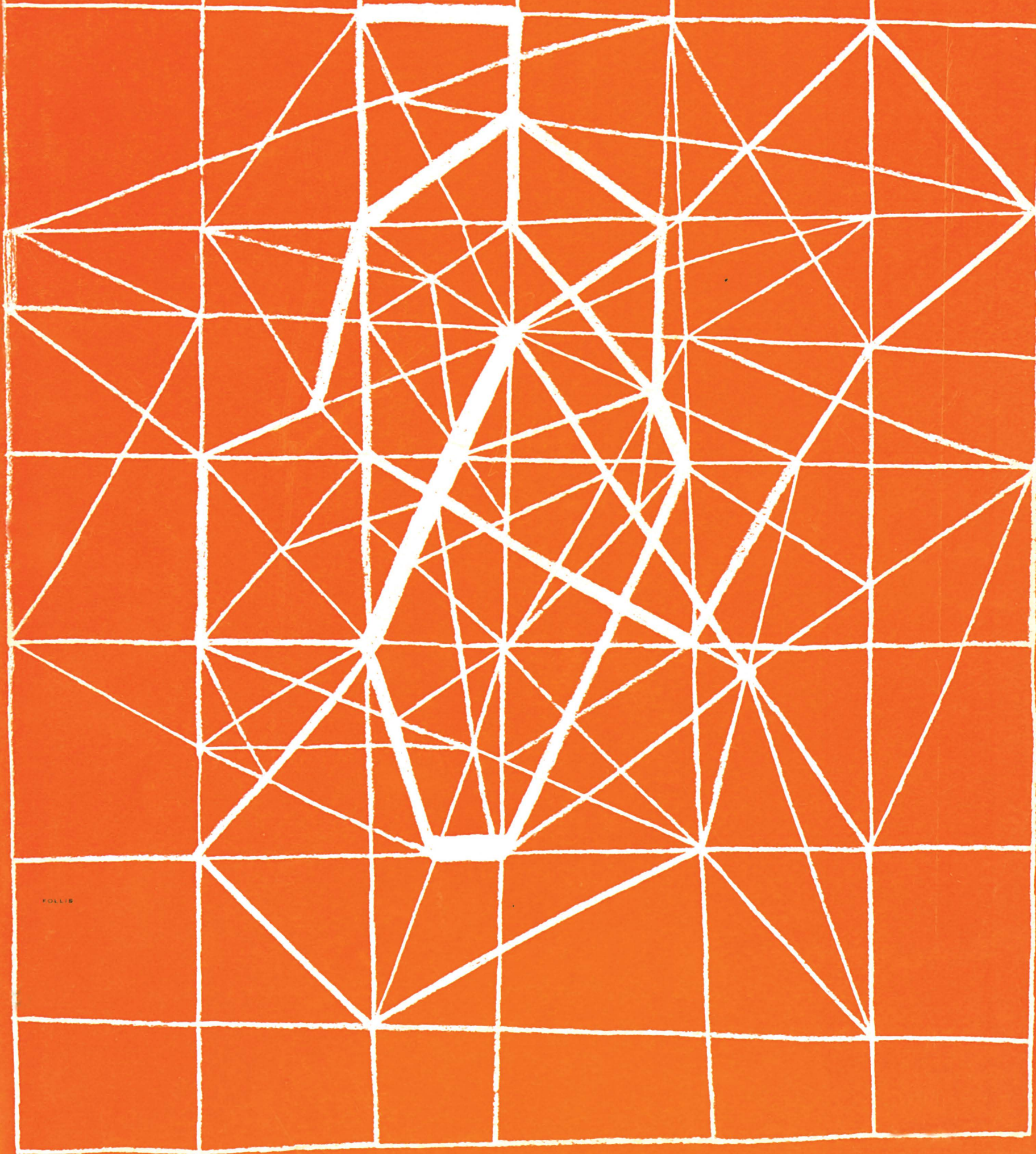


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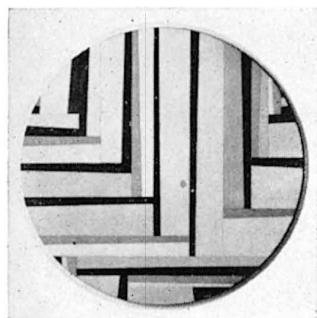
## ART

JAMES FITZSIMMONS

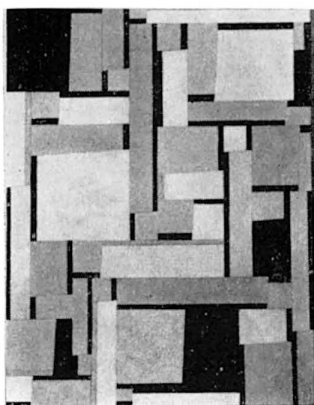
In Zurich an exhibition of Albers, Glarner and Vordemberge-Gildewart has just opened at the Kunsthhaus, with each artist represented by forty-five or more examples of his work—it amounts to three one-man shows. As it would be impossible to do justice to all three in one short article, I have decided 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 young painter desirous of learning 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,

Fritz Glarner



*Tondo No. 3*  
Peinture, 1945



*Relational Painting No. 75*  
Peinture, 1955

Photographs by Galerie Louis Carré

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 Académie 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 Carré in Paris (twice).

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 range of pearl grays which form a bridge between black and white and color; and now, in his most recent tondos, curved containing lines (i.e., discontinuous colored lines which follow the margin of the picture, and like the margin, the closed circle, contain the relatively open rectangles which form its "body").

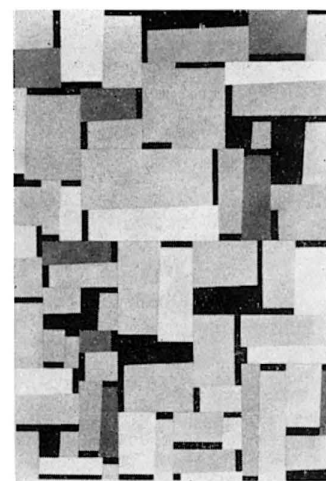
If Glarner were a writer instead of a painter he would probably write in basic English. That is how he paints, using only the basic elements of the painter's vocabulary but finding an extraordinary number of ways to combine them. It's too bad that one can't write

about his art in basic English, so as to match its clarity. But the fact that one cannot is indirect proof of its complexity and perfection. Good art can be translated, or paraphrased, simply and directly. Glarner's art is what is called abstract. It deals with abstract qualities, elemental forms and forces, underlying structural relationships—with things not directly visible. There is nothing abstract about the paintings themselves. On the contrary, they are beautifully clear and concrete, and (especially the latest ones, which are more quickly and, for Glarner, roughly painted) give a strong sense of physical presence, of immediacy. I take this hardness, this total absence of what are called "dreamlike" qualities, this high perceptibility to be a mark of the highest art.

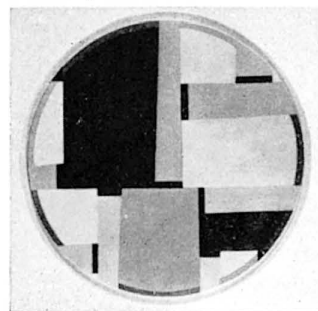
Glarner calls his paintings "relational." The preparatory drawings he makes for his tondos, he calls "studies toward the complete space-determination of the circle." What are the relations in his paintings? And how is space determined? They are the countless, everchanging relations of the three primary colors—with each other, with black and white, and with the neutral mediating term: gray. They are relations of proportion, or scale; of vertical to horizontal; and of form to space. Space, as has already been indicated, is determined by its articulation, by the color forms with which it is filled, and by the patterns of movement which are established (or discovered) in it.

But it does not get us very far to classify 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 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) relationship per se, but states of dynamic equilibrium, i.e., states attained among unequal 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.

*Relational Painting No. 60*  
Peinture, 1952



*Tondo No. 38*  
Peinture, 1955



Photographs by Galerie Louis Carré

I have already referred to the interplay of the primary colors; and to the grays, which act as catalysts in the process of establishing chromatic relations. And I have said that the grays form a bridge between black and white, and a neutral, mediating term between black, white and color. But color is also used as a space-determinant. In the comparatively early (and atypical) Painting 56, space is determined by little rectangles of color—color molecules, one might say—which are clustered and scattered across the canvas. (But here, "determined," is too strong a word; "animated" would be more exact.) With the introduction of gray it becomes impossible to consider the interplay of red, yellow and blue as the sole chromatic space-determinant. If space (the undifferentiated) is white, and form (the differentiated) is color, then by the use of gray space is "con-

(Continued on Page 6)





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## ART

(Continued from Page 4)

gealed" and given form, or rather, is converted chromatically into form. How this is done, ever 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 color-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 entrapped. 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.

