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A COLLAGE OF AMERICAN COMPOSERS—Part 5

"Harmony, a doctrine dealing with chords and chord relations, has had a brilliant but short history. . . . Today harmonic novelty is at an end. As a means of musical instruction, harmony offers no further resources in which to inquire and from which to seek profit. The contemporary ear and brain require a completely different approach to music. It is one of nature's ways that we often feel closer to distant generations than to the generation immediately preceding us. Therefore, the present generation's interests are directed toward music before the 'harmonic age.'hythm, rhythmic polyphony, melodic or intervallic construction are the elements of musical building to be explored today." Igor Stravinsky: Composing; The Atlantic Monthly, June 1957.

In our notational system there are only 12 notes. For approximately the last 150 years these 12 notes of the octave have been ranked in a sequence of equal steps, with occasional half-steps, called Equal Temperament. During the previous 200 or more years, with an overlap at each end not yet clarified by scholarship, the same notes were ranked in the same sequence but the steps, the intervals between notes, were not all equal. This was called Meantone, because it was tuned to serve as a mean between Equal Temperament, which the majority of composers thought too discordant in its intervals, and the acoustical scale of pure intervals called Just Intonation, which is not adaptable to key modulation.

The modern scholar will hasten to explain that the equal intervals of Equal Temperament are obtained by dividing the octave into units which are mathematically equal, though each is a little out of tune. He will explain that by this means it is possible, if one follows the rules, to pile the notes together acceptably in various ways to produce composite sounds (harmony) which avoid too great a degree of that notational discord which is called dissonance. When Schoenberg emancipated the dissonance he did not do away with the rules of harmony. He simply recognized the fact that harmony had been stretched too far beyond the rules to be governed any longer by its consonant relationships. The entire 12 notes of Equal Temperament had become the only surviving system to which the individual notes and intervals could be related.

The well-tempered reader will ask what happened to the keys. (Modern musical training has learned to look facts squarely in the eye without seeing some of them.) In Meantone the intervals of the octave were not all equally divided. Thus in Meantone each key had a slightly different pattern of intervals from every other, and the affects of these patterns (each key having an unlike component of dissonance which was supposed to influence the emotional response) were known as the Affections. With Meantone, only about eight keys were acceptable for any one tuning; beyond these the interjections of dissonance were felt to be too intense for comfortable listening. Nearly all music before Schubert, with some notable exceptions, was composed in the few Meantone keys. With Equal Temperament the distinction between keys lost any acoustical reality or emotional significance and survived, though composers and musicians generally did not recognize the fact, as no more than a convenience, a reffant of notation. The emancipation of the dissonance translated this fact into practice.

I must apologize to my readers for holding to this tough line and explain that only by understanding these distinctions can one comprehend the volcanic upheaval which has been occurring in 20th century music. Historically it can be compared only with that New Art, involving tuning, harmony, and dramatic dissonance, which began with the 17th century.

Schoenberg by emancipating the dissonance gave reality to the fact that in Equal Temperament, since all keys are acoustically the same, a single key or row of the 12 equal notes would suffice for composition. By retaining Equal Temperament, instead of reverting to the mathematically pure intervals of Just Intonation, he set free the dissonance, the mathematical surd or interval of false relationship, as the necessary means or mode of music. Therefore all 12-tone music, by whatever system or whether or not it embraces the 12-tone method, concerns itself with composition in dissonance. And this is scarcely less true of compositions which, accepting the freedom of

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Thus Webern, and Schoenberg for example in works of his last period by incorporating a 12-tone polyphony. With the graceful ease of a Scarlatti, the emancipation of the dissonance worked a revolution in tonal thinking, some of the effects of which I have discussed in previous articles. John Cage, for example, once growled at me, while demonstrating his pieces for prepared piano, that he could see no reason why Schoenberg, having freed music from tonality, should not have gone the entire way and freed music from its 12 notes. If every tone is equal to every other, then any controllable sound is equal to any other or to any tone. Cage demonstrated that by emphasizing the top of a non-harmonic chord of prepared sound he produced a satisfyingly directive dominant and by emphasizing the bottom of the same chord a quite adequate tonic. In Western harmonic music it has always been recognized, though the implications were often theoretically avoided, that pitch could be raised and a tone intensified (as on string instruments or clavichord) or the interval narrowed to produce a more agreeable blending (as in the playing of string quartets). Homophony did not ever completely capture European music, but the rules of homophonic harmony governed its thinking for nearly 300 years. One might venture the comment that the greatness of composers during this period was determined largely by their ability to break through or away from the rules of homophonic harmony for nearly 300 years. One might venture the comment that the greatness of composers during this period was determined largely by their ability to break through or away from the rules of homophonic harmony. The growth of Schoenberg’s larger forms, from the First Chamber Symphony into the tone-row compositions, asserted a contrary method by which the intervallic degrees of the theme, in various row positions, governed the degrees of concordance. In this way Schoenberg retained the continuity of dramatic conflict among greater and lesser degrees of harmoniousness to follow the German tradition of drama in absolute music. With adaptation we hear his later music as consistent among its own referrents as late Beethoven—or even Franck (Organ Variations)—and no less powerful in dramatic departing from this consistency. He was able to slip in and out of key harmony when he wished to, because the row rather than the key had become the dominating referrent. Schoenberg did not ever abandon the so-called “atonal” method of concordant dissonance with silence preferred by Webern, while Webern enlarged the works of his last period by incorporating a 12-tone polyphony.

The emancipation of the dissonance worked a revolution in tonal thinking, some of the effects of which I have discussed in previous articles. John Cage, for example, once growled at me, while demonstrating his pieces for prepared piano, that he could see no reason why Schoenberg, having freed music from tonality, should not have gone the entire way and freed music from its 12 notes. If every tone is equal to every other, then any controllable sound is equal to any other or to any tone. Cage demonstrated that by emphasizing the top of a non-harmonic chord of prepared sound he produced a satisfyingly directive dominant and by emphasizing the bottom of the same chord a quite adequate tonic. In Western harmonic music it has always been recognized, though the implications were often theoretically avoided, that pitch could be raised and a tone intensified (as on string instruments or clavichord) or the interval narrowed to produce a more agreeable blending (as in the playing of string quartets). Homophony did not ever completely capture European music, but the rules of homophonic harmony governed its thinking for nearly 300 years. One might venture the comment that the greatness of composers during this period was determined largely by their ability to break through or away from the rules of homophony towards the possibilities of chromatic polyphony and sustain their melodies in chromatic independence. As Robert Craft writes of Stockhausen and Boulez: “... the music is all melodic, basically...” The course of musical development during recent years may be distinguished by the effort of composers, consciously or not, to break through or away from the rules of homophony towards the possibilities of chromatic polyphony and sustain their melodies in chromatic independence. As Robert Craft writes of Stockhausen and Boulez: “... the music is all melodic, basically...” The course of musical development during recent years may be distinguished by the effort of composers, consciously or not, to break through or away from the rules of homophony towards the possibilities of chromatic polyphony and sustain their melodies in chromatic independence. As Robert Craft writes of Stockhausen and Boulez: “... the music is all melodic, basically...”

