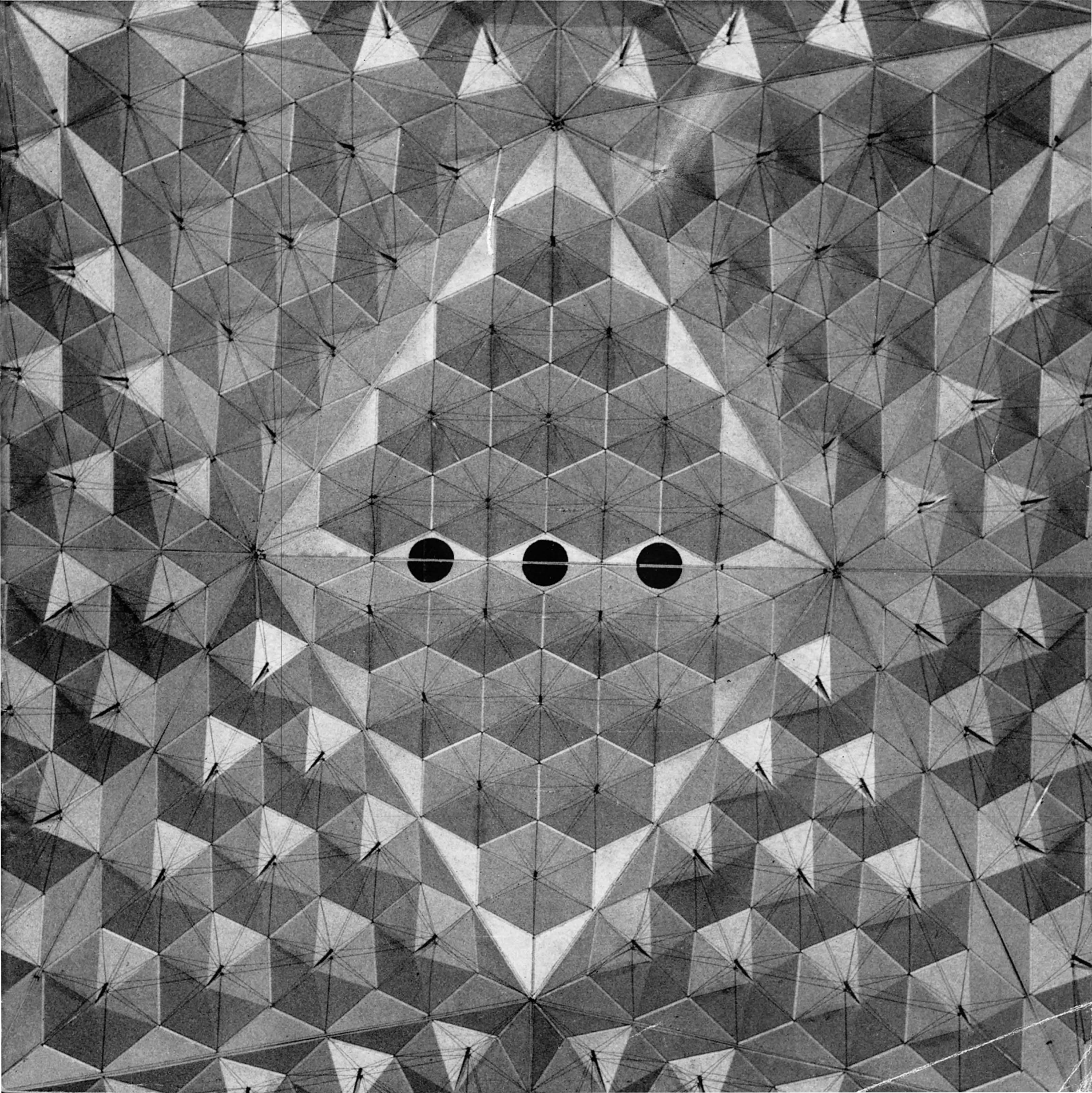


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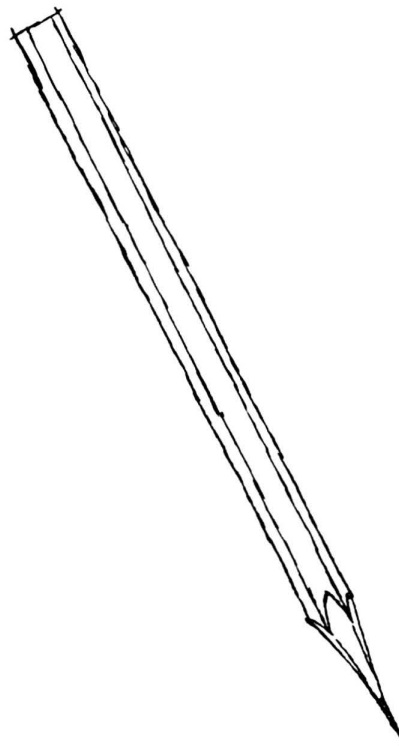
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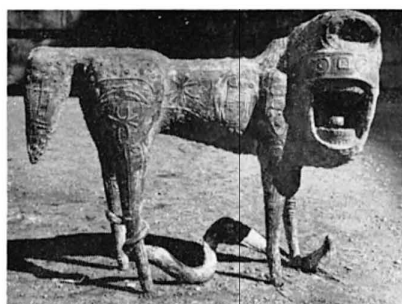
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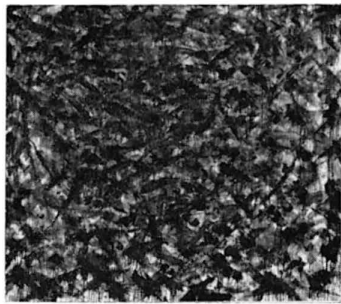
DORE ASHTON

Robert Motherwell exhibited collages and paintings at the Sidney Janis Gallery. Motherwell occupies an important position in the avant-garde movement which got underway after the war. It was he who put to the word the romantic ambitions of the New York painters. It was he, primarily, who spurred the exploratory conversations at the Eighth Street Club. "Abstract art is a true mysticism," he said, "or rather, a series of mysticisms that grew up in the historical circumstances that all mysticisms do, from a primary sense of gulf, an abyss, a void between one's lonely self and the world. Abstract art is an effort to close that void modern men feel. Its abstraction is its emphasis."

Motherwell's own effort to close the void, however, took a different form from the methods used by his confrères in the adventure. For, more than any of the others perhaps, he was familiar with the sources of his own mysticism. He was steeped in the poetry of Mallarmé, conscious of the immense significance of the romantic revolution, and, I would venture to say, he was a spiritual brother to



Mirko: *Leone Urlante*
Courtesy Catherine Viviano Gallery



Bluhm: *Byzantine Earth*
Courtesy Leo Castelli
Photograph by R. Burckhardt

Baudelaire who sounded the initial furious note in "Voyage." Only compare Baudelaire's phrases with the passage of Motherwell's quoted above: "We want to plunge to the bottom of the abyss, Hell or Heaven, what does it matter? To the bottom of the unknown to find something new!"

Yet, Motherwell's Unknown could only be reached through the process of living through and reiterating his formative experiences; of accepting the forms which had touched him most deeply and using them for his odyssey to the new.

There is something Proustian about Motherwell's returns to the magic of his spiritual youth. It is if each fragment of romantic French poetry, each Gauloise wrapper, each label from some rare wine, each pensée recorded in his notebook, each postmark from Paris, Rome, Hamburg were crucial to the mechanism of his creation. In his collages, Motherwell puts them out, like the poet who reads his verses aloud, to "hear" them, to set off the delicate springs of the internal machine which vivifies his interior monologue.

His voyage in these collages can be read like Barnabooth's diary. And in a strange way, he epitomizes the voyage of us all, makes it a fresh experience and relates that chain of contacts to what is current, enriching us. His dependence on written phrases and actual associational objects is acceptable since he has an uncanny ability to make them seem actual. The collages are intimate yet general, classical yet contemporary.

In form, Motherwell adheres to the Cubist conception, enacting it again with an intensity rarely seen in other contemporary adherents to the Cubist idiom. No doubt the orderly yet flexible space concept of the Cubists is compatible with Motherwell's temperament and it is to his credit that he does not deny a fruitful means—at least for him. In nearly all of the collages exhibited, the planes are ordered carefully, the shapes considered, the background used as unifier. They are clear, readable, beautiful, and suggestive.

In his paintings, Motherwell is less certain, more susceptible to winds which baffle his natural predilections. There were two works from an earlier series (1954) titled "Wall Painting," related to his tributes to the tragedy of republican Spain. These are firm. They are emphatic adaptations of techniques derived from collage. He uses great, simple black forms against a taut white background with

only a bit of ochre to play between. In their schematic austerity these paintings move quickly to the center of the spectator's emotions, stirring them with the inexorable rhythm of the black progressions. The vertical, curving black shapes are like the notes of a resounding funeral drum beat, accelerating as it reaches its climatic stop and leaving aching silence in the air. Here, Motherwell's ability to make a symbol richly ambiguous, and universal is notable.

But in the more recent paintings, there is a painful hesitation, a record of conflict. He seems to have foundered in an effort to synthesize two inimical modes of expression. That is, he preserves the contoured forms, the written message (the new series is titled "Je T'Aime"), the tendency to formal containment in terms of vertical-horizontal relationships, the quasi-geometrical shapes used in the collages. But, he attempts to add the illusion of depth, the ambiguity of space found in the paintings of abstract expressionists due to their accent on texture and use of occasional half-tone. In the largest recent painting, "Je T'Aime No. IV" which is 72" x 54", he places a triangular table with an enormous still life at center in a composition divided in three parts. The phrase "Je T'Aime" is superimposed above. The painting is loose, indeterminate. The whole is distended beyond the strength of the lettering which appears to be posterish and not subjugated to the painter's intention.

A smaller painting in the series "Je T'Aime No. II" contains the ambiguity in its center, painted again very loosely and suggestive of either still-life or organic forms. But this suggestive center is firmly bound by two vertical bands and the lettering above, and is, on the whole, a more successful painting. It may be that Motherwell is attempting the impossible in these newer works. But it may be, also that he was pressed into exhibiting them too soon. In any case, they indicate transition.

* * * * *

The Italian sculptor Mirko showed a large group of bronzes at the Catherine Viviano Gallery. Mirko, who was born in 1910 in Udine, is perhaps the most inventive Italian sculptor living today. His curiosity has led him into many experiments, often hastily contrived and barely realized. The current exhibition is the first example of what Mirko can produce when he kneels down to the task. It is a solid, exceptionally beautiful show revealing the fruition of a major talent.

A number of these bronzes grew from a playful series of metal cut-out sculptures begun around 1954. In those days, Mirko would pierce a metal sheet, making forms like those found in cutout paper doilies, and bending them into intricate, undulating screens.

Now, he has used the kind of rippling space established in those



Motherwell: *Collage with News from Zurich and Black Table*
Courtesy Sidney Janis Gallery

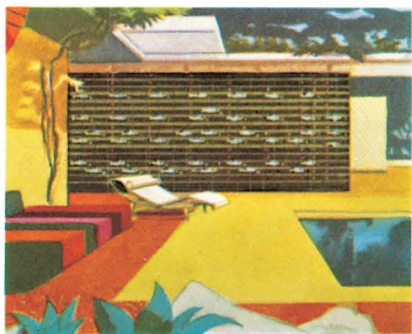


Collage
Photographs Peter A. Juley & Son

bas-reliefs, and the interstices, to create large, three-dimensional bronzes. Molded in wax and cast in the lost-wax method, these pieces have the weighty dignity of Chinese bronzes amplified through the daring use of open work. Their three-dimensionality is stressed through the use of a hollow shaft in their center—the vertical axis which Mirko has carried over from his early figurative sculptures.

Nearly all of the surfaces of Mirko's recent sculptures are stamped with elaborate abstract patterns, much like Chinese and Persian

(Continued on Page 33)



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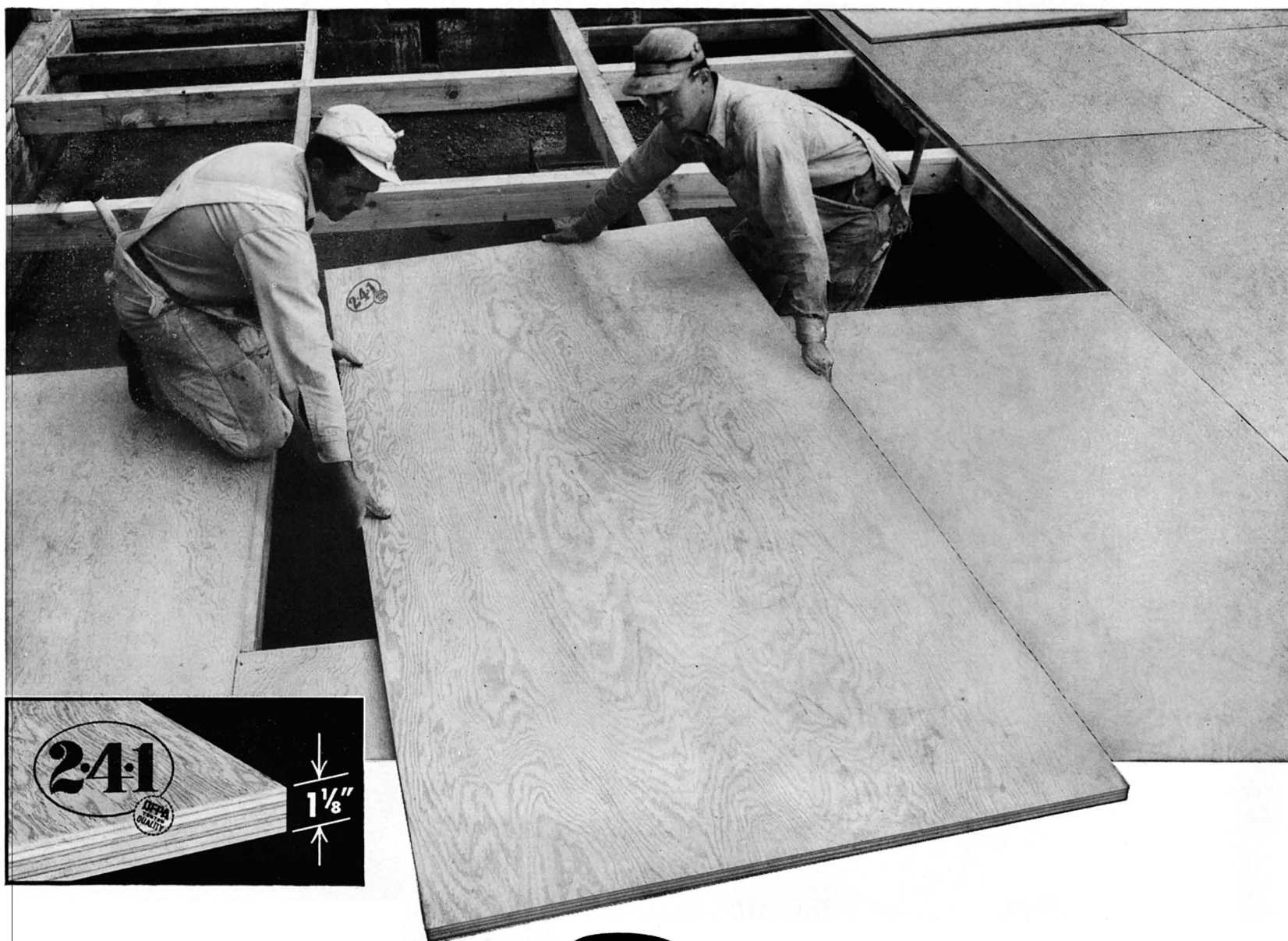
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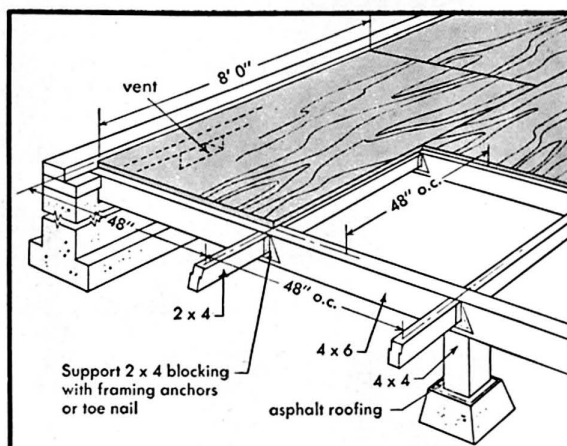


3 ways to cut

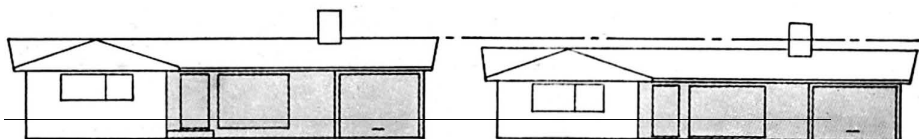
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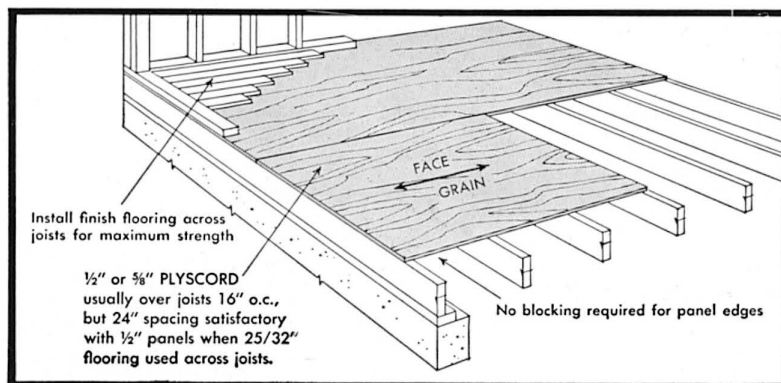
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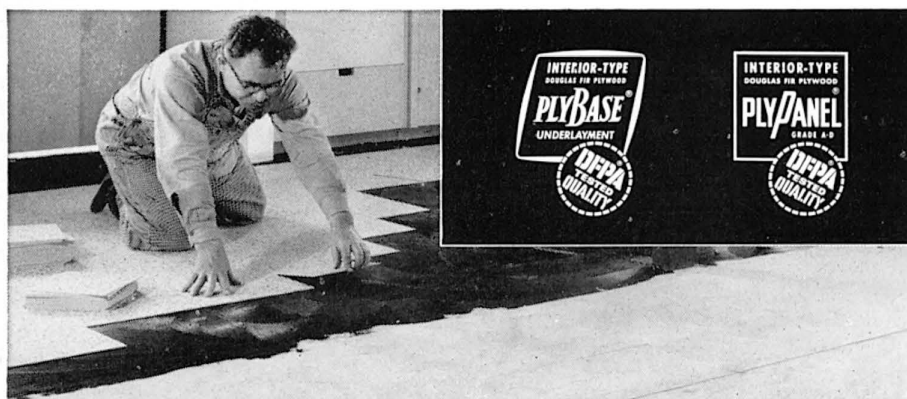
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MUSIC

PETER YATES

PIERRE BOULEZ

"He is erudite and arid, challenging and not very competent." That was my judgement of Pierre Boulez, in the February issue of this magazine. I was speaking with some experience.

Several years ago a young fellow announced himself on the phone as David Tudor; John Cage had directed him to call on us. We begged him to come over in the evening. When he arrived there was some embarrassment about the large suitcase he was carrying, which he insisted on carrying right upstairs into the studio. At last we were given an explanation: it had his music in it. Try as I may, I can't recall how he looked. His conversation was eager and impenetrable. He was talking about new music in terms we did not understand. After a few minutes he took the scores to the piano.

Since then David Tudor has made a reputation. At the time I knew nothing about him. His peculiar skill represents a new era in musical thinking, post World War 2. John Cage is its direct precursor. Its musical thinking begins in the music it invents: it rejects tradition. It is fiercely, mystically convinced of its purpose, to reject tradition, to make new.

So in David Tudor's playing there were only three shades, no colors: loud, louder, soft. In the rare passages of sentiment he could do nothing but play on the tops of the keys. For these limits he had good reason. The music he played is structurally discontinuous. The piece by John Cage had been put together according to a system related to the Chinese game *I-ching*, the choice of notes determined by successive throws of dice. I hesitate always to speak for John Cage, he speaks so much more relevantly for himself. The purpose of this composition by chance is to get rid of everything having to do with the determinants of Western European music, its traditions, forms, systems. In his enthusiasm John Cage had not got rid of the piano nor of musical notation, and this in spite of his earlier successful experiments with electronic noise-makers and combinations

of home-made percussion instruments. David Tudor was trying to produce as sound from a piano notation having no actual relevance to the sound of a piano or to the means by which such sound is produced. Disembodied clusters resembling chords and haphazard successions of odd notes flew about like spilled shot. What dynamic effects could there be except loud, louder, and soft?

Then a piece by a young member of the Cage group, whose name I have lost. This composer has reduced the problems of composition to black squares on a stave with three spaces. A square in the top space means, play any combination of notes you wish in the upper third of the piano; a square in the middle space does the same for the middle third, one in the lower space for the lower third. David Tudor did not play us this piece, he showed it to us. When I asked for a demonstration, he was cautious. To play it, you have to know what sort of sound the composer wishes you to choose. This was a new piece, and he hadn't worked it up.

