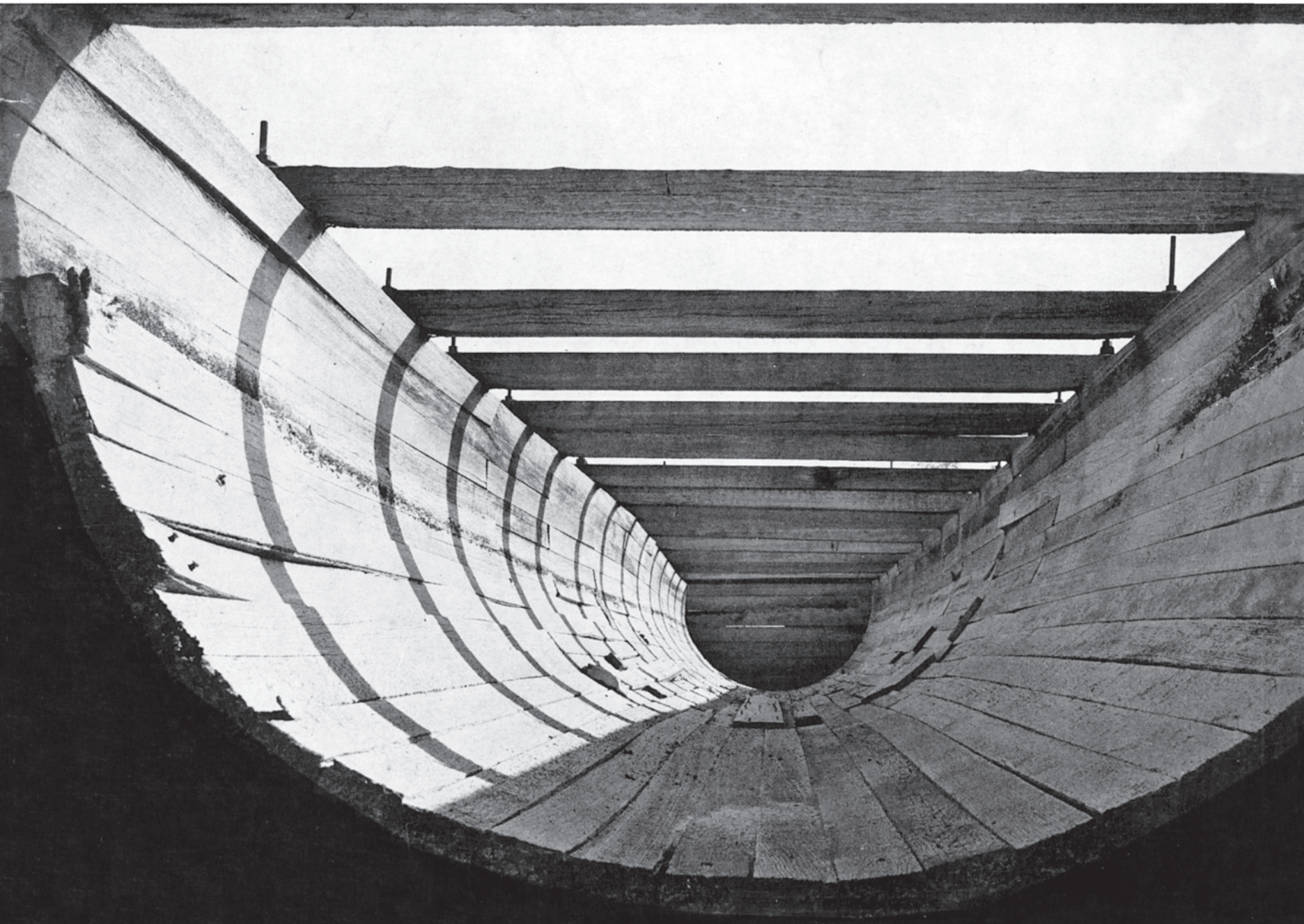


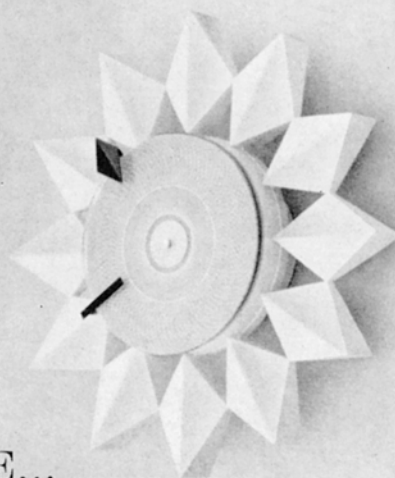
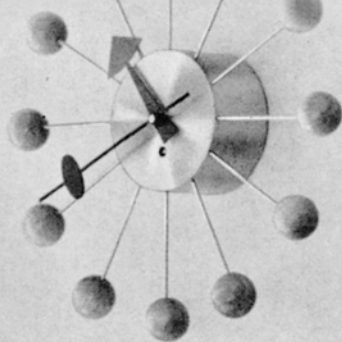
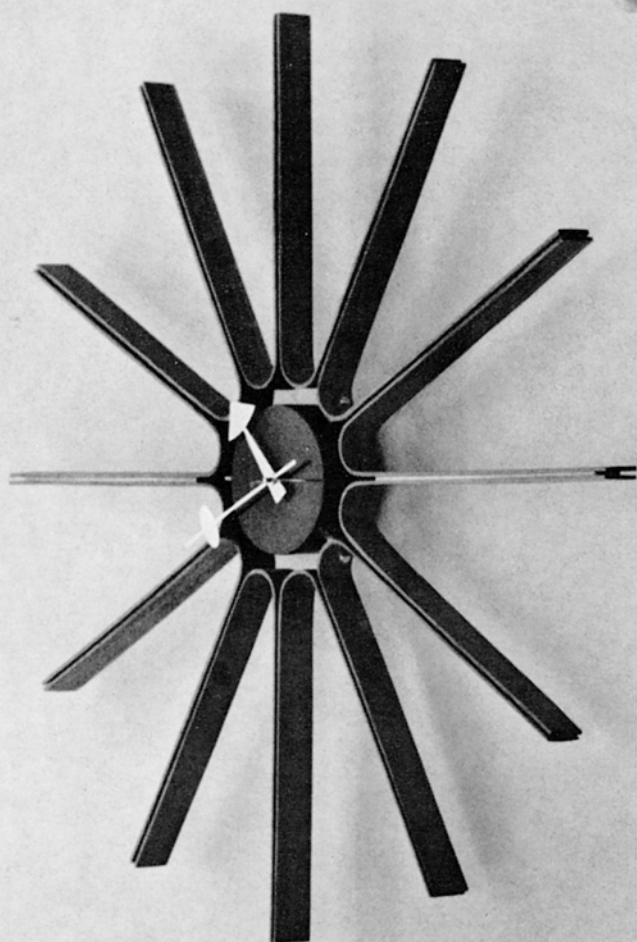
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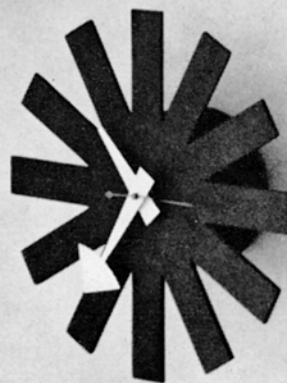
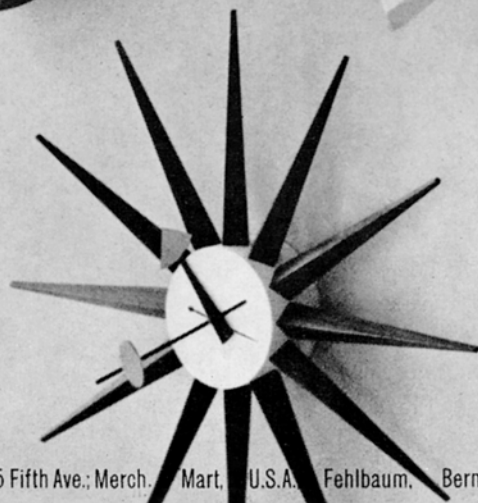
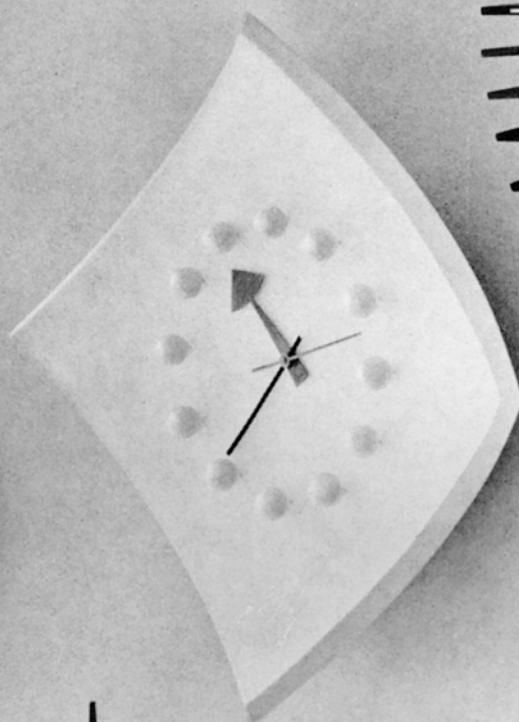
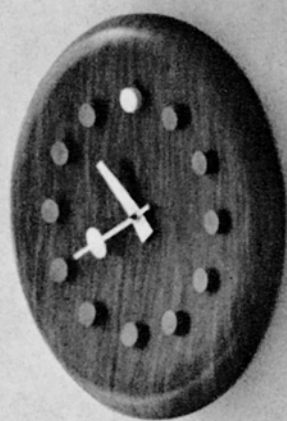
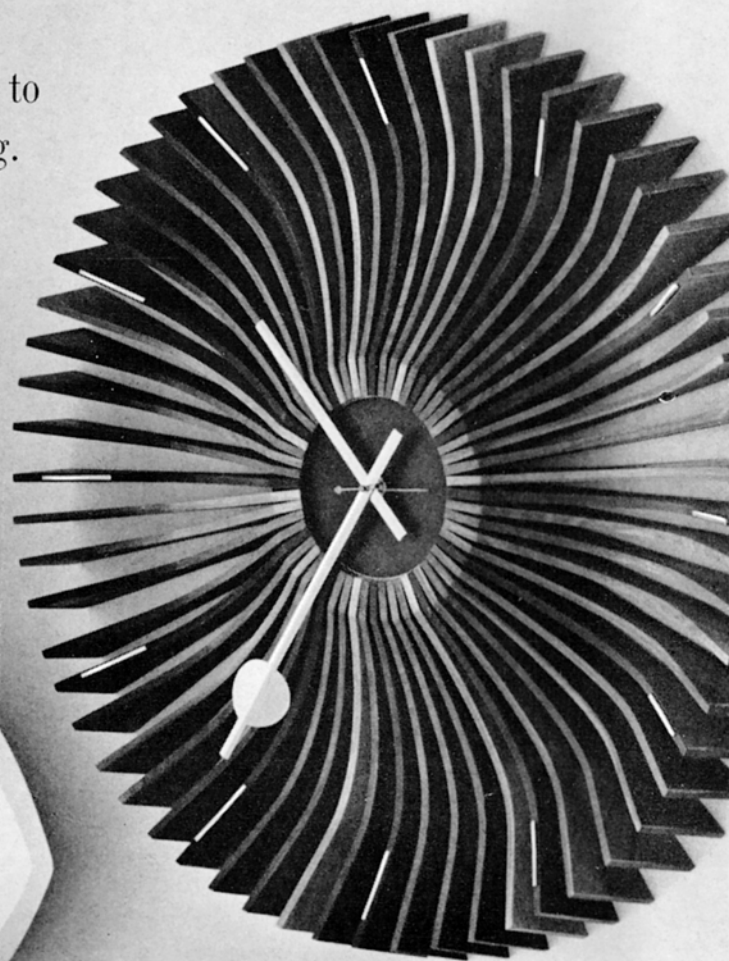
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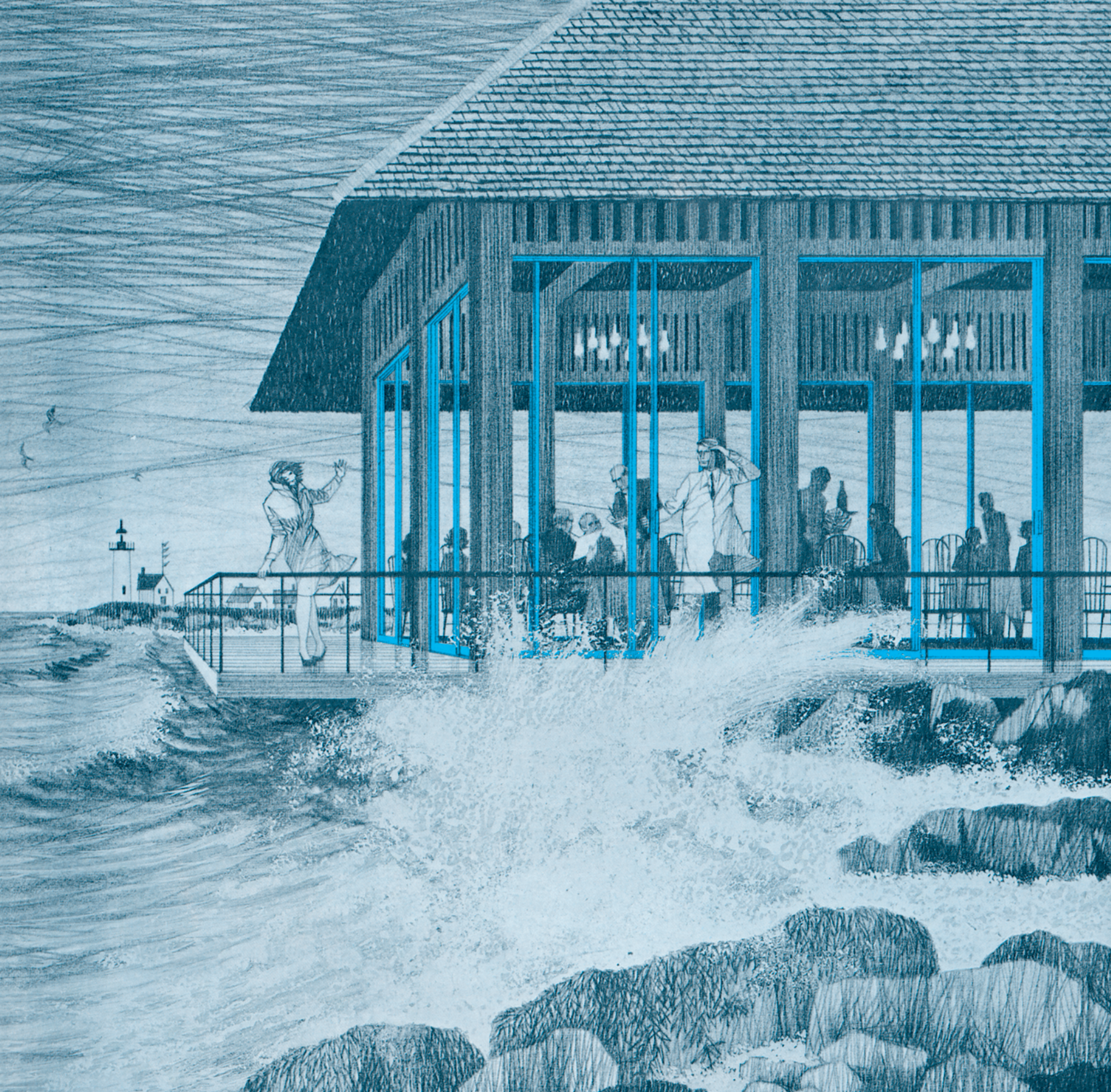
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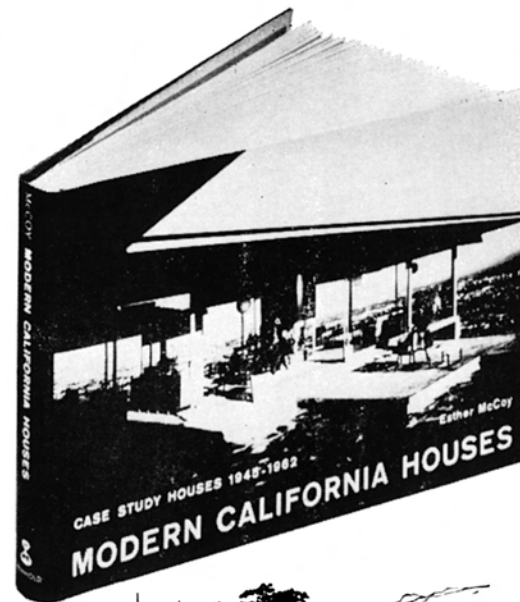
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ART

DORE ASHTON

Editor's Note: We are pleased to announce to Miss Ashton's readers that she has been awarded the 1963 Frank Jewett Mather citation in art criticism for her regular columns on art in this magazine. It should come as no surprise to Miss Ashton's followers that she has been honored for her "maturity of judgment and her ability to pinpoint the meaning of the often difficult and elusive language of a new visual experience without rhetorical affectation or verbal self-indulgence."

*We take added pleasure in announcing publication of Miss Ashton's latest book, *The Unknown Shore, a view of contemporary art*, (Atlantic-Little, Brown & Company) to be reviewed in an early issue.*

ED KIENHOLZ

There is no trace of irony in the work of Ed Kienholz. His images are tough, vulgar and inherently shocking. Horrible, in fact.

But they are not *calculated* to shock, as were comparably violent concoctions of the Dadas and surrealists. Kienholz's raging responses to American life, his own life, are more nearly automatic reactions, totally lacking the wry detachment of irony. Intentionally or not, Kienholz scourges the worst of America with the implacable wrath of a moralist.

In his most recent exploit at the Iolas Gallery, he starts with a seemingly uncomplicated impulse: to reconstruct Roxy's, a Las Vegas bordello long since demolished. He envisions the seven Roxy whores—their knick-knacks, their homely dreams of virtue, their madam, their towel-boy, their comfortable parlor—with a faithfulness to detail typical of a naive naturalist.

But as he carves his slice-of-life tableau, Kienholz's wrath takes over. The girls, whom he had thought of compassionately by name, bearing their life stories in his mind as he worked, become grotesque symbols. Their limbs are streaked, their bodies distorted, their faces (when they have faces—some are faceless) lacerated. The pleasant dream of comfy Roxy's becomes a tawdry nightmare.

Yet it began as a nostalgic adventure of reconstruction. What intervened was Kienholz's irrepressible puritanical bias. He is a moralist to the core. Like Genet, he deals with horrors only to invoke their opposites. He visits violence upon his subjects only to condemn violence. Unlike Genet, however, Kienholz is the product of a particular puritan society. No one but an American could treat the myth of the whore-with-the-heart-of-gold with so much earnest imagination.

As if to anchor himself in his Americanism—for don't all artists drift away into visual polyglot sophistication given half a chance?—Kienholz sets his scene as carefully as church ladies set up their Christmas crèche. It is 1943, a gravy time for whore houses. 1943: sentimentalisms of patriotic fervor; deification of generals (Roxy's has a portrait of MacArthur saluting), sanction for base appetites in the tomorrow-we-die psychology. A house may not be a home, but for the adolescent GIs, it had certain homey solaces. Kienholz was a high school boy in 1943, but he remembers everything, right down to the wedgies the girls wore and which he procured for his tableau girl Dianna Poole. (Dianna is the ugly one from the waist up, Kienholz recalls army jokes with the sack he ties to her chair.)

As a matter of fact, Roxy's is nothing other than the impression of a sensitive adolescent, saturated with the myths that accompany the forbidden. Allusions to men's room jokes and the embarrassed obscenities of baby-faced GIs abound in this tableau. What the spectator sees he is seeing through the horrified eyes of the school-boy, chagrined to find that the dream and the reality are two vastly different things.

Nearly all of Kienholz's characterizations are obvious. Fifi the Lost Angel, for instance, has an electric clock in her belly, while Zoia has a coin-operated dispensing machine for a belly with unborn babies within. Yet, Kienholz's yearning for a waxworks veracity is fortuitously thwarted by a virulent imagination. In each of his constructions there is always some element of outrageous symbolism that lifts him out of the realm of new realism and into the unpredictable and explosive universe which gives rise to something akin to art. At times Kienholz's scathing results border on the hallucination so often touched by Bunuel. His is a bitter, impatient nature expressing itself with a curious combination of humorless naiveté and rueful adult anger.

JASPER JOHNS

In an elaborate, closely reasoned and beautifully written article in *Metro*, Leo Steinberg examined the work of Jasper Johns from every point of view, fixing forever a number of guidelines for the spectator. The depths of Steinberg's thoughts seem to me to far exceed the works they elucidate. In his recent exhibition at the Castelli Gallery, Johns' ideas are far from clear. Above all Steinberg's statement that "Johns' subjects are whole entities or complete systems" seems far from the mark.

It is true that, since Kandinsky, the elements making for wholeness may be hidden from the eye, and are accepted as existing somewhere behind the picture plane—somewhere, in fact, in the artist's psyche. The apparent embodiment of this wholeness may be a diffuse composition with many incongruent elements, or many counter movements. The onus falls on the spectator. It is the eye which must decide whether the work of art before it has the characteristics of an entity. The mind can always find a way, but can the eye? (Steinberg would of course answer that the eye is a part of the mind.)

What, for instance, will the eye do with Johns' ambitious canvas more than thirteen feet long called *Diver*? It is "an oil with collage and objects on canvas." First it takes in the thirteen feet as a long, colorless canvas. Then it starts to wander (from left to right in all probability) registering first the panel of target and brushwork, second that of shutter-like horizontals, third and fourth a cargo of expressionist brushwork with a caricatured human figure, and fifth the section with painted letters for red and yellow and their embodiment in color. Then it begins to remark the "objects," some extruding from the canvas at bottom, others almost concealed in the paint surface.

What about these objects?

It is impossible in this painting to decide just what merit they have. The central image of the diving figure, so naive and sensational in its stance and rude drawing and surrounded with loose bursts of red and yellow, dominates. Clearly Johns' intention is to isolate the objects and at the same time make them part of his entity. But the picture cannot be judged by the artist's intention. And it is just here that the eye balks. The extended wire at the bottom, for instance, serves only to annoy the eye as the horsefly annoys the horse. It is neither assimilated nor rejected by the pic-



Janice Biala
White Still Life, 1962
63 3/4" x 57 1/4"
Courtesy Stable Gallery
Photograph by John D. Schiff



Edward Kienholz
Fifi, A Lost Angel
64" x 22" x 14", 1963
Courtesy Ferus Gallery
Photograph by Seymour Rosen

ture, but stands as a baffling half-hearted gesture of defiance. I have nothing against mixed metaphors, and there is no rule saying that the painted illusion and the virtual object should not be combined. But each resists the other so forcibly in Johns' work that disruption is its final effect.

The picture *Zone* is another case of incongruity that seems pointless. As in *Diver*, Johns indulges in some eloquent brushwork which, seen by itself, is expressive and pleasing—a quite conventional abstract-expressionist painting, in fact. But then he suspends a brush like a pendulum, puts a cup on a hook, and for good measure places a neon replica of the letter A at the top of the canvas. There is little even the mind can do with this collection of unrelated ma-

terials short of constructing fake occult relationships. The neon sign has no impact. It is too small, too isolated from the context. The cup and hook are like props, but props lying unused in the wings, impotent without the drama they were intended to underline.

