



Joseph Allen Stein

"My father was part of this group of architects in San Francisco with a strong social conscience who banded together and called themselves Telesis, which they translated as 'progress intelligently planned.' The word later became taken over by Pacific Bell, because one of the members was Walter Landor. People like Garrett Eckbo, Vernon DeMars, and Fran Volich were active in it. They worked together, trusted each other [much more than architects typically do]. Most of the jealousies that you see amongst the current generation of prima donnas didn't exist in this group. They did a lot of housing and were socially and environmentally concerned—green, if you will, before green." —David Stein



The entrance walk approaches the house diagonally.



Whether the shutters are down or open, the house relates its silhouette center with its landscape.

case study house #20

RICHARD NEUTRA
architect

The two-bedroom house on a more or less level site is, naturally, a problem I have solved or endeavored to solve many times. Umbrian artists have painted madonnas over and over again, and Jawlenski, the great friend of Klee and Kandinski, has, on the same size canvas, composed the same abstracted face many dozens of times with ever refined variation. Desperated conception, penetration carried ever farther into the problem, was more welcome to periods of the past than, it seems, to ours. Earlier, an artist could indulge in the constant study of one subject and its treatment, with no bias against repetitive zest. Art was comfortably relaxing then in peaceful consistent evolution without being haunted by the anxiety that originality may not perpetually be documented. Spring and fall models were not too divergent, blue periods and white periods were not urging each other out under internal or external pressure. The fear to stay too long with one, however refined, idea or approach did not exist.

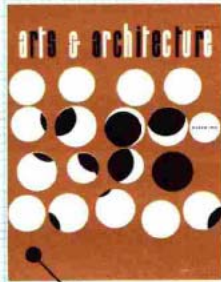
It is strange that our age should nourish such fear, often in the best design talents, when now, more than ever, we need many two-bedroom dwellings and many such all-purpose chairs as Charles Eames, for instance, has designed for us.

The two-bedroom Case Study House No. 20 is frankly of the typical restrictions of this day as to square footage and realistic budget. It is to serve young parents who find they can afford just that much, although their land is large enough to add later when the evolution of their lives may require it. Even in America—among so many less fortunate postwar countries—thoughtful people accept cheerfully the limita-

