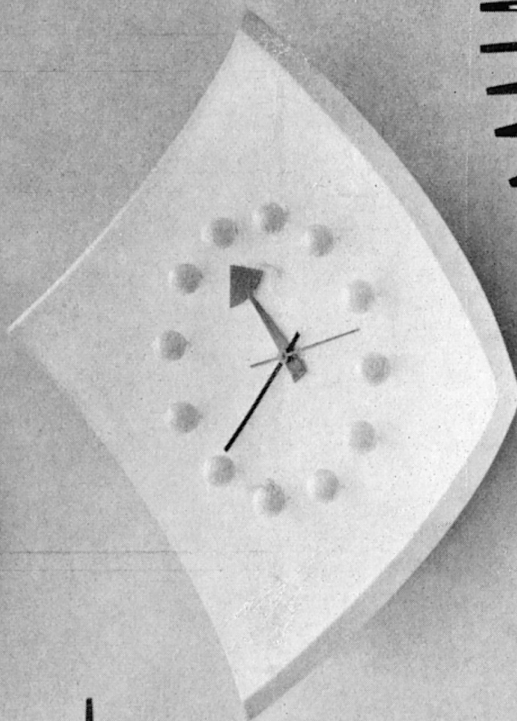
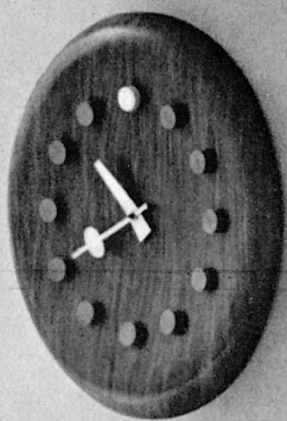
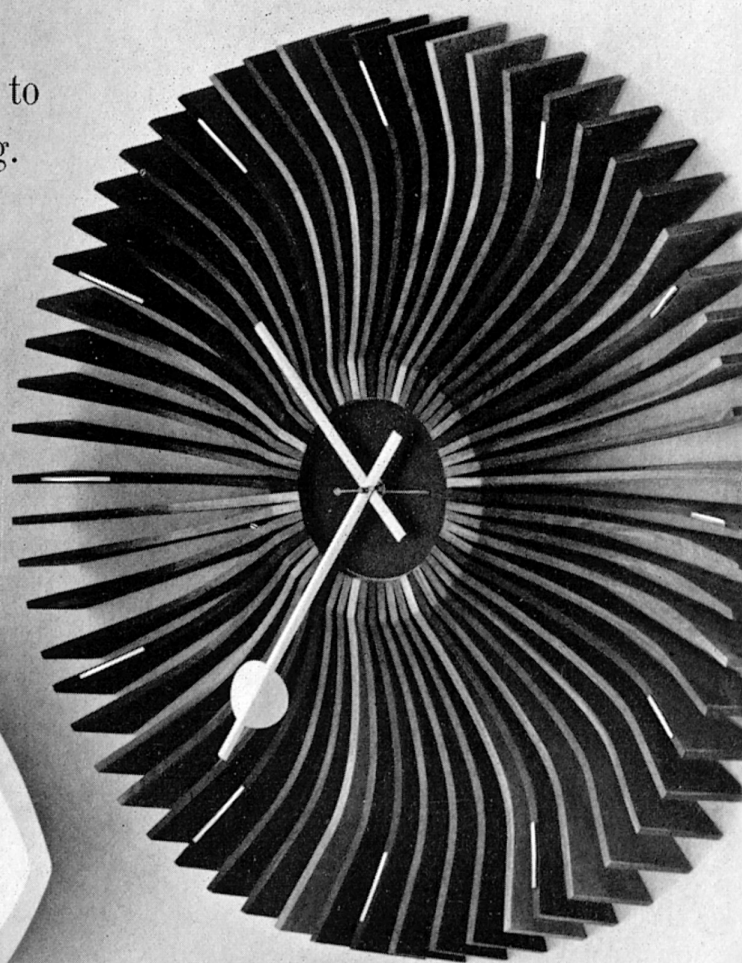
In the case of an original thinker or artist, whose work profoundly questions accepted information, standards, or values (because questioning any questions all) rationalization begins by reaffirming what has been called in question; discussion and inquiry stall in dead-lock — to be resolved often by another generation, too late, in favor of the individual. And scarcely have scholars settled down to inhabit the new thought, before it, too, has been challenged.

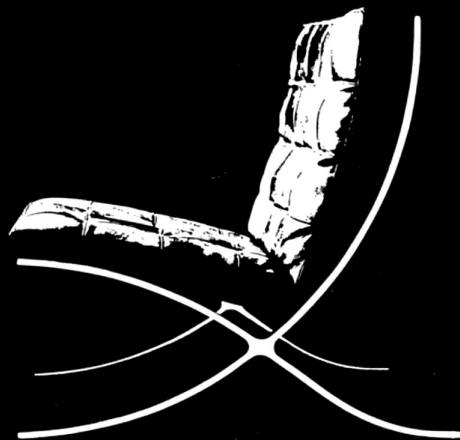
We admit this evolutionary development in the history of ideas; that and a description of the substance of the ideas are what such history is composed of. Yet in a period of change so radical as our own century we endorse for "practical" reasons the obsolete notion that knowledge can be at any time relatively absolute, enforcing the past against the present with a merciless ineptness that drives many of our less stable minds to beads and negation, to isolation, homosexuality and madness, and — most dreadfully — to accept whatever is because it means a job. Whatever it is so, chants the well-broken, house-trained young executive, learning to run on a leash and perform tricks for crackers.

The author of *The Concise Oxford Dictionary*, a perhaps unintended ironist, condenses the fallacies of professionalism in his definition of the verb, *Profess*: "Lay claim to (quality, feeling), pretend (to be or do), as they p. extreme regret, does not p. to be a scholar; openly declare, as they p. themselves quite content, I p. that this is news to me; affirm one's faith in or allegiance to (religion); make



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(Continued from page 4)

(law, medicine, flute playing, the flute, etc.) one's profession or business; teach . . . " Being a professional has nothing to do, one presumes, with taking delight in that which one professes. The word "profess" has as its first meaning a sort of hypocrisy.

Genius does not often occur singly or in isolation; it requires a society. Whenever we serve what is creative, we assist potentially at the birth of genius. And what does a generation leave for good, after it is gone, except the product of its genius?

It has been often enough remarked that our intensively developed national success-psychology offers no alternative to success. (The most successful of all my articles in this column, measured by reader response, was called *The Precious Failure*). We have accepted so thoroughly the rationalization that genius should not succeed in its own lifetime, that the struggle of talent not only for recognition but for an elementary living does not disturb us, though it furnishes a major part of the biography after the poor cuss dies. To the talent, occasionally genius, that beats the game by succeeding while alive we bring an adulation, an unreasonable, uncritical, stentorian, relic-seeking personal worship that the best, knowing their real skill by more practised measure, seek to evade or to escape.

There is always room at the top, says the popular legend. There is not and cannot be and should not be room at the top for all the thousands who contribute worth to our civilization. Each should have his place in the establishment, without being assimilated by it. A dream-civilization! any stout, independent, contemporary philosopher would tell me. Must the alternative be breakdown, destruction of spirit? Ours is a Christian civilization, so we profess, the rugged philosopher may answer; our symbol is the Crucified. If you wish to live by a belief, you must be prepared to die for it.

And I read in one of our more literate magazines, in a supplement devoted to American education, two articles. The first told the results of a questionnaire that had as its last question, Is there anything you would be willing to die for? The second reported a series of interviews among Negro students who are risking their lives in the anti-segregation campaign. In response to the first question, no student could think of anything worth dying for, but several of the Negro students were prepared to die, if it must be, however unwillingly, in peacefully demonstrating for cultural emancipation.

We need practical volunteers who are prepared to lay down their careers in service to the unrecognized or unaccepted artist. Indeed, if we did not already have some volunteers, the condition of the arts in this country would be far worse than it is. The administrative limitations of the university and the foundation grant do not work in favor of the genuinely independent artist — I don't mean the inhabitant of cultural bohemia but the artist who works at his art.

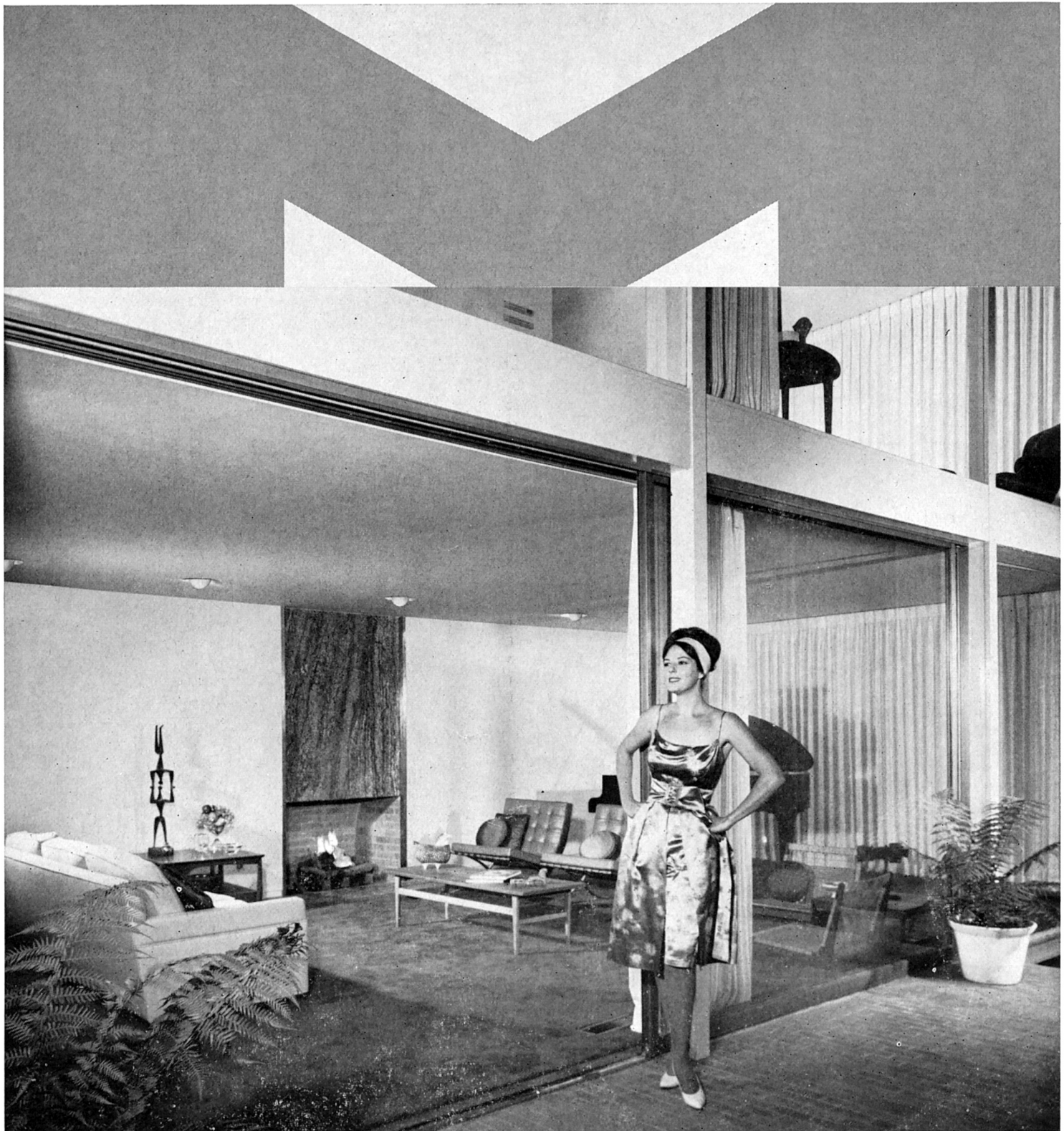
Cultural bohemia — too often the refuge of esthetic and spiritual slackness — yet a worthy majority of our artists has been there, has worked there and survived. When I was much younger I reviewed prissily enough a book of poems by Max Bodenheimer. It was not a pretty life or a nice mind. But reading in *Life* a story of the rehabilitation of the semi-literate killer, Paul Crump . . . "A fellow inmate, Ed Balchowsky, plucked at the strings of Crump's new-found curiosity about life and the world. Balchowsky, in jail on a narcotics rap, was also a rebel against society — a bohemian, an itinerant artist, writer and composer. He introduced Crump to the poetry of Max Bodenheimer . . ."

The implication is that the bad poetry was good for him. It was the right bad poetry, written by a man who, however crudely, gave his life for a talent he couldn't manage. We put too pretty a face on the Crucified. Nor can we be sure any day where he is dying again, and we not present to admire and to applaud.

The word, "perfect," the thought of perfection as applied to art involves an esthetic fallacy, though used by such spiritual and esthetic logicians as Spinoza or Suzanne Langer. Every expression of art is a variation, every work a variant on some original, which, if it exists in a more perfect form, is also more simple. Many paintings are designed around the triangle; only by a supreme act of imagination could the triangle replace the painting. An equilateral triangle can stand for the Trinity, symbolically and as an elementary metaphor. Even our conception of divinity may be a metaphor, that after another thousand or two thousand years may seem mere verbalism or verbolatry in comparison with the amplitude of still another, or a renewed revelation. A materialistic society forgets the sources of growth and the facts of evolution in the successive phases of struggle between superstition and idolatry, proof and symbolism.

I prefer "evolution" to "progress". Progress implies "upward and onward", direction forward, and a single direction. Evolution implies growth, mutation, expanding lines in many directions, an unimagin-

(Continued on page 30)



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Amid recurring political and social crises, our modest problem of educating a new generation of architects gets scant attention. Nor does this appear surprising or unjust. Yet, on second thought, will not the vision, the dedication, and the skill of architects play perhaps the decisive role in the creation of tomorrow's world which will be dominated by the city. The quality of the urban environment will mold our lives and thoughts. At present, man's skills in the creation of new systems that promote and maintain an ecologic balance are sadly rudimentary. The science of urban ecology is in a most primitive state, and our understanding of social behaviour only slightly more advanced. Under such circumstances it is hardly surprising that our architectural visions have been so limited, that we have had to depend so heavily upon intuition, that we have failed to reflect in our designs the potential richness of modern social life and have relied too much upon norms and averages for guidance. We have been blinded by our own technical virtuosity to the point where nature's laws have been flouted rather than used as guides to greater things.

We have become so conditioned to the dramatic concept of revolutions (industrial, social, technical) that the constancy of the evolutionary process is lost sight of in building and its reflection in architectural education. To be sure, a myriad of academies and schools have each had its hour in the sun. The longer view, however, would reveal a steady and accelerating widening of the architect's social responsibility and the expansion of his technical competence. The ideas of William Morris, Wright, and the Bauhaus are already as much a part of our rich architectural heritage as the earlier theories of Alberti, Palladio and Gaudet. The explosion of knowledge plagues the architect to only a slightly less degree than it does the scientist. At the AIA Convention in San Francisco, Oppenheimer in speaking of the difficulty of communication among scientists pointed out that of the major discoveries and advances in science 93% were made by men living today. The changes in our own profession have been somewhat more slow, but the pace is quickening.

Are we not entering a phase in architecture where we are deeply committed to a concern with man's total physical environment? As chief architect of cities and of regions we must accept the full implications of this responsibility and educate our successors in such a way that they can create a humane environment in harmony with nature. Such widened and deepened responsibilities will force a lengthening of our present architectural curricula and will reemphasize the advantages of a sounder liberal education.

A liberal education, including an introduction to basic design, would not only give a better basis for selection but would, in the words of former President Lowell of Harvard, be the best of all preparations for meeting those countless situations where sound decisions based upon inadequate evidence are required. The student, would have a firmer basis to judge his own motivation, his interest in architecture and his capacity. The premature decision to choose a profession forced upon the high-school student by the present system is the root of much tragic waste and mounting frustration. For many there is no honorable escape. In contrast, a liberal arts course of not less than two years (four would be better) would develop maturity and judgment, provide a built-in escape hatch for those who have found other interests, and would improve the public image of the architect. It is well to remember that his fellow professional in law and medicine are characteristically products of graduate schools. The same trend is clear in business education. These are the men with whom he will deal in his professional career; the architect deserves and needs no less rigorous and broad an education.

The essence of his professional contribution to society is and should remain his unique dedication to creative design. His ability to invest each structure and space with qualities which stimulate new and unforeseen responses places upon him a double burden. He must in a single act serve the present while opening the door to tomorrow.

The change in architectural education which we anticipate lies not in any change in the basic creative orientation of the profession but in the expanded area of service where he will be expected to exercise design leadership. Several professions quite properly claim a special competence in portions of the field. A school for architects can no longer confine itself to those traditional skills required for professional registration which reflects only too devastatingly the state of the profession of ten years ago. The first essential is the maintenance of leadership in design. The corollary to this proposition is that all those contributing to the design of the urban environment should be educated by a single faculty embracing all the needed skills. Under such a design-oriented faculty the planner, architect, the landscape architect, the artist and those structural and mechanical engineers who are concerned with buildings can receive a sounder and more mutually rewarding education. They will learn from one another by working together in preparation for professional collaboration in practice. The current jurisdictional disputes which plague the professions have grown out of a parting of the ways. The

(Continued on page 30)

This project grew out of a discussion concerning the advantages and problems entailed in hillside steel frame construction. None of the acre-plus steep hillside sites under construction in San Rafael, California, had been built on at this time. Consequently, the idea of building a steel-framed house and a wood-framed house, side by side, could prove interesting and would provide information about the use of these dissimilar materials in hillside residential construction. The builders, Twentieth Century Homes, therefore, made arrangements with Bethlehem Steel Company to explore the project.