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the antidote to Schoenberg: a dialectical progression in which Berg is now being succeeded by Webern. At the other side of the battle Stravinsky has played the role of the protagonist of conservatism, consolidating his gains with every surrounding change of style, his growth marking the exact position conservative music has practically reached, a leader rather than prophet. The leader has now consolidated in his music, according to his own radically individual means, the practicalities of the tone-row. (In Threni he uses for the first time a complete 12-tone row.) He continues to preserve his independence of the German absolute drama, which remained central to the larger expressiveness of Schoenberg’s art.

Two young composers, Pierre Boulez and Karlheinz Stockhausen, have come to the front of European music, professing a schematic art which avowedly puts aside what Boulez speaks of as “the background”: scale, harmony, the European tradition. Their claimed antecedents are the very late work by Debussy; the work of Schoenberg’s “atonal” period, especially Pierrot Lunaire; the early Stravinsky of Le Sacre, the late Stravinsky who has rationalized the tone-row away from German dramatic expressionism, and what Robert Craft calls “the dialectic of the form” in Webern. They recognize Varese as an influence and admit, with reservations against his present ideas, the persuasive authority of John Cage. They accept all types of percussion, jazz and its instruments, sound effects, and electronic sound. Conspicuously they ride the wave of the advancing fashion. The liberties they exploit have been won for them by older men whose work they complement or disdain.

Both are personalities of the utmost musical gift and charm. They profess an attitude of the post-World War II generation—John Cage may be said to have invented its musical application and induced his younger colleagues to adopt some of them—that art should not be directed to its audience, that music should disregard the convenience of performers, that the composer should put out of mind the authority of tradition and create art directly, as it were by formulating the circumstances of its existence. Unlike Cage, the two younger men have addressed themselves to elaborating the rules of circumstance.

All have shown themselves adept at winning attention by the public they flout. But whereas Cage has carried his intransigence to the extreme of pure chance (within selected areas of choice), Boulez has been sweetening the arbitrary shock of his sound as if to woo the public. His composition for voice and assorted instruments Le marteau sans maître has astonished its many audiences by seeming not at all unacceptable, if odd, and satisfied its many performers by what they admit to be, after their first reluctance, its instrumental reasonableness. Writing of Le marteau and Stockhausen’s Zeitmasse (meaning Tempel), which he has recorded on one record (Columbia), Robert Craft reports: “The performers now feel that these two pieces are perfectly imagined for their instruments. In fact, the instruments have been used so well and to such effect as to cause every player to regret not having more to play.” Subsequent experience and response have indicated that Zeitmasse is not so acceptable either to the performers or by the audience as Le marteau.

In defense of the rule-makers Craft writes: “The possibilities of choice are sidereal, when one thinks of the permutation systems used by Stockhausen and Boulez. . . . We are at a point where theories of nature as justifications have ceased to exist, or at any rate do not explain what happens. The composer is therefore obliged to invent rules just to have rules and because he must work according to something. In practice this is apt to lead to a new system for each work.”

An enormous variety of technical inventions, good and bad, forwarding some gains or merely filling in the gaps left by earlier composers, presently clutters the musical workshop. Against this creative chaos Schoenberg warned all who might wish to let his method take over theoretical primacy in composition. Invention and retention of rules to compose by has been a game of professional estheticism in nearly all periods, furnishing out the knowledgeability of the Conservatoire composer, pufing the theoretical daydream of the technical philosopher who “explains” form as a definable absolute to be achieved by prescribed means.

At the age of 20 Donald Tovey wrote, preliminary to his unequalled discovery of Bach’s Goldberg Variations: “It sometimes seems as if the surest way to damage the reputation of a work is to show that its structure is ingenious beyond the reach of amateurish plodding.” Twenty-eight years later he was ending an historical discussion of chamber music with these words: “One can only ascribe to pure formalism the way in which composers with atonal styles (like Ravel’s) and perpetually modulating styles (like Reger’s) cling to a set of forms and a group of four movements of which the sole meaning lies in propositions of classical key-relation and classical rapidity of action.” (Essays in Musical Analysis: Chamber Music.)

The ingenuity of Bach drew together the accumulated tradition (Continued on page 29)
The contemporary art critic is a chastened fellow. So much has been published, so many historical "mistakes" have been recorded that he justifiably backs away from categorical commitment. Nobody wants to be a dupe of history. To replace traditional art historical, closed systems with a flexible modus operandi, the modern critic has seized on the idea of being a sympathetic "witness" of his time. Being a witness implies detachment and being sympathetic incurs limited participation or "engagement." This fulfills the day to day responsibility of the critic. He observes, tries not to censure, and he evaluates primarily within the temporal standards of taste. Since temporal values are as important in their way as ultimate values, the sympathetic witness of his time is an indispensable agent.

But the memory of the "mistakes" of critics in the past has perhaps been too sweeping a corrective, for with the ascendance of the sympathetic witness, the polemicist has all but vanished, and with him, the negative genre of criticism. The theses of the speculative critics, it is true, often leave the work of art far behind. But since we are all endowed with witnesses — and passionately sympathetic witnesses at that — a few shadowy speculative minds and a few disquieting questions work their way through to the good. Unquestioned enthusiasm, unfortunately, has a tendency to compound itself into fatuous adulation and all sympathetic witnesses (which I consider myself) are subject to the perils of retrospective speculation has its virtues. I am thinking of Malraux's equivocal but suggestive remarks about the art of ancient Rome. Malraux isolates Rome in the stream of art history and drapes a number of pet theories on the body of its obviously mediocre visual arts. His conclusion is that the Roman-era was concerned with "production" rather than "creation." He suggests that a materialistic society always sponsors an art of production. "The client, it is well known, always wishes that art serve him; creation, it is less well known, never serves anything but the object of its own pursuit. Art which gains the client loses the universe."

Though he never says it directly, Malraux sharply questions our own period, an "age of individualism," and equates it with ancient Rome. Art in our time certainly has its clients, and production meets their needs. Furthermore, ours is a pagan era, like the Roman, and Malraux implies that the absence of religion is usually accompanied by an absence of creation. The idea of "production" with its connotation of repetition, is alarming, and other critics have discussed it. Another French speculative thinker, Julien Alvard, has referred to contemporary art as an "art in series," and has underlined the paradox of a society that thinks of itself as individualistic and yet produces repetitive, stylized art. The sympathetic witness naturally abets serial thinking and its products since he records what he witnesses and stops there. He accumulates data.

