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In Zurich an exhibition of Albers, Glarner and Vordemberge-Gildewart has just opened at the Kunsthaus, with each artist represented by forty-five or more examples of his work—it amounts to three one-man shows. As it would be impossible to do justice to all three in one short article, I have decided to write about the one whose work I know best: Fritz Glarner. Before doing so, however, I would like to say of Albers’ work that I consider it to be indispensable to any student who desires to learn what can be done, optically, with color alone. In the series of paintings, Homage to the Square, and in others more recent, Albers has compiled a grammar, a guide to intelligent color-conversation without clichés, and a table of conversions from which the student may learn how to convert warm colors to cool, and receding colors to advancing. As for Vordemberge, it should be noted that in his paintings of 1927 he anticipated what many of the “clear form” painters are doing today; and, insofar as they fail to go beyond him, made their efforts superfluous.

Fritz Glarner: born in Zurich, 1899. Spent his youth in Milan, Rome and Naples, where from 1916 to ’21 he studied at the Royal Institute of Fine Arts. From 1923 to ’35 he lived in Paris, continuing his studies there for four years at the Academie Colarossi. Since 1936 he has lived in New York. His paintings have been shown in a number of salons and international exhibitions (Buffalo, Sao Paulo, Pittsburgh, Tokyo) and in one-man shows with Kootz (once), Rose Fried (twice), Louis Carre in Paris (twice). In the preparatory drawings for his tondos, he calls “studies toward the complete space-determination of the circle.”

I will begin my review—and would like to go on record—with the statement that I consider Glarner to be a major artist: a master. With the most limited means, without any of the sensuous beguilements and rhetoric upon which so much of today’s painting depends, he has created some of the strongest, cleanest, subtlest and most classic art of our time. He is not an inventor, as Mondrian was, and does not claim to be, referring to Mondrian as his master. That he is not appears to be a chronological accident. Photographs of his early work show that his own development was taking him in the same direction the older man had gone. The point need not be labored. There are inventors and there are masters.

The basic elements and concepts of Glarner’s art and of Mondrian’s are the same: the rectangle created by the intersection of vertical and horizontal; the palette restricted to red, yellow and blue, black and white; the conception of space as a white plane activated and determined by the color-forms it contains. To these basic elements Glarner has added at least four things of his own: the tondo (round picture); the “slant” (the slant-edged, not quite rectangular wedges with which he constructs his pictures); a long red vertical balances a short red one. (Or see Tondo 23 where a long blue vertical balances a short red one. Or Relational Painting 58, where a slender black horizontal balances a broad yellow vertical.) And what Glarner is really concerned with is not (as I think Albers is) that the relationships in Glarner’s paintings as chromatic, spatial, formal and visual-rhythmic, because only in the earlier paintings (those made before 1945) is it possible to separate them. His art has steadily become more complex, and in none of the later paintings do we find simple relationships or paired elements but a multiplicity of interrelationships which take place among all the elements that are present and lead to their transformation. And even in the earlier paintings the relationship of, say, one color to another is not a relation of equality but of equivalence, and spatial as much as chromatic: a long red vertical on the left side of the canvas being balanced, for example, by a short blue horizontal on the right. (Or see Tondo 23 where a long blue vertical balances a short red one. Or 58, where a slender black horizontal balances a broad yellow vertical.)

I have already referred to the interplay of the primary colors; to the grays, which act as catalysts in the process of establishing chromatic relations; and to the tondos, which are complexes of equal but equivalent things which do not neutralize each other, as equals would, but maintain a steady, harmonious interplay. (Obvious analogy here: the idea of the “world clock.”) With this qualification, and the additional one implicit in it, namely that the relationships in Glarner’s paintings are genuine, i.e., dialectical, we can sort out the terms of his art.
nothing's more violent than a tea party!

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ART (Continued from Page 4)
gealed" and given form, or rather, is converted chromatically into form. How this is done, more subtly and completely, may be traced from Painting 53 (1950), through Paintings 60 and 67, to 1 and 75 (painted last year). As the differentiation of the undifferentiated is a major theme of Glarner's art, I will return to it presently.

Color is also used to establish direction of movement—for example, the clockwise rotational movement of Tondo 16, where the weight of a horizontal blue wedge at the right margin suffices to tilt the red and yellow verticals in the center so that a cycle of movement is begun. We find the same kind of rotational movement in Tondo 19, but here it is almost completed—as movement is completed on the face of a clock when both hands point to twelve. (In fact, one may be tempted to compare Glarner's tondos to clocks, or rather, to sundials, where the pattern of light and dark fixes time, spatially. For in each not only a certain sector of space is determined, so is the time prevailing there, it seems.) In Glarner's paintings of conventional format too, movement, of another kind, depends on color: on the interplay of bright and cool, light and heavy colors—masses which lift or balance one another, or force one among them down. And the choice of color—but also, obviously, its distribution and frequency—establishes the character of the movement: whether it be light and animated as the movement of small birds, or slow and stately.

One more thing I would like to say about color in Glarner's paintings. If we view each unit or "quantum" of color as a charge of energy, then we become aware of an unending intricate interplay of large and small energetic charges across the surface of the canvas. (And this, of course, is what is actually taking place there; and is how our eyes, if not our minds, experience the colors—as vibrations. Hence, this is not a "literary" consideration but an optical-mechanical one, strictly relevant to a visual art. And the intricacy of the energetic interplay set up in these paintings, if it might be measured in some way, would provide an objective measurement of Glarner's achievement on this level.) The intensity of the play is given by the strength and purity of the colors—but then, everything in this art is highly charged: there are no low voltages.

In Glarner's paintings movement is also established, and space determined, by the interplay of verticals and horizontals. In his earlier work this was his chief means—as in Paintings 50 and 51 (1942-43) and Tondo 2 (1945), where there is very little color, unfilled space being "fixed" by a few long and short black wedges, or captured in a grid, a lattice. In these early paintings space is not yet transformed, merely entraped. For this reason they, like many of Mondrian's black and white paintings, seem rather static. We also find that true verticals and horizontals play a more conspicuous role in them than they do in the later paintings, too, but they are used to establish main sectors, regional divisions in space, rather than to animate or transform it.

It seems to me that the obvious implication of the "slant," used in an art that is concerned with universal and primordial elements, is that there are no absolutes in nature, in the universe—that part of it, at least, that is knowable and not merely to be inferred. What is strictly metaphysical is only to be inferred. We may say, therefore, that Glarner's art is not metaphysical (as some of his admirers have claimed), but has an empirical, even naturalistic, basis. (Further evidence for this statement is provided by photographs of his early work of 1928-30, which show him engaged in abstracting the structural elements of interiors—floor and ceiling lines, corners, etc.)

The sense of movement created by the play of color and by the ever-shifting relations of vertical, horizontal and slant, is notably heightened by over-all patterns which act as directional, "cardinal" forces: as fields and paths of force which lead the eye up, down, to the left and right, like a compass needle responding to magnetic forces.

As day moves toward night and night toward day, in all of Glarner's later paintings white moves by a thousand shades of gray toward black; and the vertical axis toward the horizontal. There is a constant rapprochement among all the elements of his art, with the eventual conversion of each into its opposite at least implied. Illustration: the short vertical wedges which, spreading laterally, seem on the verge of becoming horizontals (see Paintings 57, 62, 67 and 75), and the conversion of space into form by its anatomization and enclosure (see the big Relational Painting of 1945-48, and (Continued on Page 32)
In the first century of the Christian era, Pompeii was as gay and wicked as the brightly colored pictures that lined the streets.

The inhabitants seem to have given no thought to the morrow. But a morning came when the sun was blotted out by volcanic ash and lava engulfed the city.

As we wander through the excavated town, the decorated walls tell us of the life that was buried nineteen centuries ago. For example, there is a lively portrayal of a riot that took place in a Pompeian theatre, A. D. 59. But the colors have lost the glow of life. Today we see only faded traces of Pompeii's past beauty.

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MUSIC
PETER YATES

MORE GESUALDO and MORE SCHOENBERG

Several months ago I wrote about a Monday Evening Concert performance of twelve madrigals and a motet by Gesualdo. During the evening Aldous Huxley spoke about Gesualdo and the Court of Ferrara. Now I am happy to report that a record has been issued, perpetuating both the performance and, in the notes on the cover, the better part of Mr. Huxley’s commentary. [Sunset Records, Los Angeles]. The few copies of this record that I have already purchased and sent away have brought enthusiastic responses. Until now one side of a single record was all that anyone might hear of Gesualdo’s music. The present record will be, if encouraged, the first of a series to be devoted to the works of the composer. By this a new dimension will be added to our listening experience.

Gesualdo and his art have inspired more commentary than performances. For all the accomplishments of modern singers, few have either the accuracy or the persistence, working as a group, to overcome the difficulties of these songs, which in their own time did not appear too difficult. The madrigals were directed not to professional singers but to a society of amateurs who sang in company with the same zeal that is now diverted to discussing Great Books or to bridge. Successive publications of these madrigals went into two and three editions.

To sing at sight as accurately as an instrument is today a rare gift. I have heard Marni Nixon read at sight songs by Purcell, the accurate pitch and musicianly placement of each tone quite unaffected by a raucously out of tune piano. The amateurs of this greatest period of Italian music sang not merely the enharmonic intervals but distinguished between, for example, D sharp and E flat. In polyphonic singing they adjusted pitch to produce consonances between the parts at thirds and fifths as well as octaves, the so-called just intonation, which is only for voices because, tuned on an instrument, it causes unacceptable dissonances beyond a single key. Without such vocal accuracy the madrigals of Gesualdo would have been unsingable; the singing would have presented so much trouble in execution and such unsatisfactory reward as sound that the madrigals would have been put aside as beyond ordinary competence. Arnold Schoenberg called Gesualdo, as a compliment—with a touch of irony—“the Schoenberg of the sixteenth century.” Whatever this may signify as a warning to the unwary, it is a tribute to the independence as well as to the workmanship of Gesualdo’s talent. It was indeed through singing works by Schoenberg, Webern, and Stravinsky at the Monday Evening Concerts that the members of the performing group developed the freedom from ordinary harmonic dependence and the soloistic accuracy needed to sing Gesualdo’s music.

My doughtiest compliments go to these singers, Grace-Lynn Martin and Marilynn Horne, sopranos; Cora Lauridsen, contralto; Richard Robinson, tenor; Charles Scharbach, bass; and Robert Craft, who directed.