The same is true even of a painting which I found genuinely moving, *Passage*. Here the props are a chain and wire mounted about three inches before the picture-plane, a ruler, and a clothes hook. In an oblique way they could be related to the sumptuous painting they adhere to as real extensions of its thematic content which seems to have to do with household verities such as an iron, a knife and fork, and an envelope—bits of Johns' life in the studio. But they are rather miserable and flimsy additions to what is already a complete statement in the painting itself.

The body of the painting with its Magritte-like lettering ("iron" stencilled over the image of the iron, and "fork" written on the fork) is provocative and mystifying. Johns intensifies the mystery of the apparent versus the real in his suggestions of mood, made with a sensitive brush and colors (electric blue to dark blue, and light warm pink to reddish pink) calculated to take the senses through several stages of response.

Of all the paintings, including Johns' celebrated maps of America with their virtuoso paint technique and empty faces, I thought *4 in the News* the most effective. It is in the dark-gray-to-white scale within which Johns' instinct for intriguing conundrum is best expressed. Here we have an exquisitely executed painting full of nuanced stresses, stated in three equally important terms: the tautness of the upper and lower canvases is defined by the interstice between them. The gently graded spaces painted above and below are defined by the real space between them, with its tightly rolled newspapers embraced like a pebble between flagstones. Here the real—the newspapers and the open space—is totally dependent on the imagined, on the illusion Johns creates of other spaces within the painted imagery. In this case, Johns' contemplation of objects does appear to me to rise to the level Steinberg has assigned. His paintings that are the most effective play the provocative role that meticulously wrought riddles have played in the history of poetry.

JANICE BIALA

Janice Biala's recent exhibition at the Stable Gallery brought a refreshing calm to an otherwise chaotic exhibition season. Biala is a modest and experienced painter whose light touch is the product of years of discipline. Her eye is geared to the fine gradations of light as it plays on still-life, landscape and the human figure.

She is traditional in that she seeks to summarize an impression



Jasper Johns

Map, 1962-63

Encaustic and
Collage on
Canvas, 60"x93"

Courtesy
Leo Castelli

Photograph by
Rudolph
Burckhardt

with few and telling strokes. She is contemporary in that an impression is only the starting point for her imagination. Her tiny oil of three lemons on a whitish ground with greenish shadows is more than an observation, it is a praise of light, of form, of color that is as attenuated as a silken web. It is an isolation of an experience unlike any other.

At times Biala moves far from the initial experience and dramatizes complex relationships. She is good at it. Her paint technique—overpainting and underpainting, glazes, varied brush strokes—gives her plenty of latitude for interplay of shape and weight. She can, as in *Blue and White Still Life*, build a complicated structure in which rounded and squarish forms expand vertically while emphatic single strokes establish horizontal movements, anchoring each section of the composition.

When she deals with landscape, as in one atmospheric sea picture, Biala is even more summary, allowing the fewest strokes to speak eloquently of horizon and sea, and giving them, through exacting tonal relationships, a poetic integrity.

(Continued on page 32)

NEWS

AIA AWARDS & HONORS

The AIA has awarded medals to sculptor Isamu Noguchi (Fine Arts), engineer R. Buckminster Fuller (Allied Professions), architect Paolo Soleri (Craftsmanship) and architect-photographer G. E. Kidder Smith, FAIA (Architectural Photography). The awards, voted by the AIA Board of Directors, will be presented at the annual convention May 5 to 9 in Miami Beach.

Elected to honorary membership in the AIA were Kenneth John Conant, educator and archaeologist; Walter Littlefield Creese, architectural writer and educator; The Rev. Edward S. Frey, director of the American Lutheran Commission on Church Architecture; Charles D. Gibson, chief of the California Department of Education's Bureau of School Planning; and Ernest P. Mickel, Washington editor of the F. W. Dodge Corp. publications.

President John F. Kennedy was awarded a citation, the first President to be so honored by the AIA, "in recognition of his actions and policies related to architecture and the fine arts."

EXHIBITIONS

LOS ANGELES—*Photography in the Fine Arts*: More than 140 photographs, selected by international competition. Municipal Art Gallery, March 20 - April 14.

Treasures of Versailles: An exhibition of French art, Louis XIV to Louis Philippe, from the French Museum of History in the Palace of Versailles. Los Angeles County Museum of Art, March 13-April 28.

MINNEAPOLIS—*Contemporary American Ceramics*: Works by Ken Ferguson, Betty Feves, Teruo Hara, Kenry Lin, Harvey K. Littleton, Nan and James McKinnell, John Mason, John Reeve, Paul Soldner, John Stephenson, Susanne Stephenson, Toshiko Takaezu, Peter Voulkos and William Wyman. University of Minnesota Gallery through March 24. Also on exhibit at the University Gallery, through March 31, will be 35 etchings, lithos and woodcuts selected by the International Graphic Arts Society.

NEW ORLEANS—*Artists of the Southeast and Texas*: Original paintings and sculpture, including collage and assemblage. Isaac Delgado Museum of Art, March 18 - April 28.

NEW YORK—*Jacques Lipchitz*: 150 small bronze sketches dating from 1914 to 1962, many of them studies for the artist's best-known pieces recently cast for the first time. Otto Gerson Gallery, April 9 - 27.

Le Corbusier: An exhibition of recent buildings in Europe and India by Le Corbusier whose work has had "a more decisive effect on the course of architecture in our time than that of any other architect" will be on view at the Museum of Modern Art through April 5. The exhibition, selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, is presented in collaboration with the Graham Foundation for Advanced Studies in the Fine Arts, and will later be shown at the Art Institute of Chicago.

OAKLAND—*Artist's Environment: West Coast*: Current painting and sculpture, including works by Morris Broderson, Ynez Johnston, Rico Lebrun, Sam Francis, Mark Tobey, Morris Graves and other West Coast artists. At the Oakland Art Museum, March 16-April 14.

UNIVERSITY OF ILLINOIS—*1963 Festival of Contemporary Arts*: A crowded schedule of exhibitions, lectures and concerts in the fields of art, photography, architecture, dance, literature, films, theater and music throughout the month of March, including an *Exhibition of Contemporary American Painting and Sculpture* at Krannert Art Museum, March 3 - April 7.

UTICA, N. Y.—*Armory Show 50th Anniversary Exhibition*: (See page 20, *Arts & Architecture*, February 1963), February 17-March 31; *16 German Artists*, April 7-21; *Paintings from Joseph H. Hirshhorn Foundation Collection*, April 28-May 26. Munson-Williams-Proctor Institute.

(Continued on page 32)

BOOKS

ROBERT WETTERAU

LES PAVILLONS: French Pavilions of the Eighteenth Century by Cyril Connolly and Jerome Zerbe (The Macmillan Company, \$15.00)

In his delightful introductory essay — *Pavane for a Vanished Society*—Cyril Connolly weaves a tapestry so skillfully the reader is drawn at once into that charming world, that *douceur de vivre*, of the days before the French Revolution. To establish rapport with this society the author employs the small conversation piece: the autobiographical remarks of the Pompadour, Madame Du Barry and many more. Diderot and others provide histories and memoirs to reflect the court life and the affairs of the salon. The French Eighteenth Century was rich in everything but great literature, and mirrored in the intimate portraits by La Tour, the sculptures of Le Moyne, the paintings of Boucher and Fragonard, in prints, and porcelains and even snuff boxes are striking glances into the manners and taste of an extravagant and splendid age.

The court etiquette of Louis XIV and Louis XV was stiff and terrible and to escape it the courtiers and mistresses built some of the most beautiful houses ever. These houses were designed solely for the courtly relaxations: conversation, lovemaking, hunting and play. Mr. Connolly would like to have added music and reading, "but they were by no means obligatory, although music and pavilions—those sonatas in stone—have a strong affinity." There is no word in English which exactly defines Les Pavillons: "On the whole our definition of a pavilion is like the *Michelin Guide's* description of certain modest restaurants: *Où on peut diner et éventuellement coucher.*"

The pavilions were designed by such men as Gabriel, Bélanger and Mansard and are photographed in distinguished example by Jerome Zerbe; here are the Pavillon Français, the Petit Trianon, the Hermitage of Madame de Pompadour; Bagatelle, the Pavillon Du Barry; the Desert de Retz; the Villa Trianon—in all, thirty-nine pavilions shown with exterior and interior views. Facing each example Mr. Connolly provides a detail from the tapestry and names the original owner, the owners-in-between and the present occu-

pants, adding human interest to a very charming and delectable album. Highly recommended.

PRINTED EPHEMERA by John Lewis (W. S. Cowell, Ltd., distributed by Faber & Faber, Ltd., \$15.00)

With a glance at the earliest of ephemeral printing—the Papal indulgences of the Fifteenth Century and the proclamations of the Sixteenth Century—Mr. Lewis has prepared a most fascinating and comprehensive survey of the changing use of type and letter-forms from the earliest dated example of printing to the present day. The author offers a unique study of English and American jobbing printing with a remarkable collection of illustrations. Here for the designer, printer, or typophile are trade cards, billheads, certificates, bills of lading, official notices, election notices, almanacs, broadsheets and leaflets, for sale notices, travel notices, playbills, programs, menus and wine lists, railway tickets, funeral invitations, exhibition cards, tobacco labels, grocer's bags and sauce labels, beers, wines and spirits labels, etc., all well reproduced by the Cowell establishment.

Mr. Lewis is mainly concerned with letterpress printing and traces its development and decline through the years to its sudden re-emergence today. Schools, colleges and printers are now beginning to buy Albion and Columbian presses in what is a most healthy revival of interest in good printing.

There are notes on type designers from Robert Thorne of the Fann Street Typefoundry (Thorne produced his first Fat Face type in 1803, the first real display type face) to Moholy-Nagy and Herbert Bayer of the Bauhaus in the 1920's. The book is complete with a glossary of typefaces and printing terms and an index classified under six headings. Don't miss this surprise package; it is undoubtedly one of the most attractive and original books printed in 1962. Readers who are unfamiliar with the books of John Lewis should also look into his *Handbook of Type and Illustration* and *A Book of Typefaces*, both published by W. S. Cowell, Ltd. and distributed by Faber & Faber, Ltd.

THE ARTS OF JAPAN: An Illustrated History by Hugo Munsterberg (Charles E. Tuttle Co., \$2.95)

Dr. Munsterberg's concise history, now available in paperback, combines the fine arts and crafts of Japan from the prehistoric periods through Buddhist art, the Nara, Heian, Kamakura, Muromachi, Momoyama and Edo periods to the art of Modern Japan. The influences of India, China and, later, Zen are noted in an amply illustrated book (112 well chosen plates) which includes discussion of the earliest Jomon pottery to *hanga*, recent architecture and contemporary painting.

A DICTIONARY OF ART TERMS by Reginald G. Haggard (Hawthorne Books, \$5.95)

A basic and inclusive range of definitions from "abacus" to "Zopfstil" with more than 300 pages of terms and techniques associated with architecture, painting, sculpture, the graphic arts, stained glass and heraldry. Mr. Haggard's dictionary includes those terms used in various languages frequently employed in art-historical literature and those of the numerous styles and movements of more recent years. There is a glossary of French, English and Italian terms with English equivalents and a listing of useful reference works. A welcome and practical handbook for all readers on the arts.

BOOKS RECEIVED:

EXTRAVAGANT DRAWINGS OF THE EIGHTEENTH CENTURY by Richard P. Wunder (Southern Illinois University Press, \$8.75)

MASTER DRAWINGS IN PRIVATE COLLECTIONS by Eric Van Schaack (Southern Illinois University Press, \$8.75)

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MUSIC

PETER YATES

I should like first to recommend a recital of music by Froberger, recorded at the clavichord by Thurston Dart. Though the tone has been distorted towards a guitar-twang by being overamplified, the sound of the clavichord is still beautiful enough to reward many listenings, and the playing measures a long step forwards in the right direction from the last I heard recorded by Dart. This is an exemplary performance in correct and, therefore, by 17th century convention, very free style, improvisatory in effect though in fact note-by-note, with excellent use of the instrument. I agree with Dart that the clavichord is the instrument for Froberger's keyboard music, instead of harpsichord or organ.

Nicholas Slonimsky laid aside his musicological duties to visit Los Angeles again after 22 years. I believe it was in the summer of 1931, after a controversial winter series as conductor of the Los Angeles Philharmonic, that Slonimsky returned to conduct the same orchestra in Hollywood Bowl through six programs of 20th century music that could be matched today only at a rare European festival. Here we heard, among other marvels, music by Ives, Schoenberg's *Music for a Film Score*, and—the orchestra vanishing, while a little group of players clotted around the podium—Varese's *Ionisation* with solo percussion and two hand-cranked sirens. Carl Haverlin, now president of Broadcast Music, Inc., told me last year it was he who put Slonimsky up to it and, as program-director of Hollywood Bowl, wangled the necessary permissions. The triumph occurred thirty years too soon for a public that listened to it in aversion, and for the orchestra, and it destroyed Slonimsky's career as a conductor.

So I have held him in veneration as a living martyr, and when in 1940, soon after the founding of Evenings on the Roof, he asked me to assemble a group of Los Angeles composers at my home to hear him talk, I was happy to oblige him. What he wished to describe was a kind of *Syntopicon* of musical devices he had worked out, for tagging with appropriate label any sort of technical trick used in composition. The method did not envision the musical advent of John Cage or scales not in equal temperament. It was obsolete when invented.

So twenty years later here again was Nicholas Slonimsky, now an eminent musicologist, compiler of musical encyclopedias, outspoken critic of other encyclopedic compilers, giving out to an audience at UCLA the same witty chat and tricky demonstrations I had heard before. It was disappointing, and the more so when he offered a composition made up of "consonant intervals" that he told us would sound "dissonant" and one of "dissonant intervals" that would sound "consonant". The former consisted of major thirds in various positions, the latter of sevenths; in equal temperament the major third, though an extreme dissonance to the ear, is accounted theoretically a consonance; the seventh, theoretically a dissonance, seems always about to resolve and therefore, like much of Webern, suggests consonance. Having had his fun, Slonimsky did not explain the significance of his demonstration and, finding him surrounded by admirers, I was unable to have at him.

Last summer, Stravinsky, aged 80 years, was invited to Hollywood Bowl, where he had been asked to conduct, according to my best information, only once before, though he lives just over the hill. He conducted, in collaboration with Robert Craft, a program of his own compositions written not later than 50 years ago. I am sure the Bowl management believed they had made a daring venture into contemporary music.

They did permit a quite daring venture by William Steinberg, when he chose to conduct Anton Webern's *Six Pieces*, opus 6, for orchestra, composed 1909, revised 1928. I had the privilege of sitting beside Webern's elder daughter, Amalie Webern Waller, as the guest of Artie Mason Carter, founder of Hollywood Bowl and persistent critic of its routine timidities. Mrs. Waller was delighted by hearing her father's "outdoor music" played outdoors, with its atmosphere of mountains and church bells, cows and—she said quickly to me—"and the little flies." The audience also seemed pleased, though I am told that the broadcasting system by means

of which one listens to these concerts did not carry the softer passages to several areas of the seating.

I have been disagreeing with the Hollywood Bowl management about its musical policies, or more strictly lack of any policy, as long as I have been writing about music. The more needful, then, that I should take time here to commend and thank them for a special courtesy. Several years ago, at the suggestion of a member of the Bowl staff, the Bowl management installed a row of large, cement block boxes along one side easily accessible from the parking lot, for the use of handicapped persons in wheelchairs. During the two summers that my paralyzed son was able to go occasionally to the Bowl concerts one of these boxes was made available to him and his companions whenever he requested; parking was provided; the parking attendants, ushers, and electricians all shared in providing for his rather unusual needs. I tell this to distinguish my gratitude for these courtesies from my duty as a critic to remind them perennially of their musical responsibilities.

The Bowl management had scheduled for the entire summer season one small composition by an American composer. Prodded by Mrs. Carter, they added a second, even smaller. Patriotism isn't the word; chauvinism certainly isn't. Only in America could such total ignoring of the native music be accounted not unnatural or pass generally unnoticed.

Yet, as I have written before and said often, how many of the American composers who go abroad, or are sent abroad to study, or win fellowships which encourage them to depart their native land, think to take with them examples of music by fellow American composers, records, tapes, scores, and insist on showing or playing American music to European composers, musicians, and concert directors at every opportunity!

The American composer is, with few exceptions, an inbred isolate who really believes in no other music but his own. Though he howls privately because his music is not performed, he delegates

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his musical politics to musical politicians, who prefer not to rock the boat.

If every spring a deputation of local composers would make an appointment to discuss with the local orchestra management the American music to be played the following season, while expressing their candid opinions of the orchestral season just ended, American music and its composers would increase in stature and recognition with astonishing speed. To accomplish this, each American composer would have to learn something about the work of other American composers, if only to accelerate log-rolling. The proportion of dull, easy-to-prepare compositions preferred to strong, individual, difficult-to-prepare compositions would most likely stay the same; yet some conductors, required or permitted, as the case might be, to face up to the alternative, might prefer to choose American music of more interest.

While we struggle to hear for the first time a small part of the compositions by such revolutionary American ancients as Ives, Ruggles, Cowell, Riegger, Varese, and can satisfy ourselves only by an occasional record, quite often no more than sketchily performed by an orchestra in Vienna, or Stockholm, or Tokyo—or some piece put forward with amiable apologies by Leonard Bernstein and no more than amiably read—our most potent current radical, John Cage, has just returned from a 50-day concert tour of Japan, in the course of which he gave 40 press and radio or TV interviews. He was accompanied during much of the tour by five outstanding young Japanese musicians, three composers, a violinist, and a pianist, who shared in performing his compositions. He has been invited to return there next year.

I can't claim that, in this regard, America has been uniquely guilty. In Los Angeles during the last 25 or more years we have had resident Schoenberg, Stravinsky, Toch, Krenek, Castelnuovo-Tedesco, Dahl, each eminent, all born in Europe, all, with the very occasional exception of Stravinsky, ignored by the Los Angeles Philharmonic. Oh Vienna, Vienna! what crimes hast thou committed against Mozart, Beethoven, Schubert, Bruckner, Mahler,

Schoenberg, Webern! Even today, Mrs. Waller told me, when she goes to hear her father's music in Vienna, the same voices all about her are still complaining against it and running it down. It was not until she was invited to attend as guest of honor the first Webern Festival at Seattle, Washington, that she heard audiences admire and enthusiastically applaud the great art of this pure Viennese composer, who died almost without recognition by his own community.

In less than ten years, since *The Complete Music by Anton Webern* was recorded in Los Angeles, played and sung entirely by musicians resident in this city, under the direction of Robert Craft, the influence of Webern has gone around the world. But if Robert Craft, backed by Stravinsky, had not risked his future on that album, Webern's music might be still as little known and unplayed as it was before 1955. Here and there I meet superior persons who claim to understand better than Craft how this 'or that work by Webern should be read. The miracle was to get it performed at all and recorded in any case, and the surplus that it should be, in the circumstances, so well, so excellently done.

I am told that a German radio station, I believe at Hamburg, is performing or has in preparation the complete works by Schoenberg, to be broadcast in some thirty programs. Then at last Schoenberg will be recognized as one with Beethoven and Brahms, a genius, a grandfather; and the Wind Quintet be heard as often as Beethoven's Quartet in C sharp minor!

Ernst Toch, like the other musical magnates here whom I have mentioned, has just been having his turn of recognition, honoring his 75th birthday. I love him in person and revere him as one of the great masters of his art in our century, known by the craftsmen however put aside by those who run after the fashion. It is hard, to be sure, following one's nose into the briar-patch where will stand the mansions of posterity, whether, as one seeks yonder and elsewhere for the elusive quarry, the most worth taking may not be here in the work of a friend and neighbor. Ingolf Dahl led the University of Southern California student orchestra in a premiere performance of Toch's Fourth Symphony. The Monday Evening Concerts, in collaboration with the Screen Composers Association, presented an evening of his chamber music. The annual UCLA scholarship program, in memory of the late Alec Compinsky, featured the Quintet for Baritone and String Quartet, *Poems to Martha*, well sung, though not very comprehensibly, by James Tippey. Hollywood Bowl and the Philharmonic have done nothing. They are run by people who are out of touch with the musical life of their community.

Now the same people are presiding over the erection of great new buildings for opera, orchestra, and chamber music, in this city that has no regularly established opera, where the orchestra management has been out of touch with the musical community for thirty years, and where chamber music has been presented for the most part by persons and groups who have not been consulted about any interest they might have in the extensive new buildings.

If we hear in Los Angeles less than we wish of music by American composers, we are fortunate in being able to hear an unusual quantity of Asiatic music. There are those who cannot conceive that the future of music should flow from any other source than the mainstream of the European tradition. I have been lecturing to demonstrate that this is not so: that what we account the mainstream of European music during the last 300 years has been a very unusual event; that this period of European vertically related harmony has now ended and is being replaced by a revival of polyphony from before the last 300 years and by a strong infiltration of new instrumental sound and musical thought from the Orient. Indian, Indonesian, and Japanese music of several periods have already influenced our composing. The American composer Alan Hovhaness, for an example, is now living in Tokyo, studying *gagaku* with members of the orchestra at the Imperial Court.

Lou Harrison, after a second visit to Korea, is well along in writing a history of Korean music. At the end of his first visit, a year ago, he composed in Korean musical notation a work, *Moo Gung Kwa*, in the style and for the instruments of the Korean Court Orchestra—the first major work composed, to my knowledge, by an established Western composer in a classic Oriental form. I have a tape of this composition performed by the Court

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Orchestra of students at the Korean National Institute of Music. Harrison has also studied recently in Thailand and Taiwan.

At a Monday Evening Concert, Eudice Shapiro played, with a group directed by William Kraft, Lou Harrison's Violin Concerto in *Slendro*, using the Indonesian scale of that name, the first and last movements borrowing rhythms from *gamelan* music. The accompanying instruments included two tack-pianos and a percussion ensemble with garbage pails and a washtub. Harrison has not been content to borrow the *gamelan* instruments and write a merely derivative music. His intricate mingling of Western polyphony with *gamelan* rhythms gives a music quite distinct from the layered concordances of *gamelan* music; the odd, if commonplace sound-producers are transformed by his use into handsomely sounding instruments very effective for his purpose. It is the extraordinary ear of this composer for minute distinctions and unexpected compatibilities of sound that distinguishes him from other composers who write well with notes. The music is fun for the listener to watch and is very beautiful. The *Slendro* Concerto lasts only eight minutes, so that one wishes there could be more. To which the composer replies: who would wish a concerto by Vivaldi to be longer than it is! I do, for one; and this is, in its unique medium, the equal of the best Vivaldi concertos.