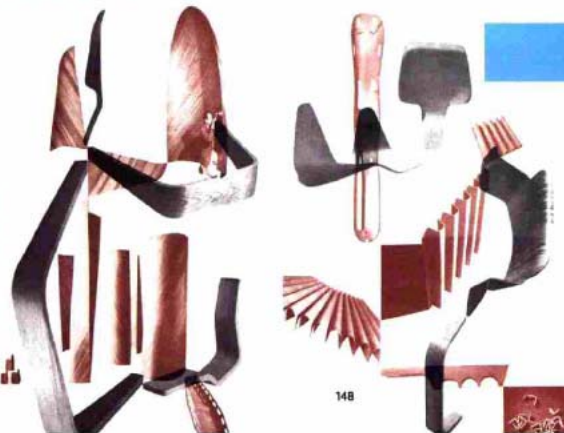
All photographs: John Barkner

by **Paul Makovsky**

The ten-volume Arts & Architecture set from Taschen



March 1951



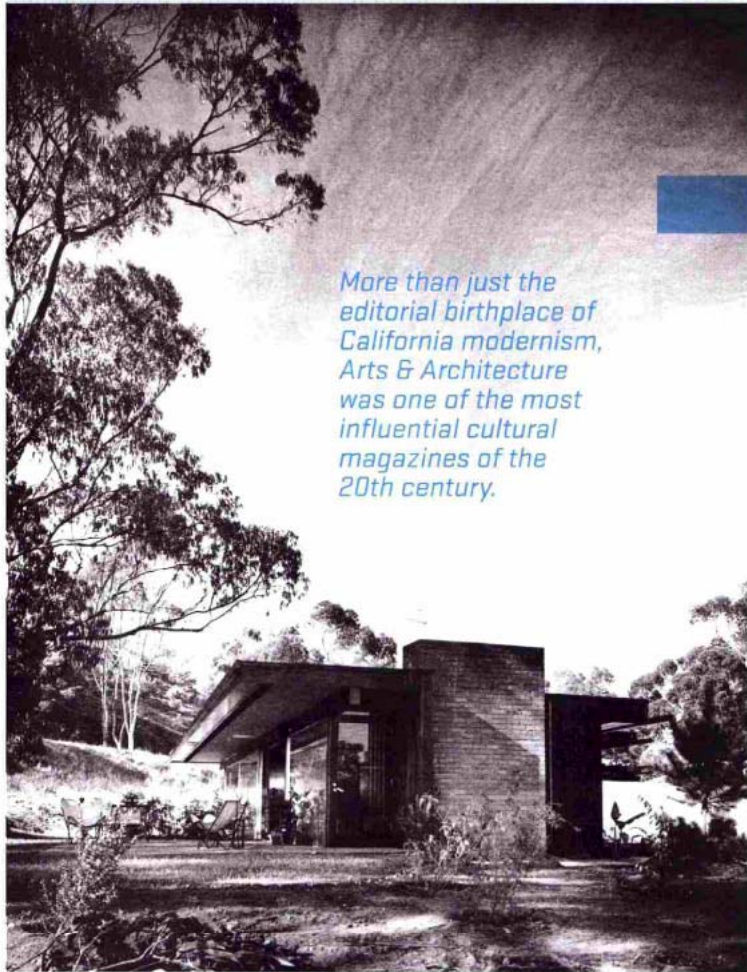
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Charles and Ray Eames

"John Entenza introduced Charles and Ray to Richard Neutra. And that led him to the Strathmore Apartments, which were designed by Neutra and partly owned by his wife. It was there where they did their first experiments in molding plywood with the Kazam! machine. Charles then got on the masthead of the magazine in the early forties; Ray and Charles were both very involved in the issues during that decade." —Eames Demetrios

Courtesy Taschen

METROPOLIS October 2008



More than just the editorial birthplace of California modernism, Arts & Architecture was one of the most influential cultural magazines of the 20th century.

January 1945

John Entenza

Richard Neutra

"In 1936, I made some prints of Richard Neutra's Kun Residence and gave them to a fellow who showed them to Neutra, who said, 'How did you know how to take such beautiful pictures of my houses? Would you like to take more photographs?' Here I was after seven years of doing nothing, and suddenly I meet Neutra and become a photographer! I had no training. I was blessed. I photographed everything he did after that, like the Case Study House No. 20 [shown], until he died in 1970." —Julius Shulman



"We had the same attorney, and that's how I got mixed up in it. John was a riot, with a good sense of humor, but straight-faced about it. He could stick a knife in you very easily, though. John was a thoughtful man and a very intelligent man, with a great eye." —David Travers

CLASSIC ZINE

Alvin Lustig


"Alvin designed a few issues in the early forties after John had taken it over. He did the Arts & Architecture logo at a time when he was involved in geometric

designs. He had a background in printing and built designs with geometric forms, like circles, squares, and triangles, from a type case." —Elaine Lustig Cohen



METROPOLIS October 2008


CASE STUDY HOUSE FOR 1944
MESSAGE BY CHARLES LEWIS



The Eames House

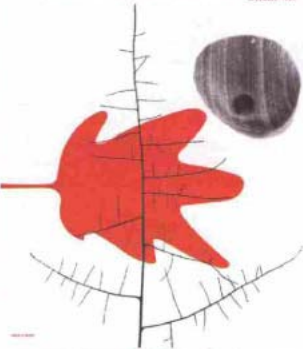
"The magazine recognized the Eames house as important, and it's where so many of those Case Study ideas like prefabrication really came together. What I think was striking is that the Case Study program was only one manifestation of its real commitment to ideas. When you read some of those issues, there's such a broad net being cast. It's more like a zine than it is a magazine. They talked about civil rights, prefabrication, and all kinds of big ideas that went so much beyond just being arts and architecture." —*Eames Demetrios*