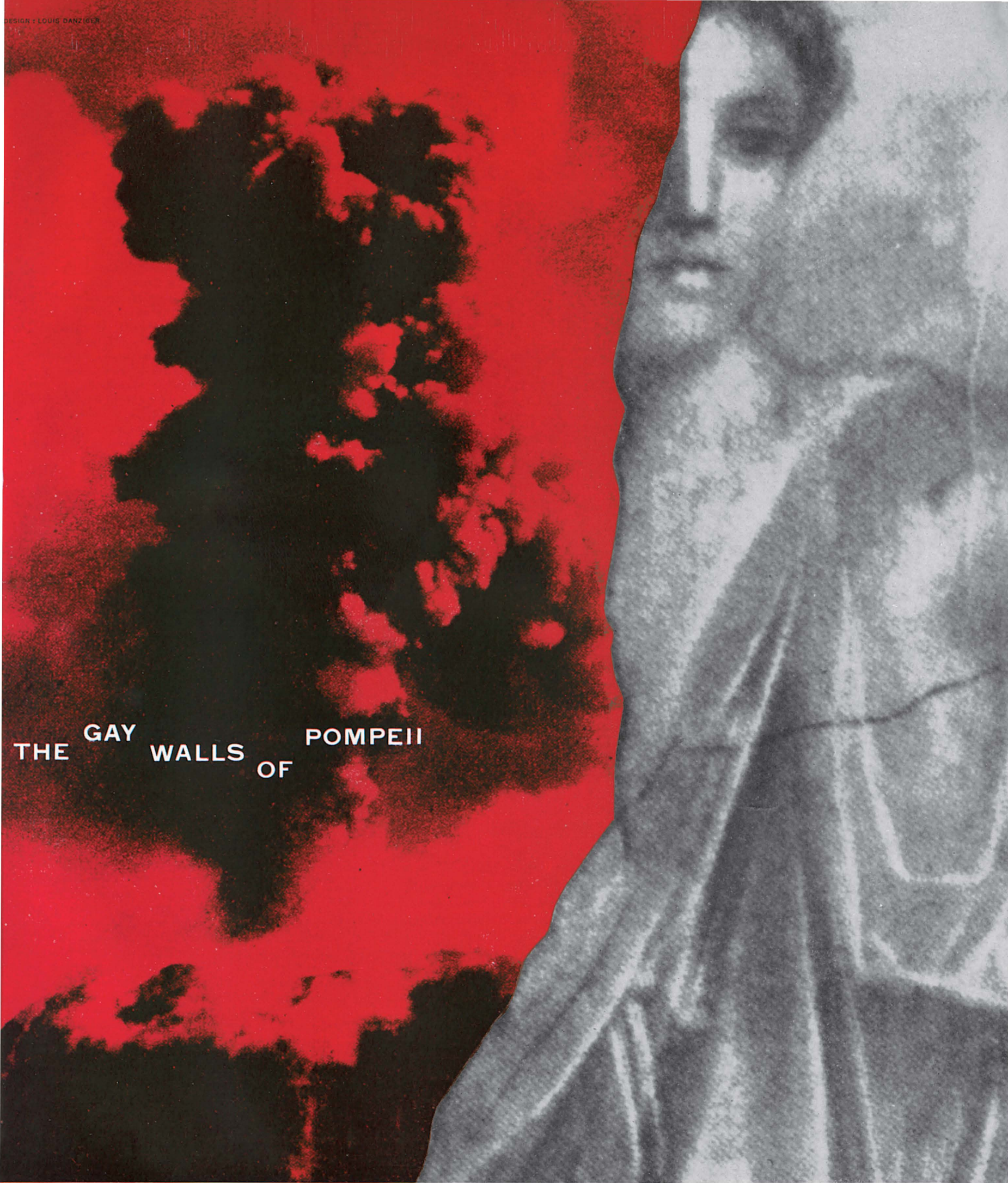
It seems to me that the obvious implication of the "slant," used in an art that is concerned with universal and primordial elements, is that there are no absolutes in nature, in the universe—that part of it, at least, that is knowable and not merely to be inferred. What is strictly metaphysical is only 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)





## THE GAY WALLS OF POMPEII

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. From ancient times until the present, artists and architects have searched in vain for the secret of a time-resistant, weather-resistant paint. Gelvatex, the first vinyl emulsion paint, has revolutionized the painting of stucco and masonry surfaces. No other paint compares with Gelvatex for lasting beauty. Special materials and services are available to contractors and architects. Write to Gelvatex Coatings Corporation, Anaheim, California.





## 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 Marilyn Horne, sopranos; Cora Lauridsen, contralto; Richard Robinson, tenor; Charles Scharbach, bass; and Robert Craft, who directed.

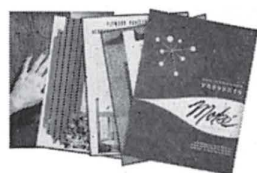
Carlos Gesualdo, of Venosa, a run-down principality near Naples, was a Prince, a composer, a murderer, the nephew of a saint, a flagellant,



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and during much of his life mad, if not incompetent. These 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 nowadays 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 musicianly 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 became 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 quite 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 epithets 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

(Continued on Page 33)

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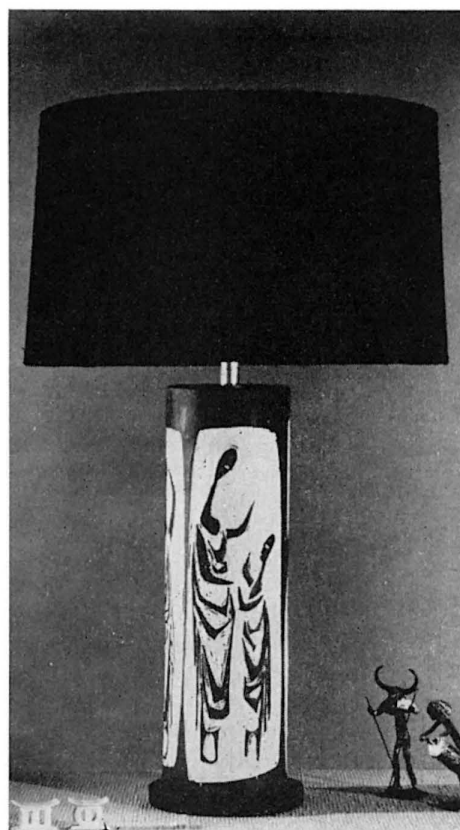
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## BOOKS

ROBERT WETTERAU

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 esthetics 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 non-figuratively, 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,

(Continued on Page 35)

## THE EXECUTIVE OFFICE SERIES

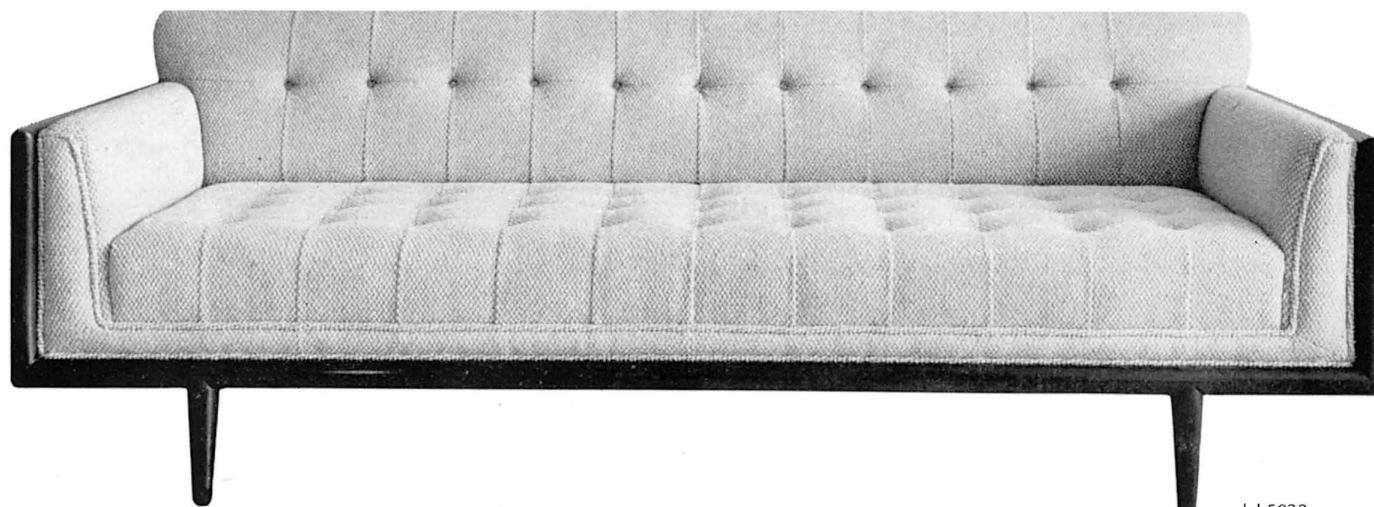
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"History is a record of a people's past based on a critical examination of documents and other facts. The essentials of this historical method are not beyond the grasp of even young children. Concrete examples, such as the story of the Rosetta stone, 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.*



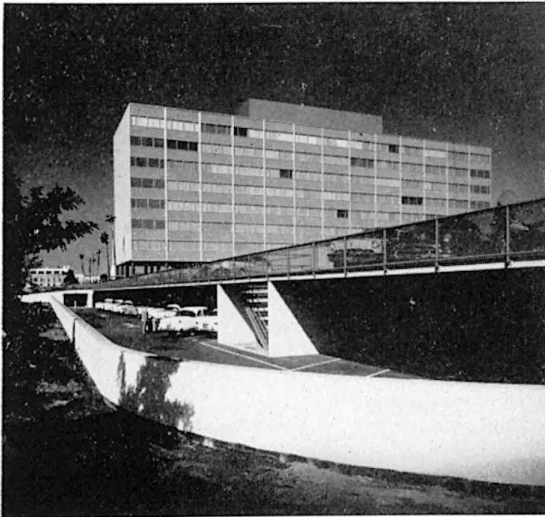
This facility for the Los Angeles Police Department, unlike most projects of this kind, has the advantage of a disciplined architectural conception and an unusually fine relationship to its specialized purposes and to the site on which it was developed. Contained in this one building are all central 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.

