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

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

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

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

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

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

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

Even the way Moore has installed the secondary shape is different. I no longer have the feeling that it is an interlaced idea of the conjoining of rhyming parts in nature. He is not studying the problem of a shape within a shape but is presenting a deeply felt emotion concerning the archetypal nature of shelter.

The small figure nestles to one side, close to the wall but not touching it. From the back view, the slim distance between the curve of the smaller form’s back and the curve of the pelvis hollow is minute, excitingly elided by the invisible extension of both curves. The figure becomes a tender and specific abstraction of the notions of protection, contingency and human relationship.

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

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

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

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

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

Along with many others Paolozzi collided with art history, pitting himself against preceding avant-garde tradition, particularly the dada and surrealist branches, and trying to wring fresh impulses from such familiar experiences as the ready-made and junk heap. He developed a technique in which he impressed mechanical parts or common objects in plaster, pressed a wax sheet on the plaster matrix to pick up the shapes, and then transferred them to the bronze surfaces of his sculptures. This ritualistic series of actions, in which Paolozzi subjected found parts to
so many processes, apparently helped him to avoid the one-shot effects of the ready-made. His intention has always been metaphorical rather than realistic. He does not, for instance, present a world of detritus as the "real" world as do many dada contemporaries. Paolozzi is still primarily interested in an imagined world where each association is specific, symbolically meaningful.

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

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

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

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

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

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

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

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

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

Richard Stankiewicz who began wholeheartedly within the tradition of assembled found objects has moved gradually toward a pure mode of open-form sculpture. The gears, ratchets and boilers are still there but they fulfill purely plastic needs. In fact (Continued on page 28)
CONSIDERATIONS AFTER BROADCASTING 20 PROGRAMS OF MUSIC BY ARNOLD SCHOENBERG

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

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

Schoenberg endlessly analyzed the gift of art, melodically facing periodically and then vanishing, so that it

6

thought he was not of the ocean that he lived in. Those who live in the sea took him for a teacher.

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

Like Bach and Beethoven, he subsisted on the devotion of a small skilled coterie. Strauss and Mahler encouraged and aided him in early years. He had for companions two of the most individual inheritors of the Germanic tradition, Alban Berg and Anton Webern, who shared with him in painfully destroying and painstakingly recreating that tradition. After both were dead, he knew himself alone. His weight, not theirs, pushed against the closing curtain of German harmonic music, opening at a near distance the unvisited landscape of a new Germanic art. From the successive periods of his esthetic evolution proceed filaments of power reaching directly to newer composers who work in media unlike his own.

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

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

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

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

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

During September, October, and November of 1961 I prepared for broadcast by KPFK in Los Angeles twenty programs from Schoenberg's music. The works performed included the four String Quartets, played by the Kolisch Quartet, the String Trio, the Fantasy for violin and piano, the sextet Transfigured Night, the Wind Quintet, the Suite for seven Instruments, all the piano works played by Edward Steuermann, the Violin and Piano Concertos, Pelleas and Melisande, Five Orchestral Pieces, the two Chamber Symphonies, Music for a Film Score, Variations for Orchestra, Variations on a Recitative for organ, Variations for Wind Band in the original and orchestral versions, the
Prepared that the musicians had not corrected the errors before
the players contained numerous errors in notation. When the
wouldn't know the difference. In a talk prefacing a subsequent
playing, answer was made to the effect that the audience
must be composed quickly.” The String Trio was composed
in 1927, directed by the composor.

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

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

In preparing my notes to the broadcasts I was careful to be
brief, using the opportunity to tie the works together rather than
explain them. Schoenberg’s career was a continuous progres-
sion, so that the relationship of each work to its neighbors before
and after bears a significant relationship to the works as a whole.
The twenty programs began with the four Quartets, recorded
by the Kolisch Quartet at Paramount Studios in Los Angeles
during 1937 under the composer’s attentive supervision. These
records, though imperfectly transcribed from 78 rpm discs, have
a lustre and eloquence beyond the considerably later perform-
ances recorded by the Juilliard Quartet. I should say in justice
that the young Juilliard Quartet visited and played their Quartets
for the composer, winning his enthusiastic endorsement.