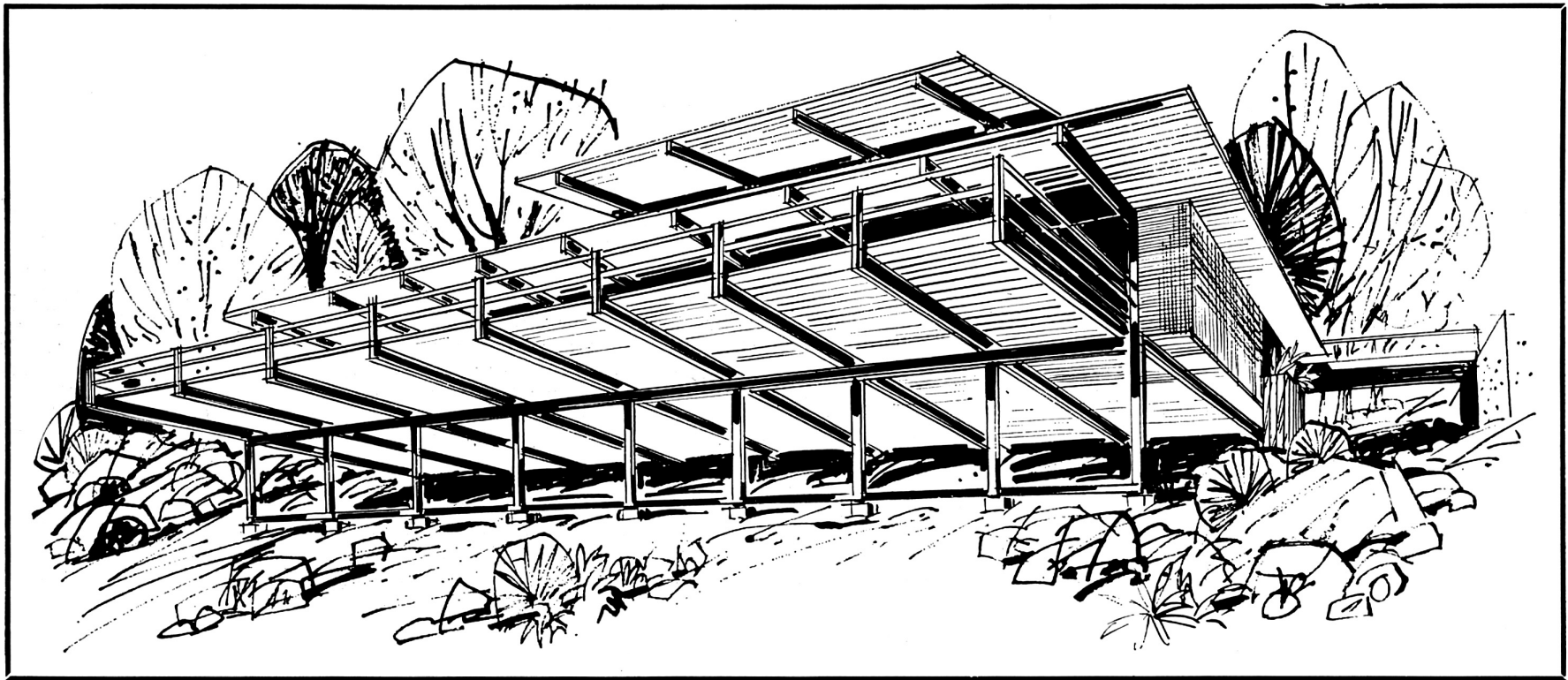
The following design program was established: a minimum of four bedrooms, two baths, family room, dining room, living room, utility room, and two-car garage or carport. Square footage was not to exceed 2,000. The architect never having designed a speculative house was concerned about the lack of client relationship. He met with two employees and their wives who had been in the process of searching for homes in the area for several months. Meeting with them as if they were clients, it was possible to inject warmth and personality into the sterility of a purely speculative program. The ideas of the two families explored were noted. They discussed the good and bad features of the speculative houses they had seen and their own living idiosyncrasies.

(Continued on page 32)

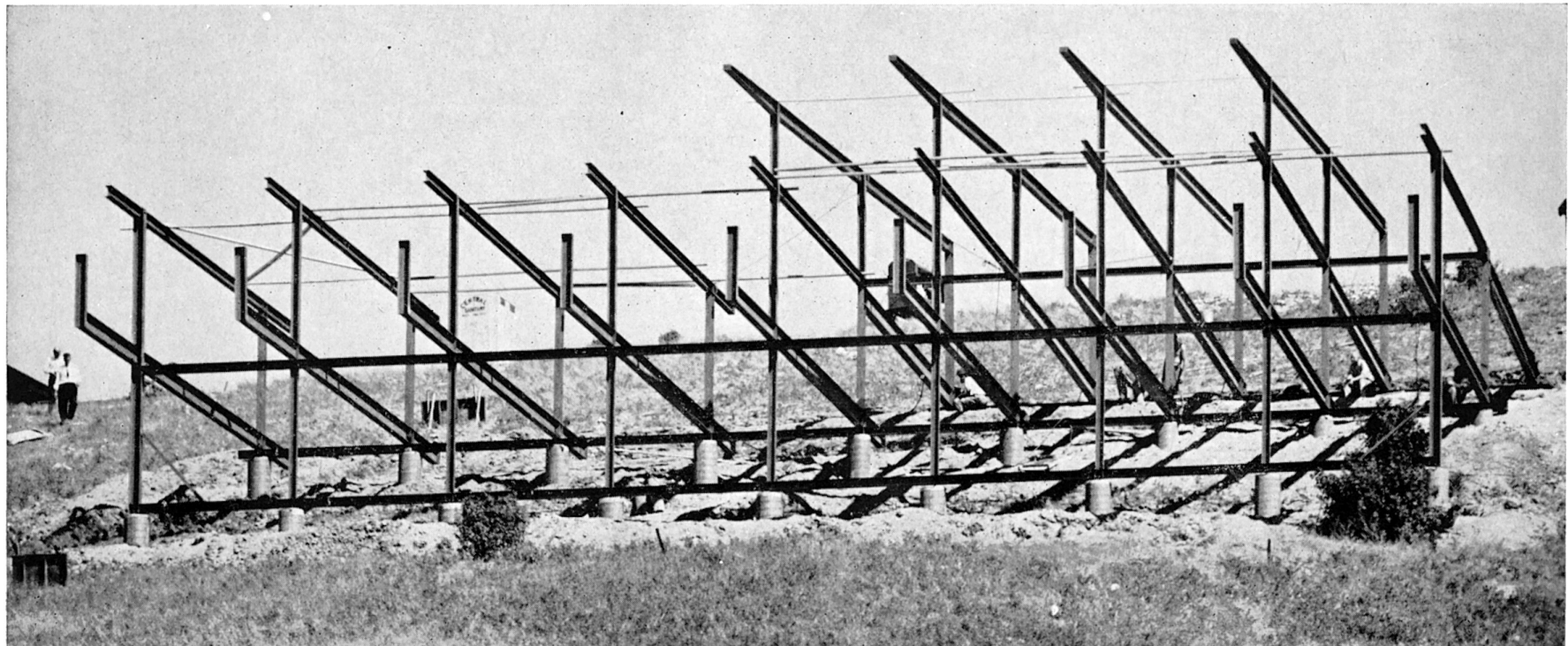
CASE STUDY HOUSE NO. 26

FOR THE MAGAZINE, ARTS & ARCHITECTURE, IN ASSOCIATION WITH BETHLEHEM STEEL

BUILDER: 20TH CENTURY HOMES

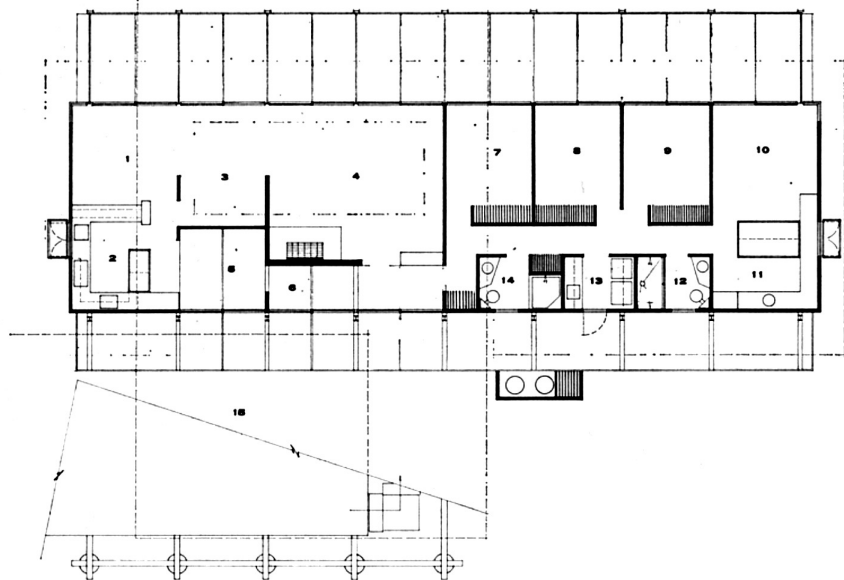


View looking uphill. The entrance to the carport can be seen at the upper right; 1400 additional square feet of living area could be incorporated below the house, making it a 3400 square-foot house at little added expense.



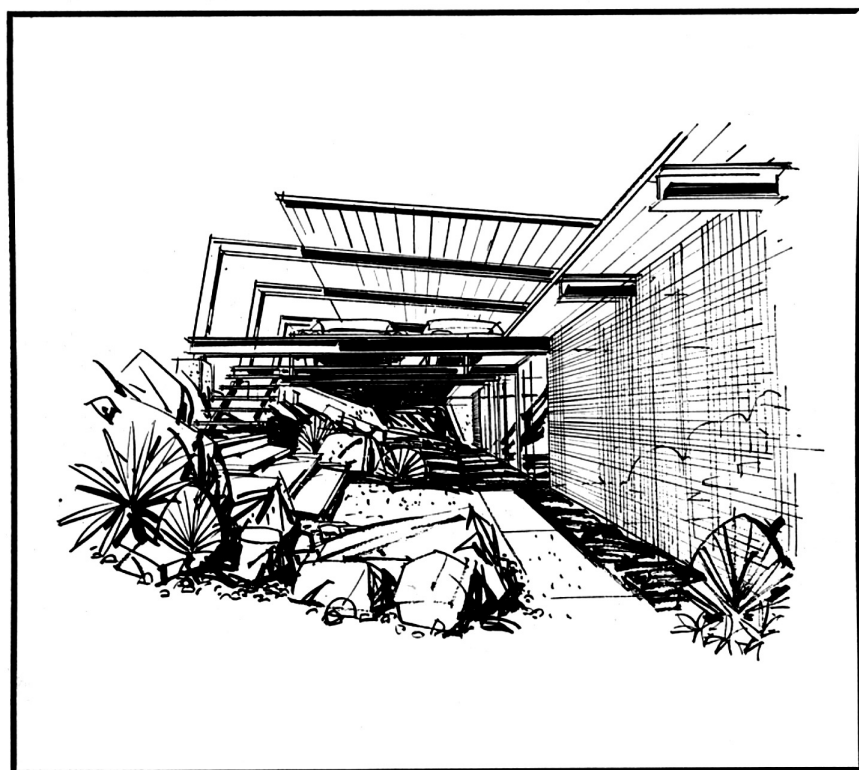
View of the steel frame from below

BY DAVID THORNE, ARCHITECT

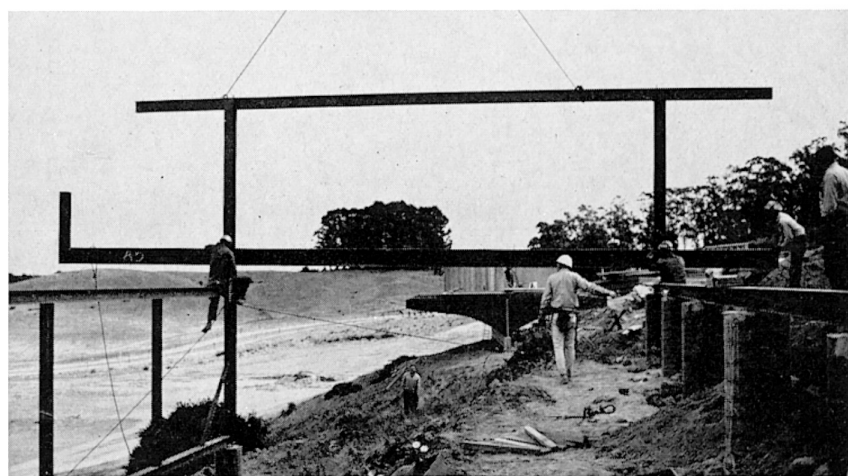


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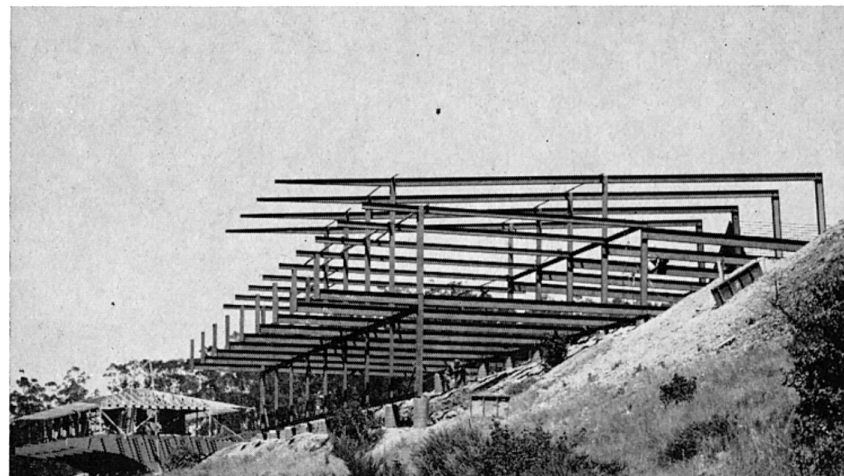
1. FAMILY ROOM
2. KITCHEN
3. DINING ROOM
4. LIVING ROOM
5. BREAKFAST ROOM
6. FOYER
7. BEDROOM
8. BEDROOM
9. BEDROOM
10. MASTER BEDROOM
11. DRESSING ROOM
12. BATHROOM
13. UTILITY ROOM
14. BATHROOM
15. CARPORT



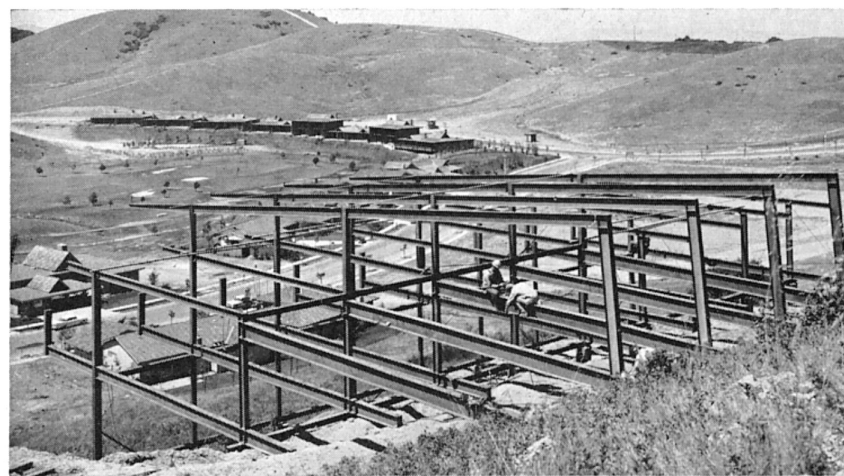
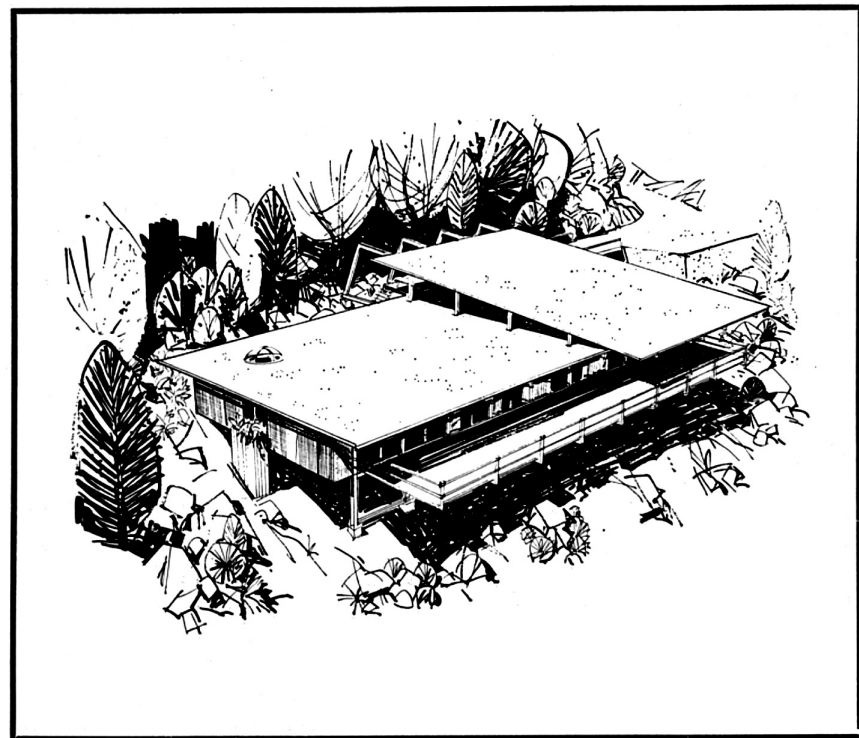
The sloping roof extends over the entire living area and creates a clerestory above the living room. Steel beams cantilever the deck 10 feet and provide 800 sq. ft. of outdoor living area.