## POLICE FACILITY BUILDING

BY WELTON BECKET & ASSOCIATES, ARCHITECTS AND J. E. STANTON, ASSOCIATED ARCHITECT  
MAYNARD WOODARD, DIRECTOR OF DESIGN  
FRANCIS RUNCY, PROJECT ARCHITECT

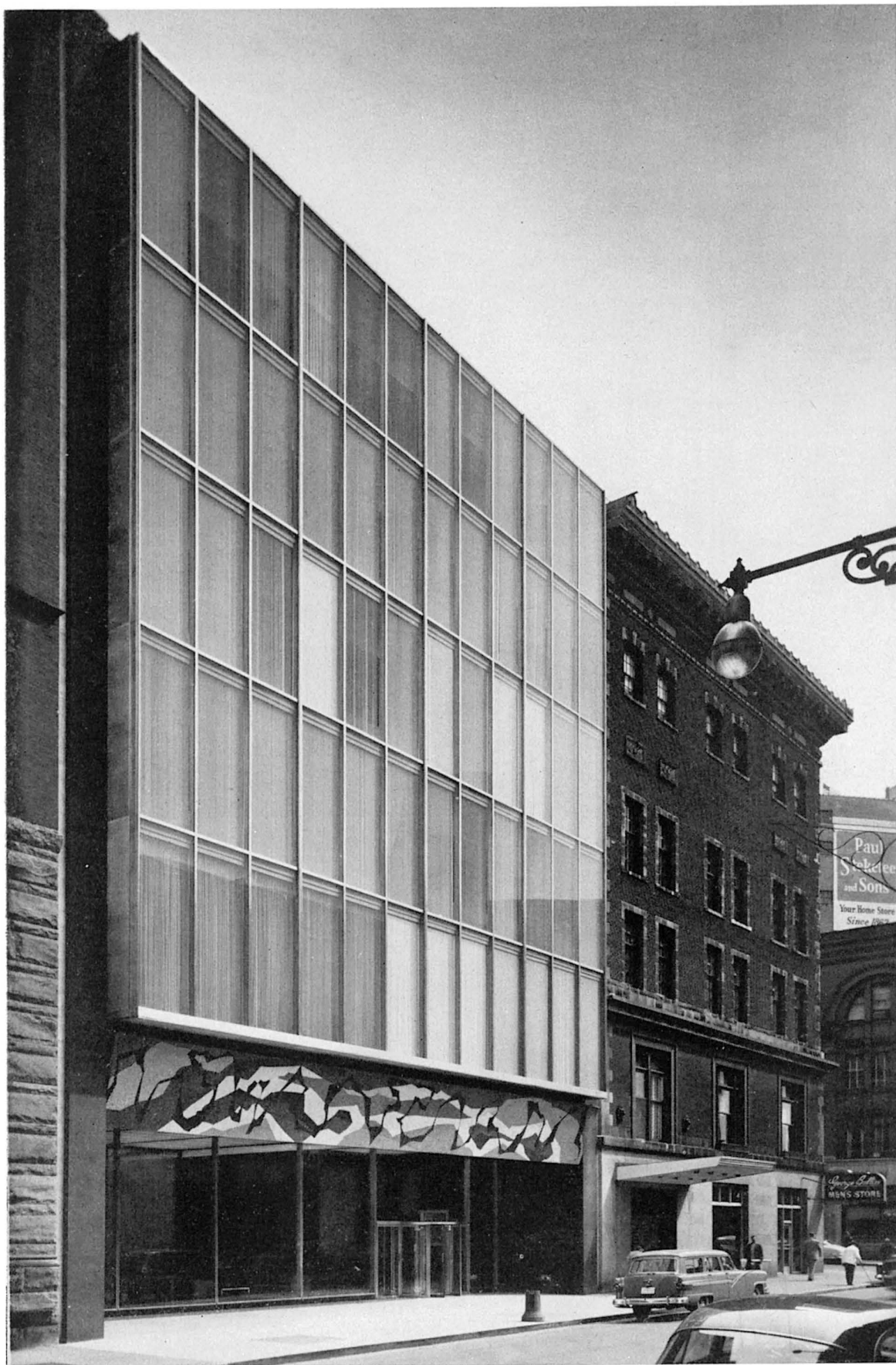




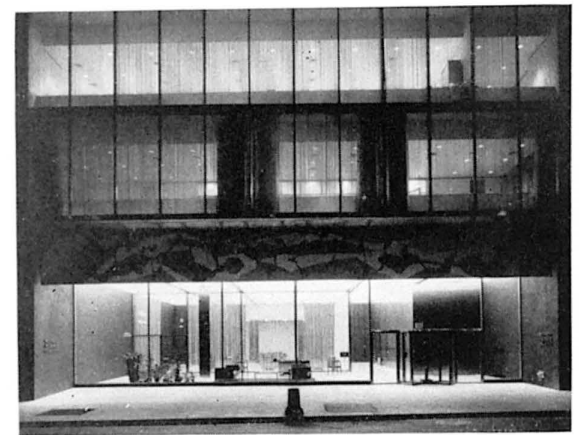
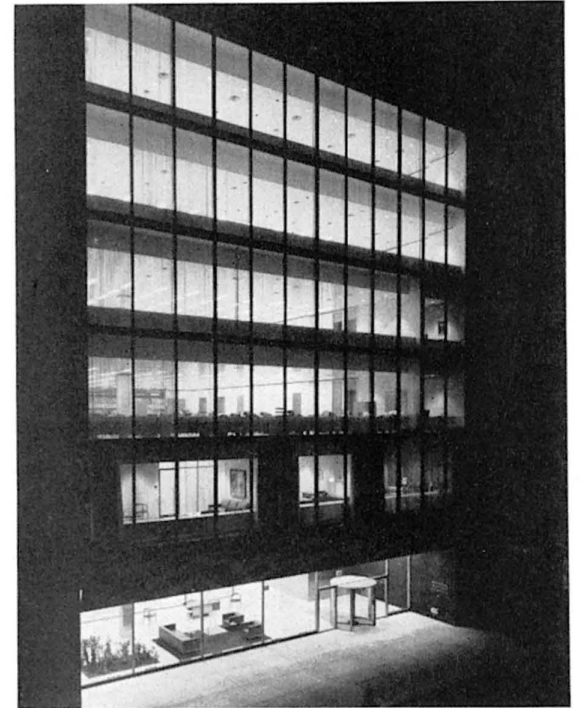


THE AMERICAN FAMILY, BY BERNARD ROSENTHAL, IS MOUNTED ON THE WALL BESIDE THE MAIN PUBLIC ENTRANCE.





*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





First floor lobby. The reception space has a seating group of custom furniture designed by the architects.



Office of the President. The desk is a slab of Macassar ebony on stainless steel legs. The custom furniture is architect designed.



Conference room. The curtain conceals a cork tack board and a motion picture screen. Stored at the opposite end, concealed in the walnut paneling, is supplemental seating and audio-visual equipment.

First floor Adjusters' Department. The black wall is ceramic tile, the rear wall is matched walnut paneling, and a translucent plastic ceiling covers this area. Private offices for the Legal and Personnel Departments are beyond.

The client needed accommodations for their one offices in Grand Rapids with additional ental space that could later be adapted for heir 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 con-

nection 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)





## “problems of art criticism”: by Jules Langsner

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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 Herculaneum, his theoretic insights connecting art and changes in thought, combined with this authoritative pronouncement 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 rabble.

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 cer-

tainly 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 genteel, 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. Gothic 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 transmuting 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 series 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 dote 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 fully 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 Executioner 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.

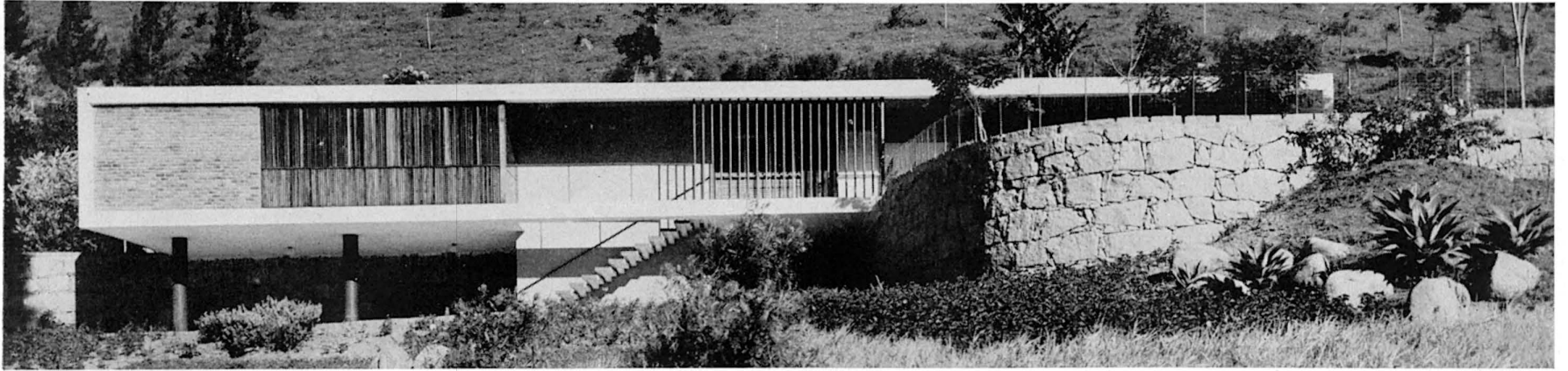
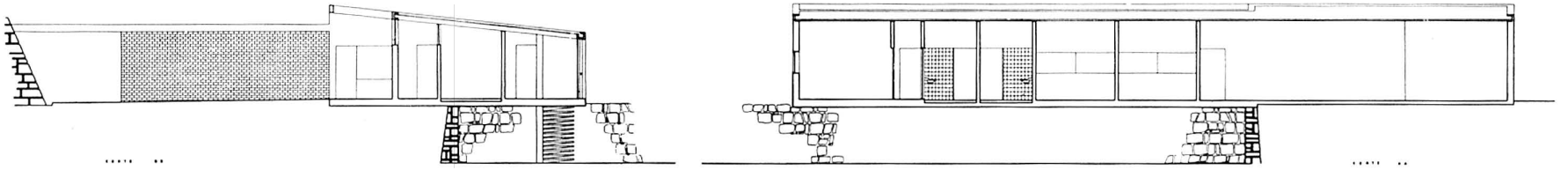
"I should like to revive in my mind all the great figures of Italian painting, I should like to understand them to the point of assimilating my mind with theirs."