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

The Trio was commissioned for a Symposium of music critics
at Harvard; it was of course beyond their capacity, so they did
not like it. Schoenberg said to me more than once: “Great music
must be composed quickly.” The String Trio was composed
between August 20 and September 23, 1946. The score sent
to the players contained numerous errors in notation. When the
former violinist of the Kolisch Quartet, who was present, com-
plained that the musicians had not corrected the errors before
playing, answer was made to the effect that the audience
wouldn’t know the difference. In a talk prefacing a subsequent
broadcast of the Trio in Los Angeles Schoenberg spoke bitterly
of this unfortunate comment, though in the circumstances the
ers, the criticism, and the exasperated reply are not surpris-
ing. American musicians believe that a new score, however dif-
icult, should be dispatched with a minimum of rehearsals and
some homework. Mr. Kolisch has told me that new works pre-
pared for the private concerts directed by Schoenberg in Vienna
were rehearsed 40 to 60 times. When I first led a group of players
for Mr. Schoenberg in hope of performing Pierrot Lunaire, he
stipulated a minimum of 60 rehearsals and said this would per-
haps not be enough. When in later years we have performed it,
the rehearsals have not been a tenth of his stipulation. As for
errors, our reasonably correct scores of the classic masters are
the result of study and collaboration by century editors. I have
heard musicians or score-readers make much of finding a
wrong note or one that seems to be out of place in the row while
studying a work by Schoenberg. A composer is not an editor;
even less is he bound by the exact conditions of any rule he has
made. The filling in or copying of the notes is not composition,
one the composer knows what is to be said. The scoring, by our
imperfect notation (the Koreans, Lou Harrison tells me, have a
better) may no more than approximate what the composer wished.

Continued on page 29
THE GREAT AGES OF WORLD ARCHITECTURE

The authoritative volumes that comprise THE GREAT AGES OF WORLD ARCHITECTURE are an indispensable reference shelf on the most significant periods of architecture throughout history. The individual books combine definitive texts with profuse illustrations—more than 500 photographs, drawings, and plans—to show the scope of each age, and to provide answers to such questions as: What makes the age significant? Which are its typical and most important structures? Its failures? What are the social, historical, and cultural situations that produced that particular architectural style?

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

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

A work of architecture is the definition of a given time in a given space: it is a unit of space and time which the experience of each observer vivifies and therefore modifies, and the value of a work of architecture increases with the number of interpretations to which it lends itself. “Our” Parthenon is not the Parthenon of the neo-classic critics and, in reading different meanings into it, each age works back to its true meaning; nor could there be a continuous renewal of artistic pleasure and critical appreciation of that work if it were not complete in itself, in its material, its dimensions, its subject, and its sky. Everyone tends to adapt the eternal values to his own state so as to be able to live those values concretely, without recourse to metaphysical evasion, in their authenticity.

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

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

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

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

(Continued on page 28)
P. O. MILLER, MILSTON AND FERRIS, ENGINEERS
This building consists of twelve one-bedroom apartments, each with wood burning fireplace, kitchen, living room, bedroom, and bath.

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

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

LIVING ROOM OUTSIDE DINING BALCONY TO THE LEFT OF THE FIREPLACE

DEN UNDER THE DINING AREA AND KITCHEN

HOUSE BY KANEJI DOMOTO, ARCHITECT
The site of the house is a slightly rising meadow encircled by trees. The bedrooms, bathrooms, kitchen, dining room and pantry are located on the upper level, or flat area of the land. The living room is dropped a half level under the same roof thus gaining exceptional height. The view is to the south, down a small valley and toward a low hill; a deep overhang gives protection against the southern sun. The kitchen and dining room areas overlook the living room and share the same view. At this junction the flat roof is lifted to give natural light and a view of the trees. Both interior bathrooms have Fiberglas skylights. The floor is concrete slab radiant heated; the roof was finished in aluminum foil used for its heat deflective quality.
The site of the new Chicago Civic Center is the entire block east of the City Hall-County Building. The plans call for a 31-story court and office building rising on the north side of the site with the remainder utilized as a civic plaza at street level.

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

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

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

(Continued on page 28)
The site is on a hillside terraced with avocado groves, with a view of Los Angeles. A deck, around the entire lower floor of the house, provides direct access from all areas. Stairs at opposite sides of the building lead to the groves below which will be used as bridle paths to a stable at the bottom of the property.

