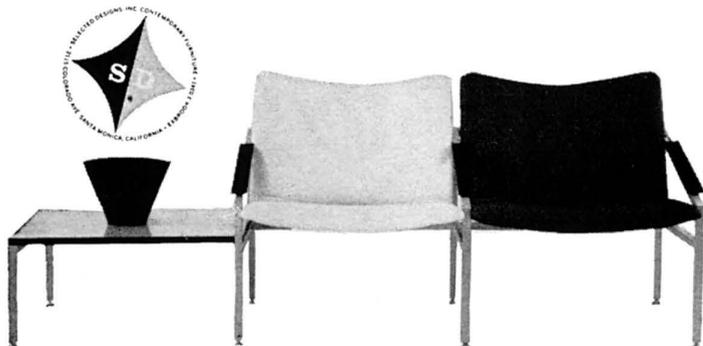
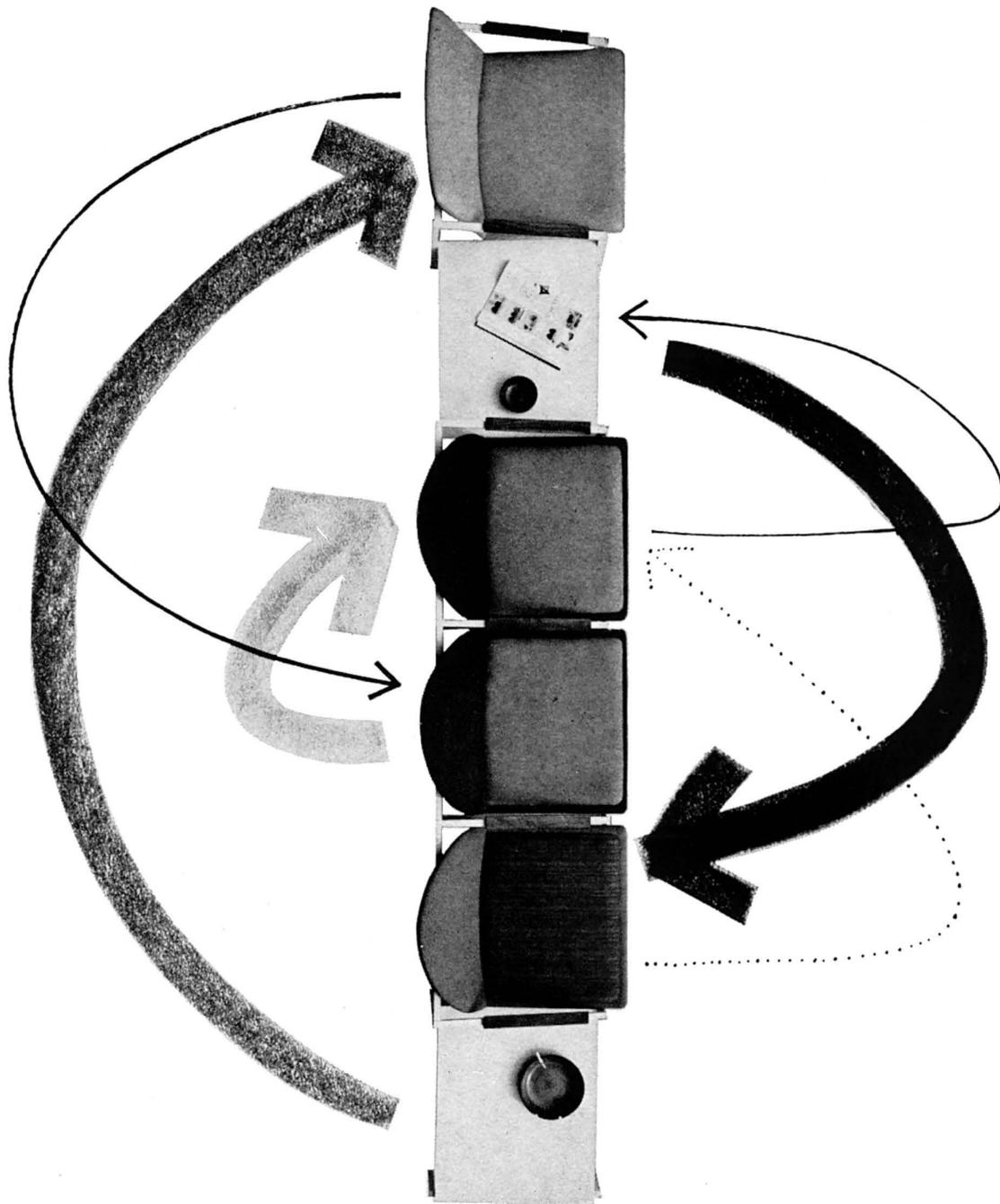


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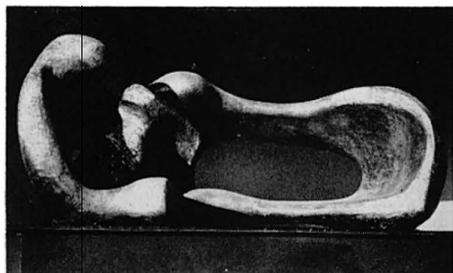
ART

DORE ASHTON

I first saw Henry Moore's sculpture at the Museum of Modern Art in the 1940s and reacted with sharp distaste. I found his bulbous wood carvings, strung up like mandolins, arbitrary and graceless; his reclining figures with their naturalistic cavities banal; his studies of strewn bones and pebbles pedantic, and his eclectic adaptations of primitive motives affected. I could see no justification for his stylizations of the human figure and disliked above all his awkward approach to the problem of the human head.

I knew of course that Moore was the only significant sculptor in Britain at the time and that his intelligent ruminations had fertilized the imaginations of his younger compatriots. But that didn't seem just cause for the singular reputation he enjoyed. That Moore inherited a most uncomfortable dilemma—what to do about the encroachment of abstraction on humanistic conceptions of the figure—didn't move me. Nor did the obviously heroic labor to reconcile radical continental developments with his own nostalgia for Renaissance and ancient figurative grandeur. Open linear forms developed by the Russians, pure forms by Brancusi, discrete forms by the Cubists seemed to have been clumsily milled in Moore's mind rather than by his sculptor's intuition. For all his painstaking study of natural forms I was never convinced that Moore's solutions were anything more than willed intellectual schemes.

Given such unqualified resistance it was for me an agreeable shock to see Moore's exhibition at Knoedlers and to find myself impressed by the triumph of an idea. After these many years of patient reiteration, Moore has finally resolved his dilemma. The idea of the reclining figure has become second nature, freeing



Henry Moore

Reclining Mother and Child

1960-61, 86½" long

Courtesy M. Knoedler & Co.

Moore to concentrate on bringing to fulfillment a dream of sculptural analogy.

The bones and sea-worn stones, the reminiscences of water curling into the hollow of a shell, the similes for hillocks in the English countryside, have become Moore's own forms, abstracted and far removed from the moment of observation. He has reached a point of natural abstraction and is for the first time comfortable with it.

Not all the pieces exhibited were triumphs, but two monumental bronzes seem to me to gather up the sculptural reflections of Moore's entire career in masterful terms.

The first, *Reclining Mother and Child*, is about eight feet long and four feet high. It lies as naturally, and with as much majesty as a weathered stone on a plateau. The essential shape is based on the pelvic cavity with two oval divisions and an arabesque profile. Housed within is an abstract shape faintly resembling a joint-bone.

Moore has shaped the great curving walls with sculptural abandon. They billow into space unreservedly. He has rounded the contours to provide an illusion of deep foreshortening, catching the light as it slides smoothly over the sides like a thin sheet of water clinging with silken intimacy to the surface of stepping-stones. By the time the eye has traveled over the sensitively fashioned walls and into the smooth cavity, the association of bone and pelvis dims and something grander, more imaginatively viable, replaces it.

Even the way Moore has installed the secondary shape is different. I no longer have the feeling that it is an intellectual idea of the conjoining of rhyming parts in nature. He is not studying the problem of a shape within a shape but is presenting a deeply felt emotion concerning the archetypal nature of shelter. The small figure nestles to one side, close to the wall but not

touching it. From the back view, the slim distance between the curve of the smaller form's back and the curve of the pelvic hollow is minute, excitingly ellided by the invisible extension of both curves. The figure becomes a tender and specific abstraction of the notions of protection, contingency and human relationship.

The same is true of Moore's group of two large sculptures called *Figure*. Here at last the problem of the head is dealt with sculpturally. Head is no longer the sacrosanct seat of existence but a basic shape common to animal, human and landscape realms. The two massive volumes with many bosses and recessions, echoing curves and formal retorts—arm, torso, thigh, breast seemingly interchangeable—roughly treated surfaces, become the organic unity Moore has dreamed of many years. His intelligence has finally ceded to an instinctive drive. Moore's massing of two parts in order to deal with a single figure is in itself an adventurous move.

The huge totems are another matter. His interest in fetishistic art has gone side by side with his interest in classical sculpture for years, but I don't feel he has reached quite as far as in the reclining bronzes. The towering totems are more impressive at first sight than at second. The shapes tend to be doughy and surface detail permits him to beg the question. The same is true of relief sculptures in which Moore plays with distortions of architectural decorative motifs such as eggs and darts and acanthus leaves but never quite defines what he wants to do within the shallow areas of light and shadow. Perhaps these reliefs require the scale architecture provides.

The dilemmas inherited by Eduardo Paolozzi, a younger British sculptor, were quite different. He came of age after the Second World War when Moore's preoccupations with natural forms and reconciliations of classic and modern figure modes held little challenge for a young artist. Directly after the war Paolozzi removed himself, crossing the channel to chaotic, Existentialist Paris where the art world was throttled and riven by successive revolts. Paolozzi along with others of his generation converging from all over Europe, met artistic crisis head-on in Paris. In the new spirit, man was no longer examined for his physical beauty or his dominating personality or his miraculous anatomy. He was placed instead in a "situation" and then knocked about unmercifully.

Not Moore but Giacometti (the tormented dream-ridden Giacometti who was about to renounce his surrealist views) and Dubuffet (who had just presented the world with his scabrously muddled, ironic visions of puppet-man in defeat) were Paolozzi's mentors.

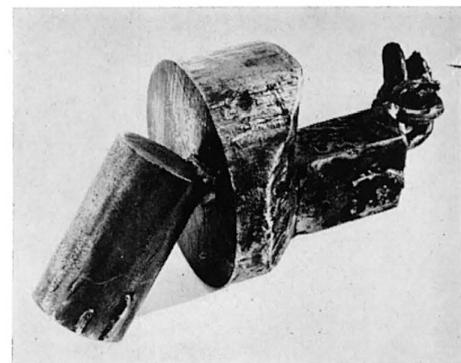
In his recent show at the Betty Parsons Gallery, Paolozzi in-

Joseph Goto

#12
1961-62, ht. 7"

Courtesy Allan Frumkin
Gallery

Photograph by Nathan
Rabin

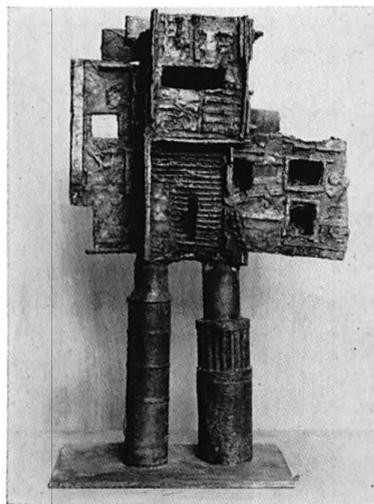


cluded a brass sculpture of 1948 showing how much Giacometti's surrealist concerns and his stress on evocative shape had impressed him. But it was Dubuffet who seemed to stir Paolozzi's imagination most, and ultimately, it was the existentialist vision of the hopeless ironies and ambiguities inherent in the human condition that informed his style.

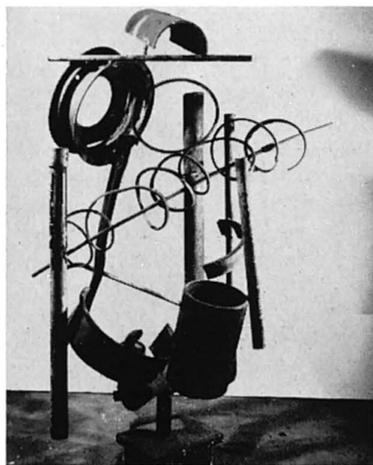
Along with many others Paolozzi collided with art history, pitting himself against preceding avant-garde tradition, particularly the dada and surrealist branches, and trying to wring fresh impulses from such familiar experiences as the ready-made and junk heap. He developed a technique in which he impressed mechanical parts or common objects in plaster, pressed a wax sheet on the plaster matrix to pick up the shapes, and then transferred them to the bronze surfaces of his sculptures. This ritualistic series of actions, in which Paolozzi subjected found parts to

so many processes, apparently helped him to avoid the one-shot effects of the ready-made. His intention has always been metaphorical rather than realistic. He does not, for instance, present a world of detritus as the "real" world as do many dada contemporaries. Paolozzi is still primarily interested in an imagined world where each association is specific, symbolically meaningful.

Paolozzi should be seen as an *Imagier* rather than a formal sculptor. He deliberately avoids pleasing forms and most of the finesses associated with the sculptor's profession in order to work



Eduardo Paolozzi
Tower of Tears, 1961, ht. 33"
Photograph by David Farrell



Richard Stankiewicz
1961, ht. 71"

with juxtaposed images. He wishes to shape a thought which can be registered literally. I don't think his meaning could be rendered in quite the same way in words, but there is no question that Paolozzi's method is closer to the poet's than to the carver's or modeler's. His titles are significant as are individual details (not just any gear wheel will do but only the one that suggests the wheel of life), and even the overall shapelessness of his forms is important in the sense that it throws the eye back to the sum of details.

A good example of Paolozzi's loaded image is the bronze, *The Mind is a Prison*. On a clumsy base, scratched, incised and chaotically designed, stands a chest-like form: a head. An irregular hole leads into the darkness within. Once the eye creeps in, though, it finds nothing but darkness. This interstice is not sculpturally conceived but is a concept forcing the viewer to think it.

Just as in another structure (all Paolozzi's recent sculptures are more like cliff-dwellings than like human figures) called *Tower of Tears*, the irregular window-like opening echoes several blind windows, forcing us to equate emptiness with false fronts, and tottering towers with human life.

Paolozzi's images become more specific for every year. The little men of many parts are dissolving into dreams of larger scope. Associations proliferate. The outer forms—jagged teetering towers—encompass inner forms that in turn suggest still other forms. In an additive way the ensemble of details gives bizarre narratives. The continuum of images has been interrupted only long enough to fix a single nexus of related thoughts in bronze. Naturally such an approach has built-in limitations. Often one figure merges with the next, for the eye is not always willing to linger with detail and longs for bold and expressive shape as well as narrative elements. Paolozzi does slip into repetitious jargon every once in a while.

It is fitting for an artist of Paolozzi's intentions to look to the film as a potent instrument for in the film he can juxtapose images more rapidly and create effects on several levels with less interference from his medium. Bronze is a little heavy for the kind of quick transitions he would like to make from the real and observed to the bizarre and imagined.

His first film, *The History of Nothing*, is a fifteen minute compendium of created and found images put together in a sequence that mounts slowly to a specifically anti-war climax. Max Ernst's *Une Semaine de Bonté* must mean a great deal to Paolozzi for he has used quaintly dated engravings in much the same way, combining them with real objects—old fashioned rattan furniture, embroidered stuffs—in real rooms, a classical montage technique.

He builds the texture of the film in the same way he builds his sculptures. Small details are repeated in slightly different forms throughout. Dominant images, such as an old walled Italian town perched on a cliff and metamorphosed into a parody of modern war mammoth, are presented at regular intervals, fitted into new circumstances until toward the end, they register as parts of a cataclysmic event. The sound track of drums, machine gun rattat-tats, horns and human-voice countdowns is handled in the same fugal way.

The notes I took in the dark as I read them now, allude more to the associations Paolozzi induces than to the image he used. Here is the unedited sequence of words with which I responded: rubber tire, world, ratchets, dominoes, clock, embroidery and the human hand, tanks and banks, crying, horns honking, tower, tower into machine, house of machine, Bosch, bells tolling, Judo, zoo, Japan, bathrooms, bathrooms and metros, landscape, old fields, tiles, rattan and tiles, Balthus, barmy days on the Riviera, comic strips, bank vaults, vaults and ship's doors, obsolete flying machine, Renaissance walled towns, Manhattan, phallic gun towers, bombers, embroidery, rockets, false limbs, beggars and robots, stitch by stitch, fields, all's well with the advertising world, old houses grown cold, damask, gasmasks, natives in gasmasks, church, handless clock, zero hour countdown, down, antique modern, bleak terrain, clock tock, washrooms into incinerators, cold, cold.

Allusion is Paolozzi's forte, free association his lure. His mind and eye work entirely with classical montage whether he makes sculpture or films. The chilling images work as poetry and discourse as much as they do as forms addressed to the eye. He ferrets out signs for the collective memory and more than most contemporary artists, he seems to be intent on tracking down the myths and significant terrors of his own period. For this alone he is to be honored.

Richard Stankiewicz who began wholeheartedly within the tradition of assembled found objects has moved gradually toward a pure mode of open-form sculpture. The gears, ratchets and boilers are still there but they fulfill purely plastic needs. In fact

(Continued on page 28)

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MUSIC

PETER YATES

CONSIDERATIONS AFTER BROADCASTING 20 PROGRAMS OF MUSIC BY ARNOLD SCHOENBERG

There can be little doubt, as one looks back over the first fifty years of 20th century music worldwide, that the central figure of this musically creative half-century has been Arnold Schoenberg. He has not been the most popular composer; that honor is held without challenge by Stravinsky. Yet Stravinsky is the most famous of the composers who have accepted, with whatever qualification, the principles and method, recognized and initiated by Schoenberg, that divide the 20th from the three preceding centuries.

Whereas Stravinsky rode the crest of the wave, Schoenberg like a great whale swam below and ahead of it, his bulk surfacing periodically and then vanishing, so that it was sometimes thought he was not of the ocean that he lived in. Those who live in the sea took him for a teacher.

Stravinsky does not so much analyze his art as bridle and ride it. Schoenberg endlessly analyzed the gift of art, melodically recombining its elements in such ways that the result appeared to his contemporaries not merely new but revolutionary and forbidding. What he learned has become the new musical art of his inheritors. His popularity, like that of Beethoven, is measured by his presence in the work of his contemporaries and successors. His imitators know him less well than those who have learned from him and gone on. By the public he will be discovered slowly, long after his powerful influence has altered the common understanding of music.

Like Bach and Beethoven he subsisted on the devotion of a small skilled coterie. Strauss and Mahler encouraged and aided him in early years. He had for companions two of the most individual inheritors of the Germanic tradition, Alban Berg and Anton Webern, who shared with him in painfully destroying and painstakingly recreating that tradition. After both were

dead, he knew himself alone. His weight, not theirs, pushed aside the closing curtain of German harmonic music, opening at a near distance the unvisited landscape of a new Germanic art. From the successive periods of his esthetic evolution proceed filaments of power reaching directly to newer composers who work in media unlike his own.

More than any other composer he released by his example the tentatives of American experimental composition, as these had appeared during the 1920s and in subdued continuation during the middle 1930s, into the genuine idiomatic independence achieved during the two decades 1939-1959. Among American composers only Charles Ives previously and in isolation had won such independence; the first national discovery and recognition of the work of Ives, which occurred in 1939, complemented the liberating influence of Schoenberg. Because of this complementary influence of a mature, previously unknown American composer of the first rank, the internationalizing consequences of the serial technique, which in many countries have seemed to justify a sophisticated rejection of the native musical idiom as regional or folk-art, have been in part offset. To a degree, knowledge of Schoenberg's music supplied the theoretical background for a broader understanding of the accomplishment of Ives. All of my own earlier studies of Ives, for example, were written in relationship to Schoenberg.

We are now able to appreciate in what ways Ives went beyond Schoenberg in liberating himself both from European tradition and from the language of European musical theory. I should point out also that the incomplete recognition or partial grasp of the full reach of Schoenberg indicated by a preference for Berg or Webern closely parallels the incomplete recognition of Ives which regards as primitive his most independent and original accomplishments, those that open the way for a musical idiom native to our own country and able to learn as much from the Orient as from Europe. Although American experimental composers make a habit of denying any ancestors, they would do well to admit that Schoenberg and Ives together prepared for them before posterity. I am amazed that so many who spend their lives in and for music are unable to see this.

The work of Schoenberg comprehends and concludes the three centuries of the European harmonic tradition, which had become for the Western hemisphere the art of music. The work of Ives reaches, by way of an indigenous American idiom, towards Oriental music, in its many kinds, and towards the preharmonic musical art of Europe. I am told of an American musicologist, who, after a long and complex lecture about isorhythmic polyphony, with many diagrams, at last exclaimed to his audience: "If you want to know how such music might sound, listen to the music of Charles Ives."