The Morellian position assumes a total relation between the

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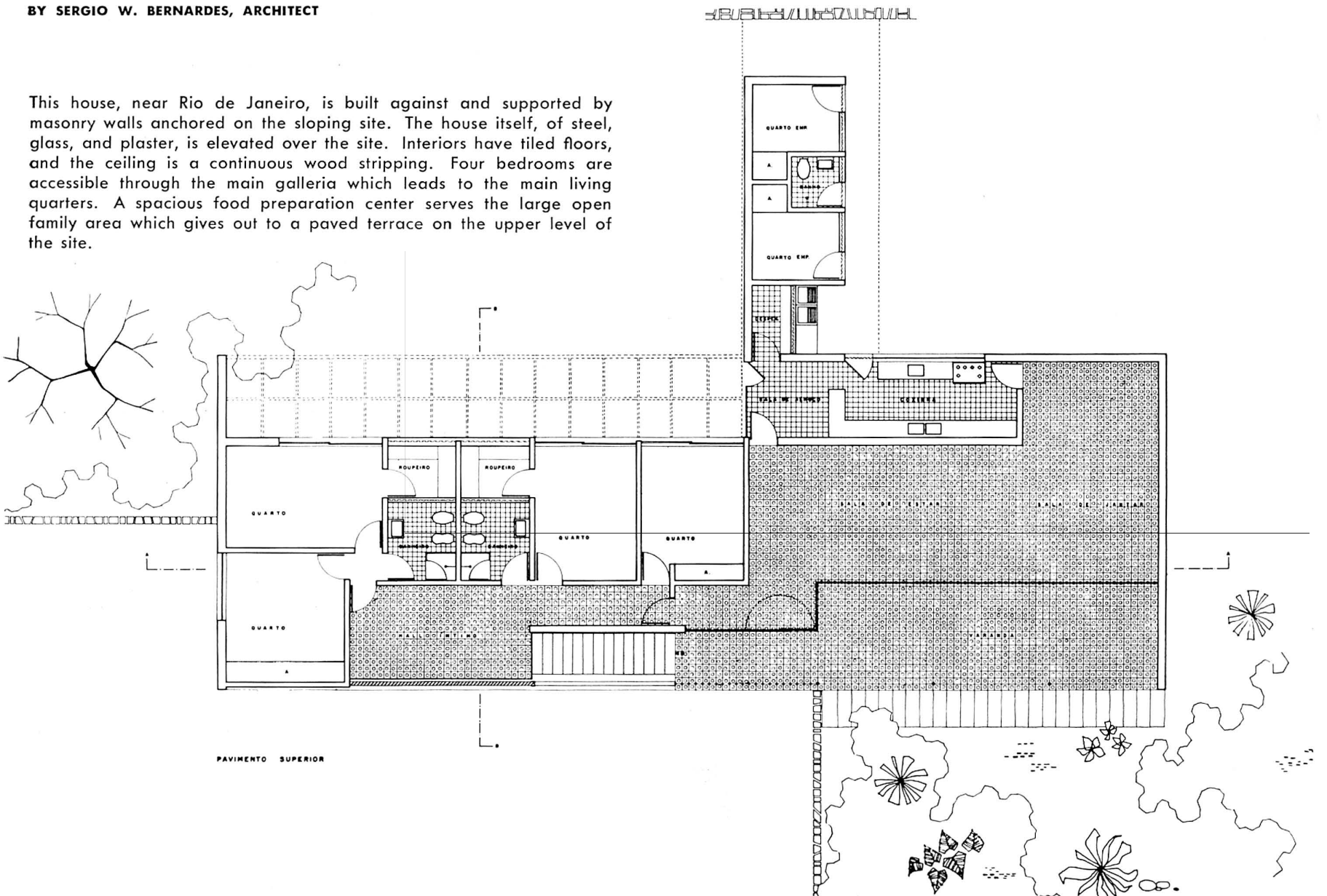


# HOUSE IN BRAZIL

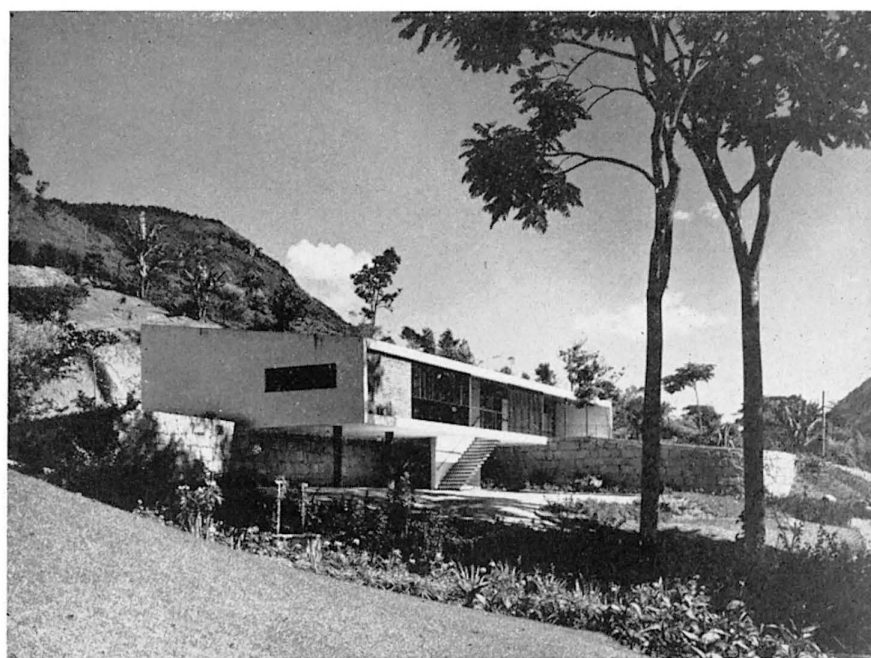
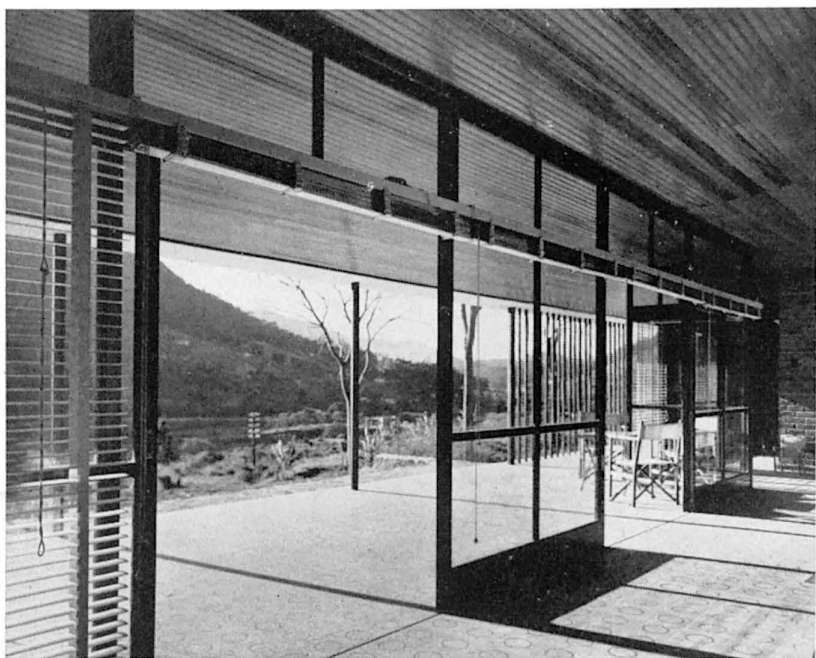


BY SERGIO W. BERNARDES, ARCHITECT

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 stripping. 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.