The on-the-scene witness occurs in other fields as well. An American sociologist recently criticized his colleagues for "keeping busy with the perfection of survey techniques, statistical refinement, measurement scales for attitudes, personalities, audience reactions and market research." The "theoretical legacy" and "larger questions" which had intrigued such thinkers as Marx and Comte, he said, have been cast into limbo. The uncritical witness appears to be a defensive by-product of an industrial, materialistic society. He is the first to cast the larger ideas into limbo. Our zealous accumulation of documents, artificial creation of "culture heroes," and unquestioning faith in the immediate: these activities all operate happily without the benefit of speculative theory. If, as Malraux suggests, our period is more productive than creative, we may assume that the predominating abstract art which often manifests itself in series and which is awesomely based on the principle of reduction is the proper subject for inquiry.

In this connection I recommend Sidney Tillim's article in the Autumn issue of the Kenyon Review, 1958. Though I think Tillim pinned his theories on the wrong artist (Brancusi) he nevertheless examined a number of awkward questions with unflinching probity. Among other things, he touches on the question of reduction when he says: "In brief, what we have in Brancusi are the repressions and compressions peculiar to a concept of taste rather than style. Taste, involving mannerism rather than abstraction is an intensifying process rather than a selective one. . . . Through taste materialism seeks an union with piety, and piety, where nature is central, is in search of an authoritarian pattern to compensate for the formlessness of its naturalism."

Tillim objects to romantic neo-primitivism which he defines as follows: "The neo-primitive is compelled to simplify and his attraction to 'purity' and 'freedom' is an attempt to turn sensibility into principle. Sensibility, however, withers upon self-consciousness an application, and, in turn, the area of feeling must shrink to accommodate increasing simplification." It must be apparent to everyone familiar with contemporary art that the dominating convention of our time demands reduction. The tendency of painters both in Europe and the United States is certainly toward what Tillim calls neo-primitivism: there is a need to intensify, to find purity, to exercise freedom. But it must be obvious to us by now that reduction is a puritanical and often tyrannical tenet which carried to its extreme leads to all sorts of abuses. It leads above all to self-impelled repetition, to obsessive signature-making.

Writing from Paris in "Arts," Annette Michelson pointed to this in reviewing a recent large exhibition of drawings by Hans Hartung. "They are all utterly minimal in scope and ambition," she writes. " . . . their strength does actually lie in the reduction to an utter minimum of existence, in the fact that each configuration is literally

(Continued on page 28)
People often hear "the East" spoken of as an infinitely complex enigma which only specialists can attempt to decipher. It seems to be made up of vast continents, unknown seas and enormous nations which used to be little heard of, especially as they were often considered merely vague and picturesque provinces of empires whose capitals lay in the West. In it live an incredible number of extremely varied peoples, speaking a multitude of languages (which are printed in incomprehensible characters). These strange inhabitants are steeped in philosophic, religious and literary traditions which are at the same time quite ancient, and yet curiously alive.

When Westerners were at school, all they were taught about these religions and cultures was the fact of their existence, and even this was usually brought in merely as a footnote to a chapter of ancient history or elementary philosophy. Monuments had been photographed. Statues and paintings had been brought to Western museums and shops. These objects might be regarded as curious or moving; they might even be admired. But they were considered part of the past, and of a rather abstract past at that.

The history of these peoples? Western school-books rarely mentioned it except in relation to the West. The Arabs, for instance, appeared just in time to invade Spain and fight the Crusaders in the Holy Land; after which they left the language and went back into the void. India emerged from a long, legendary, fairy-tale night to be exploited from the sixteenth to the eighteenth centuries by a number of trading companies. China escaped from its dreary isolation to welcome the "civilizers" of the Opium War; and Japan, symbolized for two centuries as an armoured Samurai killer of Portuguese monks, was given two paragraphs under the date 1853.

Thus our ignorance can often be explained or excused. But it can no longer be tolerated. It appears dangerous at a time when real politics are planetary, when the words "fate of humanity" are no longer used exclusively by moralists but are common in the newspapers in which the conscience and the anxiety of our time are expressed to a greater or lesser degree.

Everyone knows, everyone senses, that peace, general progress and world prosperity may depend to a large extent on the development, the decisions and the accomplishments of certain countries that many of us still locate rather vaguely "in Asia", or "in Africa", but that no one any longer dares call exotic. The profound solidarity of all peoples has become a truism; one any longer dares call exotic. The profound vaguely "in Asia", or "in Africa", but that no one any longer dares call exotic. The profound
Many sculptors have dreamed of adorning an entire town with the work of their hands, but in recent times very few have realized their dreams.

Constantino Nivola, however, has managed it. A short time ago, Nivola returned to Orani, the small mountain town in Sardinia where he was born, to create a monument for his mother.

In the open, sheltered by the mountains, Nivola built the low-lying concrete sculptures, placing two bronze portraits on poles (as in the ancient Sardinian nuraghe figures) beside them.
He then planted grain seeds which will soon be a long, flowing tide nearly concealing the monument. This poetic way of animating his sculpture was inspired by Nivola’s memory of his mother. “My mother never accepted being married to an artisan. She was from farmer stock and she always wanted a corner to hide things in, like grain for the winter. Here, she gets the grain.”

Nivola next got himself assistants—his brothers who, like him, are trained stone masons—and decorated the front of the Orani church with graffiti. Finally, he staged an exhibition of his sand and concrete sculptures in the streets of Orani. As in the monument, the sculptures were mounted on long poles, like lanterns, and were placed between the cobbles of the streets, standing against the warm, pale walls of the houses like sentinels. His people were puzzled but respectful. They brought wine and made a feast and milled about the streets of Orani examining the “work” of Nivola’s hand. A few ventured to ask what the sculptures represented and, Nivola reports, they were satisfied when he asked, in return, if they could explain the mystery of the Trinity.—DORE ASHTON.
The project was to provide a library which would offer a constantly changing stimulus in the form of special displays related to current events, a news room and a social center for music and drama. Special provision has been made for a closed circuit television to be connected with a New York hotel where pertinent interviews could be transmitted to student groups connected by telephonic communication to facilitate discussions.

Emphasis in the project has been upon mechanical means of communication, micro filing, film and tape recording, and so forth; forms of communication which the student will learn to use freely and naturally. While he is being instructed in the full force of communication methods, his own activities will be subject to study in terms of the use he makes of the facilities.

In explaining their objectives, the architects said of the project: "We have been interested in the development of ideas concerning a center of teaching and research of communicative means and methods. Our ideas have been approaching the subject in all its phases from the physiology of various sensorial reception and from anthropology to the practical commercial and engineering aspects of communicative devices."