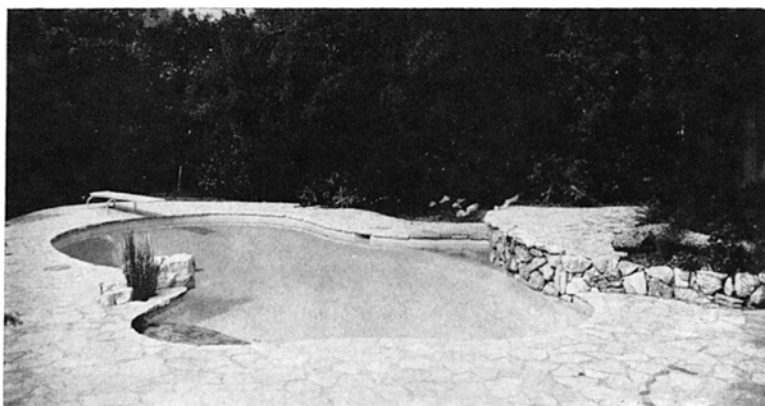
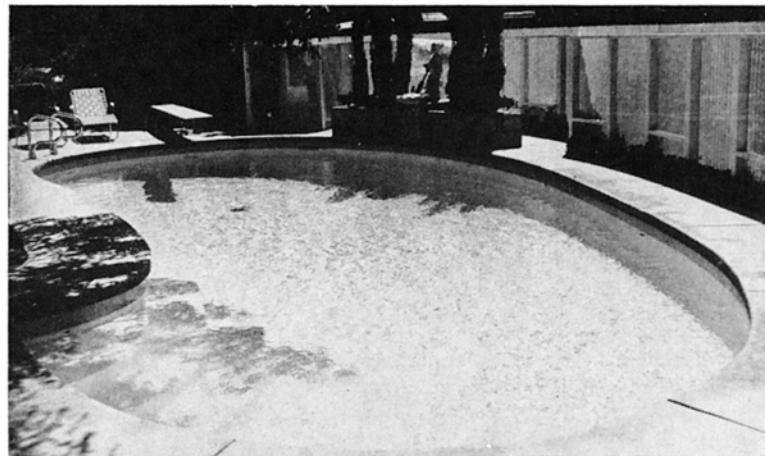
The Institute of Oriental Music, established and directed by Mantle Hood at UCLA, has a waiting-list of schools eager to employ its graduates. Several of these are already setting up courses of study in Oriental music at other universities. The Institute has brought to Westwood this autumn outstanding groups of Thai, Indian, and Japanese musicians playing their native music.

Among these visiting musicians was the eminent master of the shakuhachi, from Japan, Nyodo Jin. Invited by our friends among the local Japanese musicians, a group of us attended a concert, where he played, at the Tenrikyu Temple. He participated also in a lecture and a concert at UCLA, concluding a series of lecture-performances by the Kishibe family, Dr. Kishibe a distinguished ethnomusicologist who has taught and lectured for several years in this country, and Mrs. Kishibe and their daughter both expert players on koto and samisen. Here as at the Temple concert several other local Japanese musicians also took part, among them Mrs. Chihoko Nakashima, model performer for and teacher of a generation of younger musicians in Los Angeles. Mr. Jin and Mrs. Nakashima, assisted by two other players, recorded for broadcast a program of solo and chamber music for shakuhachi, koto, and samisen. Probably it is the opportunity to attend performances like these that is luring me away from repeated hearings of the standard repertoire at routine concerts.

Among the seven or eight solo pieces that I heard Mr. Jin play, ranging from an 8th century sacred work in long, subtly fluctuating tones to a very elaborate composition of his own, the variety is as great as that of our own literature for solo strings. The finely shifting play of breath and microtones, seeming to float both down and up the bamboo channel of the instrument, the alternating sharp edge and broad brushwork of the sound resemble a calligraphy, that vibrant art of letters which the Oriental esteems more highly as an art than we do.

I was again rewarded when Webster Aitken, a Los Angeles pianist who has not played here publicly for many years, invited my wife and me to hear him play the four Duets by Bach, Schubert's Sonata in D, opus 53, and Beethoven's *Hammerklavier*. I have not heard a better integrated or more completely articulated reading of the Schubert sonata, which usually falls apart into unrelated movements, ending with the familiar but overlengthy music-box finale. It was especially the careful delineation of the chorded trio of the scherzo which gave dimension where dimension is too often lost and brought an exceptionally varied reading of the finale into keeping with the whole. The *Hammerklavier* became a no less individual performance, with a sweep of the whole and a power of speed with freedom and complete clarity in the finale that were overwhelming.

For several years Webster Aitken had given up the piano and almost withdrawn from music. Now he has returned to it, retaining only the few sonatas by Beethoven and Schubert and the few works by Bach that are for him a sufficiency of music. To these he has imparted the full creative energy and technical vitality of his art. I hope that, in the near future, some few of my listeners will be privileged to hear him.



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Adherents of the Random Theory of History, which has gained some currency since its promulgation a few years ago, have suffered a setback with the recent publication of the annual report of Columbia University's School of Architecture. The Random Theory—a late-bloomer among the many relativisms which have found fertile ground in our time—holds that the history of mankind is neither linear nor cyclical but is merely a series of events without objective pattern. Carried to its logical conclusion, the theory would deny any value to the study of history. After all, what purpose would be served by studying nonsense?

In his report, Dean Charles R. Colbert shows himself to be an opponent of the Random Theory by example as well as precept. He has expanded the school's curriculum in the belief that the future architects, designers and planners studying under his tutelage *are* capable of learning from a study of the past mistakes which have given rise to the "plight of our cities." But let him speak for himself. With our own optimism showing, we reprint from his words in the hope that those schools which have not already done so will follow his lead:

"The essential responsibility of Columbia University's School of Architecture includes the total physical environment in which man lives. Within this broad framework, we recognize the three primary functional obligations. First, we must train architect-planners to serve the needs of our society in the future. Second, we must assist, motivate, and at times give some direction to the professionals who are active today. Third, a school of architecture must inform the public at large of the obligations and responsibilities of architects and city planners.

Historically, schools of architecture have leaned heavily to the arts and fine arts. Today, an essential transition is taking effect as the obligations of the architect and the planner demand a deeper understanding of the political and social sciences.

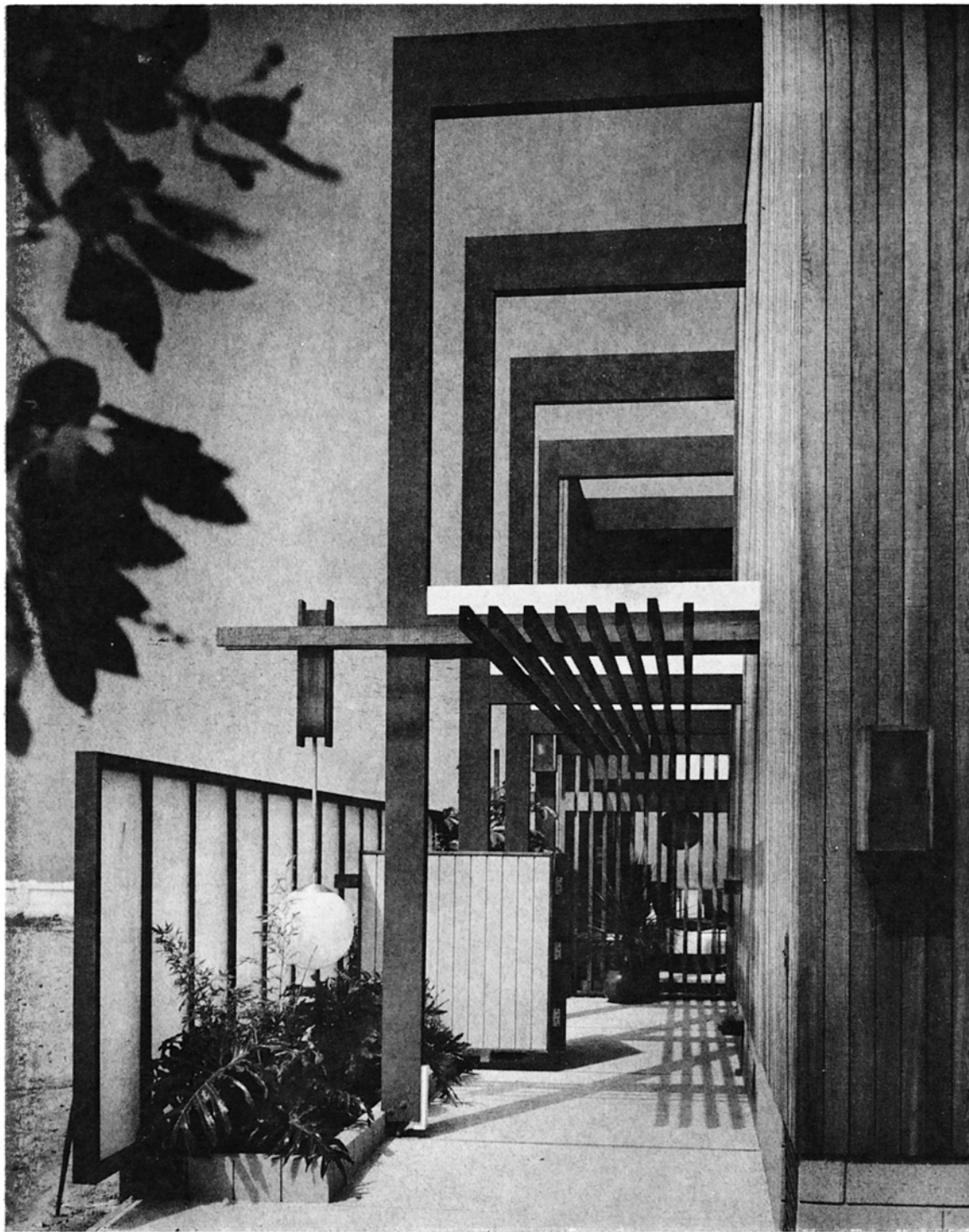
For some time architectural schools have maintained insular and parochial attitudes toward related disciplines and fields of competence. It appears that the cells of academic concentration must now change because of pressing public demands for physical change.

Delimiting our concern for the urban environment to the physical essence of ultimate construction, we find three primary interests constantly at play. They engage the architect, the urban planner, and the entrepreneur or sponsor of the incremental aspects of urban development. We assume a deep interest in, and a sense of responsibility

for, each of these three forces in our evolving urban environment. Analyzing each, we find interrelationships between economics, political science, and sociology. In every case these may be further reduced to individual concerns for real estate, building finance, elements of taxation and local government, public and business subsidies, geography, urban sociology, market analysis, public opinion determinations, and a multitude of indirect forces which ultimately form our physical environment. As we are able to find people in these fields who are willing to subordinate part of their central interests to a concern for the physical expressions of their knowledge, we are assembling an interdisciplinary work force which can broaden the scope of our future architects and planners.

The discipline of urban planning has grown out of the older and broader disciplines of architecture. But the profession of planning today is in many respects antagonistic to containment in an architectural environment which overstates the formalistic-aesthetic and the cosmetic, and archaically clings to an educational program incapable of dealing with many of the more pressing elements at work in our communities. The relationships between architectural education and planning education may be represented by two opposing slices of a circular pie where neither reaches the center. There is in education today a major gap between architecture and planning which is harmful to both professions. The average planner, starting from the circumference of his most general considerations and involving most of the social and political sciences, draws the lines of his concern until they merge, but their meeting point is not in the center. He carries his planning as far as, let us say, a forty-acre tract—which usually implies public subsidy and eminent domain—but his planning seldom encompasses the necessary human amenities and personal relationships so essential to urban environment.

The average architect, also starting from the circumference of his individual design philosophy and also incorporating technical disciplines such as engineering and building economics, draws his lines of concern until they meet in the design for, let us say, a forty-foot lot—a separately and privately owned unit. Again, this is not the center of the circle of totality which we envisage for architectural-planning education. The architect must conceive of the single structure as it complements its family of neighbors. To bridge the gap between the "forty-acre tract" and the "forty-foot lot" requires an interdisciplinary effort, and education must show the way."



Located on a narrow ocean front lot in Mission Beach, California, the house was designed to accommodate the needs of a young couple. Due to the transition state of surrounding property it was desired to create, within the confines of the property, and create a well as to utilize fully the natural assets of the ocean and the beach. Therefore, two-story walls of rough-sawn redwood and stucco encompass the sides of the property, and create a well screened sun and entry court within the interior.

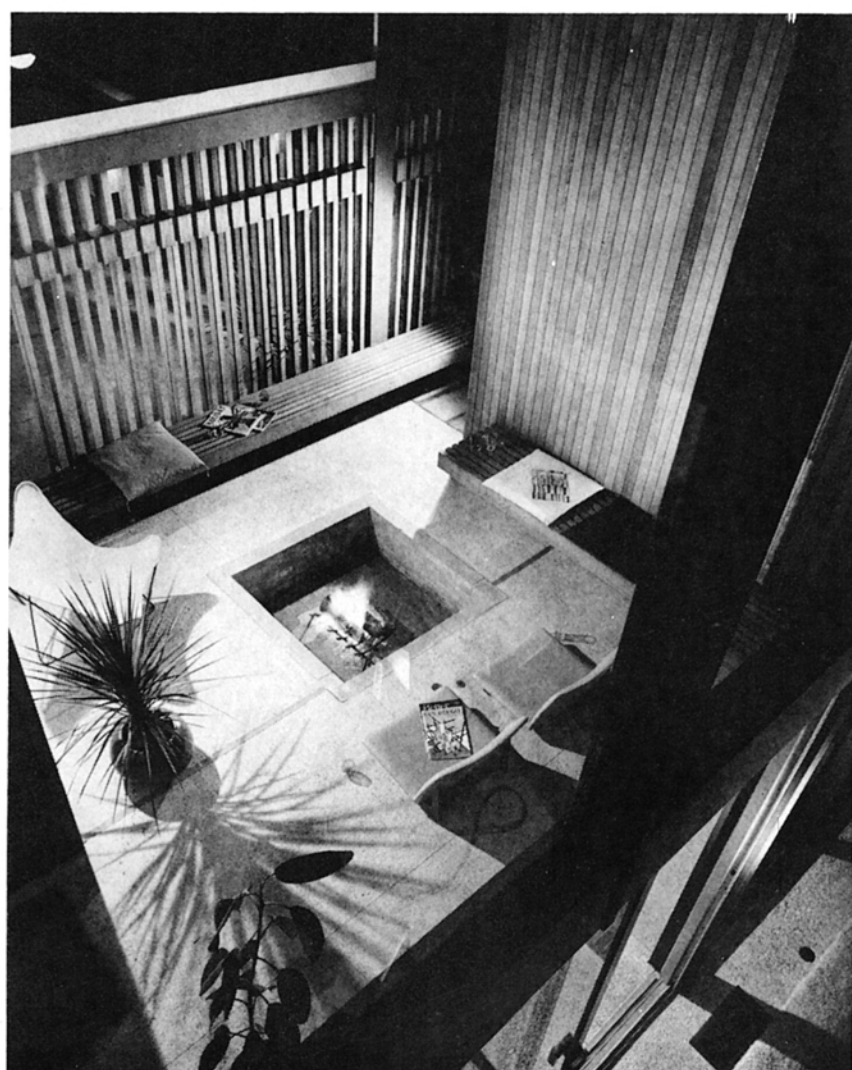
The narrow 35-foot lot as well as the desire of the owner to create beach apartments in the future, determined a two-story structure. Three apartments can be obtained by framing over the living area, and placing cabinets in the master bedroom area. Division of the three apartments will occur at the staircase.

The house contains 1764 square feet, but an open plan and extension of wing walls create the illusion of a larger space. Living areas face the ocean. Due to the physical height of the owner, a former basketball player, the structure, as well as sliding doors and accessory items, were increased in vertical scale. A fire-pit is provided in the interior court and a redwood deck extends from the house to the ocean walk. Sliding screens on the deck provide sun control as well as lending privacy to the living areas. The structure is of post and beam construction and floors are of fine, exposed aggregate, lightly ground.

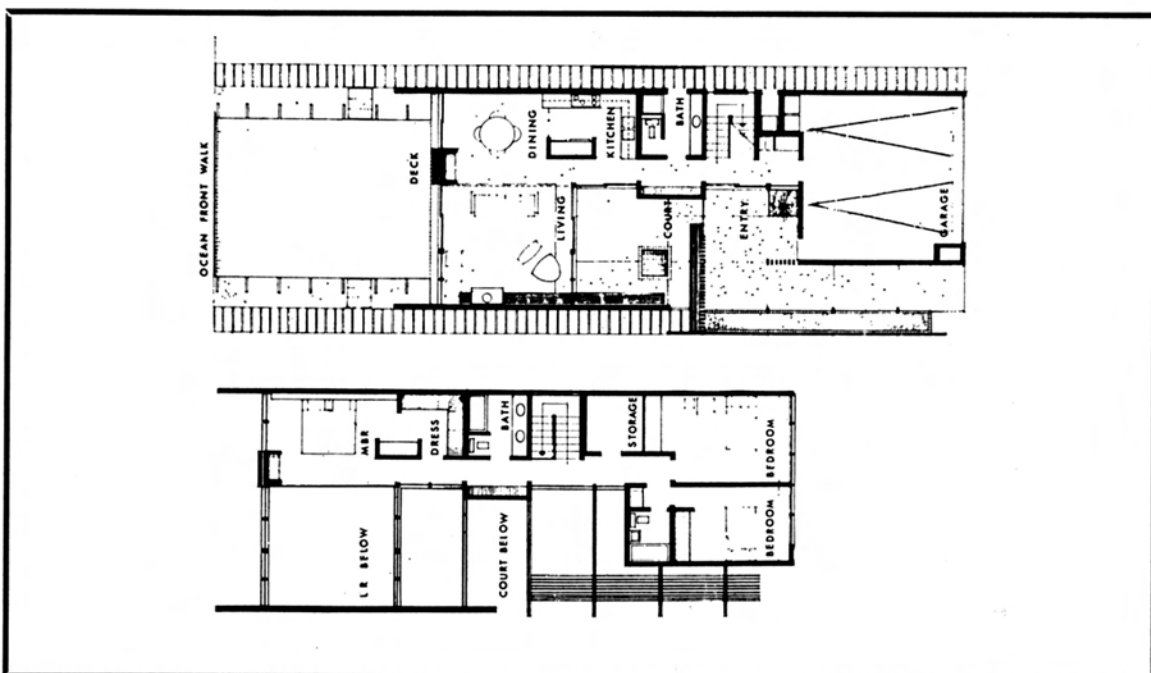
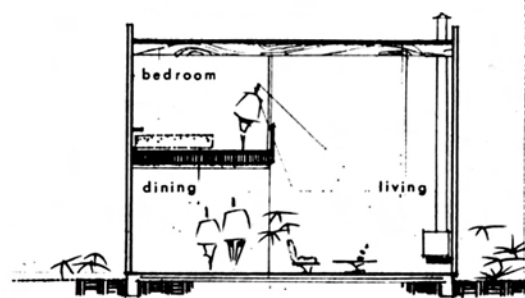
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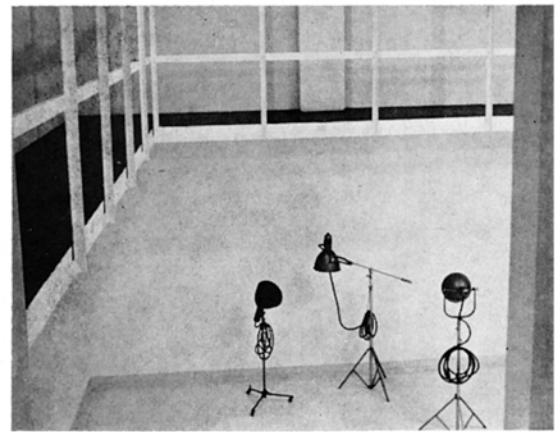
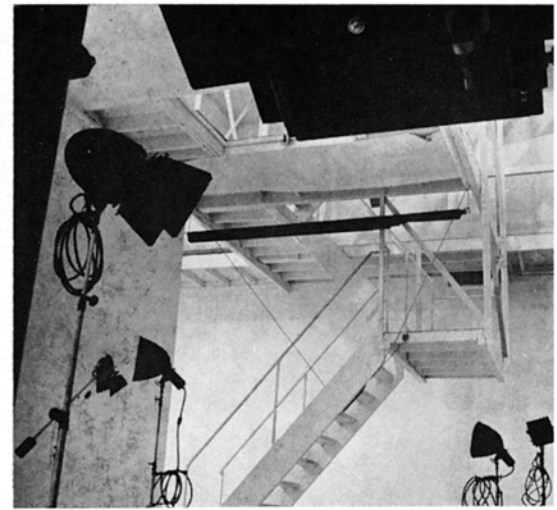
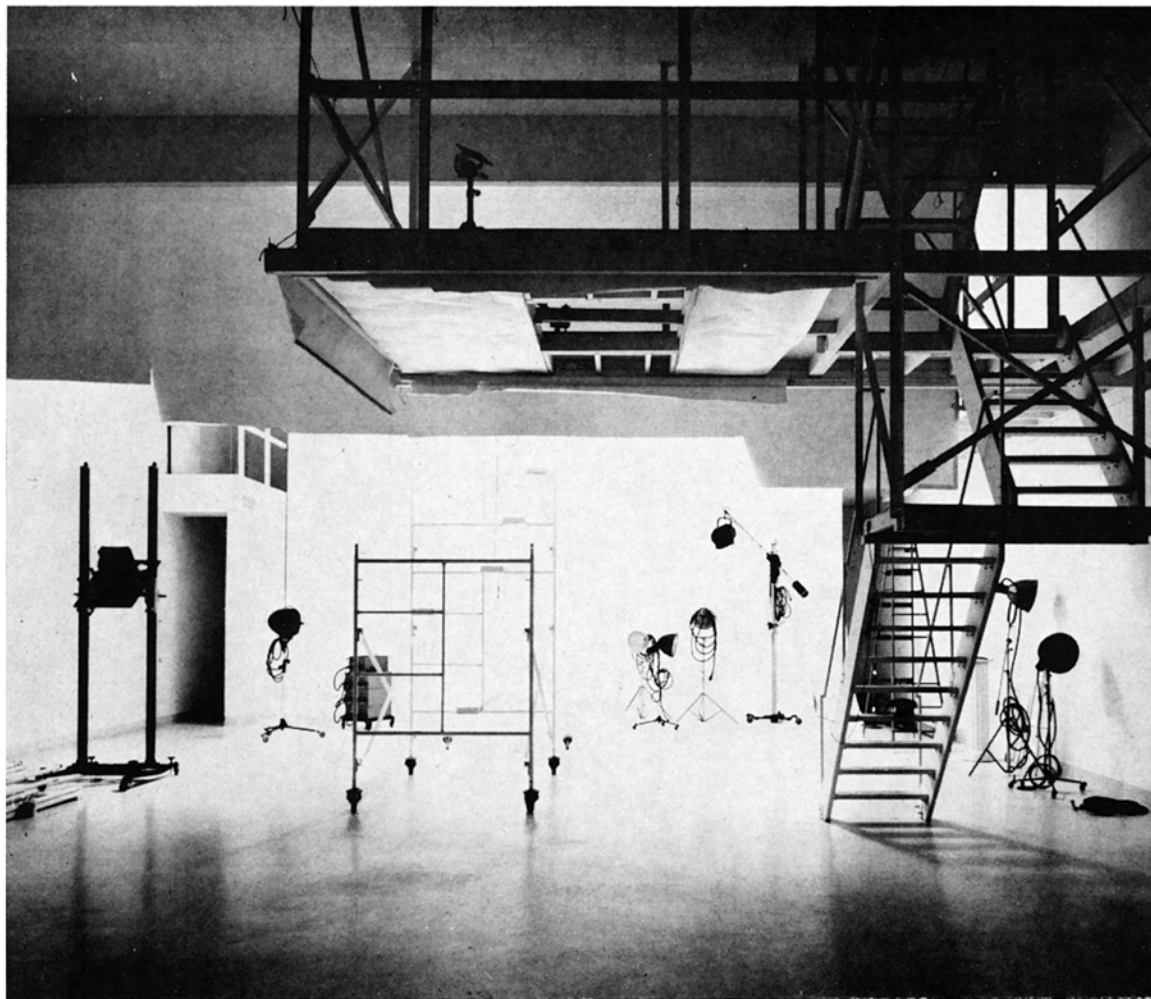