Ives emancipated the dissonance before Schoenberg; he also emancipated the consonance from theoretical strictures. But Schoenberg, who worked by successive stages, supplemented each compositional discovery by written theoretical explanation, whereas Ives, who worked as one might say timelessly, by an accretion of small compositions into large, showed little interest in explanatory theory. Ives saw composition as the outcome of the man, a spiritual substance, as skilled as need be. Schoenberg saw the composition as uniquely self-generated, the composer lending his skill to give it release. Neither view is presently fashionable.

Against the many who have taken his method, however understood, to use as a formula or system of composing Schoenberg uttered repeated warnings, while they, as lacking in gratitude as in appreciation, have tried continually to disown him, throwing up against him, as more profitable composers, even his devoted admirers Berg and Webern, who would have been astonished that their relatively small and limited output should be thought more deserving praise than his.

During September, October, and November of 1961 I prepared for broadcast by KPFC in Los Angeles twenty programs from Schoenberg's music. The works performed included the four String Quartets, played by the Kolisch Quartet, the String Trio, the Fantasy for violin and piano, the sextet *Transfigured Night*, the Wind Quintet, the Suite for seven Instruments, all the piano works played by Eduard Steuermann, the Violin and Piano Concertos, *Pelleas and Melisande*, Five Orchestral Pieces, the two Chamber Symphonies, *Music for a Film Score*, Variations for Orchestra, Variations on a Recitative for organ, Variations for Wind Band in the original and orchestral versions, the

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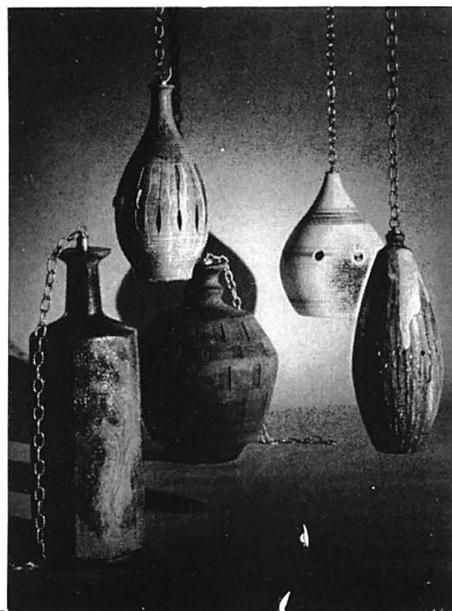
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When possible older recordings were preferred, and to these were added some borrowed private treasures: the first performance of the Concerto for String Quartet and Orchestra after Handel, played by the Kolisch Quartet and the Los Angeles Philharmonic under Otto Klemperer, a sadly imperfect stage recording, and the first performance of the arrangement for orchestra of the Brahms Piano Quartet in G minor, a performance great enough to show how much the orchestra lost with Klemperer's departure; the *Ode to Napoleon* recorded at a Tel Aviv concert in honor of the composer's 75th birthday; the opening portion of the one-act opera *Von Heute auf Morgen*, recorded in Berlin under Schoenberg's direction at the time of the first performance in 1930; and the Suite for seven instruments, recorded in Paris presumably at the time of the first performance in 1927, directed by the composer.

I should state here my gratitude to Mrs. Gertrude Schoenberg, who made available the precious early performances directed by the composer and cheered me on while she dug into massive files of scores and diaries to check uncertain dates. Mrs. Schoenberg contributed also two taped speeches by the composer, the one accepting with gentle irony a national award: ". . . I had fallen into an ocean of boiling water . . .," the other a lecture at the University of California, Los Angeles, in August 1949.

Preparing the material for broadcast I was gratified to discover how much music by Schoenberg had been recorded by Los Angeles musicians. Many works subsequently recorded originated as live performances for Evenings on the Roof or Monday Evening Concerts. I regretted that none of our live performances, some of which were taped, had survived to be heard again as we first heard them, notably the several performances of *Pierrot Lunaire* conducted by Ingolf Dahl in his superb English translation, made in collaboration with Carl Beier. Whenever *Pierrot Lunaire* is performed in an English-speaking country this text should be used.

In preparing my notes to the broadcasts I was careful to be brief, using the opportunity to tie the works together rather than explain them. Schoenberg's career was a continuous progression, so that the relationship of each work to its neighbors before and after bears a significant relationship to the works as a whole.

The twenty programs began with the four Quartets, recorded by the Kolisch Quartet at Paramount Studios in Los Angeles during 1937 under the composer's attentive supervision. These records, though imperfectly transcribed from 78 rpm discs, have a lustre and eloquence beyond the considerably later performances recorded by the Juilliard Quartet. I should say in justice that the young Juilliard Quartet visited and played his Quartets for the composer, winning his enthusiastic endorsement.

I was fortunate to obtain from Mrs. Gwendolyn Koldofsky the records of Schoenberg's String Trio and Fantasy for violin with piano accompaniment. I first met Rudolf Kolisch, brother of Mrs. Schoenberg and leader of the Kolisch Quartet, which was by then no longer in existence, at the home of the composer Adolph Weiss. I was trying to persuade Adolph Koldofsky, a violinist of individual and aristocratic taste, newly come to Los Angeles, to begin his career as a performer with Evenings on the Roof by joining Ernst Krenek, who had also just arrived, in a program of Krenek's music. We referred the decision to Mr. Kolisch, who being a longtime friend of Krenek endorsed my request. During his subsequent association with the Roof before his untimely death Adolph Koldofsky played for us two other performances that have a special place in my memory, the *Passion Sonatas* by Heinrich Biber, adapted by Hindemith, and the Schoenberg String Trio.

The Trio was commissioned for a Symposium of music critics at Harvard; it was of course beyond their capacity, so they did not like it. Schoenberg said to me more than once: "Great music must be composed quickly." The String Trio was composed between August 20 and September 23, 1946. The score sent to the players contained numerous errors in notation. When the former violist of the Kolisch Quartet, who was present, complained that the musicians had not corrected the errors before playing, answer was made to the effect that the audience wouldn't know the difference. In a talk prefacing a subsequent

broadcast of the Trio in Los Angeles Schoenberg spoke bitterly of this unfortunate comment, though in the circumstances the errors, the criticism, and the exasperated reply are not surprising. American musicians believe that a new score, however difficult, should be dispatched with a minimum of rehearsals and some homework. Mr. Kolisch has told me that new works prepared for the private concerts directed by Schoenberg in Vienna were rehearsed 40 to 60 times. When I first led a group of players to Mr. Schoenberg in hope of performing *Pierrot Lunaire*, he stipulated a minimum of 60 rehearsals and said this would perhaps not be enough. When in later years we have performed it, the rehearsals have not been a tenth of his stipulation. As for errors, our reasonably correct scores of the classic masters are the result of study and collation by nineteenth century editors. I have heard musicians or score-readers make much of finding a wrong note or one that seems to be out of place in the row while studying a work by Schoenberg. A composer is not an editor; even less is he bound by the exact conditions of any rule he has made. The filling in or copying of the notes is not composition, once the composer knows what is to be said. The scoring, by our imperfect notation (the Koreans, Lou Harrison tells me, have a better)* may no more than approximate what the composer wished. Before playing the String Trio as a part of the all-Schoenberg program that celebrated the tenth anniversary of Evenings on the Roof in 1949, Adolph Koldofsky revised the score with the composer. The Trio was so successful that it was repeated, by my count, nine times during following months, including three broadcasts, two heard nationally. For some reason, possibly its extreme delicacy coupled with extreme difficulty, the String Trio has not been often played in recent years. Rene Leibowitz has called it the most perfect, finished, and beautiful work to come from the pen of Schoenberg.

(Continued on page 29)

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The duration we give to our time when we build for the future is growing shorter and shorter, and just as today the sense of saving (i.e. the amount of potential energy set aside for future use) is losing all consistency, so the consumption of the work of architecture is becoming more and more intense. For all this, it is the duty of a work of art to mirror its own age "sub specie aeternitatis." And when he thought of throwing rays of light on the clouds in order to represent the qualities of painting with a new technique, even Moholy-Nagy hardly meant to abandon the idea of establishing an actual perfection. All materials are relatively contingent and ephemeral, but this does not mean that the essence of art fails to transcend temporal limits.

Building materials are only the indispensable means for concretely realizing the creative idea, and while they are admittedly a "sine qua non," they are not "a priori," for they become identical in the architectural phenomenon as a single presence.

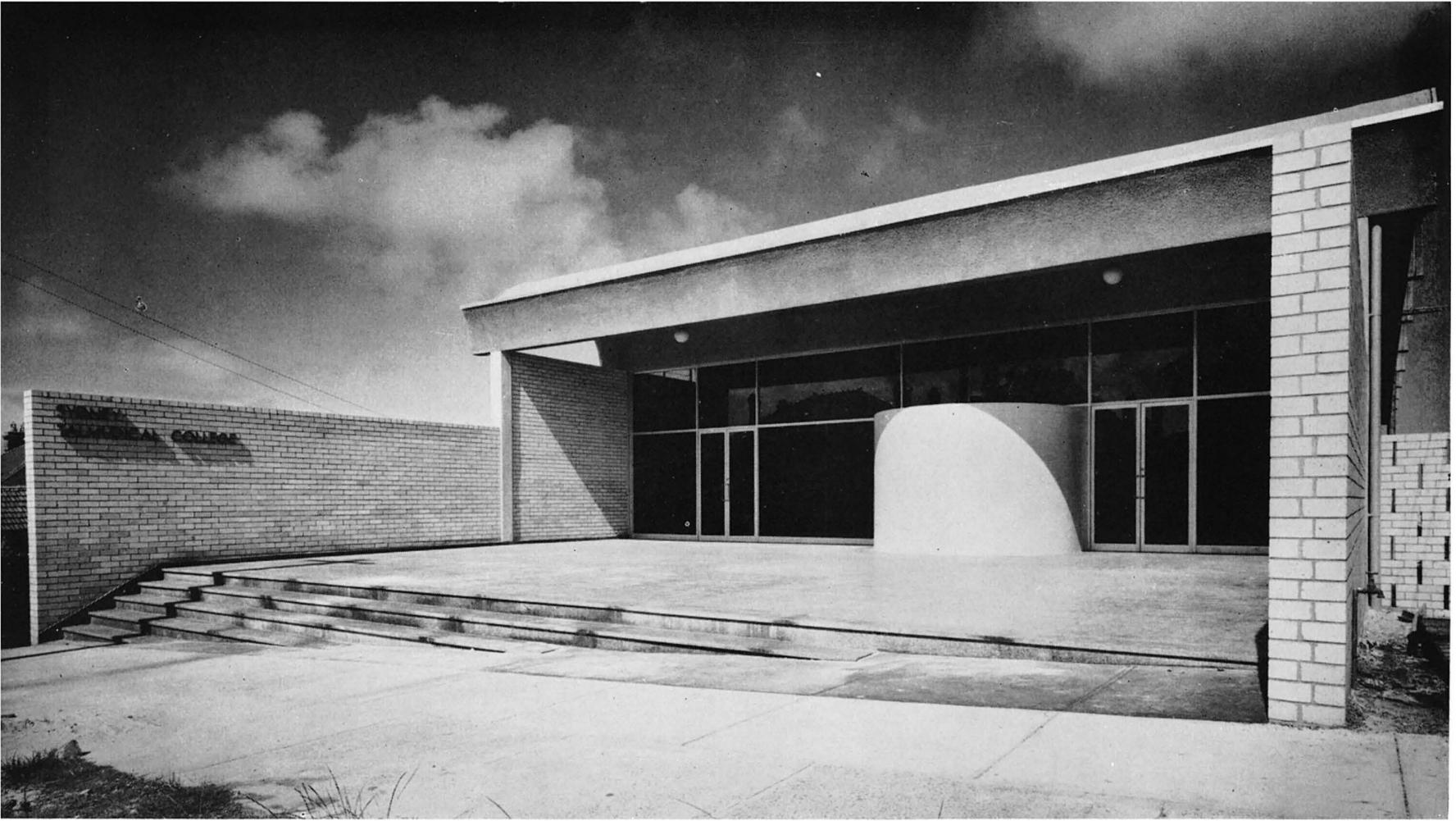
A work of architecture is the definition of a given time in a given space: it is a unit of space and time which the experience of each observer vivifies and therefore modifies, and the value of a work of architecture increases with the number of interpretations to which it lends itself. "Our" Parthenon is not the Parthenon of the neo-classic critics and, in reading different meanings into it, each age works back to its true meaning; nor could there be a continuous renewal of artistic pleasure and critical

appreciation of that work if it were not complete in itself, in its material, its dimensions, its subject, and its sky. Everyone tends to adapt the eternal values to his own state so as to be able to live those values concretely, without recourse to metaphysical evasion, in their authenticity.

Considered historically in their essence, perishable material and formative energy cannot be split into a duality: they represent a single thing destined to go on. But if this is to be so, the energy will have to be intense enough to sustain the material beyond the stages of its deterioration. Material and energy are two concomitant elements in the same architectonic phenomenon, and one cannot fully grasp the phenomenon itself if the indivisible elements qualifying it as an object are not already associated in us.

Rarely are subject, form, and content equally successful in a work of architecture. And few works can be compared with Gropius' Bauhaus: here the school theme is in itself one of the noblest; the pedagogical, didactic, and moral interpretations have been raised with great clarity to the same level of tension; the final (esthetic) form, in the relationship of the parts to the whole, is perfect. Indeed, we can proceed reciprocally and deduce the most secret constructional elements from a study of the total form. Unfortunately, we are often condemned to partial activities in the technical sense of our profession; activities which fail to encompass the most precious values of our existence.

ERNESTO N. ROGERS—CASABELLA



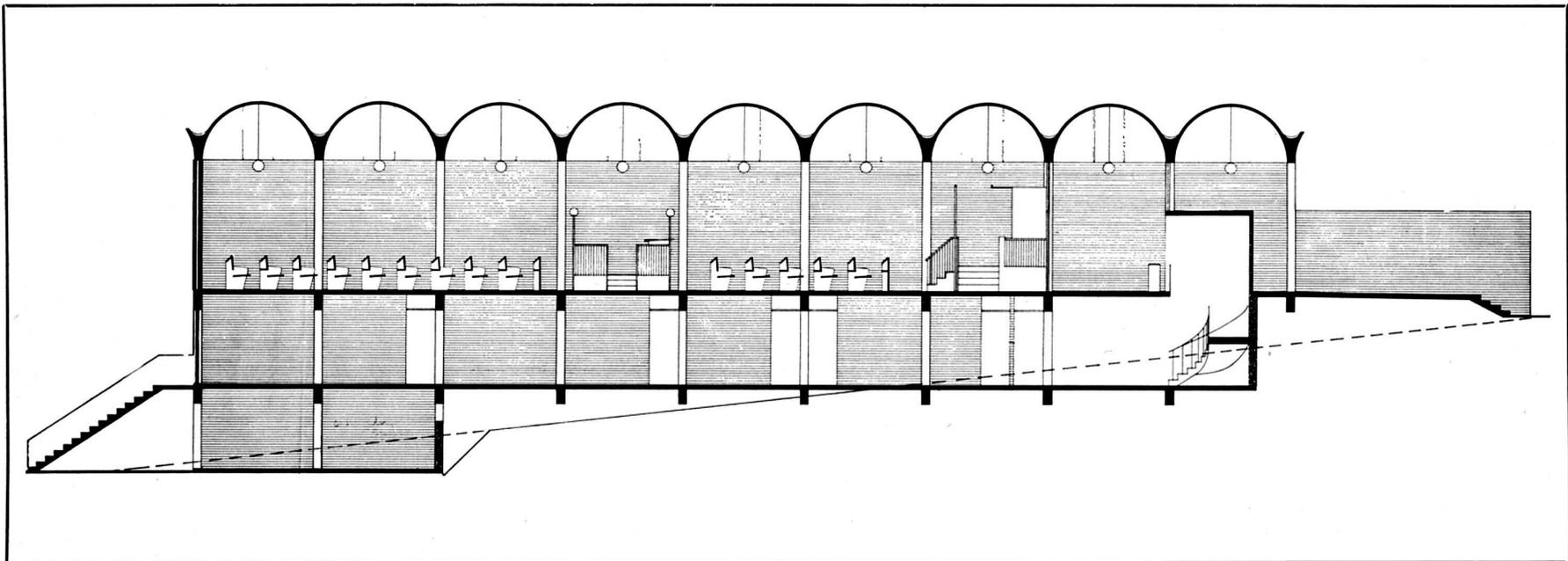
The building was erected on a narrow but deep site, sloping steeply down to the east from the street. The school of religious instruction, consisting mainly of classrooms is located on the lower floor. Classrooms are arranged on either side of a center hall dividing the floor into the required flexible sub-division of classrooms by the use of folding doors. The offices, kitchen, and storage rooms complete this floor with its access to the rear yard by means of a straight flight of exterior stairs. Windows are in the form of continuous narrow strips located at the top of longitudinal outside walls for privacy. The slope of the land permitted a partly covered open play space under this classroom floor below the back portion of the building.

The main hall of worship, the synagogue, occupies the top floor of the building which is level with the street. A large forecourt created by extended "wings" of the building's side walls gave privacy from neighboring properties. A covered portico leads from the court through a glazed wall into the entrance foyer. From here, sound-proof doors lead to the hall and separately to the screened women's gallery along the full length of one

(Continued on page 28)