Placement of the first bent to frame the living area and deck

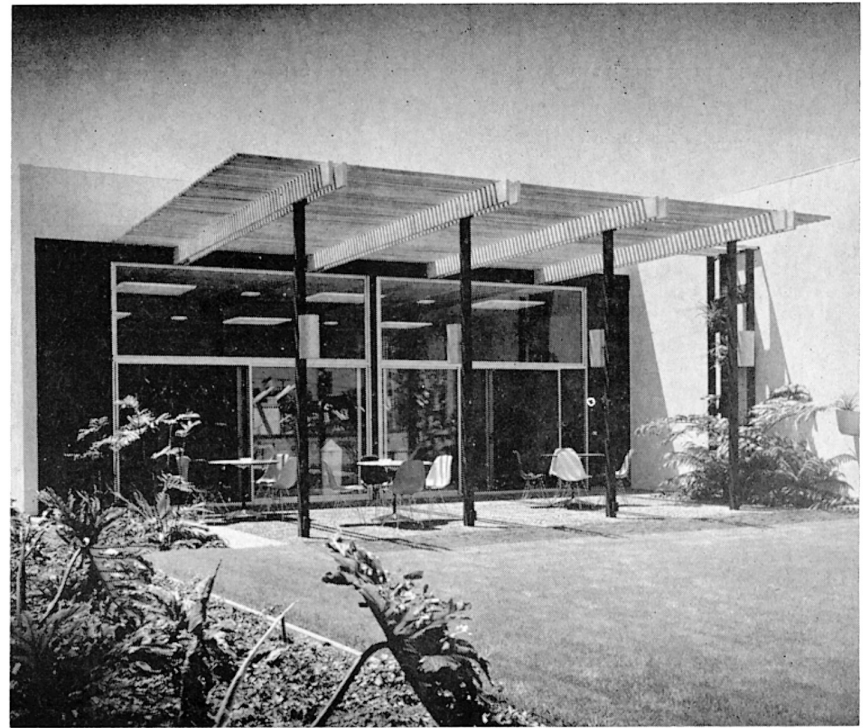
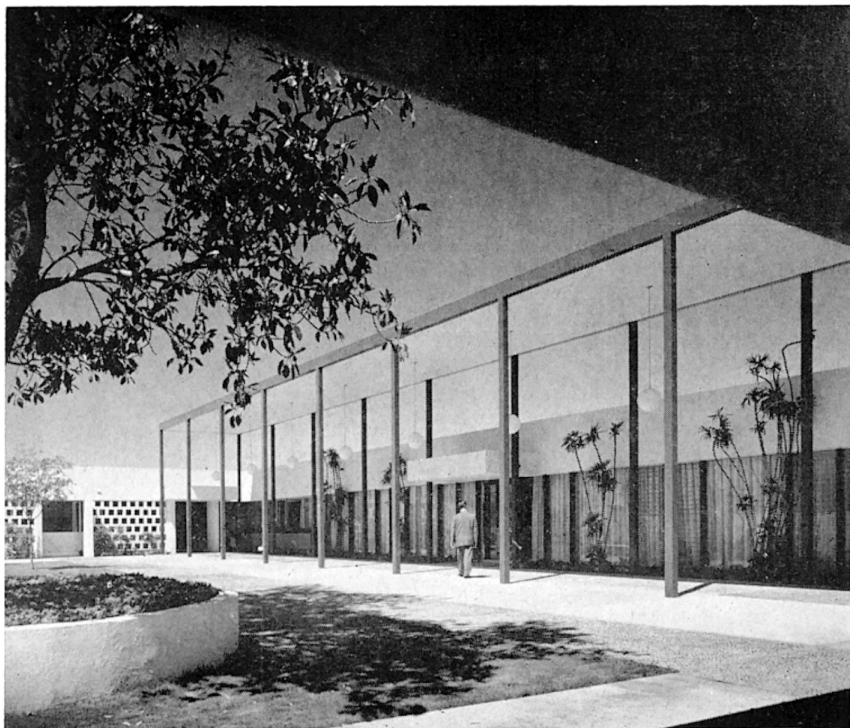


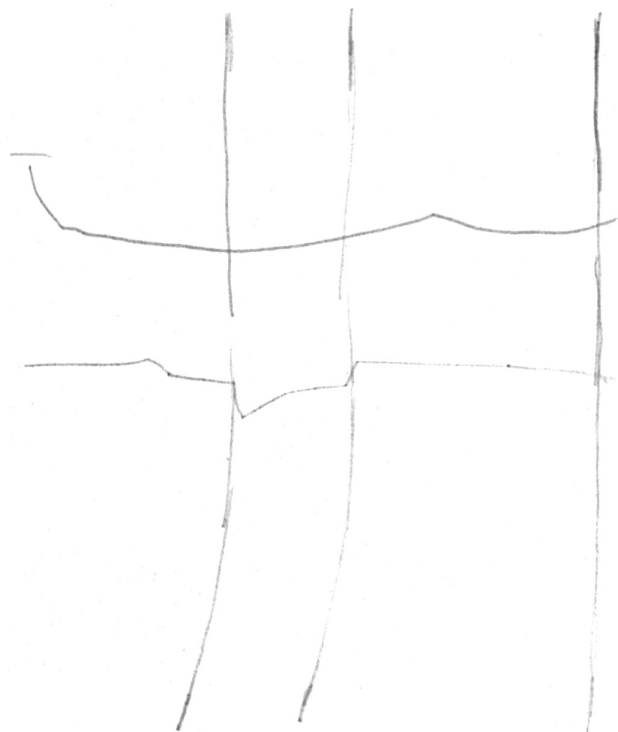
The four sloping bents at the top will frame the carport and add height and openness to the living portion of the house below





CITY HALL BY VICTOR GRUEN ASSOCIATES, ARCHITECTS



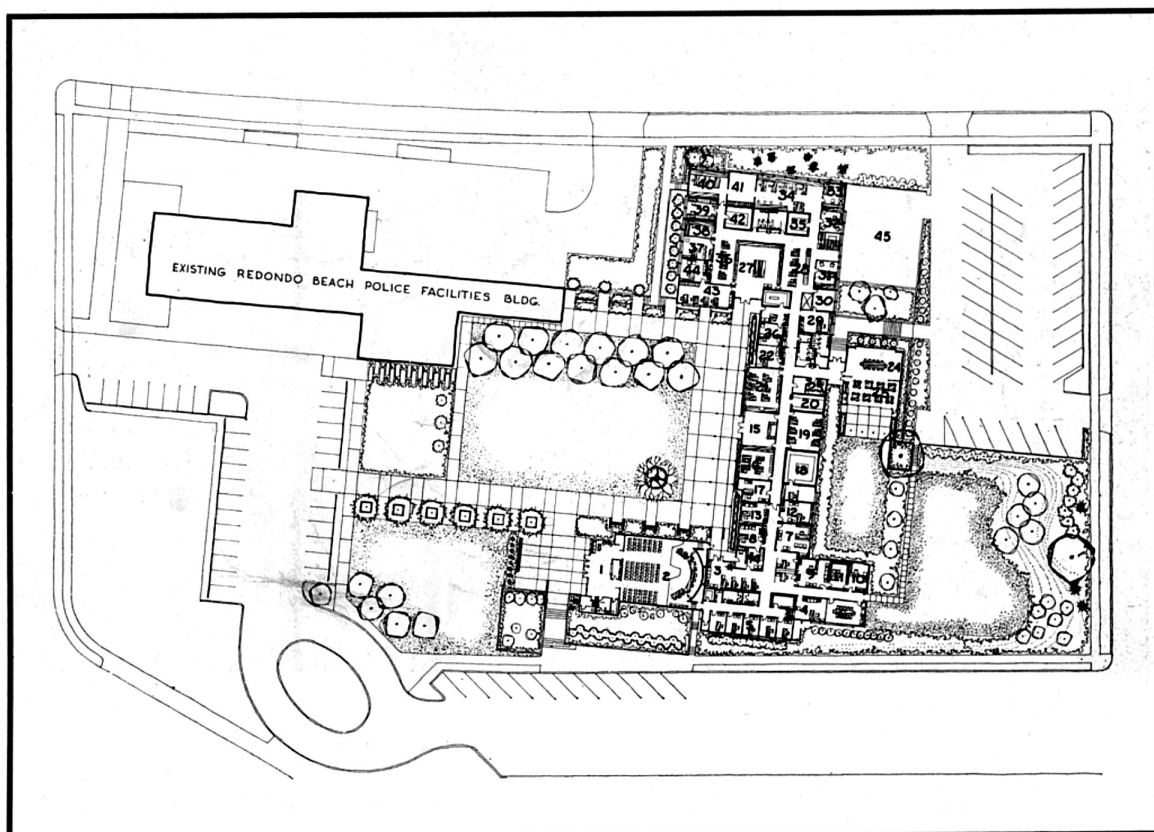


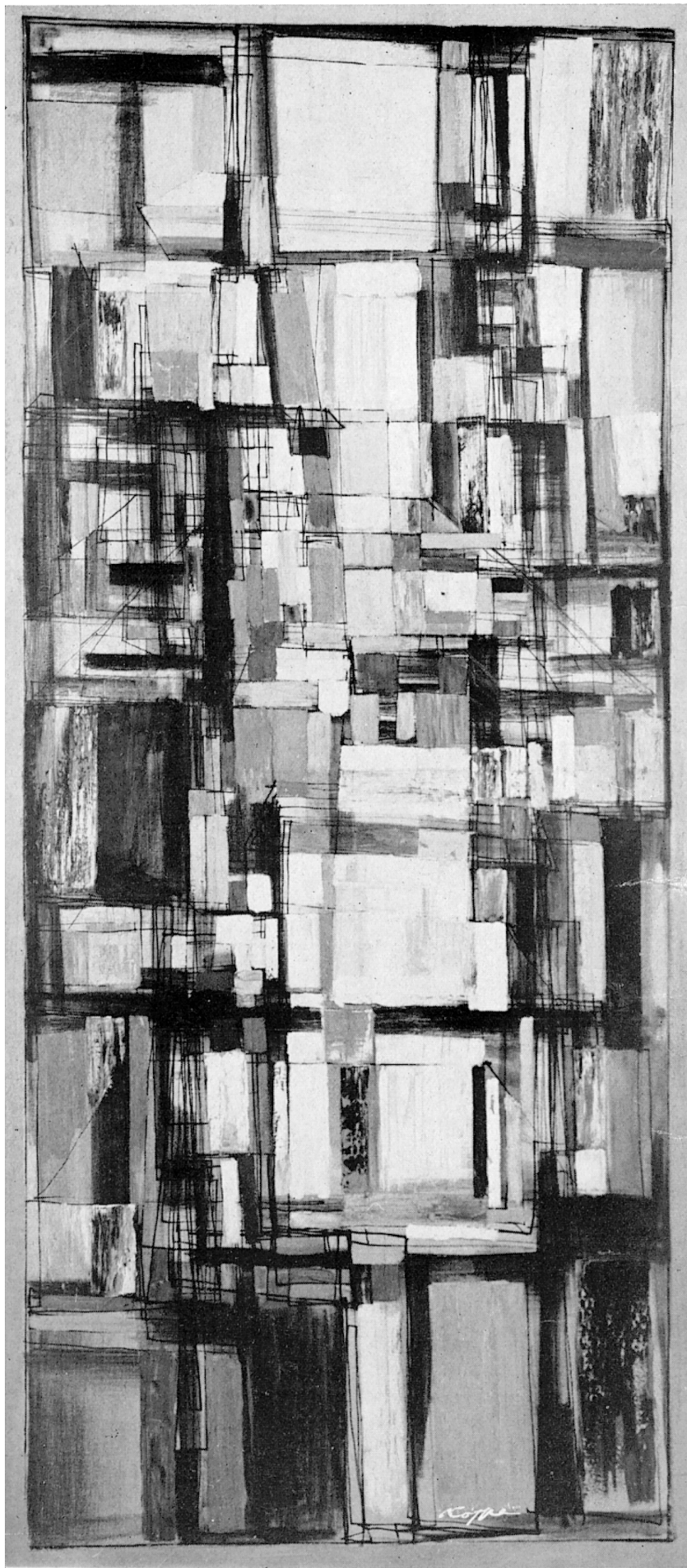
BEN SOUTHLAND, PROJECT ARCHITECT

This City Hall and the adjacent Police Facilities building (see Arts & Architecture, October 1960) for the city of Redondo Beach, in California, are grouped around a large landscaped court on an entire block. The court serves as an integrating element while allowing each building to perform its separate functions. The City Hall has been designed to house all departments of city government with the exception of police, fire and maintenance departments. It contains approximately 25,000 square feet of area, with 6,000 square feet devoted to the council chamber. Expansion, based on a projected population and facilities increase for 1975, has been provided for all departments.

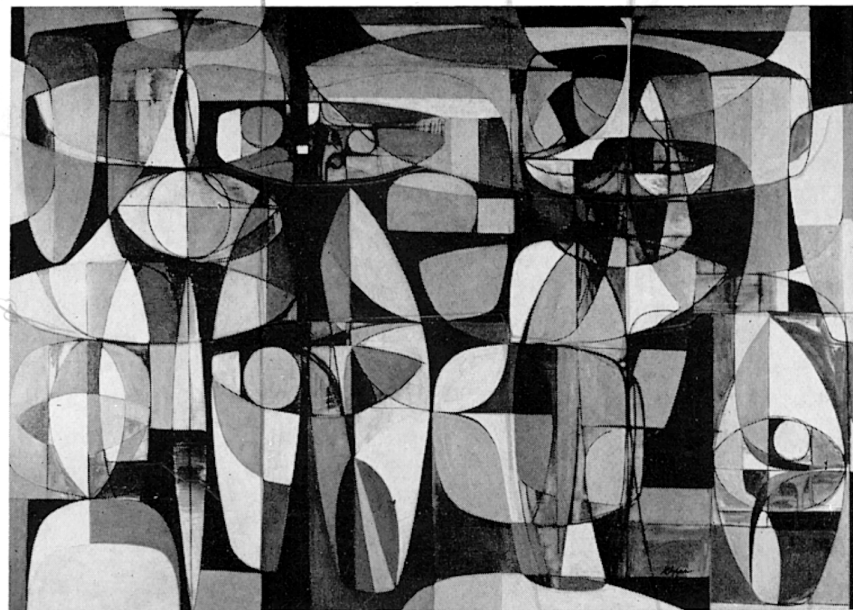
More than twenty different departments and functions have been accommodated, and all departments have direct access through private corridors, with separate entrances for the public from the center court into public lobbies for each section. The employees' lunch room is connected directly to a private garden terrace. Adjoining the lunch room and separated from it by a folding door is a conference room; these two spaces can be combined into one large meeting room to be used by civic groups.

Construction is of wood frame and concrete block. Frame sections of the building are veneered with concrete block. Exterior windows exposed to the sun are protected with enameled aluminum louvers. Ceilings throughout the building are acoustically treated and lighting is primarily fluorescent.





Vertical Space; 32" x 72"



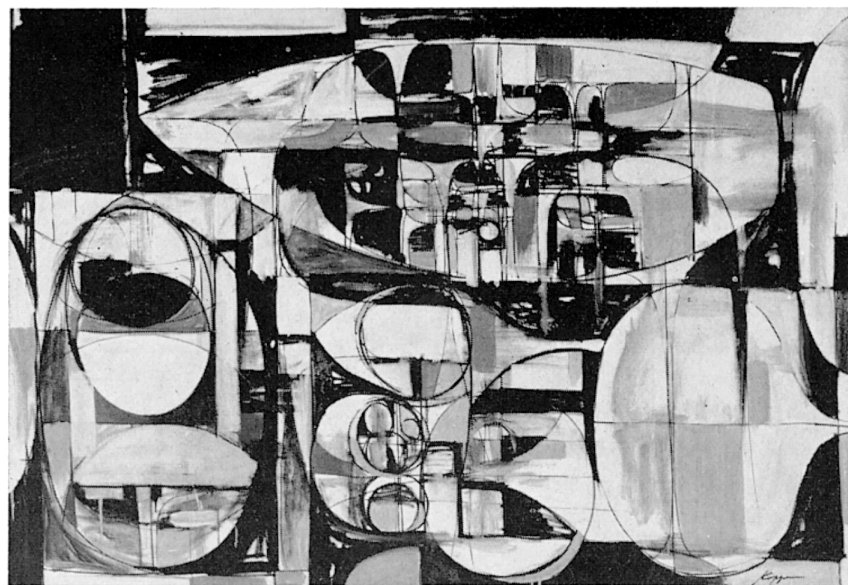
Blue Silence; 52" x 72"

"In the visual arts, the artist is generally confronted with three sources for expression: One, the exterior world of nature, the works of man, and the research of man in his own and other fields. Two, his inner self, his experiences, his training, his memories, ideas, feelings and inclinations. Three, the problems inherent in painting and sculpture, whether they be technique, means of expression, symbol, color, shape, space, paint, clay, metal or wood.

