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EMBELLISHMENT

Play the Bach Goldberg Variations for me: might as well reach through the bars to tickle a Malayan bear. Yoshiko Niiya, a young Los Angeles pianist, tried it the other night and had the bear purring. A light, flexible reading, every variation fresh and dancing, with a real feeling of interval rhythm, the continuous slight displacements of tone against line that keep me listening. The embellishments were right, too, not every time as I would care to play them but never skidded or bumped over, a part of the melodic design and integrated in the rhythm. In playing the older music look to each notated embellishment for a guidepost in the wilderness of altered rhythms.

Hearing Oistrakh play gave me a fresh slant on the tie between embellishment and what the eighteenth century called "good taste." It may be other violinists alter the vibrato as he does. Most of them stick to the one method, a little more or less, so many inflections of the tone per second, a fine wobble like that of Heifetz or a heavier one like Milstein’s. Oistrakh constantly varies it, giving a different inflection to each successively held tone. One tone is nearly bare, the next very finely and lightly shaded, another broadly shaken, so that a trill or embellishment, when it occurs, is an extension of the same textural process. Embellishment as inflection proceeds from the same source as expression; it cannot be separate from the expression or applied to it afterwards. Thus the rhythm also is continuously inflected. We talk a great deal about feeling in music and ascribe it to the emphatic rounding of melodies, underlining the more obvious sentiments. Such is Heifetz performing the Beethoven Violin Concerto, always correct and always at a loss. Pattern is emphasized by sustaining loud and soft, the texture scarcely changing from one tone to the next.

Modern musical training has spread over the art a fog of visual pretenses, known as faithfulness to the score, the score being the notes as seen arranged on the printed page. That may be very well when a conductor directs and a separate musician plays each part. The notion of music as structure has so overshadowed the notion of music as embellishment that we think of the art as entirely an exercise in precision, out of which, because the composer put it in, emotion flows. While we deprecate the suggestion that a composition should have literary meaning like a book, or representative meaning like what was formerly called a painting, or even philosophical or religious meaning as these are supposed to occur in works by Beethoven or Bach, we cling to the belief that music somehow must express emotion. So, dovetailing our two contemporary notions—they are critical and performing notions, which the more advanced composers of this century have to a degree put aside—we hold that music begins with a written score, intended, when it is exactly performed, to stir up the emotions.

As to what it is that moves us, the notion becomes less clear. Some are moved by the idea of great music and seek the aspect of greatness in mastery of form, of form in contemplation actively recorded, and of contemplation in the recollection of experience, which, since it must be primarily one’s own, derives from the circumstances of one’s biography. Some dwell upon the mastery of technique that designs forms to its purpose, which explores past forms to discover methods and plans to be reworked, which by such means produces fresh designs and in contemplation of these designs as continuity and order presents them to others to be moved, as it were, by feeling them as shapes. Others will hold that the forms of music arouse emotion because they express emotion in dynamic presence: music is the direct expression of emotion through the representation of feeling.

None of these notions is clearly held and most merge. They have in common that the composer designs a container either in the form of an emotion or as the receptacle for an emotion that he puts into it; the performer exhibits the container or releases the emotion, which the audience self-gratifyingly receives as its peculiar gift. Once the form or container has been properly designed and the content, if necessary, provided, the trick of releasing the emotion can be repeated endlessly, and the audience invariably gratified.

I contend that it cannot, and that we experienced listeners are
In danger of losing the music with the emotion. We have seen the trick performed too often, and we are constantly more critical of what it is we are supposed to be receiving. We are aware that Parsifal has little or nothing to do with Easter; and for all our pleasure in the well-organized texture of the sound, we have lost the sustaining, if perhaps deceptive, feeling of a content and find the oratory interminable. I choose for this example Parsifal, because it assumes more deliberately than the majority of more abstract works that a religious, moral, meaningful, expressive content can be substantiated by designing a container big enough and sufficiently expressive. This derives from the popular notion that an expressive form presumes an expressive content. The notion did not die with Wagner or with Mahler or with Berg; it is a commonplace of reaction among conservative critics. It is the central notion of the classical-romantic interpretation that is still in general experience the only understanding of music.

The critical listener who has passed beyond his initial response to the notion of expressive content in expressive form will usually try to revive his feeling for music by analysis: a superior participation, this is how the great master puts the thing together. Awareness of such sort may be stimulating, but the consequence is a still further remove of the listener from the musical experience. Analysis may be endlessly useful to a composer, and to a critical listener so long as he is not distracted by it from the experience of naive listening; the effect is often a scholastic pedantry, of the sort with which music is nowadays disastrously afflicted.

Each of these notions has its place and each may be useful as it helps the listener to the experience of music. But consider a style of music with only indicative notation, the simple letter notation of the ancient Japanese music for shakuhachi, which requires that the player embellish every note according to his choice among a prearranged set of conventions. Here the art proceeds from the performer, not according to the accuracy of his reproduction of a patterned score but according to the taste and judgement with which he inflects the notes and binds them—that is to say, interprets them together as sound—by his improvised embellishment. In the same way the slow movement of an Italian sonata or concerto grosso of the seventeenth century is often a skeleton of white notes requiring that the performer embellish them by very substantial additions of passage-work; this tradition continues through the central movements of the piano concertos by Mozart. Even more so is the convention of the figured bass, as we find it in songs by Purcell or instrumental sonatas by Handel, a single-note line of accompaniment with numerical indicia, which do not tell the composer what to play but merely indicate the harmonies. Belated romantics complain of today’s “intellectual music.” What was ever more intellectual than the ability to amplify at sight, in performance, the figured bass line, for example, of a Bach cantata? Present-day players are usually unaware how little art and meagre scholarship has gone into grubbing together the arrangements of these basses provided by standard performing editions.

It is hard to tell which comes first, the musical skeleton or the embellishment. In European music the melodic tradition and the conventions of embellishment emerge side by side from the most distant historic past. The melody is the popular aspect, the elaborate conventions of embellishment are the aesthetic or interpretative aspect, by which the common melody is given individuality and significance. In ancient Jewish and the earliest Christian music, words are set to notes, but the release of emotion occurs through patterns of embellishment, as in the elaborated alleluias. With increasing sophistication the conventional patterns signifying emotion were applied to the settings of the words, the art forms growing larger and more intense. Eventually the Church had to call a halt, declaring that the emotional elaborations were coming between the worshipper and his understanding of the sacred texts.

We speak of interpretation, meaning the adjustment of a fixed composition according to some inner guidance of the performer or conductor. Except in our own time, interpretation has signified the embellishment or variation of an accepted melody or composition by a performer according to his ability and taste. With increasing accuracy of notation and the printing of scores the composer began to assert himself as the predominant maker and to insist, as Couperin did, that only those embellishments indicated by signs or definitely presumed by the convention should be played. Only in the first

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two of his Orders did he attempt to write out definitively all implied ornaments, accliacaturi, and alternative doubles. The contrary tradition, for example in Arabian music, threw an ever greater stress on the mere accumulating of embellishments by the performer, until the original design was lost in a heterogeneous welter.

The habit of present-day performers and musicologists is to presume that composed music which has all its notes written out is in some way better than embellished music; that the only embellishments which should properly be played are those which the composer has indicated by signs; and that implied embellishments, although a commonplace of all embellished music and definitely in the intention of music composed during the sixteenth, seventeenth, and eighteenth centuries, including the works of Palestrina and Bach, are somehow irrelevant, esoteric, and not to be considered in practical usage. Musicology, while recognizing the falsity of these presumptions, does nothing to overcome or argue against the current habit. Even the best writers on the subject allow the reader to believe that music requiring the performance of embellishments is somehow inferior to fully written out music, in the same way that they continue the established myth that with the discovery of the well-tempered system of tuning by Bach all European music became at once well-tempered, including the further error which implies well-tempered tuning to be the same as equal temperament. These are fallacies known and to be false by any informed musicologist, but I have still to see any musicalological writing or music history which clarifies the facts about them.

Since I am discussing embellishment, not temperament, I shall say here only, as I have said before, that a well-tempered system of tuning is an individual method of tuning, lying somewhere between meantone and equal temperament. Many experiments towards a well-tempered tuning were made by theorists and practical musicians, both C. P. E. Bach and Forkel. The purpose of a well-tempered system was to allow playing in all keys without retuning the instrument, while preserving some of the distinctive coloring of the individual keys provided by the meantone system, which is lost in equal temperament. The three systems of tuning existed side by side through a still undefined period, and no musicologist knows or so far as I can determine has even explored the interesting question which system was used by which composers at any given period. If you doubt this, try looking it up or ask your nearest musicologist. I have heard an expert musicologist deny that the distinction between these tunings is significant or even audible. Musicians of the period, including Bach and Rameau, expressed themselves otherwise. No one accustomed to using the temperaments will deny the aesthetic difference. A work intended for meantone can be very drab in equal temperament.