Please don't believe I am making fun of David Tudor or this music. As memory permits, I am relating facts, seriously offered and seriously, if sceptically received. As far as I am concerned, composers by the thousands may go to anonymity down the traditional grooves, never having made the effort to think their way from one groove beyond the next. A young man who has the guts to cut himself off arbitrarily and go blind into a creative alley, blind alley though it may be, of his own choosing will always have my sympathetic interest. I may disagree; I may dislike what he does; I may find no sense or art in it. That is to no purpose. I respect whatever it may be in his private cosmos that impels him to go it alone, outside the esthetic community. Of course he may be wrong; he usually is. Faith, conviction, an exclusive breaking away, however negatively based, is the distinctive power of the human spirit, beyond the common gift of thought. Every time we meet such a one we are forced to reconsider the works of culture, the origins of human experience. The revolutionary individual, the radical, I do not mean the member of revolutionary party, carries forward the work of the spirit at a depth never to be reached by corporate or institutional effort.

The third piece David Tudor offered was a set of variations on a system of tone-rows, put together according to some intellectual process. The music proceeded with regard for the scale and the

(Continued on Page 12)



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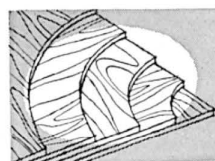
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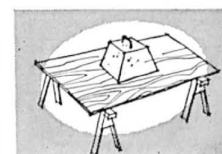
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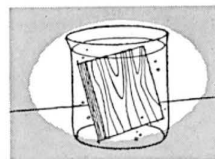
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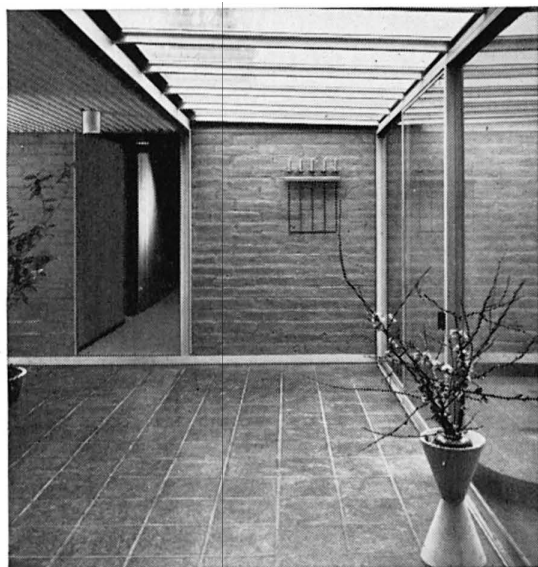
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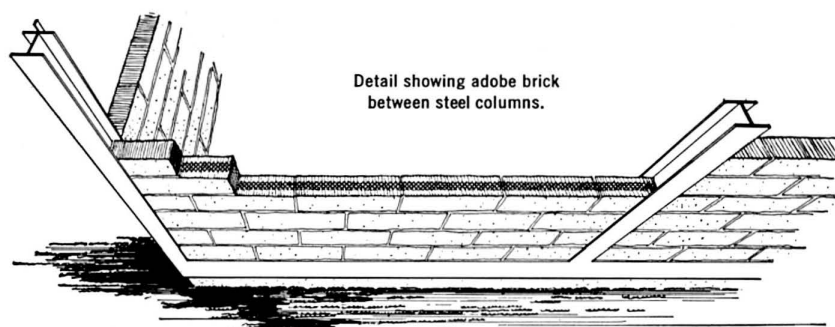
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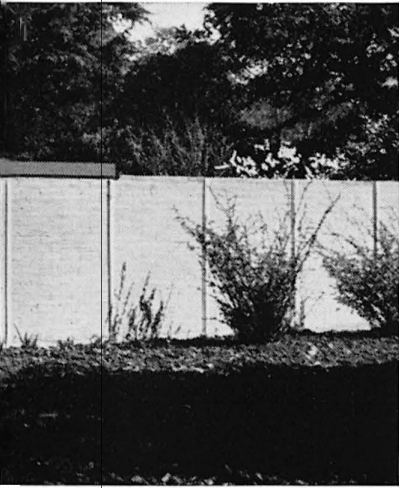


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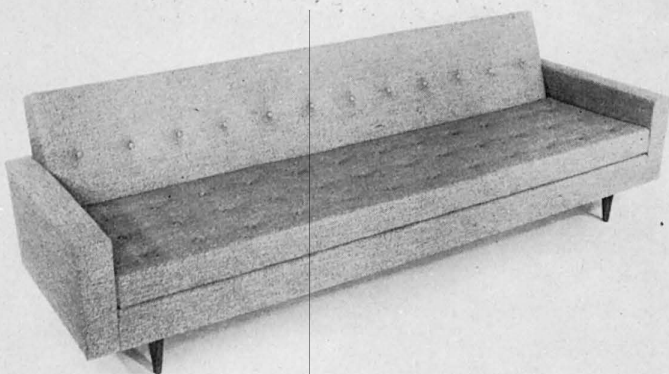
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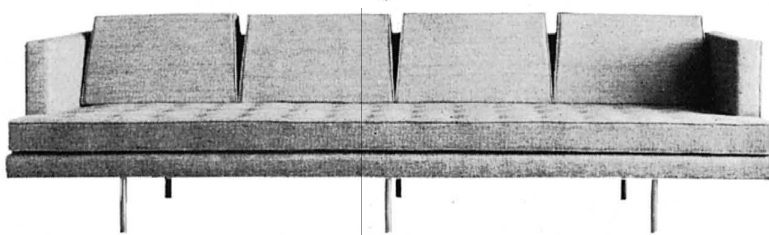
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MUSIC

(Continued from Page 8)

piano. Passages plainly showed the influence of Brahms. Like any listener who for a brief period has encountered the esthetic unknown, I was relieved by the familiar, indeed rather contemptuously enjoyed it.

The last piece of the evening was the Second Sonata, subtitled *The Battle*, by Pierre Boulez. Three of the five movements were played. I have never watched a pianist go through such contortions, nor suffered such a continuum of musical violence bringing forth less discriminable sound. The piano and the scale were disregarded. At the mid-point in the performance my wife, who has played what was until recently the most demanding music of the future, became so upset she was forced to leave the room. How much of this effect was inherent in the music, which was of unrelieved violence, and how much the result of the pianist's incapacity to perform it beyond the sheer virtuosity of leaping from one notational impasse to the next, I have no way to determine. The Sonata has been publicly performed, and I am assured that Mr. Boulez himself can manage two of the five movements.

I ended the evening with a thorough respect for David Tudor's gifts as a keyboard gymnast and for his musical convictions. If I had been able to afford inviting Mr. Tudor to return from New York to perform for Evenings on the Roof, I would unhesitatingly have done so. Nothing is better for an audience than to have its musical complacency, its belief in its ability to hear, completely shaken up. Such esthetic earthquakes, though we read about them, occur so seldom in the normal experience that we should be devoutly grateful to any creative or performing artist who can set the world shaking even a few minutes. David Tudor did it for me, and I have not ceased to be grateful.

In a later season Robert Craft managed to achieve for us a performance of the Boulez *Polyphony X* for 18 solo instruments. During rehearsals he went through some three teams of musicians before he was able to bring together one that would stay the course. I have never watched a group of musicians go on the stage so much like a team expecting to be badly beaten and come off so much as if they were carrying the goalposts. Some said they played twice as well as at the dress rehearsal. One has been quoted to me as remarking: "We got off at the start, and we never got back." I take the latter for pure cynicism, because I was able to follow clearly from beginning to end. A listener should not ask new music to explain itself; he should simply listen to it. The plan of the composition is not difficult, whatever its notational organization: the difficulty is in the manner of playing. Rather simple figurations, sometimes alone, sometimes counterpointed, are passed among the 18 instruments, usually a note to an instrument, in any brevity of time-division, so that the relationship of entry to beat must be achieved by intricate counting. The figurations are relatively discontinuous, like flowers on wallpaper, but they are not unlike in duration and are varied in such manner that several having been heard the remainder can be accepted. I thought at the time that the result was somewhat like a ballet by Delibes, a sequence of figures, each as acceptable as the next, which adds up to nothing more than a series of events. Let us say that from such a ballet the harmonic stuffing has been left out, and the melodic patterns reassigned so that each note is played by a different instrument, but each pattern recomposed in such a way that all alike are determined by a preconceived plan of pitches, dynamics, and so on, the former right notes becoming harmonically wrong but "right," since each can be explained by its derivation from a note in the begetting design: thus Delibes becomes Boulez. In spite of the new intricate notation and the loss of harmonic guidance, the essential content (or audible contour) of the music has not changed. Beethoven in the *Diabelli Variations* and Gertrude Stein in many writings follow the same mode. We are concerned with what happens to a series of consequences in relation to their origins within a determining event. The maker does not aim at "meaning" or to please. Does the unreadable philosopher condemn his purpose?

Then this season we had the *Sonatina* for Flute and Piano. I have already committed myself to an opinion about it. It is an early work, crudely written for the piano and incapable of finding an end. I heard it again at the University of California at Los Angeles, in Schoenberg Hall, after a lecture by Pierre Boulez.

Mr. Boulez is music-director for the Jean-Louis Barrault theatrical company in Paris, one of the most respected theatrical repertory

(Continued on Page 34)

Comparisons between societies show that the lower the income the higher the proportion of the income spent on food. Again, the quality of the diet depends largely on income. In a poor nation or group, the diet will contain less meat or milk than in a wealthy group. Plant foods are obtained directly from the earth, while livestock feed on plants which they convert into meat or milk at a high cost in terms of calories; consequently meat and milk are expensive foods, sometimes inaccessible to the poor. In the case of milk, this can be serious.

But it is not only in respect of food that productivity varies widely in different countries. This is reflected in the cash value of annual national per capita production, which is as much as \$770.00 in the U.S.A. and as low as \$20.00 in India. There are thus relatively rich and relatively poor nations just as there are within the nations relatively rich and relatively poor groups. Significantly, when countries are classified according to income, productivity, the quality and quantity of food resources, the life span of people, health and education, it is invariably the same countries that are at the top or at the bottom of the scale. Thus the characteristics enumerated here are not associated by chance. They are inter-related, and indeed interdependent. Curiously enough, this interdependence is reflected in the social structure itself.

In countries with a low per capita income almost all human labour is devoted to the production and processing of food. Conversely, in countries with higher income, an increasingly small part of the population is engaged in agriculture. The reasons for this are that in the latter people know how to manage the land and the crops, and how to use chemical fertilizers for the enrichment of the soil; that they protect livestock and plants against pests and breed better types; that they make farm machinery, which either eases man's work or does it for him.

All this implies an existing well developed industry. In such countries industrial products are exchanged for agricultural products. This presupposes transport facilities and organized marketing services. The improvement of agricultural techniques is accompanied by the establishment of technical, financial and administrative services. The division of labour among men changes; tasks are divided up among them. Society is organized differently; *the social structure is in fact transformed*. Statistics show that the distribution of the working population over the vari-

ous types of economic activity, for example agriculture and industry, is not the same in rich as in poor countries. It is evident from any study of them that the wealthier the society, the more complex is its pattern, and vice versa.

Just as man himself is a single whole and his activities are interdependent, so the activities of every society are interdependent. The satisfaction of hunger is a primordial one. It is not, however, an activity independent of other factors. It is conditioned by the social structure, on which in turn it has an impact. As a result, human diets cannot be modified or changed without at some point impinging upon the social structure itself. Not only technical questions are involved but also social issues.

Expectation of life and the incidence of disease differ widely from one country to another. There are many other related differences. Children may be healthy and attain a healthy adult life, or many of them may die prematurely. The diet may be good in quantity and quality, or it may be the reverse. People may be well clothed and housed, or the opposite. They may be engaged in productive work which is not too arduous, or in heavy work which gives low returns. They may have opportunities for material and social advancement because they are well educated, or such opportunities may be closed to them. Great inequality among nations and within a nation is a feature of our world today.

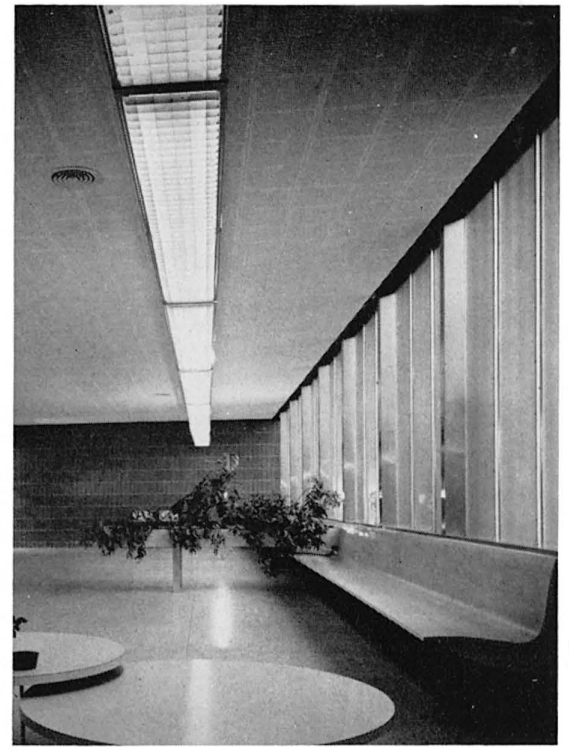
However, I think we can safely say that something can be done to remedy this situation. Countries at the bottom of the scale are not intrinsically different from those at the top. Life expectancy in India until recently was 27 years; in France, on the eve of the Revolution, it was 26 years. Infantile mortality was higher in Lille in 1848 than it is today in Bombay. Famine killed 5 percent of the French population in 1770.

One of the consequences of technical progress is the growing speed of communications. This has brought nations closer together. But what is more serious, it has made it possible for nations to involve all the other peoples of the world in their wars. Not only our inventions, but also our ways of thinking and our ways of doing things have reached them. They have thus become conscious of their poverty and been led to follow in our footsteps. We have begun to help them and in so doing have started a movement which, even if we wanted to, we cannot stop.

(Continued on Page 32)



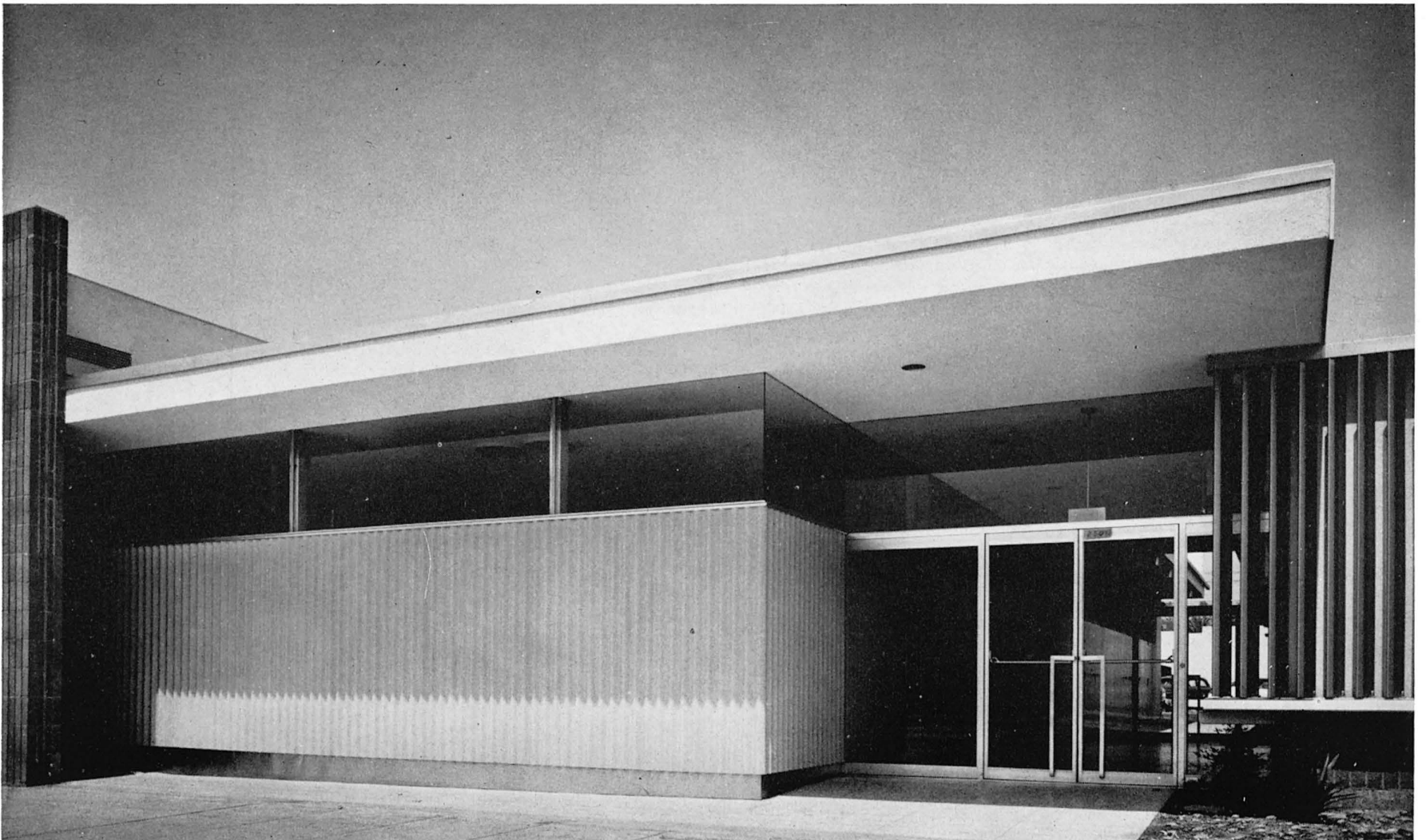
Lobby Eastfront



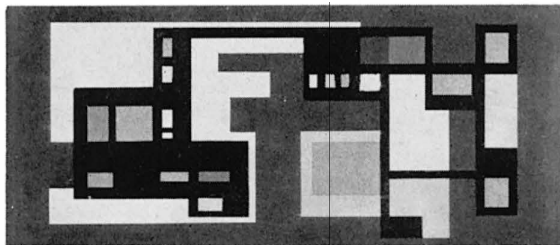
Lobby

OFFICE BUILDING AND AUDITORIUM

BY RICHARD J. NEUTRA, F.A.I.A. & ROBERT E. ALEXANDER, A.I.A., ARCHITECTS



Entrance



Mural by Burle Marx, Rio de Janeiro, Brazil. Executed in Los Angeles in hot wax technique by Fritz Feiss.

This building to house a large and active union group, the Amalgamated Clothing Workers of America in Los Angeles, is the center of the activities of a large part of the membership and fortunately located in relationship to existing and to-be-developed freeway systems. The building has been designed to facilitate the greatest possible economy of materials and construction methods with most of the important sections being on the ground floor.

The project itself consists of an office wing and an assembly structure with the entrance being placed between the two. The parking area in the rear is made to serve a twofold purpose: to accommodate the cars of the staff members and also to be used as an outdoor expansion for the auditorium area on occasions when large groups are assembled and sliding doors to the auditorium are open. A small pantry serves the office workers on ordinary occasions and is so arranged that it is also available to the assembly hall. Small assembly rooms open by accordion doors into the main assembly and on special occasions become bays communicating acoustically and visibly with the speaker's platform.

Wide span girders eliminate any columns in the main hall. The foyer or lobby, which is entered under a broad roof overhang, serves both the assembly halls and the office building. The exterior fronts of the building have been designed in durable materials, such as corrugated asbestos south of the main entrance glass front, to substantially reduce maintenance problems. The lobby windows facing east are shaded by vertical aluminum louvers which shade off the east light and give an illuminative impressiveness to the main facade of the building. At night they are lighted by the soft glow of a cold cathode tube running along the bottom. Solid walls have been veneered with common brick in vertical placement. For the interior, Roberto Burle Marx has designed a large abstract mural in black, white, yellow and green. He has also designed the landscaping pattern.