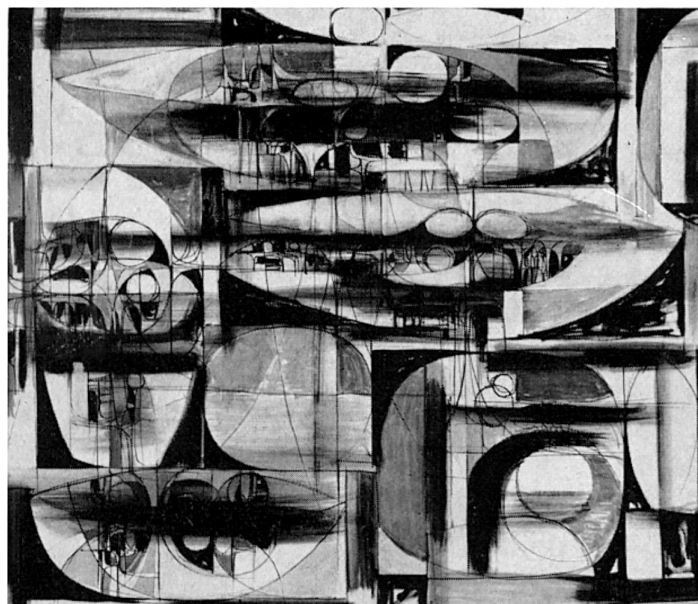
Not only what he selects, emphasizes and suppresses, but what he is capable of integrating determines the character of his work if not its worth. His work certainly is involved in communication. In this he may be popular with a great number of people; he may be primarily recognized in the world of art by his fellow artists, or he may be only recognized at another time by another generation. As we know from history, much of the real worth of an artist is left for posterity to judge.

In the final sense it is the substance of the work that is important. This essence is not subject, technique, nor the mental or emotional processes the artist has gone through. It is the total expression of the

(Continued on page 30)

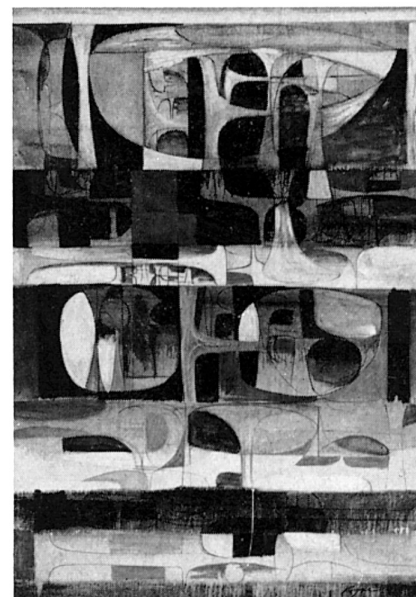


Voyage; 36" x 52"

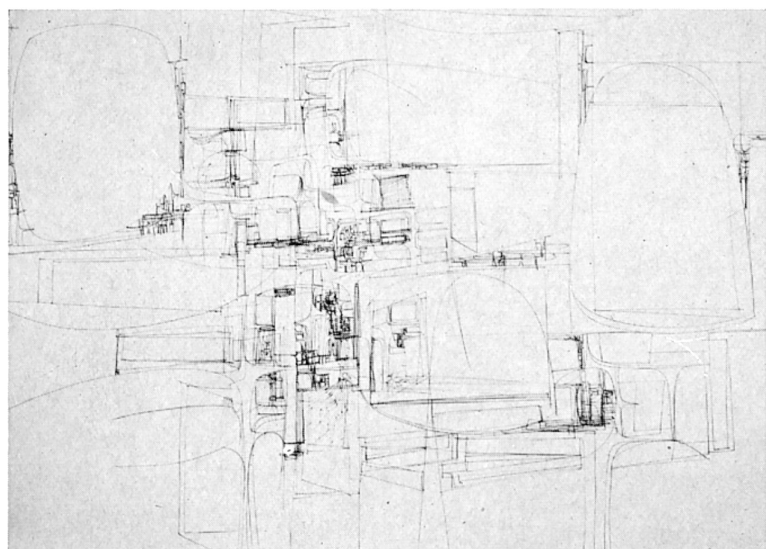


Planetary; 60" x 52"

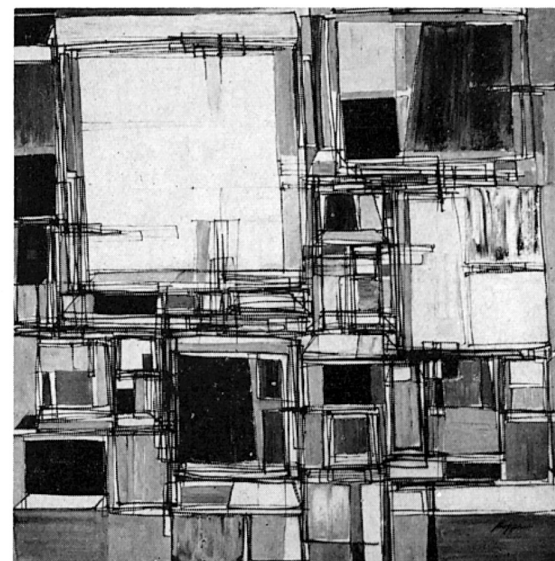
THE SOURCES OF
CONTEMPORARY PAINTING
BY RICHARD KOPPE



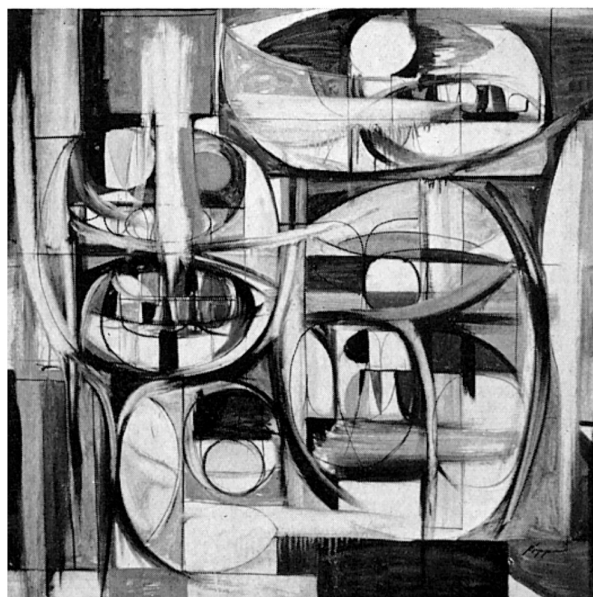
Bright Strata; 36" x 52"



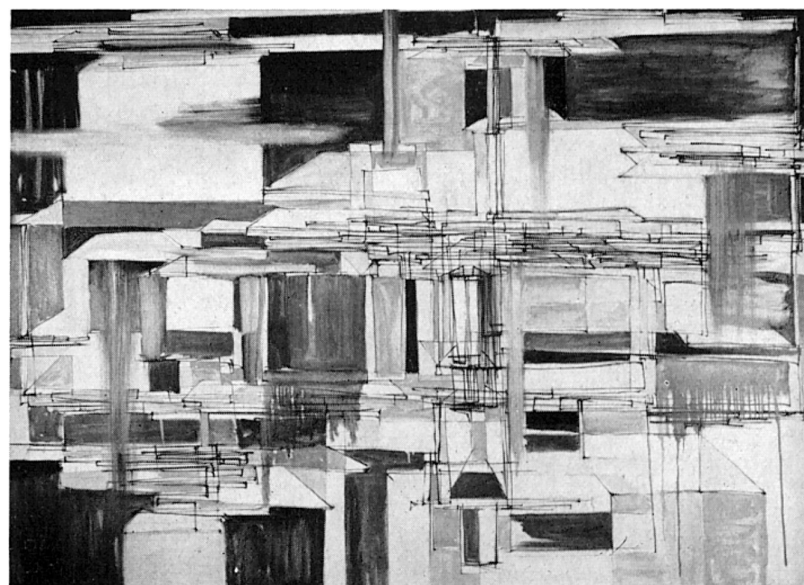
Soaring; ink drawing; 36" x 26"



Blue Space; 42" x 42"



Blue Shriek; 42" x 42"



Green View; 67" x 48"

Opening October 28 and continuing through November 25, an exhibition of these recent works of Richard Koppe will be shown at the Art Center in Kalamazoo, Michigan



View of the house from across the canal. The house sits well upon its site.

ARTS & ARCHITECTURE'S CASE STUDY HOUSE NO. 25 BY KILLINGSWORTH, BRADY, SMITH AND ASSOCIATE, ARCHITECTS

Case Study House No. 25, which has been on exhibition through all the phases of its building and shown in the magazine during the period of construction is the latest completed project in ARTS & ARCHITECTURE'S continuing program to make available to the public the best examples of contemporary housing and to demonstrate the use of new materials and techniques that become a part of the growing vocabulary of the building industry. These houses, sponsored by ARTS & ARCHITECTURE, and undertaken with the assistance of cooperating manufacturers continue to be outstanding examples of architectural design and have notably contributed to the development of domestic structures.

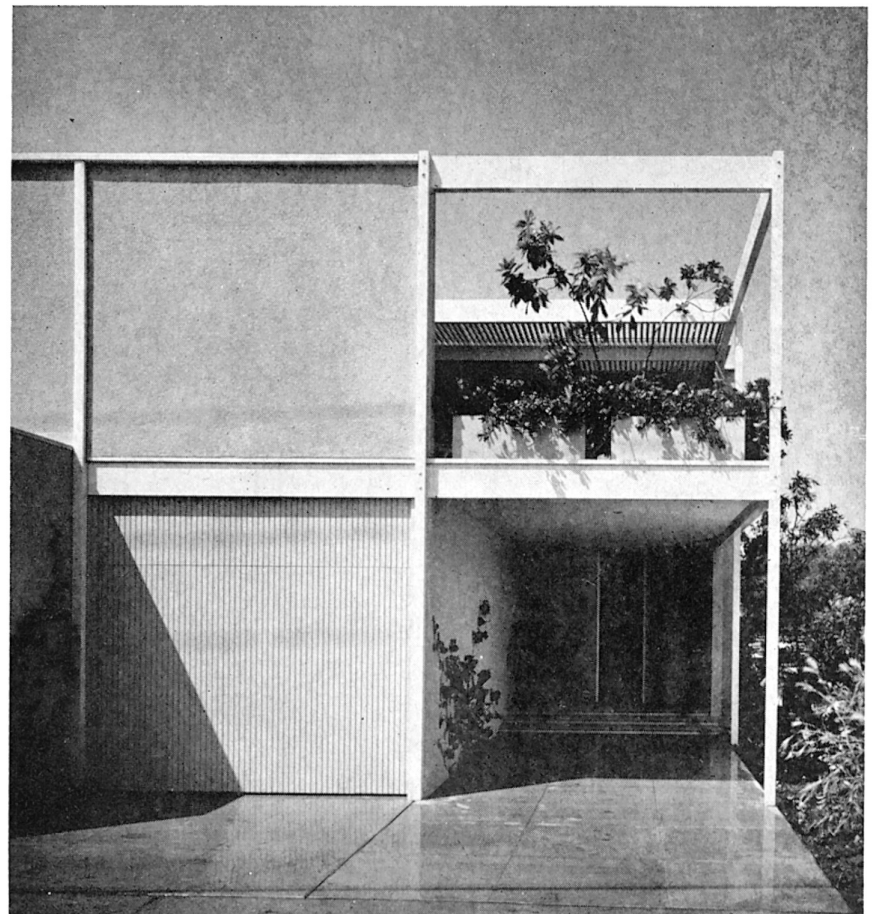
This house, while unique in many ways, does illustrate important common denominators in design and structure that suggest a refreshed point of view in one kind of environment. The site, through immediately adjacent to water and a beach and boating situation, is otherwise very typical of the usual mundane urban condition and the architect has very successfully dealt with the problem of the small city lot, where privacy becomes a major consideration.

This house turns in upon itself, creating its own singular quiet and seclusion; while it does not offend its neighbors, it is firmly protective against their encroachment in the general and intimate areas of the living space.

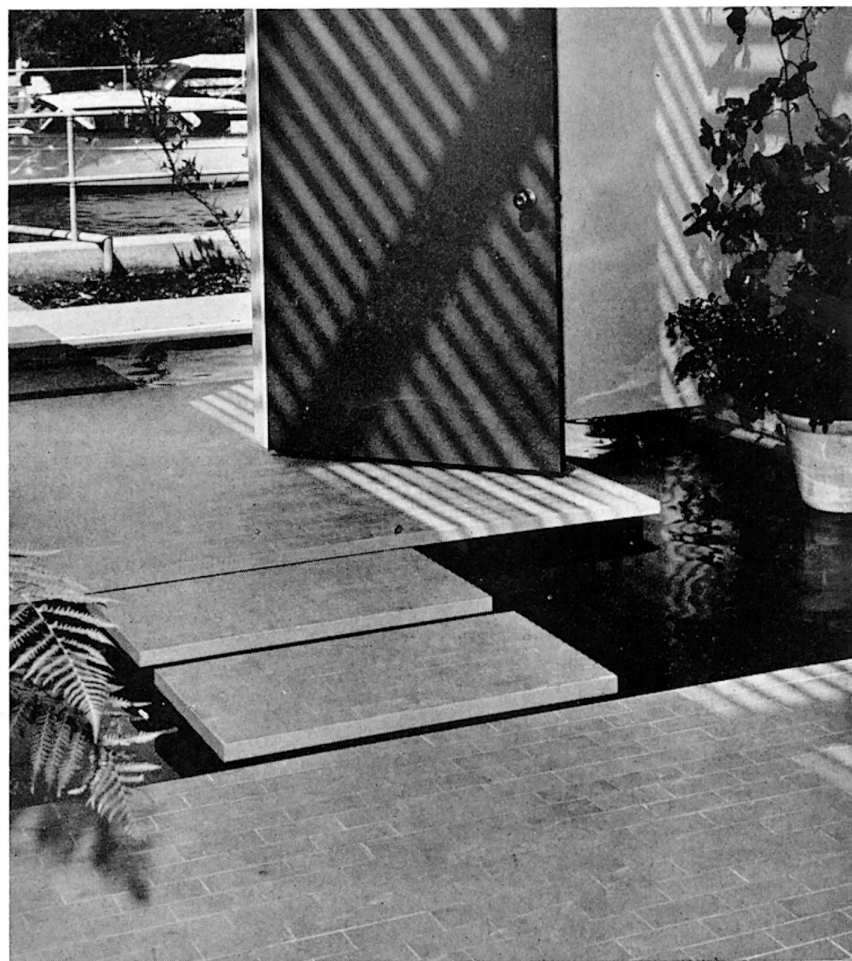
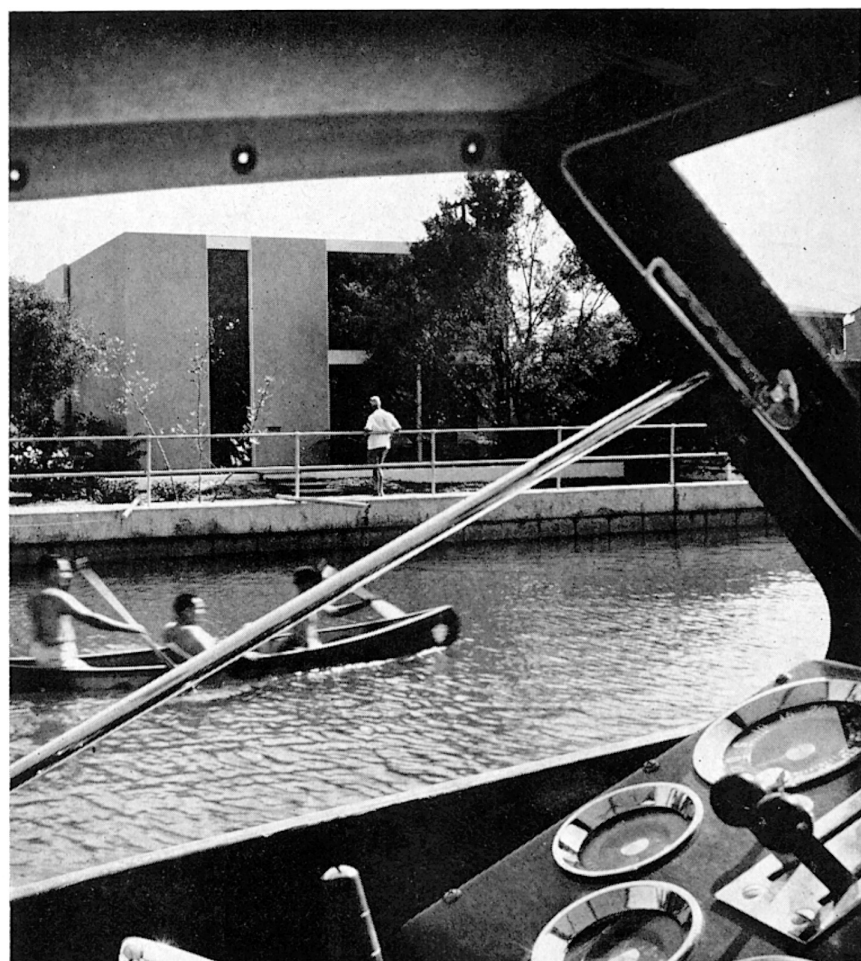
One of the primary concerns in the planning of the house was that it blend with its surroundings and become a good neighbor rather than an oddity or a solo performance. Now that the project is complete, this seems to have been successfully accomplished. Part of this is due to the 25'-0"-tall olive tree which was moved in to soften the canal facade and screen the views into and out of the house.