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

The structural system is of 8" square laminated wood columns and 8" x 15" laminated wood beams bolted together with concealed steel tees and angles. All of the ceilings and the perimeter walls are finished with 1" x 3" wood siding. The interior walls are finished with 1/16" sheet vinyl over 1/4" gypsum board.
Day after day Reichek ceaselessly transfers onto forms his thoughts, his nostalgias, his compelling need to express his dreams. With magical skills of great restraint, he extracts from drawing all the formal purity it contains. Sensitive to the spells of form filled with enigma, he follows the meanderings of his imagination with a sure and precise pen and draws forms tangent to reality and to suggestions of reality.

It is certain that Reichek does not wish to re-enact aspects of the outer world. His concern is not, however, to lose consciousness of the external through an internal descent, but rather to contemplate half way between dream and the
essential power of things, between the material image and its undefinable but suggestive evocations. Indifferent as he may appear to be to reality, his eye, none the less maintains the exact measure of things. His desire ceaselessly pursues contact with the inner depths of the world. Nothing escapes this ardent desire to participate in the forms that life reverberates around him; to make them blossom, grow, and obey his vision. Although he does not allow anything of reality to appear, it continues nevertheless to germinate in his forms. Reality constantly rejeins his obsessive vision. The artist projects himself in things. He lends his consciousness to forms, and the forms, as they are reflected in him, take in turn their image in this reflection.

From this union emerge limpid surfaces and a quivering of dots and dashes. The material of his expression is pure light supported by shadow which is only partial light. The transparency and opaqueness of things, as well as the artist's moments of calm and agitation, are communicated in his drawings by a surface of even whiteness, like a face of light around which emerges a shadow taking on considerable significance. It is sometimes a thick shadow formed by extended lines pressed closely together, sometimes a fluid one on which rests only the light weight of minute points. Sometimes rather short dashes are inscribed on the page of his sketchbook. They slip in gently and extend over its surface to shade it without smothering it. Thus, the work which becomes a murmur has no less an emotive significance, rich in resonance. One can maintain that what remains of reality is transposed into forms which open free spaces; spaces of light and of relative darkness favorable to dreaming. Actually Reichek's drawings, like certain of Calder's mobiles, release insinuating forces which are perpetual invitations to intimate reflection, to a consciousness which dreams and yet is in full possession of itself.—CHRISTIAN ZERVOS
Patterned after the Biblical "Tent of the Lord," this Lutheran church has curved beams eight feet on center and planked decking of Southern pine. Heavy laminated curved arches supported by reinforced concrete buttresses rise 44 feet to a stained glass skylight which runs the entire length of the ridge line of the building, ending at the chancel area. At the rear of the nave the skylight is glazed with purple and blue-gray glass; it increases in intensity from the nave to the chancel until it terminates in brilliant golds and yellows. Fluorescent lights above the stained glass are used at night. Above the polished white marble altar, spears of directed light illuminate a 15-foot wood and bronze cross suspended by wires. The church seats 350 in the nave and a 230 overflow. Between the narthex and the windowless sanctuary is a chapel for meditation.

One-inch colored slab glass encased in the masonry side walls of the nave alternates with piers of brick. The exterior is salmon-colored face brick. A 41-foot steel cross, lead and copper coated, is mounted on the eave overhang at the chancel end of the nave. The main entrance, next to a large parking lot, and an existing social hall and eight-grade school, is covered with a rectangular canopy for protection from the weather.
BEACH HOUSE BY ARCH R. WINTER, ARCHITECT, AND JAMES DURDEN
The lot is long and narrow, on a densely wooded site in a low-lying coastal area of Alabama, subject to occasional storm tides and high winds. The house was raised off the ground for protection from water damage. This revealed a finer view and provided more privacy and security. Space underneath is used for automobile and boat storage, a utility room and outdoor shower, and offers shelter from hot summer sun and sudden rain squalls.

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

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

Space limitations of the cooking alcove required intensive planning. Cooking utensils are hung from pegboard panels set between studs at one side of the work counter. Canned goods are accommodated by shelving the stud space at the opposite wall. Pullout range units conserve counter space. Dead space at top of the wall cabinet is a plenum. All appliances are electric. Heat pump, water heater, washer and dryer are in the utility room below. A prefabricated metal fireplace, cantilevered from the living room wall, saves floor space and the expense of a masonry unit.
This six-story, steel-frame building will house the new administrative offices of the American Savings and Loan Association. An exterior curtain of glass mounted at the edge of the floor slabs is designed to provide complete sun and glare control without the use of curtains or blinds. The window walls set in four feet will be glazed in a glare-reducing glass. This unique window treatment will not only provide an unobstructed view of surrounding mountains, but will considerably reduce the air conditioning load on the building.