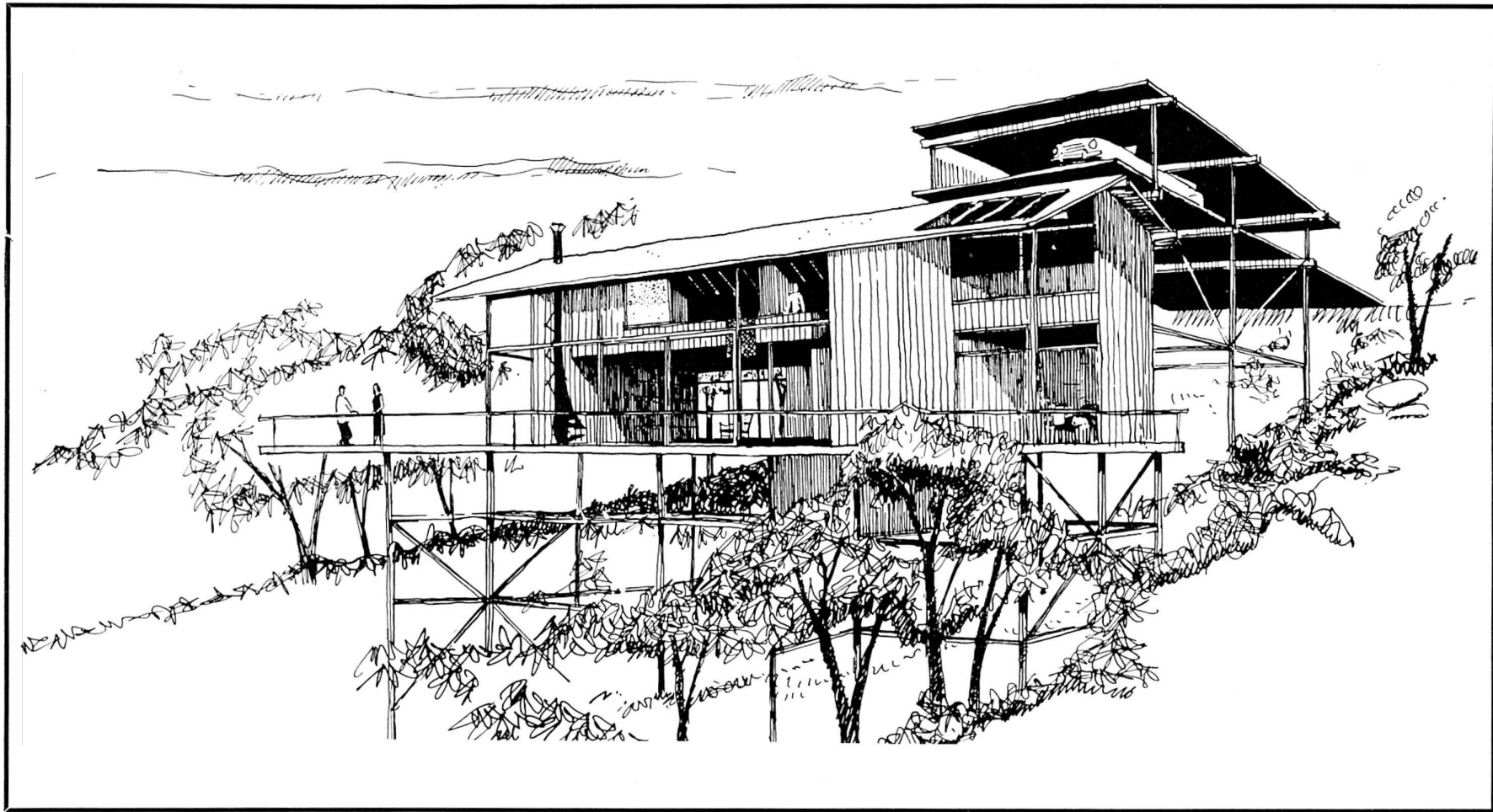




PHOTOGRAPHS BY AERTSENS MICHEL

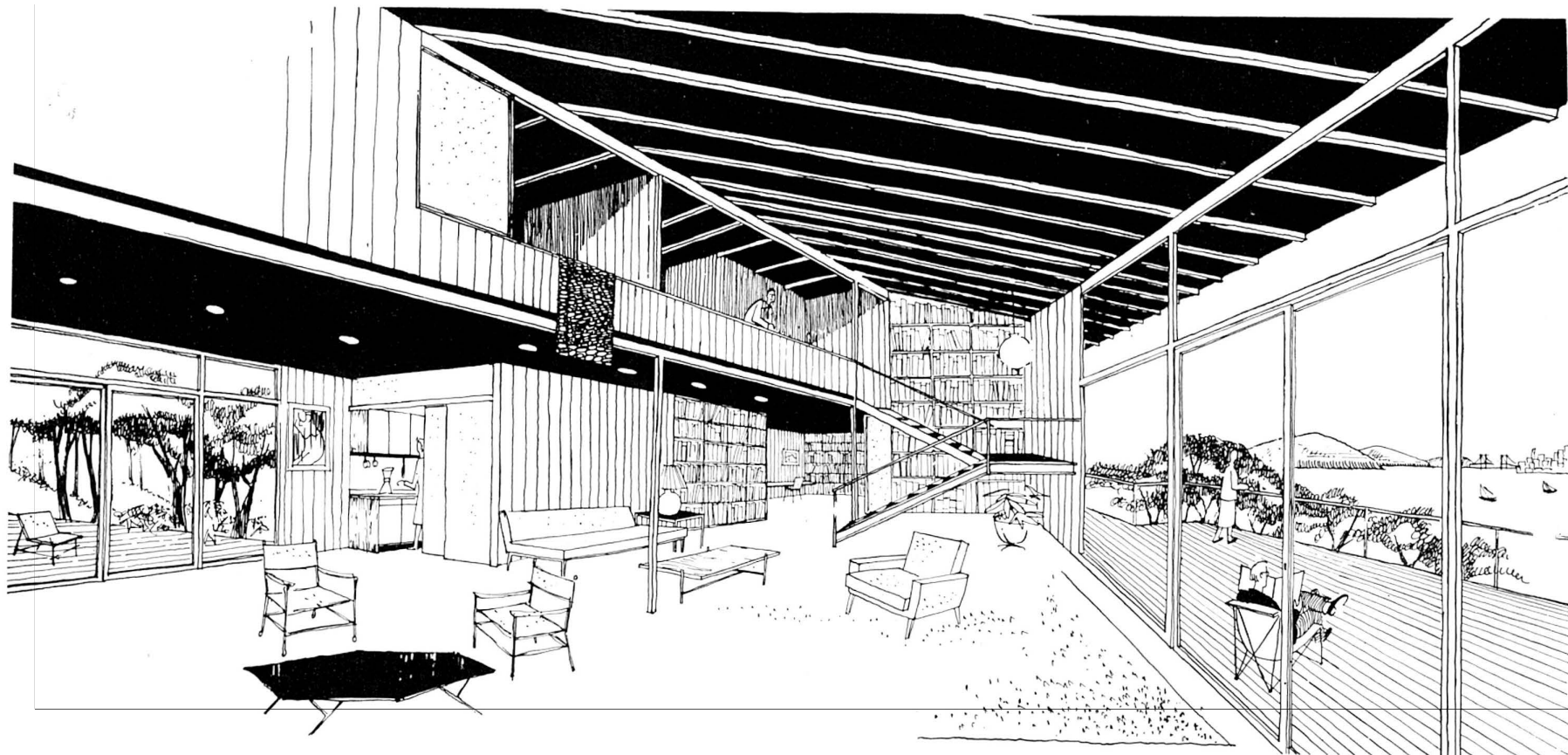




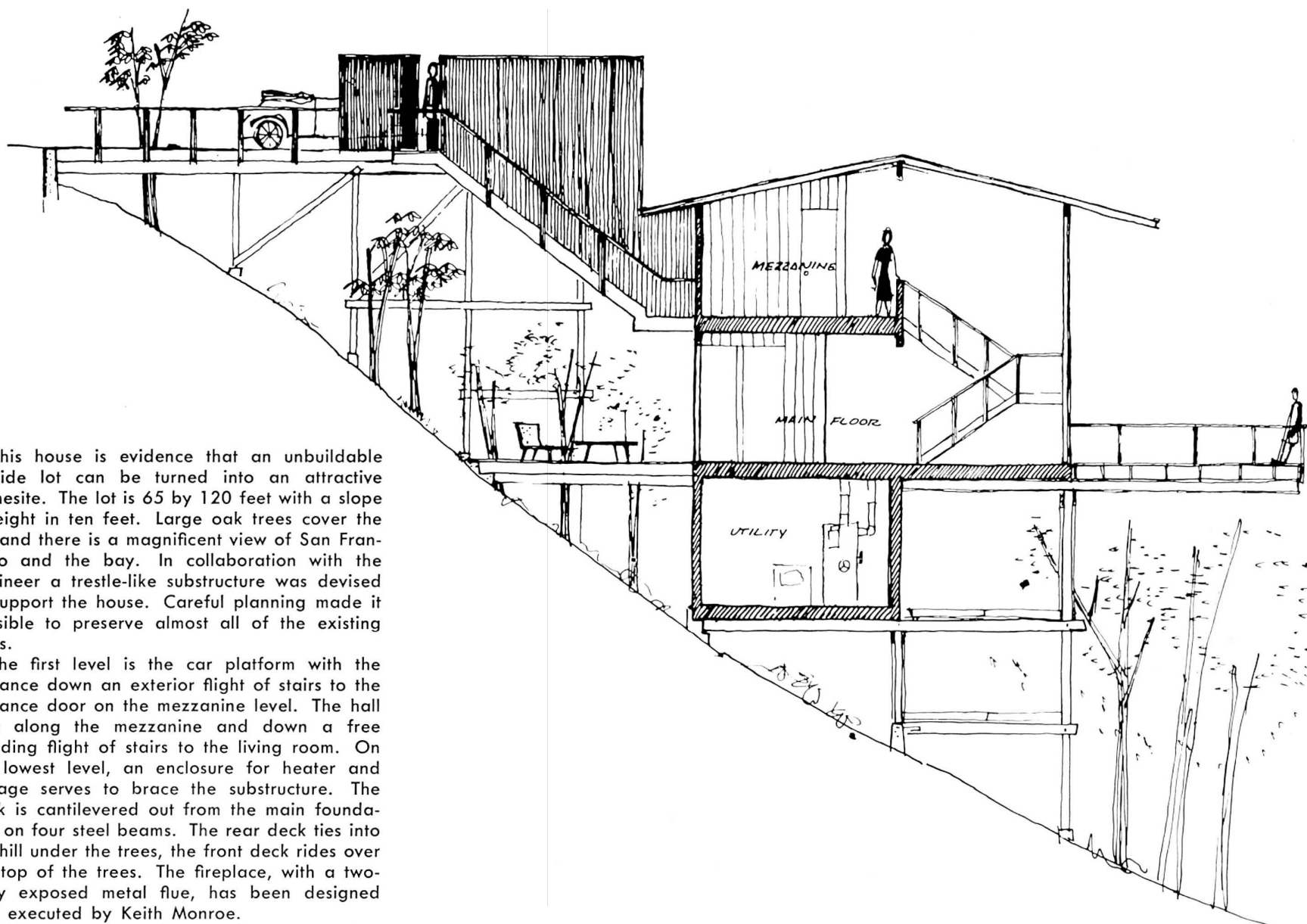


HILLSIDE HOUSE BY ROBERT B. MARQUIS ASSOCIATES

WILLIAM GILBERT, ENGINEER



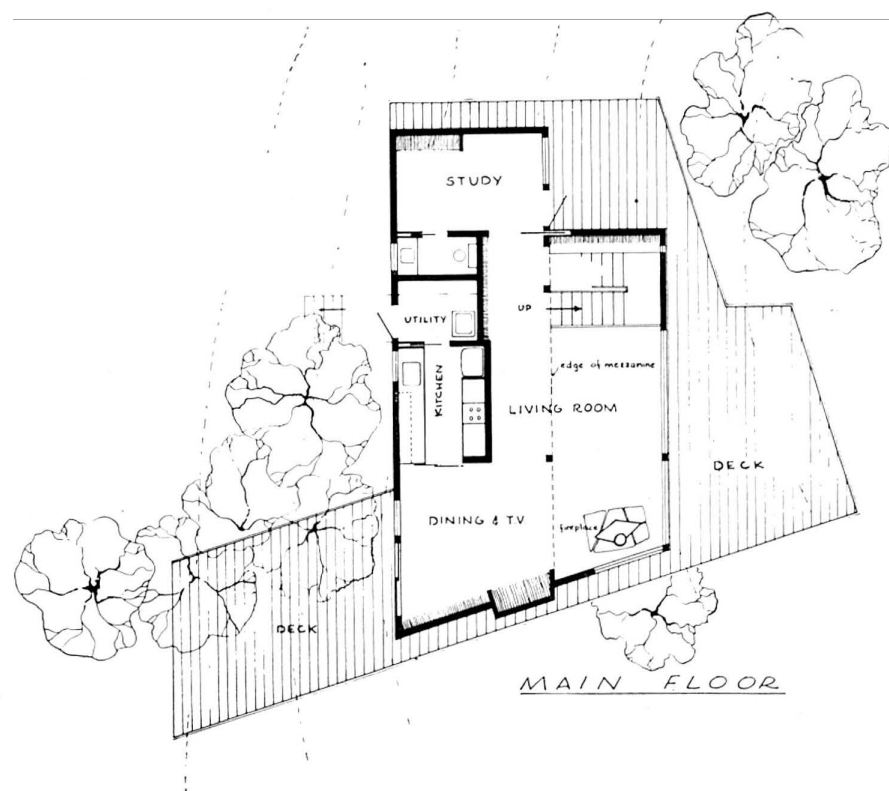
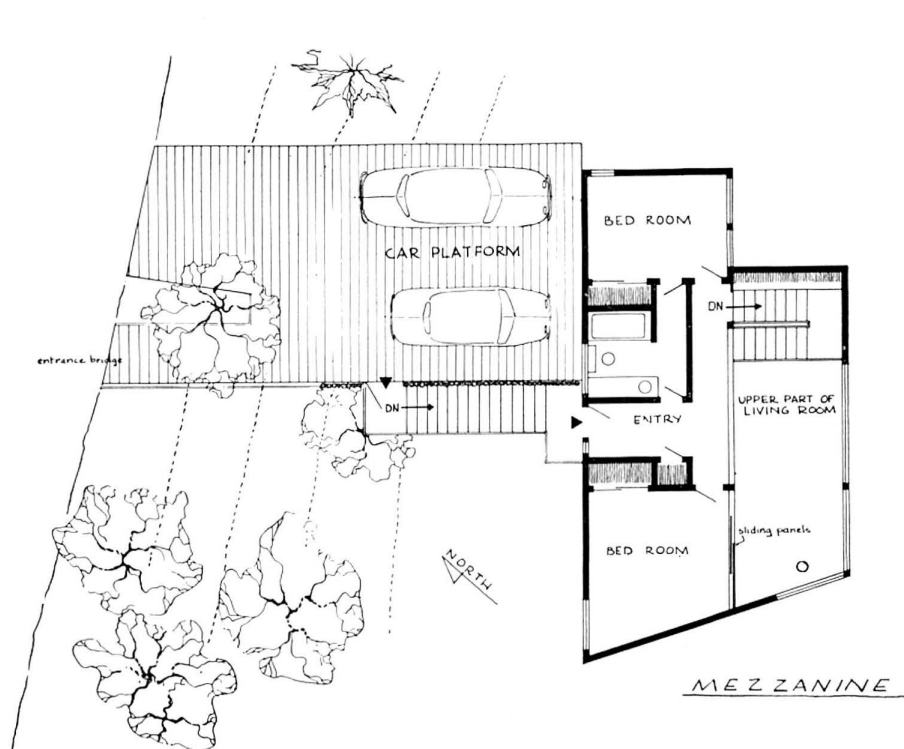