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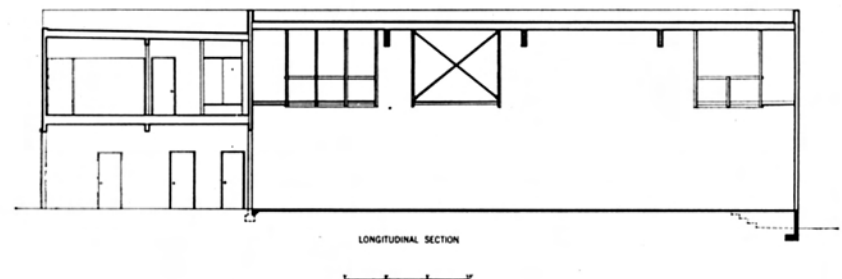
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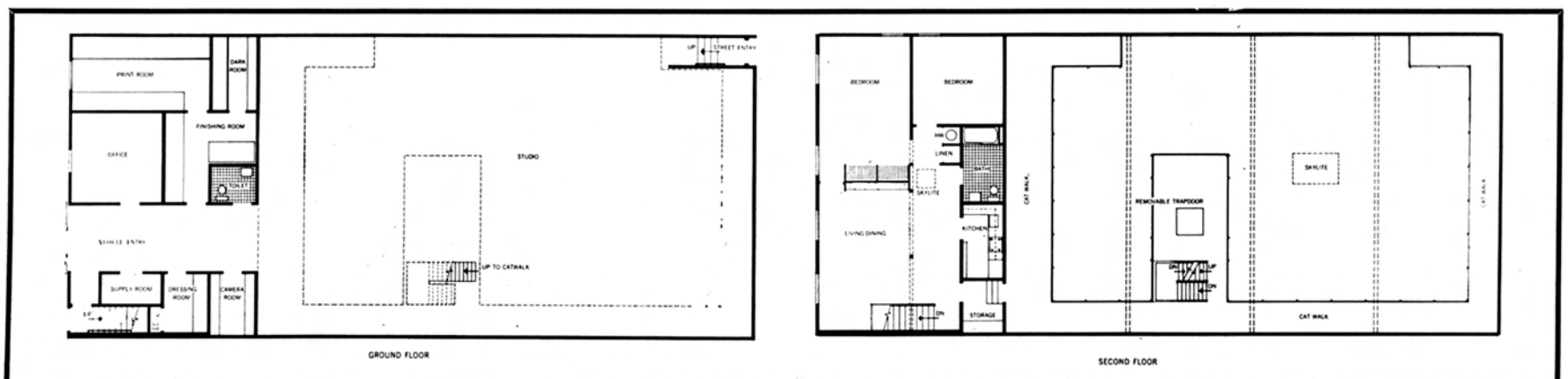
Here, in a deceptively simple, direct approach, the architect has provided his photographer client with a studio that could very easily be described as ideal. It is basically a single volume, 40' x 65' x 22' high, girdled on three sides by a multi-use hanging catwalk. This framework provides a unique degree of flexibility and spaciousness.

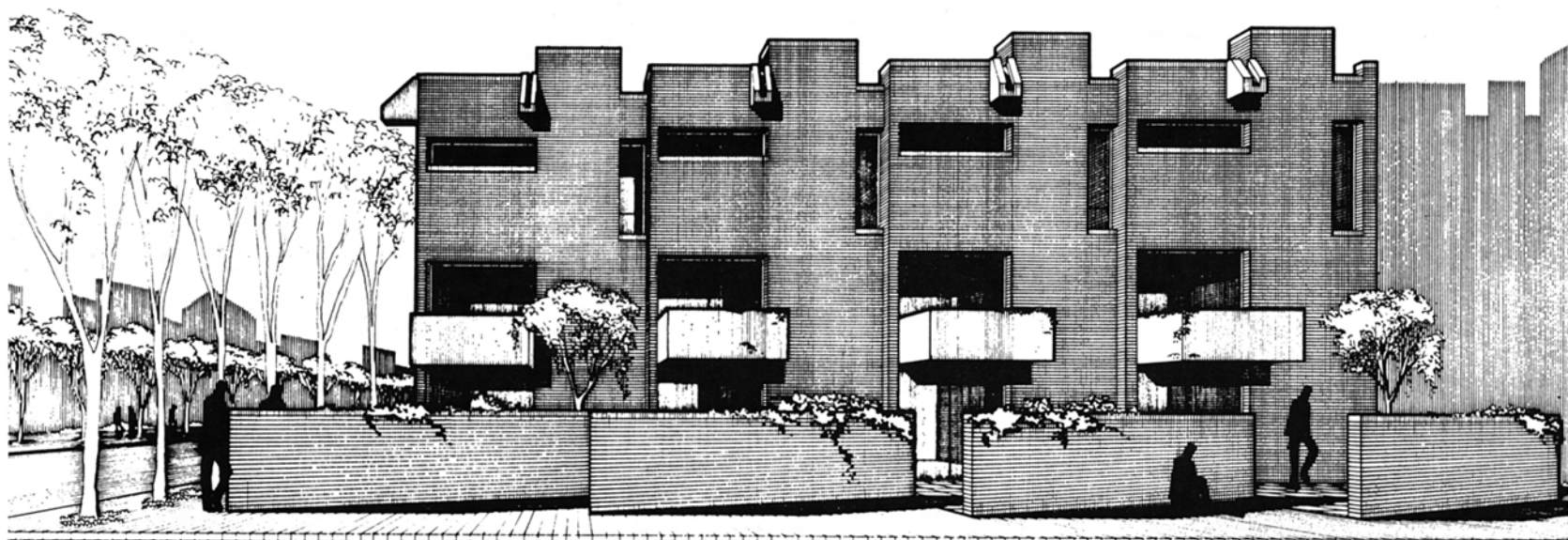
To the rear of the new "sound stage" in an existing, two-story frame building that was made an integral part of the studio, are located the laboratory facilities, office, dressing and storage rooms. Above this area,

on the second floor, is a town apartment for the client's own use.

There are no exterior windows to the studio; natural light, if desired, is available through a central skylight. A sliding baffle controls its function. The flat roof above the studio is easily accessible to the photographer as an exterior work area.

The interior color treatment of the studio has been kept just as simple and direct as the structure itself. All the major elements of the studio are finished white, including the terrazzo flooring.



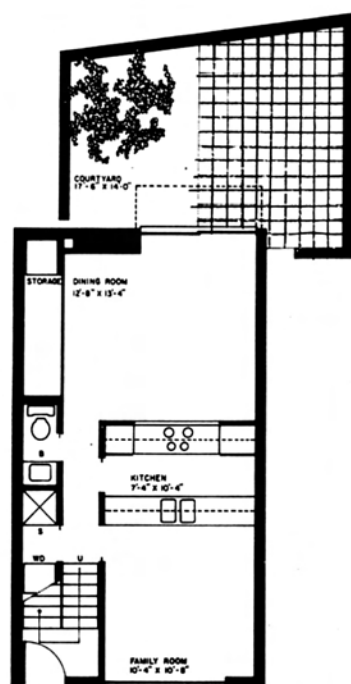
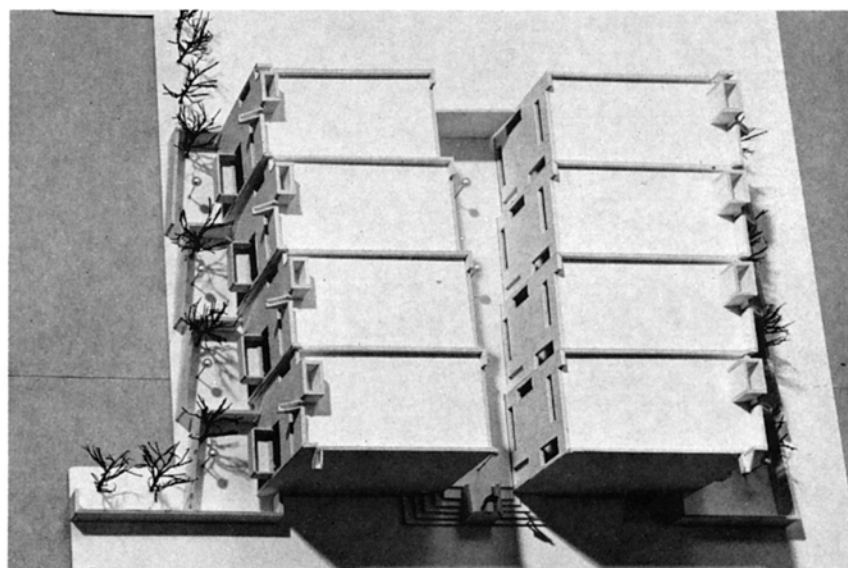


URBAN HOUSE DEVELOPMENT BY TIGERMAN AND KOGLIN, ARCHITECTS

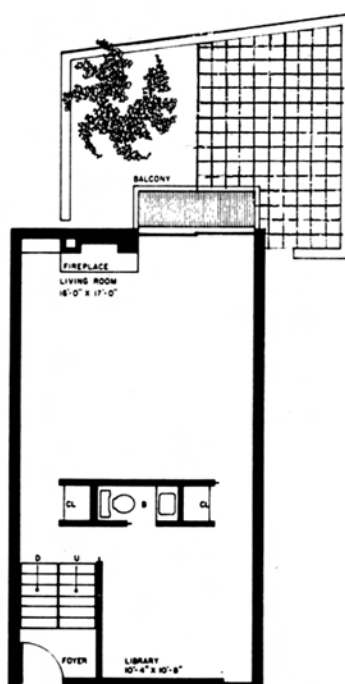
The site is located on the periphery of "Old-Town" in Chicago. The intent of the development was to present a flexible unit for life in an urban environment. The geometry of the site indicated eight three-story, 1,600-square-foot units consisting of seven rooms with parking for each unit provided.

Functionally the three floors are intended for use in the following manner: the ground floor opens onto a private courtyard with a kitchen separating a formal dining room from a family room; the first floor has a formal entertaining space with a free-standing core dividing the living room, with fireplace and balcony, from the library; the top floor is designed as a separate sleeping area.

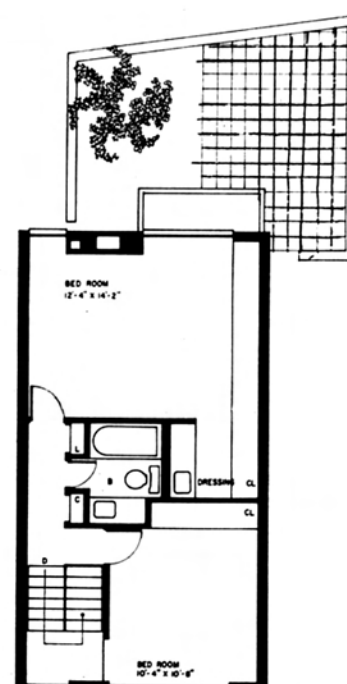
Ingress and egress are established by an interior, cloistered entrance a half-level above grade. Secondary egress is provided through the private courtyard. The result of this circulation approach combined with the advantages of a corner site is reflected in all the major rooms having a substantial vista of either the street or the parking. The structure is masonry bearing walls conventionally spanned in timber.



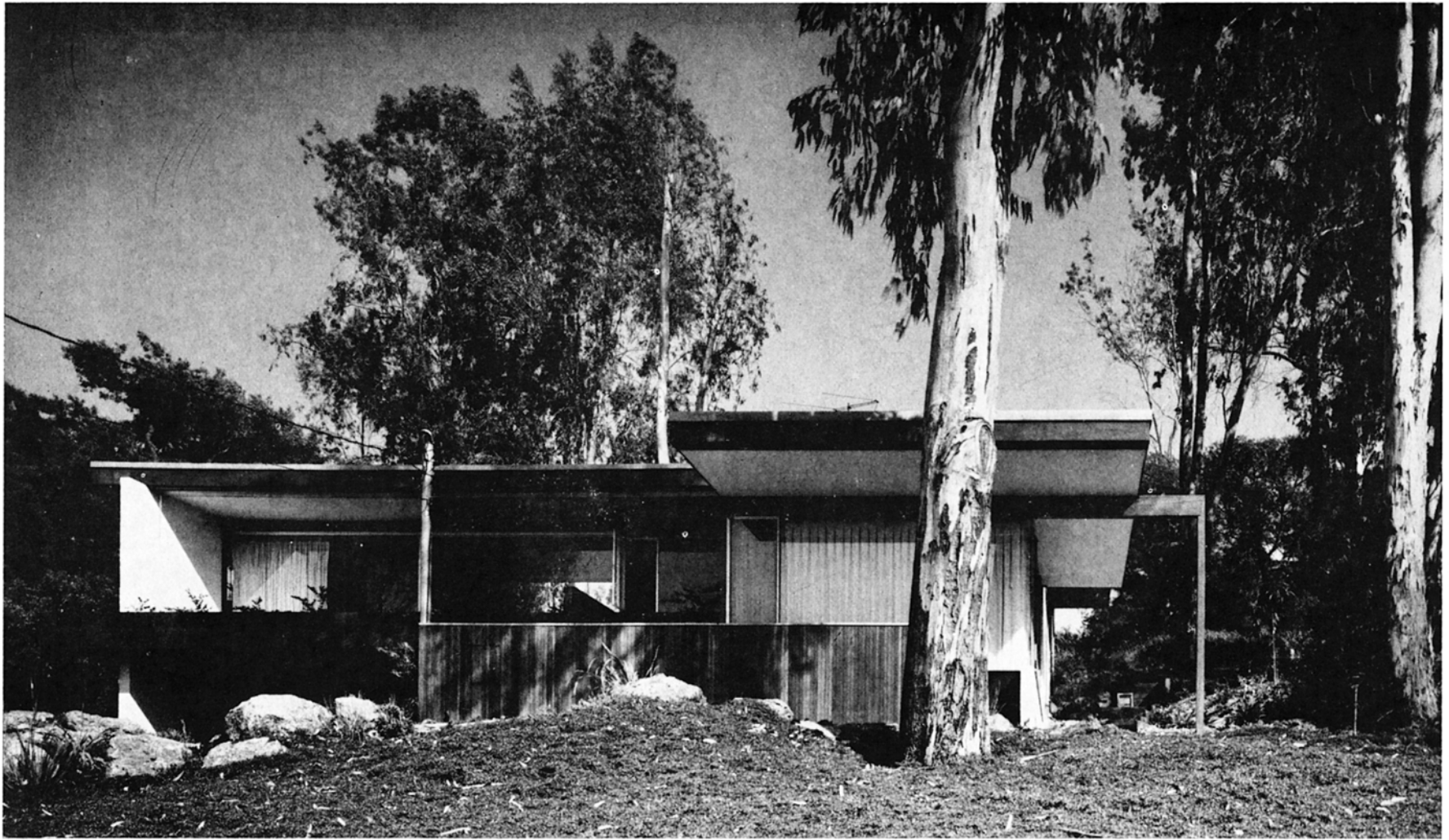
GROUND FLOOR PLAN
FAMILY



FIRST FLOOR PLAN
ENTERTAINING



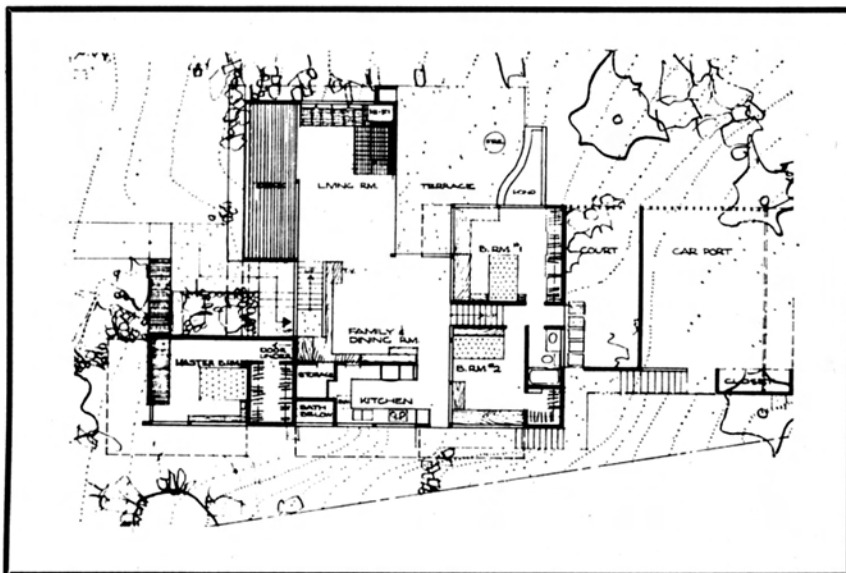
SECOND FLOOR PLAN
SLEEPING



Master bedroom in the foreground has a mitered glass corner toward the lake view. Steel post cantilevers out of the foundation at the end of the garden storage closet to resist the lateral forces of earthquake shocks.

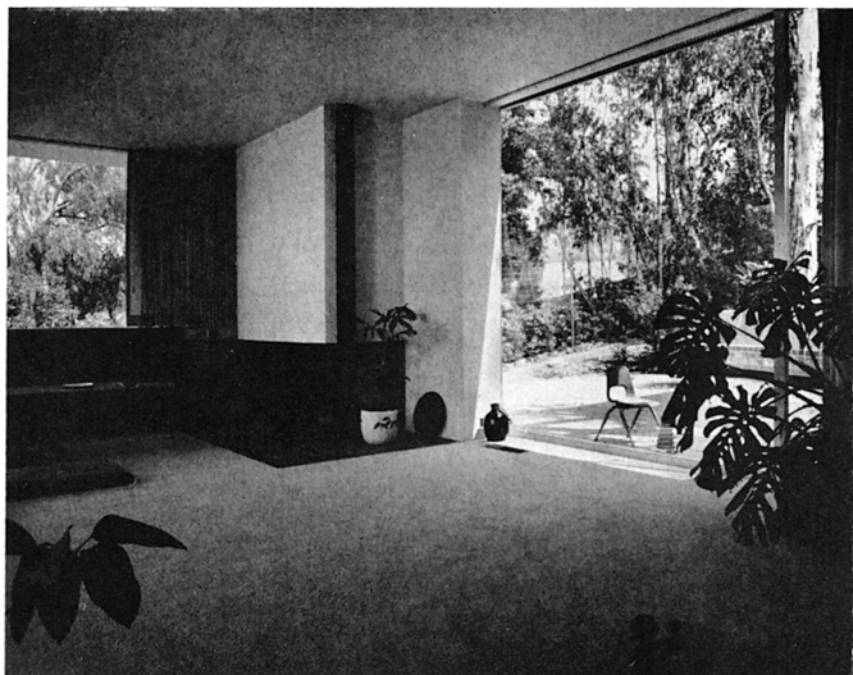
HOUSE BY RICHARD J. NEUTRA, ARCHITECT

COLLABORATORS: BENNO FISCHER, SERGE KOSCHIN, JOHN BLANTON



Maintaining the seemingly rural nature of the wooded, hillside site was the primary consideration in the design of this house overlooking Silver Lake in the central Los Angeles area. In addition, the contour of the lot was followed, stepping the house down the slope, in order to take maximum advantage of the view. The entrance is on the lowest level, the view side of the house, with the entry door placed a half-floor below the living room for privacy. Also on the entry level, projecting forward, is the master bedroom suite — as yet unfinished. The other two bedrooms are a half-step above the living room level and will be used as separate rooms for the family's two children.

The family room is on the same level as the living room and with it opens onto the front deck and terrace. A large overhang protects the deck, containing a continuous fluorescent lighting fixture and an awning which may be dropped from a recessed trough to protect the living areas from the late afternoon sun. Garage access is from a common driveway to the rear of the house serving the small group of neighboring homes, all designed by the architect's office to fit a concept of community planning.



The living room opens to the terrace on ground level. The fireplace, painted white, is supported by an I-beam painted deep rust to contrast with the deep orange firebrick extending from the fireplace opening.



Living room and deck with large sliding door. The stairway down to the entrance door is directly ahead.

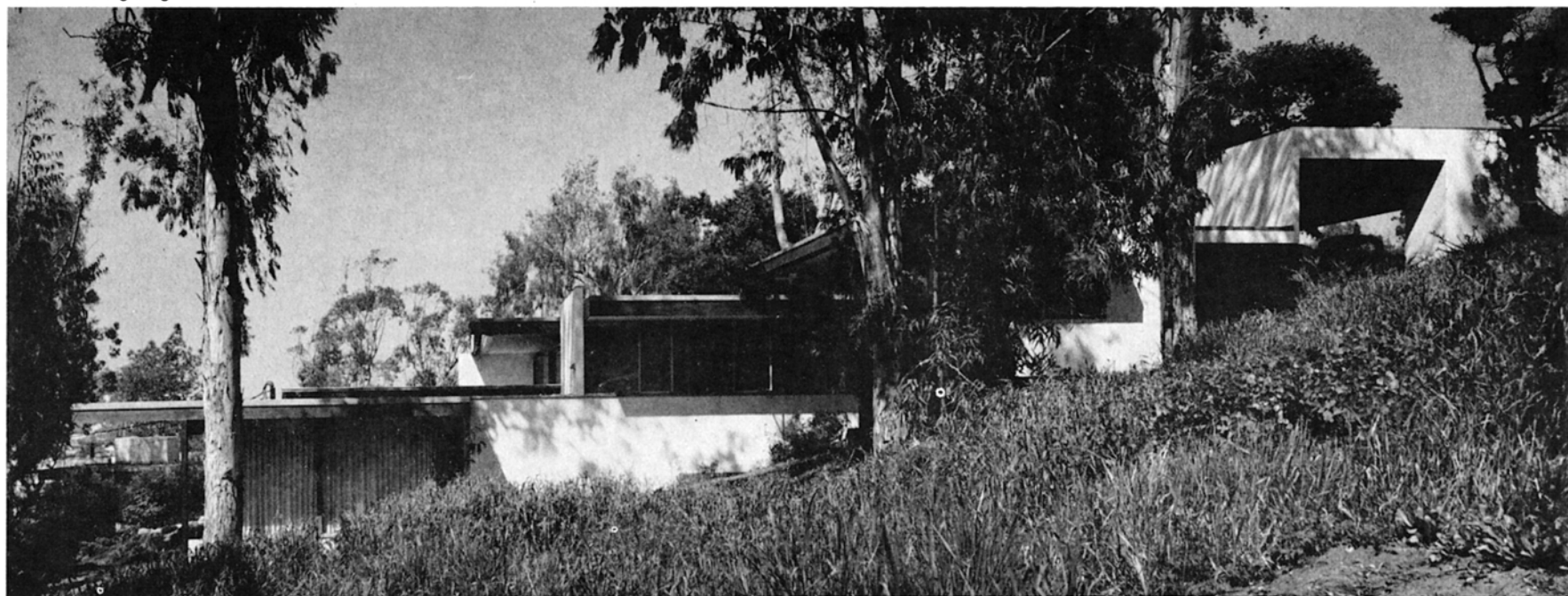
Center: South elevation of the house stepping up the natural hill slope.