In the same way the fallacies concerning written out and implied embellishments are encouraged by musicologists, in spite of the well-known criticism of Bach’s published compositions by Johann Scheibe: “Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes; and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout.” By “the method of playing” Scheibe meant the expression or implied ornament, which was customarily left to be supplied by the performer, according to his ability, the nature of the music, and conventions of “good taste.” The accusation applies only to the works published by Bach in later life, in particular the four volumes of the Keyboard Exercises. In his earlier music Bach implied quite as much embellishment as he indicated by signs. The accusation has been brought not only against Bach but against nearly all heavily embellished music; it is a commonplace of musical criticism even at the present time, though the popular vogue of Bach’s heavily embellished Goldberg Variations (the fourth volume of the Keyboard Exercises) would seem to refute it in practice. Because the player, critic, or editor has trouble in playing all the notated embellishments, for example in Couperin or in the Fitzwilliam Virginal Book, he is not justified to insist that they should not be played, when the evidence is all to the contrary.

(Continued from Page 4)
A Service To The Architect...

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PHOTOGRAPH BY JASON HAILEY
Steel is at home on a hillside, too

Strength, precision, stability, permanence—these are some of the qualities that make steel a unique home-building material. And nowhere are these advantages of more value than in hillside construction. To get the most out of an elevated lot, a home wants to be open and glassy. With a steel frame, the architect can design a completely open, flexible plan unrestricted by conventional building methods. The steel homes featured here have no load-bearing walls—the steel frames are designed to withstand all lateral and horizontal forces. Thus the ceiling deck “floats” free of interior partitions. Steel framework also minimizes the need for leveling hillside property prior to building.

In Southern California, designer Craig Ellwood recently completed his fifth hillside home using a modular rigid frame composed mainly of 4" 13# H steel columns. In the pictures notice how he integrates structure and design: the rhythmic steel frame is the basis of the architectural expression. Exposed trim steel columns dramatize the structure with precision detailing that gives modern architecture its crisp, elegant look (cost of furring and wrapping of columns is also eliminated).

Craig Ellwood's fifth hillside steel home illustrates how he uses individual concrete pads to eliminate costly continuous footings and allow openness of structure. Floor is supported by 6" 8.2# steel channels. The 1" square bars used for tie rods (diagonal bracing at right) eliminate the need for solid shear walls.
This home, the first hillside-design created by Ellwood using a modular steel frame, was built in 1952. Today, this 1400 sq. ft. house could be built for about $12.50 per square foot—including built-in appliances. The owner of this steel-framed home is forever protected against termites as well as warping and checking. Steel is permanent...and needs little upkeep.

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There are thirteen large canvases in the Willem de Kooning exhibition at the Janis Gallery, all executed within the past year, some as recently as a month before the show. These thirteen are an important installment in the perilous serial of de Kooning’s transitions. They follow the “Woman” series and undoubtedly presage another phase. As de Kooning has said, the artist is too nervous to sit in one chair.

With de Kooning an acknowledged leader of the so-called abstract expressionist movement (in fact, something of a charismatic chieftain by now) it is hard to keep a safe distance. The flood of well deserved approval sweeps on, and one is reluctant to resist, even slightly.

Before I offer resistance, I should say that this show, like all of de Kooning’s exhibitions in the past six years, has the undeniable mark of mastery. There are breathtaking boldnesses, scintillating witticisms, shocking negligences—all the qualities which can go with greatness. De Kooning’s personality is so strong that even in its worst projections, it compels respect.

All de Kooning’s special virtues are present in his current work: The extremely personal insistent rhythm of interweaving planes; the fabulous manipulation of pigment, particularly in the vertiginously swerving scoop stroke, entirely his own invention; the fearless largesse of composition; and the hot-blooded selection of color. Yet, I felt in these thirteen paintings an undertone of revolt, perhaps de Kooning’s personality is so strong that even in its worst projections, it compels respect.

De Kooning’s tempestuous development in the past years begins in the forties, when he painted calmly, slightly unfocussed figures of dreamy ladies in the aquamarines and powder-pinks he has once again picked up. He sought to present a dislocation of the visual sense as a good thing—a suggestive stimulus which would lead to poetic interpretation of his canvases. After the somnambulistic calm of these benign paintings came a decisive change: the black-and-white “Excavation” group with its heaving seas of curving planes and excited juxtapositions of many perspectives. Yet, even here the first thrust of complete pictorial freedom in the excavations spurred de Kooning on. He then synchronized a taste for figurative painting with greatness. De Kooning’s exhibitions in the past six years, has the undeniable mark of mastery. There are breathtaking boldnesses, scintillating witticisms, shocking negligences—all the qualities which can go with greatness. De Kooning’s personality is so strong that even in its worst projections, it compels respect.

DORE ASHTON

Kenneth Armitage: The Seasons

Nicholas Carone: The Seed for the Void
a period where he painted strange, wistful human figures whose shadowy existence was emphasized by smooth, smoky color. Later, he moved toward psychological interpretations, abstracting what he hoped were constants from human experience. This realm of defined personal philosophy was impinged upon by the adventure of the abstract expressionists whose truths were revealed in a more or less direct stream and left uninterpreted.

Carone has made a valiant attempt to synthesize his search for significant symbol with his awareness of expressionist automatism. The paintings he offers are passionate espousals of a dream. It is a cold, deliberately tormented dream through which whisper the symbols of human existence. There are abysses and voids; depths of bleak waters; fretted landscapes never seen of some ice-age to come. Intentionally prophetic in character, the paintings are fraught with phallic, sperm, organs of lust and reproduction. But they are executed with a certain detachment, as though the artist has arrived—via both the senses and ratiocination—at a plateau from which he can speak with distance.

With few exceptions, Carone’s paintings are limited to glistening whites, laid on thickly and manipulated to suggest forms; rich blacks, luminous grays and touches of rose and scarlet. Carone, who has never abandoned a European respect for paint tastefully refrains from ruthless scarring in his canvases. His chief concern is the inference of symbol. Ambiguities are never accidental.

These paintings have a technical lineage. In the sinuous lines which now and again burst into forms, there is the hand of deKooning. In the animism of the organic-seeming shapes, there is Gorky. In relief surface, there are both Pollock and deKooning (particularly in the use of the scoop-turned stroke.) But none of these inherited characteristics assume dominant roles. They are kept as means, not ends.

Most of the compositions move from a premise of a white void. The white is not light, but in its opacity, serves as a screen through which the symbols must be divined. The complex themes are subordinated to this climatic nothingness. Speaking of themes, Carone’s titles tend to be melodramatic but indicate his preoccupation with symbol: “The Anvil Heart,” “Sacrifice of the Nietzschean Lamb,” “Adam” and “Sacrificial Axe.”

It is interesting to compare two exhibitions by artists of the Ecole de Paris with these New York abstract expressionists. It proves at least one thing: that abstract painting is far from being an international language. A veteran French painter, Gérard Schneider, has his first one-man show in America at the Kootz Gallery. Schneider, noted for his expert painterly hand essays into the “new” abstrac-

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ALBERTO SUTER

(Continued from Page 11)

tion but makes a very poor show. His canvases are large, but singularly sluggish. His color is faultless (midnight blues laid on with luscious textures over which light tones are applied in a manner to suggest swiftness) yet, decorative. His large strokes, resembling the signs of both Soulages and Hartung, stay on the surface like petals floating on a still pond. What was intended to be an energetic display is dully passive. A fundamental misunderstanding of contemporary abstraction underlies Schneider's conception, relegating his work to mere decorative proportions.

Unlike Schneider, Andre Lanskoy, whose first one-man show here is at the Fine Arts Associates, has not touched the ideas drifting across the Atlantic from the U. S. He has stuck faithfully to his stance as an abstract naturalist. And his paintings, loaded with decisive, fat strokes of gay color, bring us a world untroubled by psychological obscurities. Here, the French tradition is upheld on its own grounds, and emerges successful though modest.

I have never felt that American sculpture has matched American painting in adventurousness or quality. So it was with surprise that I found the David Smith exhibition at the Willard Gallery full of electric innovations, with statements more vital, more autographic than ever before. Something occurred which opened a way to Smith he was loathe to admit before. He now allows himself the luxury of elegance. Even his drawings are refined, rhythmic, graceful, with the sparks of pure invention thoughtfully contained. This new element provides the contrast I always felt lacking in his work. Where before the vitality was expressed in the largeness, the ruggedness of straightforward execution, now it is channeled, cunningly dissected and brought into subtle play against the old rude forces.