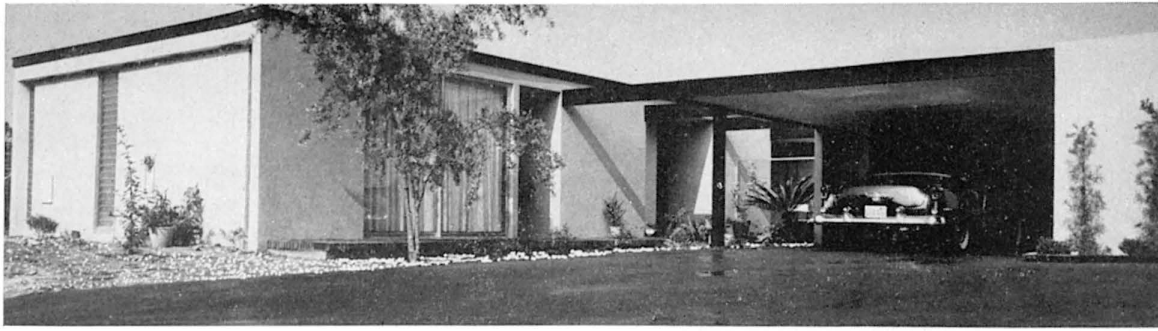
This house is evidence that an unbuildable hillside lot can be turned into an attractive homesite. The lot is 65 by 120 feet with a slope of eight in ten feet. Large oak trees cover the hill and there is a magnificent view of San Francisco and the bay. In collaboration with the engineer a trestle-like 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 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 4'0 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.*