Carlos Gesualdo, of Venosa, a run-down principality near Naples, was a Prince, a composer, a murderer, the nephew of a saint, a flagellant,
and during much of his life mad, if not incompetent. Those elements so mixed in him to an ultra-Shakespearean peculiarity did not bar him from noble society or prevent him from marrying a second wife after he had superintended the murder, by hired assassins, of his first wife with her lover and their child. In spite of this, as it would seem to us, spectacular disability, he was welcomed at the Court of Ferrara as a suitor for the hand of a daughter of the ancient and famous Este family. He stayed there, as suitor and husband, more than two years.

In those days the magnates of Europe collected artists as nowaday a man of wealth collects paintings. They not only employed, they respected artists, appreciated their merits, understood and participated in the arts they worked with and paid them, because of the competition for their services, more or less what they were worth. A person of rank did not disdain the compliment that he should be thought an artist. By the time of Mozart the aristocratic participation had degenerated to mere possessiveness. In our own time it is the artists who desire to be magnates.

The court of Ferrara specialized in collecting musicians and was famous, as in later days a city or an opera house might be, for the excellence of its music. Musical speculation and experiment competed with the creative and performing aspects of the art. At this court there was a chromatic harpsichord having separate keys for each sharp and each flat. This offers evidence that instruments at this time were designed to follow singing, rather than singers intended to perform like instruments. Few musicians nowadays and fewer listeners are aware of the distinction. Voice was still the most accomplished, the most flexible of instruments. It did not require to be deferred to for its musician incompetence, as was the case in later opera. Voice took its place as equal and leader among lutes, harpsichords, and strings. Quite possibly experimentation with this chromatic harpsichord may have encouraged Gesualdo in the later chromatic extremes to which he drove his art.

It is a common belief that romantic poetry tends towards the condition of music. At this time, certainly, verses were filled with references to music, and the art of multi-voiced song ripened to its most fruitful summering. Even the sacred texts set by Palestrina were enlivened in performance by intricate vocal embellishments. Whether or how much the madrigals were customarily so elaborated may be questionable. It would appear that the more fanciful composers wrote out to their own taste as much embellishment as the ordinary singer might manage. In the madrigals particularly, such embellishments become a notated playing upon words, until the poems were often no more than an adjunct to musical novelty. The habit was to deal in contradictory word-pairs, chosen for their vowels, 'dolorosa gioia,' and pathetic exclamations, and the effect would have been more vulgar, if the music had been less extraordinary. In Gesualdo's distorted mind the most commonplace cliché becomes morbid and fecund with fresh astonishment at its intrinsic meaning. His madrigals may begin ordinarily enough, jogging along in the pleasant trot of their kind. But then breaks in a pair of opposed epiphanies or a sententious lamentation, and the voices slowly open apart like petals towards extremities of sweet dissonance. Content in the most bizarre intensity is colored into sound, until the ear marvels at harmonies beyond analysis. The average length of a madrigal is about four minutes, the independent soloistic parts developing without repetition or refrain, in the course of which some half-dozen times Gesualdo has interrupted the normal progress of the movement to dwell upon, to circle about, in spirals of disengaging harmonies, his peculiar awe before the verbalized symbols of passion and death. It is for these interludes of concentrated feeling utterly divulged as sound, in music unlike any other, that we set apart these madrigals for admiration.

The motets, of about the same length and style, are, if possible, more piercing, if not in all ears so grateful as the madrigals. Gesualdo does not at any time make easy listening, even less so in the works composed after his return from Naples. To borrow from Mr. Huxley's notes: "Little is known of his later life, except that it was debauched, unhappy, dogged by misfortune and darkened by remorse for his youthful crime. Neurosis deepened into something like insanity. Apart from music, which he went on composing with undiminished power, his only pleasure seems to have been physical pain. He would, we are told, submit ecstatically to frequent whippings. In 1613 . . . he died." Remorse is scarcely the word to use for Gesualdo. Out of the pathic mazes of his consciousness, sensuality, self-horror, and a sort of religious ecstasy thriving in degradation shaped the music of the
ART IN EUROPEAN ARCHITECTURE, by Paul Damaz (Reinhold Publishing Corporation, $12.50).

With the advent of functional architecture at the end of the nineteenth century, and its attempt to free itself from past traditions, the divorce of architecture from painting and sculpture had become complete. Architecture had become involved with technical problems, structural standardization, and an aesthetics of mechanical exactitude. Through Cartesian rationalism, the ensuing materialism had left no room for spiritual values. The artist, no longer having even much social position, took to cover, expressed himself non­figuratively, in private calligraphy or anarchic statements (sometimes called metaphysics; later Dada), while the architect, specializing closer to engineering with slide-rule accuracy, forsook traditional materials and took to glass, steel, reinforced concrete and plastics. Artist and architect, each going his own way, each without regard for the other, produced art understood only by the initiated or coterie, and stark, sterile buildings. The kind of unity of purpose that existed during the Middle Ages had vanished. The artists knew nothing of architecture and the architects seemed equally ignorant of art. When sculpture was used, it had the appearance of being stuck onto the facade; strange appurtenances not belonging to anything; paintings and murals appeared as visual nuisances in foyers and lobbies.

Mr. Damaz has traced the causes of the rift between the arts and architecture, citing briefly the lesson of history as shown in the similar disintegration and separation during the Romanesque period, as opposed to the synthesis and unity that existed in Egypt, Greece, in Byzantine times, during the Renaissance and Baroque periods.

He discusses, too, the efforts, mistakes and the misunderstanding of the pioneers of the modern movement in architecture, giving ample quotations from such men as Le Corbusier, Walter Gropius, Siegfried Giedion, Mies van der Rohe and others who were early leaders in working toward the new trend of synthesis. The movement has grown tremendously during the past ten years, in Europe, particularly, and much of the work is good. Mr. Damaz has illustrated his book with examples of works of 130 architects and 150 artists. Such men as Matisse, Gabriel Loire, Georg Meistermann, Fernand Leger, Le Corbusier, Andre Bloc, Max Bill, Mirko, Henry Moore, and Mies among others are represented in a profusion of first-rate material. Mr. Damaz has produced more than a campaign for a synthesis of the arts in offering a balanced view of what can happen with better understanding when closer collaboration is permitted and encouraged between painter, sculptor, muralist, mosaicist and architect. Highly recommended.

OROZCO, by Alma Reed (Oxford University Press, $6.00). In 1928 José Clemente Orozco had arrived in New York without fanfare or press notice and had taken residence alone and unnoticed in a poor apartment in an obscure neighborhood of the West Twenties. Upon her return from a trip abroad, Alma Reed had learned of Orozco's presence through Anita Brenner, visited him at his studio, and remained his singularly kind and devoted friend for the next twenty years.

Mrs. Reed tells of this friendship, of the founding of the Delphic Society (formed primarily for the furthering of Orozco's recognition) and of the securing of walls for the great murals at Pomona College, Dartmouth, and the New School for Social Research for this master of true fresco. Following his career from boyhood to later life, with observations and information from his family and friends, letters, documents and conversations, Mrs. Reed has put down an intimate and sympathetic account of the lonely rebel in art; a revolutionary painter whose chief interest was in a liberated humanity.
"History is a record of a people's past based on a critical examination of documents and other facts. The essentials of this historical method are not beyond the grasp of even young children. Concrete examples, such as the story of the Rosetta stone, which enabled Champollion to establish the first principles of the deciphering of Egyptian hieroglyphics, vividly illustrate the fundamental processes involved. This search for the facts can be used to illustrate one side of search for historic truth.

The other side is the truth of historic interpretation. The facts cannot be changed, but the interpretation of them can and does change. An explanation of archaeological techniques (excavation and research are going on in most countries) will demonstrate how the past can be investigated, what interpretations can be placed upon them. If children can be brought to appreciate the distinction between the objectivity of facts and the inevitable subjectivity of interpretation, an invaluable lesson will have been learned. They will be less likely in adult life to fall victims to propaganda.

Pupils should be helped to realize that history is an account of an evolutionary process, that man has conquered the world by slow degrees and re-fashioned it to fit his needs; that technological advances, to which peoples all over the world have contributed, have accelerated the evolution of human societies; that civilizations have developed, matured, and died, to be replaced by new civilizations which have always preserved some part of the heritage left by those who had gone before. History should not be presented as if it were static. Pupils should be helped to appreciate the unity of history, and not to view it as a broken pattern of stories which they are all too likely to equate with tales of adventure.

In this connection children can be shown that races and nations have never really lived in complete isolation from each other. In technology, politics, culture and philosophy, there have been constant exchanges, borrowings and mutual influences. Teachers should make a point of seeking out examples of interchanges of this kind from their national history. In order to develop a sense of the interdependence of nations and to avoid encouraging unwarranted feelings of superiority, what their own country has received should be recognized as frankly as what has been contributed to others.

The economic history of the past is still far from complete, but the patient work of historians is gradually bearing fruit. Today many school textbooks give considerable attention to economic and social factors, and in most countries sufficient information is now available to enable teachers to show their pupils how important these factors have been at all periods of human history. The struggle for food and shelter, the bartering of goods, and the growth of means of communication can be easily appreciated even by quite young children. In this way a good basis can be given for a later understanding of the complex economic problems of our time.

Intellectual and moral currents of thought have probably had as great an influence on history as have economic and social factors. Regardless of frontiers, they have influenced millions of men and women through the world and inspired them to action. These factors should be brought home to children.

Throughout history there has been a time-lag between moral and material progress. Pupils should be helped to understand why this has been so and to see that not only the desire for power of rulers, politicians and national cliques, but also ignorance, intolerance, mutual distrust and the prejudice and selfishness of groups and individuals have been responsible. Moreover, intolerance has contributed both to civil and to national wars. In many countries, examples can be taken from national history to show that intolerance and prejudices have been successfully overcome so that former enemies can live together in peace.

At a suitable age, children must learn that war has brought in its train not only death for millions of soldiers and civilians, men and women, children and old people, but also incalculable suffering and destruction of which the defeated have never been the only victims. War has frequently caused serious damage, or has brought utter ruin in a brief space of time—a few years, months, days, even a few seconds—to the results of centuries of human effort, the achievements of generations of architects, sculptors, painters, engineers and technicians, craftsmen, peasants and laborers of all kinds."