CELESTIAL



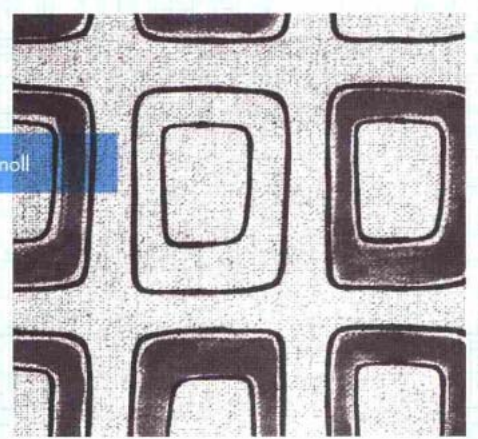
December 1949

arts & architecture!



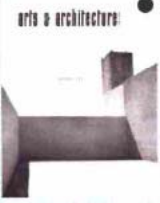
Florence Knoll

"Our approach to fabrics does not attempt to be spectacular. We reach our goal if we can produce a variety of simple weaves and good colors at low cost. This is most readily achieved using available raw materials directly for the machine and not by translation from hand-woven textiles. In doing this it becomes necessary to possess a working knowledge of basic materials, if qualities of sturdiness and appearance are to be realized. Machine weaves should be simple with the material chosen making no pretenses outside its own inherent quality. This approach opens up limitless possibilities. The introduction of many new types of thread, glass, plastic and others, offers a great challenge to the ingenuity of the design. It's our intention to explore the practicality and aesthetic content of such innovations without surrendering to newness merely for the sake of 'newness.'" —*Florence Knoll [1945]*
[textile by Shirle Rapson shown]



August 1951



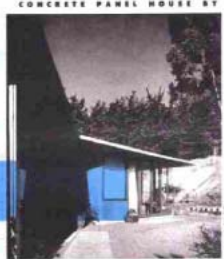
arts & architecture!