The house has an individual character yet does not dominate the other buildings in the neighborhood. Most of the lots in this Naples area of Long Beach, California, are 30'-0" x 80'-0" facing on 40'-0" wide canals which join with the Alamitos Bay, the Marina and the Pacific Ocean. The property on which Case Study House No. 25 was built is somewhat larger than the rest. It is 37'-0" wide at the street side and

STROMBERG AND SON, GENERAL CONTRACTORS



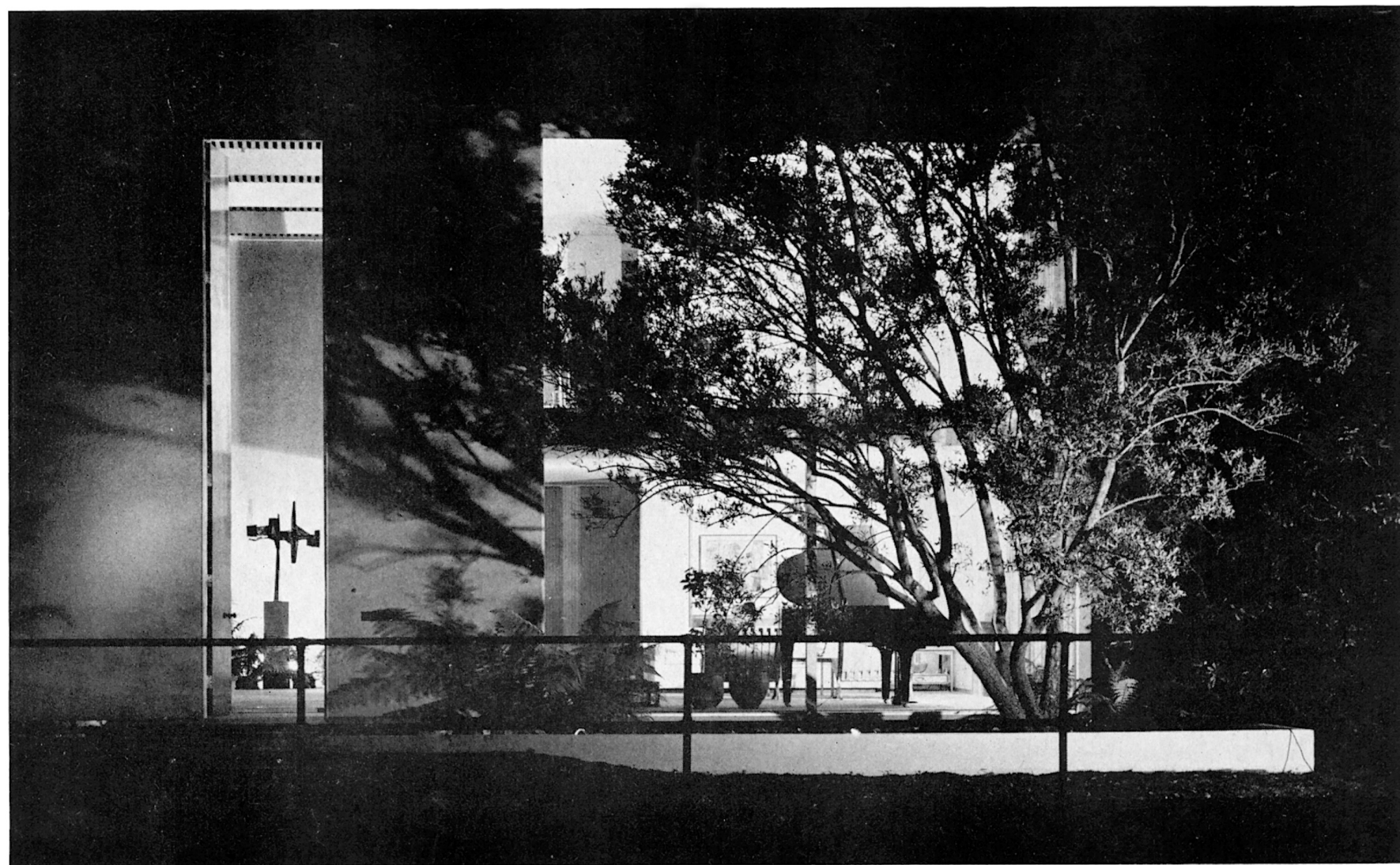
The street face of the house, with the terrace above. The carport entry is below.



A detail showing the relationship of the Mosaic Quarry tile deck to the shallow reflecting pool and the front door.

INTERIORS BY EDWARD FRANK, A.I.D., FOR FRANK BROTHERS

Front of house from the canal. The importance of the olive tree and the door becomes apparent. Allura-Lite floodlights by Montrose Lighting.



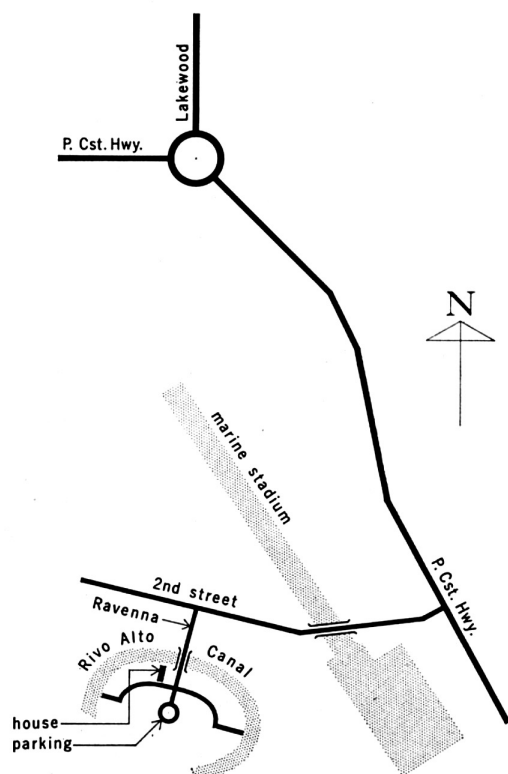
PHOTOGRAPHS BY JULIUS SHULMAN



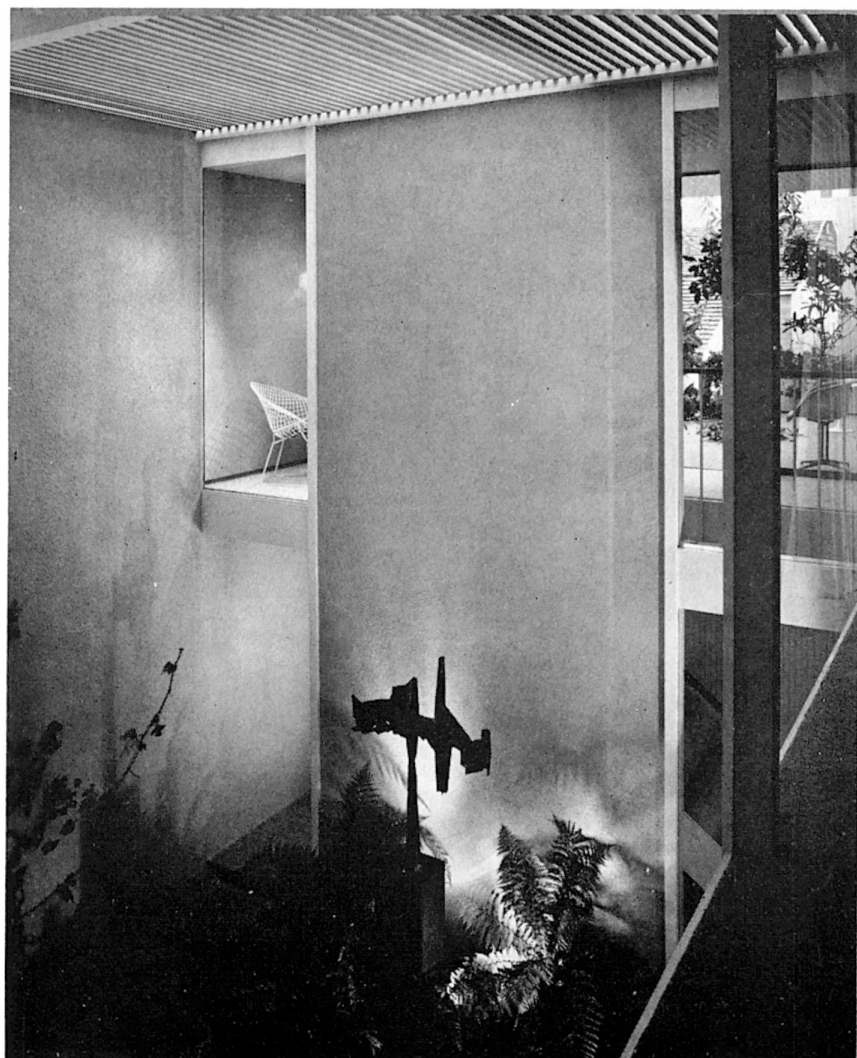
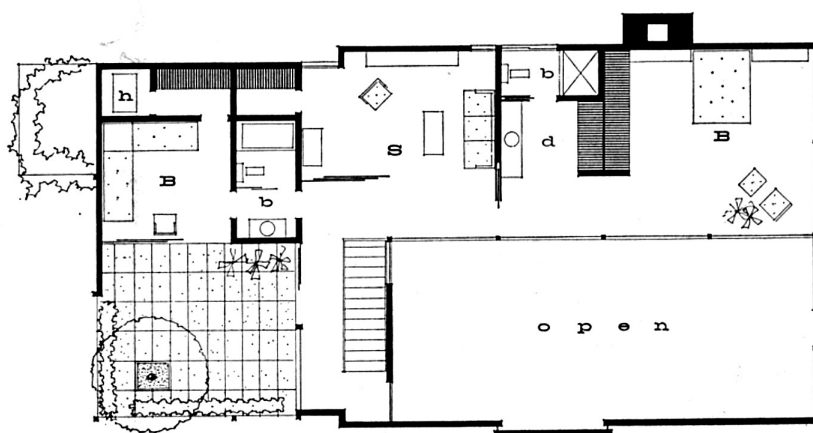
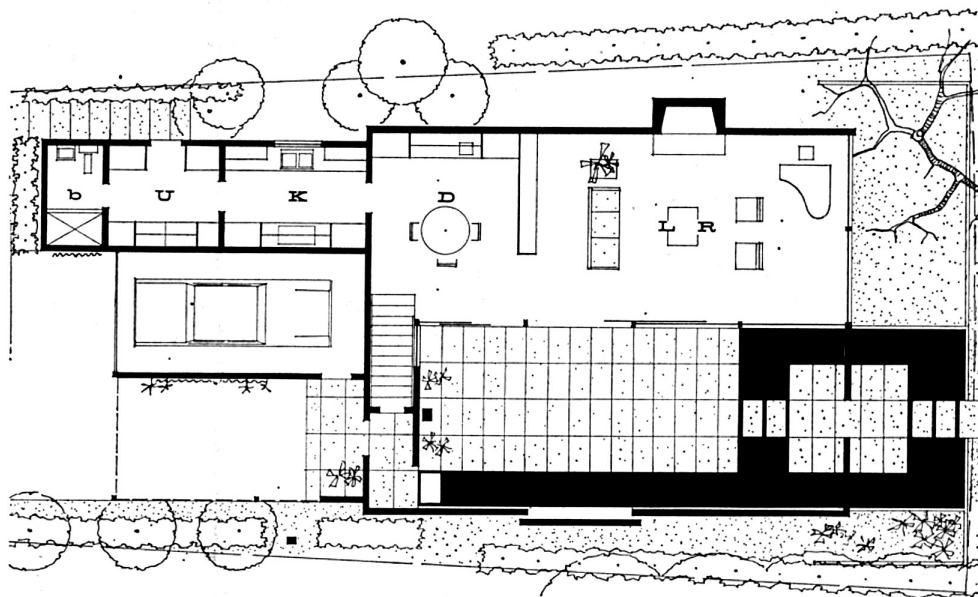
View toward the tall front door from the stair landing, pointing out the relation of space both above and below to the courtyard. The sliding doors are by Arcadia.

*Case Study House No. 25. Location: 82 Rivo Alto Canal, Long Beach
Open to the public Saturdays and Sundays from 1 to 5 p.m. from October 6 through November 3, 1962*

45'-0" wide at the canal face and a uniform depth of 80'-0". The land is extremely valuable and it was important to develop to maximum coverage. Required setbacks of 10'-0" on the canal side, 4'-0" on the side yards and 9'-0" at the garage face reduced the available building area to 32'-0" x 61'-0". In addition to these restrictions, the splay of the property had to be accommodated. The last 21'-0" of the 61'-0" was pinched in on either side. All but 174 sq. ft. of the available property has been utilized. Most of this 174 sq. ft. was set aside for planting at the street face of the projection housing the service bath.



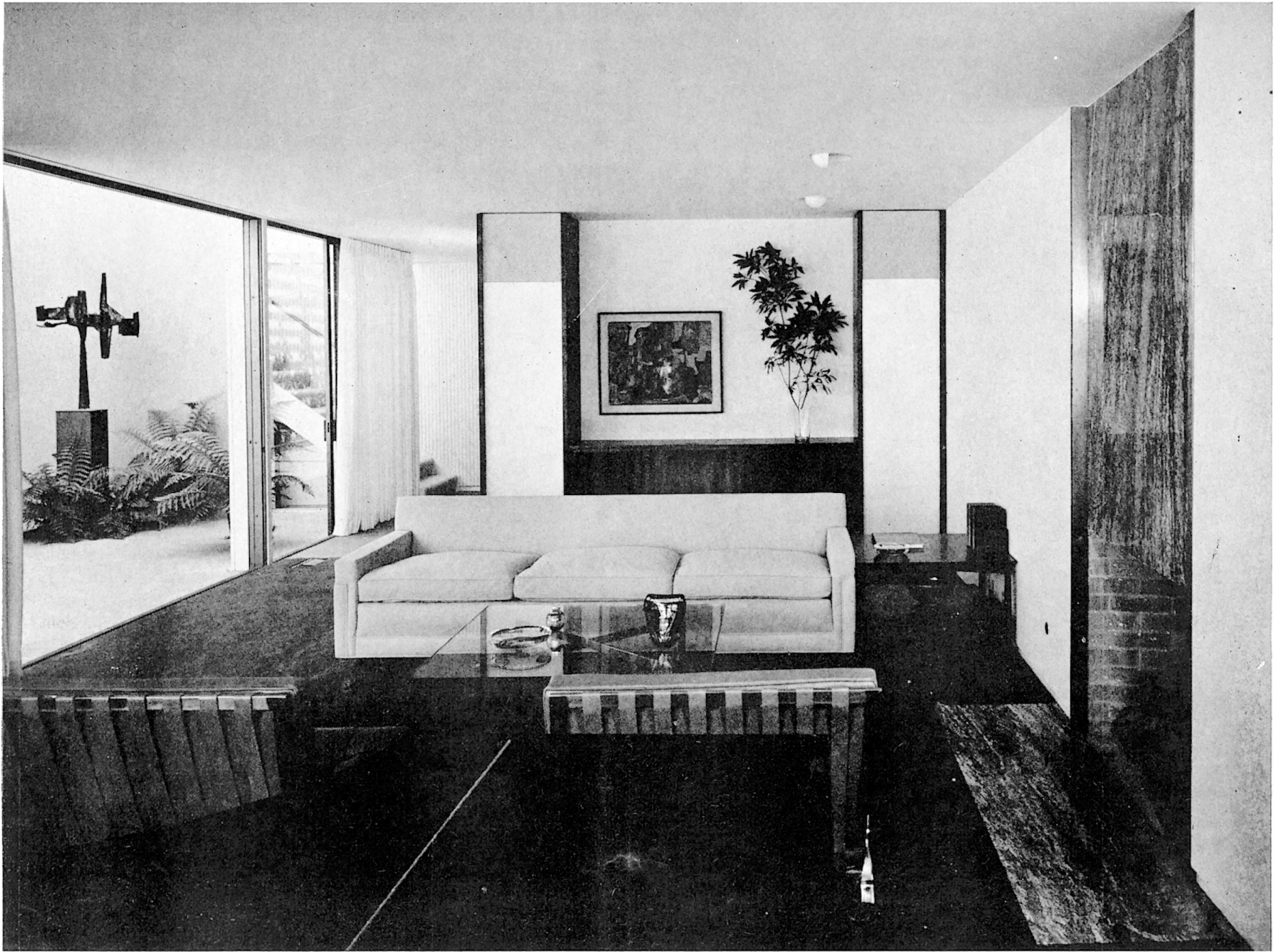
Directions: To reach the house travel south on the Pacific Coast Highway from the Traffic Circle which is at the intersection of Lakewood Boulevard and Pacific Coast Highway in Long Beach. At the intersection of 2nd Street turn right. Pass over the Davies Bridge with spans the Marine Stadium and continue to Ravenna Drive. Here turn left and pass over the bridge spanning the Rivo Alto Canal. As you pass over the bridge, the house may be seen to the right facing on the canal. Continue straight ahead and park at the circle in front of the Villa De Napoli. Walk from here and return to the bridge and Rivo Alto Canal. The house is at 82 Rivo Alto Canal.