Bottom left:

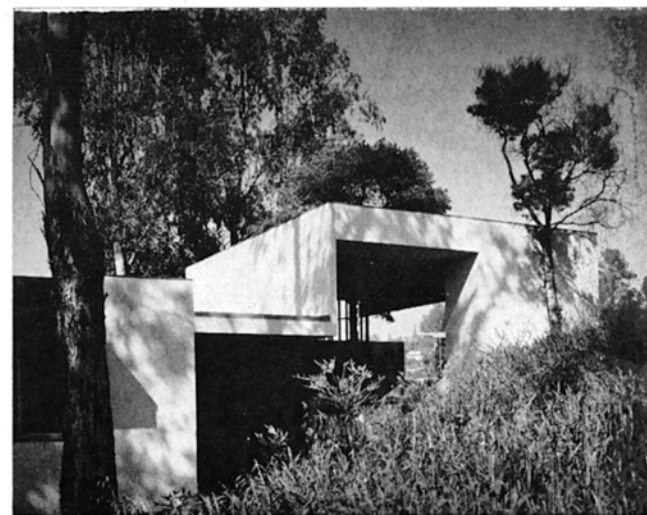
View across the terrace and living room toward the lake. The chimney follows the shape of the oval flue lining to give maximum view from the bedroom windows shown at the left.

Bottom right:

Carport, at the highest level, is designed to carry a second-floor room or a view deck.



PHOTOGRAPHS BY AMIR FARR





While many of the leading sculptors today are exploring a new spatial freedom and expressing a concern with and interest in the juxtaposition of voids, masses and calligraphic design, Bernard Rosenthal, in his latest work, has returned to the great tradition of monumental forms. Rosenthal has always shown a dexterity and inventiveness in his handling of metal shapes, but he has, in these new pieces, discarded his earlier interest in fragile, leaf-like bronze components, and has substituted dramatically effective compositions of a few large, solid forms.

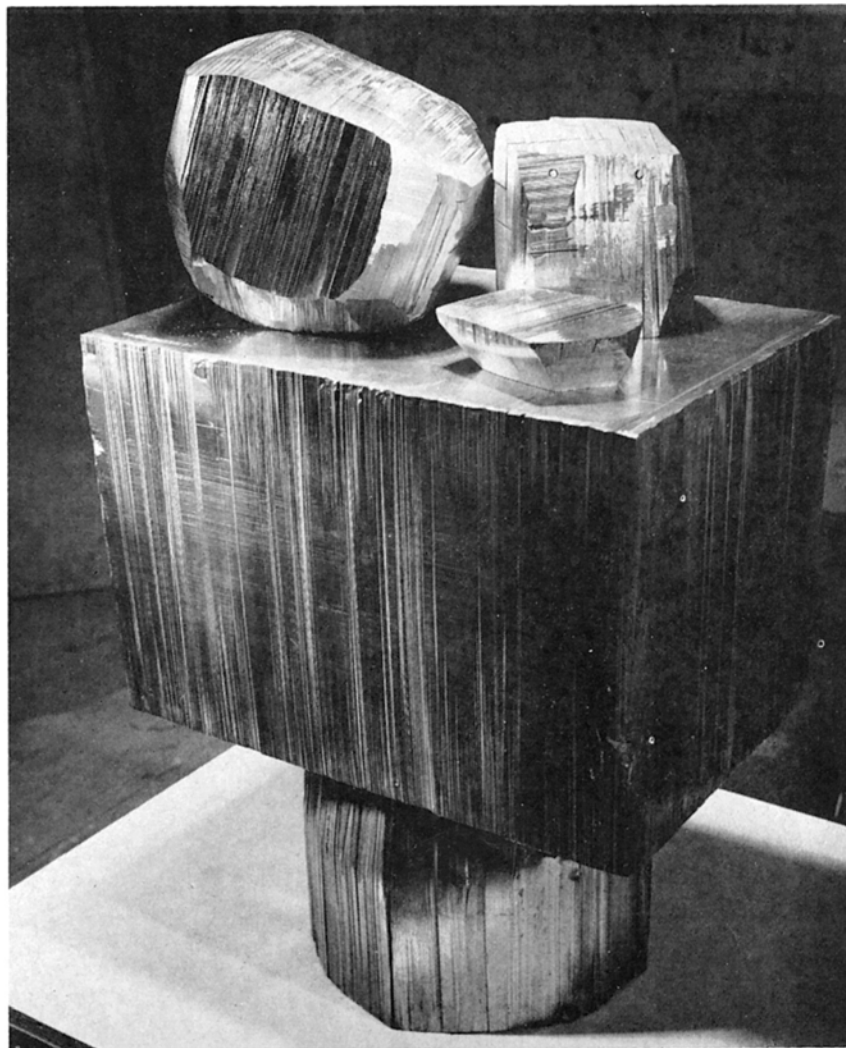
Although small in size, these new works have the appearance of great mass and weight. They are surprisingly heavy sculptures, but this is true in more than the literal sense. Their scale is large, and their stark sense of power at once recalls the monoliths of Stonehenge, the timelessness of which seems recreated anew here. Brilliant in shape, the pattern and surface appearance gains in interest from the rippling corrugation which enlivens each massive area at the same time acknowledging the sharp, cutting process of their formation. And further marking the over-all effect of the sculptures is the gleaming radiance of the highly polished bronze, which suggests an heliacal emanation not dissimilar from some of the artist's past work. In these sculptures, Rosenthal has found a new power and a unique dramatic expression. —WILLIAM GERDTS

"Arkmar duk" 74" high x 45" wide x 17" deep, brass and bronze

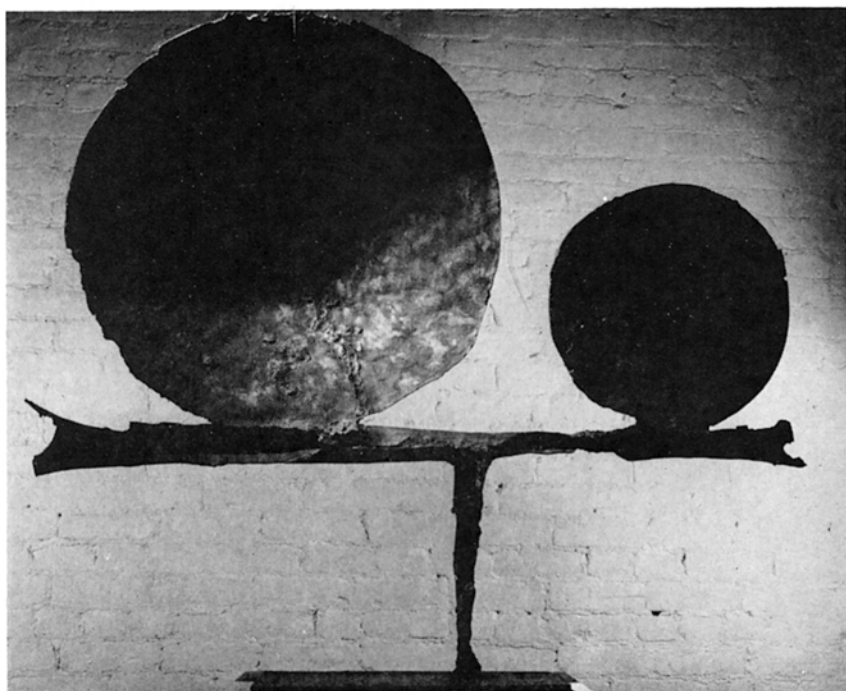
BERNARD ROSENTHAL - RECENT SCULPTURE



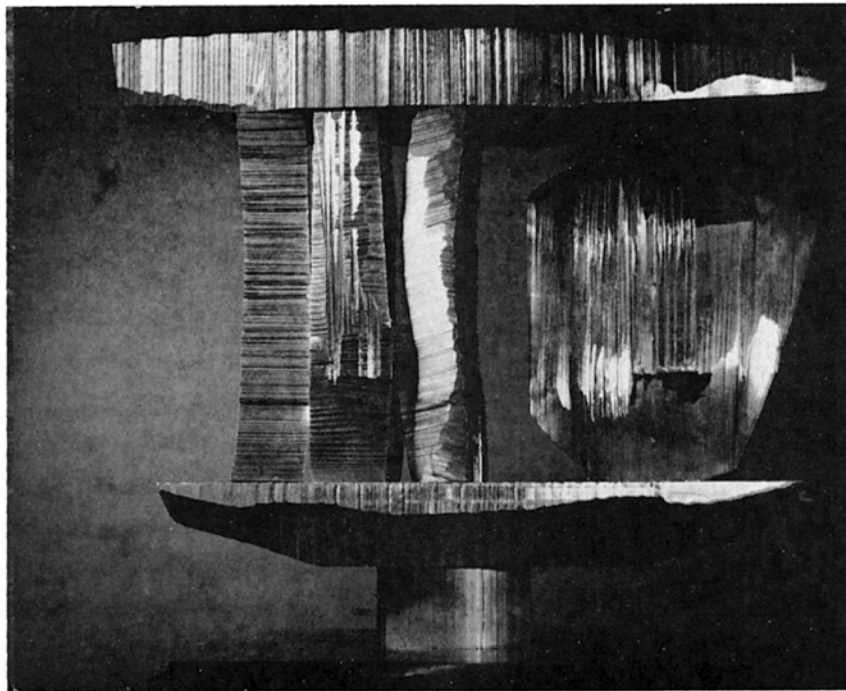
"Ramsdam" 81" high x 60 1/2" wide x 11" deep, bronze and brass



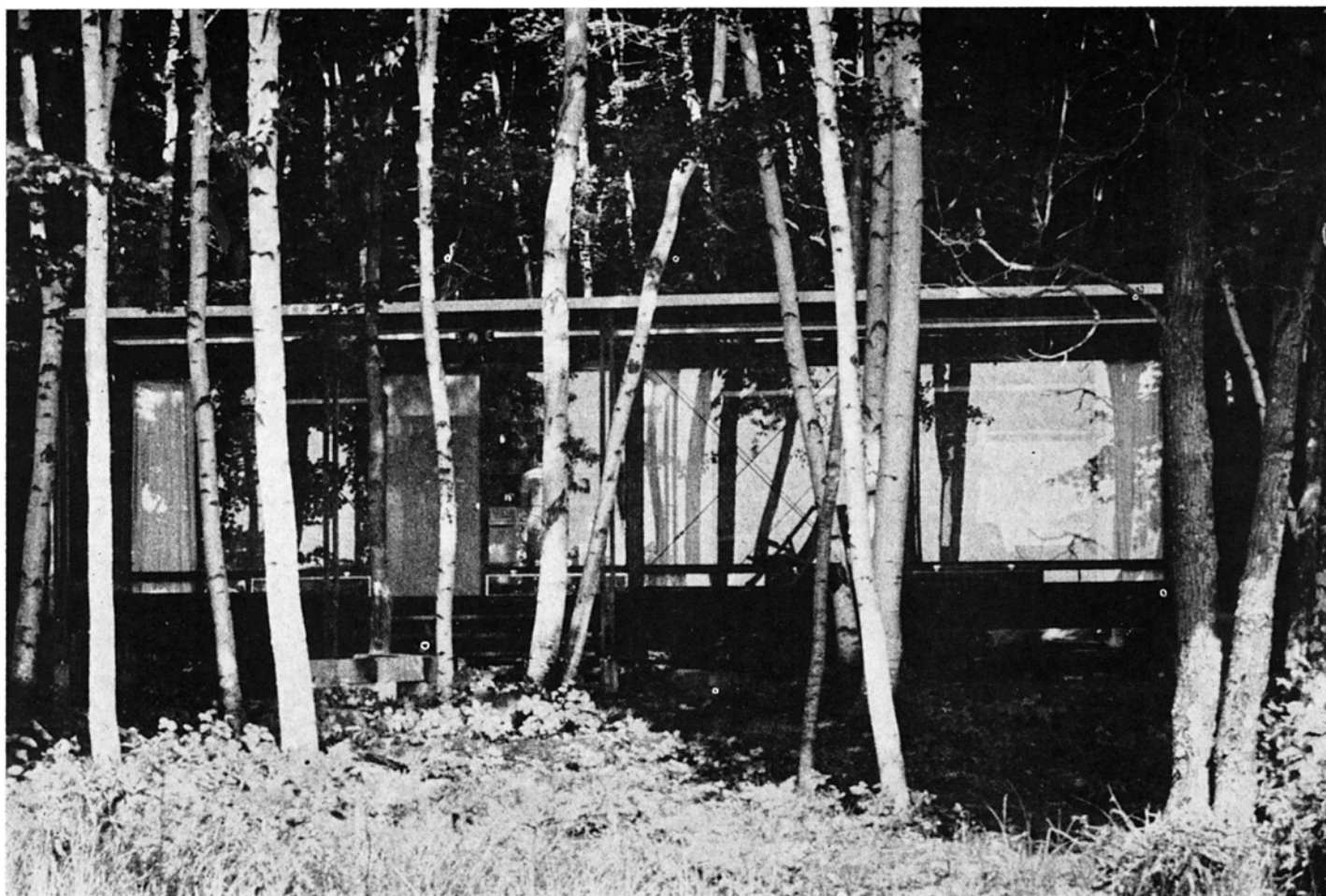
"Sun Offering" 28" high x 18" wide x 12" deep, bronze



"Night Sea Voyage" 32 1/2" x 39", copper

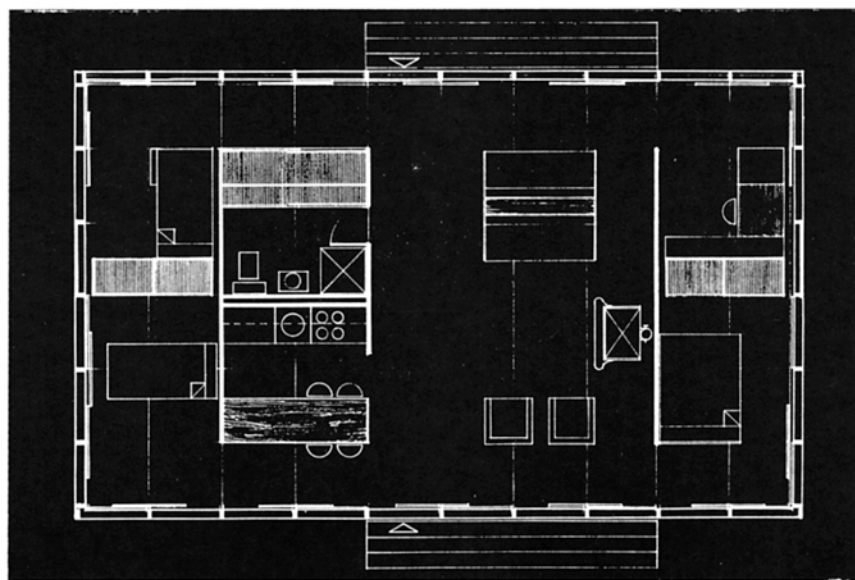
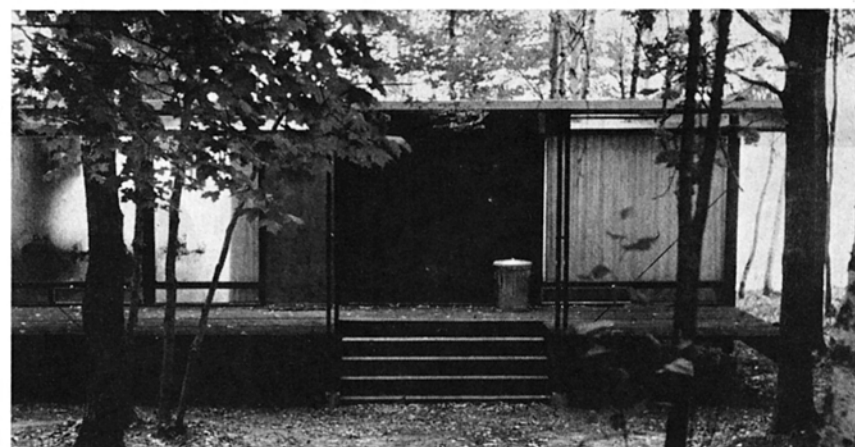


"Rockingdam Castle" 11 1/2" high x 14" wide x 8" deep, rough cut bronze



TWO NORTH WOODS SUMMER SHELTERS BY DON A. MASTERTON, ARCHITECT

SHELTER A:



These two summer retreats in Wisconsin and Michigan were conceived as studies in minimums: minimum space, material and cost. Existing industrial material modularity, without structural redundancy, were utilized in conjunction with principles of limited production, that is, standard, pre-cut parts, jig-sized and drilled. The need for skilled labor at the site was thus reduced to a minimum. Designing for summer environment only was also an important cost-cutting factor.

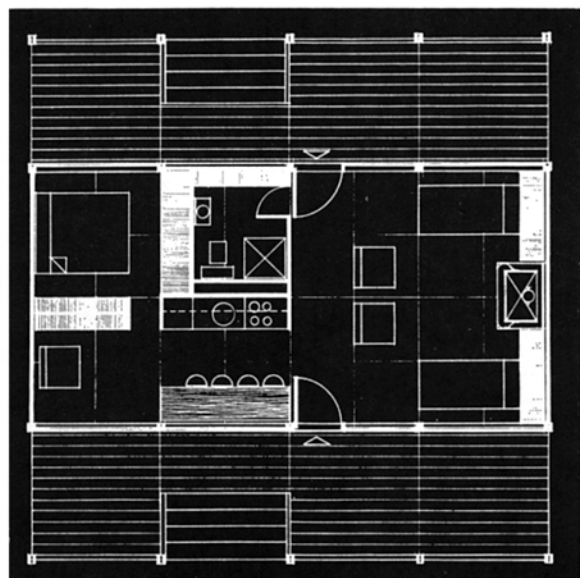
Shelter A, near Minocqua, Wisconsin, is a wooden, double-bent system design, containing 1024 square feet. It is to serve as the prototype for several variations on the basic plan. All beams are 8' or 16' x 2" x 12" fir; columns are 10' x 2" x 4" fir; deck is 16' x 2" x 8" rough-sawn hemlock. The structure was formed by predrilling for 1/2" bolts and 2 1/2" Teco connectors. The tar and gravel roof is level. Endwalls and interior partitions are tongue-and-groove 2" x 6" hemlock, fitting into the double beams. The 8' x 16' and 8' x 8' modulares are expandable in two directions by modification of the beam-column detail.

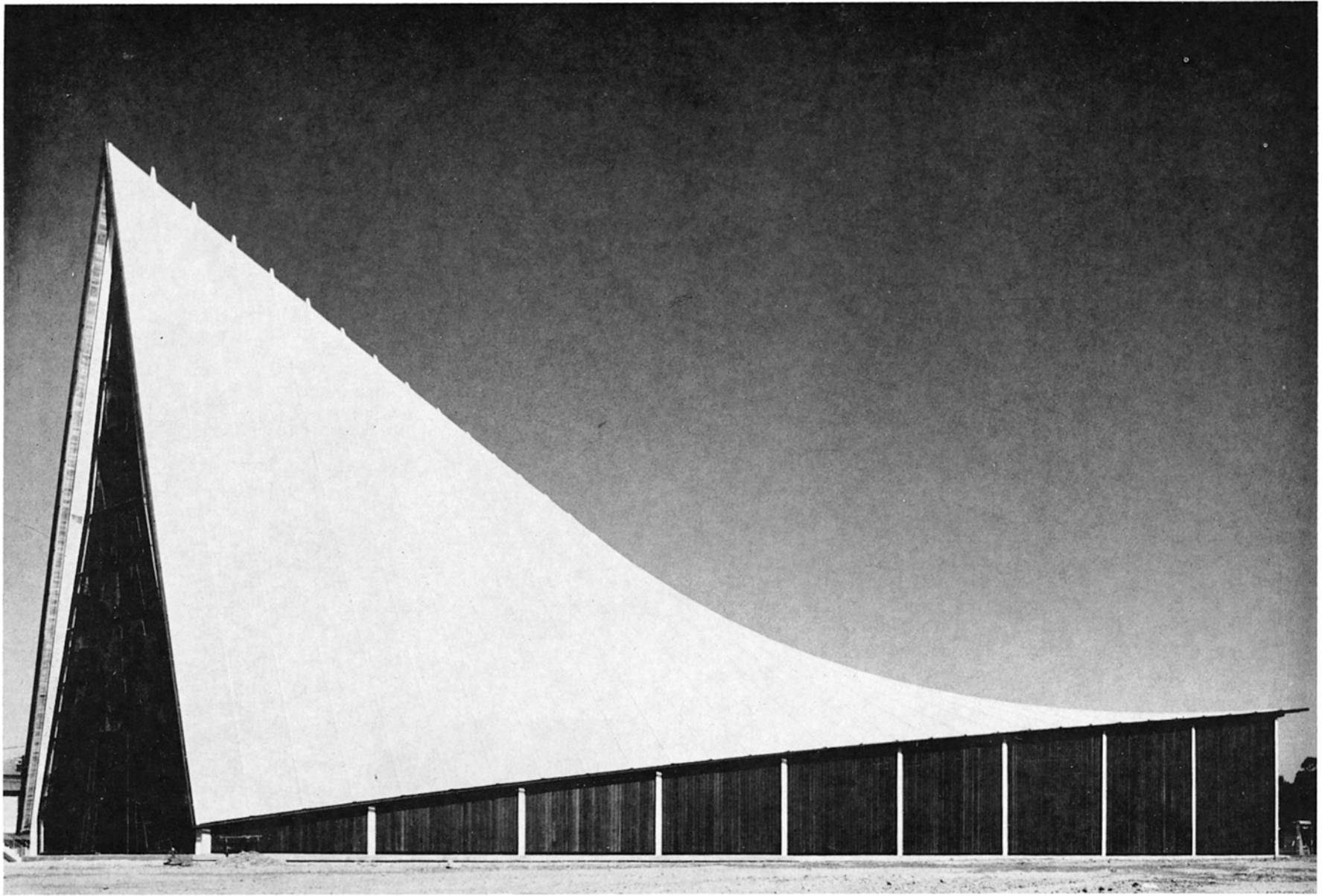
Shelter B, situated on a cliff above Lake Michigan near Manistee, Michigan, is a 960-square-foot building of plywood folded plate. The architect selected 3/4" Duraply (plastic-overlaid marine plywood). The roof and floor are folded plate panels 32" x 96", pre-drilled. All interior partitions are 48" x 96" panels. Columns, heads and sills are rabbeted 8' x 2" x 6". The sliding bay windows are of 4' x 8' plate glass (1/4" polished plate glass is used in both shelters), without frames, mounted in modified showcase racks with station wagon weather stripping for bypass sealing. The windows have withstood 50-mph offshore winds.