TALMUDICAL COLLEGE IN SYDNEY, AUSTRALIA

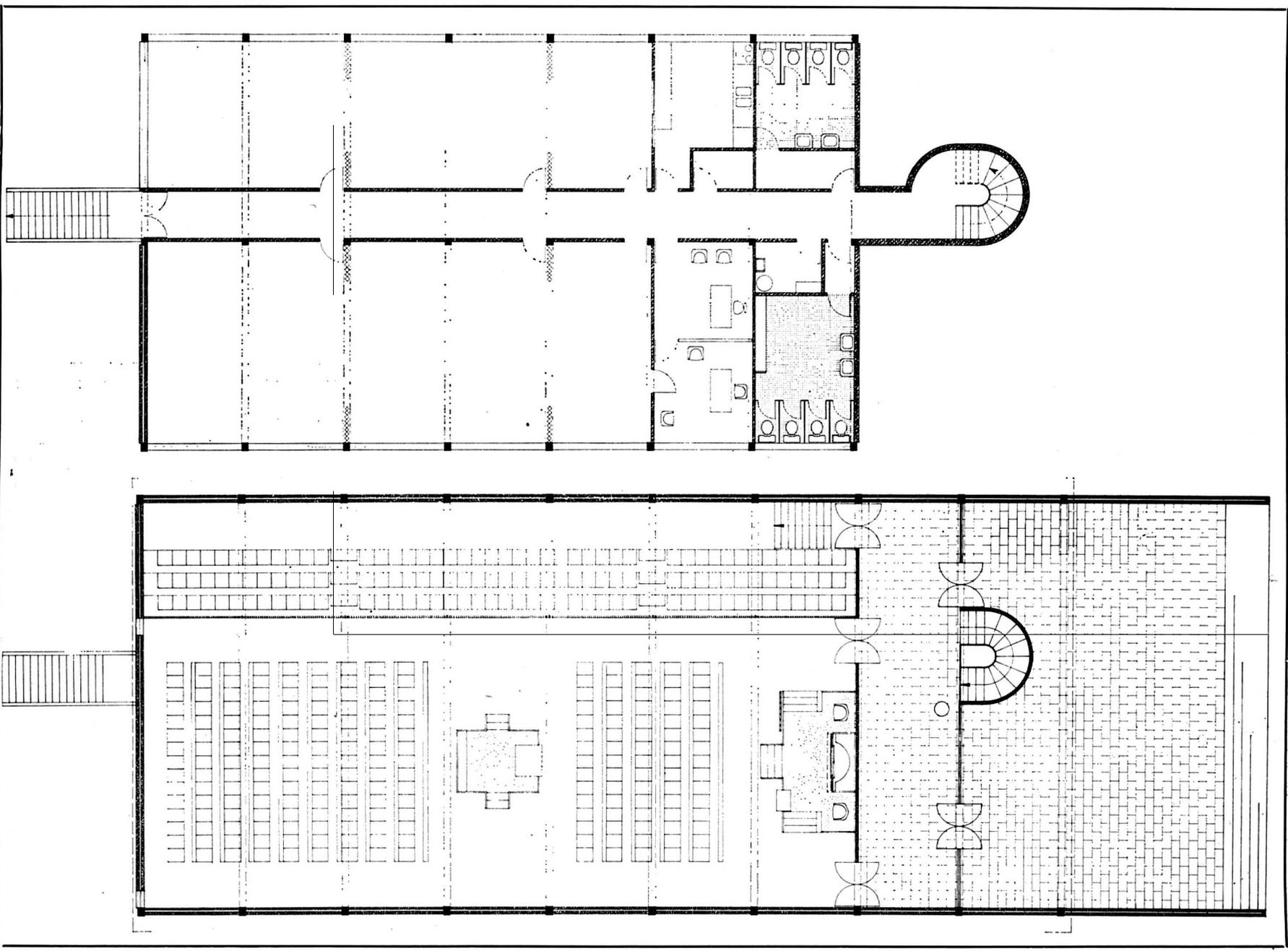
BY HARRY SEIDLER, ARCHITECT





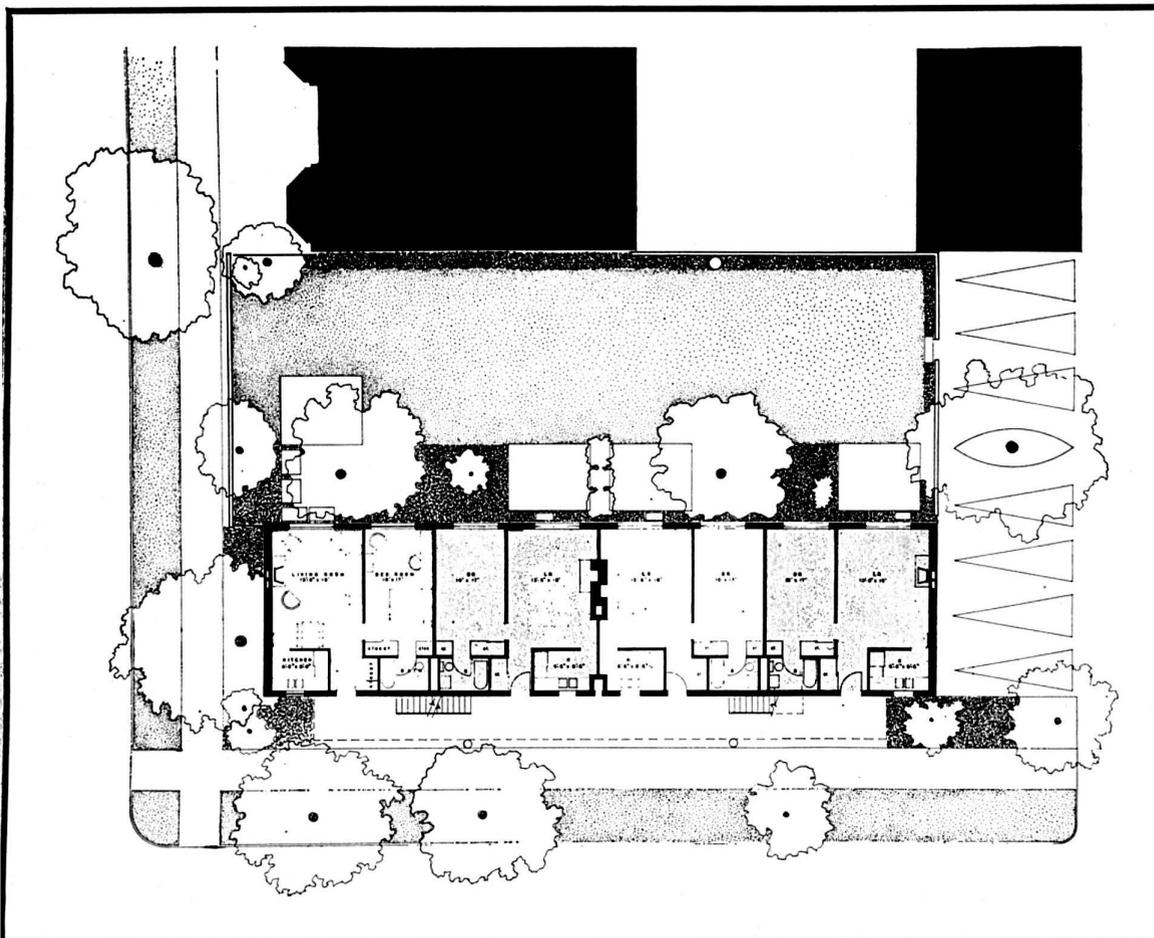
PHOTOGRAPHS BY MAX DUPAIN

P. O. MILLER, MILSTON AND FERRIS, ENGINEERS





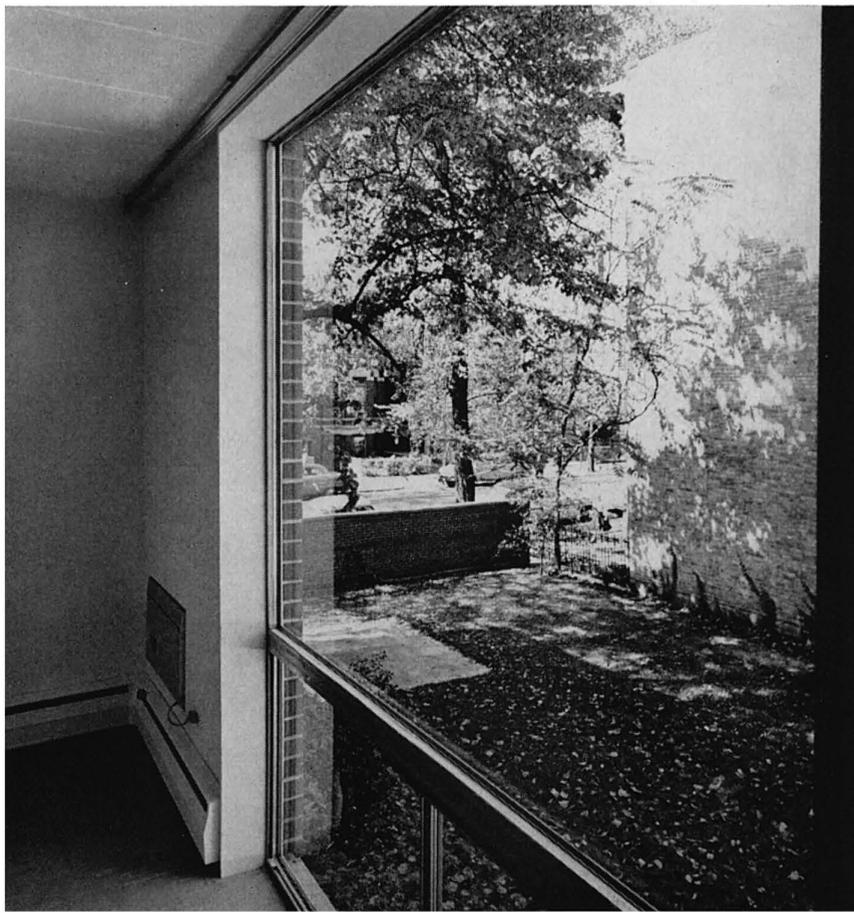
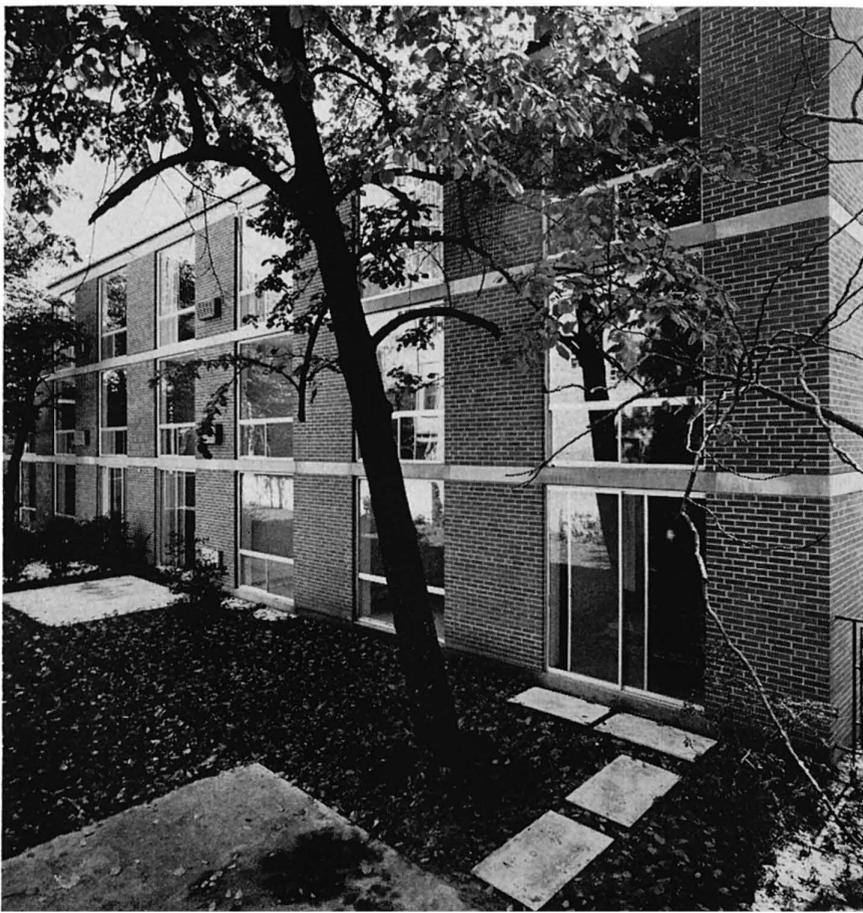
APARTMENT BUILDING BY CROMBIE TAYLOR, ARCHITECT



This building consists of twelve one-bedroom apartments, each with wood burning fireplace, kitchen, living room, bedroom, and bath.

The building is located in Chicago's "Old Town" near to the Lake Michigan and the Loop on a piece of property 72 feet x 125 feet. The main problem was to orient the building away from a hospital across the street to give the apartments privacy. This was done by giving access to the apartments on the street side but opening all living rooms and bedrooms into a large private garden. By placing the building directly against the property line on one side a substantial garden 40 feet by 100 feet was gained as well as the saving of all of the large old trees that were on the property. Parking is directly off the alley so that a minimum amount of the lot is used for this.

This building was built in a highly competitive market not usually using the services of architects. Costs were kept low by using standard building methods, i.e. brick bearing walls furred and plastered on the inside; Flexicore precast floor slabs, which cantilever to provide the balconies, and interior finish floors of plastic tile. The incinerator is located off the balconies. Heating is by hot water baseboard radiators with individual thermostats in each apartment. Air conditioners are wall type, individual for each apartment.





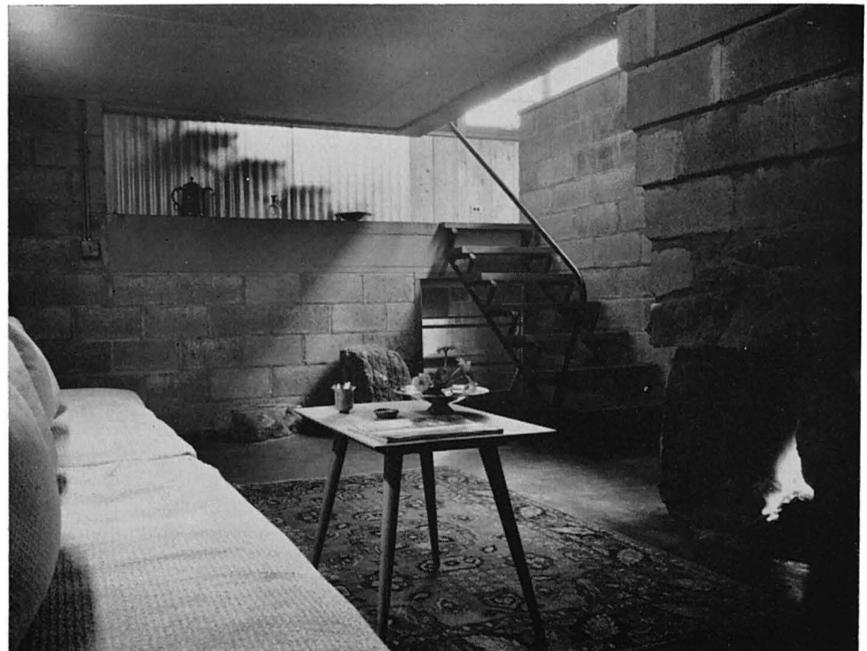
EAST ELEVATION

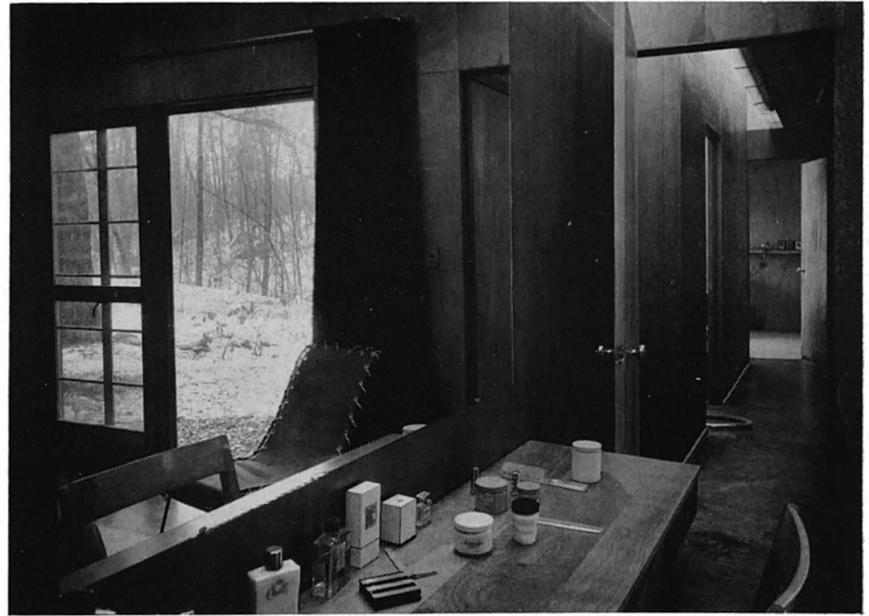
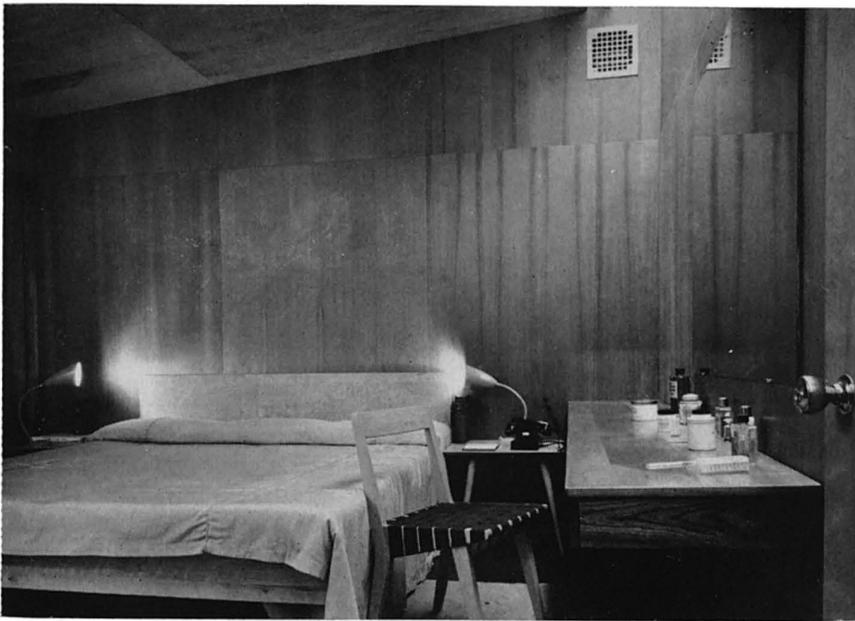
HOUSE BY KANEJI DOMOTO, ARCHITECT

LIVING ROOM OUTSIDE DINING BALCONY TO THE LEFT OF THE FIREPLACE



DEN UNDER THE DINING AREA AND KITCHEN





VIEW FROM THE MASTER BEDROOM THROUGH THE HALLWAY

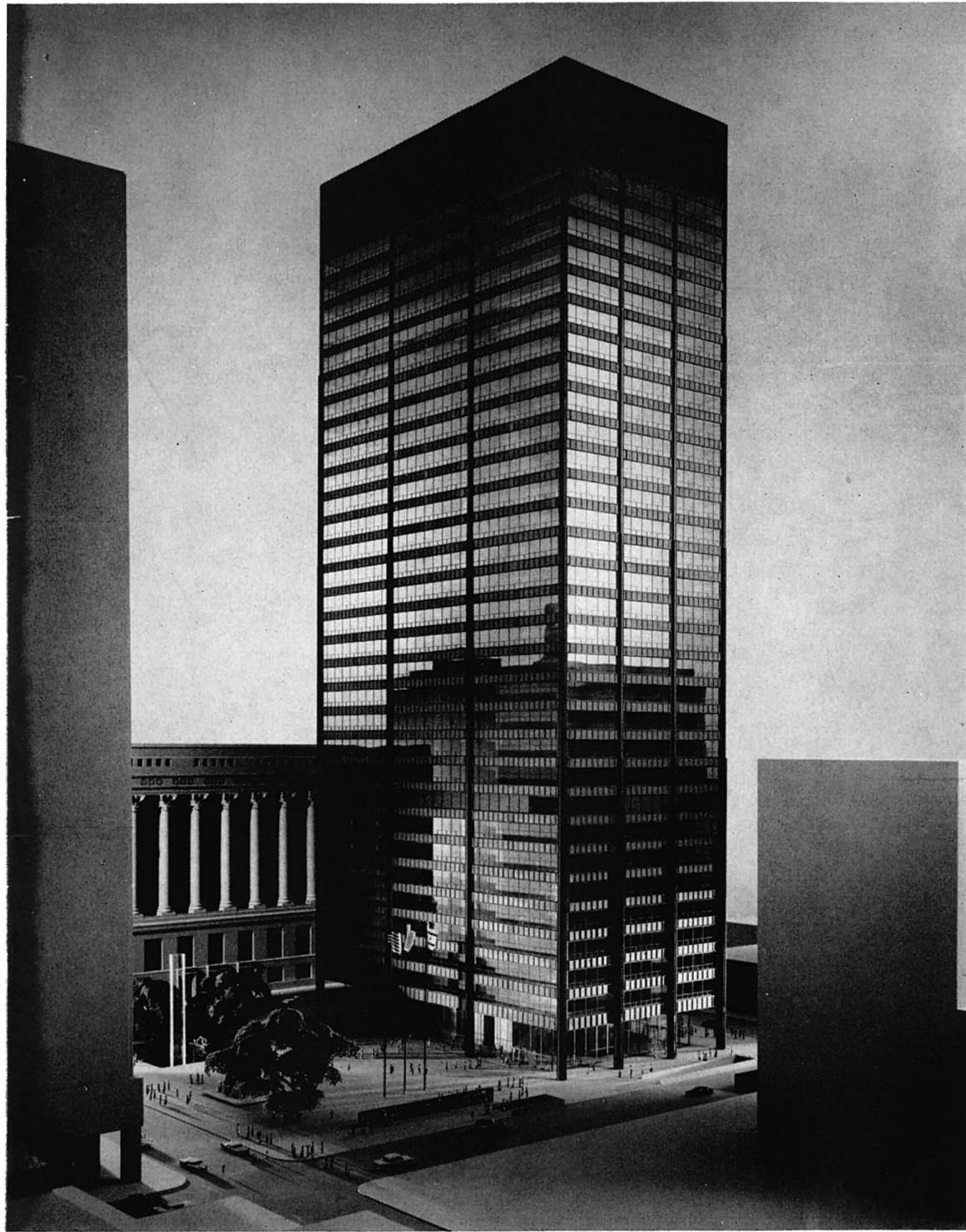
The site of the house is a slightly rising meadow encircled by trees. The bedrooms, bathrooms, kitchen, dining room and pantry are located on the upper level, or flat area of the land. The living room is dropped a half level under the same roof thus gaining exceptional height. The view is to the south, down a small valley and toward a low hill; a deep overhang gives protection against the southern sun. The kitchen and dining room areas overlook the living room and share the same view. At this junction the flat roof is lifted to give natural light and a view of the trees. Both interior bathrooms have Fiberglas skylights. The floor is concrete slab radiant heated; the roof was finished in aluminum foil used for its heat deflective quality.

SOUTH ELEVATION



STAIR FROM THE LIVING ROOM TO THE DEN





C. F. MURPHY ASSOCIATES, SUPERVISING ARCHITECTS

SKIDMORE, OWINGS & MERRILL

AND LOEBL, SCHLOSSMAN & BENNETT, ASSOCIATE ARCHITECTS

The site of the new Chicago Civic Center is the entire block east of the City Hall-County Building. The plans call for a 31-story court and office building rising on the north side of the site with the remainder utilized as a civic plaza at street level.