December 1952

Prefab housing

CONCRETE PANEL HOUSE BY JOSEPH ALLEN STEIN

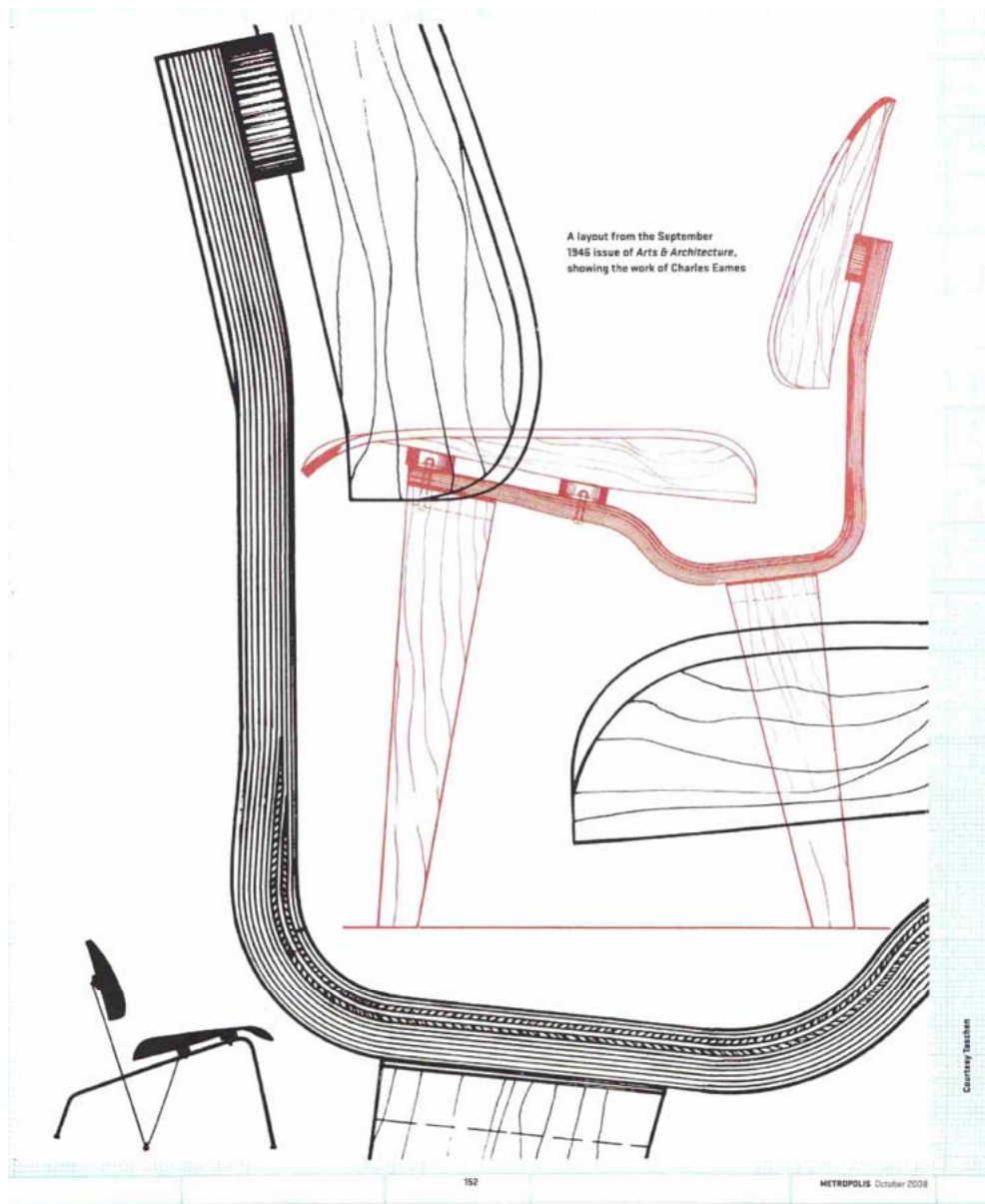
"My dad believed that everything in the modern world was produced through mass-production techniques, and yet houses were one-of-a-kind, hand-built, and

there seemed to be a terrible inefficiency involved in that. The problem being: How do you design things that are nice but don't look like everybody's Chevrolet? Our

semi-prefab house in Mill Valley, California, was featured in the magazine and had interchangeable panels with windows and doors of the same dimensions. So you

could essentially do a free-form wall layout using a modular-panel system. The walls were built up; the floors and the ceilings were poured in place." —*David Stein*

Courtesy Taschen



Arts & Architecture was one of the great American independent magazines of the last century. Its Case Study House program (1945–1965), under the direction of John Entenza, was an extraordinary experiment in residential architecture that showcased some of this country's greatest architects: Charles Eames, Eero Saarinen, and Richard Neutra, as well as unsung talents like Craig Ellwood. This fall **Taschen** will release *Arts & Architecture, 1945–54: The Complete Reprint*, a ten-volume facsimile edition (each box has a year's worth of magazines) collecting every issue from that era. (A second volume covering 1955–1967 will be published soon.) "A & A was a ship headed in the right direction," says David Travers, a former editor and publisher of the magazine who wrote an essay in the limited-edition reprint. "It was about purpose-driven housing for GIs coming back from the war. The idea came from the architects' left-leaning political perspectives." Today, as socially driven architecture has had a second coming, the magazine is a renewed inspiration for designers. Here we present behind-the-scenes anecdotes from some of the luminaries connected to this seminal publication.