All interior and exterior panels were spray-painted before assembly and installed on a 4' module. Interior storage and beds and tables were also constructed of Duraply.

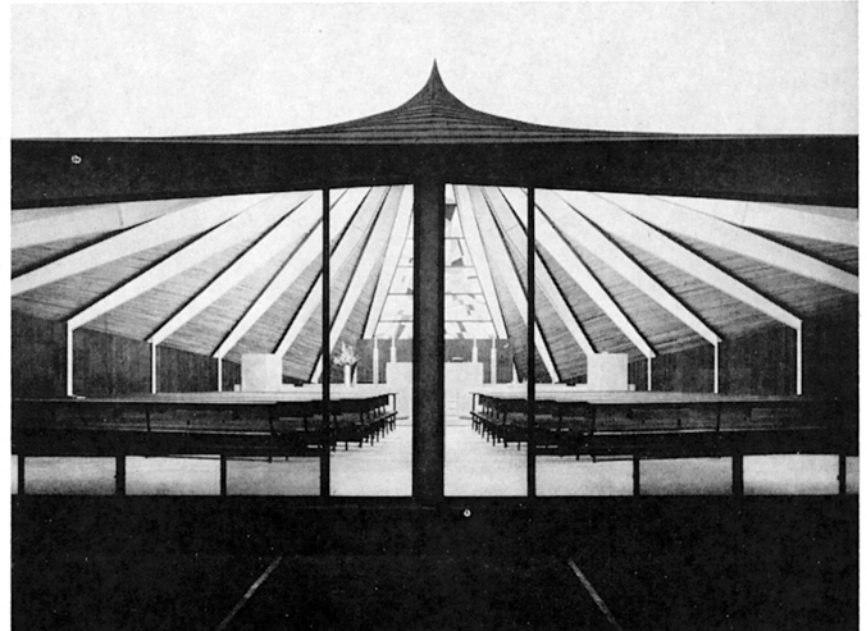
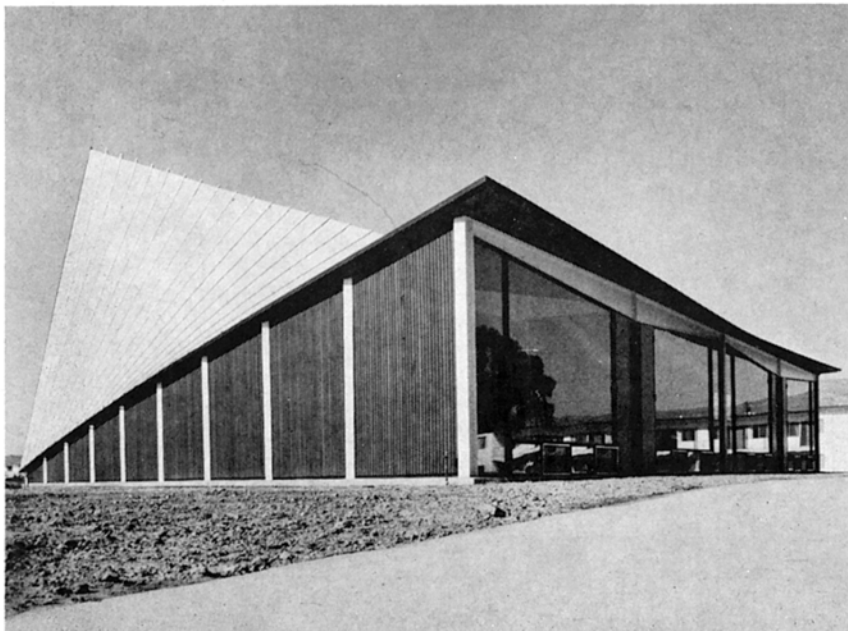


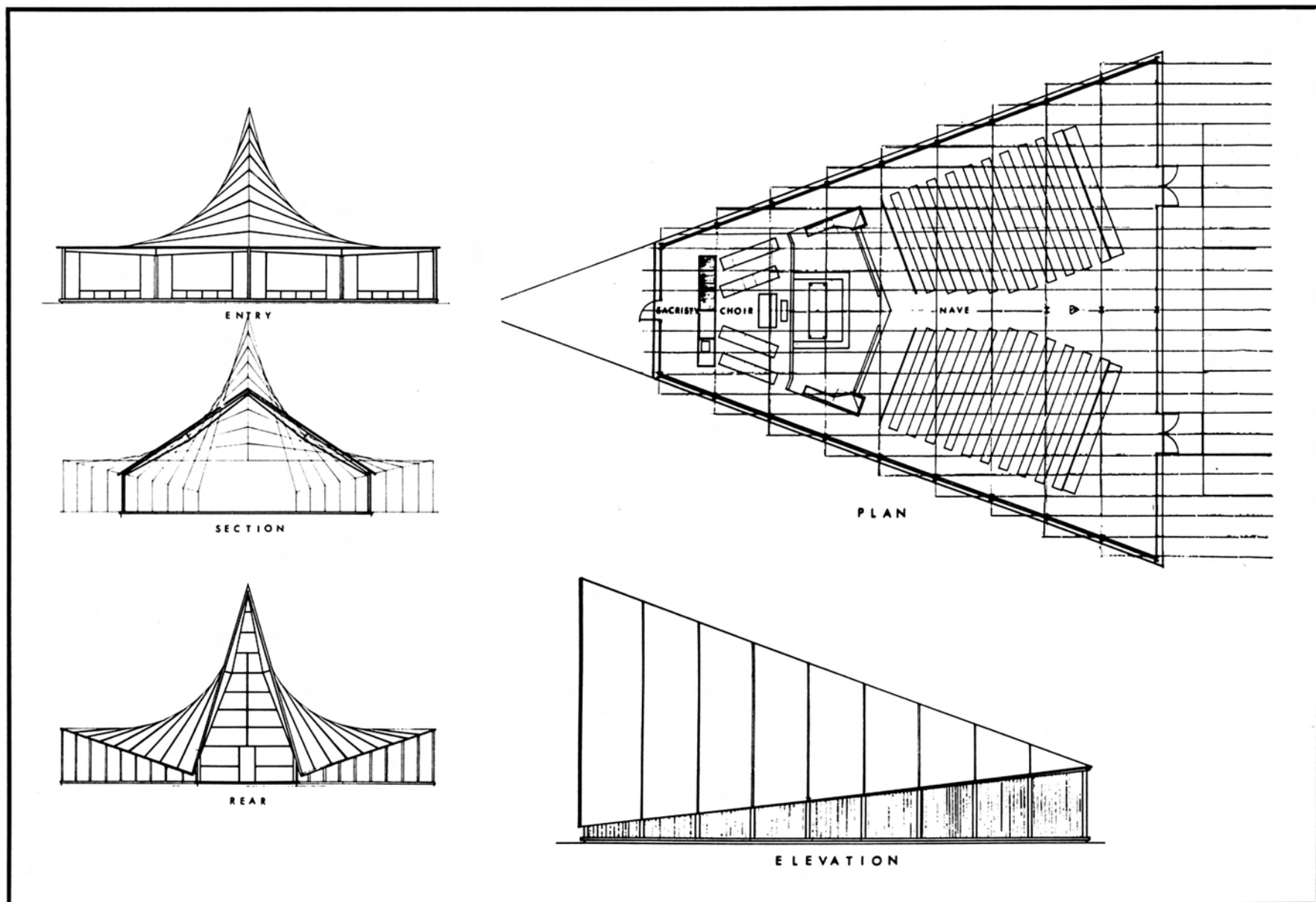
SHELTER B:
ENGINEERING BY FRED WEISINGER





CHURCH BY CARLETON M. WINSLOW, ARCHITECT

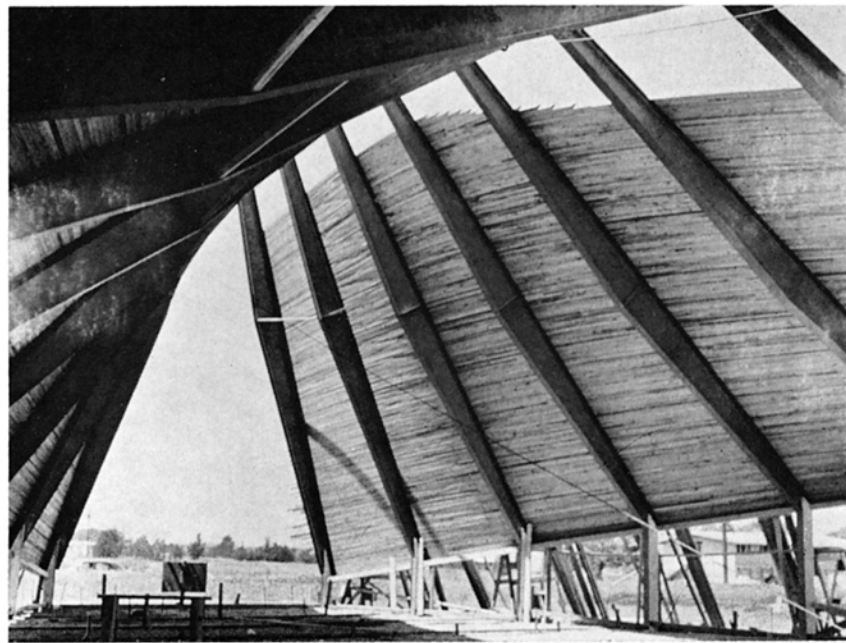
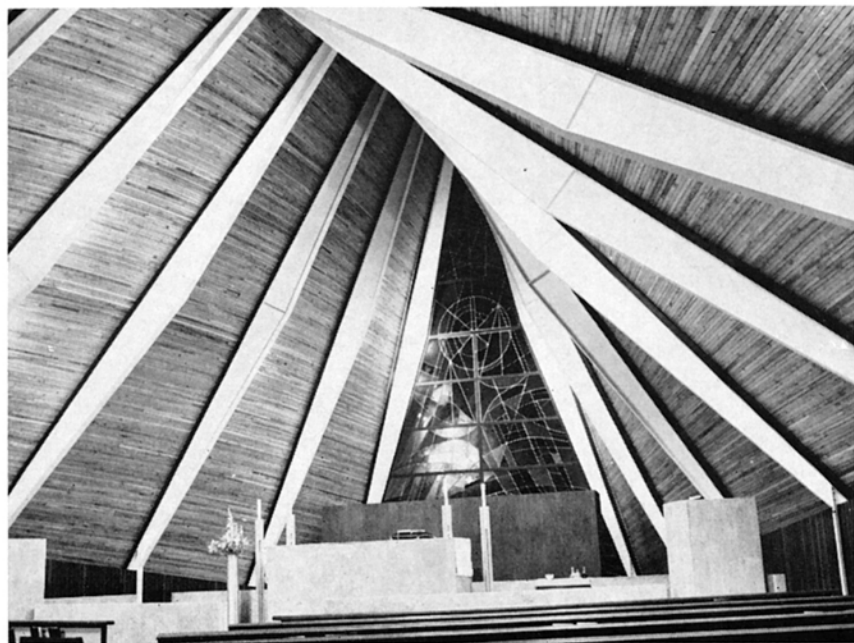




The form of this medium-sized church in Goleta, California, was not a preconceived design imposed by the architect on the structure but rather grew out of the special requirements and other restrictions imposed on the architect. A triangular floor plan seemed to offer the best means of reconciling the seating requirement (300 persons) with the cost limitation. The high profile at the narrow end of the building achieved a degree of monumentality on the exterior and of spacial plasticity on the interior. Starting with an absolutely flat roof at the base of the triangular plan and approaching a vertical one at the truncated, narrow end, two hyper-

bolic paraboloids were produced by the straight-line generators of the ridge, rakes and eaves.

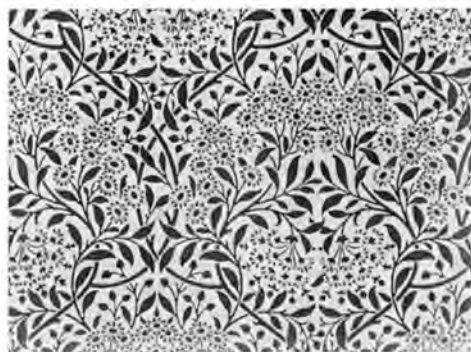
The form was accomplished structurally by the use of steel frames of similar design but dissimilar size, spaced 8 feet apart and covered with a skin of 2" x 3" Douglas Fir members nailed to each other. Vertical 2" redwood strips in-fill at the sides. Clear glass is used at the 70-foot-wide entrance, and a combination of clear and stained glass in abstract design is at the high, narrow sacristy. The window was designed by Vern Swansen.



WILLIAM MORRIS, DESIGNER, CRAFTSMAN -- VICTORIAN

The restless pendulum of decorative design has swung back 100 years to the mid-Victorian era, finding a focal point in William Morris, English poet-artist-designer-craftsman, who tried to improve the artistic taste of the middle class of that era. Morris believed that everything in a house should be useful and beautiful, insisting that the design of an object be in conformity with its nature. He was a believer in functionalism, and that to be functional an article must look fit for its purpose as well as be fit for it. He held that beauty is the fitness of the design for the purpose for which it was intended and condemned the idea of disguising instead of beautifying an article of utility. A building should be

(Continued on page 32)

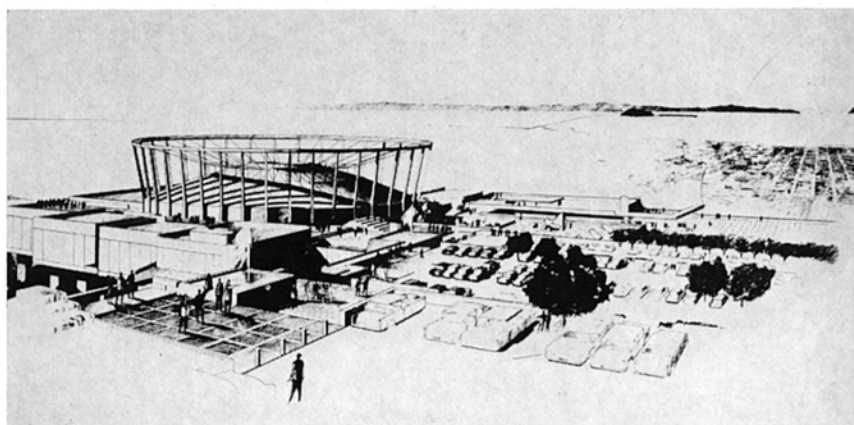




SKIDMORE, OWINGS AND MERRILL



EERO SAARINEN AND ASSOCIATES



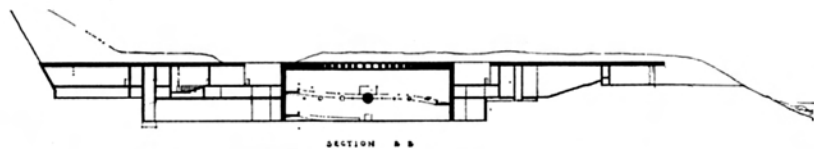
VERNON DeMARS

For several years the University of California has been concerned with the condition of science education in the United States, particularly at the college and secondary school levels. It was felt that solution of this problem is a full time, permanent task and that there should be at least one center in the nation devoted exclusively to this undertaking. In 1962 the University Regents authorized a closed architectural competition for the design of a new national center for research in science education to be built by the University of California and to be named the Lawrence Hall of Science to honor the late Dr. Ernest O. Lawrence, inventor of the cyclotron.

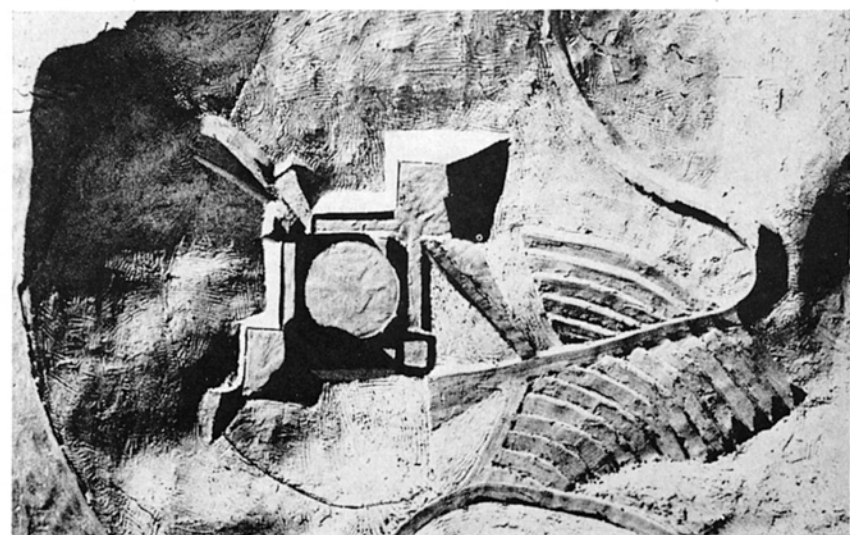
Participation in the competition was limited to the following architects: Anshen and Allen, of San Francisco; Vernon DeMars, of Berkeley; Louis I. Kahn, of Philadelphia; Eero Saarinen and Associates, of Hamden, Con-

COMPETITION FOR A UNIVERSITY: THE LAWRENCE HALL OF SCIENCE

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA



SECTION A-A

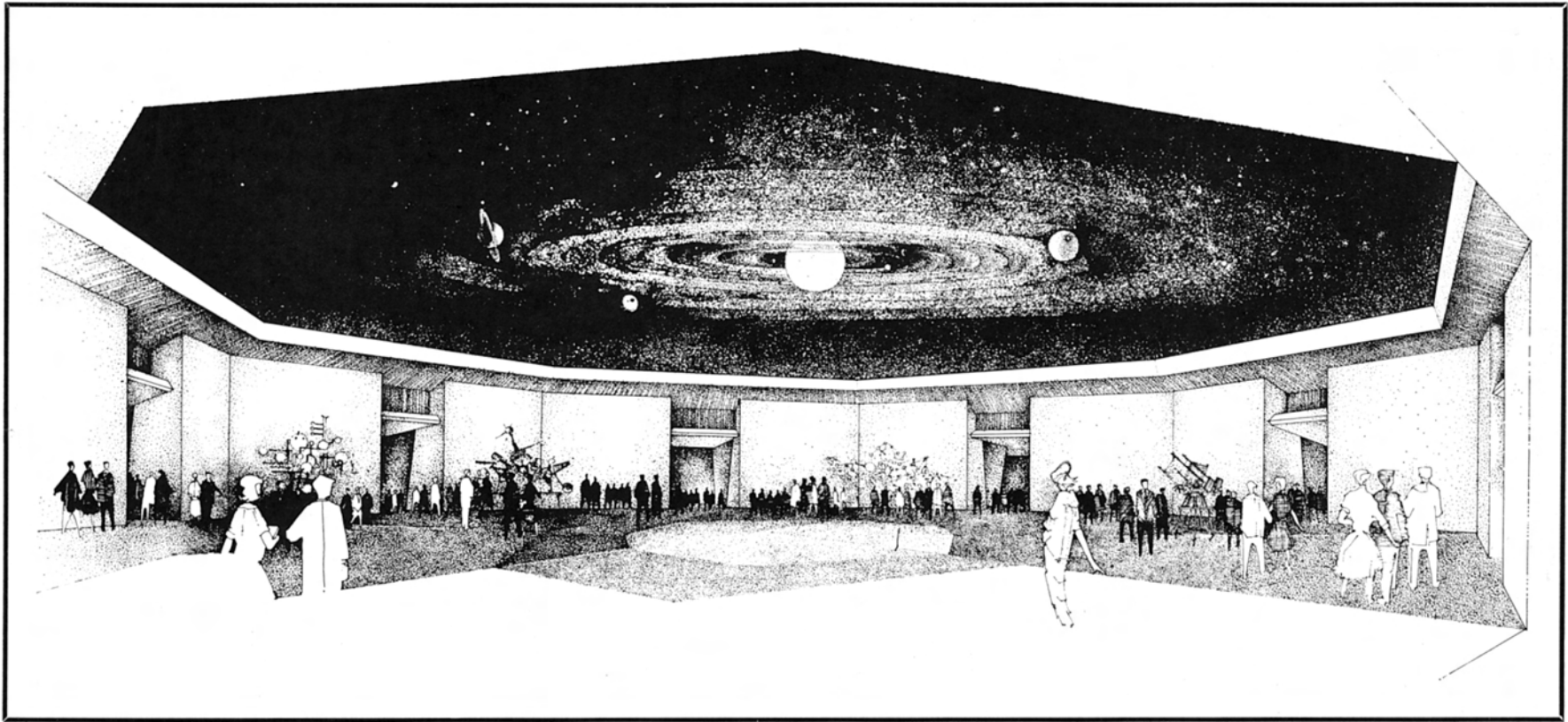


LOUIS I. KAHN

necticut; and Skidmore, Owings, and Merrill, of San Francisco. Members of the jury panel were University Regents Donald H. McLaughlin and Edwin Pauley; architects Pietro Belluschi of Boston, Richard M. Bennett, of Chicago, and Clarence W. W. Mayhew, of San Francisco. The program was prepared by Professional Adviser Eldridge T. Spencer, architect, whose duties included examination of the designs to ascertain whether they complied with the mandatory requirements.

The site selected by the University lies on top of a prominent hill on the upper campus area of the University in Berkeley. Overlooking the Lawrence Radiation Laboratory and the main campus, it has a magnificent panoramic view of the San Francisco Bay. One of the requirements of the program was that the Hall of Science consist of several related educational facilities located in one environment and be designed to produce the strongest educational results and a high degree of public acceptance, along with practical operating efficiency. The preliminary plans called for a building complex involving classrooms, teaching laboratories and workshops for the training of in-service science teachers for the nation's colleges and secondary schools as well as science exhibition halls, including a large planetary space dome, and special demonstration auditorium's for students and the general public. Especially designed experimental television facilities and a science information center were to be included.