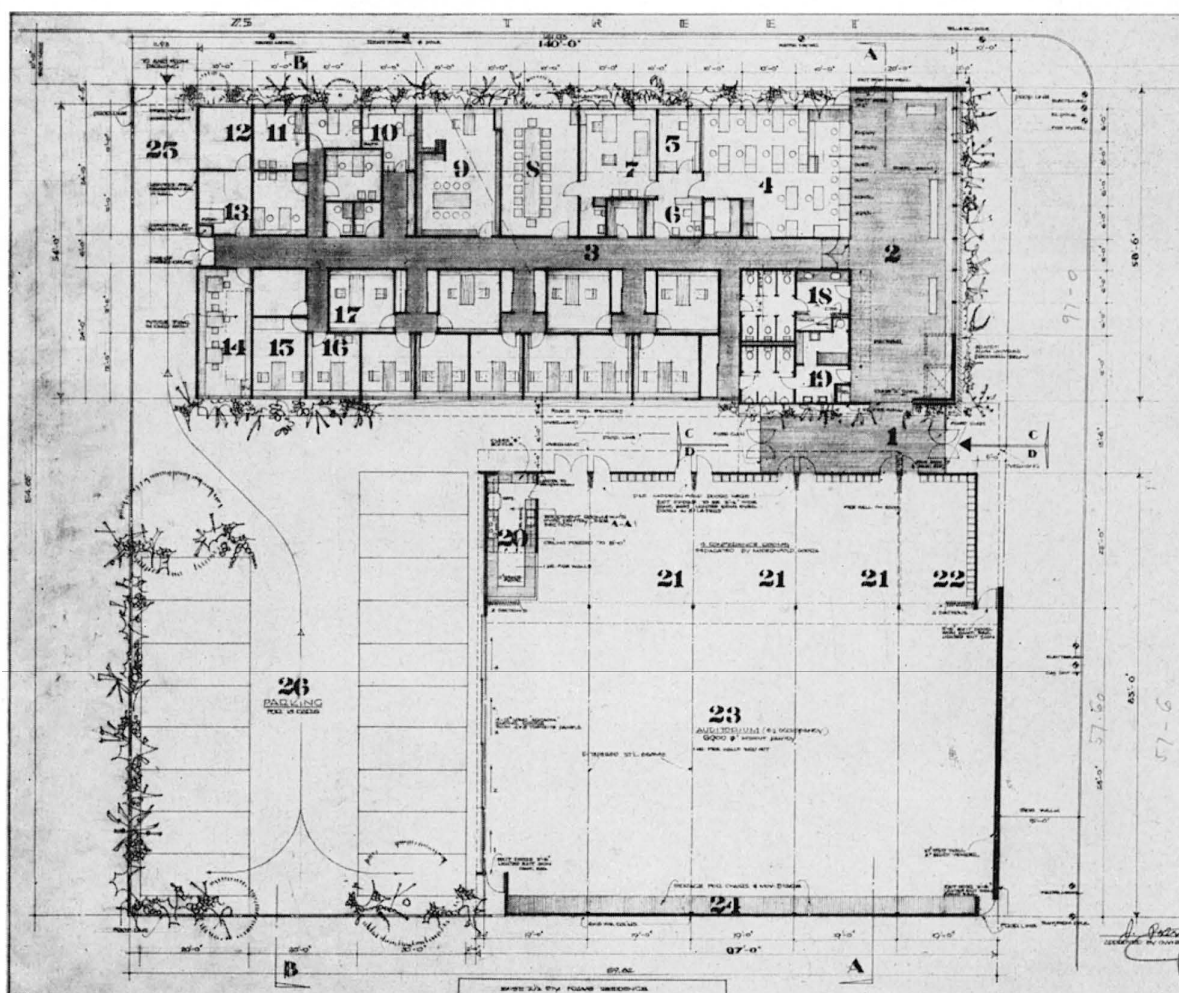
The office block has been planned with the provision of the future addition of a second story. This future development with the upper story used as a clinic, would make maximum use of the strategic building site.



Entrance hall with view into the garden court.

COLLABORATING STAFF:

DION NEUTRA, A.I.A.
ROBERT R. PIERCE
HOWARD C. MILLER
RICHARD E. STADELMAN
HANS VON ESCHER





AIRLINE TICKET OFFICE

BY CRAIG ELLWOOD ASSOCIATES

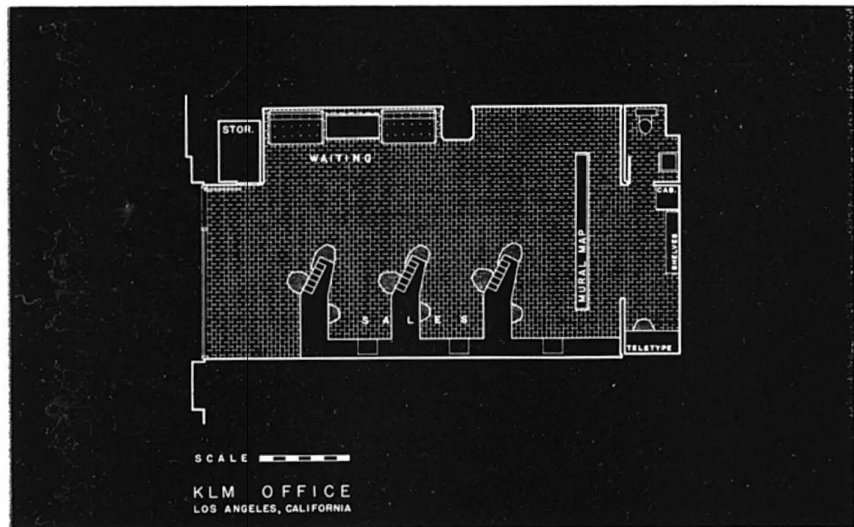
The problem was to remodel an existing store front and provide quarters for an airline ticket office.

The new facade is aluminum grillework and plate glass framed in rectangular aluminum tubing. The grillework was used to provide the required inlets and outlets for the air-cooled air conditioning system. The signs are mounted on this grillework.

Quarry tile, from the Mosaic Tile Company, in a brick paver size (8" x 3 3/4" x 3/4") was set in mastic over the existing concrete slab floor. The terra cotta colored quarry tile, the white walls and ceiling with blue accents, and the antique clock from Holland provide a Dutch atmosphere.

The light mural, designed by Jan de Swart, is made from 1/4" thick Masonite. Holes drilled in the Masonite form continent outlines and major ports. The airline network is pegged into these holes. Light from 2 fluorescent tube fixtures shines through colored plastic to give the perforations a jewel-like quality not discernible in black and white photographs.

Built-in desks are natural walnut and blue plastic laminates. Herman Miller chairs in yellow and gray fabrics are used at the desks. Van Kerpel-Green sofas and table are used in the Waiting Area. The sofas are covered in a bright orange fabric, the table is white plastic laminate. The wood siding wall is gray stained Douglas fir, the acoustic ceiling is perforated cement-asbestos board. Interior design and color selection was by the architect.

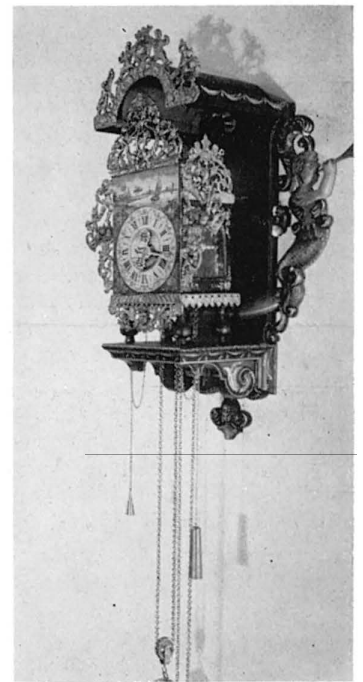


WALTER 'T HART, STAFF ARCHITECT FOR K.L.M.

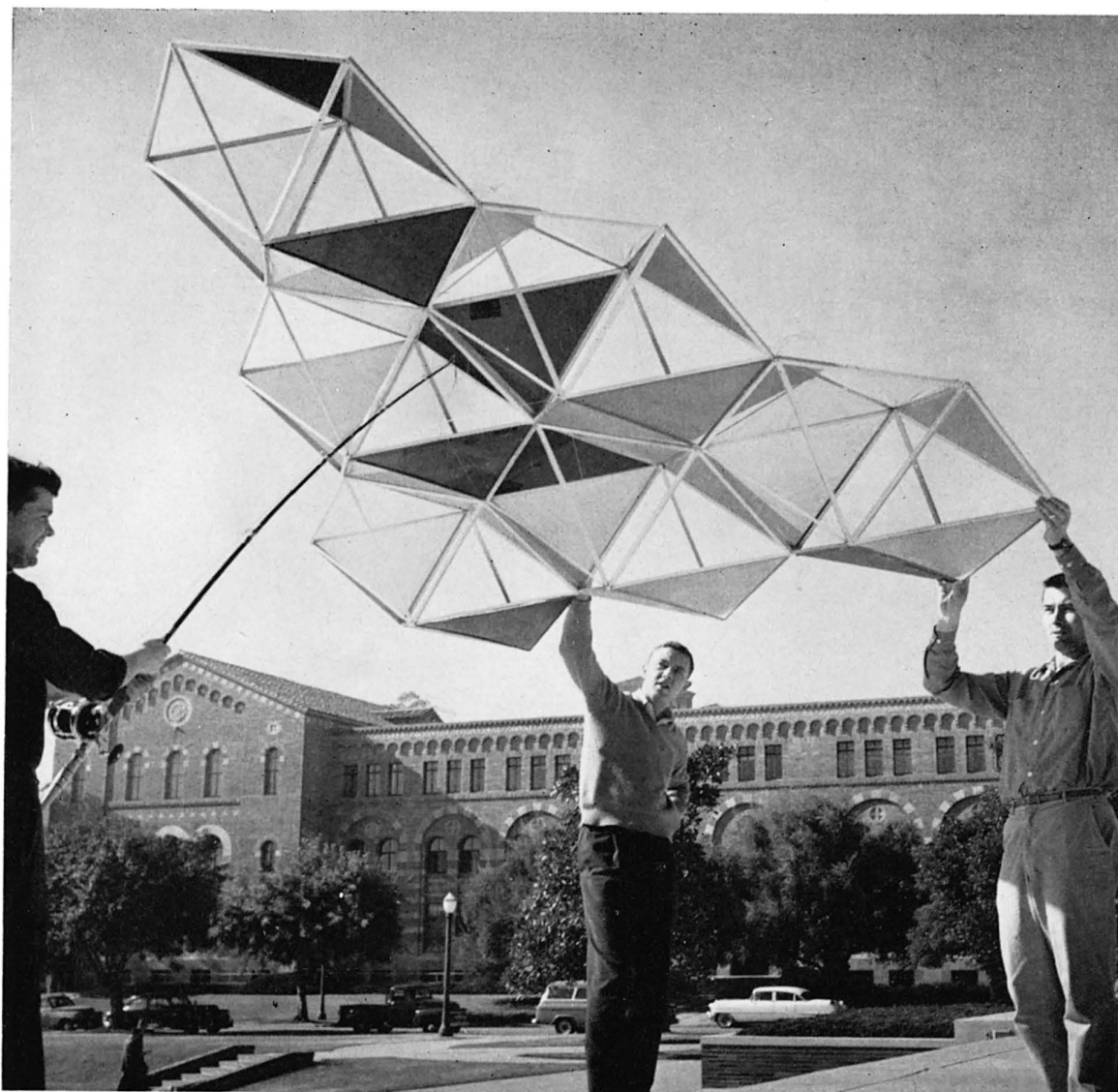
JAN DE SWART, MURALIST

GATTMANN & MITCHELL, GENERAL CONTRACTORS

RALPH E. PHILLIPS, INC., MECHANICAL ENGINEERS

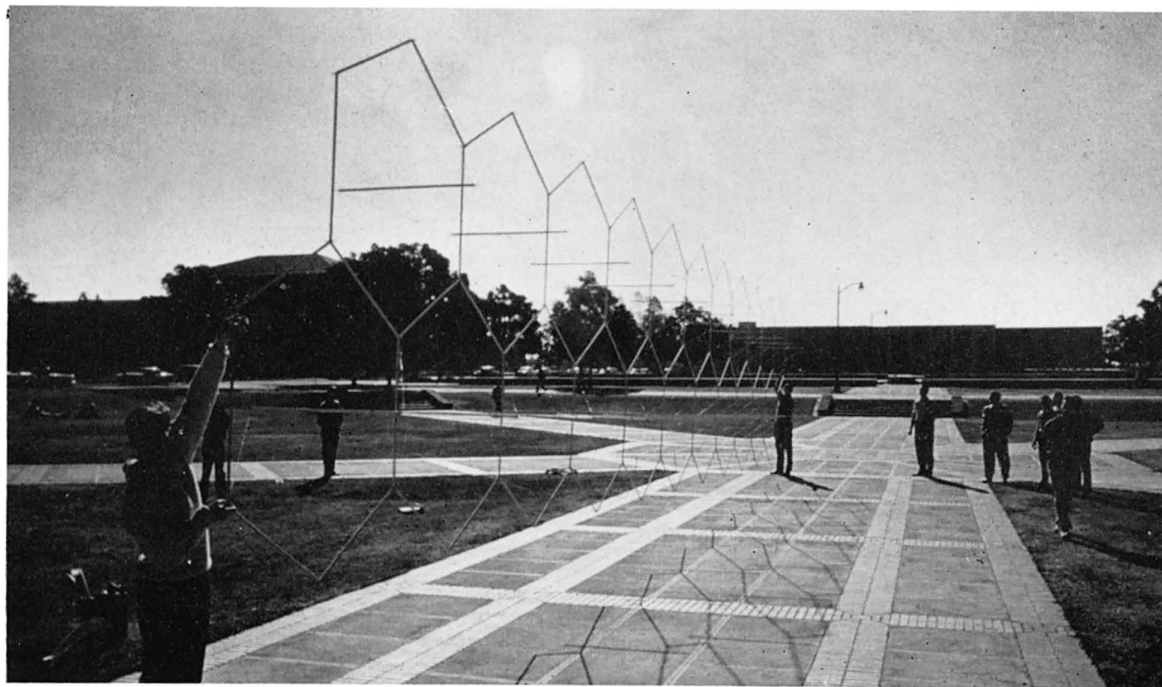


PHOTOGRAPHS BY JASON HAILEY



SPACE FRAMES AND STRUCTURAL PHYSICS

BY JEFFREY LINDSAY



The current interest in Space Frames as an architectural device is mainly concerned with specific applications. Very little has been said about principles involved, or the professional aspects of the direction.

The present trend was accurately predicted years ago by R. Buckminster Fuller. Progress has been rapid since the industrial and construction complexes came into phase, and we can now consider that the facility has arrived. But there are some rather subtle considerations of role in this new profession the semantic identification of which is accurately "Structural Physics." The background required for participation is in physics, biology, architecture, industrial design and engineering.

The following is a report of a seminar which I gave to a group of U.C.L.A. Industrial Design students studying under professors John McGuire and Simon Steiner. It was designed to acquaint the students with the nature of structural physics.

PROJECT ONE

At 8 a.m., ten students, without preamble, started to fabricate components for a 40' tower. By 4 p.m. the structure was installed in the patio of the Art Department. It was rigid, weighed 40 lbs. and was made of wood dowels and picture cord wire.

The purpose of this experiment was to build a structure so large and so light it would graphically endorse its own integrity besides empirically revealing the stress concentrations through bowing of the compression members and relative tautness of the tension members.

Above: The kite, for which there was no precedent, is an excellent example of applied structural physics. It is exceptionally stable and efficient in flight.

Below: 55' shell truss beam, on edge, weighs only 55 lbs. Under load, it revealed some fundamental characteristics of beams which have contributed to more efficient structural design.

PROJECT TWO

The next session realized a 55' beam weighing 55 lbs. Under load it deflected to a certain point, after which precession took effect, thereby increasing the lateral section. This demonstrated an unlikely characteristic which indicates new possibilities for "limit" control and subsequent increase of efficiency.

Both tower and beam are of the Shell Truss type, which completely separates tension and compression functions within any one member, as well as limiting to three the number of compression members meeting at any joint. This unique configuration is perfect space framing and meets the prerequisites for accurate empirical graphic analysis—a considerable advantage in a field general considered indeterminate.

PROJECT THREE

The following two sessions were used to construct a new type of kite. It has a framework comprised of two types of aluminum struts and is covered with paper, measures 10' on the edge weighs 3 lbs. or 1 oz. per sq. ft.

There was no precedent for the design. Conceived intuitively, ego tried almost disastrously to fly it point foremost, but prejudice gave way to further observation and it easily took to the air edge foremost.

A successful kite is an unusually good example of applied principle.

PROJECT FOUR

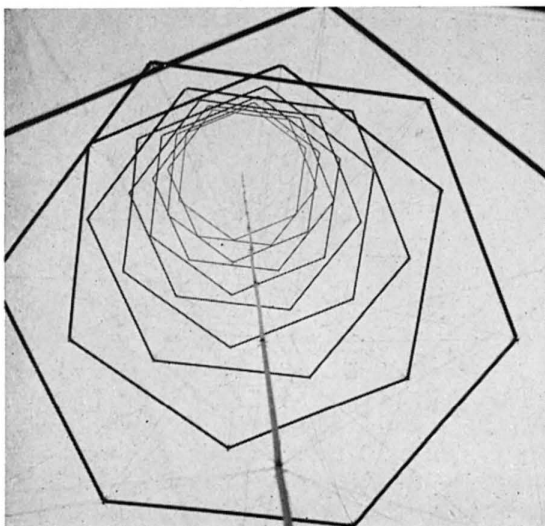
A geodesic building had been proposed for the new Industrial Design Center at U.C.L.A. An accurate scale model was therefore built to aid in presentation. Production techniques were employed to assemble the more than 4,000 pieces during the next six sessions.



Above: Shell truss configuration, a perfect space frame system. Complete separation of tension and compression functions with no more than three members meeting at a point.

Right: 40' shell truss tower, weighs only 40 lbs. and is constructed to betray its own stress concentrations through bowing but not breaking of compression members.

Below: Pattern of the shell truss tower.



The actual building would be constructed of tube aluminum compression members, stainless steel tension members, cast aluminum hubs and translucent aluminum skin (perforated sheet sealed with plastic). Specifications: 72' dia., 36' high, 4,000 sq. ft. of floor area covered by 8,000 sq. ft. of 20% translucency enclosing 95,000 cu. ft.; perimeter and zenith vents, lighting, heating, acoustics, two pairs of triangular section counterbalanced doors, landscaping, romanesque campus quality . . . Contract \$30,000 turnkey.

The model took longer to assemble than would the actual building. Currently the budget is being considered and the chances for early installation are fair.

PROJECT FIVE

In the final session the students assembled 300 sq. ft. of an actual shell truss section in 20 minutes, after which they viewed color slides illustrating the history of space frames in theory and practice.

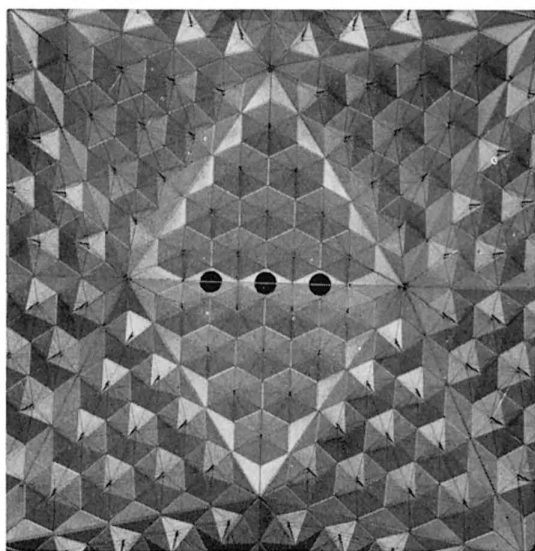
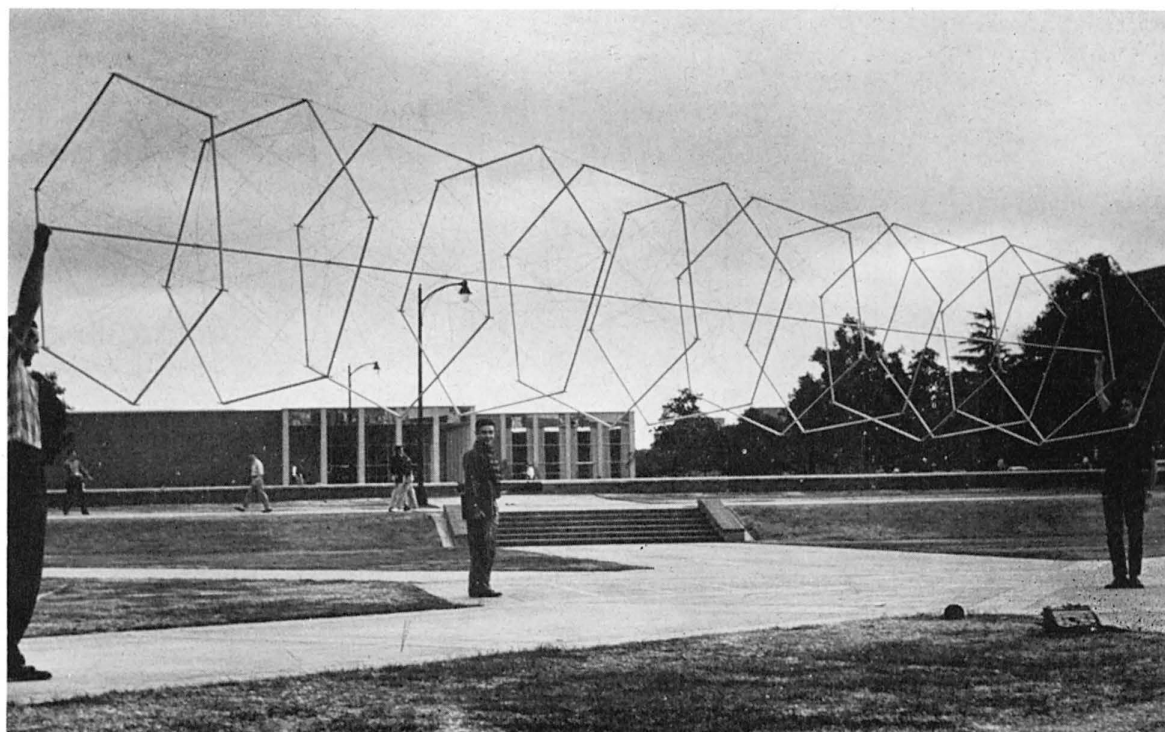
From the pattern that is now established, it is unlikely that Space Frames as such will ever be a division of architectural engineering. The trend is away from steel and concrete systems and towards the newer high speed techniques of the structural physicist, specifying natural configurations comprised of mass-produced components of few different types made from high performance alloys and plastics. The resulting constructions are astonishingly efficient, economical and architecturally valid.