From the master bedroom the Rosenthal sculpture becomes a dominant part of the design.

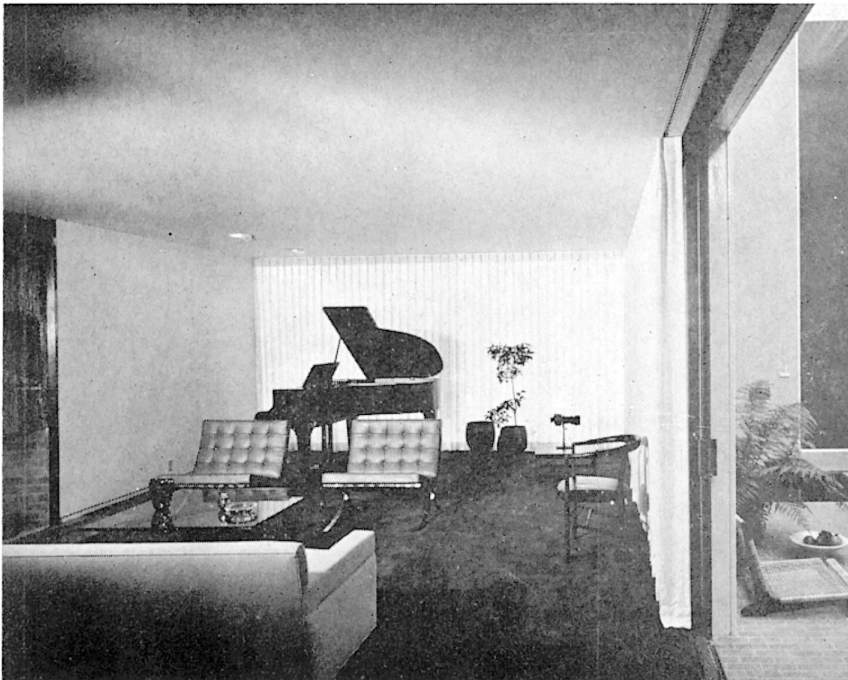


The space of the inner courtyard becomes apparent here. The beige Quarry tile by Mosaic Tile acts as a base for the total composition.



The living room toward the south. The wall on either side of the fireplace is washed with light from Marco's "Illumijust" fixtures set in the ceiling. In the background, the Altec-Lansing speakers are concealed behind grille cloth, above the white panels, on either side of the Hi-Fi cabinet.

Living room toward the north. Furnishings are simple with two Barcelona chairs, a Van Keppel-Green sofa.

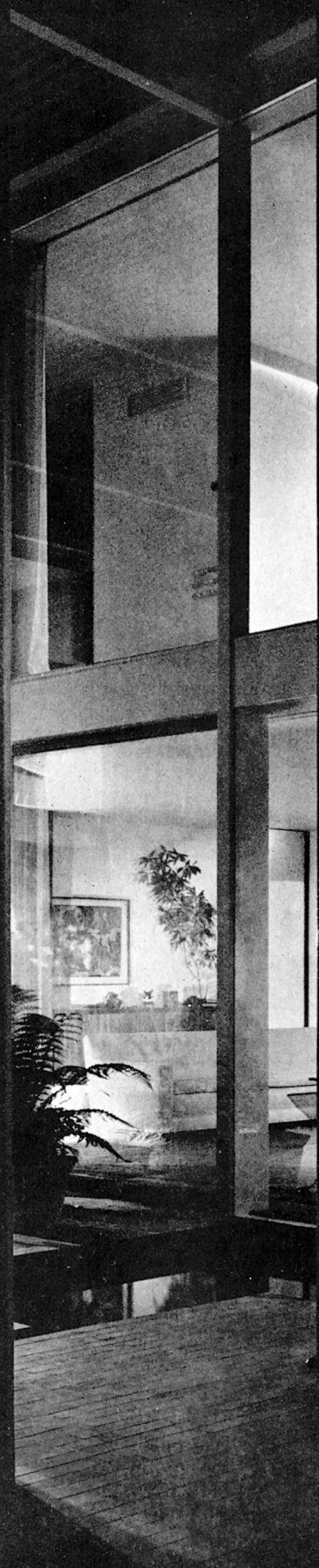


Right: View from reflecting pool at the canal face toward the living room.

The owner of the house is a bachelor who travels extensively and is a boating enthusiast. However, he requested that the project be designed to house a typical family with privacy, yet providing ample space for entertaining both formal and informal gatherings. He also asked that the living room and master bedroom be located so as to take full advantage of the view of the canal. The house thus consists of a living room, dining room, kitchen, utility room, three baths and two bedrooms and a study which may be converted to a guest room with the addition of sliding screens. There is a garage and the entry will serve as a carport if two-car housing is needed.

Re-examining the original program now that the project is completed, it is gratifying to find that the house more than satisfies the requirements. The difficult problem of dual entrances and dual faces to the house has been well solved. With the introduction of the tall inner courtyard, privacy for all the rooms is maintained, yet allowing maximum glass exposure. Absolute privacy can be established by closing draperies to the canal in the living room and the master bedroom above.

Many visitors to the house will arrive by boat. For this reason the canal face of the house will become the primary entrance. Entry to the





Second floor study. The wall paneling is the teak Cado System which also supports the teak desk.

The dining room with its cantilevered table top. The bar in the background is of rosewood. The new Cervitor refrigerator is concealed in its lower cabinet.



house is by 20" x 36" stepping stones over a shallow reflecting pool to a 17'-0" high entrance door, which opens to the tall inner courtyard. This high door has caused the architects much concern. It was felt that this door was one of the primary elements of the design, yet it was possible that it could become a contrivance or a trick to achieve an effect. We find that this concern was not justified. The door is an integral part of the total composition and as it opens the volume of the 18'-0" high courtyard becomes meaningful. If the door were cut at the mid-point or reduced to a normal height, the whole concept would have been lost. Another concern was the fabrication and maintenance of the door. This was well solved by Northrop Architectural Systems who has supplied a remarkable slab door 3'-6" x 17'-0" made up of a honeycomb core with special sheets of seamless aluminum laminated on either side. The door is hung with 8 hinges and painted a grayed sepia for accent with the other colors of the house. The door has an electronic opener which is controlled at the intercom in the interior of the house.

The courtyard is 15'-0" wide and 35'-6"

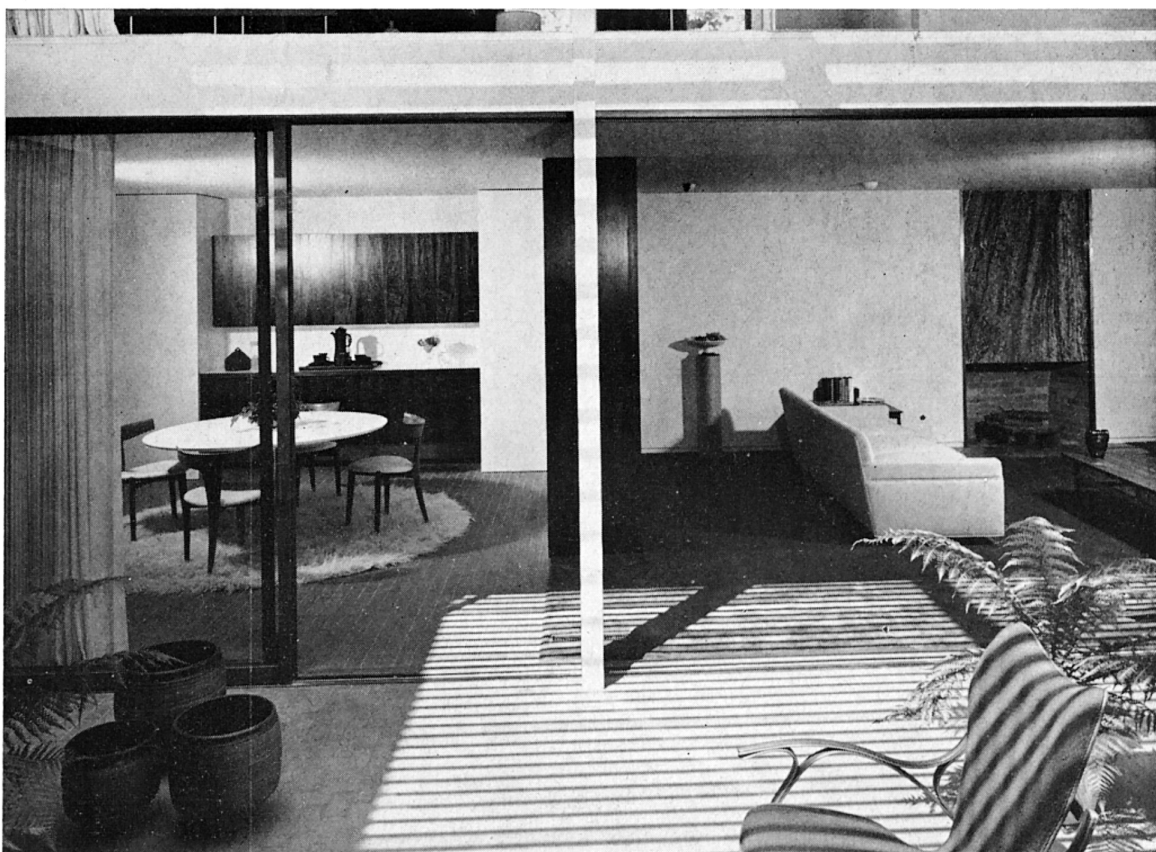


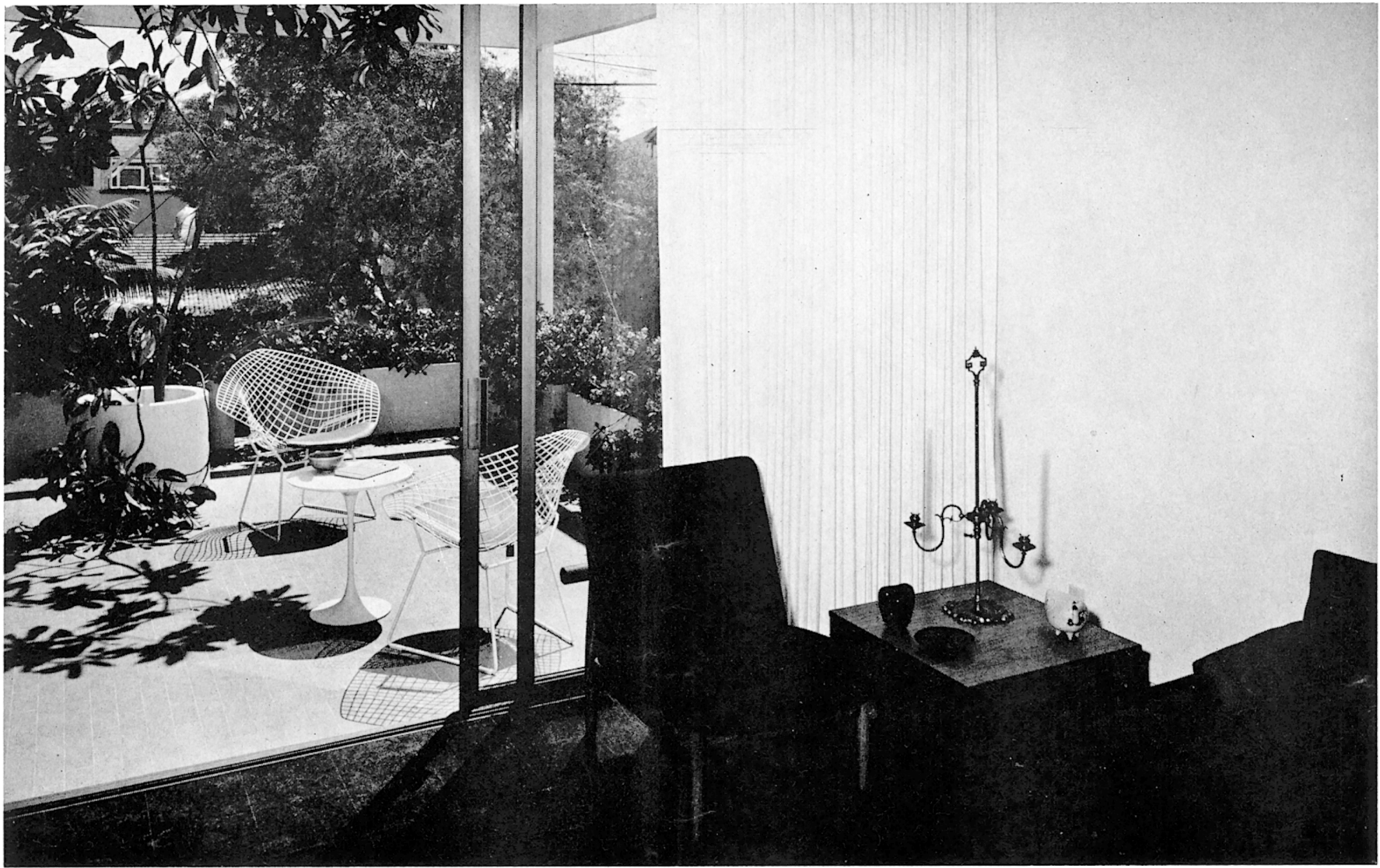
The stair rail is of wrought-iron with a shaped walnut handrail. Terrace to the left, study in the background. The dining room is below. The Swepe lighting controls are simply located at a 3'-0" height on all the walls.

Dining room to the left, living room to the right. The pots in the foreground are by Affiliated Craftsmen. Lighting in all the rooms is by Marco.

long with an 18'-0" height to the sunscreen overhead. This space is one of the wonderful surprises of the house. It belies its width and length and appears twice its actual size. The space becomes a handsome volume with the Rosenthal sculpture centered on the south wall of the courtyard on axis with the tall front door. This sculpture is Rosenthal's "The Walls of Jericho" which has been borrowed from the University of California at Los Angeles collection until the sculptor completes a new work designed for this wall. At the base of the sculpture a clump of Dicksonia Antartica ferns softens the juncture of materials and provides a base for the sculpture.

On either side of the south wall vertical openings give a glimpse of the stairway on one side and the opening to the street entrance of the house on the other. At the second floor a touch of the planting on the upper terrace may be seen. The floor of the courtyard and the stepping stones are the Mosaic Tile Company's 2 $\frac{3}{4}$ " x 6" Quarry tile in Hacienda beige. The shallow reflecting pool penetrates under the front wall into the courtyard and continues along the face of the east wall. The





The upper terrace from the terrace bedroom. The floor is Quarry tile by Mosaic Tile. The sliding aluminum doors are by Arcadia.

Master bedroom showing the importance of the 25-ft. olive tree to give privacy. The chair is the Eames lounge chair and ottoman from Herman Miller.



tile is suspended on a galvanized angle so that it projects $1\frac{1}{2}$ " over the water, thus giving the deck the appearance of floating. In the pool at the east face are four pots planted with Comprosa and evergreen grape. The grape is espaliered on the tall wall to provide a green mat on one face of the courtyard. The west wall is all glass with exposure to the living room and dining room below, and the master bedroom and study above.

The total courtyard is covered with a sunscreen composed of Douglas Fir 2" x 3" members spaced $1\frac{3}{8}$ " apart. The original intention was to cover this area with a movable woven screen, but as the project developed this did not seem to be the answer. The screen as installed is excellent. As the sun shifts the light changes. Turning from soft light in the morning to a bright lath house quality at noon, then back to the soft light as the day ends. This moving quality of light modifies all the interior spaces of the house throughout the day.