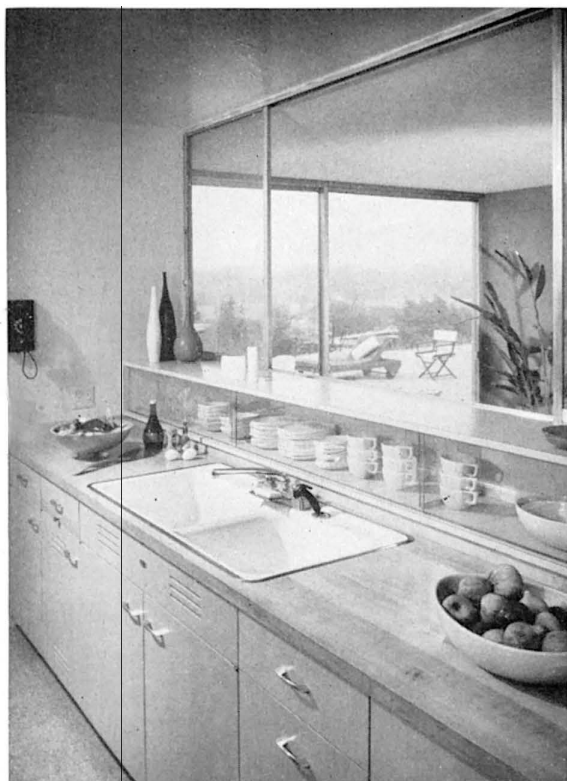


## HOUSE

*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.*

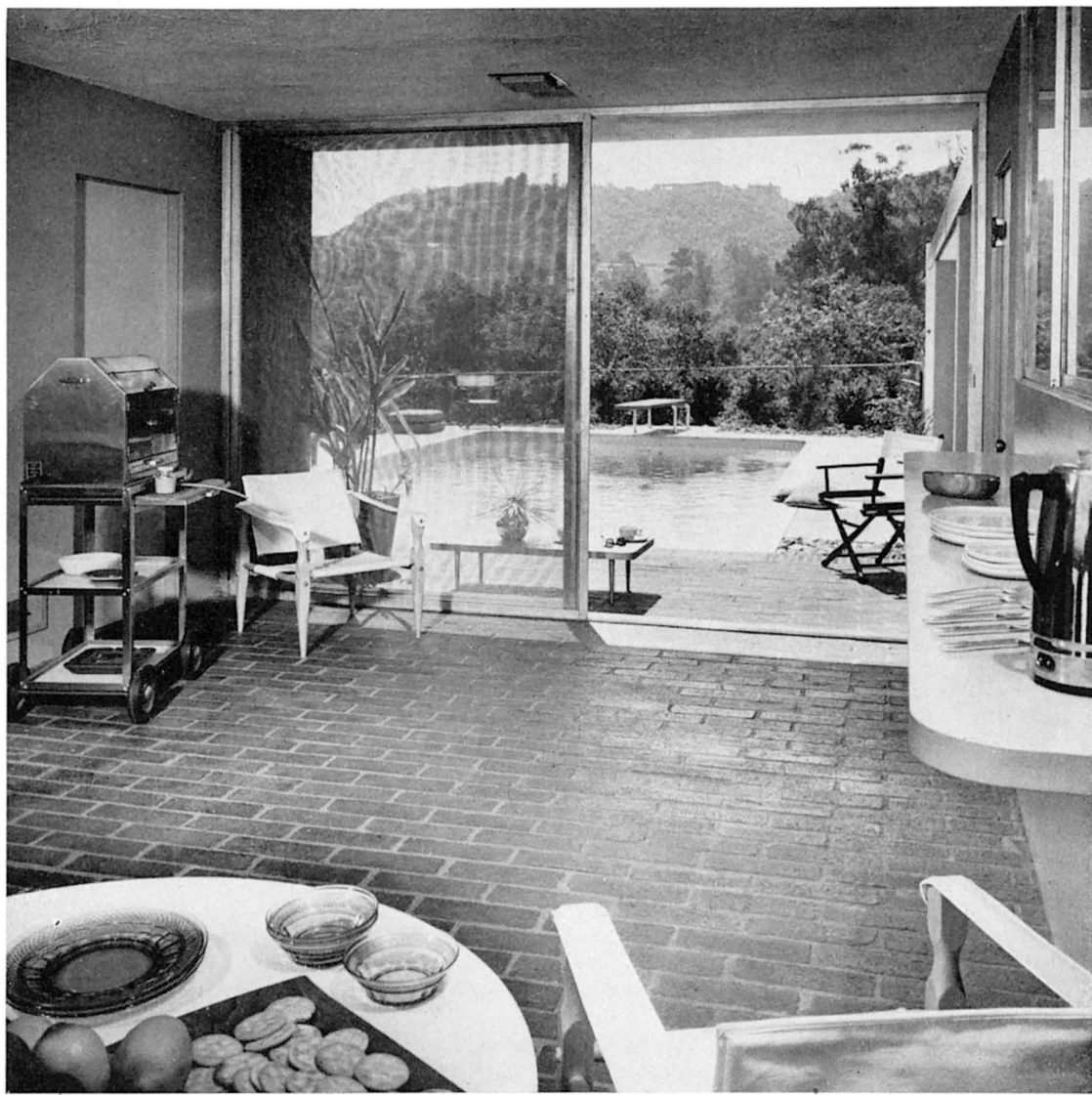






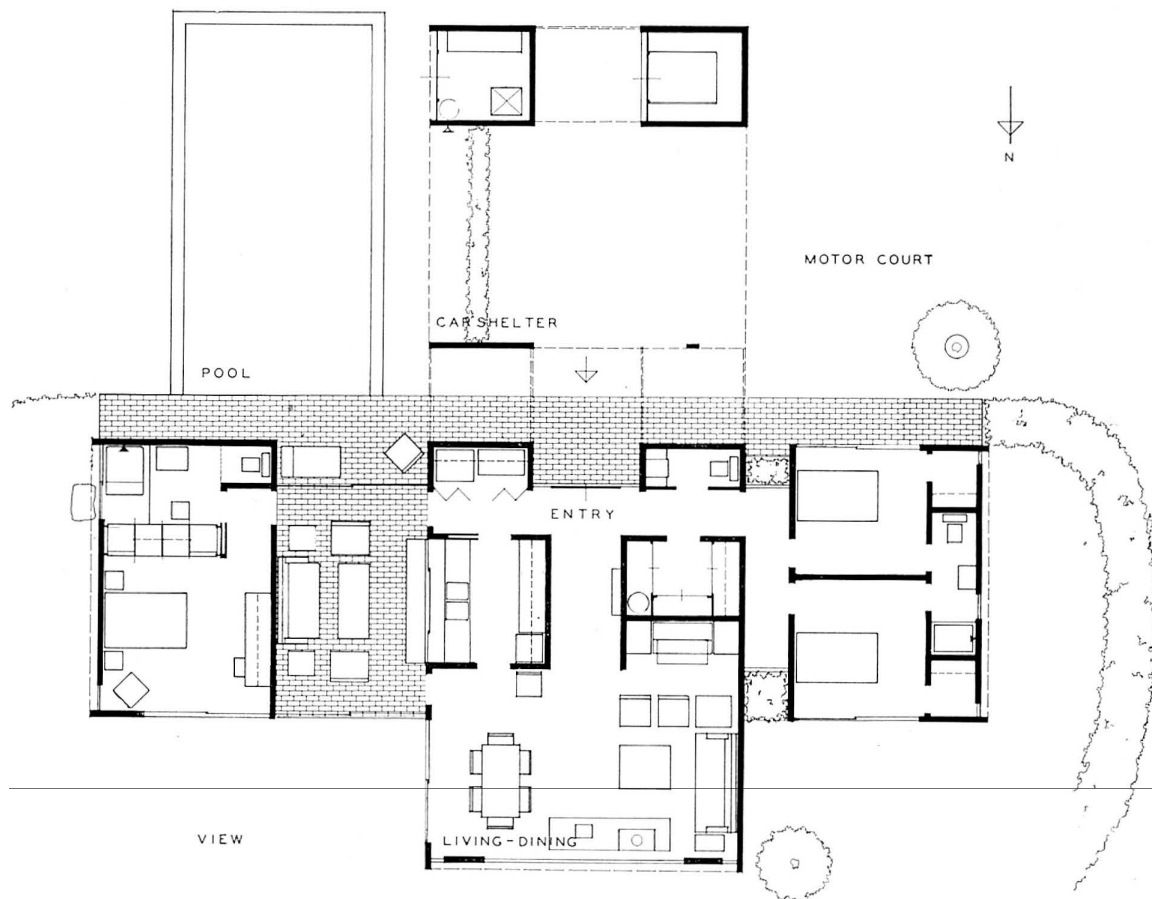
*A galley kitchen with sliding windows opens to a buffet and screen enclosed breezeway. The low Formica dish storage unit over the sink provides a continuous pass-through counter. The sink has a maple counter and cabinets are metal lined with wood doors.*

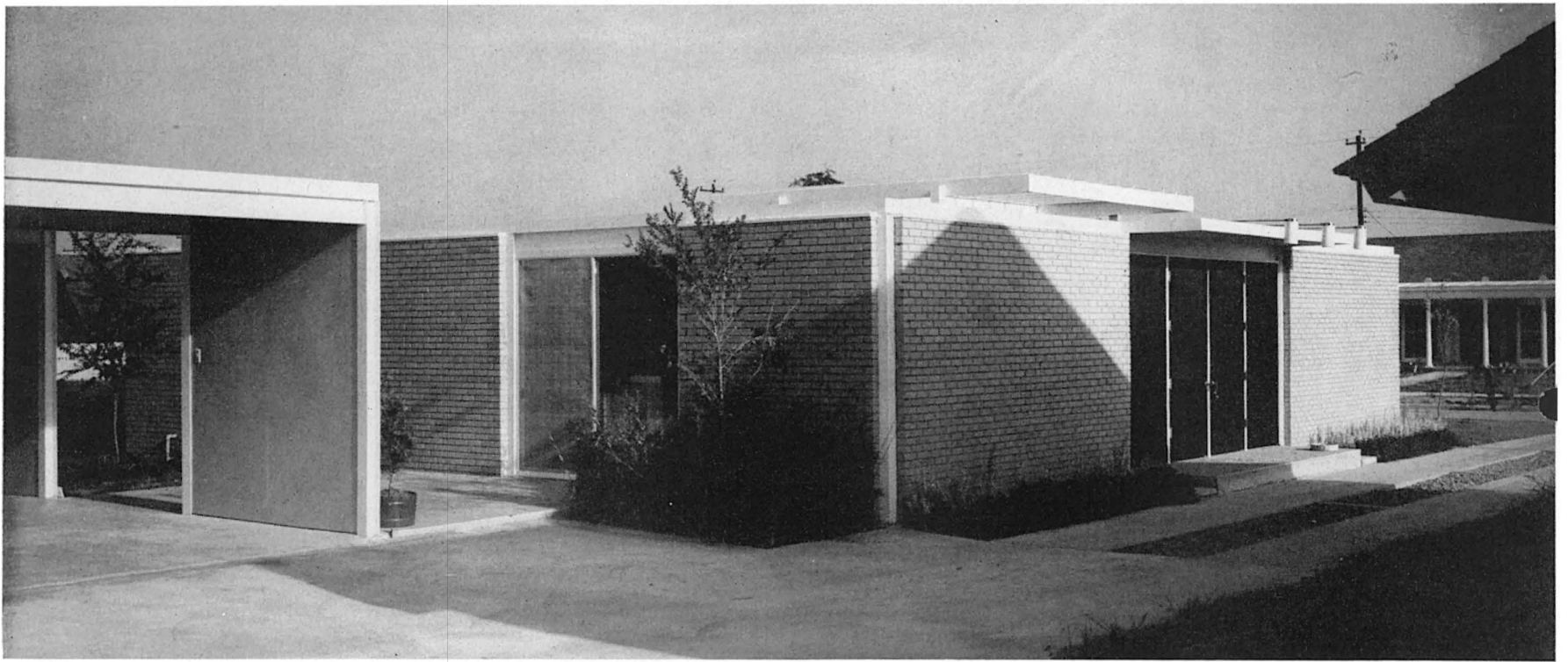
**BY JAMES DURDEN**



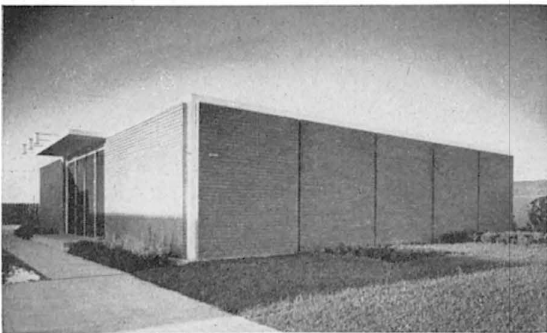
*A screen enclosed breezeway, which may be glassed in, isolates the master bedroom from the rest of the house. Convenient to the kitchen and pool, it is used as an informal place of entertainment. The paving is black brick.*

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.

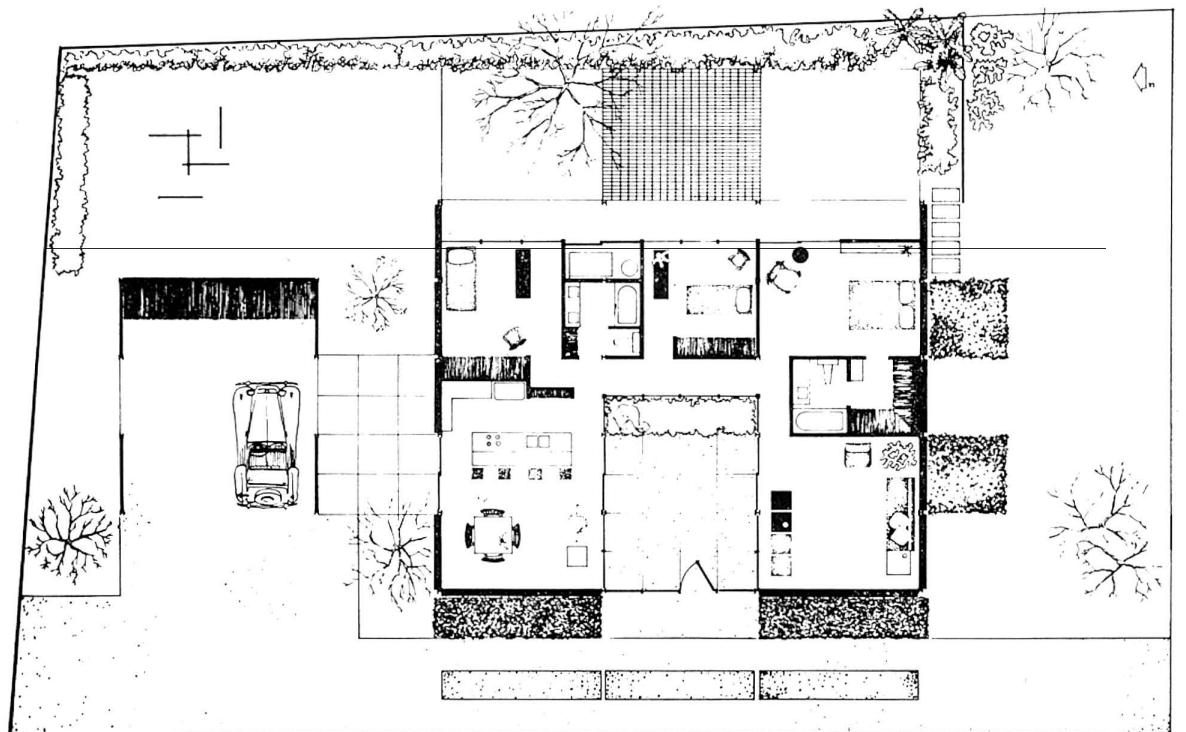




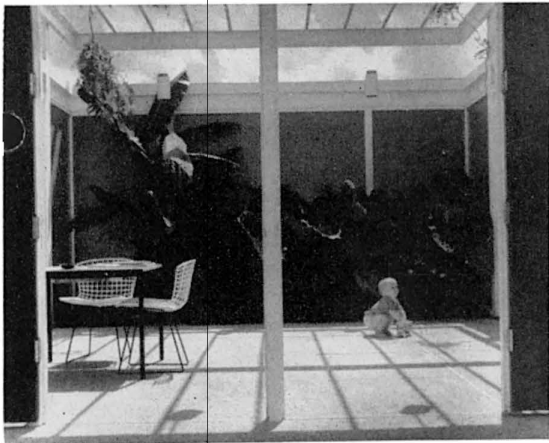
HOUSE BY BURDETTE KEELAND, JR.