From a report by a committee of professional historians and teachers of history at the request of Unesco.
This facility for the Los Angeles Police Department, unlike most projects of this kind, has the advantage of a disciplined architectural conception and an unusually fine relationship to its specialized purposes and to the site on which it was developed. Contained in this one building are all central police facilities for the entire city. This is possible because of an extensive use of the most up-to-date communications system and elements of automatic control with everything that modern techniques have made possible.

The reinforced concrete structure has rigid aluminum sash and spandrels of glazed ceramic mosaics. Ceramic veneer from Gladding McBean surfaces the windowless walls areas. The east and west walls are protected from direct light by vertical aluminum louvers. Perforated, ribbed sheet steel panels are used in the jail sections instead of wire mesh as restraining barriers. The building is almost completely air conditioned; lighting is from fluorescent and incandescent fixtures.

This is a singularly good example of large city facility which, through good design, not only completely fulfills its purpose but is also a handsome addition to the field of civic architecture. Working with the architects on the project were Murray Erick and Paul E. Jeffers, Associated Structural Engineers; Ralph E. Phillips, Inc., Mechanical-Electrical Engineers; Ford J. Twaits Company and Morrison-Knudsen, Associated General Contractors.
THE AMERICAN FAMILY, by Bernard Rosenthal, is mounted on the wall beside the main public entrance.
Exterior overall view. The vertical stainless steel ribs define the 5 foot module on which the entire structure is planned and built.

OFFICE BUILDING

SKIDMORE, OWINGS & MERRILL, architects
The client needed accommodations for their offices in Grand Rapids with additional space that could later be adapted for their own expansion. At a time when many companies of like nature are moving outside the city, this new building is located in the heart of the business section.

The site is enclosed on three sides. The exposed face of the building is stainless steel and heat-absorbing double glass, with vertical aluminum interior blinds for control of the west sun. The exterior mullions act as tracks for the specially designed window washing scaffold which is supported from the roof. The terrazzo sidewalk carries into the first floor reception area. The north and south walls of the recessed entrance and columns are covered with dull-finished black ceramic tile. Early in the planning, the use of sculpture was discussed and the free-hanging mosaic panel is the result of this interest on the part of both client and architect. Its vibrant color and texture contrast well with the smooth finished precision materials of building’s skin. One of the interesting construction features is that the mosaic panel has no joints in its 60’ length. This is very unusual for a material of this type in such a climate as Grand Rapids’. The problem is solved by the application of thermostatically controlled heat to the back of the panel so as to maintain constant temperature within the materials. The mosaic was designed by Margaret Wentworth and executed by craftsmen from Mexico City.

(Continued on Page 31)
second of two parts

"problems of art criticism": by Jules Langsner

The notion of a supreme stylistic epoch was given credence by the 18th century archaeologist, Winckelmann, who, as critic, depreciated modern art by comparing it with qualities he esteemed in the art of Greece. Winckelmann characteristically stated in *Thoughts on the Imitation of Greek Art in Painting and Sculpture*.

"Anyone sufficiently enlightened to contemplate the essence of art will discover many new beauties by comparing the structure of Greek figures with that of modern works, especially when they follow nature rather than the old style. In most modern statues, one finds many small and altogether too minute wrinkles in places where the skin is pinched. On the other hand the analogous parts of Greek statues show these wrinkles merging into each other in gentle, wavy curves that unify the whole area."

Winckelmann deplores literal imitation of nature while calling upon the artist to imitate the example of the Greeks. He poses a choice between one kind of historic example and one contemporary mode. Continuity of values means, for him, attempting to recapture qualities possessing supreme excellence, overlooking the connections between art and life Winckelmann the archaeologist was among the first to formulate.

Winckelmann's archaeological finds at Herculanum, his theoretic insights connecting art and changes in thought, combined with this authoritative pronouncements made an indelible impression on critical procedures. Neo-classicism, the return to the trappings, or surface characteristics of classic Greek art, gained the quasi-official status it enjoys to this day, particularly in government buildings, banks, and other structures intended to convey dignity, authority, stability.

Winckelmann distinguished stylistic qualities in the epochal, or historical sense, contributing an invaluable tool to the practice of art criticism. Unfortunately, stylistic analysis was used by Winckelmann, the critic, pejoratively—to berate the modern art of his day:

"I believe that imitating the Greeks can teach us to become wise more quickly, since in their works we find not only the essence of whatever is beautiful throughout nature but also to the extent to which even the highest order of natural beauty can be wisely and boldly transcended. Following the Greeks will teach us assurance in conceiving and designing works of art, since they have marked for us the utmost limits of human and divine beauty."

Compliance with these strictures helped to spawn a vast proliferation of sterile works of art in the 19th century, and incidentally enervated much of art criticism, reducing some critics to the role of custodians and protectors of an immutable esthetic in danger of assault by a contaminated, barbarian rabbles.

Once the awareness of different stylistic epochs became common property, neo-classicism, in turn, was attacked by proponents of other periods. Horace Walpole denigrates Greek art when compared with Gothic.

"The pointed arch, that peculiar of Gothic architecture, was certainty intended as an improvement on the circular; and the men who had not the happiness of lighting on the Greek orders were, however, so lucky as to strike out a thousand graces and effects, magnificent yet gentle, vast yet light, venerable and picturesque. It is difficult for the noblest Greek temple to convey half so many impressions to the mind as a cathedral of the best Gothic taste does."

I like to imagine the fireworks that might have been ignited if Walpole and Winckelmann could have been brought together before an assemblage of their camp followers! A single standard of excellence placed these two, in many ways, discerning gentlemen in the position of having to depreciate one kind of art in order to raise another to a higher elevation.

If the doctrinal conflict between Walpole and Winckelmann is paraphrased it can be seen to cleavage art criticism today, Greek art suggests the possibility of spiritual ascendance, Greek art the residence of the spirit in nature. Gothic art stresses impalpable states of experience, Greek art imposes contemplation of the palpably existent. The one adheres to an interior logic, the other conforms to a notion of the logic ordering exterior reality. Translated to the art of the 20th century we find works intended to suggest pictorial equivalents for interior states—the works of Paul Klee, the Surrealists, the Abstract Expressionists, for example—and on the opposite side of the esthetic spectrum, pictures and sculpture placing the primacy of experience on the apprehension of qualities said to be existent in the object—the art of Mondrian, Ben Nicholson, Richard Lippold to take names at random. It is the task of criticism to account for these seemingly discrepant orders of esthetic experience.

Pictures and sculpture are vehicles, ways of transmitting human impulses. The question arises, are not certain impulses more worthy of transcription than others? Perhaps. But shifting from the way an impulse is realized visually to which impulse is visualized, leaves criticism open to accrediting works of art because of the presence of a preferred subject. A Cézanne still life consists of little more than a bowl of fruit on a table. It is not the objects that, in themselves, create an intense esthetic experience. It is Cézanne’s way of transmitting his commonplace objects pictorially. The essence of the experience resides in the apprehension of pictorial relationships.

As there are different feeling states, beliefs, attitudes, there are different impulses guiding expression: different ways of looking at the world and one's place in it, and different ways, therefore, of transcribing experience visually. By centering attention on ascertainable visual characteristics, criticism may provide the reader with cues for sorting out the qualities present in the object. But, if the ascertainable qualities appear to be at odds from one work to the next, how account for the contradiction? One answer might be to conceive of the esthetic realm as a continuum, a set of gradient points linking polar opposites together. This has the advantage of inclusiveness, and the disadvantage of diffuseness. Another answer might be to postulate a dynamic relation between
subjective and objective, interior and exterior reality, stress on the impalpable and stress on the durable aspects of form, art that is atmospheric and art that is architectonic. These forces (or qualities) might be viewed as complementary, as inseparable as ying and yang. A fantasy by Paul Klee, thus, does not exclude the possibility of a disciplined, depersonalized statement by Mondrian. Instead Klee and Mondrian are seen to complement one another. The spectator inhabits a private and public world: the realm of introspection, of dreams, of personal feeling shaped by exterior events, and on the other hand environment he inhabits may be changed by imagination, invention, the creative vision of artists. Thus Klee necessitates a Mondrian, a Rouault complements a Matisse.

Since Walpole's Gothic revival, artists and critics have ransacked galleries, collections, museums, and treatises on art for examples to serve as models of excellence. Ingres proclaims "there is nothing essential to find in art since Phidias and Raphael," while Burne-Jones and Rossetti call for a return to the masters preceding Raphael. Delacroix praises "Rembrandt's lack of finish, the excess of Roberts;" the Goncourt brothers the art of Chardin and Fragonard; Fromentin the Dutch capacity to "portray things as they are;" Blake and Fuseli single out Michelangelo. The quarrel between the ancients and the moderns has become a squabble between cults of antiquity, each finding superior virtue in a different master or epoch until Baudelaire, sounding more like a critic of the 20th century than of the 19th, speaks on behalf of art's multiple riches.

"What would a modern Winckelmann say (we have many of them, nature overflows with them, the idle doté upon them), what would he say before a Chinese product, a product strange, bizarre, outlined in its form, intense in its color, or sometimes delicate to the point of swooning? Yet this is a sample of universal beauty."

Estimating innovation in art, assessing the unique, the particular, departures from the comfortably familiar, by comparison with a given stylistic accomplishment obviously is a self-limiting procedure, despite the fact it survives in art schools, among many spectators, some members of museum curatorial staffs, and certain esthetically-opinionated politicians. Yet criticism requires the history of art as a panoramic canvas upon which to work. Criticism today draws upon vast comparative resources: archaeology, anthropology, the histories of Western, Oriental and Pre-Columbian art. These resources help criticism to pin down more precisely than otherwise possible the elusive qualities of works of art.

Developments in the art of our century, fanning out to all points of the esthetic compass, impose a severe test on art criticism. Though the practicing art critic may verbally embrace the notion of diversity, he is sorely beset by incessant demands upon his usual flexibility. In a single exhibition, stationed alongside each other like soldiers standing at attention on dress parade, there may be works ranging from naturalistic representations to purist abstractions devoid of referable imagery. Is it enough for the critic to appraise each work according to the intention of its kind? If no other purpose is served by conglomerate exhibitions, they do raise the question of the validity, the vitality, the value, if you please, of these competing modes of vision. Some of the works, though perhaps less full realized, may attempt to creatively explore aspects of vision only tentatively mapped out. Others may be refinements, skillfully rendered, of styles extensively plotted by the artist's predecessors. Which of the two works, the creatively motivated or the polished example should be singled out for critical scrutiny? The one provides a challenge to criticism, the other confirmation of accepted standards of accomplishment.