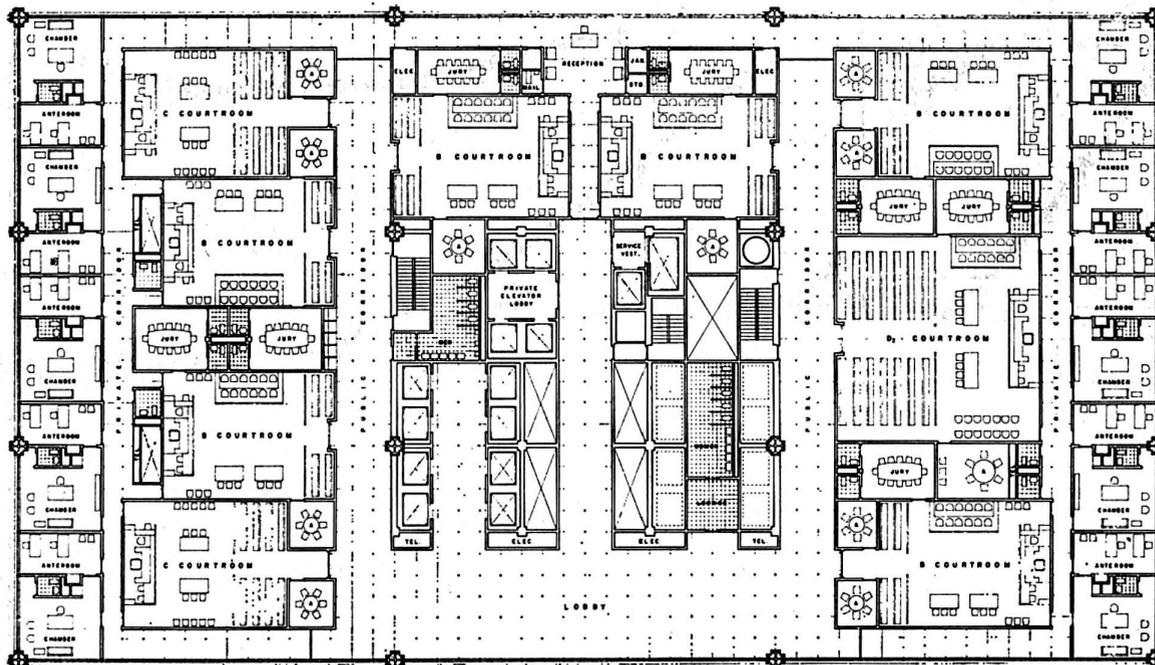
The gross floor area will be approximately 1,460,000 square feet, of which 1,050,000 square feet will be leaseable area. The height from floor to floor will be 18 feet on typical floors, with greater heights for the lobby and mechanical floors making the overall building 631'-6" high. It will be the tallest building in Chicago.

The building, set on sixteen columns, will face concrete caissons extending to bedrock. Structural members will be encased in concrete for fire protection. The exterior surface of the building will be formed of a special alloy steel having an oxide coating of a russet brown color. Building details of the exterior walls will be designed to control the weathering effects of rains and melting snows and minimize maintenance costs.

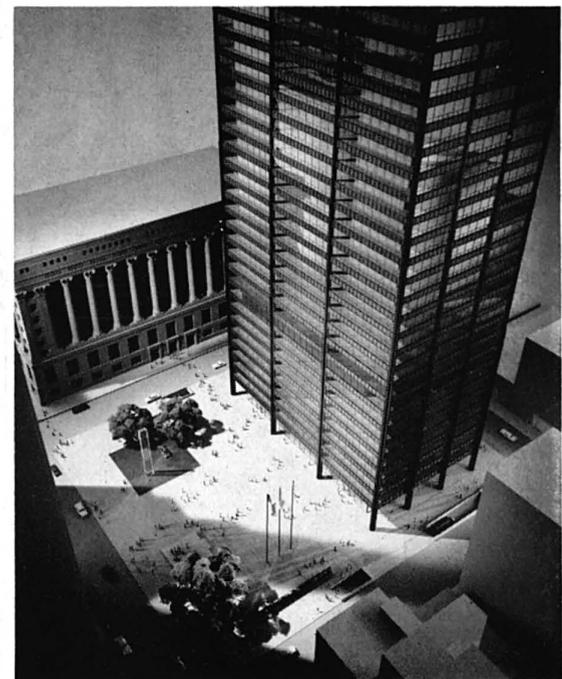
The building, set on sixteen columns, will face the new Civic Plaza to the south. The plaza will provide for the many civic functions related to the City and County Government, and for the everyday activities necessary for the use of the people in the downtown area. A raised platform for governmental use and also for summertime concerts during the noon hour, a pool with fountain and planting that can be changed with the seasons, three flagpoles, and trees for shading public benches, are some of the things to be provided. Space would be available for changing exhibits of civic and cultural interest. The plaza is to be paved with granite slabs. Access ramps lead in and out of the basement areas.

(Continued on page 28)

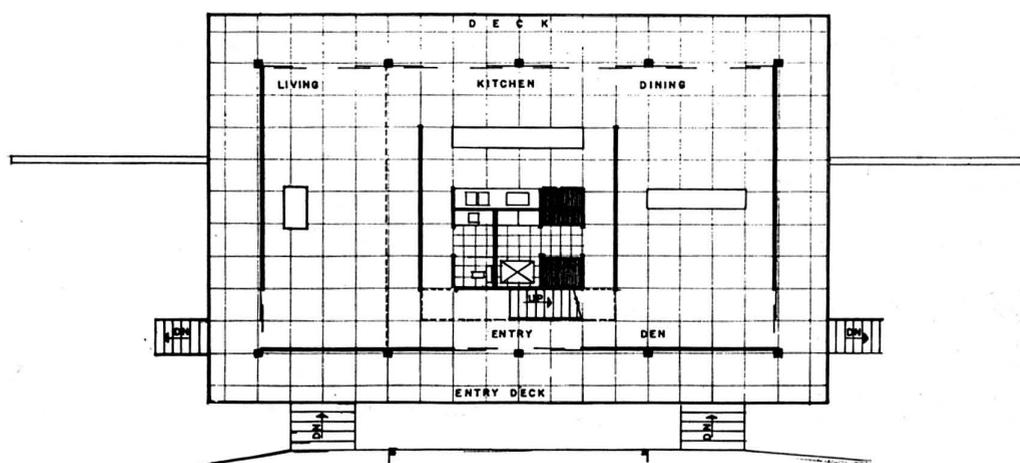
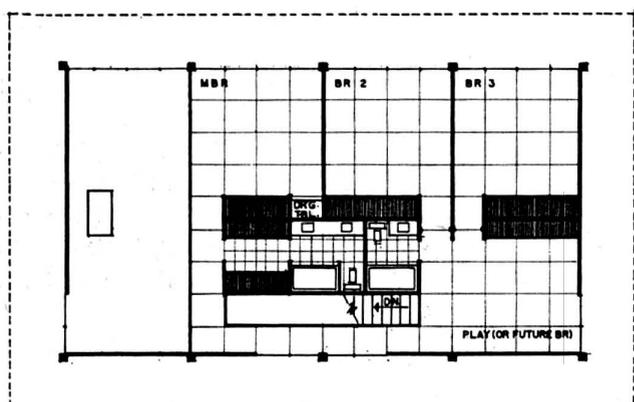
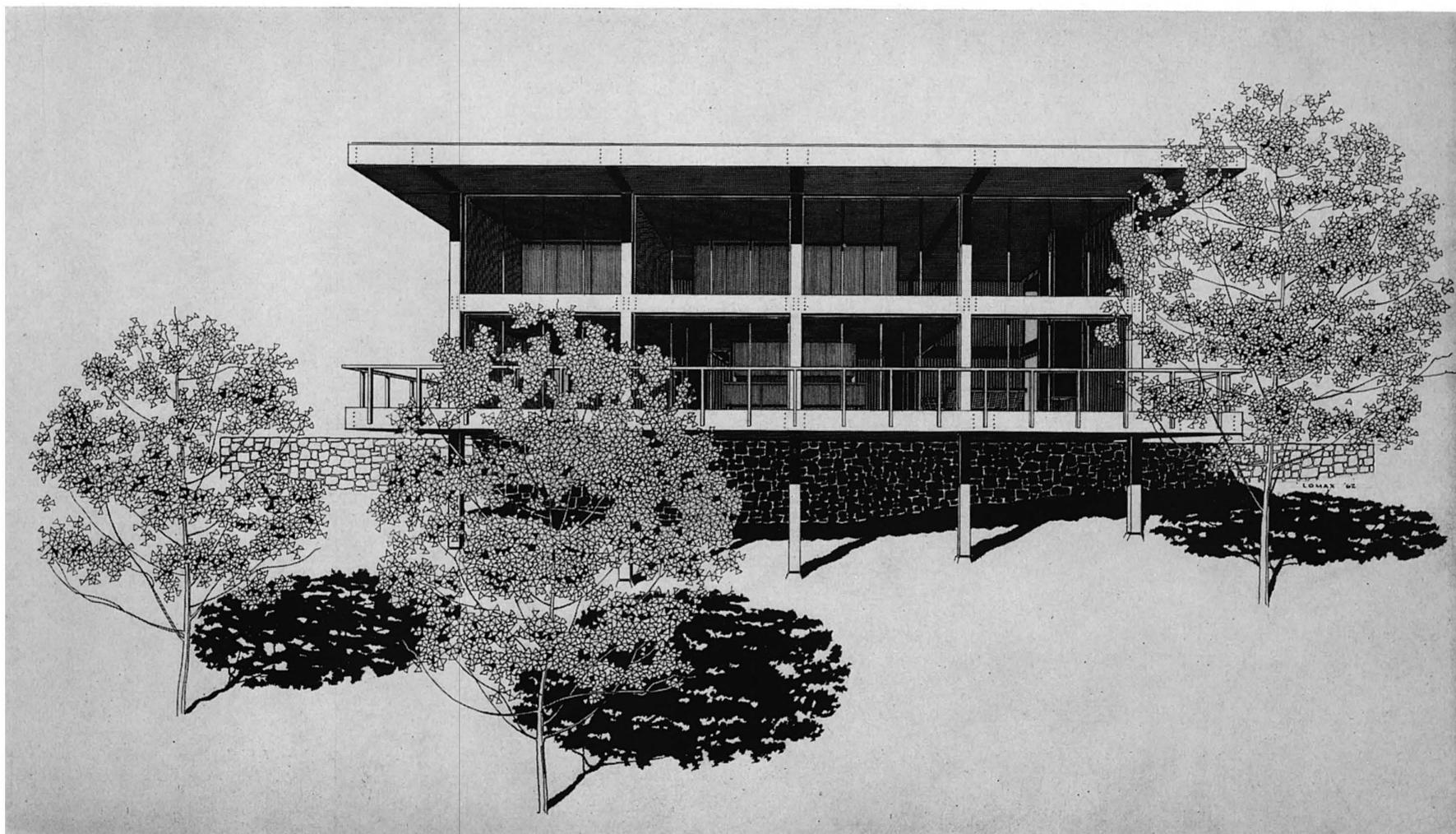
CIVIC CENTER



TYPICAL COURT FLOOR



PHOTOGRAPHS BY HEDRICH-BLESSING

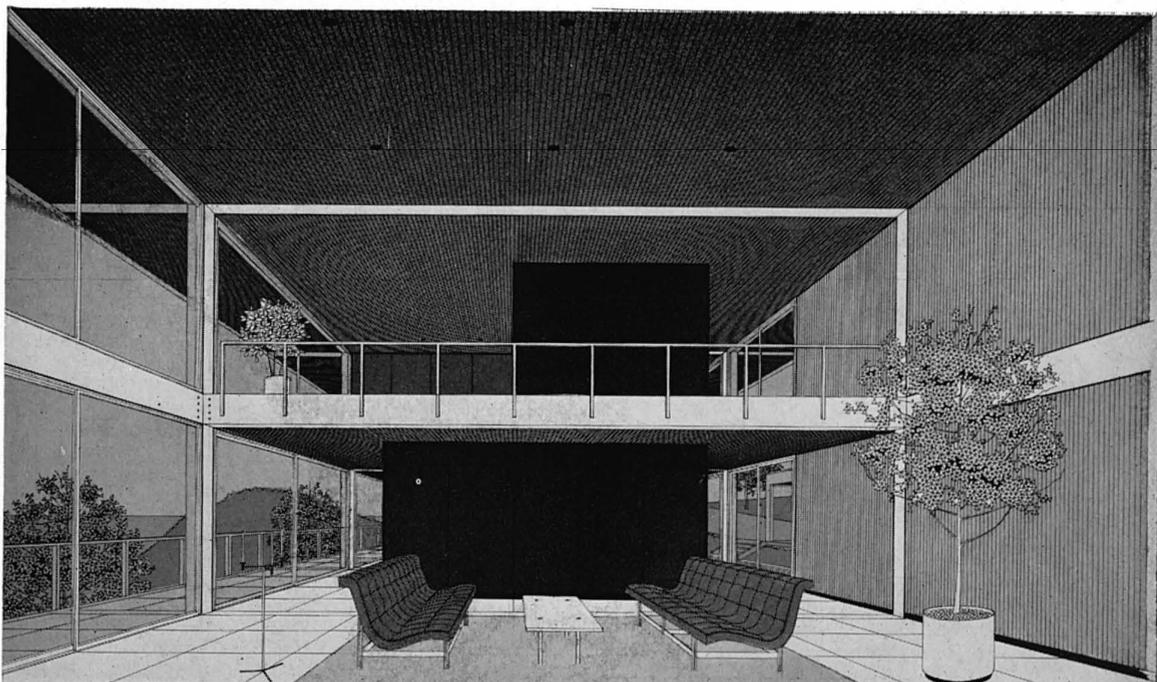


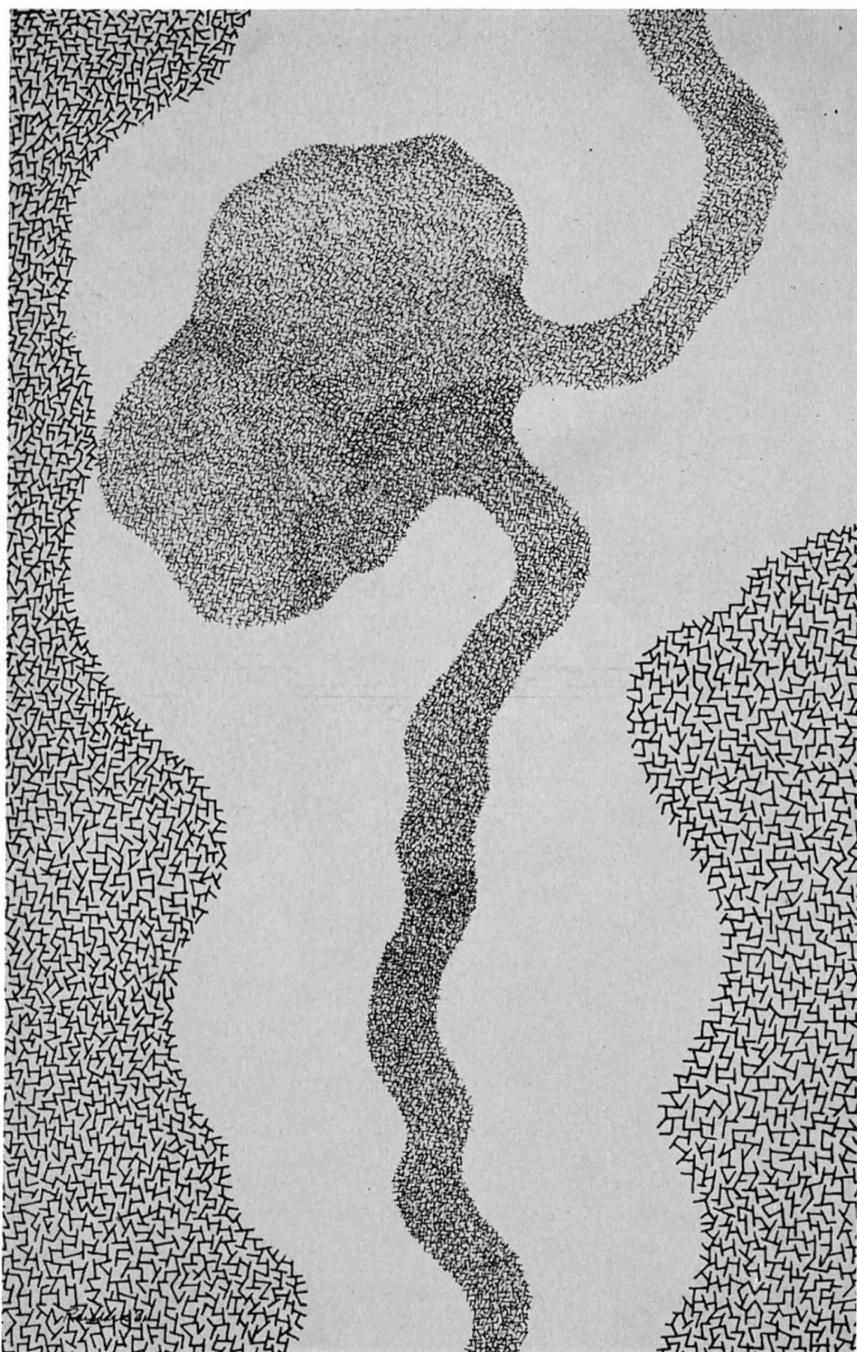
HOUSE DESIGNED BY JERROLD E. LOMAX

The site is on a hillside terraced with avocado groves, with a view of Los Angeles. A deck, around the entire lower floor of the house, provides direct access from all areas. Stairs at opposite sides of the building lead to the groves below which will be used as bridle paths to a stable at the bottom of the property.

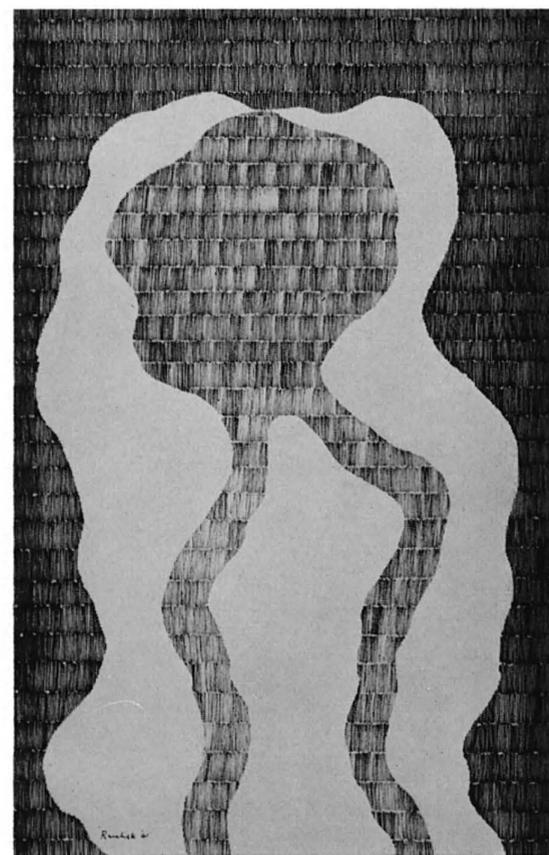
A 5'3"-wide overhang surrounding the house aligns with the deck below. This was desirable both esthetically and functionally as the deck alone became too powerful an element and the clients had required a protective overhang at the large glass areas and entrance deck.

The structural system is of 8" square laminated wood columns and 8" x 15" laminated wood beams bolted together with concealed steel tees and angles. All of the ceilings and the perimeter walls are finished with 1" x 3" wood siding. The interior walls are finished with 1/16" sheet vinyl over 5/8" gypsum board.