"We also have concerned ourselves, for example, with problems of communication in the daily practice of the various professions: lawyers, engineers, architects, ministers, social workers, doctors. The professionals would be observed by sound cameras in their own offices, in conversation with their clients or in the court room, on the pulpit, in the surgical operating room with..." (Continued on page 28)
COLLABORATORS: DION NEUTRA, ROBERT R. PIERCE, HOWARD MILLER
SMALL HOUSE BY GERALD E. HENNIGER

CITATION IN PROGRESSIVE ARCHITECTURE'S DESIGN AWARD PROGRAM——1959

PHOTOGRAPHS BY KARL H. RIEK
The clients' special requirements were:
1. two bedrooms
2. separate facilities for overnight guests and visiting relatives
3. an area divorced from the general living area for hobbies

The site is a 60' wide x 250' deep urban lot which drops away from the street at the approximate slope indicated on the west elevation. To the south overlooking the houses on the street below is a view of the Ohio River and distant hills.

The designer's intent was to create in a small house experience of movement through space, and an atmosphere of dignity within the discipline of structural logic and simplicity of detail. The house is set into existing contours. Walls to east and west boundaries are without openings. Changes of ceiling height and floor level are used to contribute to the architectural experience. Whereas the lower level living area is open yet defined and separated by change of level, the upper level bedrooms are secluded and intimate.

The plastic screen was devised particularly for its changing play of patterns with light varying from a soft translucent backdrop for sleeping to a transition of non-geometric patterns from sunlight. At night, light from the bedrooms will illuminate the terrace and entry court. The floor area is 1189 square feet in the house proper and 406 square feet in guest bedroom and studio.
The house was designed for a family of five and in such a way that privacy could be obtained for the parents and the three children, with relatively spacious common areas for living as well as for work activities. In plan it is divided into two areas; one belonging to the children, with a separate room for each and a combined bath and laundry room. The children's entrance has direct access to a large hobby room in the basement. In the other section of the house the spaces were arranged so that the actual common rooms—living room and dining area—form an open plan.

The house has been oriented in such a way that from the living room there is a deep view down in the garden, over a lower field, towards the woods in the background. The sloping site made possible the big, well lighted hobby room in the basement, and the orientation to the north made it natural to close the house completely on the north side and, at the same time, open it towards the south and west to the garden, the sun, and a beautiful view.

The house is radiant heated with plastic tubing cast into the slab. The structure is untreated concrete blocks with woodwork stained brown-black. The inside walls and the ceilings are untreated pinewood.
ENGINEERING CAMPUS BY HARRIS ARMSTRONG, ARCHITECT

FOR MCDONNELL AIRCRAFT CORPORATION

LANDSCAPE CONSULTANT: THOMAS D. CHURCH
LANDSCAPE ARCHITECT: HARRIET ROADES
MECHANICAL ENGINEER: DELT AND GIVENS
STRUCTURAL ENGINEER: LESLIE G. BERGMEIER
SOLAR ORIENTATION CONSULTANT: ASGER AAVOE

PHOTOGRAPHS BY BALTAZAR KORAB
The site is a flat 16 1/2 acres near the St. Louis airport, fifteen miles from downtown St. Louis. The buildings are oriented to face north and south with east and west walls blank, for reasons of sun control, and this takes precedence over the property lines orientation. This diagonal placement of the buildings together with free-form spray ponds, flowing curves on driveways and planting beds has produced a spirited landscape design which is in contrast to the crisp severity of the basic curtain wall buildings.

The central lobby, the focal center of the group, has its west side protected from the glare with rolling stained glass screens inside the windows. These screens slide back when not required. The opposite side of the lobby opens to the roof garden which is over an auditorium-lunch room seating 750 people.

The basic structural system is reinforced concrete and the basements of all buildings contain large bomb shelters complete with atomic filters, bomb doors and necessary facilities to maintain life for one week, when shelters are occupied and sealed.

The curtain wall system was developed in the architect's office with special aluminum extrusions, a 2" insulated porcelain on steel panel and dual insulating glass (Thermopane), all designed on a 5'-0" module. The larger module was used for two reasons. It had better scale and could be subdivided into offices of proper dimensions (10'-15', etc.) instead of 8' (too small), 12' (neither small nor medium), etc. All lighting, heating and cooling is arranged modularly so that subdividing spaces on the module lines presents no problem and already many changes have been made. All interior partitions are, of course, prefabricated steel and movable.

Solar orientation was worked out with such precision that no direct sunlight enters the north window wall at 8 A.M. Central Daylight Time on June 21st (longest day in year) and will only enter from the west at 4:50 after the normal work day is over. South windows are protected by plastic sunshades from March to September and must use simple draw curtains for winter glare control.

The panels developed in the architect's office and in the plant of Atlas Enameling have produced a comparatively low-cost rigid 2-inch unit faced inside and out with porcelain on steel, the skin of which is thermally bonded into rigid insulation.

Cooperation with the manufacturer, the Day-Brite Lighting Company, has produced a very satisfactory modularly coordinated system of illumination and air distribution which permits varying intensity by the simple expedient of alternate switches of fixtures as plant requirements change room sizes.

PANELS ON EITHER SIDE OF ENTRANCE WINDOWS: MURANITE GLASS TILE DISTRIBUTED BY MURALS, INC.

THE PANELS DEVELOPED IN THE ARCHITECT'S OFFICE AND IN THE PLANT OF ATLAS ENAMELING HAVE PRODUCED A COMPARATIVELY LOW-COST RIGID 2-INCH UNIT FACED INSIDE AND OUT WITH PORCELAIN ON STEEL, THE SKIN OF WHICH IS THERMALLY BONDED INTO RIGID INSULATION.

COOPERATION WITH THE MANUFACTURER, THE DAY-BRITE LIGHTING COMPANY, HAS PRODUCED A VERY SATISFACTORY MODULARLY COORDINATED SYSTEM OF ILLUMINATION AND AIR DISTRIBUTION WHICH PERMITS VARYING INTENSITY BY THE SIMPLE EXPEDIENT OF ALTERNATE SWITCHES OF FIXTURES AS PLANT REQUIREMENTS CHANGE ROOM SIZES.
A factory of 62,000 square feet to be constructed on a 250' x 400' level corner site for speculative rental.

The structure is exterior concrete columns, interior steel columns with 36'' deep steel plate girders on a 22' x 62' grid. Walls are 20'-6'' wide pre-cast tilt-up panels.

The floor slab cantilevers 30'' beyond the foundation to visually lift the structure above grade. Wall panels are framed with columns and the concrete fascia which “flushes” with column faces.

This building is designed so that space may be divided should the building be leased to two tenants. In this case each would have its own separate streetside entry.

Each entry deck is designed as a flat-slab bridge spanning a reflection pool. Glass walls are recessed 20'-6'' and these recessed areas are covered with steel-framed canopies of blue heat-absorbing wire glass.