Both positions may run into critical shoals. The critic confining esthetic verities to know accomplishments risks not only blunting his visual acuity, but also finding himself committed, perhaps imperceptibly and unconsciously, to the role of Lord High Executive of the creatively new. On the other hand the critic seeking to make himself available to creative innovation may dilute his responses by the absence of any commitment to a consistent point of view. Criticism stemming from a known position gains assurance from certitude, is enabled to make its statements with less equivocation than criticism seeking to assign values to innovations that have not met the test of time. Staying within the bounds of the known however, is likely to leave the critic in the rear of the parade, given sufficient time for inevitable changes in sensibility.

Stress on the artist as a transmitter of a personal mode of vision is a heritage of the Renaissance. Artists like Michelangelo, Leonardo, El Greco, Tintoretto, Rembrandt, driven by an inner urgency to attain personal realization, represent a new phenomenon. The anonymity of the artist was shattered by the emergence in the Renaissance of individuals possessed of, and by, a daemonic spirit. Goethe takes the notion of daemonic genius to the point where it is given sublime importance.

"There is in man a figurative nature," Goethe wrote, "which acts immediately when existence is made secure. Hardly has he no longer to preoccupy himself or to fear, when, behold, like a demigod, he infuses his spirit in matter. The spiritual unity of the production of savages is given only by feeling. But whether it proceeds from savage rudeness, or from refined feeling, art is complete and vital. It is the art of the characteristic, the only true art. The genius must look neither at models or rules, must not profit by the wings of others, but by his own."

Who is a genius true to himself and who is not? Goethe doesn't enlighten us. Granting an artist is true to himself, is his work necessarily of any value to the observer? The 19th century art historian, Giovanni Morelli, stated the case for critical sensibility as a matter of identification with the artist.

"I should like to revive in my mind all the great figures of Italian painting, I should like to understand them to the point of assimilating my mind with theirs."

The Morellian position assumes a total relation between the
HOUSE IN BRAZIL

This house, near Rio de Janeiro, is built against and supported by masonry walls anchored on the sloping site. The house itself, of steel, glass, and plaster, is elevated over the site. Interiors have tiled floors, and the ceiling is a continuous wood striping. Four bedrooms are accessible through the main galleria which leads to the main living quarters. A spacious food preparation center serves the large open family area which gives out to a paved terrace on the upper level of the site.
HILLSIDE HOUSE BY ROBERT B. MARQUIS ASSOCIATES

WILLIAM GILBERT, ENGINEER
This house is evidence that an unbuildable hillside lot can be turned into an attractive homesite. The lot is 65 by 120 feet with a slope of eight in ten feet. Large oak trees cover the hill and there is a magnificent view of San Francisco and the bay. In collaboration with the engineer a trestle-like substructure was devised to support the house. Careful planning made it possible to preserve almost all of the existing trees.

The first level is the car platform with the entrance down an exterior flight of stairs to the entrance door on the mezzanine level. The hall runs along the mezzanine and down a free standing flight of stairs to the living room. On the lowest level, an enclosure for heater and storage serves to brace the substructure. The deck is cantilevered out from the main foundation on four steel beams. The rear deck ties into the hill under the trees, the front deck rides over the top of the trees. The fireplace, with a two-story exposed metal flue, has been designed and executed by Keith Monroe.

While the structure is not a low-cost solution for a steep building site, it does, however, offer a means of turning seemingly too difficult hill-sides into a sound building area.
The car shelter is located at the entrance of the house to provide parking and turn-around space with the limited level area of a hillside building site. A pedestal of black brick paving from General Concrete Products 30 wide runs the entire length of the house with a planting strip separating it from the asphalt parking space.

An outdoor shelter at the pool side is a screened extension of the carport. A small room at the left is used as a guest dressing room and houses all mechanical equipment for the pool.

A wood panel at the rear of the car shelter with fixed glass at each side screens the pool from the entrance to the house. Two units at the right, one for general storage, the other for pool equipment and dressing, are separated on axes with the entrance to the house to admit light into the car shelter, with a view of a nearby hillside.
A galley kitchen with sliding windows opens to a buffet and screen enclosed breezeway. The low Formica dish storage unit over the sink provides a continuous pass-through counter. The sink has a maple counter and cabinets are metal lined with wood doors.

BY JAMES DURDEN

The house is on a hillside promontory, 40 feet above the street, convenient to urban areas, yet with complete privacy from them. The total building portion of the site is a circle, approximately 85 feet in diameter, which had not only to accommodate the house but to provide automobile parking space in order to avoid backing down a steep driveway to the main thoroughfare. It was, therefore, necessary to design the car shelter far enough toward the center of the building site to secure a turn around court. The living room, projected toward a view of the mountains and nearby hills, is on an axis with the car shelter. Conditions resulted in a house which developed four distinct outdoor areas without sacrifice of building space.

A screen enclosed breezeway, which may be glassed in, isolates the master bedroom from the rest of the house. Convenient to the kitchen and pool, it is used as an informal place of entertainment. The paving is black brick.
HOUSE BY BURDETTE KEELAND, JR.

A. T. KNEIS, STRUCTURAL ENGINEER
All areas of the house open onto a center patio. The walls throughout the house are brick, glass and asbestos with all the interior brick walls painted in bright blues, yellows and reds. The exterior walls were left natural red with the steel being painted white.

A family room is separated from the kitchen only by a work unit counter. This counter is a 9½' working island completely equipped with General Electric built-ins: dishwasher, range and oven, disposal, automatic washer and dryer, and sink.

The floor plan includes a living room, family room, kitchen, three bedrooms, two baths, a storage room, garage, and an interior-exterior patio covered with a steel lattice serving to break the lines of the flat roof and acting as a support for shade providing vines. The U-shape plan has approximately 1700 square feet of floor space.
Eichler Homes has undertaken the development of this experimental house as a project of new ideas and the use of new materials, and the presentation of innovations in structural design. The house will not be offered as a production model but is planned for the purpose of acquainting the public with previews of planning concepts and building ideas indicative of what can be expected in the merchant-built houses in a few years.

The house is planned around an exposed, all-steel frame with no walls designed to carry lateral or vertical loads. The three elements of the exterior walls of the entire house are high-density, overlaid plywood panels, plastic panels with honeycomb core which allow light to filter into the interior, yet provide privacy and insulation, and steel-framed sliding glass doors. Exposed steel decking will be used for the interior ceiling. Interior walls, which in actuality serve as boundaries for space rather than structural surface may be changed according to family requirements without costly construction alterations.

Latest built-in appliances for kitchen and laundry will be among the highlights of the exhibit. The dining table will include built-in surface range units for on-the-table cookery. Although the floor plan will not be released until the house is completed, the 2,226 square feet of enclosed living area are designed to permit a maximum practical use of living space. Three bedrooms, two baths, an all-purpose family room, special play yard for children, large kitchen and dining facilities, and an unusual arrangement for a workshop are features of the plan. A swimming pool is to be a part of the overall project. All plumbing for kitchen, laundry and bathrooms is contained in one central core. The concept of the design is to provide a pleasant, effortless way of living for a servantless family with small children. Areas are designed to flow into each other with integration of indoor and outdoor elements to create a feeling of uninterrupted living space.

For the past eight months, the builder and the architects have worked with manufacturers to determine the best in new materials which might be possibilities as features in the house.
1—Front elevation with carport at right; children's play yard provided behind concrete block wall.

2—Wall of glass at rear of house with sun flap.

3—Side view which shows concrete block wall that wraps around carport area; walk on side of house connects carport to rear yard.

4—Closeup of panel.

5—Rear view of home.

Photographs by Dale Healy
DESERT HOUSE

The design of this house was conditioned by four requirements established as mandatory for "year around" desert living by the client, that the house:

1. Be arranged for a maximum of outdoor living in order to fully enjoy the ideal climate of the desert area around Palm Springs;

2. Be designed for adequate comfort during those few periods when, in winter, the night temperature falls quite low or in summer the days are hot;

3. Be arranged both to capture the available summer breezes and at the same time protect against occasional strong winds and sand storms; and

4. Be planned for heating and air-conditioning at a minimum cost.

These requirements in a variety of combinations were considered as falling into three basic design categories to be solved by logical process.

Requirements one, two and four were considered as belonging in one category determining the size of the house and the area relationship between the enclosed, cave portion of the house and exterior social-entertaining-living space.

After classifying the requirements in this manner it was decided to design a house with a minimum indoor area and a maximum amount of space with livable features outdoors. The small indoor area of 896 square feet seemed quite adequate since there are relatively few limiting periods such as extreme day heat, night cold or high winds when the house proper would be used for basic protection and comfort. Most of the time, however, the climate is so ideal that all living and social activity time would be spent on the covered living terrace and patio area. Fifteen hundred square feet was allotted to outdoor living.

Requirements one and three composing the second category modified and shaped the outdoor living area, the size of which was determined in the first classification. Requirement three was somewhat contradictory inasmuch as both breezes and high winds come from the same direction. This presented a variable which meant that the equation arrived at under category two would not be true for all functions of the proposition. Consequently, a matching variable had to be introduced into the design. This was accomplished by planning adjustable wind vanes into the mouth of the air scoop which could then be closed during high winds.

Half of the outdoor living area was covered. (Continued on page 32)
1, 2, 3—Three dimensional tiles used to obtain surface pattern through light and shadow. Tiles can be used as a facing or by using large precast panels they can replace exterior wood forms in reinforced concrete construction.

4—Four foot high lantern for use as decorative light source in garden or outdoor areas. Illumination furnished through underground wiring.

5—Two modular forms repeated to form an open wall which could be assembled in serpentine fashion or used simply as a sculptural outdoor screen. Changing light and shadow form many interesting patterns on these flag-like shapes.

6—Pierced blocks to be used in decorative partitions, garden and screen walls. Used individually they can be reinforced at ends or entire wall sections can be made by casting the two sides separately and joining together.

7, 8—Open screen walls with steel reinforcement. By using this concept of repetition of a vertical form many interesting possibilities are presented in the use of all over positive and negative pattern.

The possibilities of combining sculptural or organic form with mass production techniques should not be discussed by either sculptor, architect or manufacturer. These designs were developed in an attempt to exploit some of the sculptural possibilities in one of today's most widely used building materials, precast concrete with steel reinforcing. This technique requires the sculptor to make a full scale section of the design by working directly in clay or plaster, always thinking in terms of the total effect. Molds are then made by the concrete manufacturer and the sculptor's task is from then on mainly one of supervision. The most difficult part of this type of approach is not in simply achieving an interesting form and then repeating it ad infinitum but in designing a form structurally sound which when repeated results in a pattern making its own statement, becoming integrated in the architecture.