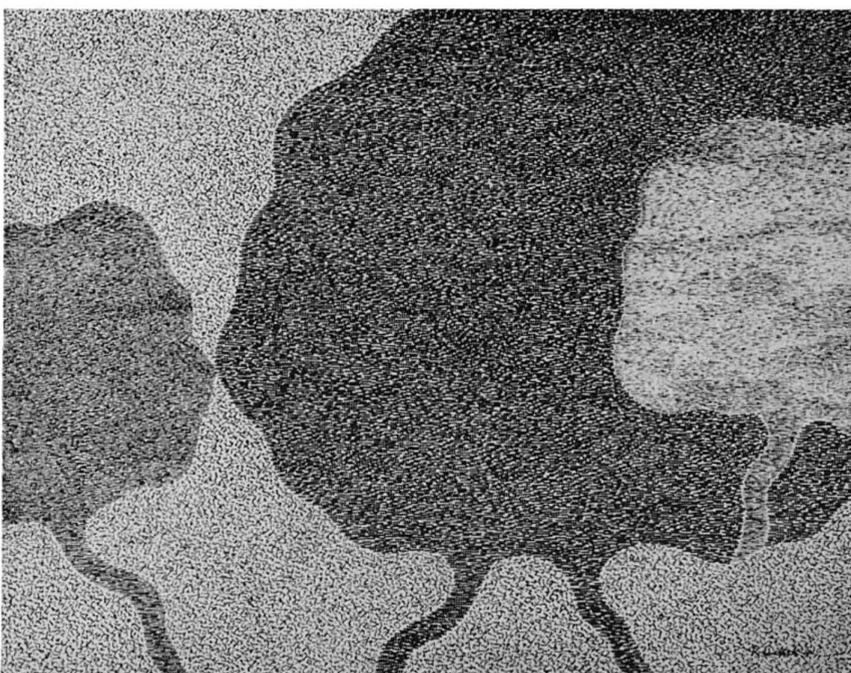
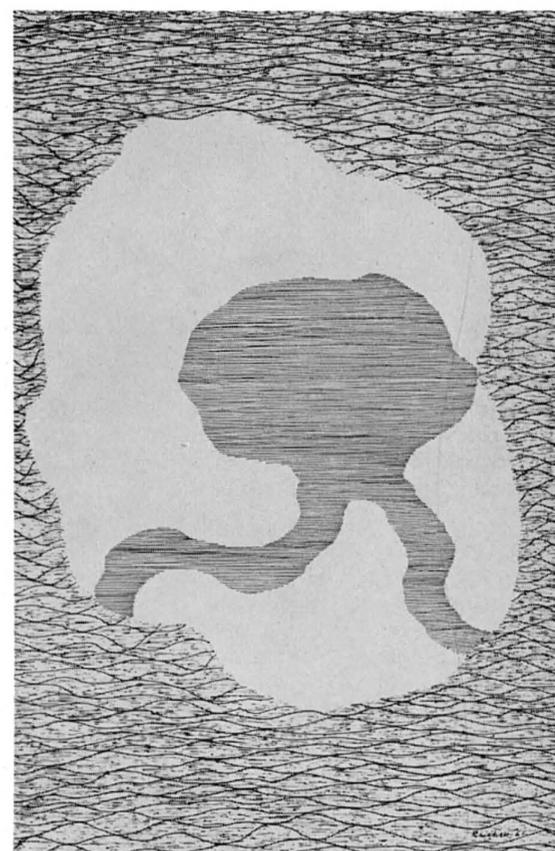
"12:25." 18" x 11.5" 1961



Day after day Reichek ceaselessly transfers onto forms his thoughts, his nostalgias, his compelling need to express his dreams. With magical skills of great restraint, he extracts from drawing all the formal purity it contains. Sensitive to the spells of form filled with enigma, he follows the meanderings of his imagination with a sure and precise pen and draws forms tangent to reality and to suggestions of reality.

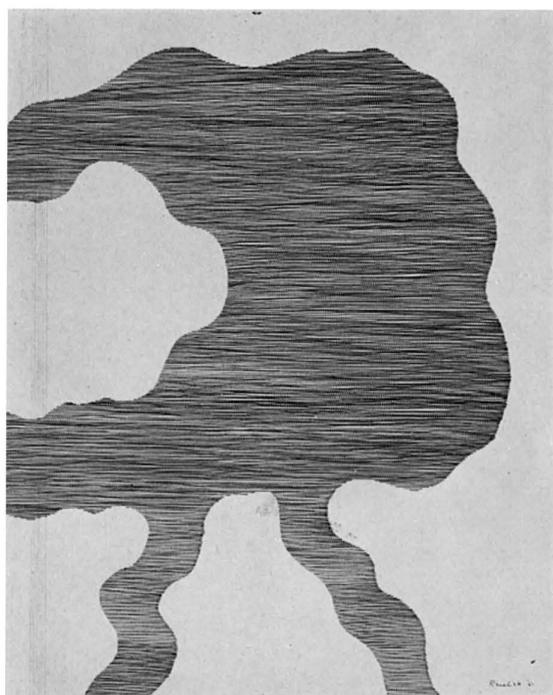
It is certain that Reichek does not wish to reenact aspects of the outer world. His concern is not, however, to lose consciousness of the external through an internal descent, but rather to contemplate half way between dream and the

"12:00." 18" x 11.5" 1961

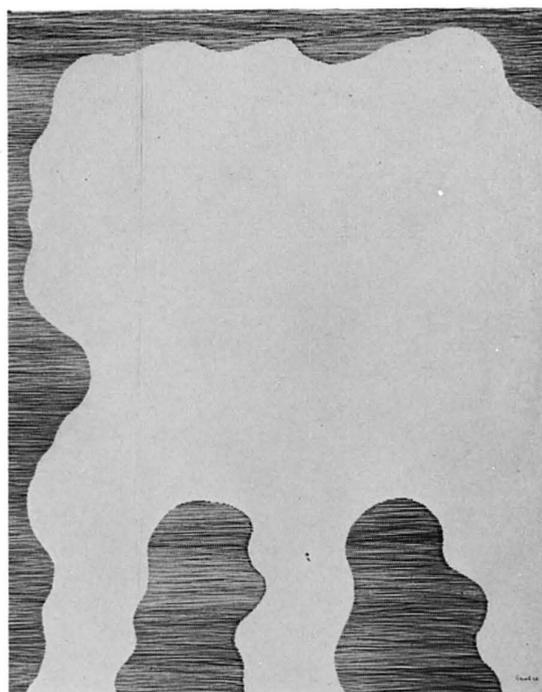


"1:20." 11" x 14" 1961

JESSE REICHEK – DRAWINGS



"11:20." 23" x 18" 1961



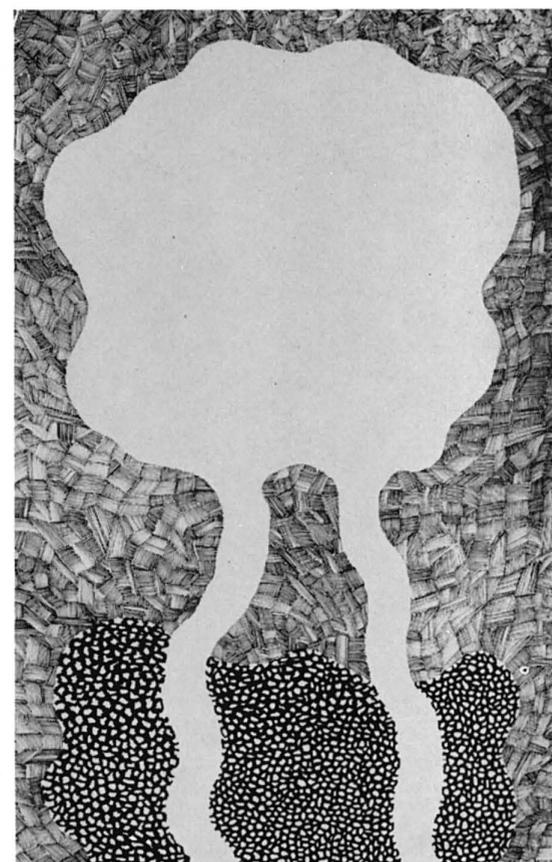
"11:15." 23" x 18" 1961

"12:20." 18" x 11.5" 1961

essential power of things, between the material image and its undefinable but suggestive evocations. Indifferent as he may appear to be to reality, his eye, none the less maintains the exact measure of things. His desire ceaselessly pursues contact with the inner depths of the world. Nothing escapes this ardent desire to participate in the forms that life reverberates around him; to make them blossom, grow, and obey his vision. Although he does not allow anything of reality to appear, it continues nevertheless to germinate in his forms. Reality constantly rejoins his obsessive vision. The artist projects himself in things. He lends his consciousness to forms, and the

forms, as they are reflected in him, take in turn their image in this reflection.

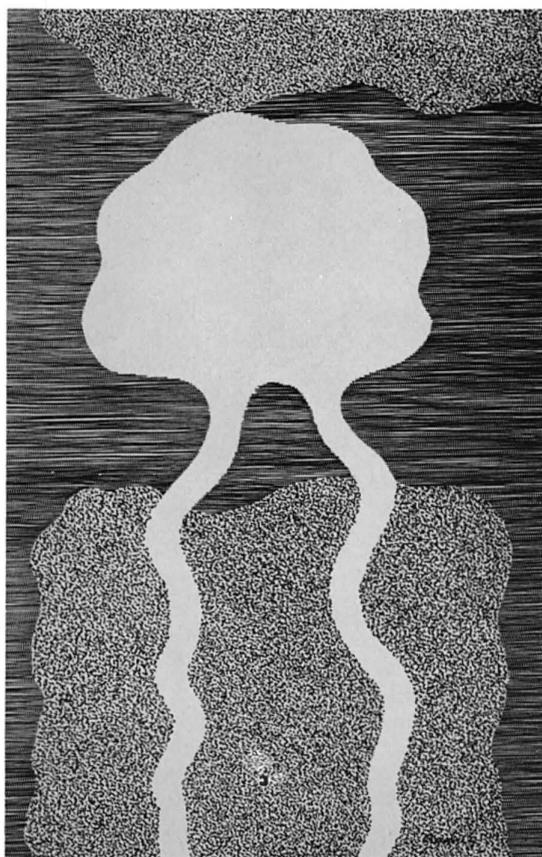
From this union emerge limpid surfaces and a quivering of dots and dashes. The material of his expression is pure light supported by shadow which is only partial light. The transparency and opaqueness of things, as well as the artist's moments of calm and agitation, are communicated in his drawings by a surface of even whiteness, like a face of light around which emerges a shadow taking on considerable significance. It is sometimes a thick shadow formed by extended lines pressed closely together, sometimes a fluid one on which rests only the light weight



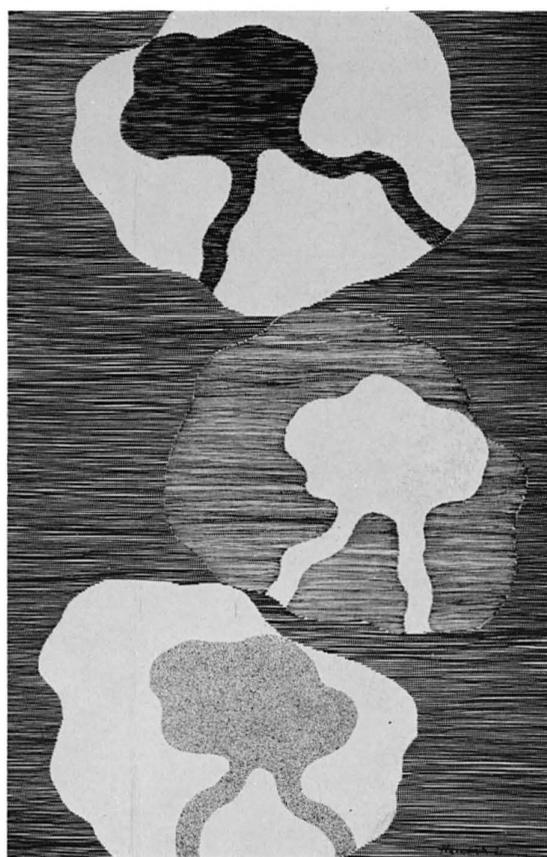
"12:35." 18" x 11.5" 1961

of minute points. Sometimes rather short dashes are inscribed on the page of his sketchbook. They slip in gently and extend over its surface to shade it without smothering it. Thus, the work which becomes a murmur has no less an emotive significance, rich in resonance. One can maintain that what remains of reality is transposed into forms which open free spaces; spaces of light and of relative darkness favorable to dreaming. Actually Reich's drawings, like certain of Calder's mobiles, release insinuating forces which are perpetual invitations to intimate reflection, to a consciousness which dreams and yet is in full possession of itself.—CHRISTIAN ZEVOS

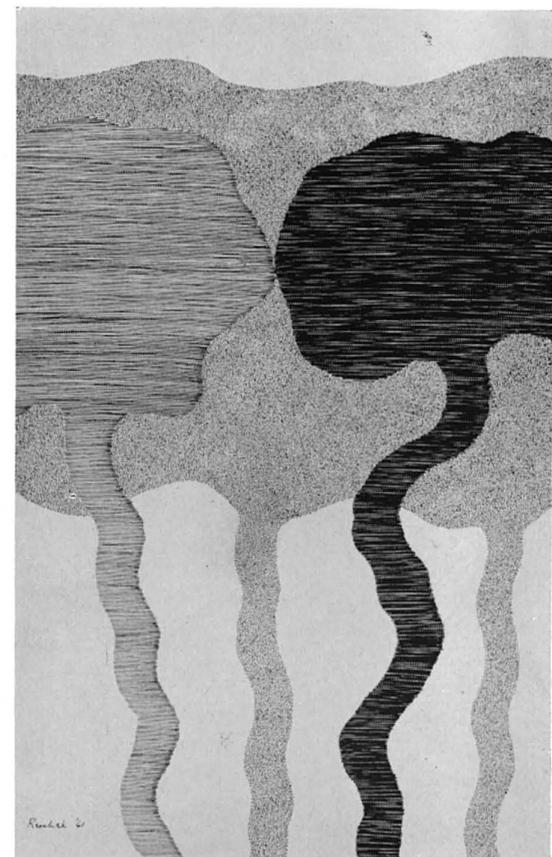
"12:55." 18" x 11.5" 1961



"12:45." 18" x 11.5" 1961



"12:40." 18" x 11.5" 1961

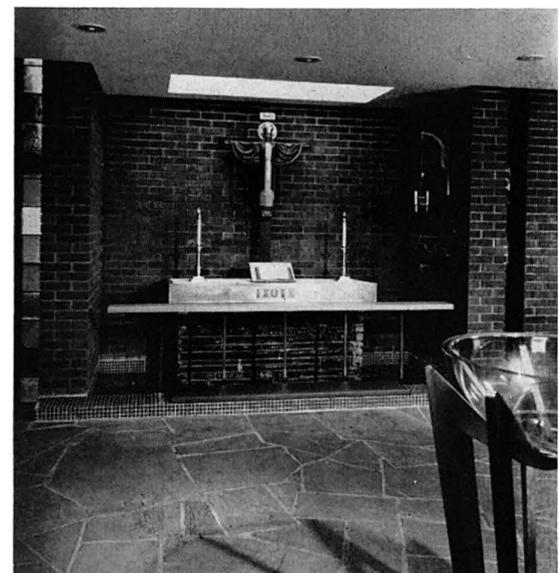
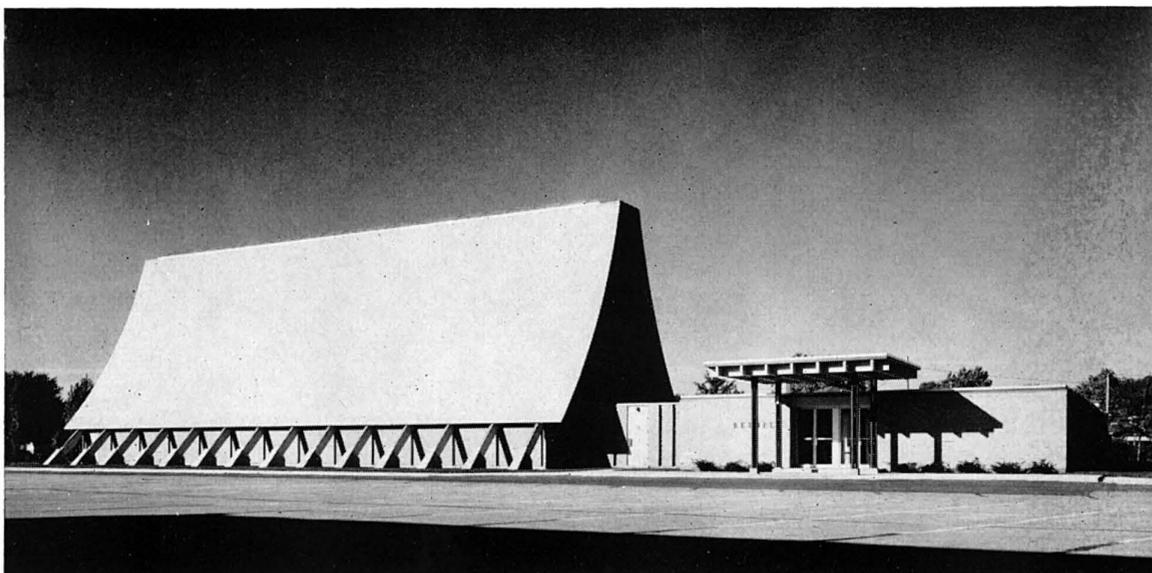


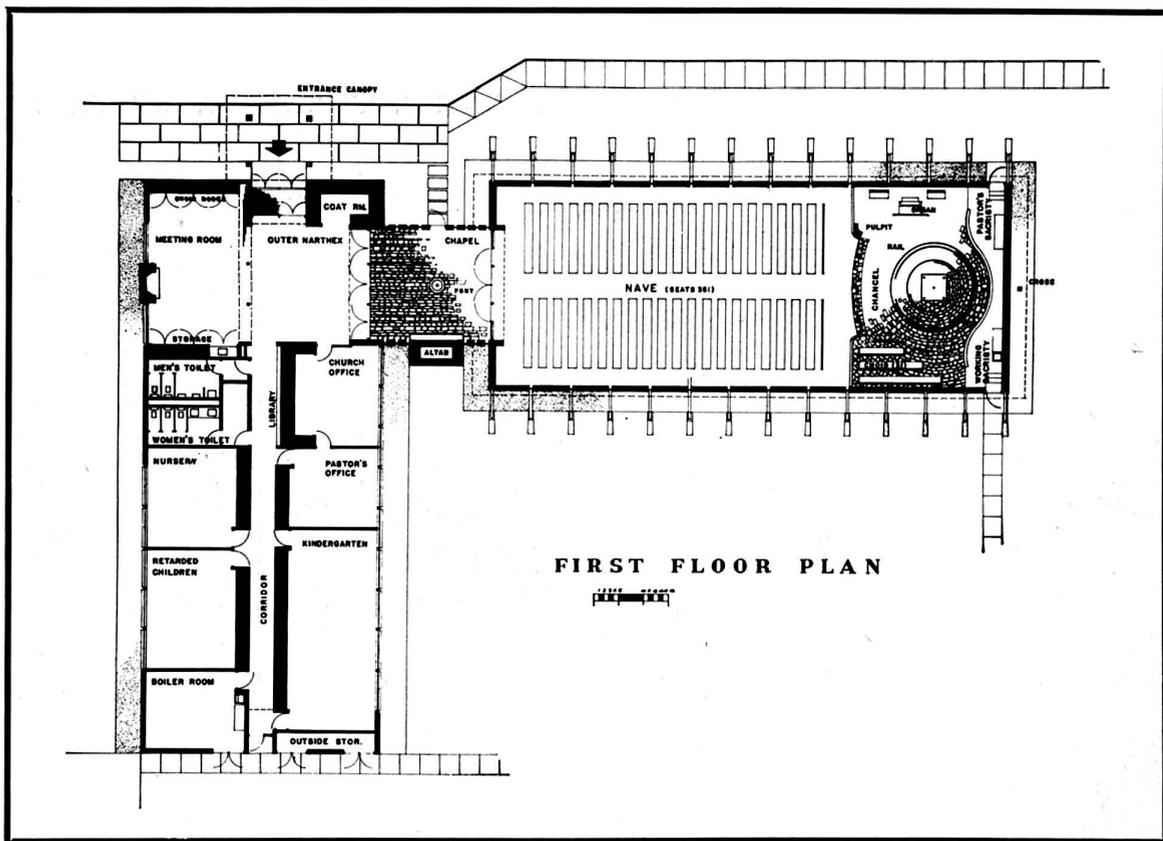


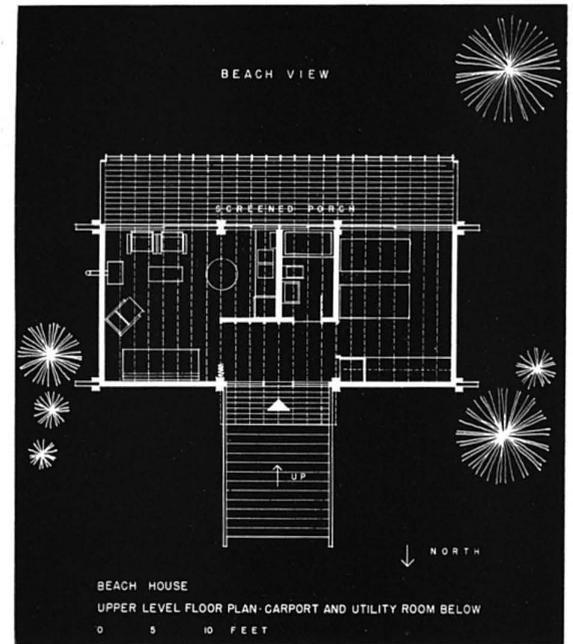
Patterned after the Biblical "Tent of the Lord," this Lutheran church has curved beams eight feet on center and planked decking of Southern pine. Heavy laminated curved arches supported by reinforced concrete buttresses rise 44 feet to a stained glass skylight which runs the entire length of the ridge line of the building, ending at the chancel area. At the rear of the nave the skylight is glazed with purple and blue-gray glass; it increases in intensity from the nave to the chancel until it terminates in brilliant golds and yellows. Fluorescent lights above the stained glass are used at night. Above the polished white marble altar, spears of directed light illuminate a 15-foot wood and bronze cross suspended by wires. The church seats 350 in the nave and a 230 overflow. Between the narthex and the windowless sanctuary is a chapel for meditation.