The building is served by a railroad spur track and freeway.
A factory of 30,000 square feet to be built for speculative lease in the southeastern Los Angeles industrial area served by both railroad and freeway.

Walls are 20-foot wide "tilt-up" panels, formed and poured over the concrete floor slab, then crane-lifted into position.

The structural frame is steel wide-flange columns, steel plate girders. Steel columns in the exterior walls are exposed outside the panels. Fascias at roof and slab are steel channels.

An exposed steel truss spans glass walls and the triangular panels between truss members will be constructed of concrete-asbestos sheet.

The entry slab is designed to effect a bridge spanning a reflection pool which extends the full width of the building.
The house is actually a breezeway between 18'-wide sliding glass doors, with a set of wooden shutters to protect the glass in the winter and during hurricanes. The bedrooms are very small, which makes the house virtually guest proof. The architects have tried to make the house as hurricane resistant as possible (it is on a very exposed dune-site) by setting it between creosoted piles, driven some 15' into the sand.

The natural wood finishes (Texture 1-11) are preserved with Cabot's bleaching oil. The fascias are charcoal gray, the sliding shutters pale pastel blue. The only really new idea in this refreshingly simple structure is the use of creosoted telephone poles as structural columns. The architects felt that the design called for a structural system that would suggest strength in a sometimes harsh environment. Rough concrete seemed rather too farfetched for the area, and the system finally settled upon was taken straight out of pier-and-wharf-building which seemed to offer practical and interesting possibilities.
VACATION HOUSE BY PETER BLAKE AND JULIAN NESKI, ARCHITECTS

WIESENFIELD, HAYWARD, AND LEON: CONSULTING ENGINEERS
This small open air museum was designed and built for a Swiss exhibition in Zurich. The purpose was for the display of arts and crafts material. The project consists of one large and two smaller adjacent circular pavilions with the space disciplined by concrete panels used as display surfaces.

The overall materials used were concrete, steel and plastic. The flooring is brick and tile, the roof structure is supported by a central mast from which radiates an umbrella-like supporting structure for the plastic material which is used in the winter for showings. The structure is easily adaptable for multi-use purposes by way of exhibitions, dances, open-air public gatherings.
As an addition to a present church building, it was desired to build a sanctuary seating 800, with overflow seating of another 300, a multi-use room for banquets, meetings and athletics, and additional classroom space. Furthermore, it was requested that architectural coherence be given to the whole group. Because the area of the site was extremely limited, it was absolutely necessary to use two levels. Therefore, the fellowship hall and classrooms were located half a story below grade, with the sanctuary above it. A lobby at grade level provides access to both areas. Overflow seating was provided in balconies as an economy and so that there would be no apparent empty spaces when not in use.

Six columns support the roof which consists of six concrete hyperbolic paraboloid umbrellas. Since these structures stand completely independent, one from the other, the space between them is filled with skylight. Inside the sanctuary, the columns and the tree-like roof structure create a sense of vertical movement. On the exterior, the outward thrusting of the umbrellas symbolize the proclamation of the Baptist program.

Since the present building is completely non-descript, it will be painted umber and covered with a vertical wood screen.
1. New adjustable-back plastic chair designed by George Nelson for the Herman Miller Furniture Company. The separated back and seat units are connected by polished steel tubing attached to soft rubber shock mounts. The swaged legs form a pedestal-like base. Shell colors are black, gray and white and can be selected in monotone or two-tone combinations. Other versions will include cushioned upholstery of all-plastic construction, swivel mechanism, optional casters.

2. Modular radio-phonograph units designed by Harry Seidler, architect.

These units are designed for mass production of a self-contained radio-phonograph cabinet and two accessory cabinets of identical size and shape, one to accommodate an additional large loud speaker unit and the second a record storage cabinet.

The basic unit accommodates all equipment in its top section with horizontal glass sliding panels. Below are a small speaker and a record storage shelf. The other two units have Formica tops, expanded aluminum speaker front and black glass sliding doors. All units are made of solid core timber with veneers to suit individual tastes. The units shown (Continued on page 29)
Out of many generous persons, in Europe and still more in America, (Co111111e from page explaining to Easterners the advantages of modern techniques and existence anywhere. An exploration of this kind may become a specialty for group instruction and individual viewing.

which is sometimes presented as surer or more tangible: that of industrialized nations in which agrarian civilizations and feudal or practice."

social progress, generally linked with industrial progress. If this that make reading, as well as producing readable texts, successful

NOTES IN PASSING
(Continued from page 9)

All in all, the criteria on which we presume to found so many judgments seem somewhat confused. There remains one, however, which is sometimes presented as surer or more tangible: that of social progress, generally linked with industrial progress. If this yardstick were applied, the East would be a vast realm of under-industrialized nations in which agrarian civilizations and feudal or patriarchal societies still prevail. And this, incidentally, is why we see so many generous persons, in Europe and still more in America, explaining to Easterners the advantages of modern techniques and the virtues of democracy. It would seem, however, that these lessons are addressed to a global, abstract audience, and never to one particular people or another. For if there still exists a vast number (among the weakest) whose system of government does not correspond to accepted popular norms, there is almost no country that has not been touched or permeated by an industrial revolution which in some cases, took place a long time ago.

Nobody is entirely unaware of the production of the Japanese or Chinese steel works, or of the textile factories of Egypt or Pakistan. But in the imaginary portraits most Westerners have of Eastern nations, these industrial realities seem to count for less than the relics of legend and the survivals of the past. On the road to Trombay, the Indian centre for nuclear research, a tourist will photograph buffalo carts. On his return he will describe the buffalo carts, going into ecstasies over their poetic antiquity. He will forget the atomic reactors; he has reason to suspect that it is not feudal obedience and caste taboos that make them work. In a word, they do not fit in with his picture of "eternal India."

Thus the economic lag of certain Asian countries (and not of all) takes on enormous proportions in the picture we habitually paint for ourselves of the East. This exaggeration flatters the good conscience of a West proud of its technical advances, and likewise flatters certain of its sentimental tastes which are also nourished by novels and films.

A great many Westerners have an avowed or secret hankering for a peaceful rural society, for human contacts without clashes or surprises within the reassuring framework of village harmony and family hierarchies—for a simple life, slow and regular, with deep-rooted customs and unchangeable beliefs. Not finding this idyllic existence at home, they are prone to look for it in a legendary East; and the contradictions that a real East would oppose to them might only disturb their dreams—those dreams that are also called prejudices. So in their nostalgia for some kind of antique purity, quite honest travellers, even men of science, cannot always resist the temptation to identify the East with a patriarchal handicraft system. If the latter has disappeared from a country, the whole nation seems to have betrayed them to wallow in mercantile regimentation.

GEORGES FRADIER–UNESCO

ART
(Continued from page 8)

just this side of vacuousness and represents the very slightest possible variation upon the preceding one."