The major limitations of space frames are their anathema to planning and combination with other geometric systems. Everything is dominated by the form and character of the space frame. Specific products are now appearing, but the vital facility is the one which can process the unique case.

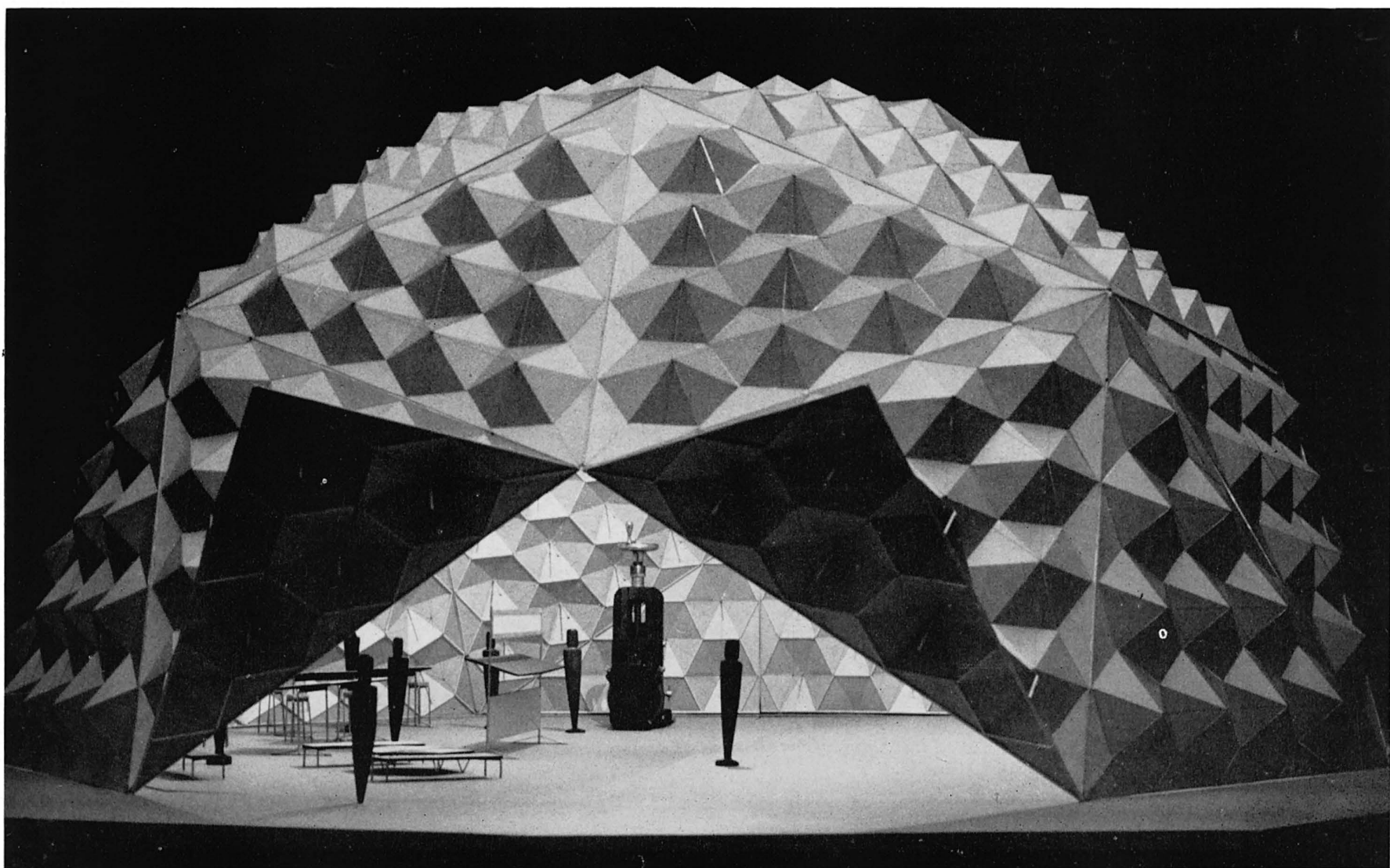
It is not coincidence that Nervi, Candela, Fuller and myself have found it necessary to provide total services in order to build at all. Neither is it strange that even in a specialized field we also specialize, for nothing short of perfection will any longer compete effectively, and it is not given to man to frequently find himself a custodian of perfection.

Right: The shell truss tower, horizontal, showing configuration and structural integrity.

Below: Interior pattern of the U.C.L.A. dome.

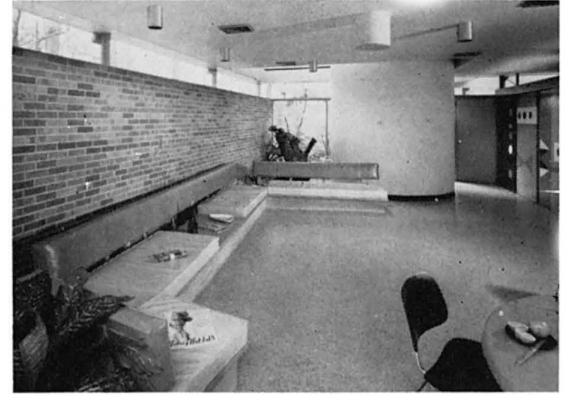


Model of the proposed U.C.L.A. Industrial Design Workshop. 72' dia. shell truss geodesic dome.

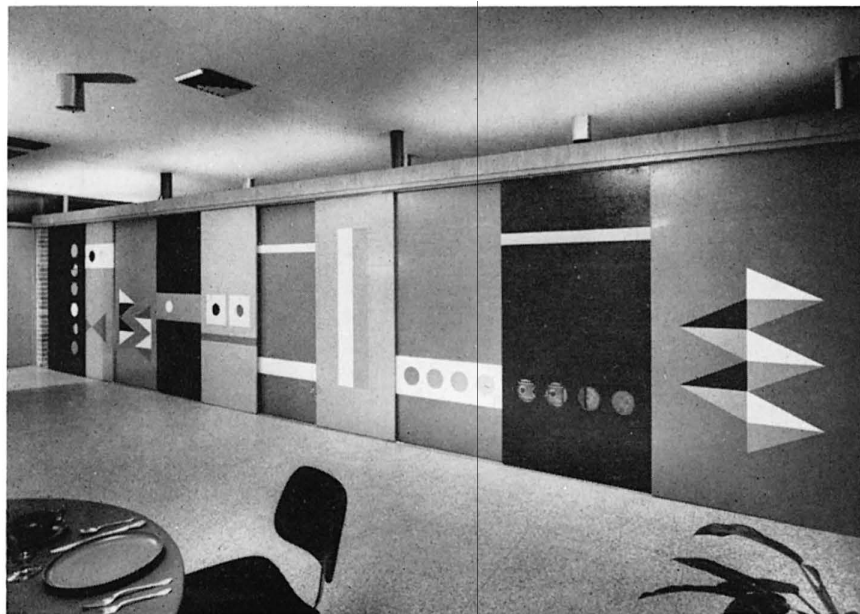




HOUSE IN NEW ORLEANS BY



LAWRENCE, SAUNDERS AND CALONGNE, ARCHITECTS

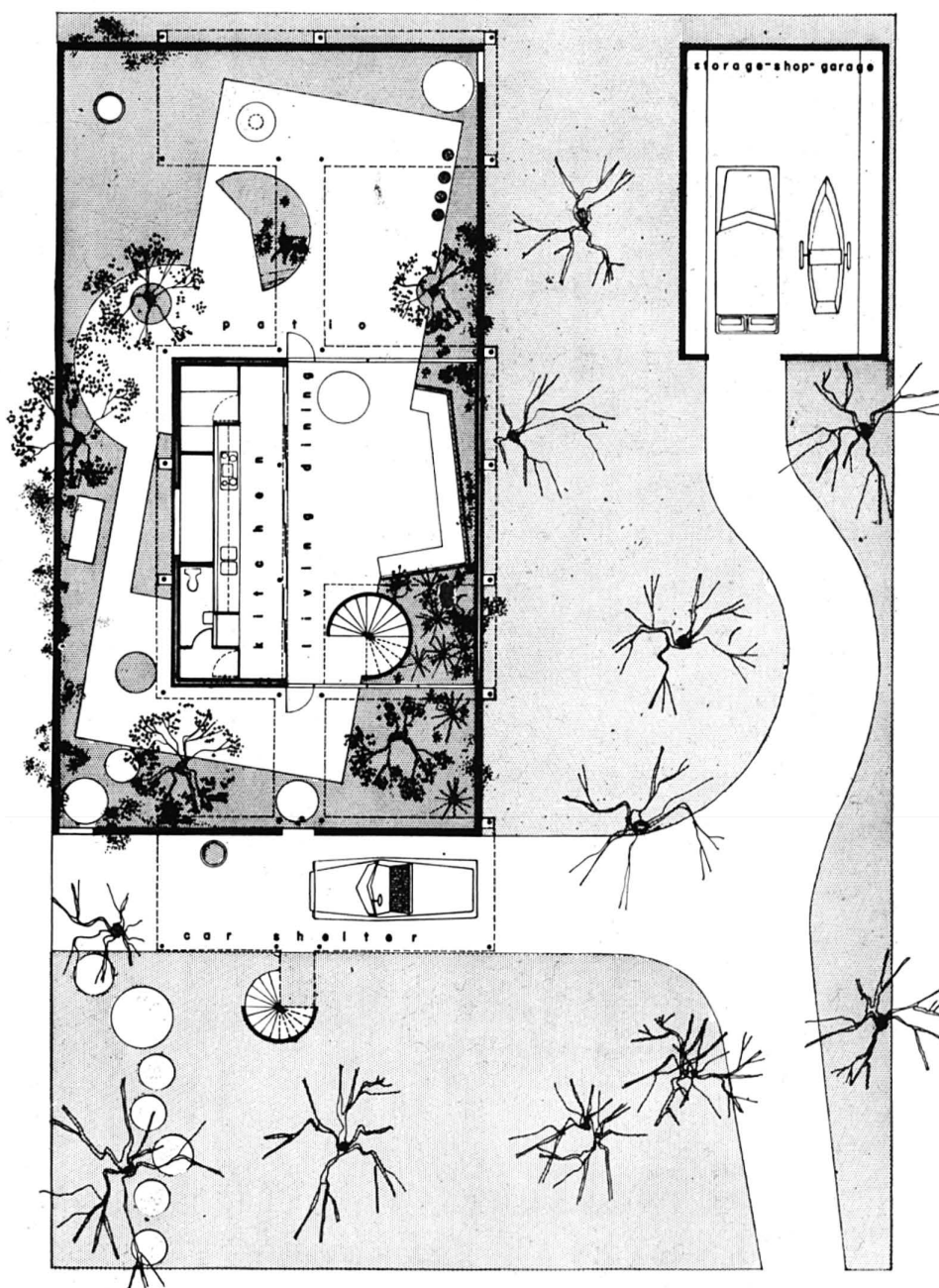
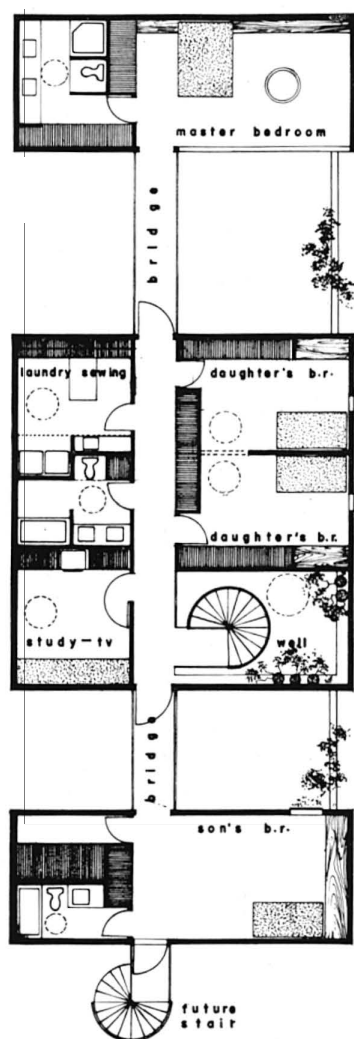
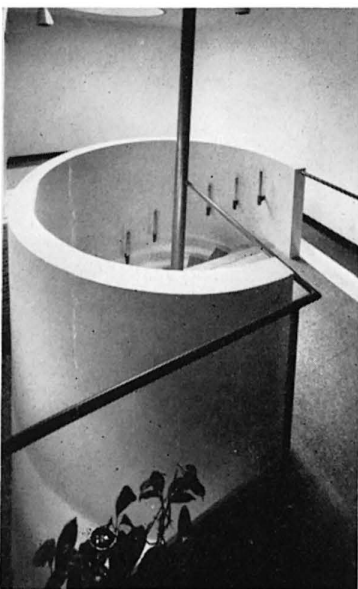


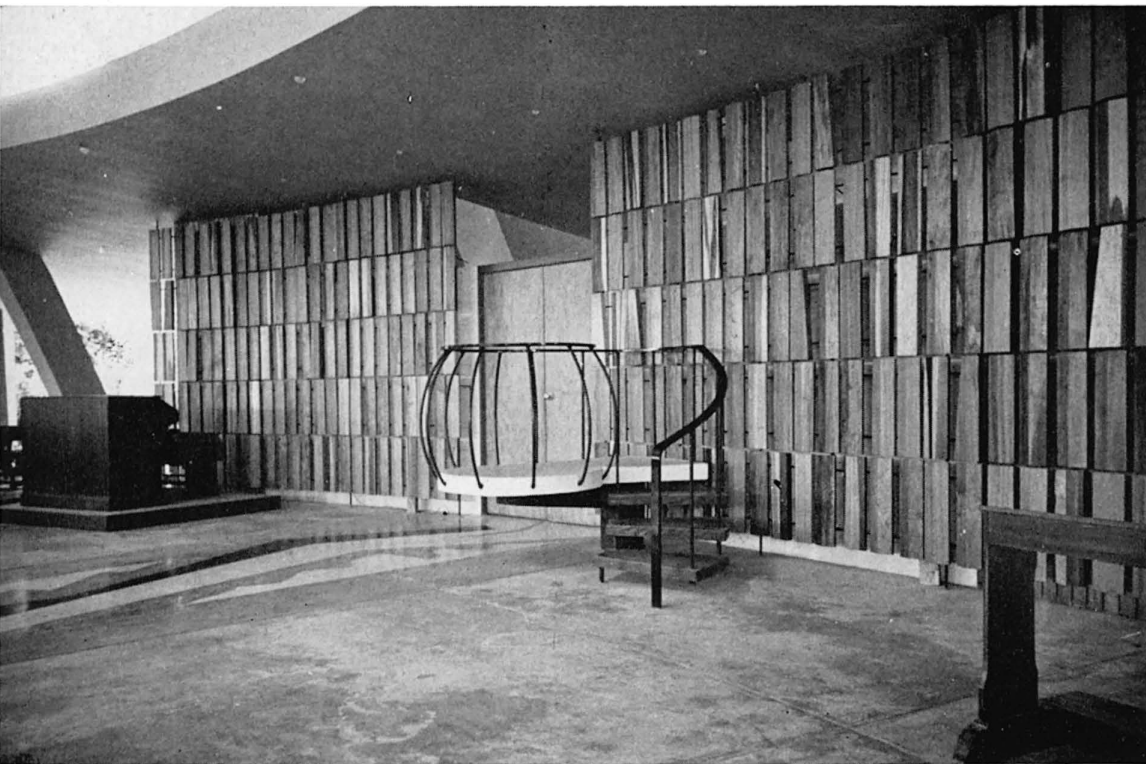
The owner requested a house which would give maximum autonomy and privacy to each segment of the family (parents, girls, boy) and still allow them to come together as a family. It was also required that there be an adult outdoor area (outdoor room) as well as separate outdoor space for the children. It was further required that there be a minimum of furniture and no necessity for curtains and drapes. Additional requirements included provision for the family boat, and extensive tool collection and workshop space, and installation of the owner's Hi-Fi System. In order to orient the architect, the owner specified that his house "need have none of the usual norms of respectability" and that it should be a house in which he "could enjoy taking a vacation." The desire on the part of the owner and the architect to retain as many of the trees as possible also became an important design factor.

The solution recognizes the owner's basic requirement for privacy by breaking into three elements—the one near the street for the son with car shelter under, the middle section with living and dining (family activities) below and girls' rooms, TV, sewing and laundry on second floor, and finally the parent's apartment at the rear with shaded garden space below. All elements are then linked at the second level with glazed bridges over the gardens. It is intended that the boy's apartment will get its own stair, thus recalling the old garconniere idea so prevalent in 19th century Louisiana houses. It is also expected that as the children leave home, the parents will live entirely in the center section with the end apartments reserved for visits of the children.

The location of the trees dictated the placing of the house with narrow frontage on the street. The garden area enclosed by a brick wall is done entirely in concrete and loose gravel with plants inserted in these areas. Skylighting with view of trees upward is used extensively on the second level.

(Continued on Page 32)





A CHAPEL IN THE PHILIPPINES

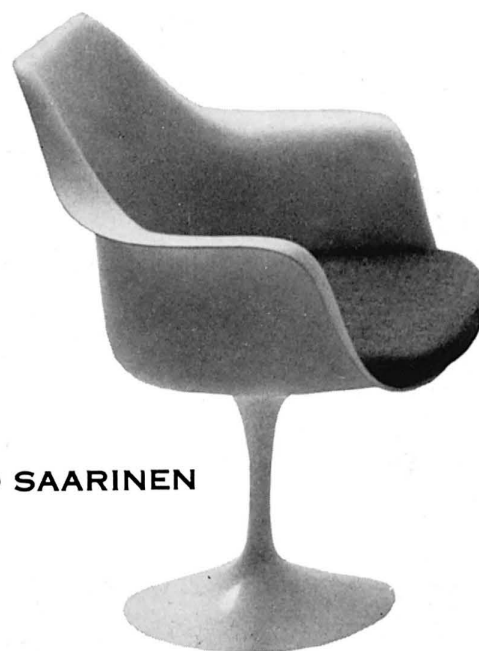
BY LEANDRO V. LOCSIN, ARCHITECT

The architect chose the round plan as best suited to give the participating students a feeling of communal effort. The usual separation between choir and congregation was completely eliminated, giving each participant a sense of unity with religious activities. The ceiling of the dome, which is completely undecorated, lends itself to the use of colored lights to mark different passages of the religious ceremony. Finally, in this climate, the advantage of ventilation in every direction is of critical importance. The pouring of the dome itself was a continuous operation completed within eighteen hours.

ALFRED L. JUINIO: STRUCTURAL ENGINEER
JOSE SEGOVIA, DAVID CONSUNJI, ASSOCIATES



NEW FURNITURE—EERO SAARINEN



This new series of chairs and tables by Eero Saarinen has recently been introduced by Knoll Associates. The collection of designs conceived in relation to each other is an attempt to create a simplicity of space, adding a new definition to architecture and interior design.

This "pedestal furniture" will be ready for mass production and introduced formally to the Market this coming September where it will be seen in the Knoll showrooms. The pieces shown here are the beginning of a larger program that will include complementary sofas and lounge chairs. Saarinen has attempted to simplify space with the elimination of legs. The graceful molded plastic shells of the chairs and the round and oval table tops grow from slender, tapered bases in a continuing flowing line. The pieces of single neutral colors: white, gray, beige and black, with color used as the impermanent changeable quality in the seat cushions of upholstered foam rubber.