One-inch colored slab glass encased in the masonry side walls of the nave alternates with piers of brick. The exterior is salmon-colored face brick. A 41-foot steel cross, lead and copper coated, is mounted on the eave overhang at the chancel end of the nave. The main entrance, next to a large parking lot, and an existing social hall and eight-grade school, is covered with a rectangular canopy for protection from the weather.

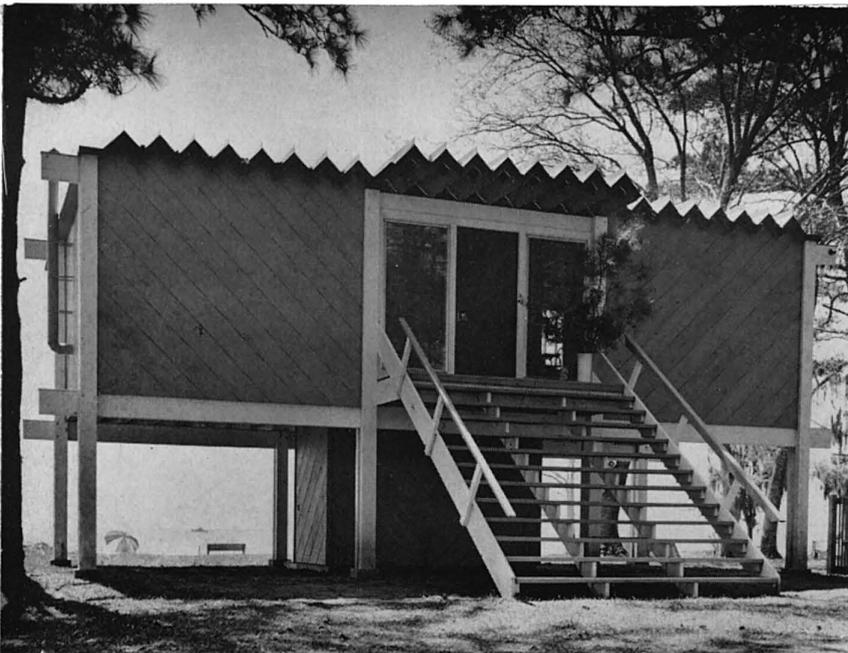
CHURCH BY COOLEY & BORRE, ARCHITECTS, AND ASSOCIATES







BEACH HOUSE BY ARCH R. WINTER, ARCHITECT, AND JAMES DURDEN



The lot is long and narrow, on a densely wooded site in a low-lying coastal area of Alabama, subject to occasional storm tides and high winds. The house was raised off the ground for protection from water damage. This revealed a finer view and provided more privacy and security. Space underneath is used for automobile and boat storage, a utility room and outdoor shower, and offers shelter from hot summer sun and sudden rain squalls.

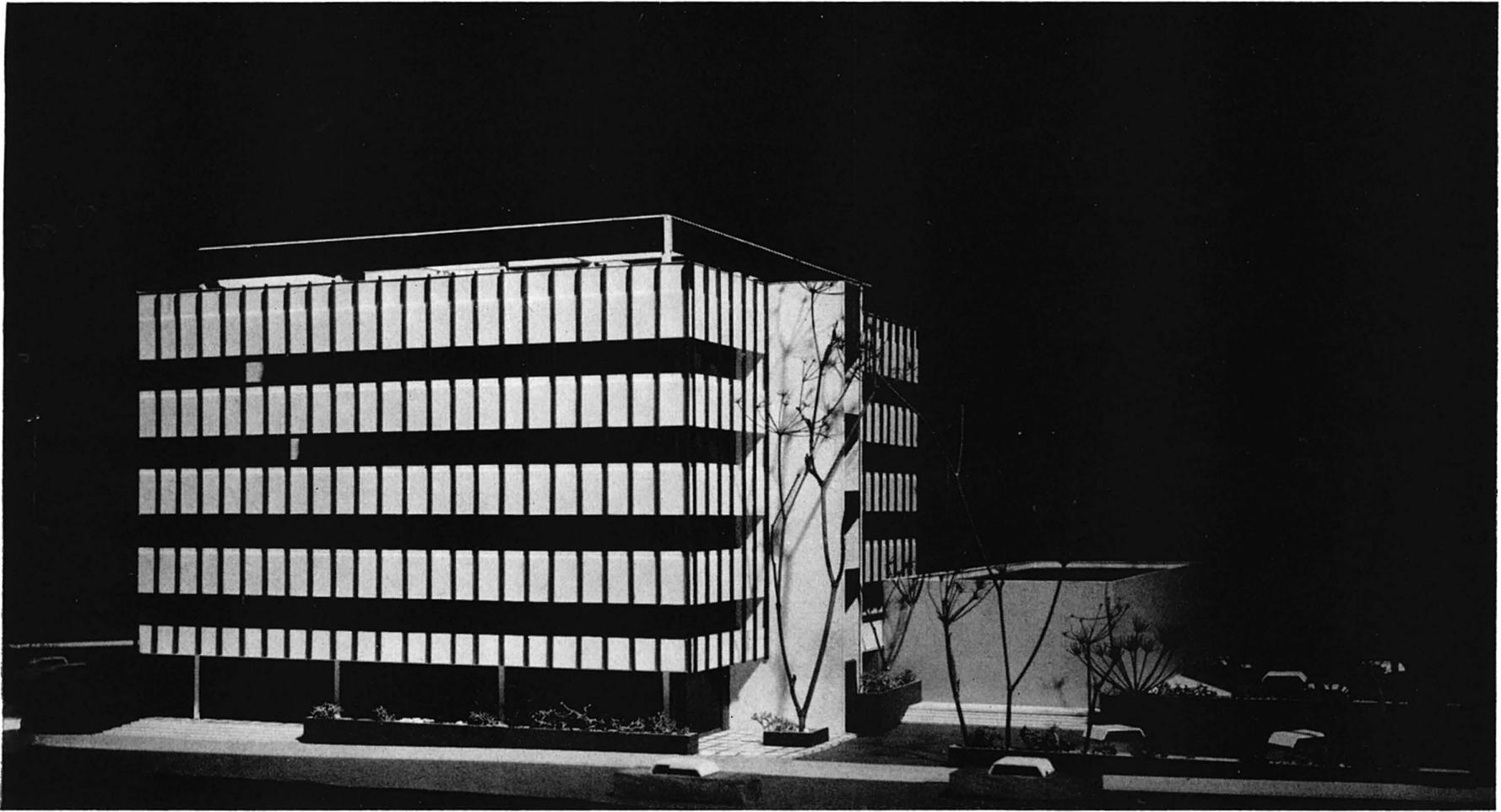
Wood posts, in couplets, carry beams which form a rigid space frame for floor and ceiling joists. These are cantilevered at the porch. Ceiling joists, laid in a continuous "V" pattern are exposed underneath and covered with rigid insulation above. Roofing is galvanized sheet metal, crimped to the joist profile in "V" sections with vertical stiffeners at the apex joints. Diagonal wood sheathes the exteriors, dying into the "V" sections at the roof. Wood construction is used throughout.

An electric heat pump cools and heats the house. Windows are omitted

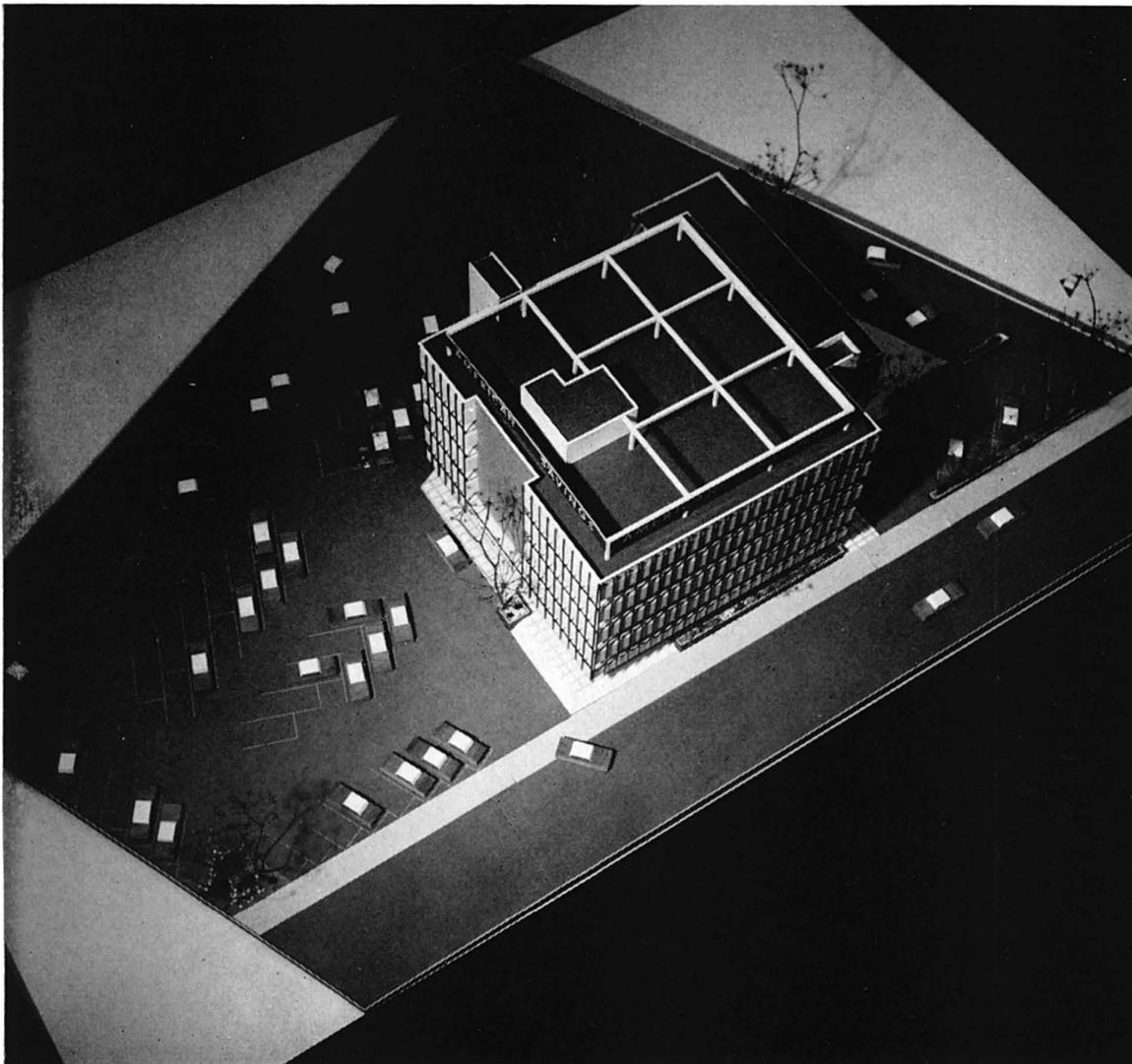
at the sides to gain privacy. However, glass louvers at the entrance encourage prevailing breezes from the porch and are sufficient for much of the summer. The bedroom closet is raised and continuous vents underneath circulate air from the porch with no sacrifice of privacy. Sliding aluminum doors and windows open all rooms to the porch. The living room may be closed for overnight guests and the bathroom is accessible from the hall.

Space limitations of the cooking alcove required intensive planning. Cooking utensils are hung from pegboard panels set between studs at one side of the work counter. Canned goods are accommodated by shelving the stud space at the opposite wall. Pulldown range units conserve counter space. Dead space at top of the wall cabinet is a plenum. All appliances are electric. Heat pump, water heater, washer and dryer are in the utility room below. A prefabricated metal fireplace, cantilevered from the living room wall, saves floor space and the expense of a masonry unit.





ADMINISTRATIVE OFFICES BY HAGMAN AND MEYER, ARCHITECTS

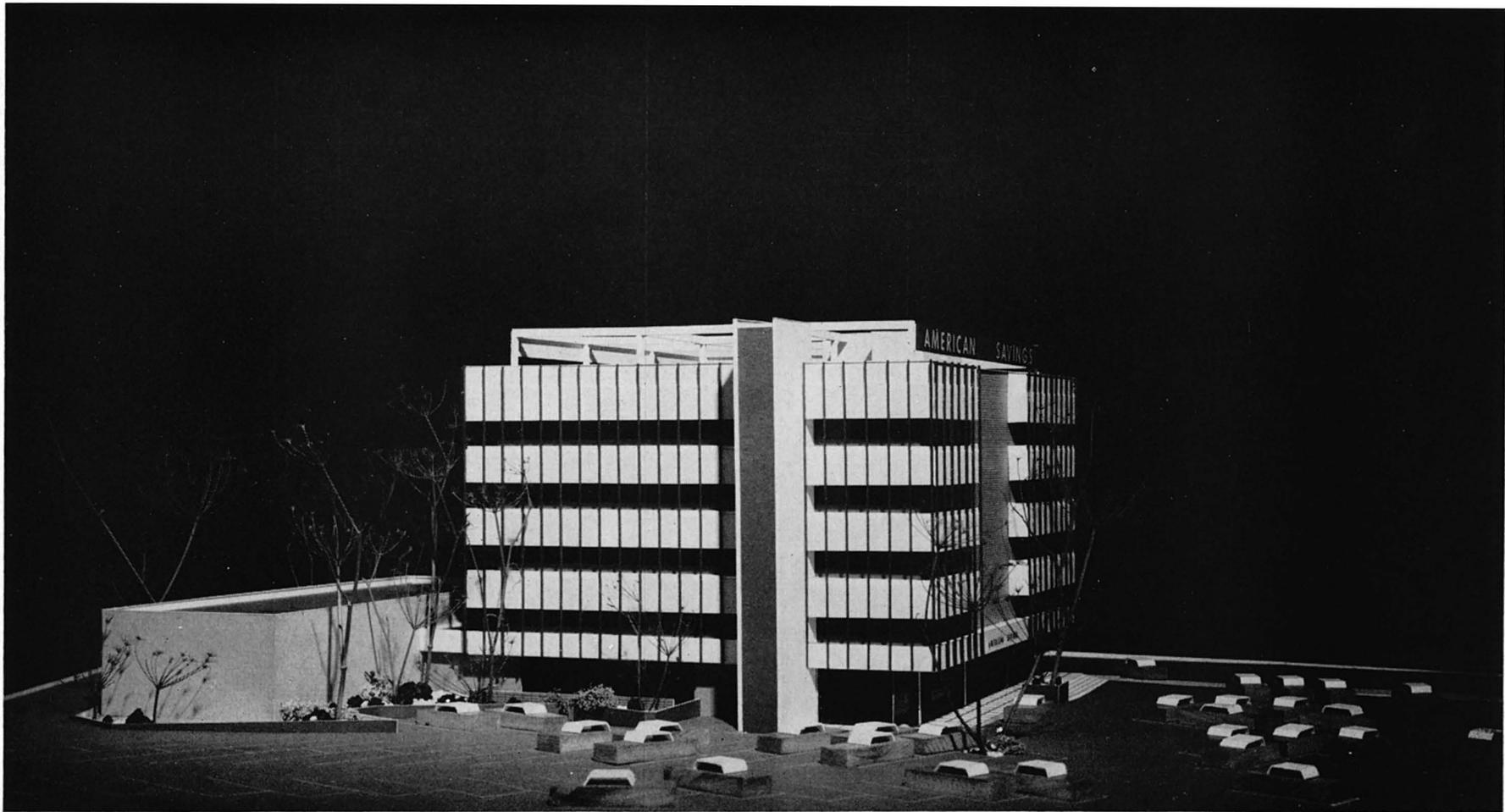


This six-story, steel-frame building will house the new administrative offices of the American Savings and Loan Association. An exterior curtain of glass mounted at the edge of the floor slabs is designed to provide complete sun and glare control without the use of curtains or blinds. The window walls set in four feet will be glazed in a glare-reducing glass. This unique window treatment will not only provide an unobstructed view of surrounding mountains, but will considerably reduce the air conditioning load on the building.

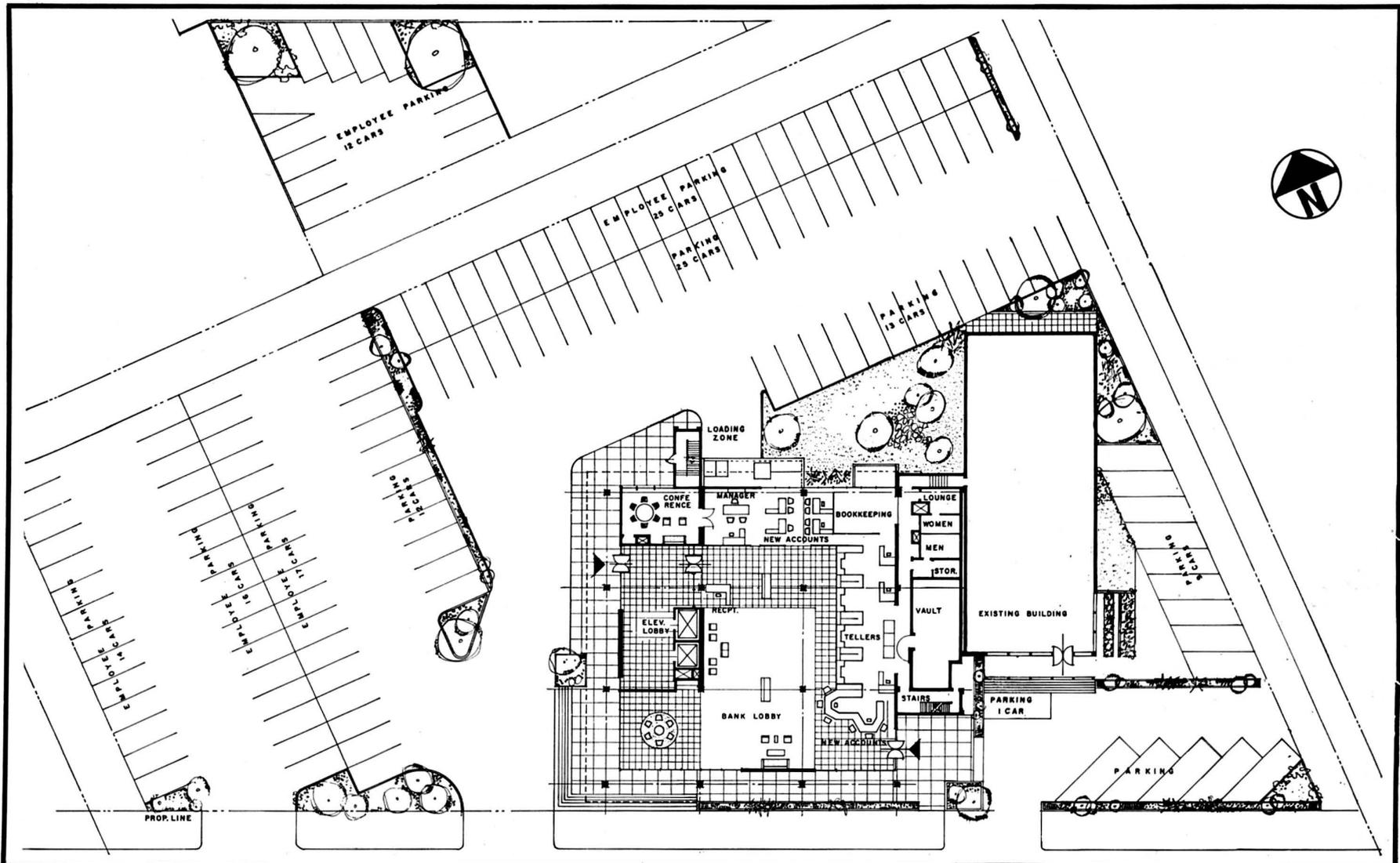
Service, maintenance and storage will be housed in the basement. The entrance lobby will be primarily granite, terrazzo tile flooring and plastic laminate wall paneling, with stainless steel elevator doors. The ground floor will be devoted to the branch operation. The executive offices are planned for the top floor, with the remaining floors to be occupied by administrative offices. Every floor is an uninterrupted, open space which can be subdivided into various areas and offices as demand dictates. To permit future flexibility, ceilings are of the removable access type with unbreakable, easily cleaned "sound lock" acoustical panels. Electrical flooring is planned throughout in order that electricity and telephone outlets may be placed as needed.