Entrance to the house from the courtyard is through Arcadia aluminum sliding doors to the living room or dining room. These excellent doors which are used throughout the house are Arcadia Products' latest answer to the problem of salt air and aluminum. They are finished in a special hard coat finish by Anadite Inc. The coating is engineered to meet

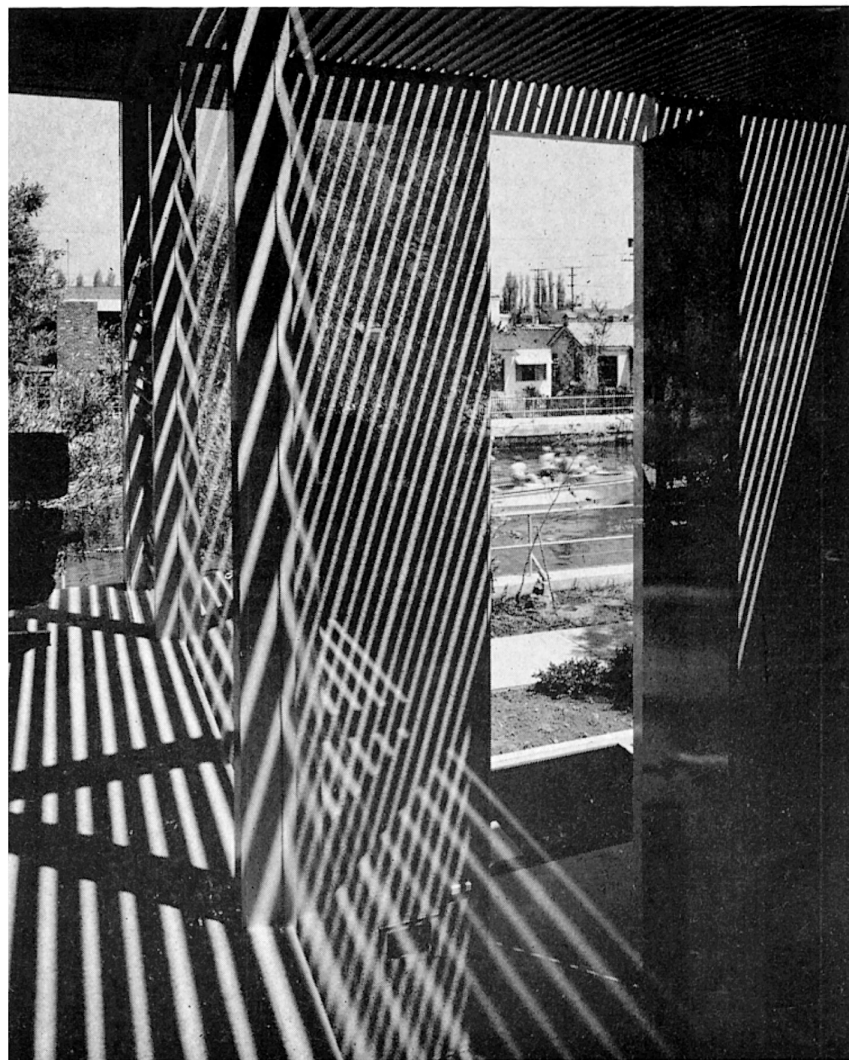


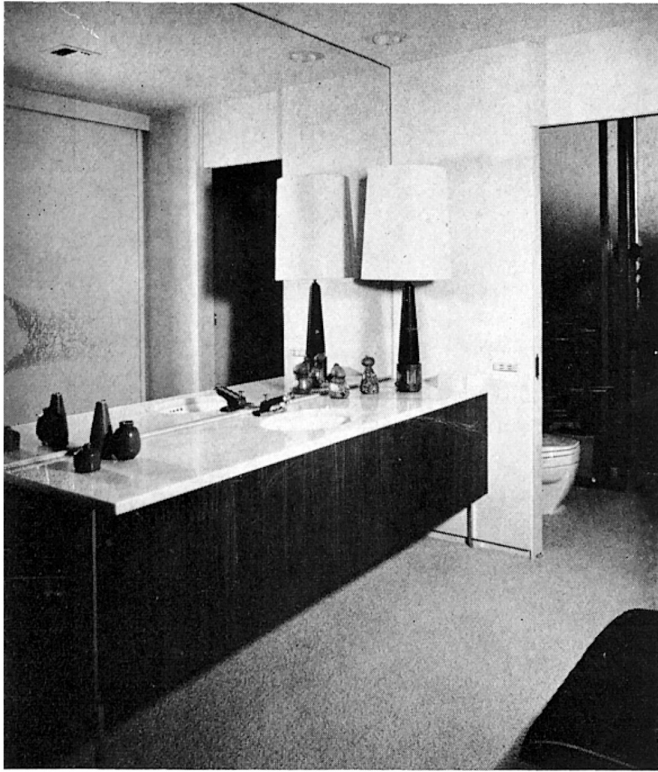
The new Ion chair by Gideon Kramer.

Upper terrace showing the close relationship of this space with the stair, hall and the terrace bedroom. The chairs are by Bertoia from Knoll Associates. The sliding aluminum doors are by Arcadia and the terrace floor is Quarry tile by Mosaic Tile Company.



View from master bedroom through courtyard and front face of house to the canal.





Master bath dressing area. The cabinet is walnut; the top is white marble.



The small terrace off the master bath is only 18" wide with an obscure glass screen for privacy.

The kitchen toward the dining room. At the left the new Thermador stainless steel dishwasher is in foreground. The stainless steel sink is by Elkay. To the right the Thermador ovens are on one side of the Thermador cook top. The Revco refrigerator is on the other side. Counter tops and splashes are by Parkwood Laminates. The floor is Quarry tile by Mosaic Tile Company.



the extreme requirements of absolute uniform color plus durability expected to last the lifetime of the building.

The living room is 16'-0" x 26'-0" and is so located that it has a commanding view of the canal and the courtyard from which it borrows width, thus giving the illusion of a 31'-0" wide room. The floor is carpeted in a deep piled grayed cocoa carpet. The walls and ceilings are plaster. The slab above the fireplace and the hearth is walnut travertine. These are joined at either side of the fireplace by angles of oil rubbed bronze. The cabinet on the south wall of the room is of Brazilian rosewood. This case provides guest coat hanging and space for a stereo sound system with its numerous elements. There is also storage for tapes and records. Lighting in the room is by Marco Lighting's "Illumijust" which illuminates the west wall of the room in a uniform light. The furnishing of the room is very simple. It consists of two Barcelona chairs, a glass topped coffee table and a Van Keppel-Green sofa with down cushions. A beautiful, small grand piano in ebony is located in the north-west corner of the room.

The dining room has direct access to the living room, the courtyard, the kitchen, the stairway and the garage through a concealed door. The floor of this room as well as the kitchen, the service and the service bath are of the beige Quarry tile. The dining table is of white plastic laminate resting on a cantilevered chrome pedestal from the floor. The chairs are of teak with Brazilian rosewood inserts. The serving bar is of Brazilian rosewood and white Parkwood laminate. An Elkay stainless steel sink and fittings are used as part of the total design. The new Cervitor undercounter refrigerator is concealed behind the rosewood face. This refrigerator deserves special mention since it solves so well the architects' problem of an undercounter refrigeration without making a monument of the refrigerator. On either side of the bar, storage is provided for china and glass. The south wall of the room has been covered with a vertical pattern of applied bats $\frac{1}{4}$ " x $1\frac{1}{2}$ " spaced $\frac{1}{8}$ " apart. This device was used to conceal the door to the garage which was added during construction to provide inside access to the garage.

The kitchen is of the simple galley type with cabinets of ribbon-

(Continued on page 29)

The kitchen toward the south. Thermador ovens and vent to the left, Thermador cook top next to this with a Trade-Wind exhaust fan concealed in the cabinets above. To the right of this, the Revco refrigerator is housed in the cabinet. To the extreme right the sink and Thermador dishwasher may be seen. The Swepe System of light switches is located in line with the door knobs.



FURNISHINGS—ACCESSORIES

All furniture, floor coverings and accessories are available at Frank Bros., 2400 Long Beach Boulevard, Long Beach, California

ITEM	DESIGNER	MANUFACTURER
Living Room		
Carpeting		Custom Creations
Sofa	Van Keppel-Green	Frank Bros. Upholstery Shop
Wool and Nylon Upholstery Fabric on Sofa		Craftex Mills
Lounge Chairs	Mies Van der Rohe	Knoll Associates
Piano	Hornung & Moller	Moreddi Inc. (distributor)
Coffee Table	Mies Van der Rohe	Knoll Associates
Dining Room		
Area Rug	Greek Home Industries	Moreddi Inc. (distributor)
Dining Table	Custom design	Frank Bros.
Dining Chairs	Erik Andersen, Palle Pedersen	Moreddi Inc. (distributor)
Nylon Upholstery Fabric		Craftex Mills
Woodenware, Enamelware, Flatware and China		Dansk Designs
Crystal and Glassware		Kosta, Boda, Orrefors
Study		
Carpeting	Karastan Mills	Karastan Mills
Sofa	Rasted and Relling	Moreddi Inc. (distributor)
Wool Upholstery Fabric on Sofa		Unika-Vaev, Copenhagen
Lounge Chair and Ottoman	Yngve Ekstrom	Moreddi Inc. (distributor)
Teak Wall System CADO	Poul Cadovius	Royal Systems, Denmark
Desk Chair	Jacob Kjaer	Jacob Kjaer, Copenhagen
Arm Chair	Hans Wegner	Svend Wohlert (distributor)
Guest Room		
Hikie	Frank Bros.	Frank Bros. Upholstery Shop
Wool Upholstery Fabric		Unika-Vaev, Copenhagen
Area Rug	Edmond de Cneudt	Moreddi Inc. (distributor)
Lounge Chair	Finn Juhl	John Stuart, Inc. (distributor)
Master Bedroom		
Carpeting	Karastan Mills	Karastan Mills
Lounge Chair and Ottoman	Charles Eames	Herman Miller Furniture Co.
Bed and Cabinets	Johannes Andersen	Moreddi Inc. (distributor)
Terrace		
Ion Chair	Gideon Kramer	Brickel/Eppinger, Inc. (National Distributor)
Chairs	Harry Bertola	Knoll Associates
Fiberglass Planters		Architectural Pottery

CASE STUDY HOUSE No. 25—KILLINGSWORTH, BRADY, SMITH

(Continued from page 27)

grained walnut and white Parkwood laminate. Counter tops are edged in 1/2" solid walnut. This was done to avoid the problem of cutting or damage to the edge of the laminate. The sink and dishwasher are on the west wall as is the Nutone Mixing Center. The refrigerator and ovens are on the east wall with the cooking top between them. The dishwasher, ovens and cooking top are by Thermador. The refrigerator is by Revco; the stainless steel sinks and fittings by Elkay.

The utility room is developed as a balanced plan with a water heater and pantry on either side of the exterior door. The opposite wall has broom storage on one side and general storage on the other with the Philco washer-dryer and service sink in between. The service bath features a plexiglas dome skylight by Skyco.

The second floor is reached by a carpeted stairway from the dining room. At the head of the stairs there is access through an Arcadia sliding door to the upper terrace. This terrace has a beige Quarry Tile floor and a rail formed of planting boxes planted with Raphiolepis, Jack Evans. Three tall magnolias have been set in an Architectural Pottery's Fiberglass pot 24" in diameter. From the stair there is also an exciting glimpse into the inner courtyard toward the tall front door.

Directly west of the stair is the study which will serve as a guest bedroom if needed by adding sliding screens. At present it will be used by the owner as an office. The west wall of this room is covered with the Cado System of paneled teak from Denmark. This system has an interlocking shelf arrangement for bookcases and a hanging desk. The primary view from this room is toward the tall inner courtyard. This space with its view is one of the most satisfying features of the house. The guest bath will serve both the bedroom off the terrace and the future guest room. It is provided with Glide-All sliding doors and designed in such a manner that it may also be used as access to the terrace bedroom. This bedroom is a small room but furnished in a colorful garden-like manner to tie directly to the terrace through the Arcadia sliding doors.

The master bedroom is at the canal face of the house and has an excellent view of the canal shielded by the 25'-0" olive tree. It also borrows the width of the courtyard giving a feeling of 31'-0" width. The actual room size is 15'-0" x 16'-0". The room is simply furnished with a bed and a pair of chests on either side and an Eames lounge chair and ottoman. Clothing storage is in wardrobes behind sliding Glide-All doors. The wash basin in the dressing room is set in the white marble top of the dressing table. This has the look of furniture and not a bath. For this reason this area was left open to the bedroom allowing a further flow of space. The shower and toilet have been set in a separate compartment thus isolating this area from the rest of the bedroom. From this compartment an Arcadia sliding door opens to a tiny garden 18" deep featuring an evergreen grape vine and colorful seasonal potted plants. This area is screened for privacy by a Factrolite glass screen.

The structure of the house is of Douglas Fir wood frame and plaster. The exterior plaster has been pneumatically applied to obtain a rough texture to the large wall masses. The foundations and first floor slab are of concrete. The air conditioning and heating is by a three zone, two pipe system with heat exchangers. On the lower floor it is by perimeter subsurface ducts; on the second floor by fan units directly over the areas being served. All the interior lighting is with Marco lighting fixtures. Low-voltage flood lighting on the exterior of the house is with Allura-Lite manufactured by Montrose Lighting. All low-voltage switching control is the Swepe System by Reiner Industries. Roofing and insulation of the house is Fiberglass by Owens-Corning Fiberglass Corporation.

THE SOURCES OF CONTEMPORARY PAINTING—RICHARD KOPPE

(Continued from page 14)

work — that which exists and is integrated. Ideally, form and substance become one.

To understand further the sources for expression it is important to examine them more fully. The artist, for example, has the opportunity of starting with objects in nature and the works of man, projecting his own outlook on those objects, interpreting them through his own make-up and re-projecting them on canvas or into other materials. He may only look generally, retaining memories of things seen, then on the basis of memory retention, re-construct those objects at a later date. Since the object or subject may be once or several times removed, he may superimpose different themes, each altering and modifying the others.

He can also look at other works of art historically, his contemporaries', and his own work, selecting those elements he wishes and assimilating them in his present efforts. Perhaps this, more than anything, determines his own historical position generally and his own development, that is, his periods and phases.

Suppressing actual objects and specific scenes, the artist may develop ideas out of the whole storehouse of his memories. He may suppress references of subjects in the external world as well as object references he has experienced to a point where he creates relatively pure plastic elements, such as structures, color, shape and other means of painting. He may reverse this process, start with pure abstract elements and develop feeling qualities found in daily experiences.

He may also try to imagine and create ideas never before seen in works of art or for that matter never before seen by man.

If he leaves his own expression out of the work and primarily considers the technique and the subject, he can only copy much as a camera does. This may satisfy the representation of a subject and certain technical requirements but little else.

Finally, he may try to assume that none of these things exist, ignore history, avoid influences and criteria, perhaps adopt an essentially nihilistic attitude, immediately occupy a strong dogmatic position and become as academic as a previous generation he set out to avoid.

These and many other problems preoccupy the artists of this generation."

NOTES IN PASSING

(Continued from page 9)

healing of the wound must start at its deepest point—the education of the new leaders. An atmosphere of mutual respect among partners can most clearly illuminate the intricate problems which face all designers. What more effective way can be devised than through the example of an harmonious faculty whose thoughts and actions reveal their common goals.

The architect in response to this continued challenge must reach those heights so eloquently described by LeCorbusier: "The architect by his arrangement of forms, realizes an order which is the pure creation of his spirit; by forms he affects our senses to an acute degree and provokes emotions; by the relationships which he creates he awakens profound echoes in us; he gives the measure of an order which he feels to be in accord with our world; he determines the various movements of our heart and of our understanding, it is then that we experience the sense of beauty."

DEAN G. HOLMES PERKINS, FAIA,
University of Pennsylvania

From an address given at the RAIC Annual Assembly, Vancouver, B. C.

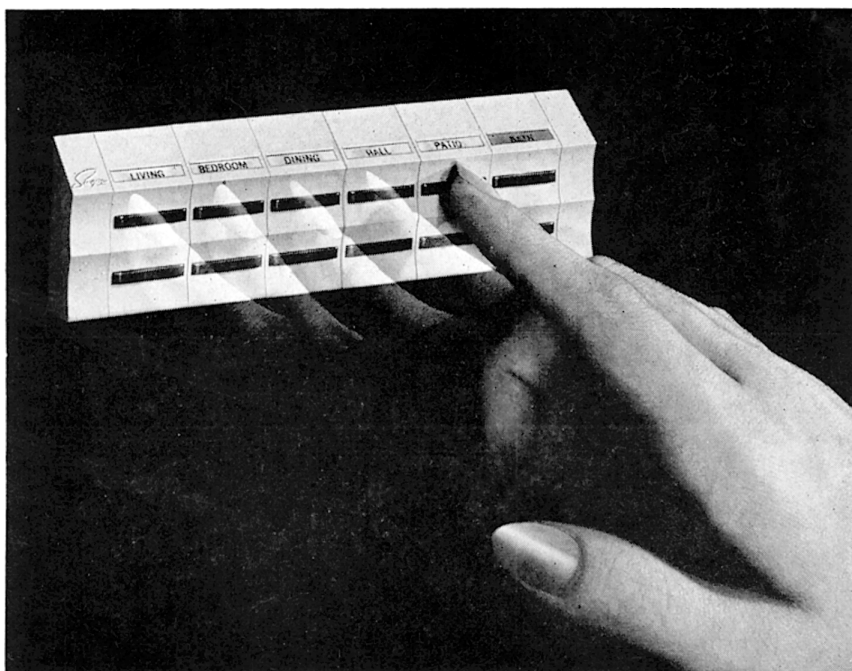
MUSIC

(Continued from page 7)

able potentiality, power requiring of us not proof but reverence. A society groveling in the time-lag of a fixed faith can have little hope towards the future, except to escape. Its symbol is the daily passage of the sun.

We live in a time of revolution but on a continent where the revolutionary spirit, though unceasingly active, remains peaceful. We have no peasantry; our stablest communities are undergoing change so drastic that few of us can remember in our generation a stability in any way resembling that of the nineteenth century country town. Space, travel, communication, advertising, mass distribution, the impact of science, the violent immediacy of news (so that all news becomes in a new manner timeless, equal, subject of propaganda and indifference, apart), our extraordinary physical and spiritual vagrancy (nomadism, vagabondage) are among the forces that keep us sophisticated and restless, craving what is new, bright, shiny, needlessly big, uselessly efficient, yet careless of appearance, rootless and bound by narrowly confined habits. Among us esthetic culture is still a narrowly confined habit, to which we cling as frantically as survivors to the broken masts of yesterday's progress, unable to release our spirits to embrace new spiritual challenges. Our critical literature at once attacks and denies the present for the sake of the past. The living esthetic experience is snubbed and driven at worst to apologize for its existence.

We have been a pioneer people. "Do it yourself" speaks among us a new type of practical pioneering. Indeed, we try too often to do everything ourselves. In a society of professional specialization we successfully bluff all activities, try to know a little about everything and maintain a prejudice against everything else, play all games and despair at not being able to play them well enough. In games we choose children to be our professional scapegoats and enforce on them an excellence we secretly imagine for ourselves. Forgetting how to play we drill them in success. In the midst of so much excitement we come upon ourselves too often alone, despair-



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ing, cut off from reality in our craving for achievement, unable to choose any direction for vitality in a culture that offers too many temporary directions and demands too much vitality in everything we do. The pursuit of leisure has been offered us, but we prefer success. We want to get everywhere in a hurry. We wish to soothe our dissatisfactions by grasping at the general panaceas in the self-help books. The easiest alternative for leisure is alcoholism. We elect public idols to throw on them responsibility and blame for problems embedded in ourselves.