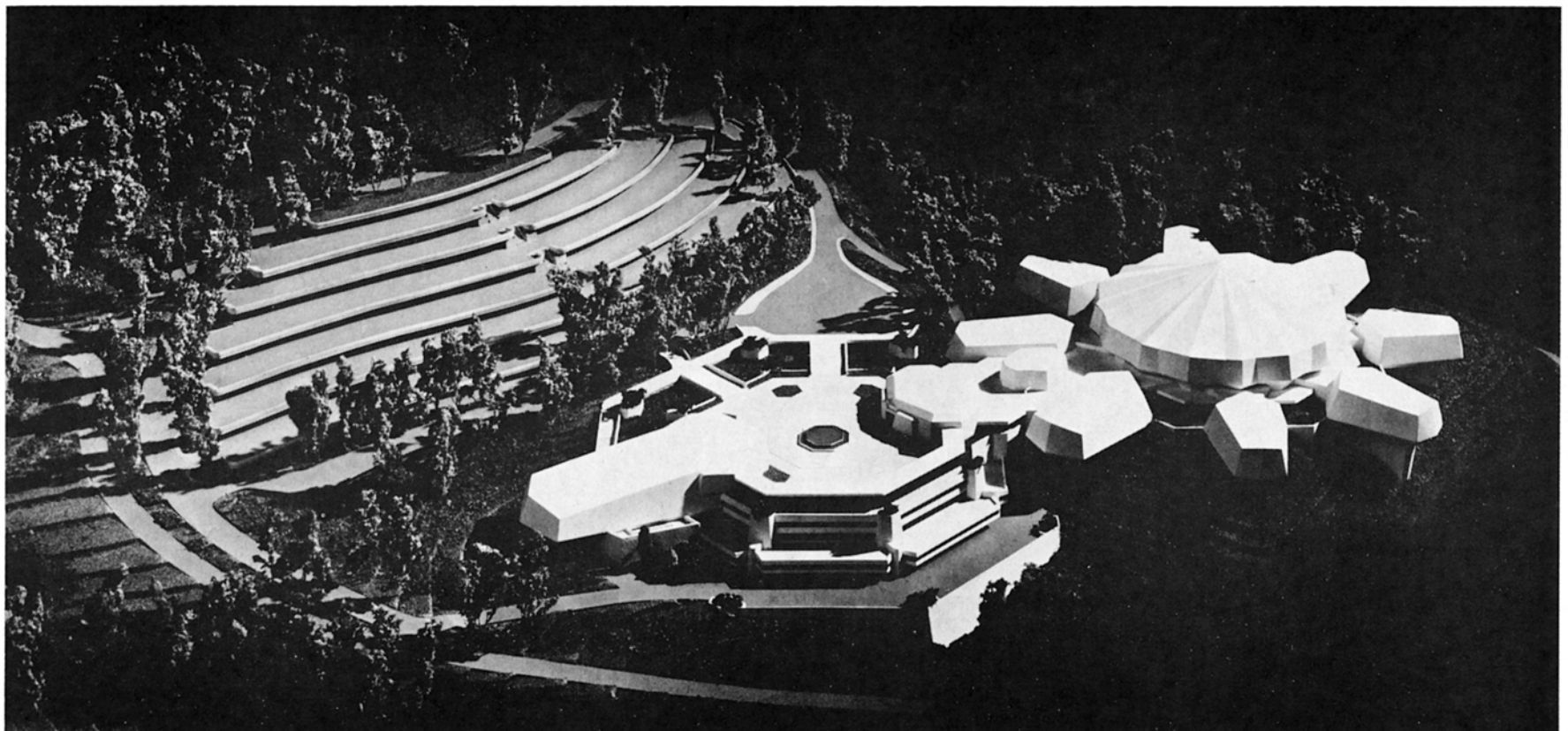
On this and the following pages are the four solutions submitted by the participants in this invitational competition, and the winning design by Anshen and Allen.

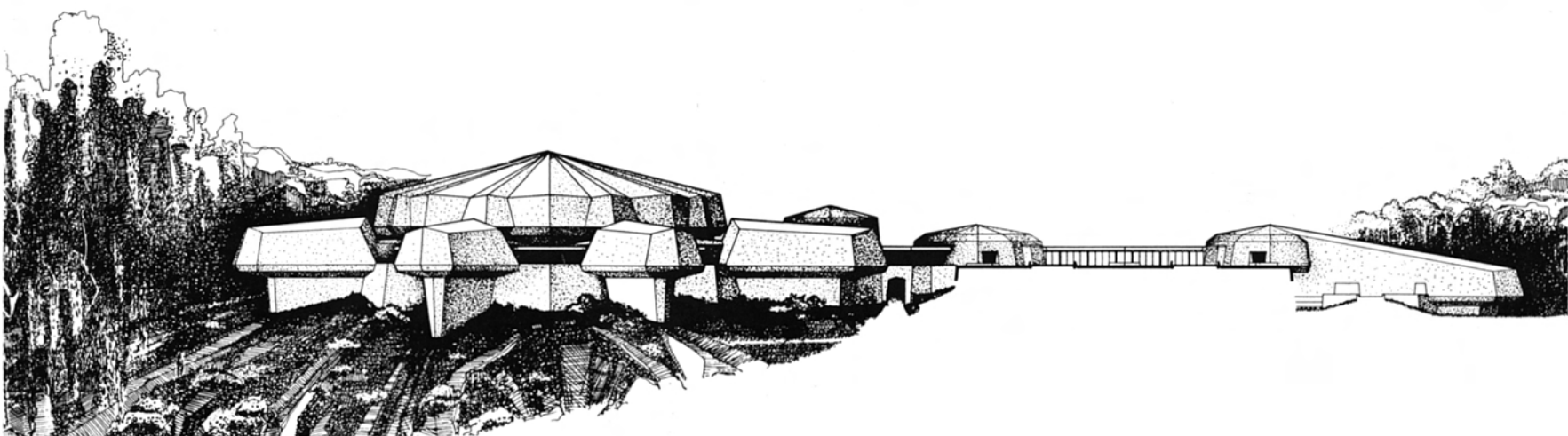
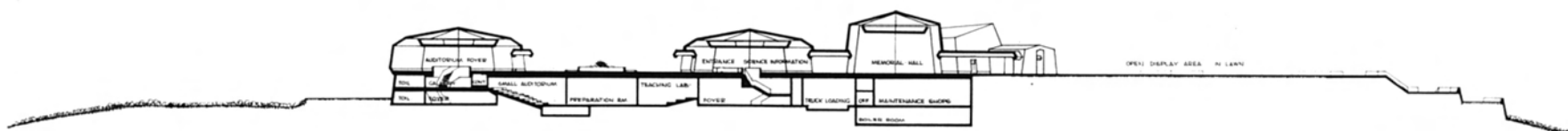
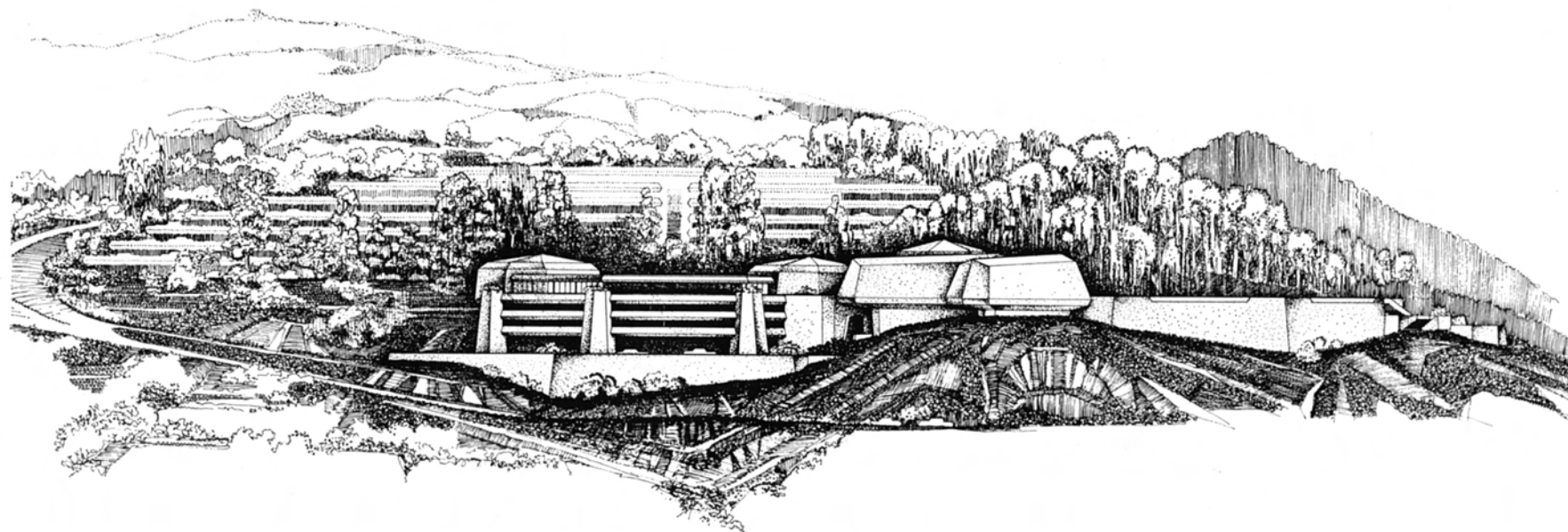


THE WINNING DESIGN: ANSHEN AND ALLEN

The building's highly individual design stems in large part from the unique and far-reaching character of the science education projects planned for the Center's program. Great care has been taken to make the new Hall of Science an asset to its setting, which is visible from nearly all parts of the Bay Area. The combination of domes and terraces will reflect the familiar lines of the cyclotron and massive research building of the Lawrence Radiation Laboratory on a lower elevation. When fully completed the major elements will include the great 200-foot Planetary Space Hall with its circular convoluted roof; eight smaller halls grouped like the points of a star around the Planetary Space

Hall that will be used for instruction and working displays in the fields of nuclear science, space science, physics, chemistry, biology, geology, mathematics and astronomy; the science education center located beneath a central terrace and housing model classrooms, teaching laboratories, workshops, preparation rooms, television studios, administrative offices, a cafeteria and a 300-seat auditorium, a large 600-seat auditorium with a rotating stage on which demonstration equipment can be quickly and dramatically brought into action, a science information center and the Lawrence Memorial Hall conveniently located at the main entrance to the Planetary Space Hall.

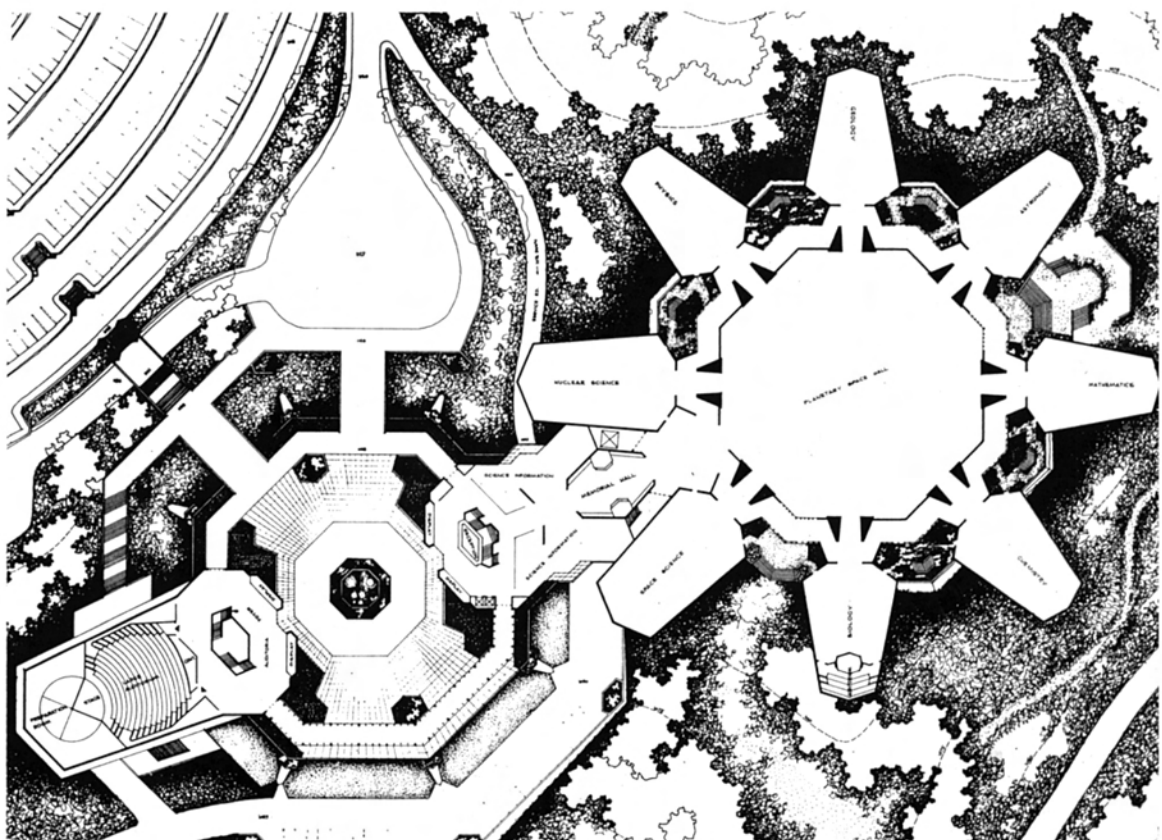




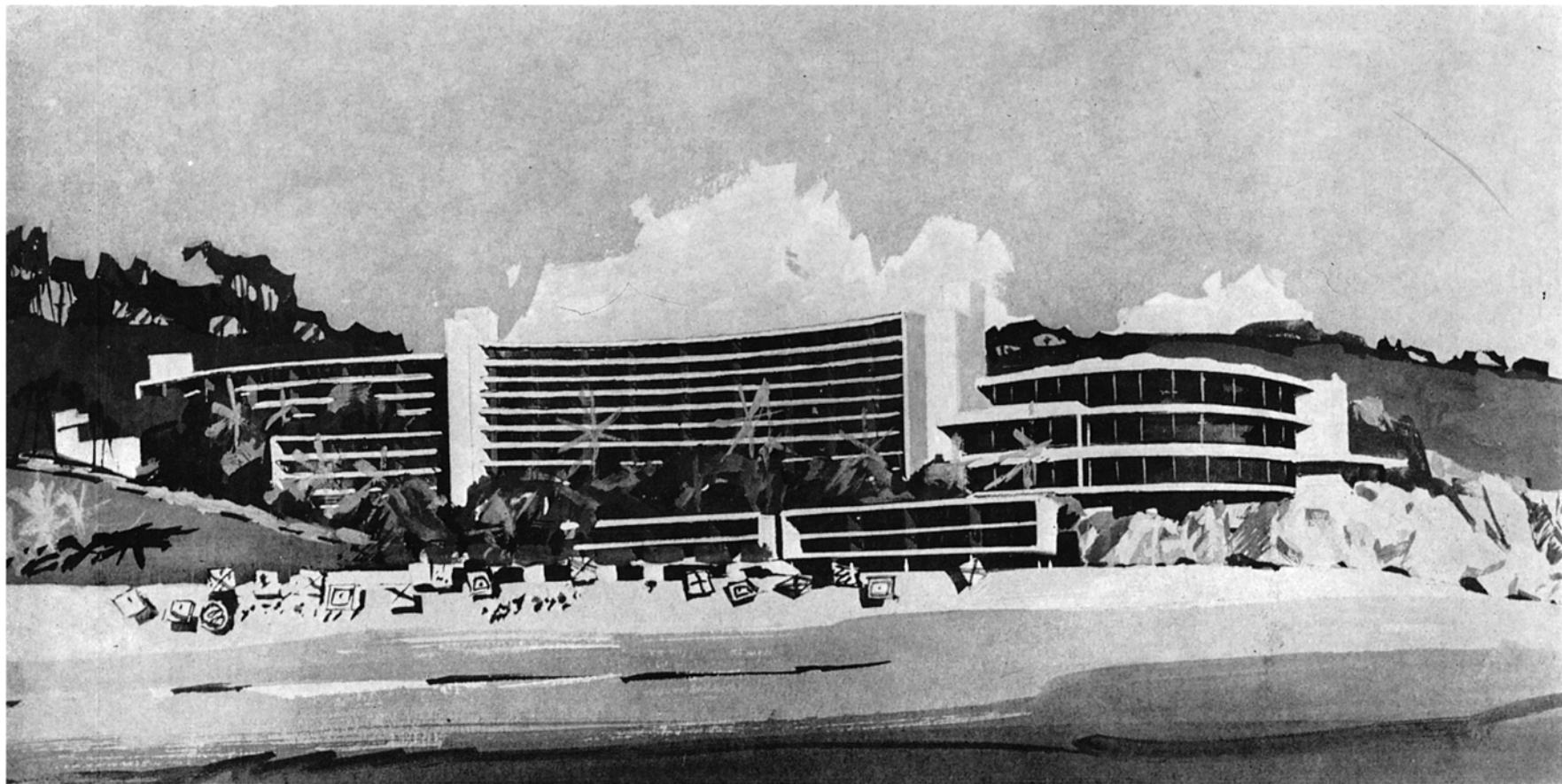
REPORT FROM THE JURY:

As a member of the jury that selected the winning design in the competition, I can report that our decision was unanimous and enthusiastic. The requirements that had to be met by the architect were difficult and challenging. We had insisted that, above all, the structure must be worthy of the great name it will bear. It must serve its unique purposes effectively and practically, and it must be in harmony with the beauty of the superb site it will occupy in the hills high above the Lawrence Radiation Laboratory. Messrs. Anshen and Allen have surely met these demands with skill and brilliance, and we are confident that the structure they have planned for us will go far toward regaining the architectural distinction of our campus.

— DONALD H. McLAUGHLIN

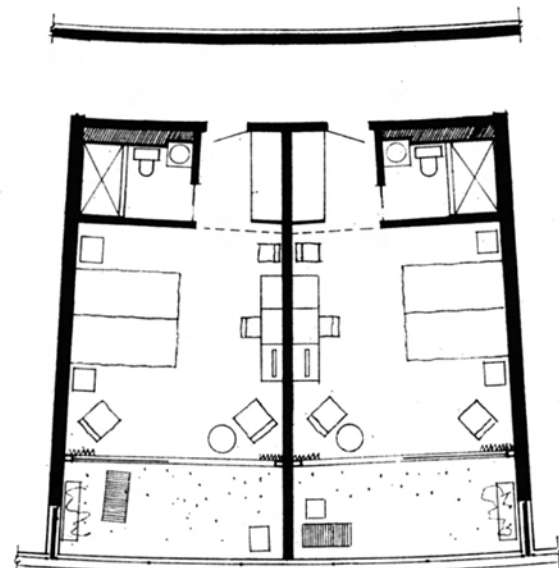
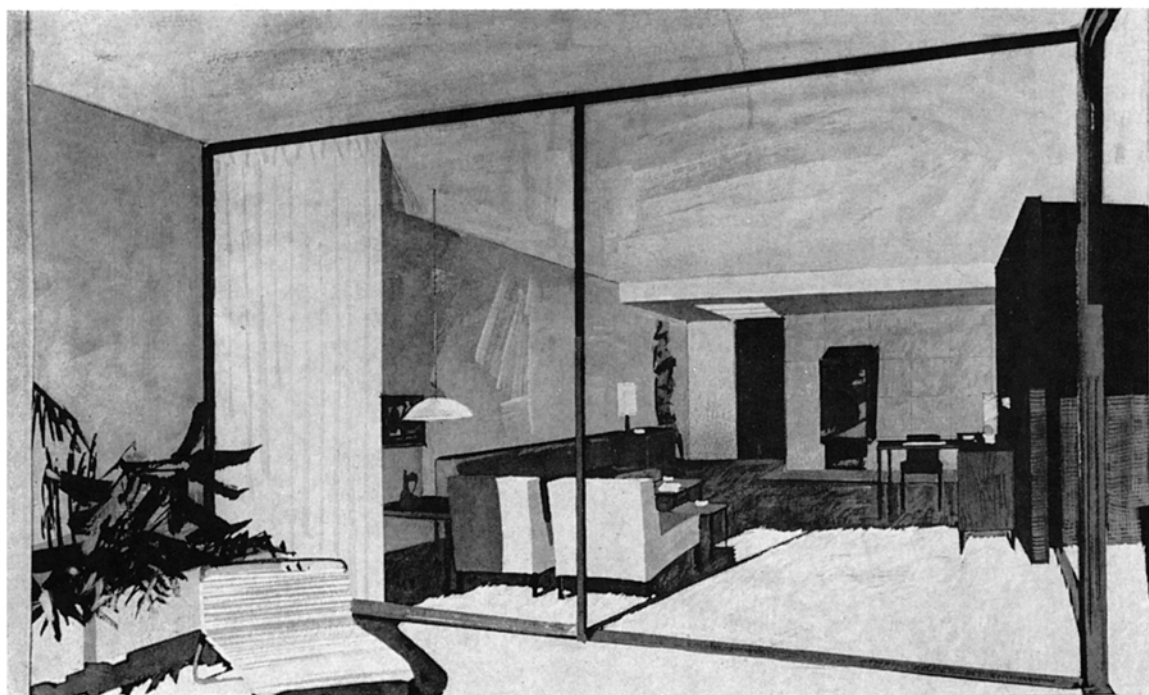


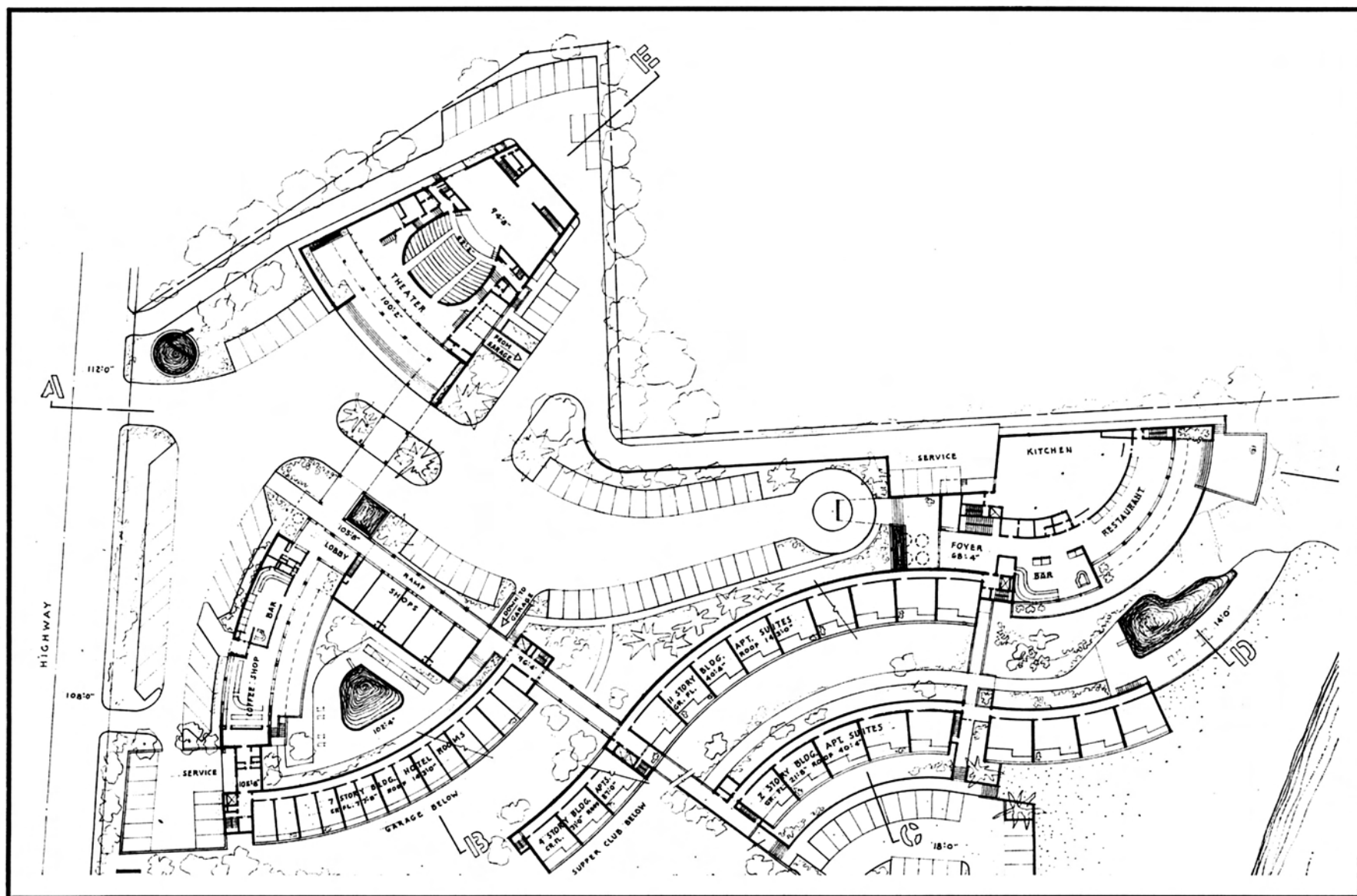
HOTEL, RESTAURANT AND THEATER COMPLEX BY THORNTON M. ABELL, ARCHITECT



Arrangement of the buildings in this seaside project was largely dictated by the sloping 9.5-acre site which is cut diagonally by the curving sweep of a foothill canyon. A further consideration was the required relationship between the elements of the project that includes a seven-story hotel, an eleven-story apartment building and restaurant and theater buildings. Other living suites are to be located in a four-story wing and in smaller, separate two-story buildings near the beach level. The complex is on several levels and will be served by elevators at four locations.