For me the highlight of the show was a group of steel forgings designed to be grouped together but individually independent. These are slender, towering objects which have been beaten and patinated, coaxed by a careful hammer into simple contours. Smiths' habitual interest in frontality is here advantageous. These slender creations firmly affront space. In some of them, Smith has cut round shapes which he fills with plugs. These are beaten so that the contour swells out. This is so craftily done that the sinuous line produced suggests growing—the flowing shapes of nascent life.

Coming directly from the forge, these sculptures are honestly nothing but themselves. They are not interpretations. Smith wants to avoid metaphor. He has at times been bound to a once-removed literary theme which led his work into dangerously anecdotal categories. But in the forgings, he moves from direct instinct to direct expression.

Kenneth Armitage, the British sculptor who has had one show before in the United States, now shows recent work at the Bertha Schaefer gallery which indicates cheering progress. I never cared for the spindle-shanked figures he made before, although at times his screen-like processions of figures strung out like a sheet and moving against the wind were interesting.

Now, Armitage, while still clinging to the literal content of the human figure, has attempted to expand his conception by means of eliminating the naturalistic detail. A reclining torso becomes a bulky volume which could be identified with many objects in nature. It does not displace space so much as verge with it, giving the impression of edges which extend freely. The most recent sculptures, always modeled and cast, have a bold scale and are increasingly solid. A group of figures lumped together become an object as well as a theme. Their raised arms and slender legs correspond, like rays of a jack, and thrust out into space with considerable speed and daring.

Sofa M/624 designed by Stewart MacDougall

KASPARIANS

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A nation may be likened to a real person, with its own heredity and traditions, all the complexities of daily life, and racial and linguistic "relations" sometimes scattered throughout the world. The study of its physiognomy and character is what we understand by the term "study of civilization."

This subject therefore covers part of the same field as the syllabuses for which our history colleagues are responsible. The past helps us to understand the present; it is often, indeed, still present. What would Italy be without the Roman world? Or Spain without Arab civilization? Or Germany without the shades of the Hercynian Forest?

The personality of each country has slowly developed through the centuries. Wars, often episodic and accidental in themselves, have marked important stages and must be taken into account. The United States of America today owe much of what they now are to the War of Independence and to the Civil War. Nor can political evolution and the institutions marking its successive stages be neglected; the soul of Russia has developed along a clearly marked line from the time of the Czars to the present-day regime.

Geography also explains many national characteristics. Even without reference to Hippolyte Taine's theories, it is tempting to consider that climate may have an effect on temperament, that the Italian landscape seems destined to be the home of the most brilliant schools of painting; that the harshness of the Spanish mountains, beneath a blazing sun, was bound to produce a literature of action and heroism, blended with passionate love; that England, because of her position, must eternally waver between Germanic austerity and the volatile charm of France; and that France herself, as Madame de Stael said, should be the meeting-place of the literature of north and south.

Going beyond the facts of history and geography, due account should be taken of certain more elusive factors, difficult to translate into statistics or dates. I have in mind the influences which seem to radiate naturally from certain countries at a given time, sometimes peaceful, as in the case of Italy at the time of the Renaissance, France under Louis XIV, or the United States of America at the present day, and sometimes taking the form of a "racial dynamism" such as carried Philip II's Spain to the North Sea and the Pacific, nineteenth-century England all around the world and Germany in the last fifty years from one end of Europe to the other.

To sum up, the traditional field of history and geography is the objective study of foreign countries, based on documentary materials, from the standpoint of an observer looking on from outside or above, a study for which some degree of detachment and systematic synthesis is necessary. The teacher responsible for the study of civilization will aim at making a subjective study of a nation's history by actual experience. He will delve into its subconscious and seek to depict its heart and soul. He will lay hold on what is vital and present, what represents the nation's potentialities and nature as a group. We do not get to know a person by reading his biography but by sharing his life.—Unesco.
All over the world experiments are being made in order to further the art of exhibiting pictures and sculptures. Some of them have had successful results, others only resulted in a confusion of values.

Often enough the designs of modern museums are beautiful in themselves, but fail completely when they are actually used as such. A museum should serve its ends and may not be allowed to become an end in itself. Fortunately, there are certain architects who understand the implications of their task and Rietveld, a member of the well-known "Stijl"-group, is certainly one of them. It was he who designed the new Dutch pavilion for the Venice Biennale, two years ago.

Rietveld has also designed the pavilion for present-day sculpture at Sonsbeek, Holland. The originality of this airy structure does not force itself upon the public, nor does it compete with the sculptures exhibited.
"The pavilion for sculptures at the Sonsbeek open air exhibition was to be used during the summer and was meant especially for those sculptures which had to be protected against the influence of the weather. The walls are erected of perforated cinderblocks; where a quieter background was appropriate the holes were filled with cement. The principal idea was to enclose an existing open space, surrounded by large trees, by walls of different height and proportions intersected by flat roofs at different levels. A high, more enclosed section surrounded by some lower galleries was kept open except for a wall on one side and glass panels where necessary." G. RIETVELD
MODERN HOSPITAL:
MOUNT SINAI IN LOS ANGELES

This new hospital is on a three-three-fourth acre site in a heavily populated section of the city. The initial element is eight stories with an additional five stories to be added in the future. The structure is of reinforced concrete with an exterior finish of multi-colored Zolatone lacquer. In plan the building has two eight-story wings extending from a central windowless shaft; the ground level of the north wing is an open colonnade which provides a covered walkway and a circular driveway which permits the discharge of patients directly into the hospital lobby. The main lobby, waiting room, coffee shop, pharmacy, business office, cafeteria, emergency room, and dining areas are located on the first floor.

In general the approach to the problem was to determine first, in some detail, the hospital methods and procedures to be used and then to design the building which would incorporate the needs of such project in order to produce a better and more efficient hospital workshop. The third phase of the Mt. Sinai Hospital building program will be the addition of a six-story wing running west from the central core of the principal structure forming the leg of the "T"-shaped completed project.

Beds for acute and chronic patients are on the third to eighth floors, each of these containing approximately forty beds, and each room has a two-way audio-communication system connected with the central nurses' station. The building is completely air-conditioned, with screens sandwiched between glass panes to reduce sun glare and solar heat load.

WELTON BECKET AND ASSOCIATES, architects and engineers;

PALMER, KRISSEL AND LINDSAY, associated architects
On each floor the nurses' station is placed in the exact center, with utility rooms, diet kitchen, visitors' room, bathrooms, service and passenger elevators clustered around about this point. The operating suite is located below ground level and contains four major surgeries located within a tight circle where everything normally needed is immediately available. The work load and staffing is planned for a twenty-four hour continuous operation.

Among other things to be added will be a Nurses' Training School and Service Building. It is the policy of the hospital to devote one half of its beds free of charge to the indigent sick of all races, creeds and colors.
first of two parts

"problems of art criticism": by Jules Langsner

Is there a reader of art criticism who has not, on occasion, flung aside a critical text in a fit of irritation? Disenchantment with criticism by no means is a modern phenomenon. Many a reader would agree with Fielding when he said of the critic, "Vice hath not, I believe, a more abject slave; society produces not a more odious vermin; nor can the devil receive a guest more worthy of him, nor possibly more welcome to him." Attempting to penetrate the cloud of vapid, pompous, jargoned verbiage devoid of enlightening insights, many a reader of art criticism, I suspect, has asked himself, "Why talk so much about art? Why not savor the experience of art as one delights in the exquisite pleasure of a superbly-prepared meal or as one is exhilarated by the grandeur of magnificent scenery?"

The critic's answer to these seemingly innocent questions, unhappily, must resort to elaborate circumlocutions. If the spectator's total response to work of art is indeed simple, direct, uncomplicated, visceral, then interminable discussion dulls the keen edge of delight. However, the enjoyment of good food entails more than a healthy discharge of gastric juices. It involves conducive surroundings, companionship, ceremony, a receptive disposition, skillful preparation, all matters about which there can be differences of judgment. Because it is a central task of art criticism to make value judgments, whether or not the critic feels sure ground beneath, in other words to attempt to make explicit that which tends to be ambiguous, art criticism necessarily is a hazardous intellectual occupation.

Dissatisfaction with art criticism, perhaps more prevalent than critics are inclined to acknowledge consciously, stems, in large measure, from the inevitable circumstance that the critical vocabulary frequently seems to be a variance with the reader's experience of art. Or, as the critic might reply, with what the reader believes to be his experience of art. In any case, the reader may believe there is an insufficient, if not total absence of, correspondence between what he reads and what he sees.