No doubt Hartung's "sign" began as a sign of something. In the beginning it was certainly a reduction to a principle deliberately applied with esthetic consciousness. No doubt the sign symbolized an origin, an experience. But by virtue of the self-propulsion of the sign, Hartung, as the writer points out, barely stays this side of vacuousness.

And there are many gifted painters like Hartung. It seems to me that unpleasant as they are, the questions raised by speculative critics must be faced when we examine the work of our own painters. They too work within the convention of the time, and within that convention, better artists can be eloquent and lesser artists boring. But they are all susceptible to the demands of the convention.

Those demands became overweening in a recent exhibition of Adolph Gottlieb's paintings at the Andre Emmerich Gallery. For some time Gottlieb has been concerned with one motif generally interpreted as symbolic of atomic explosion, but in another sense, a pictorialization of the general "cosmic" theme many artists now pursue. In this single image, Gottlieb has faithfully reduced himself to the following: an abstract background for a composition divided by two forms against that background. Above, a flattened sphere, below a ragged, mildly explosive form. In earlier essays on this motif, there were occasionally two spheres or three—an elaboration of the fatal boom-banging aspect of explosion. But in the recent paintings, Gottlieb contented himself with the single ominous sun (moon, planet?) above, and the single spreading eruption below.

Now, although these are purist reductions, Gottlieb—a user of signs from way back—does invest them with literal associations. There is an inevitable earth-sky relationship in each painting, and likewise flatters certain of its sentimental tastes which are also nourished by novels and films.
pushed Gottlieb into dangerous territory. Not satisfied with the stark simplicity he wrought before and the immediacy of connotation, Gottlieb in these recent paintings has taken to coaxing the eye with color. The rude explosivity is mitigated by the consummate luxury of suave color. Chocolate, pastel green, velvety black, sumptuous sienna and red—all seductive.

Of course color can be the expressive agent within the most severely limited schema. But in Gottlieb's case it now appears gratuitous. Perhaps the repetition of the image becomes tedious for Gottlieb and he attempted to extend his range with variations in color. But the compression of his image cannot bear the strain of the gratuitous.

By repeating his signs, Gottlieb has forfeited the one virtue of the emphatic sign: its visual impact. Even such large themes as he seems to be dealing with become trivial when reduced to alphabetic regularity. Here are the A, B, C, in their pure form. But each is equal and each is sequent. No summary sentence is ever formed but the letters drone on interminably.

I've heard it said that art is always divesting itself, reducing itself to the zero point and then deviating from it to filling up the voids it created. This process seems to be reflected in the new work of one of the leading "reducers" of the time, Franz Kline. In his "Delaware Water Gap" recently shown at the Sidney Janis Gallery, Kline gathers new force by taking back an element he had formerly repressed—the half-tone. While he still paints heavily charged black masses, they are thrown into a different context by a scatter of graded grays. Far from bluntling the impact of the streaking blacks, these purple or ochre grays reinforce them.

The picture carries within it a sense of origin, a physical rather than intellectual experience. It is specific. Perhaps the impression of scope is aided by certain naturalistic associations: there are definite recessions, light seems to cut through a landscape, and the towering blocks are like cliffs and mountains. It may be that these associations are precisely what give this painting its singularity. It could never be considered a product, or a point within a series.

DeKooning's painting in the same show also carries a landscape reference with its lake blue void above, its horizon, and diagonal strokes to suggest receding plains. For deKooning, this painting is a formal shift from calligraphic detail which filled his former paintings, to broad mass. While I thought that the V-shaped repoussoir cut the scale of the painting, deKooning's image, like Kline's, had the strength of singularity.

If any painter is exempt from criticism for the reduction fallacy it is Philip Guston. He moves rapidly from experience to experience, and in the same show, exhibits a complex painting with paradoxical aspects. The shapes suggest weighty mass but the painting technique is so light, so certain that at moments, the forms appear to be filmy, billowing, membranous things of nature touched by winds and sun, and vibrating to the touch. Hundreds of reflections—rose red, pearly gray, ash gray, water blue—add to the sense of the ephemeral. Even the deliberately awkward leaning forms of orange and green seem detached and freely responsive to the gentle elements around them.

Motherwell's painting in the Janis show is an example of this he has used before: the silhouetted form against a single-plane, abstract ground. Though Motherwell has eliminated everything but the two dominating forms, they gain an emotional dimension because the two figures—for they are undeniably figures—have strange and particular connotations of shape. The quivering lines binding their profiles are all complemented by echoing lines. Each dipping slope is qualified by an upsurging movement and the consequent rocking balance is very effective.

In the double register of criticism, where the witnesses' obligato accompanies the painter on his journey, and the theorists' somber chords anticipate that journey, the paintings of these men have the right to double judgment. Taken within our temporal compass, the recent works by these major painters do not fall into pattern. On the contrary, the paintings I mention are all rather markedly differentiated from those before them. Taken from the detached speculative point of view, even these obviously specially endowed painters are vulnerable to the conventions of the time—which they helped to establish—and have, at times, surrendered to the lures of serial painting. But I sense a turning in attitude, a more focused awareness among the painters of the hazards implicit in the mode of reduction.

Furniture

(Continued from page 27)

3. Armchairs by Poul Kjaerholm, architect, with frames of chromium plated steel, the coverings are leather, and the cushions 100% down, the ferrules are nylon.

A table of chromium plated steel, the top is oak, ash, or pine; the armchair is oak with a steel frame and leather seat; by Poul Kjaerholm.

4. Chair with a cast aluminum cradle from the new Charak Modern collection designed by Donald Deskey. The chairside table combines Micarta and aluminum, its top a rounded square. The new line is distinguished by the sculptured cast-aluminum base and the polychromatic Micarta surfaces.

Music

(Continued from page 7)

of France, Germany, and Italy, which became revolutionary in the working out. In the same way Schoenberg's ingenuity drew from deep tradition new requirements of that knowledge. In neither case did the ingenious composer throw away the tradition and start over. One is surprised by the incomprehension of the matured Tovey in believing that one should. The event has shown that Reger was working in the wrong direction and Ravel in the right.

Stockhausen and Boulez outspokenly deny the authority of Schoenberg. In point of fact, the two composers have accepted the emancipation of the dissonance, have carried the tone-row method to "sideral" extremes; and, as Craft remarks, "these... controls guarantee the subjection of the material to constant variation." Thus the three principles enunciated by Schoenberg are fully accepted by these reluctant disciples.