All 98 hotel rooms and 129 apartment suites are to have balconies and





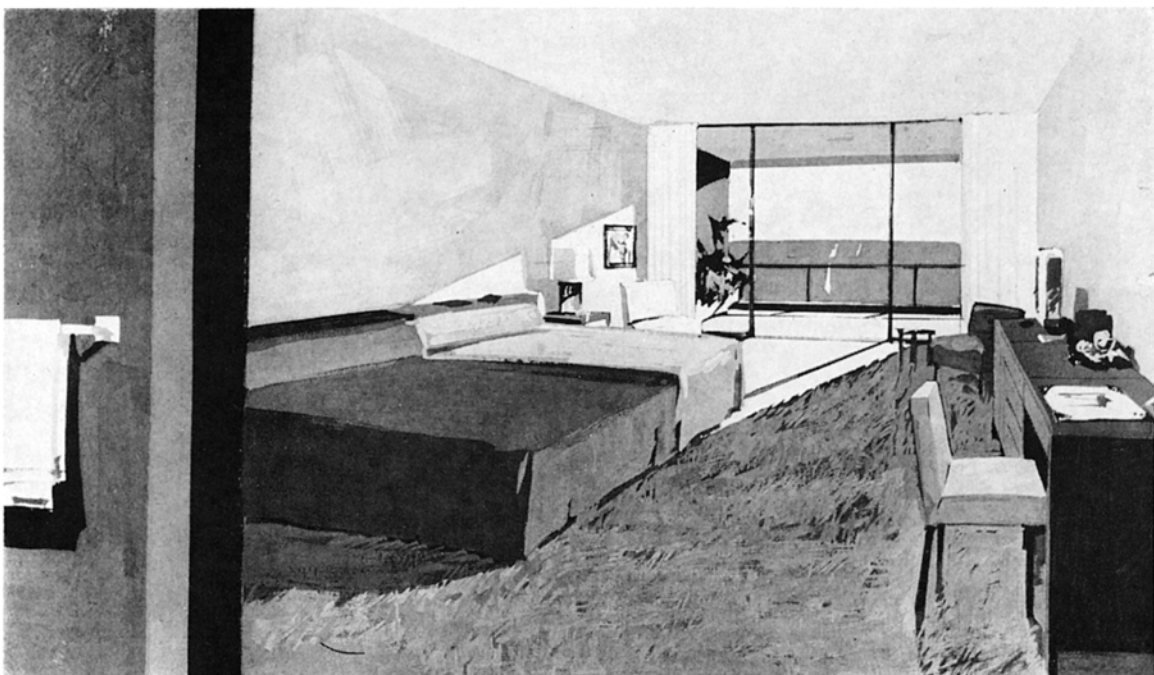
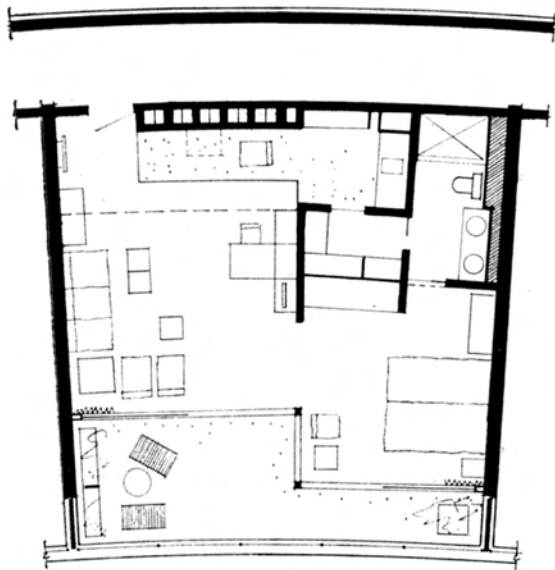
an ocean view. In addition, the apartments will have a living room with fireplace, kitchenette, one bedroom, dressing room and bath. Surface parking is planned for 143 cars with an additional 656 cars to be accommodated on four levels beneath the major buildings.

The structural system calls for reinforced concrete, using high-strength, reinforcing steel and light and standard concrete. Multi-story buildings will be flat slab with bearing walls. The roof of the theater and floors and roof of the restaurant building are to be steel frame, steel decking and light-weight concrete slabs. All glass is to be clear plate, framed in duranodic-finished aluminum or stainless steel, depending on final selec-

tion. Balcony and terrace rails will be of the same metal as glass framing.

Plastic coating is to cover exposed concrete and plaster surfaces. Windowless south walls of the hotel and apartment buildings will be faced with unglazed ceramic tile, and terraces, balconies, floors in the hotel public areas and covered shelters will be terrazzo. Room baths will have glazed tile walls and showers and vinyl wall coverings and floors.

Electrically-operated glass panels in rails that may be raised or lowered will protect those on the restaurant dining terrace from the wind. All rooms will have translucent glass fabric curtains for sun control. Selection of all materials, color scheme, and furnishings will be by the architect.



For Sale —

Owner - Architect offers new contemporary town house overlooking Los Angeles, off Sunset - Plaza Drive. 2 bedrooms and study, 3 baths, small pool, large view. See pictures and story in February, 1963, issue of Arts & Architecture, pages 26 & 27.

\$75,000 — terms.

OL 6-7372

WILLIAM MORRIS—DESIGNER, CRAFTSMAN, VICTORIAN

(Continued from page 26)

designed from the inside out, according to Morris, and he provided examples in his own work, applying principles of functionalism and practicality throughout.

In addition to his sensitivity to the beautiful in nature and art, Morris was impelled by a belief that excellence in design was not only an esthetic matter but part of a social pattern. The significance of these ideas and art reforms of the mid-19th Century can be rightly viewed only as a part of the wave of revolt against artificial authority and barren dogmas which surged through Europe at this time. Morris, in 1861, in order to implement his beliefs, founded with others sympathetic to his views the firm of Morris, Marshall, Faulkner and Co., Fine Art Workmen. It marks the period when the design of domestic objects began to be taken seriously.

From the outset, William Morris was looking for a way of life through his art. He insisted that all beauty resulted from the proper use of materials and tools by craftsmen interested in their work. He sought a restoration of the position of the craftsman-designer. Morris wanted a culture in which the artist was regarded not as a person of exalted sensibilities so much as a deeply involved craftsman, dedicated to the improvement of life. The extraordinary breadth of the creative ability of William Morris is well displayed by the examples of nearly every craft for which he designed, including hand-knotted and machine-woven carpets, embroidered panelings and hangings, figured double cloth, woolen tapestry, printed cotton, cut velvet, wallpaper, furniture, and stained glass as well as illuminated manuscripts. Unfortunately, the ideas of Morris and his craftsmen were soon abandoned. What they did develop has been of the greatest importance and interest to craftsmen and designers everywhere, for a much too brief time. However, his concept of craftsman-designer cooperation seems to have returned to us again.

Recently the Costume Department of the Los Angeles County Museum acquired three rolls of William Morris fabrics of the period. These will be put on display at the Museum.

Today the printing of William Morris wallpapers is in the safekeeping of A. Sanderson & Sons, and is executed in Perivale, Greenford, Middlesex, England, from the original blocks using the colors he prescribed. The present generation of wallpaper craftsmen reproduce Morris' designs in the only way that satisfied him — by hand. In the wallpaper designs the integrity of the flat surface is respected. Nature is not imitated, but the designs convey the sense of nature. The discipline of the surface pattern is emphasized. There are almost one hundred different designs in the collection, but even with the present rising tide of enthusiasm it is impractical to stock more than a few. Any one of these designs can be printed to order, either in the traditional colors or to discriminating individual choice.

The importance of the designer-craftsman in the world of the decorative arts is reflected in the ever-increasing number of craftsman-made models of furniture, and fabric that are created for the interior designer. The designer of today believes, with Morris, that the house of today should not be a big hall with a few chambers for sleeping, but one of the most pleasant places on this earth.

— HAROLD W. GRIEVE

ART

(Continued from page 7)

WALASSE TING

The first installment of Ting's exhibition at the Lefebvre Gallery has its ups and downs, but I can't help being amused by his self-conscious parodying of ancient Oriental ink painting. Ting divides his energies between rather clumsy orthodox abstractions, expressionist semi-abstractions and these pseudo-classical ink paintings. Of the three genres, the inks are by far the most interesting. He splashes and draws with considerable humor. His animals, particularly, are caught in a broad generalizing style that seems to release Ting's sense of humor. Occasionally he adds touches of color to these drawings, and in the case of the insects, he offers vital suggestions of their natural activity by means of color accents.

NEWS

(Continued from page 7)

LECTURE CALENDAR

The Solomon R. Guggenheim Museum—A series of illustrated lectures on modern art presented in the Museum Auditorium.

March 8: Dr. Louise Averill Svendsen—*Dubuffet*.

March 9: Maurice Tuchman—*Manet*.

March 10: Dr. Kenneth C. Lindsay—*Kandinsky's Unconscious Iconography*.

March 15: Dr. Louise Averill Svendsen—*Calder to Tinguely*.

March 22: Dr. Louise Averill Svendsen—*Collage to Assemblage*.

March 23: Maurice Tuchman—*Degas*.

March 24: Dr. Peter Selz—*Kandinsky and the Origin of Non-objective Painting*.

March 29: Dr. Louise Averill Svendsen—*Return to the Figure?*

April 6: Maurice Tuchman—*Cezanne*.

April 7: Thomas M. Messer, Moderator; Dore Ashton, John Ferren, Kyle Morris, William Rubin—*Kandinsky's Art in Relation to Contemporary Abstraction—a Panel Discussion*.

Pomona College, Claremont, California—The following events are planned in continuing observance of the 75th Anniversary of the Founding of the College:

April 1: Pierre Boulez—*Lecture on Contemporary Music*.

April 16 to May 19: Art Exhibit—1887: *The Salon and the Atelier—French Painting*.

April 20, 21, 22: Anniversary Concert—*Mendelssohn, Elijah*.

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, 3305 Wilshire Boulevard, Los Angeles 5, California, 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, 26.

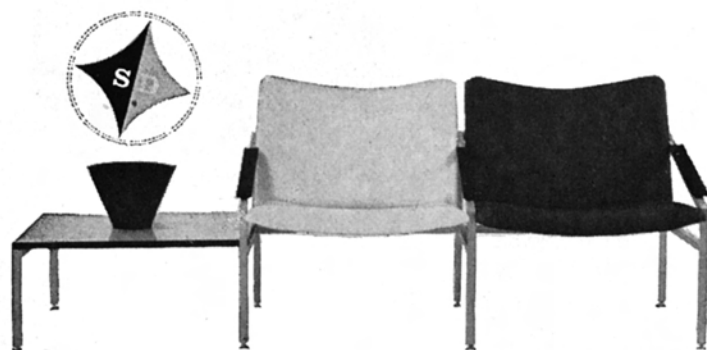
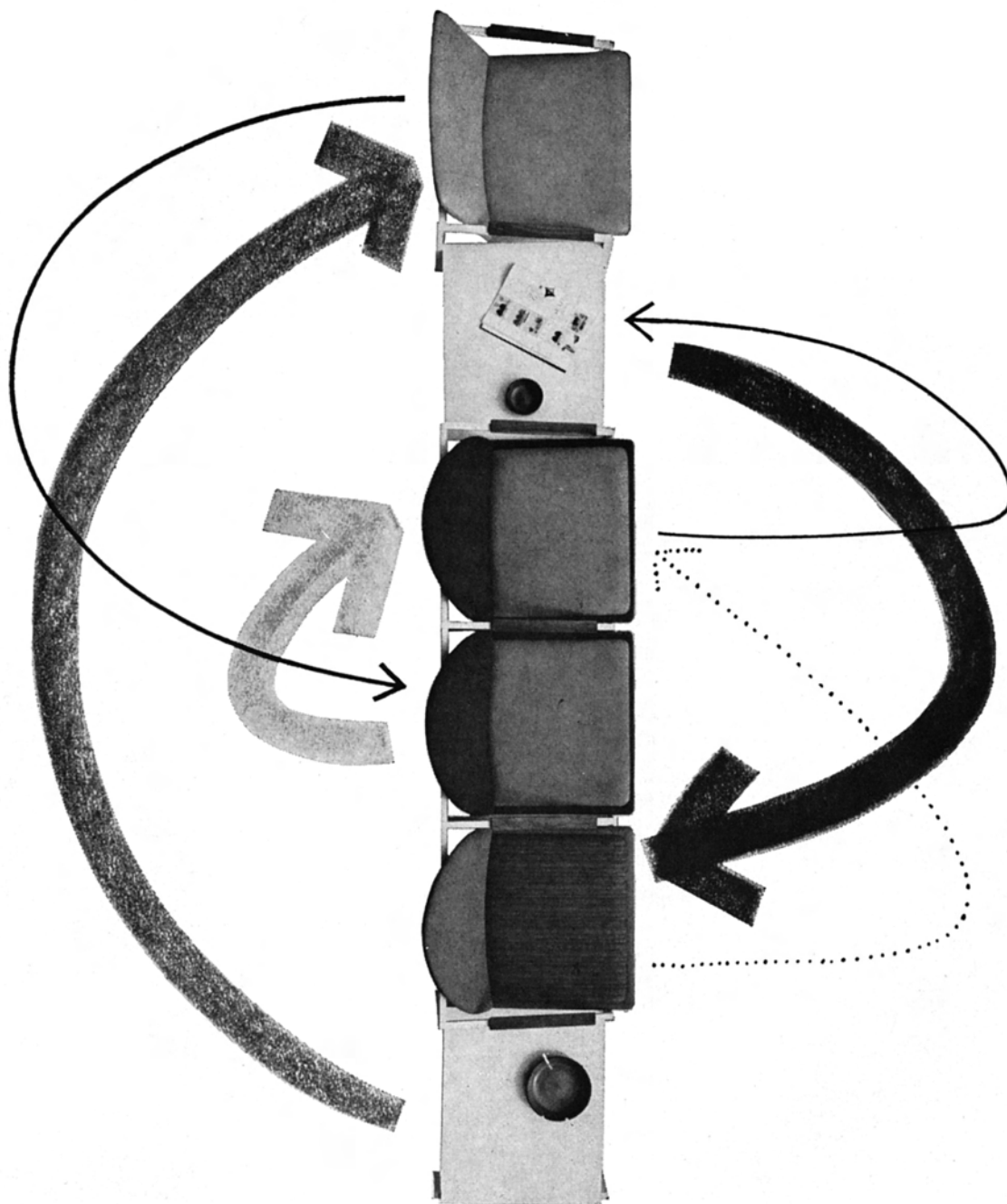
NEW THIS MONTH

(421a) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(422a) Lietzke Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight

designs. All pulls available in four colors delivered from stock: white, black, cerulean and amber. On custom order pulls can be produced in ten additional colored glazes. Literature, free upon request, contains samples on full color line. Sample board with the eight shapes in the four stock colors can be had for \$5.00 f.o.b. Mogadore, Ohio. Lietzke Porcelains.

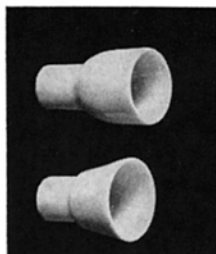
(423a) Gladding, McBean & Co. has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed in sizes up to 11 3/4" x 11 3/4". Gladding, McBean & Company.



UNIT 1 STL — LIST PRICE \$219.00

new modular steel units

Selected Designs again achieves good design and craftsmanship with sensible prices by combining strength and light scale in steel frames with the popular dome back "plan" or classic "continental" seat. Designed by William Paul Taylor. Oiled walnut arm rests, baked enamel steel frames, and upholstery of fabric or plastic. A magazine rack, table components and compatible occasional tables allow complete and flexible arrangements. Write for brochure to: Selected Designs, Inc., 9055 Washington Boulevard, Culver City, California; tel. 870-3625.



1/3 SIZE

NUMBERS

7

AND

8

LIETZKE PORCELAIN CABINET PULLS

POSITIVE ATTACHMENT. SAMPLE BOARD AT \$5 HAS THE 8 CURRENT SHAPES IN 4 STOCK COLORS. 10 ADDITIONAL COLORS ON CUSTOM ORDER. FREE LITERATURE ON REQUEST.

LIETZKE PORCELAINS, 1734 SAXE ROAD, MOGADORE, OHIO

(424a) Full color illustrations and descriptive information on redwood sidings and paneling and garden redwood are contained in a colorful redwood catalog now available from Simpson Timber Company. Information on sizes, thicknesses, patterns, grades and textures of redwood also are included in this booklet. Free copy available. Simpson Timber Company.

APPLIANCES

✓ (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. Thermador Electric Manufacturing Co.

✓ (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. Thermador.

✓ (414a) New informative brochure available from Cervitor Kitchens, gives all important specifications, details and features of their space-saving kitchen units; under-counter, built-in, free-standing units manufactured in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

✓ (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 Corp.

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.

DECORATIVE ACCESSORIES

(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. Howard Miller Clock Company.

(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. Distributed by Richards Morgenthau. Imported by Schmid International.

DOORS AND WINDOWS

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

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon: reflects 86% infra-red 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. Jaylis Sales Corp.

(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, sliding, spandrel or transom panels, door frames or special windows are possible. Northrop Architectural Systems.

(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. Northrop Architectural Systems.

✓ (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. Bellevue Metal Products.

(417a) Sun Louvers: New 1963 20-page catalog provides detailed information on vertical and horizontal aluminum exterior louvers. Models include fixed vanes, movable, and automatic electronic control. Includes many design and installation details, information on sun angle charts, photos of large and small installations. New architectural sun screens and also illustrated and described. Lemlar Manufacturing Company.

FABRICS

(413a) Ben Rose Textile and Wall-coverings. Fabrics for contract and residential use—hand painted designs on linen, Fiberglas, and "Key" fabrics. Matching wallcoverings, on paper or vinyl grounds. You may choose print colors from our "Print Color Selector" at no additional cost. Special designs available. Also vast collection of casements. Ben Rose.

(307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics and 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. Illustrated brochure and coordinated swatches available. L. Anton Maix.

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(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. Ask for Sweet's Catalog Insert File No. 13k/WO. Woolsuede Division. The Felters Company.

(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 casement 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. Complete, illustrated brochures available. Laverne.

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. Herman Miller, Inc.

• Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. For further information, write on your letterhead please, to Kasparians Inc., 7772 Santa Monica Boulevard, Los Angeles 46, California.

✓(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. Carroll Sagar & Associates.

(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. Peter Wessel, Ltd.

(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. Charles W. Stendig, Inc.

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

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas.

(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.

(338a) Brown-Saltman/California. Brochures illustrating all elements and groupings of Variations modular furniture for living-room, dining-room, bedroom. Please send 15c. Brown-Saltman.

(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.

✓(363a) Furniture, Custom and Standard: Information on one of the best known lines of contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick van Keppel and Taylor Green. Van Keppel-Green, Inc.

GRAPHICS

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabricating 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. Brand, Worth & Associates.

GRILLEWORK

✓(380a) Grillework: Infinilite and Grillewall. Infinilite 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 Infinilite 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. Integrated Ceilings & Grilleworks, Inc.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Illustrated catalog available. Nomad Associates.

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. Booklet available. Crossroads Mfg., Inc.

LIGHTING

✓(405a) Recessed and Accent Lighting Fixtures: Complete range contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-blown 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.

✓(410a) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marvin Electric Manufacturing Company. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(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.

(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. Howard Miller Clock Company.

✓(376a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole albalite or formed glass, exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier.

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HANGING LIGHT FIXTURES

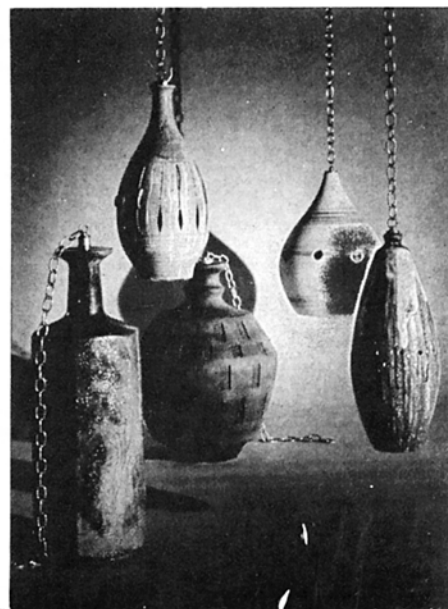
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large architectural and intimate home settings.

Equipped with electrification
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iron chains

Custom made to your
specifications

\$50.00 to \$150.00



(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. Damron-Kaufmann, Inc.

(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 come the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. Morda Distributing Co.

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

(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. Century Lighting, Inc.

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. A 16-page catalog is available. Northrop Architectural Systems.

(409a) Handsome illustrated folder describes and gives complete details on the Container Corporation of America Color Harmony Manual based on the Oswald system, and designed to improve the planning and use of color by artists, designers, manufacturers and consumers. Folder includes sample color chip. Container Corporation of America.

(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. Wasco Products, Inc.

(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. Rusherheat, Inc.

✓ (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 Corporation.

PAINTS

✓ (353a) Pittsburgh Acrylic House Paint—blister and peel resistant, protecting home for extra years. Pittsburgh Florhite 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. Ask for illustrated booklets on any of these or other Pittsburgh 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 are available. W. P. Fuller & Company.

SPECIALTIES

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

(412a) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

✓ (416a) The Skyco acrylic domed skylight in a single extruded aluminum frame with specially formed die-cast corners. Because it is light in weight, only 2 lbs. per sq. ft., no special roof construction is needed. The non-migrating double vinyl sealer strip makes leakage impossible. Skyco.

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

(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, lightweight instrument, easy to use. Kidjel-Young & Associates, Inc.

STRUCTURAL MATERIALS

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

✓ (420a) An attractive, 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

✓ (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 free. Douglas Fir Plywood Assn.

✓ (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. California Redwood Association.

✓ (355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Company. 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 Co.

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. The Mosaic Tile Company.

✓ (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. Pomona Tile Manufacturing Co.

✓ (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. Mosaic Tile Company.

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Tile Contr.: The Interior Marble & Tile Co.

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