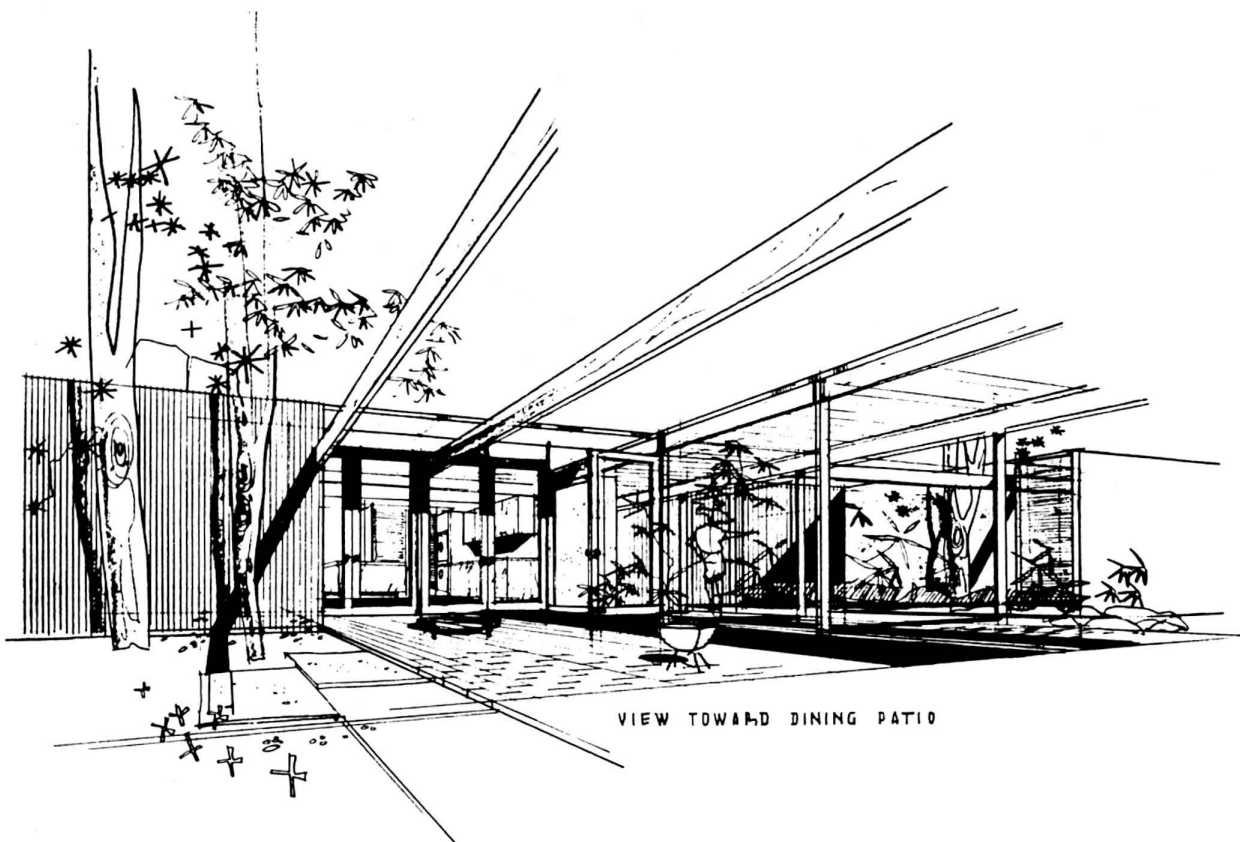
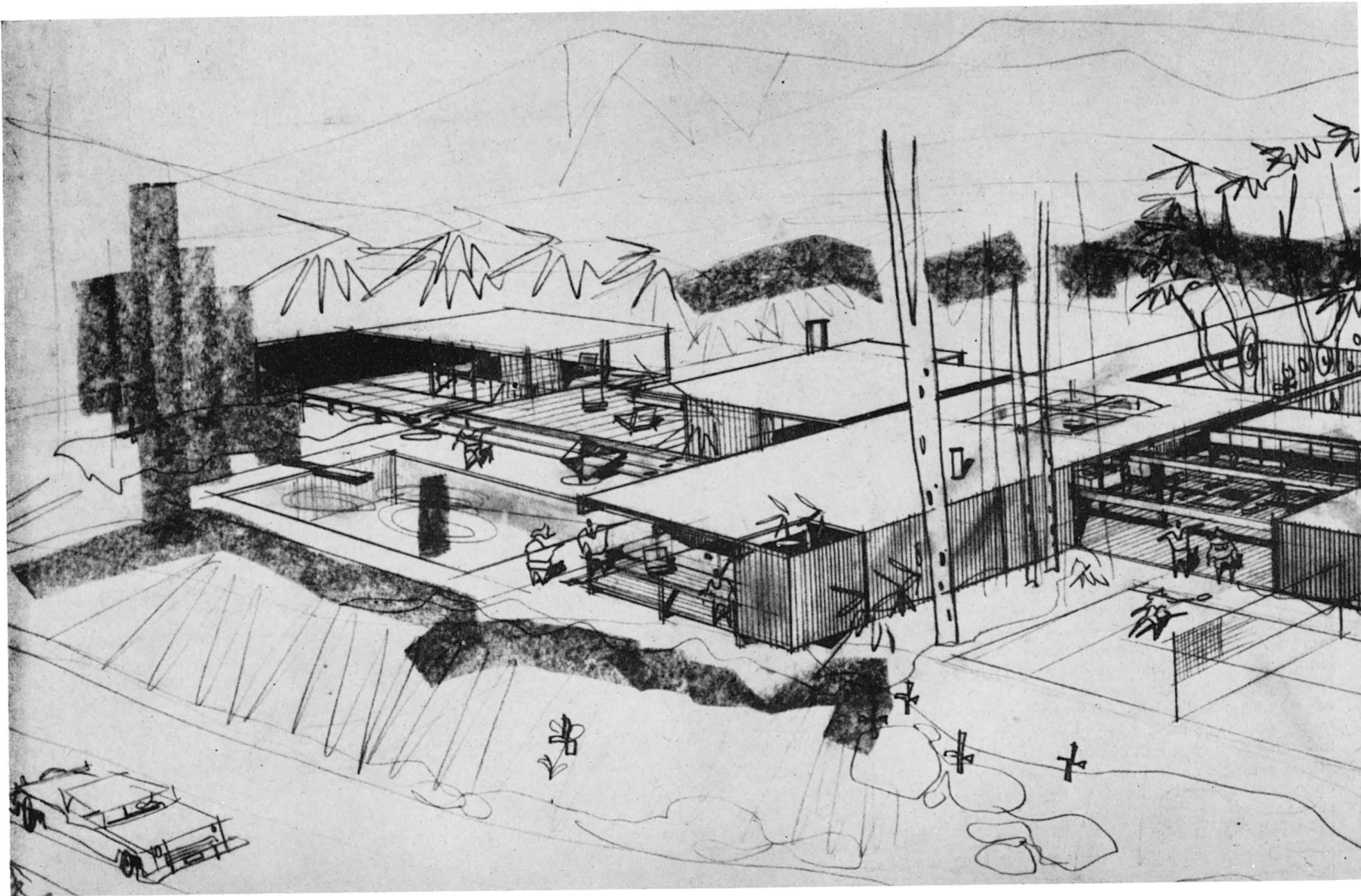
"I've been wanting to clear up the slum of legs in our rooms for many years, and to create a restful atmosphere. I tried to think what would look best in a room instead of the ugly clutter of cages and legs going in different directions. The single pedestal seemed the answer."

"I wanted to make the chair *all one thing again*. All the great furniture of the past, from Tutankhamen's chair to Thomas Chippendale's have always been a structural total. They belong to the post-and-lintel furniture of the wood era."

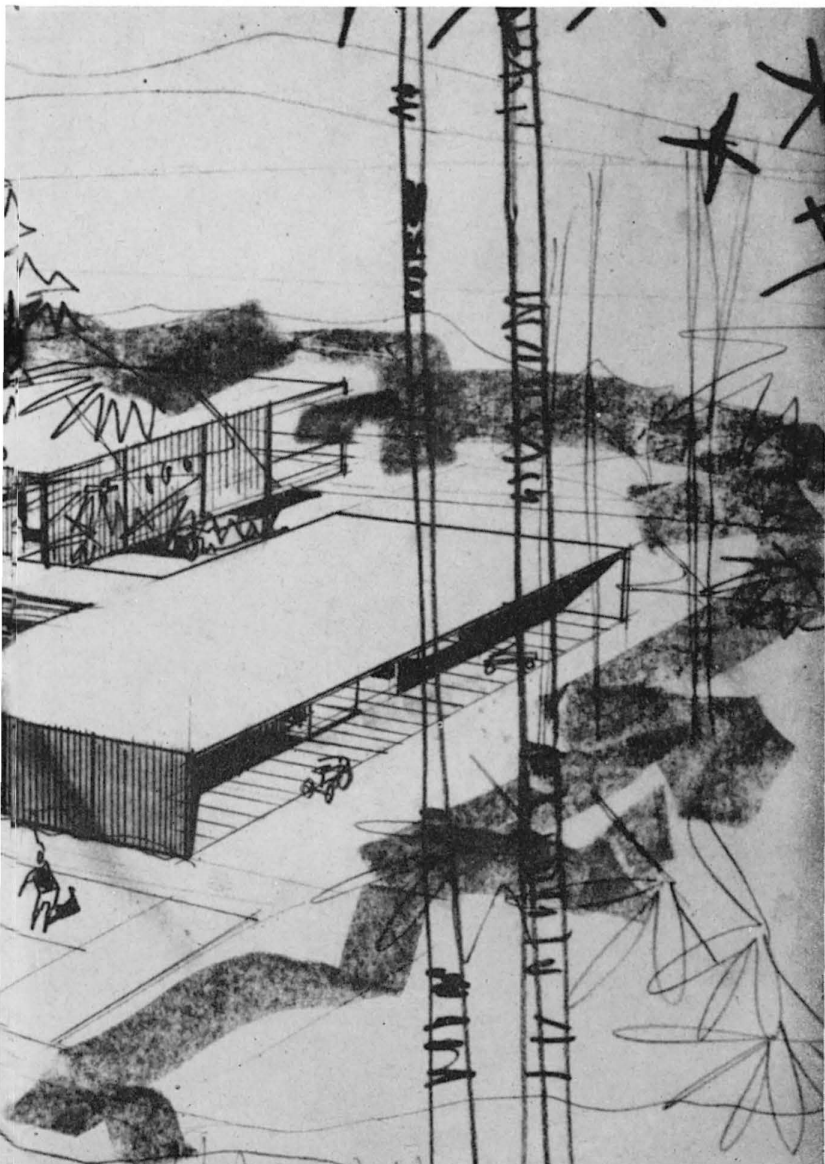
"Legs became a sort of metal plumbing. Modern chairs with shell shapes and cages of 'little sticks' below mix different kinds of structures. The pedestal chair tries to bring unity of line."

EERO SAARINEN





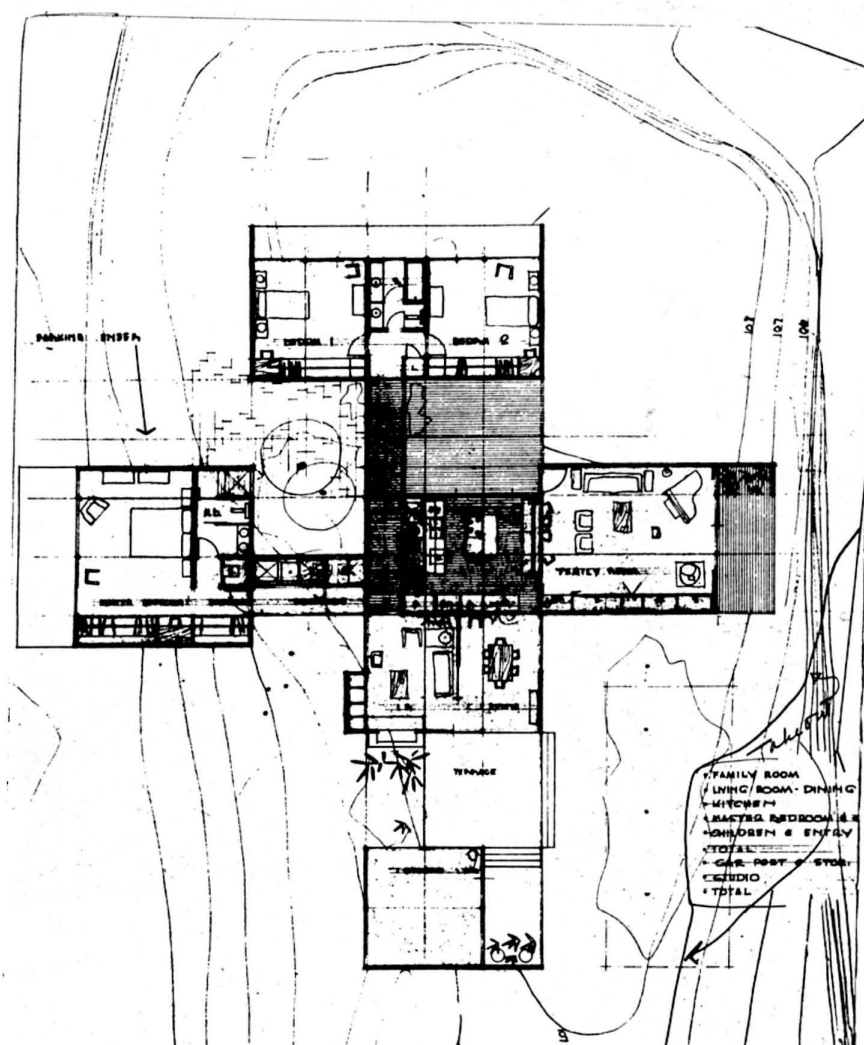
VIEW TOWARD DINING PATIO



HOUSE BY RICHARD DORMAN AND ASSOCIATES, ARCHITECT

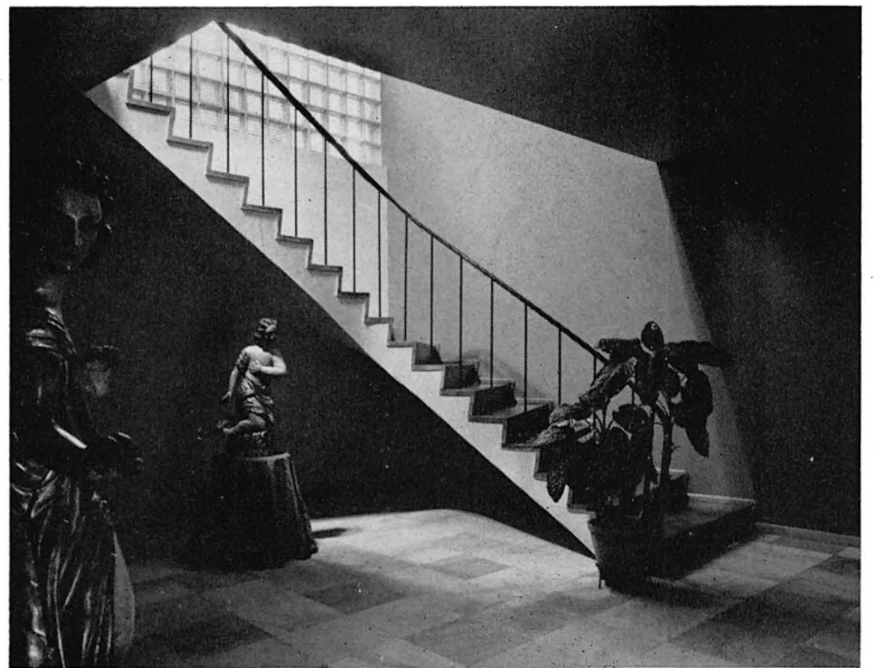
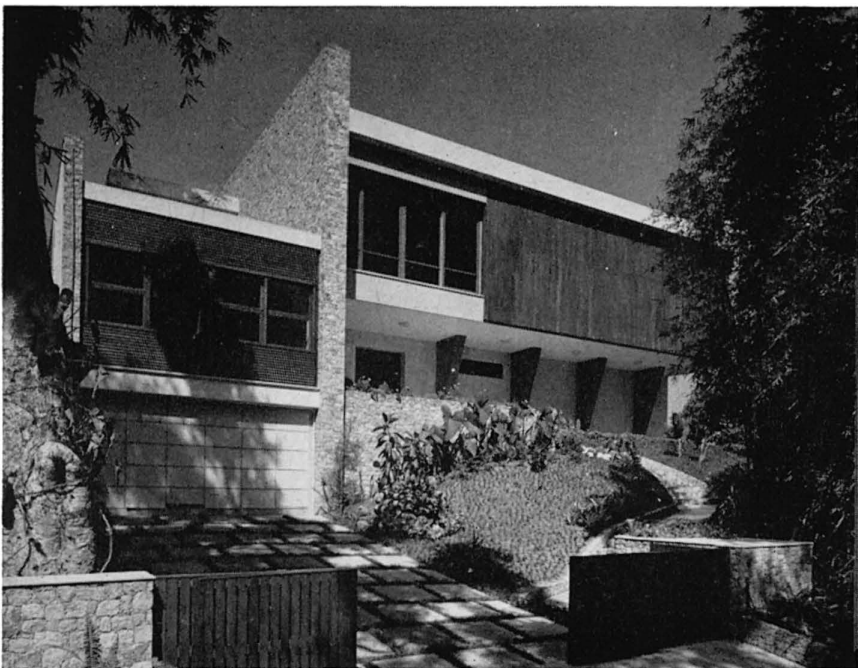
The site is a one-acre hilltop overlooking a view from the north and south. The plan suggests a cruciform shape with the main entry as a pivot point for all activities. The kitchen is centrally located to give control over entry-way and to serve the dining room and exterior dining area on either side. The family room works with the kitchen to form one large continuous area. The large activity area overlooks the main view to the south and is contiguous to the future swimming pool. As a main activity area the family room is large in comparison to the living room which is kept small to encourage intimate conversation. Bedrooms 1 and 2 are the children's rooms opening to the east. The studio on the west side will be used primarily for the owner's art work and as a study.

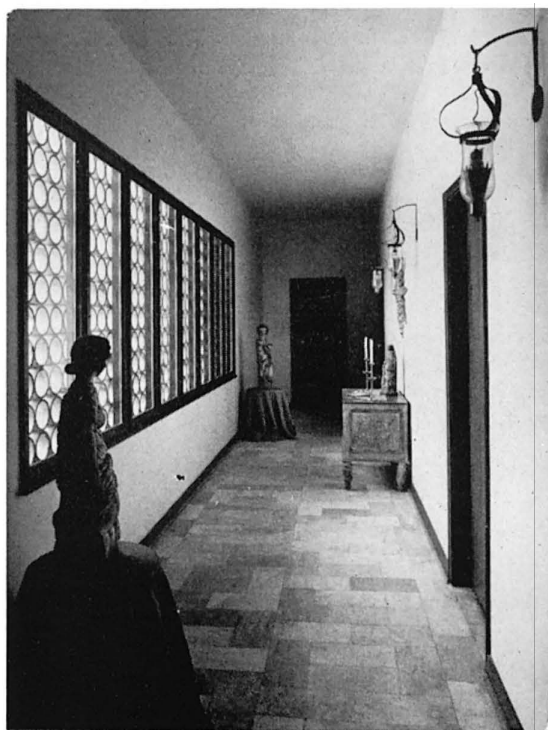
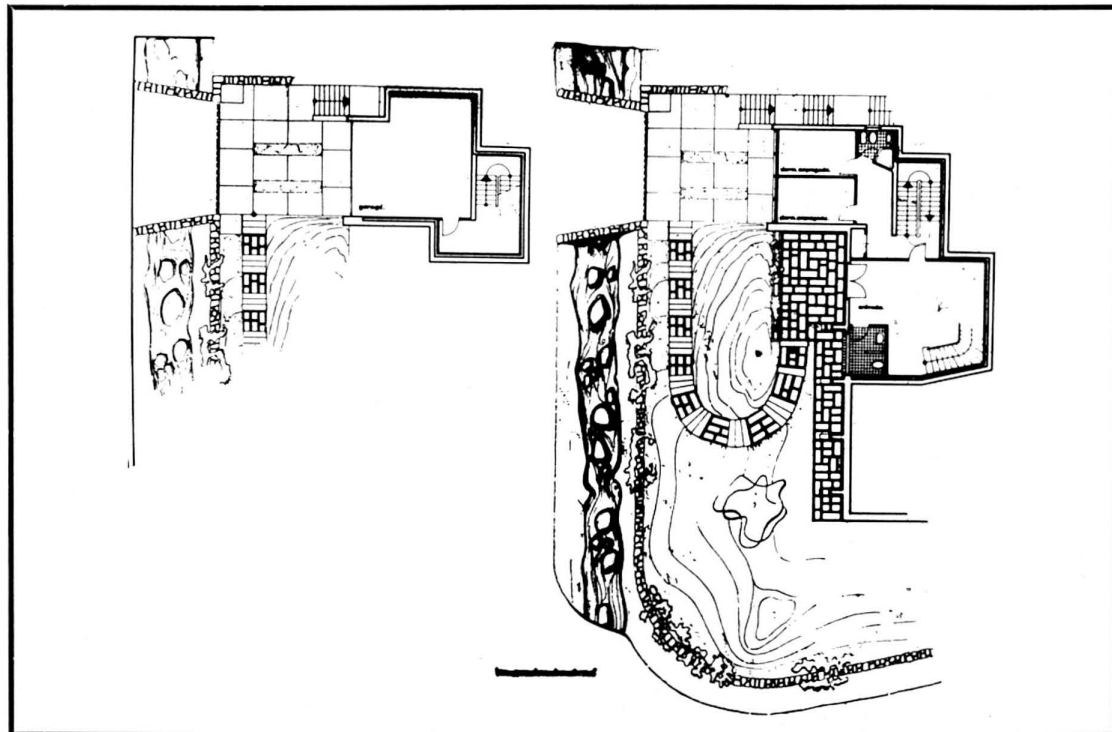
The house has a total square footage of 2400 square feet. The basic structural system is post and beam on a 7-foot modular plan both ways. The ceiling is 2" x 8" T and G; the walls are stucco and plywood; the kitchen and dining room floors, common brick; the floor construction is a concrete slab.