The reader's consequent frustration may emerge as one of two attitudes:

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The site located high in the Bel Air hills commands a view of the golf course, a University campus and the city with an exciting view to the sea. In planning the house particular care was given to its orientation, to provide four functional areas: the major views, the swimming pool outdoor recreation area (located in a protected private spot against the hill), the entrance motor court, and the service. In order to fully use the site and to provide ample ground area for outside living space the plan evolved into a two-story scheme.

On entering the house from the entrance court, which has no openings except the entrance door, a large spacious glazed entrance hall opens on to the swimming pool terrace. The area is paved with sea green concrete tile which extends into the living-room and outside on the terraces. The stair is free and open in design with vertical brass rods forming the railing, cork treads and an open planting area at the first floor. The living and dining-room flow through the first floor which has been designed for informal living and entertaining, with access to the pool area, the kitchen and the magnificent view. This area is finished in soft dark stained redwood with natural stone fireplace and light green acoustic plaster ceiling. The lights have been recessed to eliminate glare on the large glass area. Major traffic areas are exposed cement tile, while the remaining floor is covered with a thick beige carpet, recessed in the floor. The dining area is a part of the living-room and adjacent to a large bleached walnut buffet with black marble top and is separated from the pantry and kitchen with a vertical sliding door for privacy when needed.
The house was designed for a family with three children. The boys’ rooms have built-in desks, work area and dressing rooms. One wall is covered with cork for play activities. The corridor here has been widened to form a play area and television for the children. The girl’s room with its own bath is adjacent to the master bedroom. The master bedroom faces the view and opens on to a wide balcony. It is adequate for a sitting-room also and has a large fireplace in one corner. Two combination dressing and bath rooms serve this room.

This is a house with no projecting eaves, yet the major sun areas are protected by either wide overhangs, redwood louvers or balconies which provide shade and filtered light for sun control on the walls, giving an exciting pattern of light and shade on the natural finish redwood walls. Vertical bamboo fences supported on sea green pipe frames are used to enclose exterior garden areas and blend into the planting.
The site is a portion of an old estate recently subdivided and is covered with fine oak trees and many specimen plants. At one end there is an old mill pond which will be renovated and retained as a major feature.

The project was to do a livable home for a couple with one child. The primary objective was to respect the special beauties of the site and to have its most interesting portions surround the house rather than be covered by it. The bedroom area was most logically suited to the upper area of the lot, well protected by location and growth from the noise of the street and
having a vista of the surrounding hills as well as the pool. The living and
dining room took advantage of a spot that allowed a large level terrace
area adjoining the pool. The roof slope complements the pleasant terrain
without attempting to create anything pretentious architecturally. Since
the landscaping was predetermined by the old estate, the problem of not
dividing the landscape pattern with the house was a serious one, particularly
since the house could not be placed on the periphery of the lot. Allowing
the south end of the bedroom wing to bridge over the dining room terrace
will not only provide a pleasant covered and screened area, but will effect
an exciting penetration of the site through the house.

The concrete basement wall which is exposed to this screened area will
have Japanese fishermen's glass net floats inserted into the exposed face
adding a sparkle to the otherwise plain surface. The main features of the
construction are wood post and lintels with some natural field stone walls
quarried in this region.
A VINEYARD PAVILION BY CAMPBELL AND WONG

This structure is designed as a hospitality house for a small winery in Sonoma County, California. To fully enjoy the climate of the region, the entire area except for the private lounge is open, except for the canvas tapers which shield from the sun.

The structure is composed of two intersecting decks of random-width pine, one 80' x 8' raised off the ground 18 inches, the other 60' x 20' raised 36 inches giving a pleasant lift to view the surrounding vineyard and also assuring complete privacy.

There is a large open lounge area, a private lounge area, a study or office, a small bath with outside shower for bathers from the pool, all open (except bath) with privacy being created by the labyrinth walls. There are about 200 feet of fence (of closed vertical louvres, 1’ x 6” boards) in a pattern to achieve this privacy, or to direct or focus the vistas. A twenty-foot cylindrical redwood wine tank is utilized as a swimming pool. A galley and wine dispensary is made also of a wine tank, straight-sided, and provides a cylindrical form within the space-cage, the cylindrical form appearing again in the black iron fireplace. Several ideas motivated this open structure: the main one was to achieve a luxuriously scaled building without spending a small fortune; to enjoy pure “waste” space (the entry, etc.) and a feeling of expansiveness; to achieve restrained elegance at minimum cost.

An additional accent on “space” is further achieved by the living floor’s (3 feet above grade) relationship to the protective wall-fence 8’ high. A secure feeling in the space-cage is aided by the 2’10” solid rail over which one can see the gardened areas between the fence and the main structure.

The construction has been worked out with steel T-joints to make the frame rigid and eliminate diagonal bracing. The rest of the construction is open decking, making an extremely economical but generously spatial structure. The space-cage is white, with gray-pink, gold and three shades of turquoise blue canvas tapers. Fences and entrance vertical walls are white. Other color accents of furniture, etc. are gold, yellow and three shades of turquoise.

The basic design could easily develop into a full-scale two-bedroom house by adding windows, finish flooring, heating and other miscellaneous items.
The Kenmochi Design Associates in Japan have recently opened their new "Living Arts" display room in connection with their design studio. Although the furniture has been newly designed, the chinaware, modern crafts and other interior accessories displayed are items which are all being mass produced and have been carefully selected for their good lines and practicability. It is the intention of the Design Associates to look for and to develop new designs and ideas to be tested, improved and adapted, and to support experimental production in cooperation with manufacturers until the product is ready for the market.

"Good to look at and good to use" would seem to sum up the furniture and selected ware displayed. It is Kenmochi's intention to see that all objects be marked by the same quality of simple lines, uncluttered and pared of unnecessary detail, and adhere to an economy of line and an economy of price. It is the objective of the organization to design and to assist in the manufacture of material which will be developed for the Japanese market first and later offered to the foreign markets throughout the world.
The Site: Large and sloping, surrounded with fine old trees except to the south, which has an open view of the mountains at Cuernavaca. Several Royal Palm trees grow on the lot, and these have been preserved by planning the house around them.

The Climate: Semi-tropical, cool at night in the winter. Heavy summer rain dictates covered circulation to connect the somewhat scattered units of the house.

Planning: The house sprawls around the rim of the site, which is bounded by a beautiful old stone wall. Advantage of the ground dropping to the south was taken to place the garage-guest house squarely across the entrance, and to connect this to the main house by a covered walkway. Hence the view from the living room of the south panorama is undisturbed. The elements of the main house were again separated to preserve the existing palms. The only two-story element is the servants’ quarters, located at the north-west corner with a private service patio. A series of covered passages and cantilevered roofs offer protection against the seasonal rains. The watchman’s quarters are delegated to the far south-west corner, where he can effectively control the entrance gate. The main bedroom wing is a complete unit in itself, connected to the living-room only by continuation of the roof slab.

Construction: Framed structure of exposed welded steel. The roof slab slopes 5° and is of reinforced concrete, covered with tar-paper and “tezontle,” a soft rust-coloured volcanic stone. The finishing of the roof is important as the garage-guest house is seen from a high level from the main living terraces. All windows are metal-frame. Exterior walls are plastered, rendered and finished white. Contrasting garden walls are of black volcanic stone (piedra china). Floors of tile, mosaic or stone. All the built-in fittings are of “parota,” an oily tropical wood.
a garden studio

GENE SMITH, ARCHITECT
ERIC ARMSTRONG, LANDSCAPE ARCHITECT
IN COLLABORATION

Problem: To develop a small house and garden on a lot with a deep non-compacted fill (as much as 15' from the top of bank) taking full advantage of the site on a restricted budget.

Solution: A 14'x30' interior social area at ground level—living, dining, kitchen, and stairwell fully oriented to a private fenced-in exterior social area; with bedrooms, a deck, work space, and bathrooms upstairs which take advantage of ocean, canyon, and mountain views.

The house was designed by a landscape architect who sought collaboration and architectural refinement from an architect from the initial sketches on. This is a garden studio where the space at ground level is stopped only at the fence line, and the trees are fully as important as the walls.

Materials: The same materials—pebbled concrete and redwood board and batten—are used both in the house and garden. The laminated wood ceilings are reflected in the detail of exterior benches. The interior planting area is repeated outside, at the entrance. Even the furniture will be the kind that can be used outside or in, at will. All materials are inexpensive yet rich in color and texture, are easily put together yet warm and soft, offsetting the seeming austerity of the design. The maintenance of such materials is minimal. In all cases the plant material selected for landscaping is beautiful the year-round, with a maximum of pleasure and use, and a minimum of maintenance involved. Potted and tubbed materials will provide color and detail interest.