The air conditioning system will be operated independently on each floor and will permit the extreme climate control necessary for data processing equipment. To accommodate the heavy electronic equipment, a one hundred pound per square foot floor load was used. The resulting

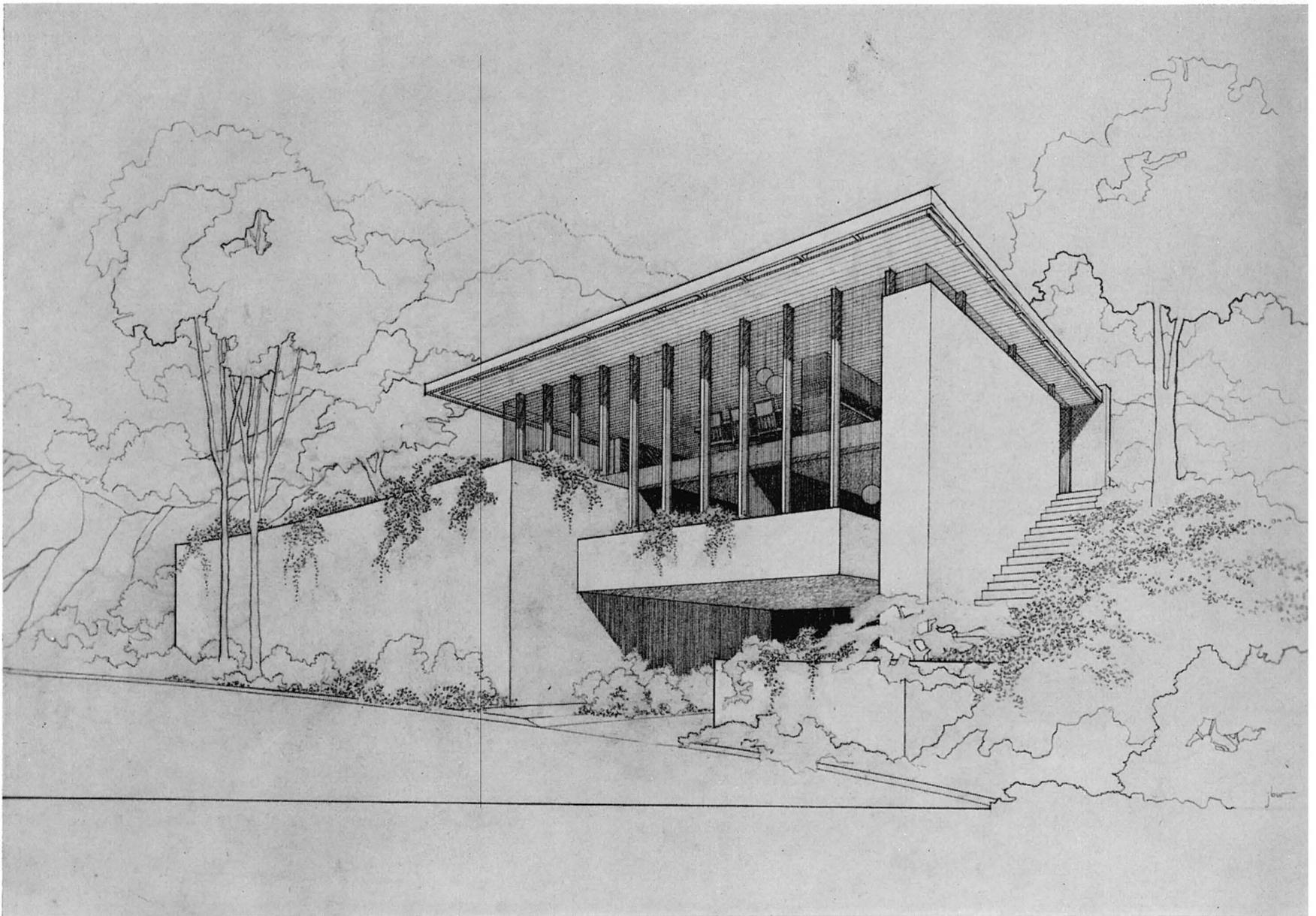
(Continued on page 28)



CONSTRUCTION: DIVERCO CONSTRUCTORS, INC.

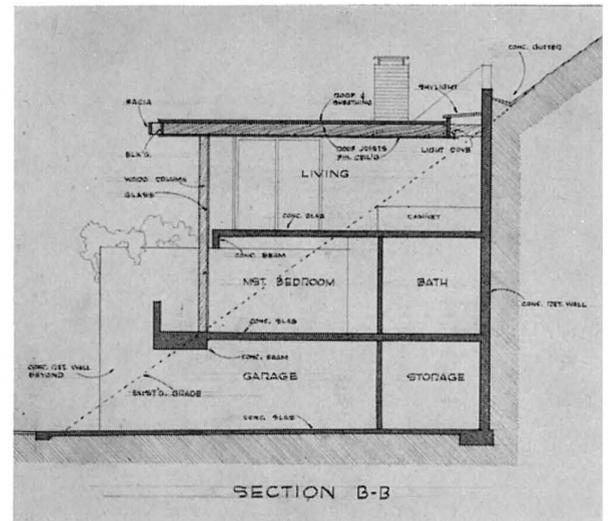
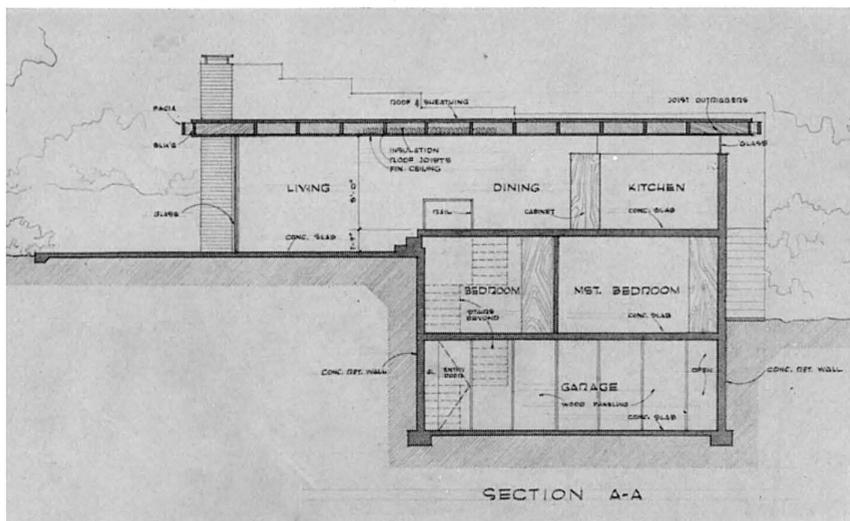


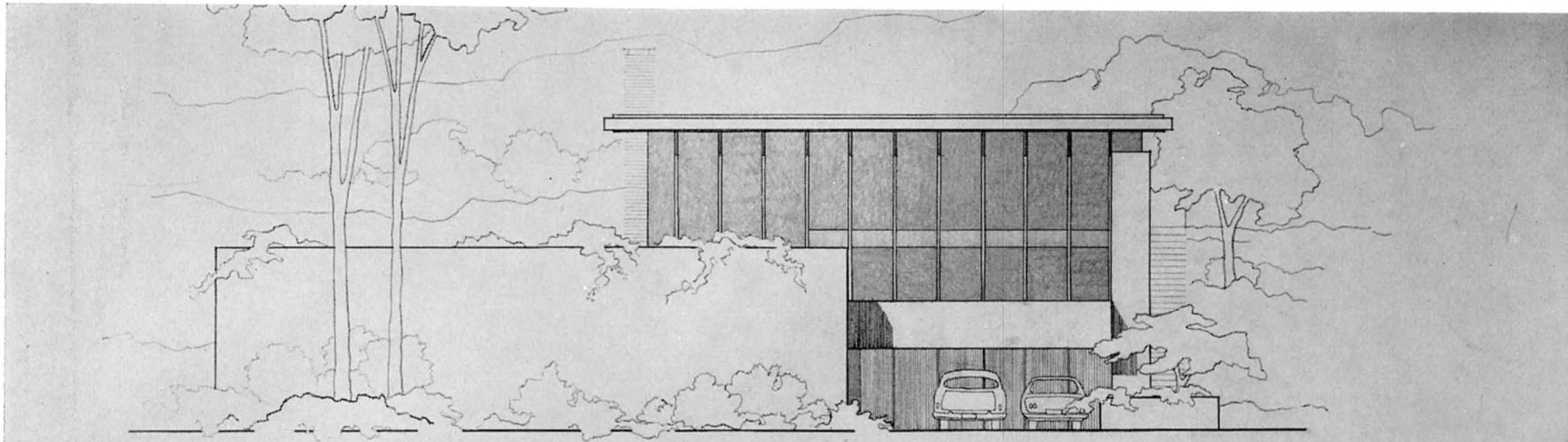
PHOTOGRAPHS BY AL WALDIS



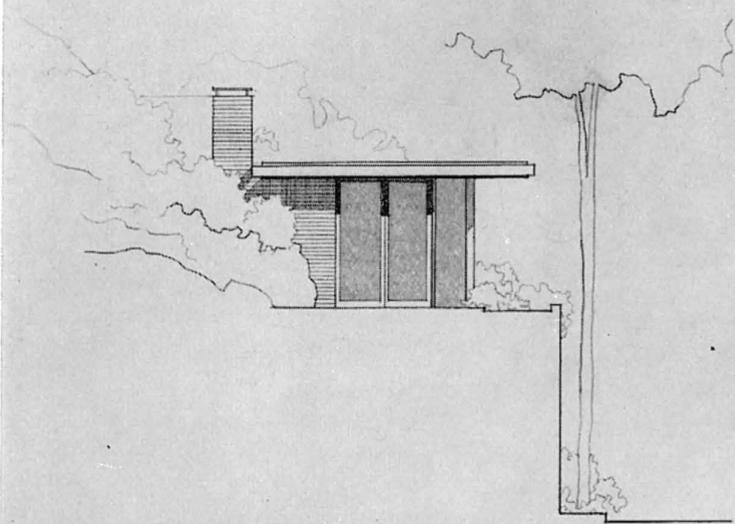
HILLSIDE HOUSE BY CARL MASTON, ARCHITECT

The site is a steeply sloping uphill lot in a highly desirable hillside area overlooking the city of Los Angeles. The architect solved the problem of providing an urban-type dwelling for a professional couple on an extremely difficult building site in an imaginative yet economical manner by designing a town house set into the hill, with the walls of the house itself designed to retain the earth. The plan, accordingly, was influenced by the desire to make the various walls buttress each other as simple spans, avoiding the extravagance of cantilevered retaining walls. The typical practice is to bulldoze the hills into level building areas thereby destroying much of the
 (Continued on page 28)

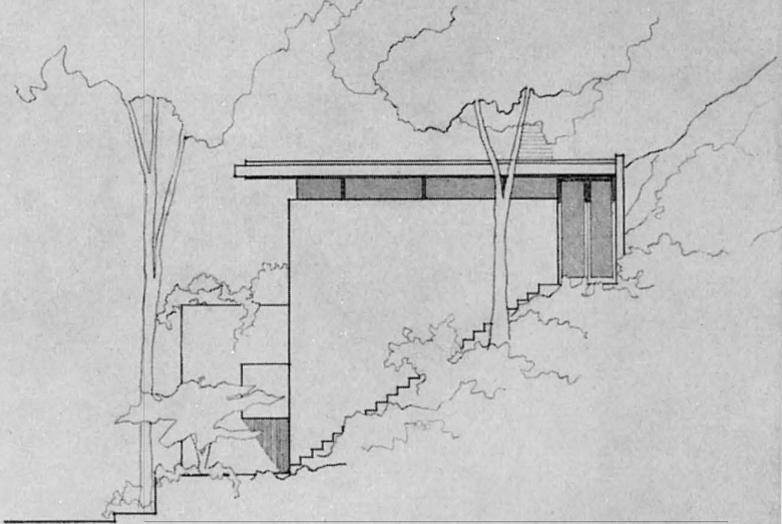




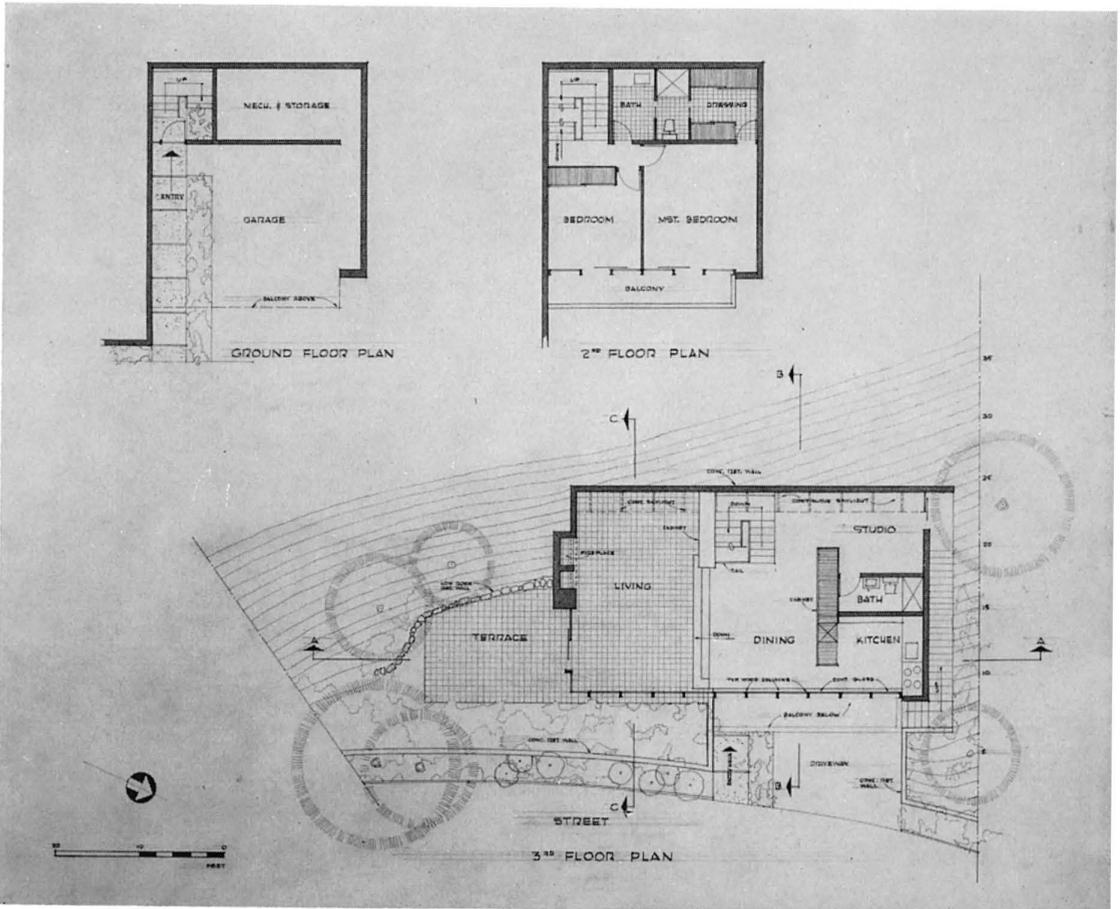
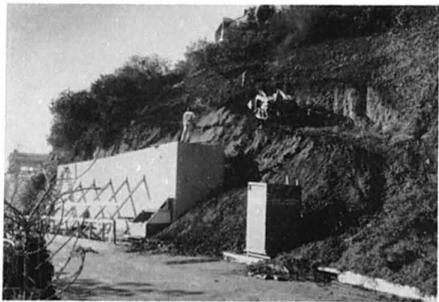
EAST ELEVATION



SOUTH ELEVATION



NORTH ELEVATION



ADMINISTRATIVE OFFICES—HAGMAN & MEYER*(Continued from page 24)*

rigidity of the structure will not only effect a sound-controlled building, but also permit the placing of heavy, concentrated loads anywhere on any floor. Emphasis has been placed on the use of lasting materials requiring low maintenance costs. A landscaped parking lot with facilities for a 150-car capacity will be available for employees and visitors.

TALMUDICAL COLLEGE—HARRY SEIDLER*(Continued from page 10)*

side of the hall. A semi-circular stair gives access from the foyer to the lower classroom floor with its amenities.

Since the Ark has to be located facing west, it occupies the center of the end wall facing the foyer and is flanked by the access doors on either side. The traditional elevated reading desk is located in the center of the hall. The theme form of the building is the semi-circular arch which was considered symbolic and appropriate. This form was achieved structurally and economically, by concrete vaults spanning the full width of the building. This allowed a two-stage progress of construction by building at first five of the nine bays.

The semi-circular vaults span 50' across the regular 12'-wide bays of the building and are only 3" thick on their apex. The ends project beyond the side walls on both sides of the building protecting the glazed portions above the arch's springing lines. This high up glazing gives a contained atmosphere to the interior.

The simple concrete frame of the whole building is expressed on the interior and exterior with the infill walls of cream-buff facebricks inside and out. The front court and the foyer have a black terrazzo floor and the exterior of the projecting curved stair wall is covered with white glazed ceramic. The interior of the vaults is sprayed with light-blue acoustic plaster and the floor of the main hall is of blue-gum wood which is recalled in matching vertical boarding of the end wall, in the pews and other fitments. The metal railings and vertical slats of the women's gallery screen are dark blue as is the carpet to the stair and floors of the reading desk and Ark.

Lighting is by means of pendant fittings and concealed continuous fluorescent tube lighting on the top of the gallery screen shining upward into the vaults as do the wall bracket lights in the center of each bay.

CIVIC CENTER—C. F. MURPHY ASSOCIATES*(Continued from page 16)*

Lighting for night-time use of the plaza is contemplated. Opening on to the Civic Plaza and becoming a part of it is the glass enclosed public lobby of the building. This public lobby will contain space for civic exhibits and a City-County information center. A high level of night-time illumination will brighten the surrounding streets and plaza after dark.

The building will house the Circuit, Superior, Probate, and County Courts of Cook County, the Municipal Court of Chicago, the Appellate Court of the First District of Illinois, and offices for Supreme Court Justices from Cook County.

In the initial stage the building will contain 110 courtrooms with provision for expansion to 139 courts when required. Before additional courtrooms are necessary, City and County offices will occupy the three floors which have been designed to accommodate the conversion without major construction changes. The entire building has been planned so that all floors could be converted to court use if present forecasts are ever exceeded and it becomes necessary to increase the number of courts. As courts plans developed in the early stages of the design, an arrangement of ten courtrooms on a typical floor was found to be most efficient. The courtrooms are planned on the interior of the building grouped around the elevator banks and public lobby. The judges' chambers will be located adjacent to the courtrooms at the ends of the building.

To offer the most flexibility at the greatest economy, the courtrooms have been planned in different sizes based on the type of cases to be heard. The smallest will be hearing rooms without jury facilities. Other sizes will include courts with public seating capacity for approximately 30, 50, and 150 spectators respectively. Two basements will be provided which will extend under the entire block beneath the building and the plaza. A tunnel will connect the new building to the City Hall-County Building.

Laboratories of the Board of Health will be located in the lowest basement and many offices of the Board of Health serving large numbers of persons daily will be located in the first level below ground where they will be most accessible to the public. Mechanical equipment rooms, a truck loading dock, and parking for official service cars will also be provided at these levels. Other Board of Health offices will be on the second floor.

The third through the fifth floors will be occupied by the Chicago Transit Authority offices. Judicial offices for the clerks of the courts and other court officials will be on the 6th through the 8th and the 10th through the 12th floors, with equipment for ventilating and air conditioning located on the 9th floors. Courtrooms will eventually occupy the 13th through the 28th floors. The 29th floor will house a law library. The Supreme and Appellate Courts will be on the 30th floor, which will be the highest occupied floor. The 31st floor will be for mechanical equipment for heating, air conditioning, and elevators.

HILLSIDE HOUSE—CARL MASTON*(Continued from page 26)*

charm of hillside living. The chief significance of this scheme lies in demonstrating the possibility of building in the hills without destroying the hill itself, that it is better to adapt the house to the hill than the hill to the house.

The floors of the main living area are cement tile laid over radiant electric heating coils. Stair treads are precast concrete slabs with the same integral color and texture as the floor tile. Treads and landing are supported on 2" x 4" steel tube stringers. Walls are either exposed concrete or wood panel. The roof structure, exposed inside, is of laminated rough-sawn 2 x 4's. All concrete walls, except for the front terrace walls will be formed with 1" x 6" sheathing with the consequent form marks creating a slight texture. The forming for the front terrace walls will be stripped early and the concrete sandblasted to expose the buff colored aggregate used at this wall.

ART*(Continued from page 5)*

it wouldn't matter much anymore if Stankiewicz shaped his own forms or found them in a city dump. The associations which ordinarily cling to iron and steel throwaways are cancelled out by Stankiewicz' will to transform material into a single sculptural fact.

By subordinating the parts and eliminating trivial byplays (the cuteness is gone) Stankiewicz has produced strong sculptures that can be seen as independent entities in space. He loses none of the vitality of his disparate materials but he gains depth. The new sculptures are complicated, describe more differentiated spaces and at the same time, economize on gesture. Rusty bolts and small elements that used to clutter up his vision are kept to a minimum.

I liked particularly a three-tiered piece which from the narrow vertical view at either end suggests intriguing depths and from the side view suggests plateaus on which all sorts of activities take place. Each tier is a platform for a tense leap of the vertical linear elements, and all are united by a thoughtful design of tensions and counter-tensions achieving equilibrium. Ribbons of steel and bent pipes and terminal bolts in this and other pieces disappear in the overall unity.

In some sculptures Stankiewicz juggles a number of forms with skill and wit. I liked very much a carousel-shaped piece in which a spiral scribble of metal sets the pace for a slow imaginary rotation of varying circular shapes. In other pieces, Stankiewicz moves toward a new severity, combining a graceful arc of a line with a shield-like plane. In still others he suggests flight by per-

mitting a dynamic body. The warmth of rust in these new sculptures is as elegant as if he had patinaed them with his own hand.