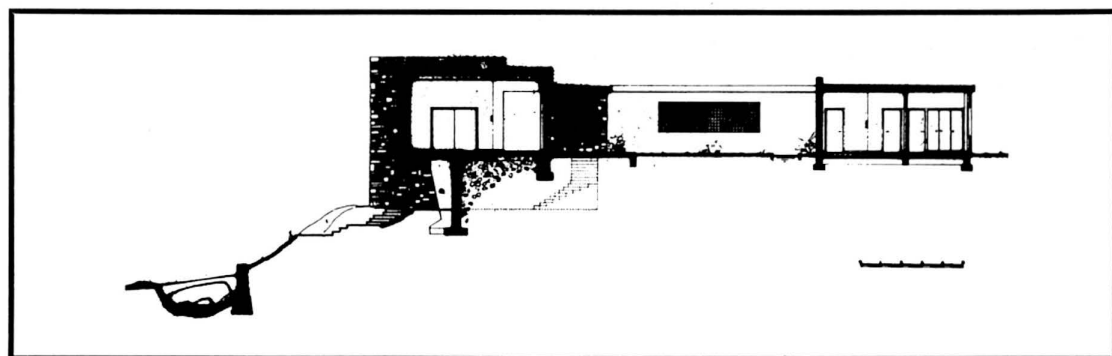


HOUSE BY LUCJAN KORNGOLD, ARCHITECT



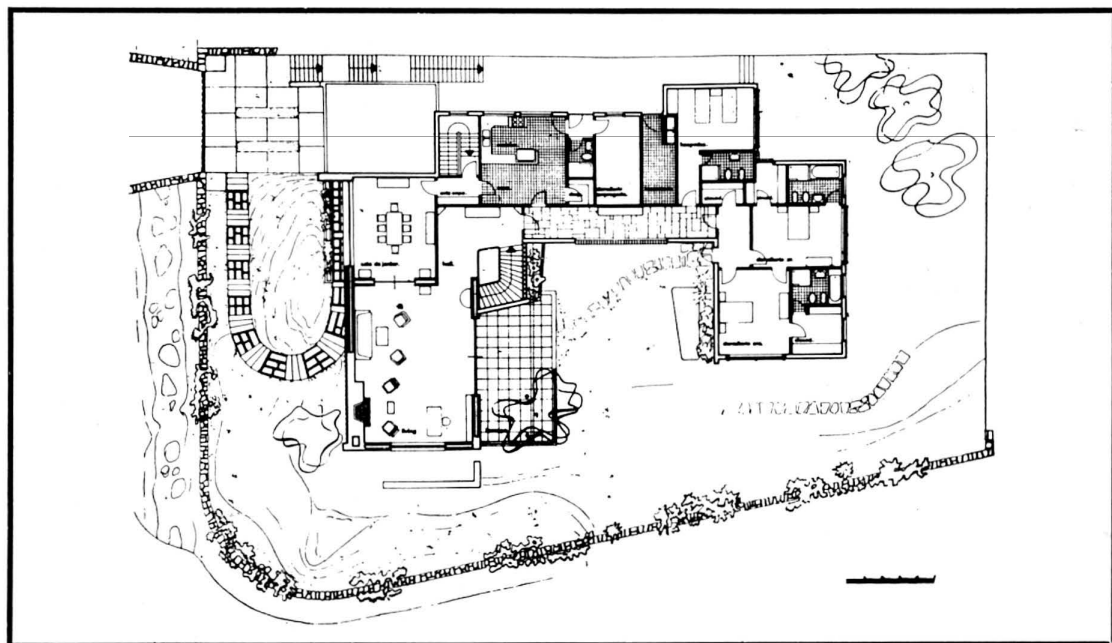


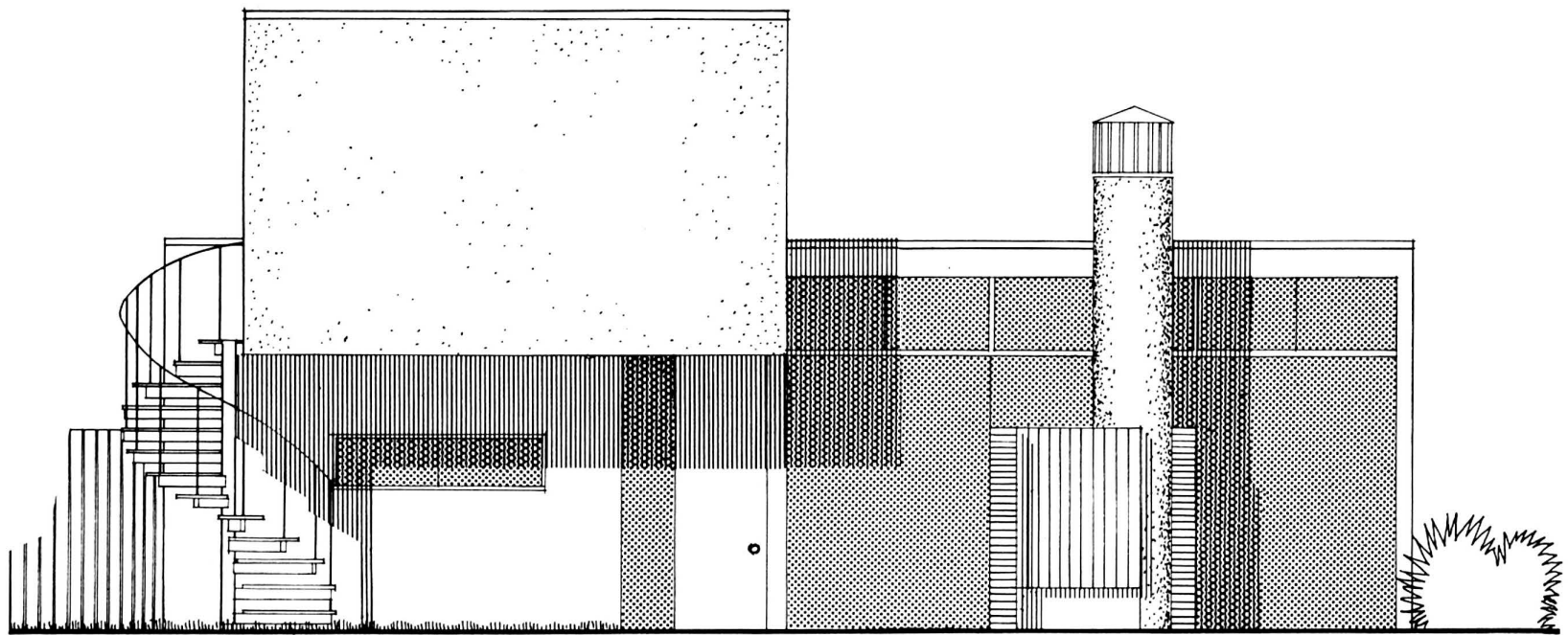
PHOTOGRAPHS BY AERTSENS MICHEL



This house is for a museum director, and it was necessary to consider, as an important part of the design problem, the housing of his private collection. The site is in a heavily wooded suburb of Rio de Janeiro. The structure itself is above the street level with the property being surrounded by heavy stone retaining walls.

A large living room gives onto a rear terrace designed for complete privacy. The exterior is of wood, field stone, plaster and composition stone. The house is on three levels with the garage directly on the street and, over it, two servants' rooms with a large interior stair hall which leads up to the general living accommodations of the owners: the living room, with its adjacent terrace, the dining room, a flagstone hall from which one reaches the kitchen and utility areas, and the three bedrooms.





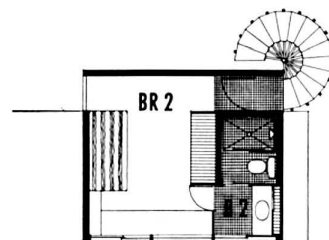
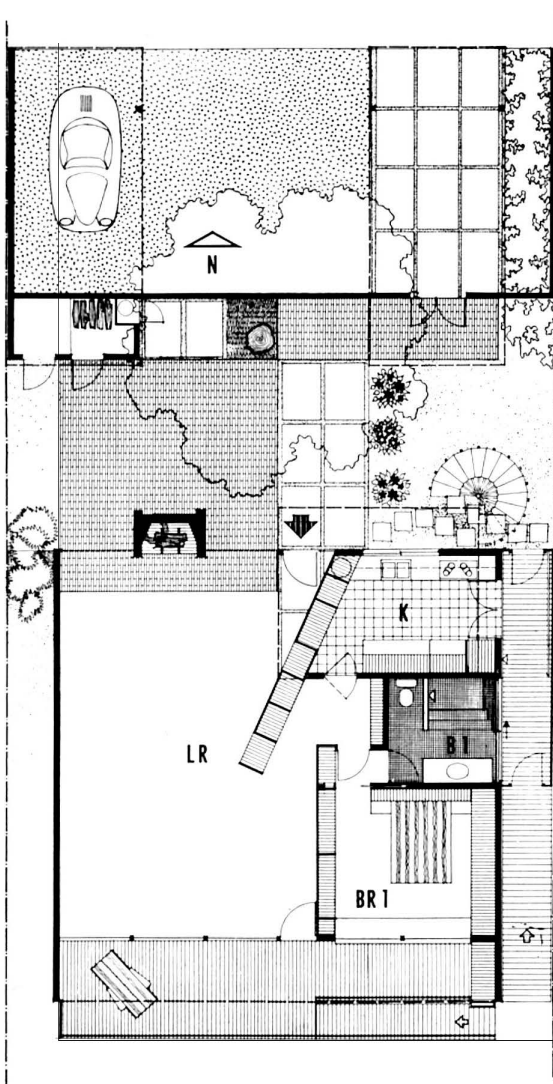
NORTH

The site is a typical narrow beach lot in a nearby resort area. The house has been designed for year around use by its owner, and vacation use by a daughter who has a separate small apartment on the second floor which has been recessed into the main body of the house over the kitchen area and is connected only by an intercommunication system.

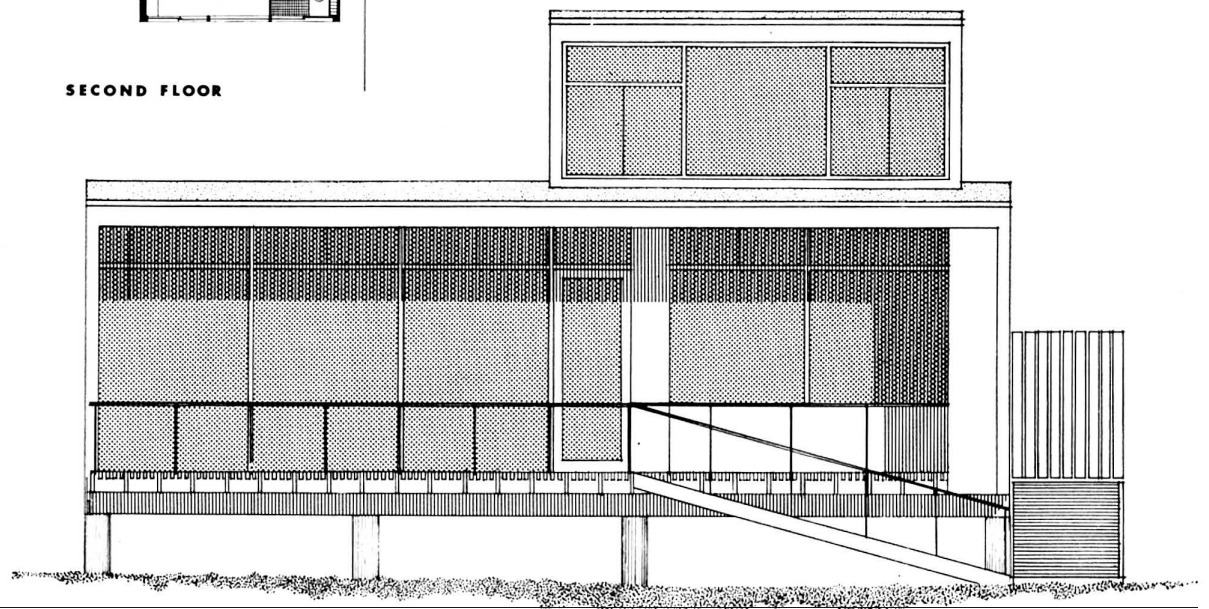
The entire highway frontage has been treated as a motor court. Entrance is through large double doors to an interior courtyard which has been given complete privacy and wind protection. The motor court and the courtyard which have been interposed between the highway make for a minimum of traffic noise.

The fireplace has been turned away from the ocean into the courtyard area. In general the house can be considered one large room. The owner required that the bedroom be placed on the ocean frontage and that the kitchen be entirely of natural wood and white. A bar which is usable from both sides also provides screening for all the other areas of the house. The interior is primarily cabinet work in which specific places have been provided for both usage and storage. The house is basically white, chutney, and black in color. There is an outside entrance to the bathroom from the beach, and the kitchen window to the courtyard serves as a bar for that area.

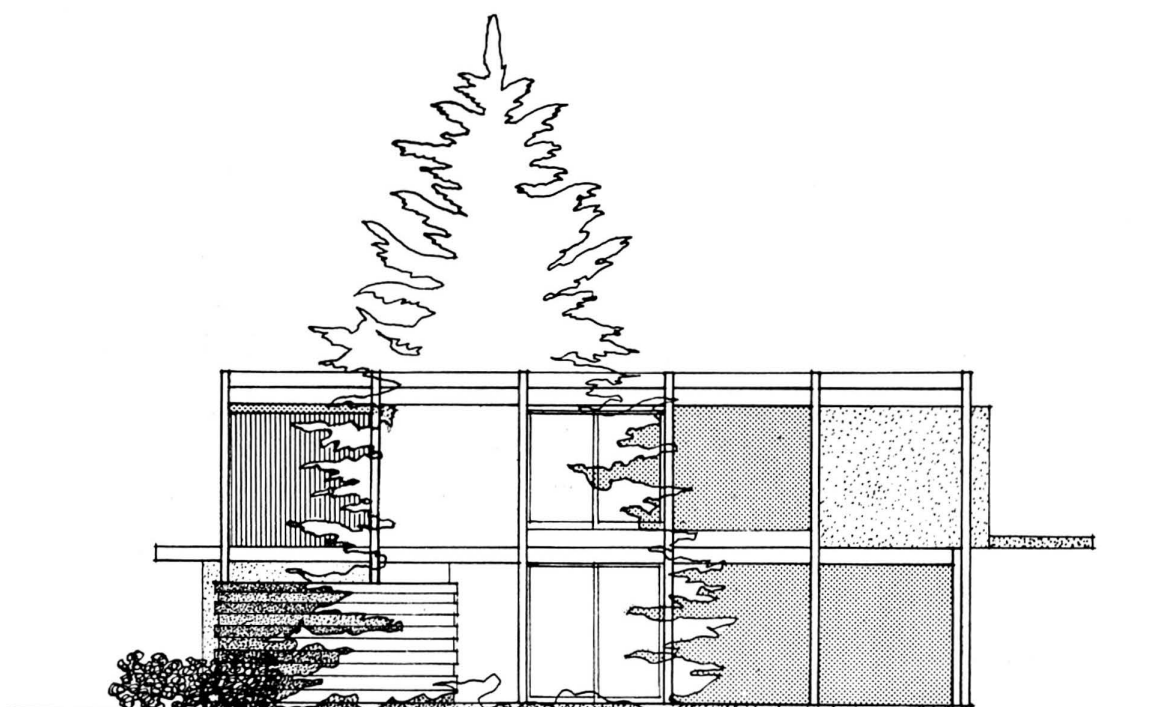
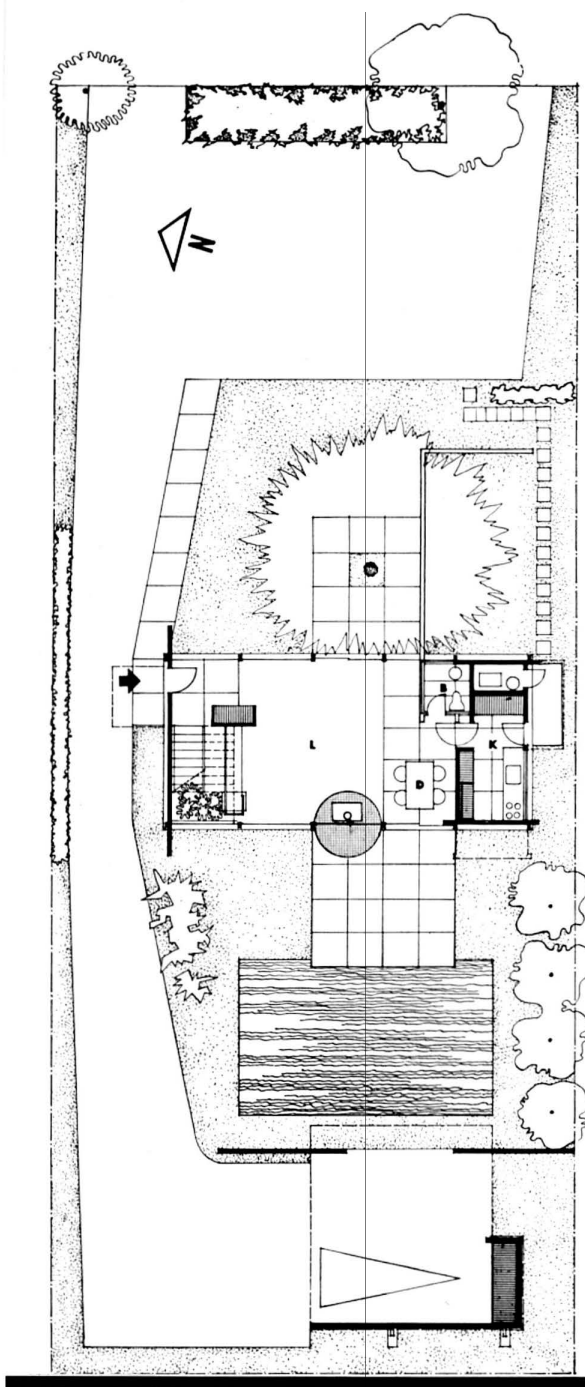
TWO SMALL HOUSES BY WILLIAM SUTHERLAND BECKETT, ARCHITECT



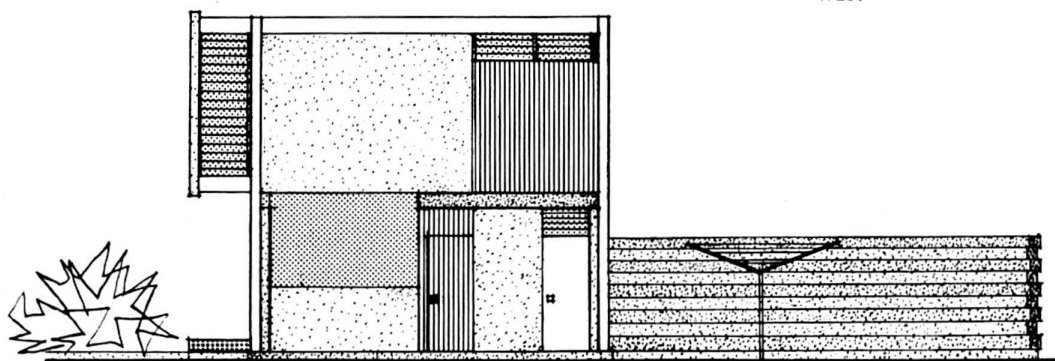
SECOND FLOOR



SOUTH



WEST

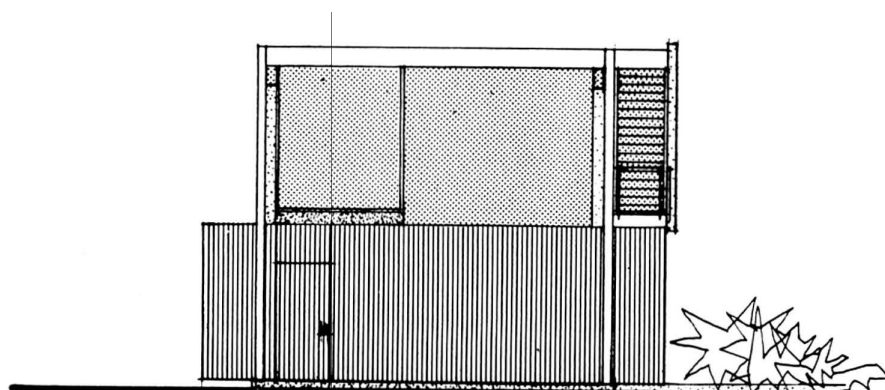


SOUTH

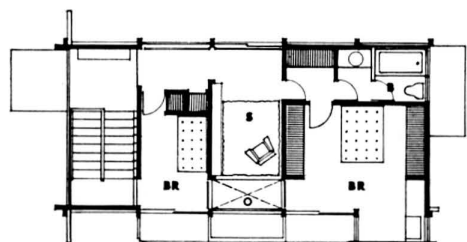
This house is a wood grid with floating planes of plaster or wood and voids. It was originally designed for a single client, however, during the process of design and construction it was necessary to plan for the accommodation of three people. An analysis of the plan required only one change which consisted of the enclosure of an opening in the floor of the upstairs study. The intermediate landing of the staircase is a folding plane that tilts up and becomes a railing for the child's room opening. The garage is designed in

such a manner as to function as a garden loggia. The kitchen uses a large one-unit kitchen equipment; the floors and terraces are gold Dexotex. The fireplace is a stock wood burning stove; the sofa is part of the design and is cantilevered from the planting area under the staircase.