The house is post and beam 6' o. c., which is closed-off from the street and opened-up to the garden and view. The ground level ceiling is sanded and sealed, to serve as the upstairs floor and decking material. Exterior lighting will be used extensively to heighten the importance of the garden as part of the whole. A skylight running the full length of the house will allow the sun to cast light on the street-side perimeter wall. This effect is given great importance by allowing an 18" open space between ground and second levels, which adds to the spatial feeling of the house.
THE KEY TO SLUM PREVENTION

IRA J. BACH, A.I.P.,
Executive Director Chicago Land Clearance Commission


The preponderance of the newcomers to settle down in these new locations were Negro agricultural workers from the south. A tremendous need for additional living accommodations was thus created, coupled with an inability to pay a high price for it. This produced widespread overcrowding and deterioration in the older, central areas of the cities which were the main receiving centers for this influx.

The United States Supreme Court decision in 1949, that held racial restrictive covenants invalid, soon produced great intra-city shifting of populations. The boundaries that once held areas occupied by Negroes were soon destroyed and their former inhabitants moved to adjacent neighborhoods. The scale and rapidity of this movement produced a reaction among the previous residents who dispersed to the newer and more desirable outlying areas. The combination of the flight to the suburbs and overcrowding of the newcomers, set the stage for slum and blight that appeared shortly thereafter.

The staggering social and economic costs of slums is already well-known. Their typical price to the community in the form of crime, vice, juvenile delinquency, together with the many physical and mental illnesses, is only part of the bill. The tremendous price of repair, rehabilitation or rebuilding constitutes an economic dilemma today.

Attempts toward solving the slum problem have been, in the past, all too often directed at their eradication with little attention focused on preventive measures. Many highly successful slum clearance and redevelopment projects have been started since the National Housing Act of 1949 was passed with its financial assistance provisions. Also, many well-designed public housing projects have been constructed since 1934 when the first federal funds were made available by Congress. These projects, while demonstrating the great architectural and planning skill of our technicians, did nothing to prevent new slums from appearing in the adjacent areas.

By 1954 it became generally recognized that slum prevention must accompany slum clearance and redevelopment, in order to wage a successful war against slums. The combination of slum clearance, redevelopment, rehabilitation and neighborhood con-
ACTION, Box 462.

*By Reginald Isaacs, New York, N. Y., $10.00 c/o
mission should prepare and adopt, from
ever, occupancy standards incorporated in
sanitation and safety; under which dwellings
existing codes and ordinances.
The plan of course, must provide for new
schools, parks, public utilities and allevia-
tion of street traffic troubles.
Following closely after passage of The
Housing Act of 1954, a citizens' organiza-
tion was created on a national scale. The
name given to this group was American
Council to Improve Our Neighborhoods—
the initials of which spell out ACTION.
There is to be a local chapter organized in
each city that desires to participate in an
urban renewal program.
To date, ACTION has organized a great
many local chapters, commenced several
research projects, and carried out one demon-
stration project. The "course charted" for
their program is contained in a recent pub-
lication by ACTION entitled "A Program
of Research in Urban Renewal for the
American Council to Improve Our Neighbor-
hoods."* Included in the publication is a
comprehensive program of research projects
which are considered to be an essential pre-
liminary to, and an integral part of, the drive
for "urban renewal."

For the municipalities themselves, the first
official requirement after applying for
federal assistance is the preparation of a
workable program. The purpose of this
requirement is to make each locality audit its
slum prevention work of the past and outline
steps to be taken in the future. The
Urban Renewal Administration of the
Housing and Home Finance Agency requires
that the Workable Program presentation
consist of the following components, which
can be described as the "tool kit for slum
prevention":

1. Codes and Ordinances. These should
prescribe minimum standards of health,
sanitation and safety under which dwellings
may be lawfully occupied. Included should
be an outline for an extensive program for
review, modification and modernization of
existing codes and ordinances.

Probably most localities have codes and
ordinances that prescribe standards for con-
struction, maintenance and repair. How-
ever, occupancy standards incorporated in
housing codes have received very little
attention until recently.

2. Community Plan. Comprehensive city
planning is the responsibility of the city
planning commission. The planning com-
mision should prepare and adopt, from
time to time modify, and have custody of a
comprehensive plan of the city showing its
present and planned physical development.

The comprehensive plan should show the
general location, character and extent of
thoroughfares, parks, recreation facilities,
sites for public buildings and structures.
City and privately-owned utilities, water-
ways, water conduits and such other features
as will provide for the improvements of the
city and its future growth and development.
Also, provide for adequate facilities for the
housing, transportation, distribution, health
and welfare of its population. These should
include a land use plan and zoning ordi-
nance.
The plan may be prepared as a whole or in
successive parts corresponding to major
geographical sections of the city or to func-
tional subdivisions of the subject matter of
the plan. The planning commission, after
adoption of the respective segments of the
city plan, should submit each to the Mayor
and City Council for approval.

One very important undertaking of a
planning commission is the preparation of a
recommended capital improvements pro-
gram for five or six fiscal years next ensuing,
and a recommended capital budget for the
next fiscal year. This program should pro-
vide for improvements in the city ranging
from police stations to playgrounds and
schools. It is, in effect, a comprehensive
and continuous program for providing the
city with the facilities necessary for its con-
tinuing growth and economic expansion.

3. Neighborhood Analyses. This com-
mences with the delineation by the planning
commission of areas to be characterized as
conservation, rehabilitation or slum clear-
ance areas. Any combination of these
designations may be used in any area. The
type of treatment recommended for an area
will include the preparation of an area plan.

Neighborhood analyses are conducted
under the supervision of the local housing
or development agency. Any neighborhood
analysis should be accompanied by the
organization of a community citizens associa-
tion to strengthen the public agency work.
In each area, specific problems will require
specific remedies.

A complete and comprehensive survey
of conditions of structures and occupancy
conducted by the city building department
is the first step toward ascertaining the
degree to which code enforcement is requir-
ed. This is part of a program of housing
and neighborhood evaluation which will
include environmental as well as dwelling
conditions. In addition to housing quality,
data on attitudes and opinions of residents
of the area should be sought.

The neighborhood analyses also take in-
ventory of neighborhood assets and deficien-
cies. After they are delineated on city maps
and enumerated on data sheets, the neighbor-
hood plan may be commenced.

In the preparation of a neighborhood
plan, the local redevelopment commission
or agency will apply the standards develop-
ed by the planning commission, modified as
need be to accomplish the objectives of the
renewal program.

Where the results of surveys indicate a
neighborhood is predominantly slum and blighted in character, a different type of plan
is called for, of course. This may include
partial or total clearance and redevelopment.
Some neighborhood plans may require total
rehabilitation and still others, solely volun-
tary repairs. It will be the responsibility
of the redevelopment commission and plan-
ing commission, in cooperation with the
citizens' group to recommend to the city
council the type of treatment to be carried
out.

4. Administrative Organization. An ade-
quate administrative organization must be
available to implement and carry out a
municipality's program for Urban Renewal.
The types and details of organization will
vary from city to city. For instance, some
larger cities may find it necessary to create
an "Office of Housing Coordinator." Where
this occurs, the coordinator is actually an
assistant to the Mayor and acts for him in
carrying out all phases of the Urban Renewal
Program.

Among the various city departments,
agencies and boards that are necessary to
the successful carrying out of an urban
renewal program, are a planning commission,
bearing department, health department,
zoning board of appeals, commission for
race relations, housing authority, and re-
development commission.

Where special attention is given to hous-
ing code enforcement, a community can
very quickly arrest the decline of many
neighborhoods. As a first step, greater
efficiency can be achieved if all the inspection
functions are consolidated. These include
building, plumbing, electrical, fire and sani-
tation. A second step is the establishment of
a close working relationship between the
code enforcement bureaus and the law de-
partment. Since the success of an enforce-
ment program depends, in a large measure,
to the degree to which building code viola-
tions are presented in the courts, it
becomes almost mandatory to have a close
working relationship.

5. Financing. The operating budget of
most communities engaged in urban renewal
will, by necessity, be increased to adequately
handle the additional workload of all de-
partments and agencies. This includes all
those mentioned in the preceding section on
administrative organization.

Of course, the capital budget must reflect
the capital improvements program for carry-
ing out the comprehensive city plan in urban
renewal areas of the city. This is not to
say, however, that the entire capital improve-
ments program will be devoted to urban
renewal areas.