The most fruitful, the most hopeful expression of our culture is the building of our homes. Many of us build them ourselves and are learning to build them well. Even the millions of our mass-produced homes are soon moated about with gardens and made individual by the work of our hands.

What culture flourishes inside these homes? The homes themselves have been radically altered. Where formerly the houses raised impressive fronts to bowler or top hat, the homes now look outwards. Look inwards, too, you may exclaim, thinking of the generous glass. Reflect! the glass warns us, but looking at it we see only a reflection of ourselves.

Yes, there is a certain amount of vulgar exposure, as there was with the view window looking in from the street across a draped, unplayed piano. But the very notion of impressiveness has been changing. The Cadillac and Thunderbird people want the home spread out, long, low, where formerly the carriage set reared high their antiquarian conglomerate. And in the magazines that report the creative gestures among architects the home that is most admired is neither long and low nor high and residential gothic; its character is to be unobtrusive.

In a country of individualists the assertion of individuality in defiance of the pack has gone out of fashion. Even our gangsters affect a polished air and try to keep their mobsters unnoticed. Many of our most towering individualists have substituted the indirections of the public relations representative for the naked flexing of mental muscles. Ford and Hitler exchanged amenities between monoliths of power; we have learned how their more terrifying ignorance rotted the power behind the imposing facades. We have turned against individuality and put in place of it the professional attitude. We decry expressive idiosyncrasy and have been rewarded by a resurgence of beards. Instead of works of literary imagination, however unobtrusive, we prefer to read factual articles; we identify men of genius as much by their politics as by their works. Imagine a society that could drive into exile for political reasons Thomas Mann and Charlie Chaplin! We are gradually reconciling ourselves to the presence among us of the expressive conscience, as well as the creative intelligence, of Linus Pauling. We hate most personally the man who speaks for the fear hidden in ourselves.

Why do we fear individuality? Why the black, so-called Oxford grey, suit? Why for that matter do some among us crave individuality in any form, however perverse or useless, as a defense against the society we live in? The up-to-date liberal is identified as one who agrees with other liberals; the revolutionist is identified with his party. What has happened to the Darrow-Debs-Dreiser breed, the native American radicals? Were they in fact radical enough? Today reputation is sought not through individuality but by way of success. And success is measured by influence instead of by individual assertion. Our creative literature can be described as studies in loneliness.

Art is the esthetic realization of individuality in terms and by means more enduring than any single life or way of life. The esthetic release of the individual into abstraction is too often an undisciplined giving way to emptiness. Yet our esthetic criticism eschews the individual and tries to make do with words, style, line, structural components, even more the lack of them. These are all interesting, informative, but if we do not seek the individual through the creative gesture he makes, what do we seek? Bach was concerned with counterpoint only as a means. The new artist as professional tries, like his critics, to let means suffice. Means are anonymous. Historians now take for motive the anonymous, inhuman force. History put together in this way is as unreal as the older history composed around lives of generals and kings.

Our cultural apparatus defeats individuality in all but the few who disregard or at great personal cost triumph over the impediment. Gifted minds and skilled hands withdraw from cultural participation, becoming fugitives from maturity. The modern poet seldom starves in an attic, nor does he shine at court: he is a something from which emerges the occasional poem; in his age he is assembled, with photograph, and distinguished for the first time as

the author of Selected Poems. To be followed, after critical compliments, when there are any, by Collected Poems. What happens to the man behind the poem during this process?

What do I recommend? Why bring up the subject?

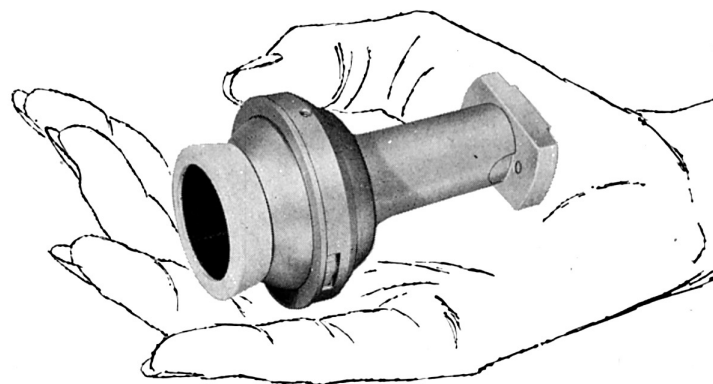
Why do I keep on bringing it up, flinging it in the faces of our cultural institutions, challenging with it the professions of our professionals, the gifts of the money-givers, the wastage of professionalism?

I feel that the public welfare depends not on the few professionals who make it their business but on the great body of participants who wait for stoplights, the great body of amateurs who think and speak for and restrain themselves. These need to be released into the spiritual ongoing of a new cultural epoch. Whatever the religion of a people, their spiritual welfare or lack of it is made evident by their art.

Among 160,000,000 people the room at the top is very small, crowded with the wrong sort of professionals, and stuffy. Successful weeds there crowd out truer talent. Every community needs to discover and develop, to provide for and encourage its own talent. Mass entertainment, mass exploitation of the arts, mass education according to standard techniques, the enforcement of mass opinion in every sphere of communication have broken down the creative and spiritual autonomy of the region, have wiped out cultural neighborliness. If we have given up the little native arts of our region, however far these may have been from great art, we cannot make up the loss by borrowing the symphony orchestra and Beethoven on records or painting in styles from Paris.

In Europe and the Orient the arts thrived among tiny principalities, each concerned to some degree with its own creative or religious image. Great areas of America lack or have never had any vestige of cultural neighborhood. If the flourishing of our economy is not to leave a spiritual desert—a possibility nowadays nearer than when the first version of this article was written—we cannot entirely turn over to professionals the responsibility of our creative genius.

If we do, the present trend of the creative personality to retire into institutional monasteries (universities) may signify the beginning of a new Dark Ages.



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PRODUCTS



merit specified

for the new Case Study House

The following are the specifications developed by the architects for the new Case Study House No. 26 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

Case Study House No. 26 by David Thorne, architect, for the magazine, ARTS & ARCHITECTURE, in association with Bethlehem Steel

STEEL FRAME

Steel was used to achieve long spans for floors and ceilings, giving maximum versatility of wall placement and cleanness of structural shape and form on a hillside site. The steel was supplied by Bethlehem Steel, 100 California Street, San Francisco 19, California; fabrication and erection by Solano Steel Company, Vallejo, California.

DOUGLAS AND WHITE FIR

This material and laminated construction method gave a clean, thin line for floor and roof elements, complementing the refined, high-strength steel ribs, while accruing enough strength to make necessary spans between these structural ribs. It will also give the necessary insulation for ceiling and floor. The wall framing is Douglas fir. The West Coast Lumbermen's Association, 1410 Southwest Morrison Street, Portland 5, Oregon.

PORTLAND CEMENT

Portland Cement has been used for the structural slab of the bridge type carport, in foundations, and in the concrete slab floor poured over the wood subfloor to provide a conductor for radiant heat. Stucco will be machine applied to give extra strength to the exterior walls. The entrance floor and exterior decks will be exposed aggregate. Portland Cement Association, 235 Montgomery Street, Russ Building, San Francisco 4, California.

CONCRETE FORMS

The 23 "Fibertube" cylindrical forms for the concrete foundation piers have been developed by Fiberboard Paper Products Corporation, 475 Brannan Street, San Francisco, California.

ALUMINUM SLIDING DOORS

8-foot high, the aluminum sliding doors have been custom built to fit between the steel columns; Sullivan Porter Manufacturing Company, Sunnyvale, California.

CABINETS

The kitchen and bathroom cabinets will be wood prefinished with walnut drawer and door faces, white stiles, rails and ends. Imperial Cabinet Company, Belmont, California.

PLASTIC TOPS

Counter tops will be white Formica to blend with white sinks and lavatories and tie in with the white cabinets. Formica Corporation, 907 Post Street, San Francisco 9, California.

LIGHT FIXTURES

The light fixtures have been designed by Prescolite Manufacturing Corporation, 1251 Doolittle Drive, San Leandro, California.

CASE STUDY HOUSE No. 26—DAVID THORNE

(Continued from page 10)

After digesting all the information and making a number of trips to the site, and considering most of the negative factors brought out in the meeting, the architect made an effort to integrate all these factors within the bounds of the design program and the proposed budget. The ideas were incorporated into a small scale sketch model of the house and a meeting was arranged with the builders.

Here are some of the basic concepts attempted in the first sketch model: A sense of ownership and detachment from the work-a-day world for the man of the house. His arrival would be achieved by bridging from the end of the driveway to the steel-supported carport. Since it would be a terminal driveway on a steep lot, parking facilities for guests would be another important consideration. This was to be solved by extending the driveway for 60 ft. which would provide ample parking for 8 cars, besides enhancing the desired sense of arrival. Third, there would be an attempt to resolve honestly the architect's problems of a hillside lot—mainly stepping elevations down the hillside, yet complying with the

insistent demand for a house on one level. Therefore, the floor level of the house would be placed below the carport level, achieving better site configuration, maintaining a level floor plan, yet keeping the downhill supporting columns to a minimum. This would further serve to achieve privacy from the surrounding neighbors—the carport forming a baffle, as well as placing the automobile entrance above the roof level of the house.

Further compatibility with the hillside was achieved by sloping the carport roof and continuing its plane over the living and dining rooms to form a clerestory adding light and volume to the interior. The western eave of this roof plane was extended 12 feet to provide additional sun control required by the western exposure. The 25-foot wide carport entry is spanned with four 10 WF 21 steel beams. More than 64-foot long, the top roof line integrates the entire structure with the contour of the hillside.

The house has four bedrooms, two baths, living room, dining room, breakfast room, and foyer, with none of the interior walls bearing any load. Partitions will be easily movable if rearrangement of rooms is desirable in the future. Because the steel frame supports all the loads, the entire front of the house, overlooking a golf course and the hills beyond, will consist of sliding glass walls opening onto the broad 800-square-foot deck cantilevered 10 feet over the hillside. The deck will be protected by a deep roof overhang. A steel stairway leads down from the carport to a landscaped patio facing the entrance.

The sensible integration of other materials into a steel-framed residence is necessary to obtain full benefit from the crane, which must of necessity be at the site to erect the steel frame. Consequently, a number of structural materials were explored. The first drawings were analyzed using precast prestressed concrete roof and floor slabs which would have achieved effective use of the crane. However, due to the additional expense of the material as well as an increase in dead load this system became economically infeasible.

A study was made using light gauge steel decking but this was eliminated for the following reasons: (1) difficulty in insulating the floor slab for radiant heat; (2) the visual appearance of the joints; and (3) the time consumed in filling the voids created wherever the deck rests upon a wall or member perpendicular to the axis of the wall or member.

The final solution, now being carried out, has 2 x 4 laminated wood floor decking with 2 1/2" concrete radiant-heated slab. This proved economical and supplied the required insulation for the floor. The thin slab will respond quickly to rapid changes in temperature in the area. The roof system is laminated rotary re-sawn 2 x 4 white fir, connected to the steel frame with shop-installed steel studs, nuts and flat washers. The steel frame required approximately 8 hours to erect and 8 hours to complete all the rigid-frame, field welded connections. The floor and deck planks are in place and the radiant heat and top slab has been poured. Rough plumbing and the entire roof deck are also installed. Foundations are concrete caissons drilled six feet into the rock. Three steel modulator beams were bolted to the caissons, with enlarged holes in the bottom flanges to eliminate the need for absolute precision, difficult to achieve on a steep hillside. Once fastened to the caissons, accuracy of the rigid frame installation is assured since the holes in the top flanges of the modulator beams are shop punched to plus or minus 1/16".

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 20, 21, The Triad, 25.

NEW THIS MONTH

✓ (415a) Write for complete new catalog on Wee-Mac accent, recessed and surfaced 12-volt lighting fixtures that are adjustable, blended and hidden light with choice of finishes. Also Allura-Lite complete 12-volt garden lighting system that yields a soft glow rather than usual harsh light, featuring simplicity of installation and flexibility. Montrose Lighting, 3527 North Verdugo Road, Glendale 8, California.

✓ (416a) The Skyco acrylic domed skylight is a single extruded aluminum frame with specially formed die-cast corners. Because it is light in weight, only 2 lbs. per sq. ft., no special roof construction is needed. The non-migrating double vinyl sealer strip makes leakage impossible. For the full Skyco story, write: Skyco, Inc, 3210 Van Owen Street, Burbank, California.

APPLIANCES

✓ (414a) New informative brochure available from Cervitor Kitchens, gives all important specifications, details and features of their space-saving kitchen units; under-counter, built-in, free-standing units manufactured in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios; write for free brochure to: Cervitor Kitchens Incorporated, 5014 East Olympic Boulevard, Los Angeles 22, 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 Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

✓ (399a) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher; stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Write to Thermador, 5119 District Boulevard, Los Angeles 22, California.

DOORS AND WINDOWS

✓ (393a) Northrop Architectural Systems' product lines include Arcadia sliding windows, available in a wide range of stock sizes, and Arcadia aluminum sliding glass doors in stock and custom designs, including the Acme 500 sliding glass door for light construction. The details of the single glazing and insulating glass and all other well known features of Arcadia doors and windows are presented in three catalogs—a 12-page catalog on doors, an 8-page catalog on windows and one dealing with the Acme 500. Write: Northrop Architectural Systems, 5022 Triggs Street, Los Angeles 22, California.

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FURNITURE

✓ (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.

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(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertoia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc., 320 Park Avenue, New York 22, New York.

✓ (400a) Herman Miller Inc. offers a series of coordinated brochures illustrating the Herman Miller Collection. Also available is a Comprehensive Storage System Workbook and a Residential book. Write to Herman Miller, Inc., Zeeland, Michigan.

LIGHTING EQUIPMENT

(405a) Recessed and Accent Lighting Fixtures: Complete range contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of handblown colored or satin opal glass as well as metal shades. Light-form fixtures—soft satin thermopal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation, 1251 Doolittle Drive, San Leandro, California.

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

(410a) Lighting: A completely new 12-page, 4-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marvin Electric Manufacturing Company. The literature includes typical installation photos as well as complete specifications on all items. It is free by writing Marvin Electric Manufacturing Company, 6100 Wilmington Avenue, Los Angeles 1, California.

(403a) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure just issued. The illustrations show all 21 styles in four models—ceiling, wall, table and floor—and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Write: Howard Miller Clock Company, Zeeland, Michigan.

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

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SPECIALTIES

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

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(407a) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and uses has been published by Douglas Fir Plywood Association. The 20-page booklet, indexed for A.I.A. filing systems, also contains information about special products and about plywood floor, wall and roof construction systems. A special new section discusses plywood component construction. Single copies of the booklet S62 are available free from Douglas Fir Plywood Association, Tacoma 2, Washington.

✓ (411a) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the component series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders; write to Douglas Fir Plywood Association, 1119 A Street, Tacoma 2, Washington.

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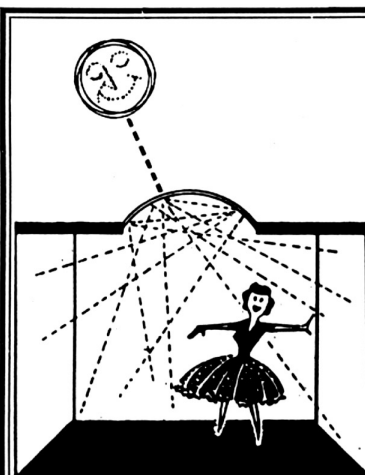
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* **GENERAL CONTRACTOR:** "I would like to express my appreciation to Northrop Architectural Systems for their cooperation in meeting the unusual requirements of the 17' tall door, and the remarkable finish of the sliding doors, on Case Study House No. 25. As always, the Arcadia doors are excellent and have been adaptable to all positions in the house." * * * * * **STROMBERG & SON**

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Steel is a great favorite with men. They go for steel's strength, ruggedness, reliability.

But frankly, our favorite metal doesn't score as well with you ladies.

You think of steel as cold, harsh, hard—something that doesn't "belong" in your gracious home.

But wait! Perhaps you don't realize that you *do* have steel in your home. Lots of it. And it's just as attractive as it is practical. Stainless steel tableware, for instance. Sleek kitchen appliances. From pinking shears to pin-up lamps—*steel*.

Fact is, steel is at its very best when it frames your entire house. Remember, steel is at least ten times stronger than wood. A slim steel beam has just as much strength as a bulky timber.

Steel is virtually indestructible. Termites can't munch on it. Steel won't rot, doesn't warp, can't burn. It even stands up against the terrible onslaughts of your neighbors' children!

Structural steel in the hands of an able architect can result in homes of elegance and grace. It's at its best in contemporary designs, of course—crisp, spacious, easy-to-maintain homes. And a steel-framed home need cost no more than any other.

Madam, if you are yearning for a new home, we urge you to ask your architect to show you a *steel* design. Better yet, let us first send you our booklet, "The Steel-Framed House." It will show you what other architects have done with steel.

Please write for Booklet 1802, Room 200, Bethlehem Steel Company, P.O. Box 3494 Rincon Annex Station, San Francisco.



BETHLEHEM STEEL