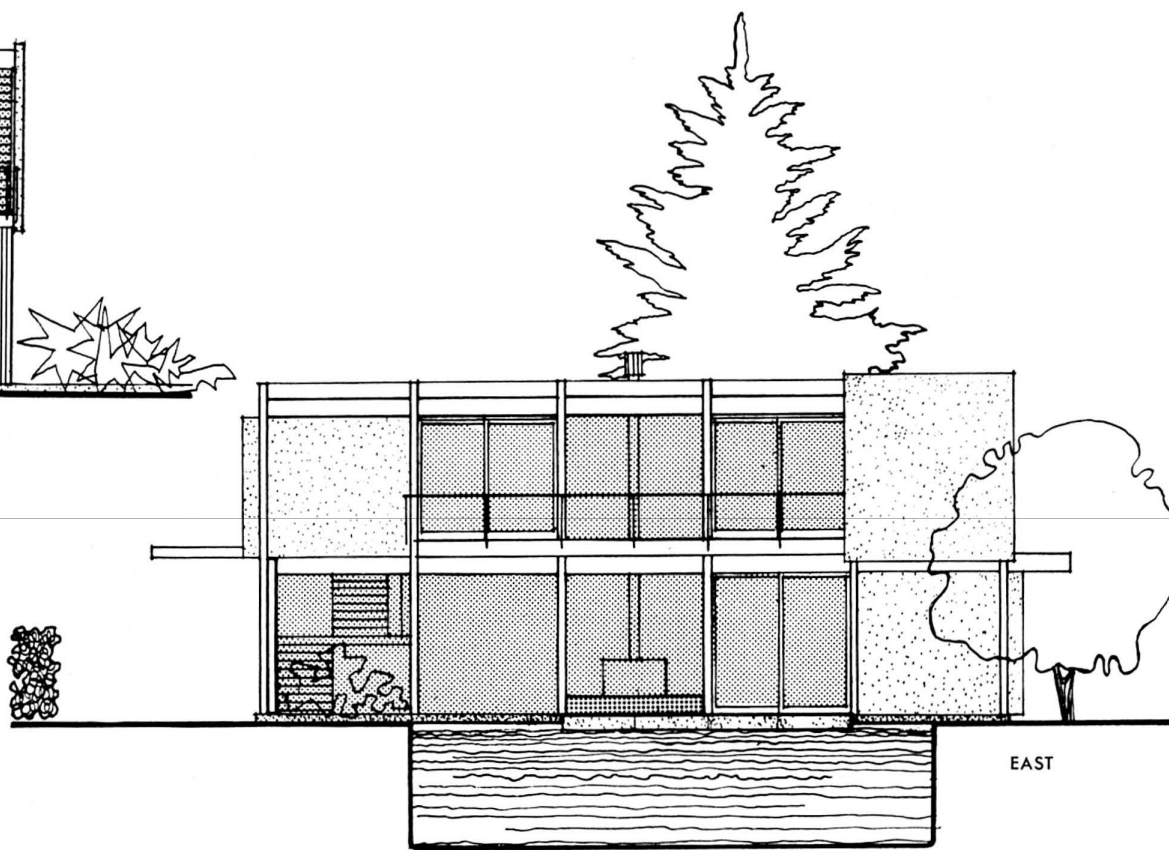
Typically, the houses in this neighborhood are set back 30 feet; because of the location of a magnificent pine tree, this house has been set back 65 feet, resulting in a pine tree terrace and a motor court forward.



NORTH



SECOND FLOOR



EAST

POCKET GUIDE TO ARCHITECTURAL CRITICISM

Jules Langsner

The purpose of this guide is to alert the intelligent layman to the euphemisms, arcane jargon, incantations, fustian and obfuscations commonly found in architectural criticism. It may help the unwary to avoid some of the baited traps of this occult corner of criticism.

By and large, criticism of architecture (or what passes for it) falls into readily identifiable species. Let us isolate those specimens likely to be encountered.

ACCOLADES-TO-GENIUS-CRITICISM

Critics in this category must have a genius to salaam. Paeans of praise to a dazzling innovator characterize the Accolade-To-Genius-Critic. "His daring, profound intellectual grasp, unmatched intuitive powers, and complete independence of conventional solutions, assure our time the designation—Epoch of the Master."

Accolades-To-Genius tend to be uncritical, are weighted with superlatives and quotations from the discourses of the Master. His buildings are always without flaw—total statements, self-sufficient works of art.

Geniuses are either Venerable Giants surrounded by devout disciples or crew-cut, bow-tied Boy Wonders of forty. Both types are very helpful to critics. Both types make good copy. It might be noted in passing that writers of "genius copy" are 1) ecstatic acolytes, or 2) cynical publicists.

CRITICISM-BY-ROUND-TABLE-PROPHETS

Polar opposite to the Accolade-To-Genius Critic is the We-Must-Have-An-Anonymous-Architecture spokesman whose natural habitat is the Round Table discussion platform. Exuberant and eloquent by nature, advocates of Anonymity are apt to call for COLLECTIVE TEAMS OF ARCHITECTS, DESIGNERS, and ARTISTS TO SINK THEIR ROOTS AMONG THE PEOPLE.

We-Must-Have-An-Anonymous-Architecture prophets can be detected by such sounds as, "We must bring industrial anonymity to the esthetic level of medieval anonymity. Architecture becomes great when the individual designer and craftsman loses his identity in the common effort. The best products of the Machine Age bear no single imprint, and neither must the Machine Age house. Besides, what about African art?"

We-Must-Have-An-Anonymous-Architecture critics prefer to have their names placed prominently on the program.

ARCHITECTURAL-SCIENCE-FICTION-CRITICISM

This school can be identified by the heady concoction of evangelical fervor, nineteenth century Utopianism, and twenty-second century technology. It is Utopian in the as-

sumption that inner man can be changed for the better by placing outer man in a plastic ellipsoid. It is nineteenth century in the belief that technology moves us ever onwards and upwards.

The science fiction aspect is clearly seen in visions of glistening spheroids and ovoids spread before the homeward-bound, helicopter-borne electronic computer operator. Once inside his all-in-one-piece ejection-molded retreat he can, if he likes, hose down his cornerless, washable plastic interior. An additional side benefit is that the house weighs only 13 pounds.

OUR-WAY-OF-LIFE-CRITICISM

Our-Way-of-Life-Criticism revolves around the idea that NATIVE ARCHITECTURE must spring from NATIVE SOIL. It speaks in behalf of NATIVE MODERN—human, true, honest, valid because it is indigenous. The *bête noire* of Our-Way-of-Life-Criticism is FOREIGN MODERN—skimpy, deprived, impoverished, stemming, as it does, from enervated cultures alien to our virile, fecund society.

Our-Way-of-Life-Criticism has a recognizable patter, "This warm, gracious, friendly house, serene, poised, dignified under its canopy of native pitched roof fearless in its adherence to Native Traditions, harmoniously furnished in rare Sung ebony and modern old New England birch, provisions the NEW LOOK that is the NEXT US."

Native Modernists transgress on the domain of the Science Fiction Space Cadets by assertions that the GOLDEN AGE IS HERE. All we have to do to enter this millenium is make sure Modern is Native.

The reader is buoyed by allusions to the Frontier coupled with eulogies to the Golden Age of the Deep Freeze. There are goggle-eyed references to the NEW ELEGANCE OF OUR TABLE SETTINGS, NEW CREATIVITY OF OUR COOKING, all under the aegis of Native Modern Architecture.

Our-Way-of-Life-Criticism suffer from the nervous habit of glancing nervously around the room to see if their hosts have been corrupted by FOREIGN DESIGN.

BUILD-FOR-THE-WHOLE-MAN-CRITICISM

This group closely resembles, and may easily be confused with, Our-Way-of-Life-Criticism. Both claim squatter's rights to such architectural verities as PROVISION FOR THE FULL HUMAN PERSONALITY and INTERIORS FOR THE INTERIOR LIFE. Consequently, a certain amount of encroachment can be expected.

However, Build-For-the-Whole-Man critics eschew the regional idiosyncrasies of Native Modern. They prefer the grand ab-

stractions: "A Humanist Architecture to shelter the spirit of Man from the onslaughts of the Machine Age. We must provide Modern Man with the spiritual grace, harmony, security, integrity provided Medieval Man in the walled town. We must bend technics to human purposes, or be automated."

Once readers grasp the nub of Build-for-the-Whole-Man Criticism, they agree. So does everyone else. If the drafting room could be floated on Cloud 9, our problems would disappear.

Build-for-the-Whole-Man criticism can be spotted by references to architecture or earlier, less-complicated, "organically-integrated" times. WE NEED TO RETURN TO HUMAN VALUES is the recurrent motif. LET US GO BACK TO is the thematic counterpoint. The reader is warned to see if ways of effectuating the grand abstractions are indicated. If not, beware of the narcotizing power of Build-for-the-Whole-Man rhetoric.

HOSANNAS-TO-PURITY-CRITICISM

Here rhetoric flourishes under hothouse conditions of self-bemusement. The idea of this school is to surround us with virginally-pure, esthetically-uncontaminated, complete-unto-themselves modern buildings. This Elysium of Architecture is within our grasp.

Hosanna-to-Purity critics extoll the virtues of FUNCTIONAL ESTHETICS, CLEAN LINES, INTERPENETRATION OF OUTER SPACE. There is a great to-do about DESIGN INTEGRITY down to the last piece of flatware in the kitchen cabinets.

The arch rivals of Hosanna-to-Purity critics are painters and sculptors eager to paint ceilings and place sculpture on walls, thereby smirching the immaculate purity of the building. Part and parcel of the credo is the slogan ARCHITECTURE IS THE ONLY COMPLETE ART FORM. For Hosanna-to-Purity critics, architecture is not only the most significant of the arts, it now effaces painting and sculpture. More sophisticated Hosanna-to-Purity critics acknowledge (reluctantly) the contributions of Cubism, Mondrian, de Stijl, Kandinsky, Brancusi, Calder etc. But in their creed architecture has sifted out the best of these artists, who properly belong in museums as curiosities. Research indicates this patter rarely succumbed to outside the clan, and there most avidly by starry-eyed students.

Hosanna-to-Purity architects, it might be noted, fastidiously avoid the preferential quirks of the client.

POSTSCRIPT

At best this *Pocket Guide to Architectural Criticism* skims the surface of the tons

(Continued on Page 32)



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GUIDE TO ARCHITECTURAL CRITICISM—LANGSNER

(Continued from Page 30)

of verbiage that has poured forth on the subject of architecture in the last fifty years. No guide, no set of structures can substitute for perceptive reading between the lines. The *Guide* will have served its purpose if it alerts the intelligent layman to the fact that Modern Architecture, like other facets of modern life, is subject to rhetorical special pleading.

Modern Architecture suffers from the absence of cool, tough-minded, discerning, independent criticism. The interested layman must, therefore, be equipped with a more than ordinary semantic sophistication.

P. P. S.

Just in case it may have occurred to the reader that no space is given in this *Guide* to "traditionalist critics," the writer felt there was no point in beating a dead dog. The Caretakers of the Royal Mausoleum, as the traditionalists might be called, are there embalmed.

HOUSE IN NEW ORLEANS—LAWRENCE, SAUNDERS, CALONGNE

(Continued from Page 21)

An interesting feature perhaps, is the table element in the parents bedroom. A hole is left in the floor with a cowl built up about 15". On top of this cowl is placed a glass top, thus affording a view downward into the garden. It is also possible to light this bedroom through this glass topped hole from garden lights below. Manipulation of lights in the forward and rear patios can also give interesting and changeable lighting effects in the living area. This is all part of an attempt to get interpenetrations of space both horizontally and vertically.

SMALL OFFICE BUILDING—MAUL AND PULVER

(Continued from Page 31)

The structure itself is of post and beam with all vertical forces taken on posts so that the walls are non-bearing. Ceilings are of 2" plank insulated with Fiberglas; floor girders continue out under a wood plank walk and connect with a split post which holds both the girders and the roof beams. Exterior walls are either glass or 1/2" transite set in stops in order that the wall arrangement may be changed to accommodate a smaller break up of suites. An interior court has been placed so that all offices will have natural light and air at their interior sides. Parking is in the rear; all existing trees have been retained.

NOTES IN PASSING

(Continued from Page 13)

This raises a tremendous problem. It is nothing less than that of directing the development of all mankind—an unprecedented undertaking and one from which we cannot draw back. In fact, we must even speed up that development; and one of the reasons for this illustrates the interdependence of social activities.

For our own safety, as much as for that of others, we must control communicable diseases, which are no respecters of national boundaries; and history teaches us the danger of poverty when poverty has become conscious of itself. We must, therefore, resolutely pursue our task.

Let us not be deceived by words as to its nature. It is not merely a technical undertaking, as might appear from the name given to the assistance in developing countries. It is much more than that.

We, too, have our under-developed areas, but our peoples have learned that if technical progress is to continue to contribute to an expanding economy and a fuller life, it is in the interest of all to raise the standard of living of the whole population, and not only of a part of it. Again, the cumulative and universal nature of science and technology makes it necessary to recognize a community of interests not bounded by natural frontiers. Whether they wish to or not, the countries of the world are becoming interdependent. They must help one another, as their individual citizens have helped each other. Such mutual assistance is being organized under many names. Basically, however, it is mutual assistance.

This movement raises a tremendous problem of world dimensions. But whether a problem is narrowly defined or is apparently unmeasurable, it is never well to tackle it unsystematically. This particular

one cannot be left at the mercy of immediate political and economic considerations. We know that it is international, that it involves all the activities of nations. It must, therefore, be dealt with by international action, joint and simultaneous action for the satisfaction of all man's basic needs. An extraordinary adventure has begun, one of the most splendid and astounding that men have ever embarked upon in all their history.—**ANDRE MAYER, UNESCO**

ART

(Continued from Page 4)

bronzes. In the largest pieces, the embossed designs merely serve to enhance the textures. In the small pieces, they seem lapidary, and disturb the integrity of the forms. In fact, Mirko does require large scale, the thrust into space to fulfill his concepts. The small sketches are the least successful pieces in the show.

* * * * *

Another Stable show, the sixth, combined artists of every stripe in New York. Although it was a better show than last year's, this show's deficiencies made me wonder if the institution hadn't run its gamut. The fact is that the painters who participated in the first annual at Ninth Street have, to a large extent, reached a point of security in terms of reputation. Several of them no longer bother with the Stable show at all. Others send only minor work. The bulk of the show is made up of lesser lights, often nearly amateur. It is a sprawling affair with a few high points and many low ones.

Several years ago this would have been important because of the scarcity of exhibiting places for artists just getting underway with their public careers. But now we have innumerable smaller galleries faithfully dedicated to showing everyone, or nearly everyone. In the downtown circuit alone one week there were four large group shows representing no less than about three hundred artists. This flood of exhibitions inundates the eye, imperceptibly but inevitably lowers standards, and lessens the significance of exhibiting. And, it reduces the necessity for a show like the Stable annual. On the other hand, there is still a place for the small, carefully selected and installed show which presents work by lesser known artists. An example was the exhibition of "New York" at the Leo Castelli Gallery. Castelli presented works by ten artists young in reputation. In his simple, airy gallery, he spaced them so thoughtfully that even those pieces of minor quality assumed a dignity they could never have had in any of the bigger shows.

In the group there were two artists who interested me particularly. The first is the Baltimore painter Morris Louis, showing for the first time in New York. He is a free-form painter working out of Pollock toward a personal synthesis. His painting was very large, covered with brilliant flows of magenta, orange and other hot colors which moved over one another in jungle-like masses. The layers of color hurry about within an ideal space, controlled by the artist in terms of the way each color takes its place in a given plane. The obvious force of this painter has attracted a number of critics, among them Clement Greenberg. New York should see more of him.

The other painter, Norman Bluhm, has recently come to New York, having spent the years since the war in Paris. Born 1920 in Chicago, Bluhm studied architecture with Mies van der Rohe and later, in Europe, studied painting for brief periods at the Ecole de Beaux Arts and in Italy. Superficially his style resembles that of Sam Francis, another American who has worked largely in Paris. But Bluhm has a vitality which Francis lacks. Bluhm shares with Francis an interest in the overall surface, in the flow of forms on a lateral plane, and a love of thin, transparent painting. But the resemblance ends there.

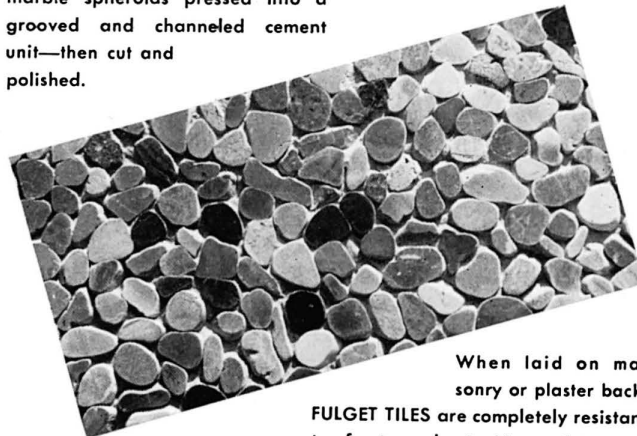
Bluhm's poetry is intense and evokes immediate response. He showed a canvas in the Castelli show which was suffused with an aqueous light, as if all the forms were floating in a pool, as if currents swept behind them, catching an effervescent highlight here and there. A purple sheen illuminates the surface of the painting while behind, blue and green washes of subtle intensity shine out. Drips of thinned paint help sustain the water and sun associations and the dappling at the edges of the canvas makes sure that the back plane of brilliant colors plays its role in relation to the surface darkened by drifts of dark purple stroking.

Bluhm's particular genius for finding the most powerful light-giving color is marked in his watercolors and ink drawings. Here, the night blues, lunar blues, water greens, and the darks of purple and black sing out.

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MUSIC

(Continued from Page 12)

groups presently in existence. In a loft above the theatre Mr. Boulez every year offers a series of four to six programs, each performed twice. The room seats about two hundred. These are, I am assured, the only programs of radically contemporary music which may be heard in Paris. One program this season, shifted to a larger auditorium, drew a thousand attendance.

Because the Barrault company was appearing in New York, it was possible for Mr. Boulez to visit us for this lecture. And by a fortunate chance the Monday Evening Concerts was able to invite him to conduct a performance of his composition in nine parts, *Le Marteau sans Maître*, already in rehearsal under Robert Craft.

First the lecture, the Sonata, and the ensuing panel discussion. The lecturer was in a tough spot. Stravinsky and Mrs. Schoenberg were in the audience. He was aware that, as possibly never before in his career, the past sat in judgement on him. He must be tactful, lest the past misinterpret. For the audience that past was its present, won to after a long climb against cultural resistance as steep as any mountainside. Many indeed were still climbing to reach that past. He began therefore as a spokesman of a present trying to be present, a challenger of that past, which the audience, whatever it might feel about the past still present, would defend as sanity against him. Try as we might, we could not be otherwise.

He had assets: an unpretentious, alert, dark, roguish presence, very French; was witty; handles English ably, knew exactly what he meant to say; spoke with an unfailing conviction, which carried conviction; brilliant mental footwork, the ability to take whatever was thrown at him and give it back with force. Most of us spent the evening hoping he would be upset and knowing he would not.

He took for subject *The Evolution of Style and Meaning Among the Young Composers*. Opening he paid respect to the composers, his predecessors, from whom proceeds all that he will now accept as style and meaning in contemporary music, Stravinsky, Bartok, and the Viennese composers, Schoenberg, Berg, Webern. He identified the contemporary composers who are of his own mind, Stockhausen in Germany, Nono in Italy, Leibowitz in France, giving as their common origin the work of Stravinsky and Webern. He did not mention his teacher and occasional collaborator, Messiaen. He made clear his method, criticism, the negative, of which the positive is the new-created work. The criticism he directed primarily at Schoenberg.

In a caustic article, *Schoenberg Is Dead*, Boulez had welcomed the death of this composer as a liberation of his disciples from the pressure of a great master who had falsified his own tradition: the later work of Schoenberg had prejudiced the achievement of the tone-row by reintroducing tonality. Boulez holds against Schoenberg what most of us might consider his admirable virtue, that having defined new potentialities of musical technique by an exclusive device, he could then modify the device to readmit what had been excluded, thus reintegrating the new method with the past. The contrary method, however significant, is confined by its exclusions. During the evening Boulez offered no criticism of Stravinsky, whose recent row compositions begin at this point of reintegration.

Musical criticism, positive or negative, crawls forward on legs of identification. Against the great trunk of Schoenberg's career negative critics have thrown up, over a long period, Stravinsky, and in shorter bursts such composers as Sibelius, Prokofiev, Hindemith, and Berg, more recently Webern. These have been the main con-

tenders. Advocates of Sibelius, Prokofiev, Hindemith, and until lately Stravinsky, consider the work of Schoenberg a technical or emotional aberration. Advocates of Berg accept the Expressionist period of Schoenberg, until *Die Gluckliche Hand*, plus a qualified tolerance of the tone-row method. Advocates of Webern—among them Boulez—accept as in the right direction only those works of the atonal and early twelve-tone period, composed between 1910 and 1925 (*Pierrot Lunaire* to *Wind Quintet*). Lately Stravinsky has embraced the tone-row, qualifying it by an unyielding retention of tonality. At the present time the chief synthetic opponent of Schoenberg is Webern, a position I doubt that composer, if he were living, would tolerate.

Late Webern is imitable; late Schoenberg is not: no composer, at least, has yet managed it. The long progress of Schoenberg's evolution at no point denied the past, most nearly so during the period when he worked to exclude the traditional pull of tonality. The shorter career of Webern recognized almost no influence but that of the Schoenberg at this atonal period. Thorough digestion of Webern will stimulate an appetite for the later works by Schoenberg. I look for this as the next stage of musical development. In the same way, thorough digestion of Satie will stimulate a fresh appetite for those late works by Debussy, *Jeux*, the *Etudes*, the last three sonatas, in which, as Boulez told us, Debussy cut himself off from the past. Webern's compositions, short, exact, translucent, free of Schoenberg's larger conceptions, his immense forms, his classically derived movements, appeal to the young composer who values technique and denies "inspiration." To the end of his life Schoenberg never ceased to attribute the working of his art to a power, an inspiration, beyond himself.