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PROBLEMS OF ART CRITICISM—LANGSNER
(Continued from Page 17)

artists's personality and his work. How does the spectator know that he is projecting himself accurately into the mind and personality of the artist? Reading the work of art as a symbolic manifestation of the artist, a critical method common in some psychological circles, presents as many difficulties as it may illuminating insights. After all, the artist may reveal only a fraction of his emotional state or of his philosophy. Vital facets of his feeling or thought may not lend themselves to the kind of visualization that concerns him as an artist. If Picasso had ceased to paint after his Rose period, would it have been possible to predict the Guernica?

The personality of the artist may illumine his production and, contrawise, we may respond more fully to a work because we know something about the artist. In the last analysis, however, the work of art must withstand critical scrutiny independent of satellite information. Instead of sensibility attempting to identify with the maker of the object, Croce suggests identification with the decipherable qualities of the work. Such identification, Croce points out, must be transcended, noting that:

"... even if the critic, having identified himself with the poetic work, needs to capture the moment in which he himself becomes a poet; and even if his poetic sensibility needs to be cultivated and refined; equally necessary for criticism is precision of concepts by which to determine the nature of the sentiment which has been experienced, whether it be pleasant or unpleasant, whether it be approval or disapproval, that is, whether it has an aesthetic character or not; whether it is poetic, or instead to some degree literary; whether it is entirely of an emotional nature or of a practical nature extraneous to art; for all of which clarity of aesthetic concepts is required."

There are, then according to Croce, two phases of the critical act requiring clarity: first, that of sensibility, the requirement of identification with the work; and second, that of theoretic acuity, the requirement of distilling verbally, and conceptually, the essential qualities of the experience. Unhappily, both sensibility and theoretic acuity are variable; no immutable touchstones are at hand for solving these problems of art criticism, a state of affairs for which, as a practicing critic, I am grateful.

Yet we look to the critic to enhance our understanding and our experience of art. To accomplish this goal, he proceeds from a point of view. You may ask quite properly, "What is your point of view?" My answer would be to consider the climate of vision rather than advocacy of a single mode of expression.

Men not only look out upon, move about in, and inhabit space, they adhere to the persistent human trait of inscribing it. This trait conforms to a compelling need to graft onto inert matter a contour that coincides with the topography of the mind. The act of vision, its "feel," its richness, the way in which men associate themselves to it, and place it within an edifice of values, is bound up with their notion of the space rimming them in. Space "out there" may remain relatively constant; the apprehending mind, however, is subject to variables. What we "see" is, in many ways, dependent upon how we see. One need only refer to the vast differences in the way space has been inscribed. Gothic man, to take a random example, gave another kind of emphasis to vision than we do. In effect each epoch "lives" in a particular climate of vision. Considered in this manner the inscriptions we call the visual arts serve as dimensional symbols of man's concept of himself, a point at which the inner and outer worlds of experience intersect.

In other words, the arts of vision—painting, sculpture, architecture—are an objectification of interior states of being. If taken hold of in sufficiently ample segments of time, say in chunks of fifty years or more, these arts provide a clue to the climate of vision—its friendliness, its comprehensibility, its mystery. Not by illustrating this or that text. Not by illuminating this or that personality. Such tokens are properly multiform. Obviously there are times of many creeds, many temperaments. Our own for example. Rather this matter of the sense and sensibility of vision is the artist's way of rephrasing the age old dilemma of the appearance of reality and the reality of appearances.

The creative artist is the seer (see-er) of his time and place. To him, or more exactly to his creative production, one must turn for evidence of the climate of vision. After all, vision is the artist's raison d'être. He sees more keenly. He dissociates vision from its
strictly utilitarian functions. In short, he *images*. He also shares
the assumptions of his time and place toward the dimensional
world. To gain a firm grip on those assumptions the observer should
stand free of the social orbit of which those assumptions are a part.

Distance acts as a sorting machine. In regard to our age we cannot
benefit from that distance. Yet enough time has elapsed in the
modern visual era to make a stab at pinpointing the climate of
vision in which we exist.

We are inclined to think of the abandonment of perspective as
an event of our time. Actually space as a receding vault was
abandoned as long ago as the High Renaissance when an artist like
Michelangelo projected soaring, twisting, curvilinear forms without
reference to enclosure. By the following century, in the art of the
Baroque, whether in the rippling, restless surfaces of a sculpture of
a Bernini, or the wave-like, undulating wall of a Borromini,
firmly positioned space gave way to a new vastness and sense of
the fluidity of movement. But if space was vast and could be
empowered with fluid movement it also testified to a divinely ordered
construction. The *Paradise* of Tintoretto is an ether populated
with a dense mass of humanity who "belong" to this space beyond space.
It was a time when men grasped at a new concept, that of an
illimitable universe. Note, however, that matter remained durable.
It was a world in which forms could levitate but could not imagi-
natively escape their shape.

From this point of view the art of the nineteenth century, which
made a fetish of accepting science, attempted to reverse the colora-
tions of the mind passed on from preceding centuries. With certain
exceptions artists put boundaries back onto space. And well they
might for by then science appeared to be a matter of cold, inexorable, remorseless laws. The drive to romanticism expressed the
underlying apprehension that the patriotism of science and progress
threatened to mechanically grind away the reality of inner experi-
ence. Paxton's superb Crystal Palace, an enormous, graceful envelope of glass, mid-twentieth century in openness, airiness, in
dematerialization of space, was an accomplished fact in 1851. It
remained unique, distinct, unduplicated. Its example, admired as
a technical achievement, failed to symbolize the climate of vision.

Today, those buildings that stand as symbols of our time are
shrouded in glass. Not merely because we have the engineering skill
to do so but more exactly because psychologically, for us, space is a
continuum. It no longer is fixed, firm, implacably stationed. We
are not confined to advancing in depth. We rise vertically, move on
swift trajectories that allow us to look directly down upon our Earth
and its flattened and scarred surface. We view space through a
peephole. And we delight in giving our vision the complete possibil-
ity of locomotion.

We exert extraordinary controls over the outer world. Yet that
control is infiltrated by a perverse irony. It is now apparent that
the aesthetic of matter results from devices and concepts that do
not inform us about "reality-in-itself" but conform to our peculiar
kind of physiological endowment and to our power of abstraction.
Those powers have succeeded in dematerializing matter. Conse-
quently our notion of its structure conflicts with our sensation of
its durability. The external world is seen to be comprehensible by
means of a system of symbols, a superstructure of abstractions that
are true insofar as they "work." They no longer inform us of a
visualizable universe. The boundaries between physical and psy-
chological reality have broken down. Each now interpenetrates the
other. The visual artworks that most profoundly reflect our century
give visible form to this interpenetration. The drama of vision has a
new cast of characters.

The decisive moment in revealing the landscape of the modern
mind came about through the simple act of turning painting inside
out, by substituting "arbitrary" inventions for loyalty to observa-
tion. In those paintings, sculptures, buildings indigenous to our
time, space, and the images inscribed upon it, follow a new logie.
This logic restates the unprecedented invention of non-Euclidian
geometrics in the nineteenth century—the discovery that our con-
ception of space complies with the construct we choose to invoke.
It is within out power to invent many kinds of constructs for space,
each of which, if consistently applied, is equally applicable. The
freedom with which the modern visual arts move about in space
is a confirmation of the intuitive acceptance of a multivisioned
reality. The codification of matter and space passed on from the

And thus our newly awakened interest in the art of the Middle
Ages. In the Middle Ages space was envisioned as a kind of hieratic
void. Art was embellished with symbolic forms scaled in an order
from the human to the divine. As transients between two universes
men built for themselves a sanctuary. Consequently the frontality
of Byantine and Gothic images, their emphasis on the inner content of
symbols. We too inhabit a void, though a man-made rather than
one divinely imposed. We have come full circle. Once again the
inscriptions we make are psychologically instead of descriptively
determined. The act of art once more is an imposition of mind or
matter.

Our minds are tinged with a new kind of imaginative dimension.
We have disengaged ourselves from adherence to either a wholly
divine or a wholly scientific frame of reference. In the art of our
time are intimations of a new system of coordinates between the
life of intuition and the life of cerebration. The rise of formal
structures subject to orderly laws in the art of Renaissance antici-
pated and paralleled the emergence of a scientific mentality con-
cerned with Physical processes. Is it not possible that the develop-
ment of an indwelling art prefigures a shift from dominantly physi-
cal concepts toward a view positioned in depth, toward the organic,
the psychological, the intuitive? A reaffirmation of the mystery at
the core of existence?

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The skill of Grand Rapids craftsmen has been used in stock items
of quality furniture, as well as the manufacture by them of special
pieces designed with the architect. Several of these are used in the
main lobby. An effort has been made to create a feeling of quiet
throughout the space by the use of neutral colors with accents of
texture and a few bright, strong colors.

The building contains six floors of completely flexible office space,
with luminous ceilings in all public areas and special fluorescent low-
brightness fixtures in working areas. A cellular steel floor provides
For protection from sun, the shade of the covered portion was supplemented by the scooped breeze passing over heavy tropical greenery and a water display consisting of a series of evaporation pools feeding swimming plunge.

Requirements three and four determined the third classification which was solved by designing the house with no windows except between the living room and the living terrace. The elimination of windows and the substitution of solid insulated wall provided a house ideal for air-conditioning, and one which also would be dust-proof during those occasional strong desert sand storms.

Certain facilities such as laundry, storage, etc. were eliminated from the house because of adequacy of available community services.

Construction is of medium density overlaid Douglas Fir Plywood on wood framing with waxed brick floors in the bedrooms and bedroom patios and terrazzo flooring in the living room, kitchen, bath and outdoor terrace areas.

**ART**

Paintings 53, 60, 62, 67 and 75). In the sense of constant change which they are built, Glarner's paintings marvellously illustrate Heralclitus' concept of "enantiodromia." I do not mean that they are intended to illustrate this (or any other) philosophical (or phenomenological) concept—simply that they do.