* * *

Another welder, Joseph Goto, has added a new dimension to the medium. In his show at the Allan Frumkin Gallery, Goto exhibited new work in which massive, solid blocks and cylinders of steel were joined together in unorthodox relationships. His images acquire a weight not usually associated with welding. Few of the pieces were more than a couple of feet long and most were even smaller, yet Goto attained monumentality.

The images are varied. They are based on a juxtaposition of the heavy volumes, often strung along in horizontal sequences, with fine curvilinear elements. Surrealist overtones are there. The curling snake-like shapes that grasp the edges of blocks and tubes, or grow out from barren tablelands like flowers from boulders can be anything you like ranging from human entrails to the human gesture abstracted. Goto's choice of scale and placement for these startling linear shapes bolsters their evocative quality.

Like Stankiewicz, Goto has eliminated the traces of industrial origins. His surfaces are carefully polished; the joints are invisible; and light is given a maximum role.

MUSIC

(Continued from page 7)

Mrs. Schoenberg confesses that the Wind Quintet is for her the most difficult of Schoenberg's compositions. That is probably true, but the work remains in the repertory because it is also the greatest of all compositions for five winds. Good attention can get from it at first but fragments and is disappointed because the fragments do not seem to lead forwards but poise on themselves as if every note and figure were of equal importance. It is the principle of the tone-row in balance at full extension.

John Cage complains in *Silence* that "the twelve-tone row does not offer a structural means; it is a method, a control, not of the parts, large and small, of a composition, but only of the minute, note-to-note procedure." He makes the statement as a criticism when it is a fact. The row enters into structure in the same manner as fugue, using the word as Tovey meant it at the beginning of his unfinished chapter on the fugue in Beethoven. The Wind Quintet discusses the texture and significance of fugal method in a single key of 12 mutually interrelated tones, as Bach does for key harmony in the *Art of Fugue*.

Nineteenth century Germanic music relied on a general sense of the whole, which depended on the feeling that by way of climaxes here and there, especially toward the end, one had got somewhere. The climaxes turned up at regular places in the pattern; they encouraged waiting for something to happen, instead of listening. This is the big nineteenth century symphony that still pleases conductors, critics, and the concert audience. Critics of Brahms called him academic and dismissed his emphasis on note-by-note interest as "tiny-work," preferring instead the Wagnerian reiterative rhetoric. Brahms overcame them by referring his detail to a large climactic plan. Schoenberg for a while dismissed the large plan to return to the isolated notes, entering around 1909 with Webern into the relatively short "atonal" period that has influenced succeeding music at least as much as the tone-row solution. Webern's art is better defined by his individual use of atonality than by the row. Now that the word "atonal" has taken on historical usage, we can employ it safely, as we do, for a field of reference that has no other term, the abandonment of key relationship. For key, there could be only, if one was prepared upon evidence to admit the disturbing fact, and we have Webern's testimony that it did disturb him, the single key of twelve tones.

I have written formerly that Schoenberg's Third Quartet is the distinctive work of musical composition during the first half of the 20th century. It brought together the matured tone-row with the revived neo-classic movement pattern. I would say now that there are three foci: the Six Little Piano Pieces, opus 19, the Wind Quintet, and the String Trio. *Opus 19* freed the interval as a unit from harmonic membership in a theme. Once the interval had been freed, it could be defined by any degrees of tone, sound, or, as we now discover, noise. Figures as atonal linkings of independent units are heard as unique events; the figures of *Opus 19* so thoroughly estimate the possibilities that I am constantly hearing them turn up, as if they were deliberate

references, in later music, including percussion and noise music, where I am sure the composer had no such deliberate reference in mind. *Opus 19* is the most potent and prophetic six minutes in the history of keyboard music, the tiny pivot upon which 20th century music turns from past to future.

Sixteen years of experimentation, as well as eight years of laboratory silence, preceded the composing of the Wind Quintet. Then, after a tentative examination in several works, Schoenberg assembled the new principle of the fugal row theme into contrapuntal and polyphonic groupings, continuing the tight intervallic composing of the smaller units, so that afterwards he could use the row as he pleased. And surely no one who has heard *Von Heute auf Morgen* or *Moses and Aron* can complain that the melodic breadth of Schoenberg's earlier composition has been in any way curtailed by this renewed attention to the minute disposition of the notes. He had learned to think everything in intervallic relationship, and like Bach, or Orozco painting fresco, he assembled textural units to dispose them structurally in time and space. He did not set rows going as if they were regulated knitting machines, delighting in whatever patterns they might choose. He knew, as Bach did, where he would find in the disposition of his theme the material he wished for every subject, every idea, each contrast, each renewal. He had learned also, by criticism of Brahms, whose work he never forgot, the advantages of translucence and silence; and these, which occur as much by placing notes as by omitting them, he worked with constantly. In the Wind Quintet time and silence are suspended; in the String Trio silence and the warp of time are made animate and vocal.

Schoenberg emphasized the contra-metric trend, that Ives in isolation had come to earlier, from prosody to prose, which at a further stage could take on temporarily free juxtaposition or chronometric dispositions, as the composer pleased. Elimination of tonality in measurable intervals (the true atonality) further released the grip of metric system. The three elements, the freed intervallic figure, the suspension of time and silence in composition without climaxes, the trend away from metric to prose, show the Wind Quintet to be the true ancestor of John Cage's Concert

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for piano and orchestra and *Atlas Eclipticalis*, as well as his recent noise compositions.

Though Schoenberg returned occasionally to a romantic type of composition, as in the Violin Concerto, the underlying impulse was always the dialectical play of the subject in the many possible variants of its four positions. Having mastered the atonal possibility he enjoyed his brief returns to key harmony. The dialectical method, at first abstract, grew verbally and dramatically argumentative in the succeeding operas and later choruses. Where there is a true dialectic there is also contemplation, requiring in either case attentiveness. The concentration of attentiveness that he requires holds back Schoenberg's music from the general audience.

Anyone who disbelieves that there can be such a thing as philosophy or dialectic in music, that music is concerned chiefly with the emotions and whatever is not concerned with the emotions should be dismissed as intellectual, can be regarded as not well equipped for listening to music. Many are tone-deaf: this is not disgraceful; it is a false ground for criticism. The emotion of Schoenberg's music is generated not by waiting for climactic moments but by unceasing full attention at each moment.

In *Moses and Aron* the dialectical method influenced even the choice of words for the libretto text. Schoenberg wrote his own libretto; he wrote also the texts of several of his cantatas and songs and of the Psalms he had begun setting to music at the time of his death. Critics, among them Stravinsky, have complained of these texts as being in some cases impediments to the music. This raises a nice point. Does a composer compose in order to write music, or can he compose as one might say wholly? The trend among the more interesting present-day composers has been towards the latter. "In a real work of art," Schoenberg wrote, "it is like this: everything looks as if it had come first, because everything was born at the same time. The feeling already is the form, the thought already is the word." If the texts which Piscator wrote for Bach were merely a convenience, as some commentators claim, the proof of their validity is not their poetic language, good or bad, but the completeness with which Bach understood and fulfilled them. For Schoenberg as for Ives the language of a text was not an impediment but the beginning of art; the creative experience started in it. His own texts were a necessary part of the music, its ideological counterpoint, no less needful and certainly no less receptive to the composer's ideas than the Latin translation of Cocteau's French text that Stravinsky chose to serve as the libretto of *Oedipus Rex*.

Of all the works by Schoenberg that I presented I found least satisfying the three-quarter-hour symphonic poem *Pelleas and Melisande*, though some of the dissatisfaction may have resulted from a very bad performance conducted by Winfried Zillig. Several other performances of works that I know better were as inadequate. Orchestral musicians do not yet know well enough the scores of Schoenberg or of Ives to be able to pull them through in spite of incompetent direction. Apart from the Wind Quintet, which I encountered again in an unanticipated delight, my chief discovery was the incomplete performance of *Von Heute auf Morgen*, as melodiously elaborate as three Bellini arias in simultaneous flight.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 20, 21, The Triad, 25.

NEW THIS MONTH

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

✓ (406a) New 24-page brochure, "The pleasure of planning your home with Mosaic Tile," depicts unusual uses of tile, presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Brochure may be obtained by writing The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California, or calling OLeander 5-7083.

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

✓ (408a) Plastoveil Trimplate is Marco's solution of inconspicuousness plus accessibility in recessed lighting fixtures. The new Trimplate allows opening to be filled with same material as ceiling surfaces—plaster, acoustical tile, wood, or many other materials, yet the plate can be easily pulled

down on torsion springs. By reducing the opening to a minimum without sacrificing easy access to fixture Marco has achieved maximum light, with minimum fixture intrusion. Write: Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, California.

APPLIANCES

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

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

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

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

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

ARCHITECTURAL POTTERY

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

ARCHITECTURAL WOODWORK

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

DECORATIVE ACCESSORIES

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

DOORS AND WINDOWS

(396a) Sun Control: New 8-page catalog describes the Arcadia Brise Soleil sun control systems, which combine engineered sun control with broad flexibility in design and finish. Can be engineered to provide up to 100% shading, while retaining twice the horizontal visibility of ordinary louvers or sun screening. Write to Northrop Architectural Systems, 5022 Trigg Street, Los Angeles 22, Calif.

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

✓ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 815 North Baldwin Street, El Monte, California.

(395a) Window Wall Systems: New 8-page catalog presents the Arcadia 800 Series Window Wall Systems of aluminum framing for self-contained floor-to-ceiling installations. Any desired configurations of fixed and sliding panels, spandrel or transom panels, door frames or special windows are possible. Write to Northrop Architectural Systems, 5022 Trigg Street, Los Angeles 22, 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, Calif., tel: FAculy 1-1461.

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

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

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

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

EXHIBITS

(382a) Exhibits and displays engineered, fabricated and installed by competent artists and craftsmen. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. One letter or phone call may solve your exhibit problems. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculy 1-6670, (Los Angeles).

FABRICS

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

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

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

FURNITURE

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

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

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

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

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

(384a) Wall Furniture: Broad and versatile line of wall-hung furniture, manufactured and warehoused in Los Angeles; the Peter Wessel line wall furniture line is of the highest quality and workmanship constructed of genuine walnut, oil finished. Special custom finishes, color matched to customer's selection available. Ideal for home, office, and institutional use. Write for catalog and price list to Peter Wessel Ltd., 9306 Santa Monica Boulevard, Beverly Hills, California.

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

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

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

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

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

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

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

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

(385a) Norwegian Furniture: Complete collection of outstanding Norwegian imports. Upholstered furniture and related tables, dining groups, specialty chairs, modular seating groups. Teak and walnut; included in the collection is an outstanding selection of fabrics of bold contemporary color and design. Immediate delivery. For further information write Peter Wessel, Ltd., 9306 Santa Monica Boulevard, Beverly Hills, California.

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

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

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

GRAPHICS

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabrication and installation of two- and three-dimensional art work for department stores, cocktail lounges and markets across the country. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Write or call for further information. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculty 1-6670, (Los Angeles).

GRILLEWORK

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

HARDWARE

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

HEATING AND COOLING

(387a) Heating—Rusherheat specializes in engineering, fabricating, and installing quality radiant heating and cooling systems, warm air heating systems and air conditioning systems in houses and specialized commercial and industrial applications. Economy and flexibility of design permit floor, wall and ceiling installations as well as outdoor and pool heating. Engineering consultation and complete packaged systems available; merit specified for Case Study House No. 24. Write for brochure to Rusherheat, Inc., 211 West Beach Avenue, Inglewood, California.

INTERIOR DESIGN

(359a) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

LIGHTING EQUIPMENT

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

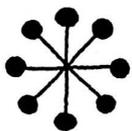
✓ (389a) Seven entirely new concepts in recessed incandescent lighting are illustrated in full detail in a handsome new catalog just brought out by Marvin Electric Manufacturing Company. Complete specifications are given on the manner in which these seven new concepts are utilized in over 100 new lighting fixtures. For brochure, write Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, California.

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

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interfectance method. Write to Interior System, Inc., 3381 East Olympic Boulevard, Los Angeles 23, California.

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

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(402a) "Change of Plane" concept developed by Marco, brand name of Marvin Electric Manufacturing Company, eliminates large exposed metallic trims. Illumiline trims are designed to minimize this problem. All trims are nested in the matching seats of plaster rings. Trim plates are concave to add the change of plane to the change in texture between trim and the ceiling. The aperture, being regressed above the ceiling surface, is completely concealed at lower viewing angles. This change of plane also provides additional shielding from glare. Write: Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, Calif.

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

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

MISCELLANEOUS

(394a) Store fronts and Entrances: Northrop Architectural Systems includes full Acme line of architectural aluminum storefronts and entrances. Known for advanced and economical design, Acme includes encapsulated floor closers, strong door corners and entire snap-together framing systems. For a new 16-page catalog, write to Northrop Architectural Systems, 5022 Trigg Street, Los Angeles 22, Calif.

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

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

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

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

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

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

MOSAIC

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

PHOTOGRAPHIC REPRODUCTIONS

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

PAINTS

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

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

ROOFING

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

SOUND CONDITIONING

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

SPECIALTIES

(404a) Selections from the diversified decorative accessory collections designed by George Nelson for the Howard Miller Clock Company are presented in a new illustrated, four-page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks (both built-in and surface mounted); Bubble lighting fixtures; Net Lights; planters; room dividers; and the versatile space divider, Ribbonwall. All information necessary for specifying is provided. Write Howard Miller Clock Company, Zeeland, Michigan.

(392a) New 6-page illustrated brochure from Stanthony Corporation presents the "400" line of ventilating hoods scientifically engineered and quality built, with 2-speed blower, automatic safety shut-off switch, built-in control switches, three easy to clean filters, concealed lights, heavy gauge steel hood, built-in draft damper; available in a wide range of standard lengths. Also described is the electric "Char-Broiler" barbecue unit, with griddle and rotisserie, merit specified for Case Study House No. 24. Brochure gives specifications and rough-in details; write to: Stanthony Corporation, 5341 San Fernando Road, Los Angeles 39, California.

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(388a) New Proportional System—The Kidjel Cali-Pro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial harmony in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancient Greeks, now brought up to date in a precision-built, light-weight instrument, easy to use. For detailed information write to: Maurice Kidjel, Pres. — Kidjel-Young & Associates, Inc., 1012 Piikoi Street, Honolulu 14, Hawaii.

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

(397a) Information on all plastics for building: samples, design data on structural plastics, translucent sandwich panels, curtainwall panels, skylights, partition wall panels, and luminous ceiling materials available. New unbreakable Lucite Fiberglas flat sheet and sandwich panels are the most weather resistant, light and color stable panels available for exterior application; sandwich panels utilizing various core and skin materials for curtainwalls and partitions. Consultant and engineering staff, detailing and design details available. Write to: Plastics In Architecture, Inc., 8322 Beverly Boulevard, Los Angeles 48, California, OL 3-7777.

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

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

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

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

STRUCTURAL MATERIALS

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

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

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3 1/2 x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(390a) "Ideas from Architects' Own Redwood Homes," a 16-page color brochure, shows how architects in every part of the country have used redwood for siding, paneling, beams; other free literature available from California Redwood Association include the newly published "Exterior Finish" booklet illustrating in color, bleaches, stains, and other natural finishes, as well as possibilities of painted redwood siding and redwood with no finish whatever; "Garden Redwood," 16 pages of indoor-outdoor living ideas; "Redwood Goes to School," showing latest ideas in wood school design; Architect's File containing the above booklets and a special selection of data sheets; individual data sheets answering thousands of questions about redwood; REDWOOD NEWS, quarterly, discussing newest and most interesting uses of redwood in architecture and industry. Write Dept. AA-1, California Redwood Association, 576 Sacramento Street, San Francisco 11, California.

(386a) The most varied selection of concrete block, more than 670 designs, sizes and colors, is carried in stock by the North Hollywood Block, Division of Kaiser Steel Corporation. Supplementing this selection is an exclusive "Custom Design" service which offers architects and designers the opportunity to have blocks of their own original designs produced at North Hollywood Block. Write to North Hollywood Block, 12323 Sherman Way, North Hollywood, Calif.

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

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

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

(391a) "Exterior Finishes," a colorful, new eight-page booklet by the California Redwood Association discusses different treatments of redwood siding from no finish at all—favored by the Association—through water repellents, bleaches, stains, and paint. The booklet replaces and combines former CRA exterior finish and weathered redwood data sheets, and includes the results of years of research by the Association and others. It repeats the wood industry's warning against the use of clear finishes, such as varnishes, on exterior surfaces. Available free from Dept. AA-2, California Redwood Association, 576 Sacramento Street, San Francisco 11, California.

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

SURFACE TREATMENTS

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

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

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

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

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

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

TAPESTRIES

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

VENTILATION

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

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

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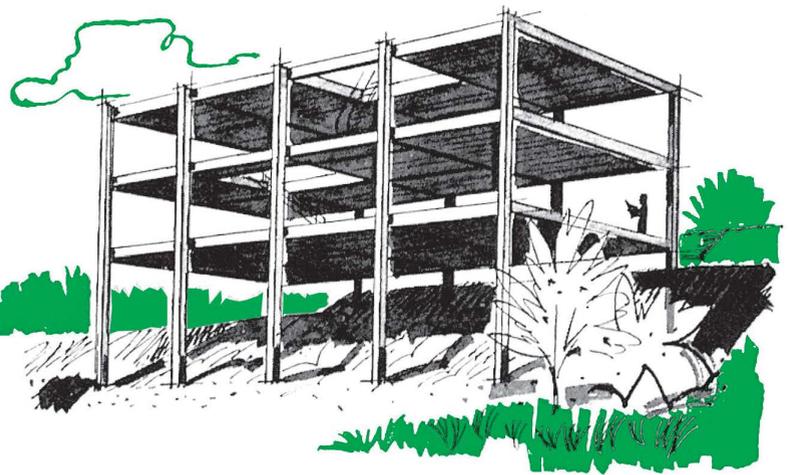
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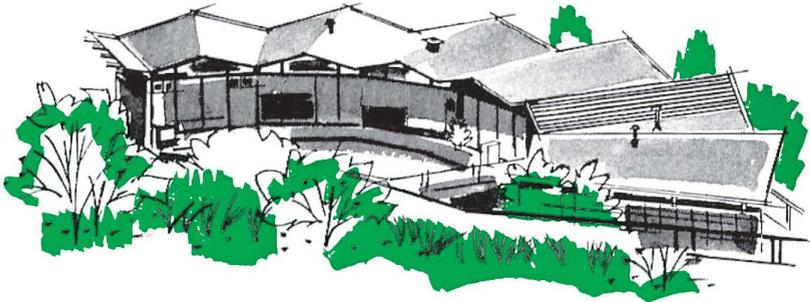
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This is the frame for a steel-framed house



It does not look at all like the frame for a conventional wood-frame house. In fact, it's different in many ways. Here's the story:

A STEEL FRAME IS SIMPLE AND SWEET. Just a few slim beams and columns do the trick. Crisp. Clean. Classic. Compare it with the clutter of an ordinary wood frame, with studs every 16 inches for outside and inside walls.



HOW ABOUT DRAMATIC DESIGNS? The above sketch shows an actual steel-framed home in California. It curves gently, front and rear, and has a saw-tooth roofline. There's nothing "square" about steel framing. Matter of fact, it gives your architect more leeway than any other structural material.

BUILD ON A HILLSIDE. At right is another sketch of the same home, showing how it soars out over a steep slope. The view is sensational. With steel, you can use an inexpensive site and build without costly grading.

HOW LONG TO BUILD? A steel frame usually goes up in less than a day, which means you can get the roof over it in a jiffy. And, if you use big window-walls, sliding glass doors, or other prefabricated materials, you can move in sooner than with any other comparable custom-built house.

THE STRENGTH OF A SKYSCRAPER. A steel frame is *strong*. It won't break in a 'quake; won't tremble in a typhoon. It can't catch fire. It can't rot, can't warp, and won't make a meal for termites.

BIG, OPEN SPACES AND FLEXIBILITY. With steel framing you literally can have rooms as big as you want them. Your home can be designed without a single inside wall or supporting column. Of course, you'll *want* a division of living spaces. The point is, you can keep the layout flexible by installing partitions just as strong and sound-proof as ordinary walls, but movable when comes the time you wish to make changes. Ordinary walls can't be moved, because they help hold up the roof.



HOW ABOUT COST? We've already pointed out how you can save on the land. As for the house itself, a well-designed steel-framed home need cost no more—and frequently costs less—than an "equivalent" house of ordinary construction.

We recommend that you talk it over with your architect. But before you do, perhaps you'd like to look at some examples of what others have done. Our new illustrated booklet, "The Steel-Framed House," is just off press. We will be glad to send you a copy. It's free, of course. Write Publications Dept., Bethlehem Steel Company, Box 3494 Rincon Annex Station, San Francisco 19.



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