Boulez began composing during the German occupation of France. The violence of his earlier music may reflect the spirit of resistance let loose during that time. Since then he has lived at the centre of a culture, the one-city intellectual culture of Paris, which has transformed the spirit of resistance into a philosophy. I do not say Boulez has been influenced by Existentialism. He did not mention it. His conception of art expresses a like discipline: a man is responsible in detail for what he does—in music, for every note he makes. He can expect no other salvation. He does not aim to please, to be popular, but to live, to be noticed. Since he can depend only on himself, his art must begin in his technique. As Boulez explains it, the older composer began with the essence, the tradition in being, of which he made the composition; the new composer begins with his technique, of which he makes the work of art, the unique realization, the essence. The new composer accepts the destruction of traditional music as having been accomplished by his predecessors, an accomplishment I doubt that Stravinsky, for example, would willingly admit. The new composer dispenses with the tradition, what Boulez calls the "background," and concentrates on his technique, which is at present only and inescapably the row or *serial principle*. Indeed, Boulez favors eliminating "row" or "serial" and using the word "principle," alone to signify the independence of his theory.

Schoenberg began with the tone-row, usually of twelve tones, or "six-plus-six," as he slyly told me one of the last times I talked with him. (The number 12 is unnecessary; any number may be used. Stravinsky has used more than twelve). Schoenberg limited the constructive possibilities of his composition by his insistence on preserving the identifiable row, in whatever position. Thus he was able to work with *pitch* or *interval* (the whole row as a unit) but not freely with *dynamic* or *timbre*, which refer to the individual note. Webern emancipated *dynamic* and *timbre*, that is to say, the individual note, from the over-all authority of the row. (There is a like distinction between Bach and Beethoven). These are, according to Boulez, the four elements of music, which are guided not by the whole row as a unit but by the *principle* of the row. A row can be any length, include any extremes of dynamic contrast. If *pitch* and *interval* remain the prime elements, *dynamic* and *timbre* take on a far greater influence, affording fresh means of identification, enabling the composer to set up fresh signals of motivic recognition apart from the succession of the row.

As I have said, the works by Boulez are not so much complex as damnably difficult to perform. I cannot escape the suspicion that his music must be made difficult, because if it were not it would be reduced to its elements, and these, without the elaborations of his technique, are bodiless. Like a number of startling composers of the past, like Webern to a degree, his art is cerebral but insubstantial. One evidence is lack of economy, the all too evident fault of the *Sonatina* for Flute and Piano which was played after the lecture

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ended.

In his discussion of technique Boulez was very precise, as far as he went, but he did not go far enough to satisfy Mrs. Schoenberg, who was sitting beside me. She wished him to tell exactly how he goes about making a composition, not an unfair question, if it be simply a matter of applying a technique. (One might expect that a composer so armed would give off compositions as rapidly as Sebastian Bach or Mozart; Boulez has been anything but prolific, 15 compositions. The question rises: what does it take to set him off, since he has only to put down a few notes in series, define their principle and entrust the outcome to his technique? I am not inferring a *reductio ad absurdum*. This is precisely the method, based on improvisation, used by Bach and Mozart. The answer to this question may bring us near the blind spot in the Boulez argument. During a short conversation alone with Mr. Boulez before a rehearsal, I put the question to him. His answer, after two false starts and some mutual clarification, amounts to this: Bach and Mozart composed with familiar materials, the scale and so on, and made music easily. Beethoven exploited less familiar situations, making less music with more difficulty. Debussy composed still less with less reliance on the past, the technical background. Yes, yes, children, I see you all raising hands, your shouting faces!).


At the end of his lecture Boulez told us he would be back to answer questions and hear arguments, and he would "argue with us all the evening." I cannot praise him enough as the spokesman for a point of view; the force of his mind and culture showed to full advantage in the panel discussion.

He had for opponents the composers Lukas Foss and Paul Des Marais, and to assist him, when the questions went beyond his limited English, Robert Craft. It was the heathen attacking the true believer, who never qualified or wavered in the exposition of his faith. To the chief question of the evening, thrown at him in several versions, whether it is possible now to compose by other means apart from the row-principle, he replied with a soft "No". When the question was repeated in more complex language, Craft answered for him, a soft "No" again. One word never more decisively cut off two young composers from the future. To other questions, from stage and audience, Boulez reaffirmed his undeviating attitude, always with humor and a charm that, as much as his personal authority, disarmed the questioners of antagonism. Technically, philosophically, from a background of culture as substantial as his music may not be, he dealt with each problem amply, in a minimum of verbiage. Whether or not he is a great composer, he is an admirable intelligence. Such a mind, though it may not itself come to glory in music, charges the creative atmosphere with ideas.

When we talked together I asked him about two other radicals, Harry Partch, whose work he does not know, and John Cage. Of Cage's several disjunct types of composition he prefers those for *prepared piano*. The later "works by chance" he does not approve. He believes in what he calls "the musical continuum", which I take to mean the ordering of sound by controllable means. "This I do not care for" he told me, tapping the wood under the piano keyboard. Though he admires Cage's earlier percussion pieces, he says they are not in his direction.

The concert promised *The Lamentations of Jeremiah* by Thomas Tallis and *Le Marteau sans Maître* by Boulez. We were given as bonus a composition on electronic tape by Stockhausen, *Song of the Adolescents* which Boulez had brought with him. It is one of four such compositions on tape Stockhausen has prepared. The medium consists of electronic sound-producing equipment, a boy's voice, and the sorcery of tape, cut, rerecorded, distorted, altered in pitch. The boy's voice became a chorus, called to itself simultaneously out of many perspectives, spoke abruptly in startling nearness. The electronic sound came in several packages: a crescendo or decrescendo of bubblings in which the boy at first seemed to drown; a whisk-like scratching of metal; a golden clangor like a spilled pocketful of gold change; various resonances of more or less indefinite duration, pitch, and audibility, often emphasizing extreme overtones. The combinations, sometimes very beautiful, sometimes drawn apart in schizophrenic nightmare, were part montage, part a sort of sound-landscape of fantastic dimensions, part the familiar grotesquerie of Germanic expressionism, characteristic of German painting and sculpture in many periods. The fault of the composition is its length; it will not leave off when all possibilities seem to have been exploited.

A few listeners fled the hall during the first minutes, a few more at



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the end; others sat it out stoically, or with plugged ears or witty comments. At times it was like sitting under Niagara Falls with your head in a bucket, at times a physically felt nightmare that would not cease. Yet there were passages, moments, of an extraordinary richness. We are only at the beginning of such music. Boulez tells us, he believes the future of poetry lies in such means. I am not sure I follow him. I felt the text was lost in the distractions.

It was possible to admire and to dislike this composition more intensely than the *Contrapunkte* No. 1 for 10 instruments by Stockhausen, which Robert Craft conducted for these same concerts last season. That was a thin piece, its design unpredictable but unconvincing when presented. Stockhausen appears to lack the instrumental resources of Boulez.

Even Robert Craft had reached an impasse in rehearsing *Le Marteau sans Maître* when he turned it over to Boulez. The musicians had nearly given up hope of mastering their parts. But Boulez, who has prepared some thirty different performances of the work, drew everything together, rehearsing the musicians in groups and separately, revealing himself a master in every aspect of his art. He won the devotion of his players, so thoroughly that after the performance they presented him with a set of gold cufflinks engraved with his initials.

Let me pay my respects to the players, Catherine Gayer, voice, Arthur Gleghorn, alto flute, Milton Thomas, viola, Theodore Norman, guitar, William Kraft, vibraphone, Dorothy Remsen, xyloimba, and Lester Remsen, percussion.

I am told that Robert Craft had subdivided the measures to facilitate the counting. Boulez proceeded by the opposite method. He spread the passages in long lines, punctuated by accents, conducting, unlike most radical composers, with graceful curving motions, articulated in such manner as to bring out the contours of the long melodies. Everything he wished to emphasize was brought out visibly, allowing rather free disposition of the smaller details. Even for the listener his manner of conducting conveyed the flowing he desired.

The text consists of three short poems by Rene Char. The work is developed in three series of interlocked movements, numbers 1, 3, and 7, numbers 2, 4, 6, and 8, and numbers 5 and 9, each series related to one of the poems. In his lecture Boulez told us that the listener should find his way into and through the music by identifying the distinctive characteristics or "signals" of these interrelated sections. He was frank to admit that many hearings might be necessary to accomplish this. Since we were hearing the first American performance and had no prospect of a second, the preface was not encouraging. The future of such music would seem to be in recording, to permit unlimited rehearsals. And there is no reason why music of such complexity should not satisfy an audience already at the point of exhausting the resources of the classics. It will certainly attract the lovers of hi-fi. I am told that Boulez has recorded it for Vega in Europe.

The music moves entirely in the upper registers of rather sweet sound, the basses being principally non-tonal percussion. By eliminating identifiable bass tones—Lawrence Morton pointed this out to me—the composer frees his long melodies from false harmonic reference. The percussion sounds are so placed as to reflect, almost like metal mirrors, the colors of the instruments. The melodies are not passed so continuously note by note among the instruments as in *Polyphony X*. The movements proceed rather by instrumental groupings, with long solos for each instrument. Such a combination of registers, if not expertly controlled, could degenerate into sentimental bleatings. No one, listening to the resulting music, could doubt the composer's expertness. Here was not any, as in the other compositions, any failure in the long design, no question of the placing of accents, no hesitation as to the rightness of the constant interruptions by silence, no struggle for an ending. If the music was spread thin, it was spread evenly; whatever its points might signify,

it made them. The verbal inflections and distortions did not disguise the color of the voice. Whether any part of it was "beautiful" I did not stop to question. The "beautiful" did not separate itself from the ongoing context, as in the Stockhausen tape. Whatever it may not have been, it was, undeniably, music. Researching his medium, exploiting his technique, Boulez has come a long way from the earlier pieces.

Whether such an achievement represents an untimely sophistication, whether it is really a new music or only the working out of an aberration, I hesitate to say. Boulez accepts the decision of the future, and for that we must wait.

My own opinion is that in *Le Marteau Boulez* resumes composition at the point near chaos (lack of classical reference) Schoenberg had reached in *Pierrot Lunaire*. The two works have many aspects of similarity. If the Boulez work reaches farther into the unknown, it does so with less certainty of detailed relationship between the unit and the whole. His principle, though a technique and logical, will not of itself make music. He admits that it will not make simple or easy music. He is not yet the composer Schoenberg was at the same period, though he lacks nothing by comparison in mastery of the means. Like Schoenberg he is deeply learned in music of all periods. He may distort the history of music to support his practice; he does not deny that history or its influence.

Boulez deserves the respect he won from all who met him during his visit here. His art bears watching. He is a master of the unknown. Yet I believe his direction lies, in spite of whatever personal resistance, in the same way as the later Schoenberg, back into rather than out of deeply formal music.

I hope to talk with him again. Having met him, listened to him and watched him work, I have quite revised my former judgement.

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lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

MISCELLANEOUS

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

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUmkirk 7-8131.

PAINTS, SURFACE TREATMENT

(298a) Mosaic Ceramic Tile: Basic floor and wall material in buildings of today, shown in a new 31-page catalog profusely illustrated in full colors. Book also contains ceramic tile selector which deals with each type of ceramic tile, its advantages and appropriate applications. This splendid booklet is a must for your information files. Write for form #208 Mosaic Tile Company, 829 N. Highland, Hollywood 38, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four differ-

ent surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

(225a) Kaiser Aluminum. for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(302a) Decorative Building Tile: Italian marble spheroids are machine pressed into channelled cement units to make Fulget mosaic tiles. Available in three forms, Wall tiles, Rizzada and Pavimento. Wall tiles 4 3/4" x 9 1/2" come in 20 basic marbles, polished or natural, colored glass or mother of pearl. Rizzada 8" x 16" comes in 8 marbles, natural finish. Pavimento 16" x 16" is flush finish, suitable for flooring. The tiles are frost and heat resistant, stones will not crack and loosen even under extreme conditions. Imported and distributed solely by the Fred Dean Company, 916 La Cienega Blvd., Los Angeles, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

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

(228a) Mosaic Western Color Catalog —In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 81page catalog. Included in their various colors are glazed wall tile, ce-

amic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Los Angeles, California.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in, cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(929) Architectural Porcelain Veneer; Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to

harmonize with any type decor specified and all convention methods of application apply. A development of Tropicraft of San Francisco, 14 Sherwood Pl., San Francisco 37 Calif.

✓ (251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles. Calif.

✓ (254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

ROOFING

✓ (146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass

fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (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 water-proofing 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 illustrated. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, Calif.

SASH, DOORS AND WINDOWS

(290a) Indoor Movable Shutters—Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Ave., Santa Monica, California.

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

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

(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the prod-

ucts for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

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

(235a) Capri Sliding Glass Doors: A noteworthy advance in building field is new construction of Capri Sliding Glass Doors, making possible comparable costs to window or wall installation. Can be installed into rough opening similar to standard window or door frames. Newly available information describes basic unit as providing choice of combination of anodized aluminum stiles and fine grain ash top and bottom rails, or anodized aluminum rails (both being interchangeable). Developed especially for residential building; equally adaptable for housing projects, custom homes, remodeling construction. For further information write to T. V. Walker & Son, Inc., Dept. AA, P.O. Box 547, Burbank, Calif.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

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

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

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wir-

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ing, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, Calif.

(217a) New aluminum sliding glass doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

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

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

(109h) Twindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weather-stripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure c/o Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road, So. San Francisco, Calif.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Access Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

(289a) Sound systems—HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information, etc. California Sound Products, Inc., 8264 Melrose Avenue, Hollywood 4, Calif. Phone: WEbster 1-1557.

SPECIALTIES

✓(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

✓(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

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

STRUCTURAL MATERIALS

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula

of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend harmoniously with decorative effects on all beauty and appeal. For interior and types construction to create spacious exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, Calif.

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

(179a) Filon-fiberglass and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 E. Maple Avenue, El Segundo, California.

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

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

(243a) Send for new four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based

on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(299a) Construction Plywood: Announcing a new, 34-page, four-sectioned construction guide containing full-page structural drawings that provide authoritative basic information on types, grades, and applications of fir plywood for builders, architects, engineers and building code officials. The booklet covers information on floor construction, single and double wall construction, and roof construction, while including recommendations and plywood excerpts from "minimum property requirements" of the FHA. Booklet is designed for maximum simplicity of use and quick reference, all contained in convenient notebook form, ideal for draftsmen. Sample copies available without charge from Douglas Fir Plywood Association, Tacoma 2, Washington. Quantity orders are \$12.50 per hundred.

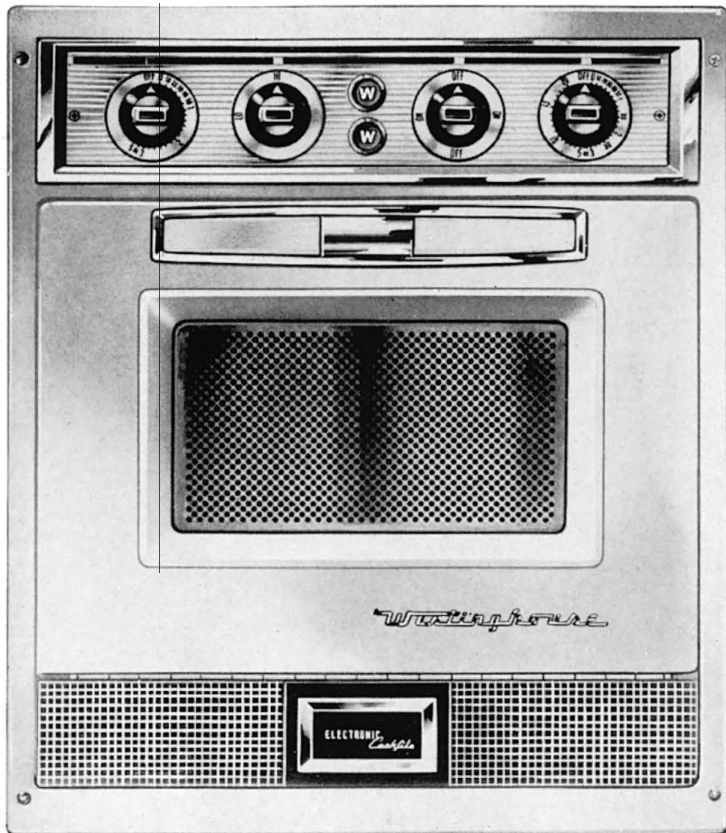
(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

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ATLANTIC & PACIFIC BLDG. CORP.

8662 Garden Grove Blvd.
LE 9-3381

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LE 9-2418

May 6, 1957

Westinghouse Electric Supply Co.
4601 S. Boyle Ave.
Los Angeles 58, California.

Attention: Mr. Harold Hansen, Contract Sales Mgr.

Gentlemen:
We wish to take this opportunity to thank you for the tremendous cooperation given by yourself and members of Westinghouse Electric Corporation in contributing greatly to our new all-time record in home sales.

Your very able Home Economist, Miss Marie Underwood, has proven to the hundreds of amazed on-lookers during her demonstrations just what this Speed-O-Light Electronic Range will do.

We feel quite pleased to be the first Builders in America to introduce to the public the proven and much needed Westinghouse Electric Range as standard equipment throughout our development, as well as your splendid DeLuxe 4-unit platform, Automatic dishwasher and Disposal.

We opened "MINOR BUILT ELECTRONIC HOMES" on Easter Sunday, and within fourteen days had the entire development sold with the exception of only eleven homes. Rather than have a complete sell-out, we hurriedly purchased additional acreage in order that we might continue on from our present models and feature the same Westinghouse equipment values and homes.

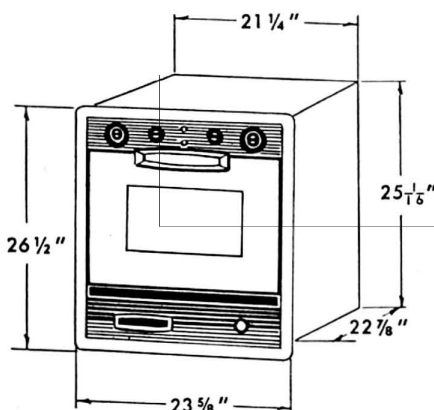
We may add that a great many builders have visited "MINOR BUILT ELECTRONIC HOMES" and have been highly impressed with what we term "The Housewife's Dream," the Westinghouse Electronic Range and its all around results, and a number of them contemplate using it in their next building program.

We feel quite certain that apart from your giving us a steady stream of Home Buyers, it will also prove to be very beneficial to the Westinghouse Electric Corporation. Thanking you again for your excellent cooperation, we remain,

Yours very truly,

L.D. Minor
Stuart Q. Bartleson
MINOR BUILT ELECTRONIC HOMES

WESTINGHOUSE ELECTRONIC RANGE CAN BE BUILT INTO A WALL, SET ON A COUNTER OR BASE CABINET . . . ANYWHERE 220-VOLT SERVICE IS AVAILABLE



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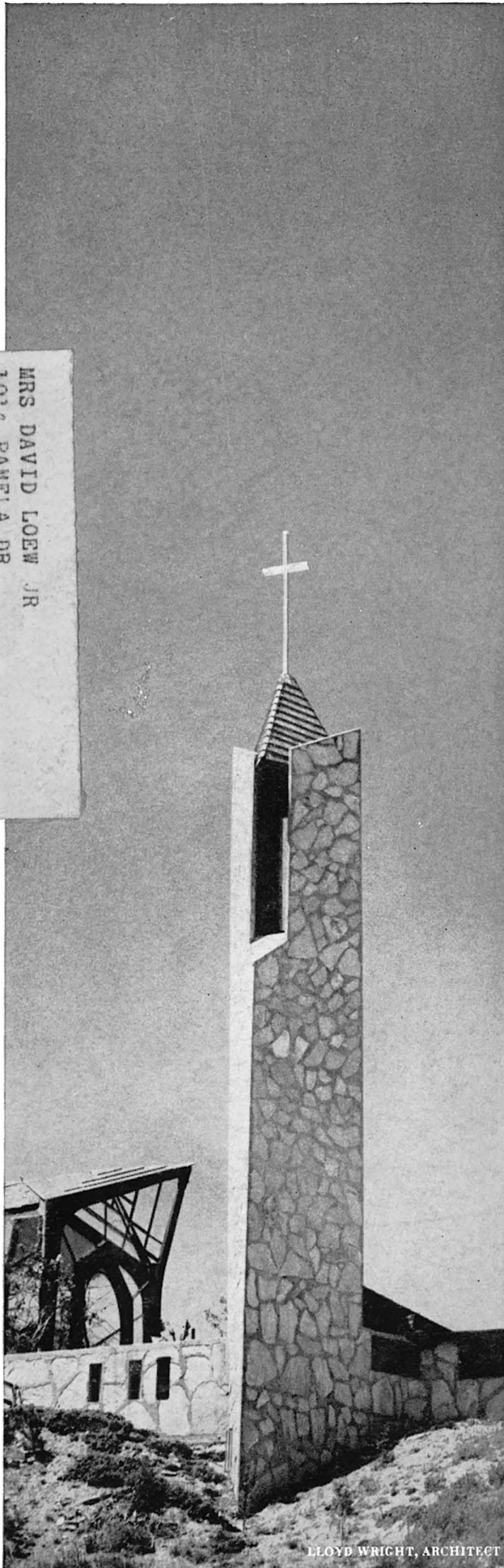
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