That Craft is not utterly convinced of the infallibility of these
rule-makers one may gather from some other comments: "... It is my belief that the listener should not have any awareness of the serial material and should not attempt to approach the piece from that side." I myself wrote the same of Webern. When music is conceived by continuous invention, with a minimum of repetition or signals, its length has usually been short. Webern knew this, as did the composers of madrigals. Away from the seduction of the stage full of unexpected instruments, one hears with what grace and also with what effort the music of Le Marteau continues and ever more of the trouble it has to make an end. The same is no less true of the earlier compositions by Boulez that I have heard. Stockhausen's Zeitmasse makes its points almost by note, a dynamic without movement or direction.

I might add that I shall not be convinced of the futility of large composition by continuous invention merely because of the failure of these two composers, adequately to manage it. The final movement of Ives's Fourth Symphony is made up by overlapping planes of continuously evolving sound without thematic repetition. Elliot Carter told me he believes it must fail in performance, but it has never been tried.

Craft says again: "... in music that is virtually without repetition, connections stand out miles. ..." They may or they may not, but by experience or Craft's description it is hard to grasp what they audibly connect. So we have Craft's comment: "Boulez is a composer in harmonic depth, who alternates chordal music with a music of lines, which you are meant to hear one line at a time or however you can manage." Such are the arbitrary consequences of arbitrary rule-making using arbitrary sound.

In the current state of music one fact stands out: the intervals of the 12-tone scale are the only surviving referent of concordant vertical harmony but also from that tendency towards extra-verbal expression, expressive by simple whole numbers, are the actual basis of all our theory of sound as music. Equal temperament has not been accepted so peaceably as Western musical theorists would have us believe. Zarlino, Mersenne, Bach, Rameau, Helmholtz, Harry Partch have devised alternatives. The system of keys has broken down, but the equal tuning of intervals which this system was made acceptable theoretically, if no longer acoustically, remains. Our ears are so adapted to these acoustically false intervals that we accept their equal component of dissonance as if it were essential to the continuity of musical creation. Composing by increasing degrees of dissonance has been assumed to be the only way forward, if music is to progress.

The alternative is quite clear, though it contradicts Robert Craft's assertion that "Theories of nature as justifications have ceased to exist. The alternative is to retune the intervals according to the natural acoustical relationships discovered by the Greeks. These interval relationships, expressible by simple whole numbers, are the actual basis of all our theory of sound as music. Equal temperament has not been accepted so peaceably as Western musical theorists would have us believe. Zarlino, Mersenne, Bach, Rameau, Helmholtz, Harry Partch have devised alternatives. Great Western composers, aware of the acoustical fallacy, have put this harmonic false relationship to use as a means of chiaroscuro and perspective and a method of drama in their compositions. The possibility of these means has not been exhausted; we have simply pushed the means too far in the only direction they can go. As painting is reverting to line and color, preferring the archaic and Byzantine to the great era of representation, so music is reverting to pure linear melody.

Lou Harrison is the one composer who, to my knowledge, has recognized these facts clearly and seen the way beyond, as Schoenberg recognized the inevitability of the emancipated dissonance and its consequence in a single referent of the 12 tones. Harrison has accepted the challenge to restore the 12 tones to their pure intervals. To do this he has given up the use of those instruments which cannot be readily retuned to the pure intervals (these could be easily modified in building) and composes for strings, trombones, and keyboard, which are adjustable to any pitch, with percussion and voice. His Four Strict Songs, recorded by the Louisville Orchestra, shows as a preliminary study how these things may be done.

Many connoisseurs believe that European music reached its highest and purest development during the 15th and 16th centuries, the Golden Age of vocal polyphony. This was the period when Just Intonation was practiced, when singers adjusted their voices to the singing of pure intervals, and instruments played music, lines. Composition was by formal melodies, called modes, erected on each tone of the single key-scale. Merely to revive and continue the modal writing of this period, as tried by modern composers who adapted the modes to the tuning of Equal Temperament, will not direct the art of music forward from its present conflicts. Negatively, the reinstatement of the pure intervals will do away with vertical harmony, the dramatic modulating procedures of Equal Temperament. It will dispense with the primacy of dissonance. Positively, the retaining of the scale to its acoustically pure intervals will enable the sonority of the intervals to merge with the intervals. A keyboard tuned to Just Intonation builds up sonorities like a bronze bell. By choosing thematic rows according to the acoustical requirements of this untempered scale, by adapting the pitch of conflicting tones, as they are done during the polyphony, and by building with this euphony a new music of enriched melodic color and design, the composer of the future may carry forward the present-day revival of rhythm, color, and melody in directions we can scarcely anticipate.

Lou Harrison is now working on a large composition, Lou Harrison's Political Primer, for chorus and orchestra with solo recitatives. The flexible expressiveness of these recitatives, changing color and character with every inflection of the text, which he has sung for me in Just Intonation, convinces me that he has found the one right outcome for the presently disjointed direction that puts aside the arbitrary inventions, the game of rules, which now passes for that art.

What he has done subverts absolutely the art of music as we have learned to know it, replacing it by an art of pure intervals and sonorous melodies, freeing rhythm not only from the dominance of vertical harmony but also from that tendency towards extra-musical and non-acoustical extremity, of which Robert Craft remarks:

"Deaf listeners may well ask, horrified, what then will happen to Mozart, Beethoven, Brahms. The answer is: nothing we haven't already learned well to put up with. Nothing that hasn't been done to Palestrina, Monteverdi, Couperin, and in some extreme to Bach, Haydn, Mozart, Gluck: performances in an alien style, tied to the metronome and Equal Temperament, on instruments and with voices of different pitch and register (women contraltos singing in low register parts intended for high male voices, unsuitable as a Carmen singing the Narrator of the Matthewpassion). Oh, we can get used to anything and defend each falsehood lustily in the name of intuition, musicianship, taste, and scholarship!"

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ARTS & ARCHITECTURE

THE MAGAZINE

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39
"Perhaps if the tendency continues we will be able in the future to hear the motor of the humming-bird."

Wesley Kuhnle has made for me a tape on which, using two registers of harpsichord and a virginal, he compares in extensive detail the three tunings of Equal Temperament, Meantone, and Just Intonation. By the time one has finished listening to the tape one’s ears have accepted Just Intonation as the correct tuning and rejected Equal Temperament as out-of-tune, an unjustifiable discordance. Harrison’s experience has shown that it is not difficult to adjust a string player or singer to Just Intonation; the problem is to get back to the artificiality of equal intervals.

Lou Harrison’s long growth and experience as a composer of music for percussion groups, his study with Schoenberg and extensive development of tone-row procedures, and his more recent work, in Equal Temperament, with non-modulating melodies and euphonic sound-relationships have equipped him for this new adventure. With such compositions as the Suite for Violin and Piano with Small Orchestra (Composers Recordings) and his Mass (Epic) he began the reversion from complex row counterpoint into a simpler, more euphonic polyphony, rejecting the primacy of dissonance. In so doing he was influenced by the example of Erik Satie, the first modern composer to put aside technical elaboration and reassert the eloquence of simple line.