(Continued on Page 36)
small house by kazumi adachi, architect

The house was designed for a family of four—a couple and teenage son and daughter.

Since they are both professional people, all of the household chores such as preparation of meals, housecleaning and etc., are a family affair. As there might be three or four people in the kitchen at one time, a kitchen with opened ends without pockets was necessary. Furthermore, the service area had to be placed adjacent to or as a part of the kitchen because sewing, laundering etc., might be done during preparation of meals.

For the ease of cleaning, terrazzo floor was chosen for the dining, kitchen, bathrooms and service areas, and the other rooms will have wall to wall carpeting for comfort. The deck floor is of wood slats spaced apart, and at night it will be illuminated from underneath to create lightness.

The site is on a hillside and the view is to the east with steep canyon and adjoining hills. The house is built on concrete block foundation wall rather than poured concrete for its color and texture; and for interesting contrast, the exterior walls are of redwood, stucco, brick and painted plywood.
PROBLEMS OF ART CRITICISM—LANGSNER

(Continued from Page 21)

either he tends to depreciate his faculty for responding to works of art, attributing to the critic the key to an inscrutable mystery which he, the reader, does not possess; or he may fortify his wavering confidence in himself by dismissing the criticism as another instance of garbled nonsense. The sophisticated reader who knows, or thinks he knows, "his way around" may transfer his annoyance with critical ineptitude, or with what he considers vacuous criticism, by belittling works the critic has accorded fulsome praise, or by finding hidden merits in works the critic has damned.

In spite of the suspicion with which criticism is held in many quarters of the art world, critics possess a certain amount of personal power by noticing in the public prints what is going on, and by their comments on what they notice. Obviously, being human and therefore vulnerable, the critic may, and probably should, be conscious (if not consciously), bias his reports, praising his friends, or those he believes (often mistakenly) are such, and disparaging, if not gibbelling those artists who fail 'to play the game,' or adhere to a different set of rules than those subscribed to by the critic.

The professional art critic's job is complicated by the diversity of training, skills, and perceptions of his audience. Although all art critics, regardless of their area of interest, are engaged in a work of criticism that is a creative process, it is a process the professional critic approaches in a different manner from that of his fellow artist. The professional critic has an additional responsibility: the public is, and should be, a part of the audience for arts, and he has the duty of guiding the public or making his criticism available to the public. The professional critic's job is complicated by the diversity of the audience he serves. He must be able to speak to a wide range of people, from the art consumer to the art historian to the art critic. He must be able to speak to people who are interested in art for its own sake, as well as to those who are interested in art as a means of social commentary. He must be able to speak to people who are interested in art at a low level of understanding, as well as to those who are interested in art at a high level of understanding. He must be able to speak to people who are interested in art at a small scale, as well as to those who are interested in art at a large scale. He must be able to speak to people who are interested in art at a personal level, as well as to those who are interested in art at a public level. He must be able to speak to people who are interested in art at a professional level, as well as to those who are interested in art at a lay level. He must be able to speak to people who are interested in art at a critical level, as well as to those who are interested in art at a general level. He must be able to speak to people who are interested in art at a political level, as well as to those who are interested in art at a cultural level. He must be able to speak to people who are interested in art at a historical level, as well as to those who are interested in art at a contemporary level. He must be able to speak to people who are interested in art at a theoretical level, as well as to those who are interested in art at an empirical level. He must be able to speak to people who are interested in art at a conceptual level, as well as to those who are interested in art at an aesthetic level. He must be able to speak to people who are interested in art at a technical level, as well as to those who are interested in art at a philosophical level. He must be able to speak to people who are interested in art at a spiritual level, as well as to those who are interested in art at a material level. He must be able to speak to people who are interested in art at a subjective level, as well as to those who are interested in art at a objective level. He must be able to speak to people who are interested in art at a personal level, as well as to those who are interested in art at a social level. He must be able to speak to people who are interested in art at a political level, as well as to those who are interested in art at a cultural level. He must be able to speak to people who are interested in art at a historical level, as well as to those who are interested in art at a contemporary level. He must be able to speak to people who are interested in art at a theoretical level, as well as to those who are interested in art at an empirical level. He must be able to speak to people who are interested in art at a conceptual level, as well as to those who are interested in art at an aesthetic level. He must be able to speak to people who are interested in art at a technical level, as well as to those who are interested in art at a philosophical level. He must be able to speak to people who are interested in art at a spiritual level, as well as to those who are interested in art at a material level. He must be able to speak to people who are interested in art at a subjective level, as well as to those who are interested in art at a objective level. He must be able to speak to people who are interested in art at a personal level, as well as to those who are interested in art at a social level.
qualities of the object before him. If the critic sees only those qualities his intellect allows him to see, is he fulfilling his function of discerning observer? The conscientious critic constantly tests his doctrinal apparatus, revising concepts to fit new experiences. Otherwise criticism relapses into rigid attitudes producing, in time, a bounded eye and a baleful disposition.

One might say that art criticism is but an elaborate rationalization after the occurrence of an intuitive act. Is there an agreed-upon system of critical co-ordinates? What weights or measuring instruments serve art criticism for assigning values to intuitive experience? The answers to these complex questions remain unsolved. Indeed, for the most part are seldom examined by the practicing critic involved with the presentation of his report. Nevertheless, bridging the gap between the methods of apprehension and the final estimate is what we look to the critic to do more adequately than the run-of-the mill observer.

The heart of the critic's problem resides in works of art that in some manner are unique, singular, distinctive, depart from familiar example, represent a creative advance, in other words, adjudicating the historic quarrel between the ancients and the moderns. Significant innovation may seldom occur on the critic's regular beat in which his eye is assailed by endless academic productions, imitations of styles, literal representations of the exterior world. Whatever the critic's attitude to creative invention, critical acumen is tested by the appearance of the unfamiliar or unexpected. Confronted by innovation, criticism may proceed from one of the three positions: (a) reject departures from established example to the extent to which the novel is different from what you could not wish to be different from what is familiar, if there is no escaping contemporary art by revert to the example of periods ancient to themselves. The ancient Romans were the first collectors in the sense of discriminating connoisseurship. An art collection is a visible demonstration of taste. It takes a series of critical decisions. Collecting art, if one is to accumulate something more than a patina, an aggregation of objects, entails critical commitment open to inspection. Passionately addicted to the art of Greece, the Romans, rather than proclaiming an irrevocable standard of excellence, allowed qualities of different masters of antiquity. Cicero speaks of orders of perfection. "...there is only one art of sculpture: Myron, Polycaenos, Lysippus excelled in his; the Romans are different from one another and in spite of that you could not wish to be different from what they are. The same is true of paintings: Zeuxis, Aglauphon and Apelles resemble each other very little, but it seems that nothing is lacking in the perfection of one each." In effect, Cicero allows the possibility of individuated excellence, posing the critical dilemma of reconciling continuity of values with distinctive modes of vision. Cicero suggests that the observer must be visually flexible, responding to the qualities peculiar to different intentions, leaving unresolved the critical problem of providing a field theory to accommodate and account for aesthetic values that may cancel each other.

Between the decline of Rome and the Renaissance, works of art were not isolated for contemplation as things in themselves. Pictures and sculpture were visible manifestations of the divine. The art of antiquity was reshaped to fit the needs of Christian iconography, destroyed to regain the material, or simply ignored. The appearance of a Giotta forshadows the Renaissance, not only as a model of individual creativity, but also as a challenge to critical appraisal. Thus we find Ghiberti esteems Giotto's recovery of properties lost to painting.

"Giotto saw in art what others had not attained. He brought the natural art and refinement with it, not departing from the proportions. He was extremely skilled in all the arts and was the inventor and discoverer of many methods which had been buried for about six hundred years." Leonardo, on the other hand, praises Giotto for opposite reasons, for, "...not being content with imitating the works of Cimabue, his master—being born in the mountains and in a solitude inhabited only by goats and such beasts, and being guided by nature to his art, began drawing on the rocks the engravings of the gods of which he was keeper. And thus he began to draw all the animals which were to be found in the country, and in such wise that after much study he excelled not only all the masters of his time but all those of many bygone ages. Afterward this art declined again because everyone imitated the pictures that were already done; thus nicknamed Mosaichio, showed by his post-mortem works how those who take for their standards anyone but nature—the mistress of all masters—weep themselves in vain."