Concerning the different kinds of movement in his paintings, perhaps I need only add that whenever a pattern of movement is established (as in all of the larger paintings) it is markedly rhythmic and that frequently there is an interplay of two or more rhythms—for example, a slow, massive rhythm animating the painting as a whole, and another rhythm, quicker and localized. I think this might be understood as a symbol of the "relatively eternal" (the aeon) and the temporal, the universal and the particular. Glarner's visual-rhythmic sense is especially evident in Painting 57; and his use of multiple and counter-rhythms in Painting 53 and Tondo 3 (where there is a downward pattern of movement in the left, a rising one on the right, and a neutral area in between).

Other structural devices to which I have not yet referred include: the interplay between open and closed forms—between rectangles and the circle which contains them; between relatively open and relatively closed forms—between quasi-rectangular wedges which would become triangles if projected; and between the forms (or spaces) at the edge of the canvas and the forms (or spaces) they enclose. (See Paintings 60, 63, 67, 71, 75.) And there is the use (at least implied) of the Greek cross as an armature—as in Tondo 23, where grays coming together in the center of the painting form the center of a cross around which other colors seem to rotate; and in Paintings 69 and 72, where the color-wedges rest on and between the arms of the cross which at the same time they form and set in circular motion.

A few notes about Glarner's most recent paintings and this description of his art (which, without a large number of illustrations may have been rather heavy going, I fear) will be ended. In the recent tondos, narrow discontinuous bands of color at the edge of the painting, following its contour, give a sense of rapid peripheral motion; while at the center everything seems to stand still (as in Tondo 34); or to move slowly past the center from left to right (Tondo 34), or from right to left (Tondo 38). Does the center itself stand still? All motion seems to radiate from it. And the centers of these paintings are never fixed, only implied. We feel it there—the "unwobbling pivot" from which the life (color, movement) of the painting streams and which, itself, is sustained by the life around it.

In the recent relational paintings the processes of spatial conversion are carried to a very advanced point. The spatial intervals become most ambiguous—near-squares, how do they function: vertically? horizontally? according to their color? There is a sense of continuous flux beneath which some infinitely sensitive formative principle operates, guiding the course and distribution of the colorforms which seem to float on the surface of the canvas.

I have said nothing about the manner in which Glarner paints—about his brush-work—because it is not stressed in this kind of art. I should note, though, that the surface of his painting is fool-proof. He lays his colors on in several coats with long, parallel strokes which are vertical or horizontal as the form dictates. His workmanship is always clean; his painting of the early fifties, especially, are immaculate. If I am not mistaken, during this period he sandpapered each coat of paint before applying the next. His most recent paintings are thicker—more physical. The edges of his forms are clearly, but not pedantically, defined.

I have listed the physical characteristics of Glarner's painting and some of the means he employs. This is a necessary part of the critic's job. For many critics, once it is done the job is done. If I have not confined myself to description it is because I believe one can no more do justice to the meanings of works of art in this way, or communicate the experience one has of them, and that others may have, than one can communicate one's experience of a living human being by enumerating his physical characteristics. They tell us something, to be sure. And his behaviour—which corresponds to the means a painting displays—tells us a great deal more. But if we want to make our picture of him as complete as possible, we will also have to consider the products of his unconscious: his dreams. They are the hidden dimension, the truth which is behind the facade and which is only partly revealed—when it is not concealed—by the latter. This inclusive, or "holistic" approach is the psychologist's way, of course. What would be an analogous approach for critics concerned not with living human beings but with works of art? I am not sure—we have much less to work with. But we can at least try to see what it implicit as well as what is explicit in the works we consider. In poetry we can look for meanings that are far simpler than the words themselves but in their clash. We can do something like this with paintings, too. And we can regard the work of art as something which speaks, not with the artist's voice, subjectively, but with an
The task Glarner has set himself of observing the behavior that fundamental plastic elements display when confined to a flat round or rectangular surface may also be regarded as scientific. Of course, the artist is himself the instrument here—but is there any evidence that a highly sensitive and disciplined human being is a less accurate instrument than any other, within its limitations? Certainly the attitude his work reveals may be compared to that of the scientist—say, the physicist observing (and by his observation to some extent determining) the behaviour of elementary particles in a cloud-chamber. The scientist and the objective artist have something very important in common: they both bear witness, they both communicate the truth as they see it. It must be stressed here that though the interrelations of form and space in Glarner’s paintings are consciously achieved harmonies, they are not invented but found. Or rather, they are both invented and found. Found—by acts of sustained contemplation of the picture-space and the colors and shapes that range themselves on it, according to their own logic, which the artist discovers bit by bit. Invented—insofar as they are pictures of reality that did not exist before they were painted and are not identical with reality itself. For it must be borne in mind that the gap between reality itself, whatever that may be, and our conceptualizations and representations of it remains. Even the scientists today, following Bohr and von Weizsacker, do not claim to observe reality but only its behaviour under the experimental conditions they set—must set to observe its behaviour at all.

We observe reality as we observe the wind in the movement of leaves. I think that the wind, which for thousands of years has symbolized the creative spirit, blows strongly in Glarner’s paintings. It is a cold wind, but with Glarner, a joyous one.

**MUSIC**

(Continued from Page 9)

one motet included on this record. It is not workmanship intended to please the casual listener. One may question in fact whether it was deliberately composed. Ecstatic, if not sublime, the motet conveys more powerfully than reading a type of genuinely religious

*Here I should note that while the three ways of viewing Glarner’s art I have just prepared may seem to some readers to conflict with my earlier statement that his art was not metaphysical, they do not. Not if we regard the forces represented in this art as natural, i.e., physical and psychic, not transcendental.
the University came of age.

Much of this new musical vitality may be attributed to the presence of the young composer-pianist-conductor Lukas Foss, whose programs with the University orchestra have brought the Music Department for the first time into active competition with its neighbors. But credit, on this occasion, must go also to a small group of older members of the University faculty, the minority who from Schoenberg’s arrival understood his preeminence, and who worked actively through the succeeding years, against apathy and vicious distaste, to obtain him honor, living, and to establish his memory in the place where he sought.

One of these, Dean Vern Knudsen, offered the speech of dedication and of recognition, coincidentally with which a bust of Schoenberg by Anna Mahler, daughter of the composer Gustav Mahler, was unveiled in the lobby of the hall. Mahler, who stood by Schoenberg, even when he did not understand his music, would have been pleased. But when Dean Knudsen, ending his speech, introduced the wife of Arnold Schoenberg, the rent in this significant occasion became tragically visible. I wish that I might reproduce the few sentences with which Mrs. Schoenberg, accepting the tribute of the hall, recognizing the honor of the occasion, in an understatement more poignant than bitterness, marked the fact that worldwide reputation now belatedly acknowledged should have come too late for Schoenberg; that during the eight years of his service at the University and the seven succeeding years when he held the title of Professor Emeritus, these honors had not been paid him and the University had officially sponsored no such performance of his music, except student programs and a series of the four Quartets presented to the University by the late Elizabeth Sprague Coolidge. But, Mrs. Schoenberg added, in a little aside that brought relieving laughter, ‘If my son were here, he would say to me, ‘Mother! you are being melodramatic.’”

I have said that with this program the Music Department came of age. The fact was made evident by the selection of the program. First credit should go therefore to the Program Committee: Lukas Foss, Leonard Stein, and Robert U. Nelson, Chairman. It was also made evident by the quality of the performance, its amplitude and the visible enthusiasm of the student musicians. What would have been impossible a very few years ago was not yet easy; difficulty and resistance had been swept aside.

The program consisted of three works: Theme and Variations, opus 43a, played by the University Wind Ensemble, drawn from the University Band; De Profundis, the world première of Schoenberg’s last composition, performed by the University A Capella Choir; and Six Songs with Orchestra, opus 8, sung by Marilynn Horne, soprano. Each major segment of the Music Department was thus represented; more important, each performance broke fresh ground.

The Theme and Variations was first heard nationally in the supplementary versions for orchestra, played by the Boston Symphony under Koussevitzky. I may be wrong in believing that this performance missed the point and settled for the orchestration; it was a good while ago, and I may have been the one who missed the point. The University performance was short on subtlety and long on blast, but it made the point emphatically, that left to themselves and played out with gusto, the Variations are a great man’s comedy, astonishing perspectives of contrasting instruments, themes tossed about in unceasing variation, exhibited from all directions, through fantastic counterpoints, and outright parodies of expected orchestral events. The sound, purely as sound on the surface, is as old-fashioned as it is fresh; beneath, the orchestration continuously changes, a skill like that of Mahler without his turgidity, clean, economical, melodious, dissonant, but with never a rocking dissonance. Intended and deliberately conceived as entertainment, the Variations tease the sophisticated listener through a fugue avoiding all obvious dramatic entrances, then toss to the groundlings a fugal theme as broad as a house, beat it through a stretto and submerge it in the next variation; and at the end build up a finale as tasty and substantial, for all the intricate counterpoints, as a multiple layer cake. The Variations are a testimonial of Schoenberg’s wittiest humor, the humor that survived nearly to the end all his defeats.

De Profundis, for an accompanied chorus, his last completed work, had been reserved by Mrs. Schoenberg for this dedication. The text, sung in Hebrew, is from Psalm 130. It is dedicated to the state of Israel. In the style of the massive choruses of Moses and Aaron, it combines speaking with singing voices, like a mind praising God that wrestles, in disquiet, with its deep bitterness. The murmuring speech increases, bursting through and ending in a shout. To assist the singers the chorus was reinforced by several wind instruments dispersed through the group; the instrumentalists played too loudly, causing false linear exaggerations and unintended conflicts of harmony. And the music was not let alone but interpreted, as if all had been given; an assurance beyond the conviction that he never lost: “And he shall redeem Israel from all his iniquities.” Like the Psalmist, speaking for a people he spoke also for himself, a good man profoundly troubled, a believer embittered who will not accept the reading of his bitterness, sad, weary, but unfailing in trust. For all these objections, the power of the thought came through, if its full import was obscured, the last testament of Schoenberg’s unrelenting passion to be justified, not in himself but for the work he had given; an assurance beyond the conviction that he never lost. “And he shall redeem Israel from all his iniquities.”

Schoenberg’s path was his own, his texts carefully chosen to express his purpose or written by himself. To other misinformation the critics have added derision of Schoenberg’s frequent and often tortured expressions of his faith, as if unsheltered faith were a further charge to bring against this mathematical hysteric who led music apart from its proper place in the concert hall. It is precisely because he was unguarded, because he insisted on having things as he found them while seeing them as they might be, because he could not go backwards or sideways but must always press straight forward, through agonies of spirit that could become tortured harmony but never tortured syntax, seldom failing to regain in humor what he lost in patience, believing to the end, however often doubting, that the right way must be right, that Schoenberg stands before the future amongst the supreme creative spirits of our era. And the proof of his right way becomes each year more evident.