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

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

(Continued on page 28)
CONSTRUCTION: DIVERCO CONSTRUCTORS, INC.
HILLSIDE HOUSE BY CARL MASTON, ARCHITECT

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

(Continued on page 28)
rigidity of the structure will not only effect a sound-controlled building, but also permit the placing of heavy, concentrated loads anywhere on any floor. Emphasis has been placed on the use of lasting materials requiring low maintenance costs. A landscaped parking lot with facilities for a 150-car capacity will be available for employees and visitors.

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

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

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

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

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

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

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

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

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

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

it wouldn't matter much anymore if Stankiewicz shaped his own forms or found them in a city dump. The associations which ordinarily cling to iron and steel throwaways are cancelled out by Stankiewicz' will to transform material into a single sculptural fact. By subordinating the parts and eliminating trivial byplays (the cuteness is gone) Stankiewicz has produced strong sculptures that can be seen as independent entities in space. He loses none of the vitality of his disparate materials but he gains depth. The new sculptures are complicated, describe more differentiated spaces and at the same time, economize on gesture. Rusty bolts and small elements that used to clutter up his vision are kept to a minimum.

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

In some sculptures Stankiewicz juggles a number of forms with skill and wit. I liked very much a carousel-shaped piece in which a spiral scribble of metal sets the pace for a slow imaginary rotation of varying circular shapes. In other pieces, Stankiewicz moves toward a new severity, combining a graceful are of a line with a shield-like plane. In still others he suggests flight by per-
mitting a dynamic body. The warmth of rust in these new sculptures is as elegant as if he had patinaed them with his own hand.

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

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

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

**MUSIC**

(Continued from page 7)

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

John Cage complains in Silence that "the twelve-tone row does not offer a structural means; it is a method, a control, not of the parts, large and small, of a composition, but only of the minute, note-to-note procedure." He makes the statement as a criticism when it is a fact. The row enters into structure in the same manner as fugue, using the word as Tovey meant it at the beginning of his unfinished chapter on the fugue in Beethoven.

The Wind Quintet discusses the texture and significance of fugal method in a single key of 12 mutually interrelated tones, as Bach does for key harmony in the Art of Fugue.

Nineteenth century Germanic music relied on a general sense of the whole, which depended on the feeling that by way of climaxes here and there, especially toward the end, one had got somewhere. The climaxes turned up at regular places in the pattern; they encouraged waiting for something to happen, instead of listening. This is the big nineteenth century symphony that still pleases conductors, critics, and the concert audience. Critics of Brahms called him academic and dismissed his emphasis on note-by-note interest as "tiny-work," preferring instead the Wagnerian reiterative rhetoric. Brahms overcame them by referring his detail to a large climactic plan. Schoenberg for a while dismissed the large plan to return to the isolated notes, entering around 1909 with Webern into the relatively short "atonal" period that has influenced succeeding music at least as much as the tone-row solution. Webern's art is better defined by his individual use of atonality than by the row. Now that the word "atonal" has taken on historical usage, we can employ it safely, as we do, for a field of reference that has no other term, the abandonment of key relationship. For key, there are three foci: the Six Little Piano Pieces, opus 19, the Wind Quintet, and the String Trio. Opus 19 freed the interval as a unit from harmonic membership in a theme. Once the interval had been freed, it could be defined by any degrees of tone, sound, or, as we now discover, noise. Figures as atonal linkings of independent units are heard as unique events; the figures of Opus 18 so thoroughly estimate the possibilities that I am constantly hearing them turn up, as if they were deliberate references, in later music, including percussion and noise music, where I am sure the composer had no such deliberate reference in mind. Opus 19 is the most potent and prophetic six minutes in the history of keyboard music, the tiny pivot upon which 20th century music turns from past to future.