Not only do Ghiberti and Leonardo take contrary positions toward Giotto's art, excepting attributing value to innovation as recovery of vital elements and the other responding to creative invention as forward movement within the art of painting, their observations suggest that Ghiberti and Leonardo experienced the works of Giotto differently. Ghiberti and Leonardo may have perceived different qualities in the art of Giotto because the viewer's notion of what he expects to discover in a work of art helps to determine the qualities perceived. In other words, concepts held prior to the direct experience of a work of art tend to channel responses in certain directions. Ghiberti, according to this interpretation, was elected to discover qualities in Giotto lost to painting for six hundred years, Leonardo to qualities true to observable nature.

This is another way of saying that the experience of art is in the eye of the beholder, which would seem to indicate infinite criteria, if there is no escaping variables among perceivers. Nevertheless, it is the critic's job to formulate common denominators, to fashion theoretic constructs relating different orders of art experience. At first glance a unifying approach runs the risk of sacrificing the unique qualities we prize in perceptions of different individuals. Perhaps a unitary fluid theory of art criticism is beyond attainment. Perhaps art criticism is destined, like the bear who climbed over the mountain only to find another mountain looming ahead, to pursue an elusive goal. Perhaps diligent art critics stay with their trade because they are among the Don Quixotes of humanity who, if sensibly...
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THE KEY TO SLUM PREVENTION—BACH
(Continued from Page 31)

Under the Federal Housing Act of 1949, as amended in 1954 and 1955, Congress has appropriated large sums to assist localities to finance slum clearance, public housing and, most recently, urban renewal. Federal assistance for slum clearance is made on the basis of supplying a grant that can be as much as 2/3 of the net cost of a project. The net cost is the difference between the gross project cost and the sale price to a developer. The gross project cost may include such community facilities as are necessary to the project cost and the sale price to a developer. The gross project cost may include such community facilities as are necessary to the successful carrying out of a project. They are financed locally from other slum clearance or urban renewal funds.

Schools, playgrounds and parks are examples of what may be included. These locally-financed community facilities in the gross project cost are referred to as "local non-cash grants-in-aid" and assist materially in stretching local slum clearance and renewal funds. By adding these costs to the gross project cost, the local 1/3 share of the project cost may be materially reduced.

6. Housing for Displaced Families. Re-housing of displaced families in slum clearance and renewal areas is considered by many local officials to be the most difficult and time-consuming of all the many problems encountered during the life of a project.

The local public agency must satisfy the requirements of the Urban Renewal Administration with respect to relocation before federal aid is made available. In effect, this means that every displaced family must be permanently re-housed in standard dwelling units that include private bath and kitchen facilities. This, of course, requires a supply of new public housing to meet the needs of displaced families in the lowest income brackets. Assuming 25% are eligible for public housing, the balance will be relocated in available private housing.

For private resources of standard housing available, the re-housing staff should rely mainly on local realtors, newspaper advertisements, social agencies and property owners for leads on vacant dwelling units. Before any displaced persons are referred to a private vacant dwelling unit, an inspection by the local public agency should be made to ascertain if it is decent, safe and sanitary.

The quantity of relocation planned to be carried out in any one year must be measured against the available or expected new dwelling units expected to come on the market in that year. An annual housing vacancy ratio survey can be of great assistance to the program.

7. Citizen Participation. Citizen participation is the keynote of an effective urban renewal program. Through voluntary citizens

art criticism is to fulfill its, expectations. That art criticism is concerned primarily, (a) (habit) and (b) visual capacity (or "perceptiveness" in the jargon of criticism), and (c) ideated expectation may help the viewer break through the wall of habit. Psychologically speaking, art criticism is premised on certain powers of consciousness; philosophically, it is premised on the notion of Man as a reasoning creature.

Discovering discrepancy between qualities said to exist in a work and qualities found by no means is peculiar to laymen. Experience of a work may not accord with the critic's notion of what to expect. He may be blocked, or he may discover discrepancies between asserted qualities and those accessible to inspection. The critic must ask, "Is he functioning effectively at the direct perceptual level?" "Is his conceptual framework in need of revision?"

Conformity to historic example as critical touchstone sometimes is attributed to that epitome of 17th century classicism, Poussin, certainly one of the masters of orders of painting rooted in the art of past time. However, in Observations on Painting, Poussin allows scope for stylistic innovation, noting, "Style is a particular manner and skill of painting and drawing, born from the particular genius of each painter in the application and use of his ideas. Thus style, manner, or taste is a gift of nature and genius." True, Poussin turned to the masterworks of earlier epochs, but did so in search of generative ideas, not to impose on the artist restrictive canons—laws placing limits on creativity. Poussin attempted to maintain continuity of values, stressing the classicist's position of structural integrity. Tradition in art is seen by Poussin as growth, a sequence of development, a restatement of values, a transformation of the universal through particularized visions.

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organizations and individuals, public opinion can be mobilized and maintained in order to successfully wage a fight on slums. Strong public backing is necessary for a city administration to effectively enforce building regulations, zoning ordinances and health laws. It is vital to adoption of a comprehensive city plan. Without active citizen participation, public opinion could be phlegmatic or uninformed when bond issues and capital improvements programs are voted on.

Citizens organizations are found at the neighborhood level as well as citywide. They include church groups, neighborhood improvement associations and conservation groups as well as the local PTA. At the citywide level, there are planning, architectural, engineering, savings and loan, mortgage bankers and builder associations, trade unions and real estate boards. Also, welfare organizations, many with religious affiliations and many representing neighborhood settlement houses.

After the "tool kit," or workable program, has been put into use by a community, the next step is the actual coming to grips with the problem by selecting a neighborhood for a pilot project. It should be one in which there is some degree of opportunity for success. The steps taken in the workable program should reveal the existence of several such areas. The chances are that the area will include most of the following ills:

1. Physical deterioration of properties by reason of age, inadequate maintenance and misuse;
2. Increasing obsolescence of homes, community facilities and street pattern;
3. Overcrowding of buildings through the conversion of existing residences into smaller housing units and, as a result of the increase in population, a general shortage of community facilities. Included are educational, recreational and parking facilities;
4. High incidence of crimes against persons and property accompanying the general community decline;
5. Breakdown in the enforcement of building and zoning laws and the lowering of standards in the provision of public services;
6. Accelerated in-migration of lower-income families and an exodus from the community of higher-income families, with a corresponding lowering of building-maintenance levels and community "tone" generally.

The community's resources must be mobilized and channeled into this pilot project in somewhat the following ways:

1. The physical deterioration of properties can be stopped by voluntary repairs by property owners through the efforts of the local citizens council in cooperation with the savings and loan associations. Where owners will not voluntarily repair their property, the building department can be brought in to force compliance with building regulations.
2. The neighborhood or area plan must include plans for rezoning and controlling conversions of obsolete buildings. For example, a 12- or 14-room house can be very often converted into 2 or 3 well-planned apartments that conform to building and zoning regulations. The plan, of course, must consider the need for adequate schools, playgrounds and other necessary community facilities. One very important feature of the plan should be a traffic analysis that prepares the way for removing through traffic of all types of vehicles from residential streets. This means major thoroughfares must be designed outside of residential areas to carry the load of heavy through traffic. The residential streets should carry only local traffic. The removal of traffic hazards and noise from residential streets may soon creates school, recreational and parking facilities shortages. These conditions affect everyone in the neighborhood, especially those that legally maintain their properties.

Deconversion of properties means code enforcement and re-housing of families into standard dwelling units. This is a lengthy process that includes court cases, relocation of families and physical changing of buildings to meet code requirements.

4. The high incidence of crime and juvenile delinquency that generally accompanies a community decline can be coped with on a short-term basis by stepping up police work. Adding policemen
and juvenile specialists will stop the spread of crime. Of course, environmental conditions must be changed in order to bring about a complete and lasting change.

5. The breakdown in the enforcement of building and zoning laws and the lowering of standards in the provision of public services is a matter that the municipal administration must resolve with the assistance of citizens' organizations. If the municipal officials can be convinced that good government means good citizens and, incidentally, votes, there will be better municipal services rendered in deteriorating neighborhoods. Improved garbage collection, street lighting and police protection are a few examples.

Of course, the single most important item is the necessity for an effective building code and zoning law enforcement program. Officials must have cooperation of citizens, press, radio and television so that public opinion will be favorable when slum building operators are taken into court for trial.

6. The large-scale, intra-city shifting of population, resulting from in-migration of workers from the south is the generating force that maintains the constant pressure on the middle-aged neighborhoods of the north. The demand for space is the incentive to unscrupulous landlords to cut up apartments into many more dwelling units than the law provides for—even to providing basement and attic accommodations. It is a well-known fact that the first step in an area turning into a slum is the "sneak conversion" building by building. An effective code enforcement program can stop or correct conversions and need not become a race barrier. The maintenance of standards assures all people regardless of race, creed or color of an environment that permits family living with dignity and self-respect.