The last work of the evening was as well chosen as those preceding it, for a different reason. The Six Songs with Orchestra, opus 8,
written in 1904, reveal the young composer who competed with Strauss and Mahler; who, if he had continued in that way, could not have avoided applause and recognition; and who, if he had so continued, would never have achieved the symbolic stature of his Moses or suffered the tragedy epitomized by De Profundis.

Cezanne all his life, one understands, suffered under his exclusion from the official salon. In the same way Schoenberg, though a more intellectual artist, having the skill to compromise, though he could not find the wish, suffered under the rejection of his music by the established musical organizations of the society he lived in. Neither the select performances arranged by his admirers nor his successive birthday honors made up to him the lack of official recognition—for himself valueless but for his music all important, since without it his testimonial could not be heard.

Los Angeles has turned loose into the world, during the last score of years, as many singers of the first rank as would make an opera company the equal of La Scala. The latest, and by any measure one of the most talented, is Marilyn Horne. In the climactic recitative solo, Negra sum, of the Monteverdi Vespers, in the part-song of Gesualdo, as leading singer in Rossini’s La Cenerentola, and now in the Schoenberg songs, she has displayed an unblushed gift of musicianship, a comprehensive adaptability with an unflagging mastery of each style, a visible connection more canvas than the audience than the dramatic gesture, the inclusive grimace; and, when the work is ended, a consummate artistry of movement, of graceful presence, as if, to quote my companion of the evening, you were seeing on the stage one of those secondary singers of another era whom you had read of but could heretofore only imagine.

She rose to the heights and stood upon the wave-tips of these luminous songs, her voice coloring and colored by the fountaining fantasy of orchestration, a visible joy of music. And why should I not eulogize her in the more elaborate language of an era that idolized its singers! Artists need praising, as a gem needs its setting. And the full audience, which had been applauding all the evening, rose to an ovation.

What shall be said of the conductors, the orchestral committees, the crabbed critics, who in their fear of Schoenberg have never encountered, never brought before the public these orchestral songs. Nothing of the difficult composer here—difficult to perform in their complexity but in no way difficult to hear; in comparison Strauss is drab and Mahler heavy. What shall be said of the singers who will not seek out such opportunity?

Let the major orchestras put these songs in their repertoires; the demand for Schoenberg’s music will soon enough teach the critics how to praise him. We have lived through one of the great ages of music, and our official guardians would protect us from the consequences of it.

BOOKS

(Continued from Page 10)

and considered by many to be one of the most important artists this hemisphere has produced.

APPLIED STRUCTURAL DESIGN OF BUILDINGS, by Thomas H. McKaig (Dodge Books, $12.50).

This is the second edition of a manual first published privately in 1949. Revised, enlarged and brought up-to-date, the book is a practical working tool for architects and engineers. The 439 pages contain short cuts to Principles; Simple stresses and elastic theory; Moments; Steel in bending; Reinforced concrete in bending; Timber and other materials in bending; Columns; Foundations and walls; Connections; Complex structures; and a section on office practice. The formulae, sketches and tables provide a mine of experience-tested and authorized data, taking into account various code regulations and changes since 1949. Designed to save time and simplify, the handbook requires of the user a working knowledge of physics, mechanics, structural theory and materials of construction. The author, Thomas McKaig, is a consulting engineer and a member of the New York State Board of Examiners for Professional Engineers and Land Surveyors.

OBSERVATIONS OF MICHEL TAPIE, edited by Paul and Esther Jenkins (George Wittenborn, Inc., $3.50).

With Dada as his source for inspiration, Michel Tapié presents a non-Euclidean contribution to the oral tradition of art. The editors give examples of his esthetic exploration and a definition of his AUTRE art.

“Michel Tapié urges us to create our own modes of communication that they may lead to growth rather than eloquent speech in a dead language. To achieve this he is prepared to be misunderstood on all sides and to arrive, without safety, at true, ever-changing reality. The danger of outright failure has more allure for him than half-truth.”

The slender, attractive volume of 31 pages is enriched with pictures by Georges Mathieu (who also contributes a biographical note), Dubuffet, Paul Jenkins, Mark Tobey, Henri Michaux, John Hultberg, and has two photographs of sculptures by Claire Falkenstein and César. A poem of dedication is presented by Kenneth Sawyer to the man who was early to encourage the work in Europe of such American artists as Mark Tobey and Jackson Pollock.

ANCIENT ITALY; A Study of the Interrelations of Its Peoples as Shown in Their Arts, by Gisela M. A. Richter (University of Michigan Press, $15.00).

An examination of Greek, Etruscan and Italic art, the classical and Hellenistic periods, with central emphasis on the relation between the Greeks and Romans during the Roman period. Miss Richter’s approach is that of the archeologist, her prose style that of the speaker (for these papers were given as lectures), her illustrative material magnificent in an especially well-made and well-printed book. Recommended for specialists, students, and art historians.

7 ARTS NUMBER 3, edited by Fernando Puma (The Falcon’s Wing Press, $2.92).

Worth many times the price of admission, this third collection by the late Fernando Puma has articles furthering the interrelation of the arts by Sigfried Giedion, Georges Raouault, Robert Hutchins, Henry Miller and others, and contains a delightfully lilted piece on Hollywood by Dorothy Parker. In addition to the articles and poems, there are forty-odd reproductions in half-tone.

PRINCIPLES OF ART HISTORY; The Problems of the Development of Style in Later Art, by Heinrich Wolfflin, translated by M. D. Hottinger (Dover Publications, $1.95).

Now, at a modest price in paperback, the book that belongs in every art library. Wolfflin’s famous analysis of the products of vision, with essays on the notable opposites: Linear and Painterly; Plane and Recession; Closed and Open Form; Multiplicity and Unity; Clearness and Unclearness... as applied to paintings, sculpture and architecture. Complete and unabridged, with 150 illustrations.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects, designers, or companies.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, School of The Museum of Fine Arts, 230 Fenway Street, Boston, Mass., unless otherwise indicated. On all communications please indicate issue, letter and title.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DESIGNER: Well-known producer of aluminum, architectural and metal wall products needs man with 5-10 years’ experience in architectural design work. Person selected will head up design section in metal wall operation. A ground floor opportunity which should develop tremendously with expansion of company’s metal wall activities.

B. ART INSTRUCTOR: Massachusetts school seeks instructor to teach...
History of Art, Anatomical Drawing, Textile Styling and Lettering on the college level, beginning Sept. 1956. Person with Master’s degree, teaching experience (not necessarily on college level) and commercial experience preferred. Starting salary $3,840. Opportunities for additional income in evening classes. Outside free-lance work and consultation encouraged if they do not interfere with regular teaching duties. Salary schedule extends to $7,680 for full professor.

C. ARTIST: Opening for artist for one-man art department in educational TV station. Must have one or two years’ art studio experience. Work entails lettering, graphic design, some illustration and stage design. Write or call Mrs. Lilly Hollander, WGBH, 84 Massachusetts Ave., Cambridge, Mass. Phone: UN. 4-6400.

D. ARTIST-TEACHER: Southeastern, liberal arts college needs teacher for design, painting and humanities classes beginning in Sept. 1956. Applicant should have broad undergraduate preparation, graduate study or other experience in painting or design.

E. ASSISTANT TO DIRECTOR OF DESIGN: Rapidly growing Ohio industrial design firm has an immediate opening for a top young product designer. Prefer man under 40 years of age for product and package design. Excellent salary potential. Complete resume and portfolio required. Inquiries confidential.

F. ASSISTANT TO DIRECTOR OF DESIGN: Major manufacturer of machine-made glassware, located in Ohio, seeks capable all-around male designer to enter company as assistant to present Director of Design and to carry out responsibilities in product design, silk-screen glassware decoration, and packaging problems. College degree desirable but not essential. Applicant should be 27-35 years old and have some industrial experience. Good starting salary and unlimited future in company for right man.

G. DESIGN TALENT: Large international corporation in Detroit area invites inquiries and applications from individuals 20-45 years of age of unusual design talent for full-time, staff employment in various departments including product (appliances), graphic, display and exhibit, interior, automotive styling, color, engineering, drafting and modelmaking. Excellent salaries (plus overtime), inspiring facilities and working conditions. If records and portfolios show real promise, company will fly candidates to Detroit for interview.

H. DESIGNERS-CRAFTSMEN: Well-established Massachusetts manufacturer with an enlightened management attitude toward design, seeks, for full-time staff employment, male or female designers in ceramic, enamel, metal, and for lighters, handbags and compact. Opening also for industrial designer with executive ability and mechanical interest and experience, and for enamelist to lead small enamel department.

I. DESIGNER DRAFTSMAN: Large Boston department store needs as designer draftsman someone with creative and proven ability. 4-5 years experience in department and specialty store interiors, fixture design and detailing essential. College graduate with architectural or industrial design degree preferred. Liberal employment benefits and opportunity for growth in a store with large expansion program.

J. DIRECTOR: A leading center of the Arts in Southern city seeks Director. Program includes: courses of instruction in fine arts; scheduling of exhibitions of national and international character; periodic evening programs for members and public; free classes in fine arts for children. Candidate should have administrative experience, art education, knowledge of public relations, and institutional finance experience. State qualifications in detail, include references and salary expected.

K. DRAFTSMAN: Position open for general practice draftsman. Salary is $500 plus per month. Wire, phone or air mail qualifications to Kenney & Cullimore Architects, 2 Niles St., Bakersfield, California. Phone: Fairview 7-0256.

L. FLOOR COVERING DESIGNER: New England manufacturer of soft-surface floor coverings wishes to develop free-lance design sources. Two-dimensional designers of New England, experienced in fabrics, wall coverings, or floor coverings and willing to visit the factory periodically with design material, should apply.

M. FOREIGN BUYER-DESIGNER: Nation-wide importer and distributor of gift and housewre lines with headquarters in New England seeks experienced designer for full-time staff position to create, adapt and promote designs. Extensive travel in Europe and Far East involved, to develop new products and explore manufacturing sources. Single, young male or female preferred. Salary commensurate with experience, and liberal expense allowance offered.