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

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

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

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

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

In *Moses and Aron* the dialectical method influenced even the choice of words for the libretto text. Schoenberg wrote his own libretto; he wrote also the texts of several of his cantatas and songs and of the Psalms he had begun setting to music at the time of his death. Critics, among them Stravinsky, have complained of these texts as being in some cases impediments to the music. This raises a nice point. Does a composer compose in order to write music, or can he compose as one might say wholly? The trend among the more interesting present-day composers is to write music that is inadequate. Orchestral musicians do not yet know well enough their poetic language, good or bad, but the completeness with which the emotion already is the form, the thought already is the word.
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(367a) Heating-Rusherheat specializes in engineering, fabricating, and installing quality radiant heating and cooling systems. Designed for residential systems and air conditioning systems in houses and commercial buildings in industrial applications. Economy and flexibility of design permit best wall and ceiling installation: as outdoor and pool heating, engineered as a complete, packaged system available for case Study House No. 24. For further information write to: Crossroads, 15250 West Whittier Boulevard, Whitt­ter, California.

(380a) Grillework: Infor­mation on contemporary lighting fixtures: Casartelli, Casartelli, 3000 Wilshire Blvd., Beverly Hills, California.

(403a) lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure just issued. The illustrations cover 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 Rich­ard Morgenbesser, Inc. Write: Howard Miller Clock Company, Zeeland, Michigan.

(393a) Lighting: New Lighting Dynamics catalog features a complete collection of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interface Method; write to: Crossroads, 15250 West Whittier Boulevard, Los Angeles 23, California.

(377a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-plastic shade with hand­sized aluminum fittings. Also in brass, bronze, and stainless steel. Also includes wall and table standards, and multiple can­opy fixtures for clusters of lights, Write to: Crossroads, 15250 West Whittier Boulevard, Los Angeles 23, California.

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(380a) Grillework: Infor­mation on contemporary lighting fixtures: Casartelli, Casartelli, 3000 Wilshire Blvd., Beverly Hills, California.
(30a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objects d’art, and design. Acorn includes encapsulated light 72 project a round, rectangular or oblong beam up to 25 feet. Also from France comes an Art Beaux-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write: Morda 104 Wildshore Boulevard, Los Angeles 45, California.

(35a) Lighting Equipment: Booklet available on the “C-1 Board,” (Century-Izenour Board) first all electric system for stage lighting control. Main elements are Prezel Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 6636 W. 63rd St., New York, New York. 

MISCELLANEOUS


(30a) Acrylic: New catalog available on Acrylic, 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 techniques 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 coiled with drapery and upholstery designs, as well as colors. Waco Acrylic is sold as a panel or by the square foot, with varying thickness, size and design embelishments. Send for complete information, Waco Products, Inc., 939 Fawcett St., Cambridge, Mass. 02139.

(25a) Kaiser Aluminum, for Product Design & Manufacturing: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, specifications, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminium & Chemical Sales, Inc., Indianapolis 5, Ind., 919 North Michigan Avenue, Chicago, Illinois.

31a) New Soul Steel Stud: Major improvement in metal lath studs. Soul’s new steel studs were developed to give architects the strongest, lighter, more compact stud than previously available. Advantages: compact open-well stud, notched for fast field-cutting; continuous flanges, five width increments; installation of plumbing, wiring, channel. For steel stud data write George Miller Clock Company, 253 South Figueroa Street, Los Angeles 17, California.

31a) Industrial Equipment: For shop and plant areas—Boroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial seating, GR Soundex installation of plumbing, wiring, change of plane to regressed above the ceiling surface, trim plates are concave to add the change of plane to the ceiling. The aperture, being covered by plaster rings. Trim plates are interchangeable lenses. For complete information write: Marvin Electric Manufacturing Company, 648 Santa Fe Avenue, Los Angeles 21, Calif.

(31a) Pittsburgh ACYRIC House Paint—blister and peel resistant, protecting blisters for extra years. Tested for FLOREPS Lateral Test for Paint—for exterior and interior concrete surfaces—no acid etch needed, Pittsburgh DURETHANE—Enamel—offers maximum toughness and resistance combined with a finished frost color that is durable and durable. REZ clear sealer and primer for exterior and interior wood surfaces. Write to Pittsburgh Paints and Lacquers Corporation, 742 Grayson Street, Berkeley 10, California.

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35a) 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 exterior size and brilliance which lengthens the repainting cycle. Color card and data sheets may be obtained from W. P. Fuller and Company, 232 North Avenue 23, Los Angeles 54, California.

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Box 570, Fresno, California. 7 sizes ranging from 4 x 8 to 8 x 16 inches. Ideal for construction of garden walls, patios, fireplaces, and similar structures.

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