Assuming a successful pilot project has been achieved, the major slum prevention program should immediately follow. By this time, the mistakes and errors made in the initial project can be corrected, or at least minimized. The city is now ready to attack the problem on a citywide basis. With a staff skilled and experienced in urban renewal and slum prevention work, two or three additional areas may be taken on next.

As each area is "renewed" or "conserved" a watchful vigilance must be constantly maintained. There can be no going back to the old days of indifference to our neighborhoods and communities. This is the concern of every citizen, whether he be city dweller or suburbanite, since slums are controlled by artificial boundaries.

MUSIC

(Continued from Page 6)

The practice of writing out embellishments not clearly implied by the convention, as well as some that would ordinarily be implied, was begun by Francois Couperin; it was taken up again by Bach with growing completeness in his later years and in a lesser degree by Handel, and by many other composers, (e.g. Corelli and C. P. E. Bach), who, for the edification of their contemporaries, often wrote out a playing version of a composition originally published with implied embellishments. It reached a final stage in the works of Haydn, who wrote out, to a degree not previously attempted, both the embellishments and the interspersed cadences, while leaving room for others to be added. The careful notation of embellishments was continued by Chopin, with an almost complete elimination of implied embellishment. Rare is the Chopin player today who distinguishes as carefully as Joseph Hofmann did the unlike time, weight, and beat of embellished passages and figuration in comparison with the structural passages and tones. Rare is the player who observes Chopin's carefully noted distinction between the snelle and the scherzo.

Implied embellishments are of two general types: those upon or between individual notes, and connective or elaborative passage-work. The former type can be added to taste and increased with experience; the latter requires a thorough knowledge of what has been felicitously called "horizontal harmony" and the ability to improvise by wrapping passages of conventional figuration around a notated core.

Passages of conventional figuration can be stiff and poorly integrated or they can be used with a great deal of creative imagination. For a player accustomed to reading from a figured bass such additions were a part of the ordinary business of performance. Most of us forget how much of the fully written out music that we commonly hear contains a large measure of such figuration. Such figures are the stuff of true improvisation, and the distinction of the best music of our classical-romantic tradition stems from a proper use of them. One of the most common is the Alberti bass; another is the turn written out in various positions. A study of eighteenth and nineteenth century music will discover such figures in profusion. They are no less common in twentieth century music, for example, the highly emotional use of the simple turn by Mahler, who seems to have felt it as a symbol of farewell, in the sense almost of a recurrent parting to eternity, an everlasting separation and sorrow. Such a stock figure can be as full charged with emotion as the most original invention. At their most elaborate, the combining of such figures can produce such evocative abstract music as the Aria of the D minor Suite by Handel, which is the written out playing version of an original set down by the composer in skeletal notation. For most of us such an elaboration would be the equivalent of original composition. Examples may be found in several of the slow movements of the Handel Suites recorded by Landowska, in particular the Adagio of the Second Suite. The lack of such improvised elaborations in recorded versions of concerti grossi by Corelli, Vivaldi, and Handel is as inexcusable as if the performers were all playing wrong notes. Good intonation and a luscious vibrato, as in performances by the Virtuosi di Roma, are no substitute. It is illiteracy with a high-toned accent. The makers of the Vivaldi revival have failed to consider the example of the several keyboard transcriptions of Vivaldi made by Bach, for example the middle movement of the Violin Concerto, Vol. 7: 2, as originally notated, and the embellished interpretation written out by Bach.

Embellishments upon or between individual notes are more easily mastered by the common reader and, though they will not suffice for movements requiring elaborate passage work, they are of the utmost importance in playing any music of the sixteenth, seventeenth, or eighteenth centuries that is not otherwise fully written out—for the bulk of the music, except in the Italian style.

To perform such embellishments correctly the player must establish the style by determining the proper rhythm. Proper rhythm is not to be determined by counting out the measures, in the modern...
manner, as if to a metronome. It does not require a fixed tempo, or even, in many circumstances, a fixed beat. (See Frescobaldi's note to the player and Tovey's discourse concerning the time of an extended, written out embellishment in Beethoven's Sonata opus 31:3.) That is why Beethoven, after giving Maelzel's invention an effusive welcome, finally rejected the use of it for his music. In music of the period immediately preceding Beethoven's generation of rhythm owners went on an extreme. When Christian Bach borrowed for a violin sonata the first theme of the Praeludium of his father's B flat Partita, he did it in the manner of his time to emphasize the rhythm of the upbeat. It is probable that Fáther Bach played the melody in similar fashion but legato—e.g., without dotting it. (See below.)

In the later eighteenth century such composers as Christian Bach and Haydn were attempting to signify by notation the conventional altered rhythms, which had been previously taken for granted as a normal mode of playing. The effort to preserve by notation the dying conventions of altered rhythm went hand in hand with the attempt to preserve the usages of implied embellishment by writing it all in. To compare the notation of embellishments in a sonata by Haydn with the writing out of embellishments in a modern playing edition of an eighteenth century score is to understand how little the modern scholar appreciates either the purpose of embellishment or the significance of eighteenth century "good taste."

The difficulty in setting up criteria for the use of altered rhythms lies in the fact that these rhythms were as natural to the players who used them as his own particular set of rhythmic habits to a good player bowing渗透s rhythms as he finds and likes them, but he makes them his own. Musicians of earlier centuries and cultures worked in comparative isolation, using two sorts of material, the melodies, tunes, methods of embellishment, and methods of notation common to their locale and new tunes and methods which they picked up during their occasional travels. The more advanced musician carried his culture with him where he went and was esteemed for it where the culture was less than his own. The less advanced musician brought back from centres of higher culture as much new method as he could adapt to the exigencies of his native locale. Secular tunes penetrated sacred texts; secular rhythms, as peculiar to any locality as its tunes, altered the standards of performance. Every so often the Church was forced to interfere to set things straight. That so much variety existed does not excuse the modern player who wishes to reduce the whole contrary business to straight note-playing.

Throughout musical history the secret art of performance—often so distinguished by name—consisted of the interpretation of formalized notation in terms of artificial and embellished rhythm. The modern player cannot be expected to arrive at any clear reproduction of such altered rhythms and embellished styles that will serve for all times and locales or be precisely accurate for any. Like the young Bach he must learn by applying in performing the music of any period what he knows of its stylistic habits. Unfortunately he will have no Buxtehude to applaud him for reviving the old styles. The growth of his art will be an adventure into the unknown. He will try whatever he can learn about the manners of reading and playing the older music: nearly all the surviving material is available in modern texts. He will not try it all at once or delay trying any of it until he believes he has mastered it all. Instead, he will begin by applying a few methods which seem to him serviceable, and through these develop an increasing independence of style. He may make innumerable errors; in doing so he will cultivate his feeling for styles and engineers a century score is to understand how little the modern scholar appreciates either the purpose of embellishment or the significance of eighteenth century "good taste."

The player will not merely understand but know by experience that an embellishment is good only when it is related to its rhythm and a rhythm proper only as it conforms to the notation or implication of its embellishments. Having grasped this fact he will be free to try his hand at making the old music come alive, not by any such absolute note-reading as we expect of modern performance but by what he does with it rhythmically and adds to it through his manner of embellishment or altered rhythm and new tunings of the old writings about "good taste" and proper performance will rapidly increase, and so will his pleasure. When he plays, his style will be his own and authentic, authentic because it is his own, derived to his own taste from the proper indications. He will be able to make it simple or more elaborate as he pleases. He may even make it too elaborate and enjoy his skill in being able to do so, while he improves his taste with pruning. And he will understand why in those days mere noteplayers were regarded as poor unifонned creatures without skill or taste. Why, in other words, our general manner of performing the older music often, to a player of that time, as shocking in its lack of style and inability to interpret expressive passages at sight as it would be astonishing for its digital precision and its speed. Style implies individuality of expression, and the pleasure thatextends to the extent that the skill is not unique, but being improvisers and having far more means of variety to work with, than the best of our merely reproductive virtuosos.

A final note: Many of the best modern composers do not eschew embellishment or altered rhythm but write out each note precisely to the minutest entry of the beat. Tempo changes in successive measures are a commonplace. The written appearance of such precisely notated music sets up patterns of musical difficulty which seem inherent in the music. The temptation to play fancy with such problems has become very nearly self-defeating among the disciples of Webern. The individual musician is expected to respond, often with one note at any position in the measure, like a struck piano key. Such is the end of metronomic time-counting and exact reproduction of the notes as written.

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