N. GRAPHIC AND PRODUCT DESIGNER: A well-established manufacturer of bound books, visible records and machine bookkeeping equipment located in western Massachusetts seeks, for full-time staff employment, a male designer, age 25-40, trained and experienced in graphic and product design to redesign existing products and assist in developing new products. Excellent working conditions. Progressive company attitude. Salary commensurate with experience and ability.

O. INDUSTRIAL DESIGN TEACHER: College Art Department, located in South, seeks young industrial design teacher. Some industrial experience desirable; teaching experience not essential. Instructor’s or assistant professor’s rank according to qualifications.

P. PACKAGE DESIGNER: East coast, industrial design firm seeks package designer of art director caliber, who has had experience with other package design firms. Salary adequate to attract man interested in permanent position offering future associateship on profit-sharing basis.

Q. POTTER wanted to establish own studio in pre-Revolutionary building located in historic Massachusetts town; thousands of visitors yearly. Rent free in exchange for some maintenance duties. Young man preferred.

R. RADIO-TV: Large, well-established Mid-west manufacturer with outstanding company design department has several full-time positions. Candidates from Chicago, Mid-west area preferred.

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2. Graphics Designer to share with present graphics designer responsibility for designing company printed materials etc. Young man preferred.

3. Home Fashion and Color Consultant to relate style and color trends of home fashion field to new and future company products and to make recommendations for selection of mass market colors and finishes for new company products. Prefer woman experienced in field.

4. Product Designer: Prefers candidates with several years’ industrial design experience preferably in radio-TV, although such is not required.

S. SENIOR ARCHITECTS: New York State Civil Service Dept. announces nation-wide examination No. 4070, to be held July 7, for senior architects to fill 30 openings. Salary is $6,800-$8,570. Applications accepted to June 8. For detailed announcements and applications write N. Y. State Dept. of Civil Service, Recruitment Unit, Albany, N. Y.

T. TEACHERS—ART DIVISION: For full-time positions with State Univ. of New York.

1. Teacher of 3-Dimensional and Industrial Design: To teach object and product design; to establish and maintain contacts with industry, business and community activities. Must be skilled in directing construction as well as design of objects, and in the maintenance of equipment.

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3. Teacher of Art Education, Supervision of Student Teaching, Specialist in Child Art: Must have experience as teacher in elementary and secondary schools, advanced work or supervisory experience in art education, and be qualified to organize and conduct research studies in these areas.

4. Teacher of Drawing and Painting, Specialist in Water Color: To teach figure, representative and expressive drawing and painting. Must have professional recognition for work in water color, possess superior teaching ability and understand art in elementary and secondary education.

Ranks and salary depend on personal qualifications. Make application and have credentials sent to Stanley A. Casules, Director of Art Education, State Univ. College for Teachers, Buffalo 22, N. Y.

U. TEXTILE SCHOOL DIRECTOR: Unusually attractive opportunity for a dynamic man or woman with broad experience in teaching textile design, product design development, design or styling consultation, and with administrative ability.
V. TWO AND THREE DIMENSIONAL DESIGNER: for giftware field. Experience design background necessary. Knowledge of decorative and industrial material, processes and assembly necessary. Must be capable of small product modeling. Products must be attractive and practical and principally in fields of glass and metal.

W. TWO DIMENSIONAL DESIGNERS: Large manufacturer of institutional and fine vitrified china in Western Pennsylvania has two staff openings in well directed design department for imaginative, trained designer. Principal emphasis on decoration in 4 separate product lines, with other activity such as shape design, packaging, displays, etc. Salary commensurate with capacity and experience.

X. WALLPAPER DESIGNER: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT—INDUSTRIAL DESIGNER: B.F.A. in Design, Art Inst. of Chicago, 1947; 2 years' Architecture, Illinois Inst. of Technology. 10 years' general design and architectural experience. Experience in design, engineering, detailing, modeling, presentation and administration in furniture, appliances, display, interiors, packaging and transportation. Has also done planning, design detailing, supervision engineering and administration for residences, shopping centers, schools, hotels, hospitals, factories, office buildings, etc. Seeks position with architectural or architectural-industrial design firm.

B. ARCHITECTURAL DESIGNER: Graduate, Alabama Polytechnic Inst., 1954. 2 years' experience in design, presentation, models, 2nd prize winner of closed college contest, La Paz, Bolivia. Desires position with progressive firm. Must have employment letter to enter U.S. Male, age 25, married. Contact Carlos A. Zalles, Box 6676, La Paz, Bolivia. S. A., by airmail.

C. ARTIST-CERAMIST: B.S. Colorado A. & M. College; B.F.A. and M.F.A., New York Univ.'s College of Ceramics at Alfred Univ. Desires position in college, art school or university teaching ceramics and/or other studio courses. Male, age 29, married. Contact Donald H. March, Box 607, Alfred, N Y.


H. CARICATUREIST: Studied at Art Students League Pratt Inst., and with private instructors. Seeks free-lance work, position on staff of house organ, trade paper, weekly newspaper, or work in association with art director or studio. Male, age 53, single.


J. DESIGN DIRECTOR: Graduate, Syracuse Univ. Active member I.D.I. Experience as mechanical designer, technical illustrator, lecturer, and administrator. Responsible for all phases of art, product appearance design, displays, graphics, personnel, public relations, and company policies in present position. Has patents in own name for appearance design. Seeks position in appearance design. Prefers industrial organization with mass produced products. Available for personal interviews. Male, age 44, married. Willing to relocate.

K. DESIGNER: B.F.A. in Illustration, Rhode Island School of Design, 1955; 3 years' experience as art editor of small New Jersey magazine, and as crafts and ceramics teacher at summer camps. Desires position with magazine or advertising agency. Prefers Boston area. Female, age 22, single.

L. DESIGNER: Diversified experience with toys, houses, furniture, packaging, interiors, plastics, etc. Work in most art mediums; also engineering drawing. Seeks challenging position with industrial designer, architect or manufacturer designing for the woman consumer. Prefers southern California. Female, age 33, single.

M. DESIGNER-ILLUSTRATOR: Graduate, St. Lawrence Univ., 1921, Phi Beta Kappa. 2 years Parsons School of Design and Art Students League. Has created designs for decorated gift-ware, and illustrated 2 recent juvenile books. Seeks free-lance assignments in illustration and 2-dimensional design. Female, married.


O. DESIGNER-TEACHER: B.A., Louisiana State Univ., 1951; M.A., 1956. Experience: 2 years' fashion illustration and advertising design; 1½ years teaching. Seeks employment teaching in junior college or university, or in field of graphic design. Female, age 27, single. Willing to relocate.


S. DESIGNER: B.F.A. in Illustration, Carnegie Tech., 1951. 5 years' experience in large textile firms (high style), and as free-lance artist. Desires position or free-lance contacts in San Francisco. Female, age 25, married.


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<td><strong>DECORATIVE ACCESSORIES</strong></td>
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<td>(256a)</td>
<td>Lamps: Write for details of a new line of building equipments for both residential and commercial use. Available from all distant manufacturers.</td>
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#### FURNITURE

The furniture section includes information on contemporary and modern designs by various manufacturers and designers. It covers a wide range of products, including dining tables, chairs, and upholstered pieces.

### HEATING, AIR CONDITIONING

This section discusses heating and air conditioning options, including modern and energy-efficient systems. It includes details on different heat sources and considerations for their installation and use.

### ARTS & ARCHITECTURE

The arts and architecture section offers insight into various artistic movements and design principles, with a focus on contemporary architecture and its influence on interior design.
Exciting New Product

The need for a low-cost, convenient, and effective cleaning system for homes and commercial use has resulted in the development of the new "central-Vac." To operate it, you just plug the hose in to the room inlet. There is no machine or electric cord to lift or pull around and you have efficient vacuum cleaning without dust or noise.

Equipment of this kind was developed originally for schools, hospitals, and commercial buildings where cleaning is a major problem. The new unit, made especially for residential use, can be installed in new homes or existing ones.

Inlets are installed throughout the house in wall or floor locations that allow an easy reach with the hose and its attachments. From the inlet the cleaning unit extends to the power unit which can be placed on the service porch, garage or any spot handy for the frequent emptying of the large dust receptacle.

In addition to the usual cleaning of rugs and floors, the system can be used in the garage or workshop to remove wood shavings, and wet surfaces can be vacuumed as well. You may scrub your floors or hose your basement, carport, garage or patio, then vacuum to whisk away the dirt and dust, yet harmless to the finest carpeting and fabrics.

The literature that we have available includes suggestions for the location of the inlets. The hose that comes with the unit, though light in weight, affords a reach of approximately 25 feet, which is more than ample to cover the average room. The attachments included are all necessary for the correct cleaning.
(23a) Balcom Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Balcom Tile Company is conveniently presented in this new 8-page catalog. Included in the various colors are glazed wall tile, ceramic, Velvets and Granitex mosaic, Freengard tile and Carlyle quartz. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your free copy of this helpful catalog, write to The Balcom Tile Company, Dept. AA, 829 North Highland.

(19a) Ceramics: One of oldest of traditional building materials, has been greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors and textures, chattering. Ideal for patio, carports, sky lights, monitors and sawtooth, fenestration for factories, stores, schools. Correlx Division of Libbey, Owens, Ford Glass Company, Dept. 1301, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(28a) Laminate Chimes: Write for information on new Pomona Tile line. Available on aluminum sliding windows. The brochure now offers these advantages: aluminum finish for longer wear, low maintenance; tubular construction for maximum strength, larger glass area; snap-on glazing beads for fast, easy installation; Sainty putty neat; weather-tight seal; bind-free sealing; 


(22a) Multi-Width Stock Doors: In novation in sliding glass door industry; new development of aluminum sliding doors and windows. The brochure, hand-drawn design, is available by writing to Steelbilt, Inc., Gardena, Calif.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash design: provides ventilating, sash, and double doors, which are ideally suited for any home in all climates, but particularly in the warm climates of the South and West.

(2020) Profusely illustrated with contemporary installation photos, the new 12 pages of Steelbilt, Inc., pioneer producer of steel frames for sliding glass doors and windows, now greatly improved. The brochure includes isometric renditions of construction details on both Top Roller Hung and Bottom Roller types: 3" scale installation details; details of various exclusive Steelbilt engineering features: basic models: stock models and sizes for both sliding glass doors and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Calif.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors and screens designed to fit almost any architectural style. Folding doors and patio doors, price cuts, design, cover under building costs, area, reduce building costs. Mechanically or electrically operated. Modern-
Announcing a Complete New Line of Westinghouse products

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for built-in installation---stacked or side by side

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