Lou Harrison may not see the outcome of his subversive but unavoidable decision, or like Schoenberg he may live to know the start of his acceptance. The choice he has made will not ease his path as a composer. This article has been written to explain what he has done and why to do so is necessary. Retuning the 12 tones will eliminate the need of the tone-row method and in doing so satisfy Schoenberg’s doubts about the too fervent application of that method as a theory of composition.

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(339a) Lighting: New Lighting Dyn­ namics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interfilectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

(375) Lighting Fixtures: Bro­ chures, bulletins by light companies, complete line recessed lighting fixtures, includ­
(23a) Lighting Equipment: Skylight, basic Wasco toplighting units. Acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 95 P. Fawcett St., Cambridge 38, Massachusetts.


(27a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiosello-Frantz. Feature is "Light Pull" design: pleated, washable, fireproof fixtures for clusters of lights. Acessories include wall brackets, floor lamps, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 West 43rd Street, New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused, simple, clean functional form: square, round, or recessed with lenses, louvres, pinhole, albalite or formed glass; exclusive "horizontile" 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, 11 East Third Street, New York, New York.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting.—Honeylite. Made from high purity aluminum foil by special "Hesecl" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexitex Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(310a) Ceiling and Wall Fixtures: Complete line of contemporary ceiling and wall fixtures, residential and commercial, created by Denmark's leading architects and form designers. Materials featured are spun-metal with glass or teakwood. Also combinations of glass and teakwood, and other variations. Excellent choice of colors available in most fixtures. This exciting new line is of particular interest to architects and designers, and inquiries are invited. Nordic Imports, Inc., 7353 Seville Avenue, Huntington Park, Calif. Cable address: Nordic. Phone: L'Udow 7-5797.

MISCELLANEOUS

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 259 sq. ft (3 1/4 sq), latter draws air from ceiling, i.e., ceilings near floor to one or more "r-ems; two speed fan.—Payne Furnace Company, Monrovia, Calif.

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


(175a) Etchwood and Etchtall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood, Etchtall is redwood T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial buildings. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for informative brochure: Central Vacuum Corporation, 3867 West 6th St., Los Angeles 5, California. Phone DUnkirk 7-8131.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DiFault, Pacific Telephone & Telegraph Company, 416 West 5th Street, Room 812A, Los Angeles 14, California.

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

PHOTOGRAPHIC REPRODUCTIONS

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

ROOFING

(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragm, and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4055 Shella St., Los Angeles 23, Calif.

(233a) 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 is monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long
life, low maintenance and resists cracking and "alligatorientation." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

SOUND CONDITIONING

(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from $300.00 to $1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, studios, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., 3147 South Manchester Avenue, Anaheim, California.

SPECIALITIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.


(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, ransome china, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Mereghan, 525 Fifth Avenue, New York, New York.

(382a) Home Radio Intercom: Guard and MK-I II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. More Specified for Case Study House No. 18 and No. 20. For brochure write to C & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: Stanley-71824.

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


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

(302a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, builders, designers, building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

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

(318a) Concrete Structural Walls and Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural improved by building codes practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 0.1. Write Carduco, F. O. Box H. Stanton (Orange) County, California.

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

(183a) Plymo-lite: Translucent Fiberglas reinforced building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymo-lite is permanent, beautiful, and easy to use. Plymo-lite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Avenue, Burbank, California.

Modern design film strip prepared in color by George Nelson for the Herman Miller Furniture Company is now available to students of design, architects, interior decorators, furniture dealers, and schools. An invaluable teaching aid, this informative film offers a thorough presentation of the uses of new and traditional materials in furniure design. The color photos of design classics alone make this a worthwhile addition to any library. Cost for film strip and script is $17.50. Order from the Herman Miller Furniture Company, Zeeland, Michigan. Dept. NFS. Preview prints available.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylite 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 combined with drapery and latticework by designers, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design emblems. Send for complete information, Wasco Products, Inc., 103 Fawcett St., Cambridge 38, Mass.

(275a) Harbortite Plywood: The miracle overlaid fir plywood—super resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work; cut labor and paint costs. Only select Douglas Fir veneers are used, and machine-edged and sanded to uniform size with a core void—all flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-surface. Write for brochure and information on local dealers: Harbor Plywood Corporation, Aberdeen, Washington.
(208a) Texture-One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has ship lap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small appts., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 5, Washington.

(209a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn edges, and walkways. The bricks come in 7 sizes ranging from 4 x 3 1/4 x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(210a) Permalite-Axelite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(211a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers a wide range of natural stone most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Co., Dept. A, Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(212a) Permalite-Axelite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete acceptance of Permalite-Axelite for perlite plaster fireproofing. Many chart, and detailed drawings give fire-ratings, descriptions and authentically describe plaster as lightweight, economical and crack-resistant, withstands up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. A, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

SURFACE TREATMENTS

(234a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and outdoors. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #105-WCR) is a 18-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 529 North Highland, Hollywood 28, California.

(235a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 28 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(236a) Surface Treatments: La Verne Originals offer imaginative and practical wall and ceiling treatments — wallpaper handprints, fabric—supported wall coverings and a group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbaltia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. La Verne, 160 East 57th Street, New York 22, New York. Phone Plaza 9-5545.

(237a) Micro-Sized Tile: Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls and interior corners. Spacing legs on two edges only—twice the size of regular legs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For complete details write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, California.

(238a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 28 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(239a) Colateone Tile: New, incomparably highly efficient acoustical tile molded from mineral fibers and special binders. Irregular fissures provide trivertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

(240a) Decorative Building Tile: Italian marble spheroids are machine pressed into channeled cement units to make Fulgo mosaic tiles. Available in three forms, Wall tiles, Rizzada and Pavimento. Wall tiles 4 1/4 x 9 1/2 come in 20 basic marbles, polished or natural, colored glass or mother of pearl. Rizzada 8 x 10 comes in 8 marbles, natural finish. Pavimento 16 x 16 is fluff finish, suitable for flooring. The tiles are frost and heat resistant, stones will not crack or loosen even under extreme conditions. Imported and distributed solely by the Fred Dean Company, 916 La Cienega Boulevard, Los Angeles, California.

WINDOW DECOR

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2 1/4 inch module, these vertical blinds fit any window or skyline—any size, any shape and feature washable, flame-resistant, colorful fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(223a) Jaylis Travelling Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zyetel Nylon; reflects 86% infra-red rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or outdoors. For complete details write to: Jaylis Sales Corporation, Dept. A., 514 West Olympic Boulevard, Los Angeles 5, California.

(224a) Indoor Movable Shutters: Illustrated brochure shows many features and installations of Paul Heinsley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include sizes, full details, methods for installing and information for ordering or requesting bids. Paul Heinsley, 2225 Michigan Avenue, Santa Monica, California.
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