A. T. KNEIS, STRUCTURAL ENGINEER



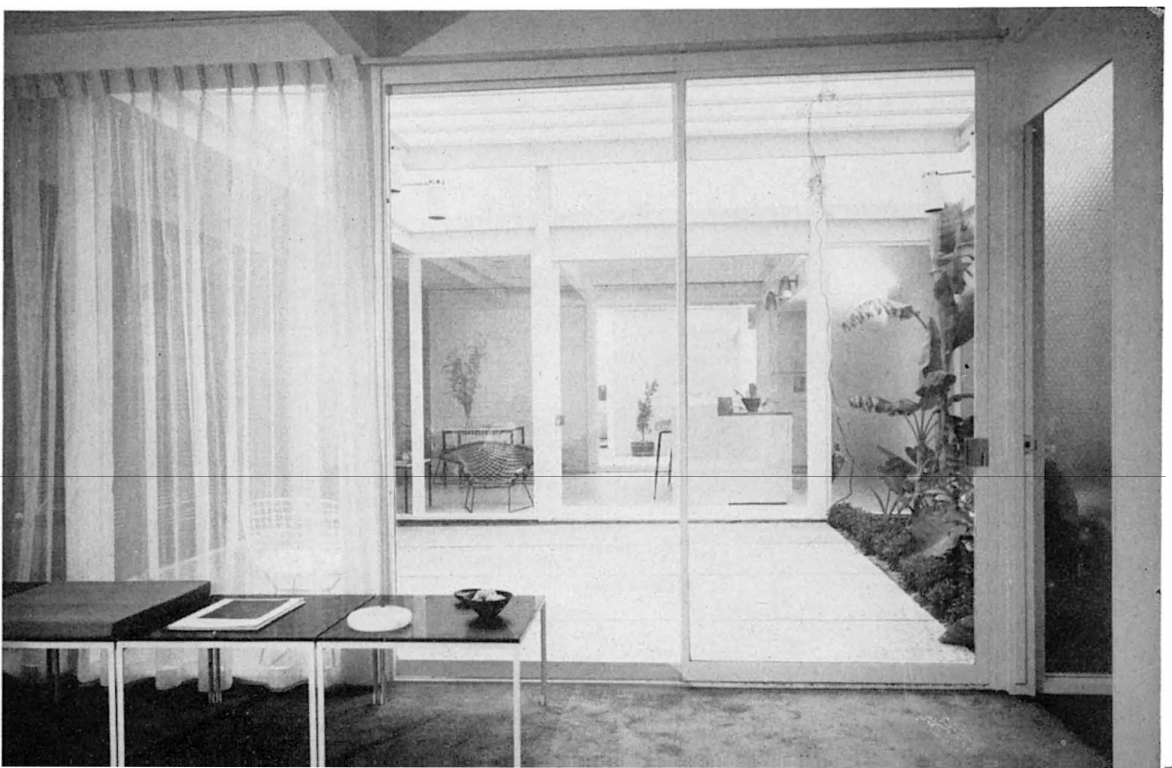


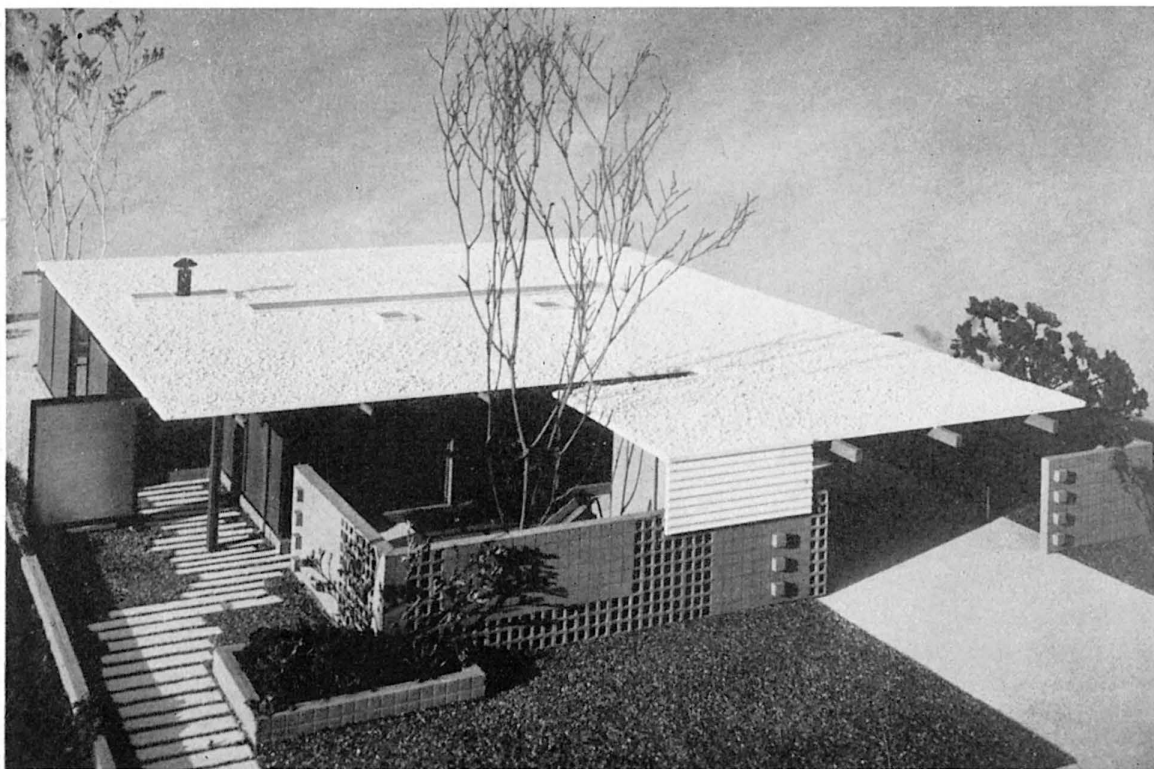


All areas of the house open onto a center patio. The walls throughout the house are brick, glass and asbestos with all the interior brick walls painted in bright blues, yellows and reds. The exterior walls were left natural red with the steel being painted white.

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.





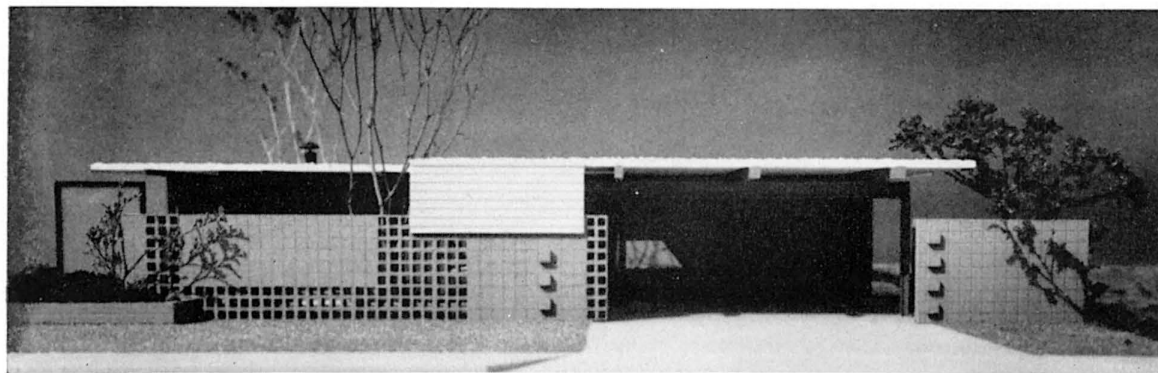
**Landscape architect:** Douglas Baylis

**Art Consultant:** Matt Kahn

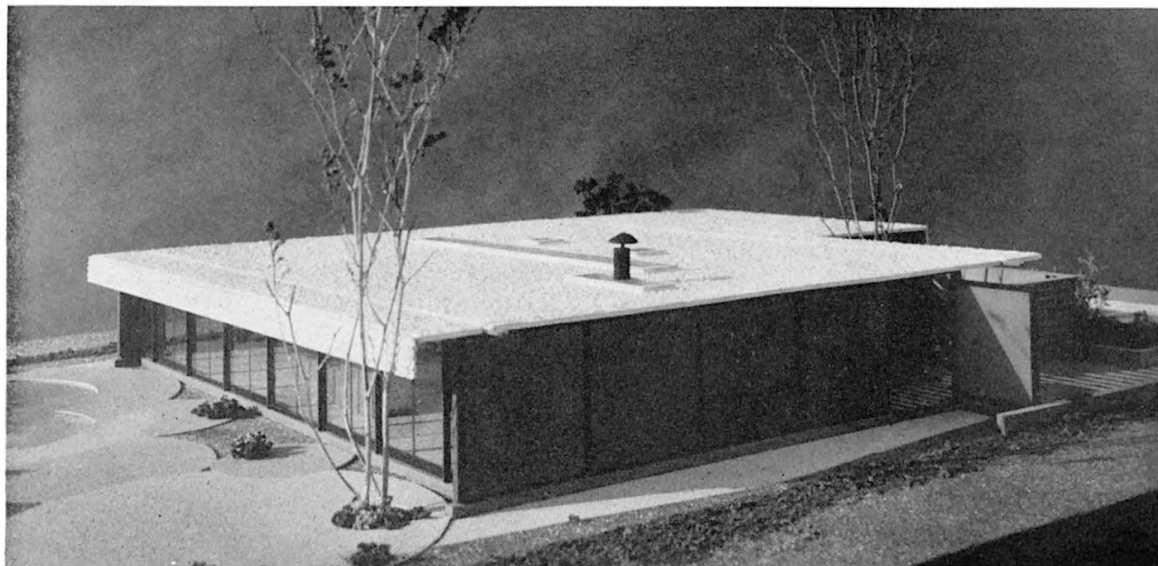
**Interiors:** Knorr Interior Planning

**Outdoor Furniture:** Van Keppel-Green

**Accessories:** Gump's



1



2

## experimental house

Eichler Homes X-100

BY A. QUINCY JONES AND FREDERICK E. EMMONS,  
ARCHITECTS AND SITE PLANNERS

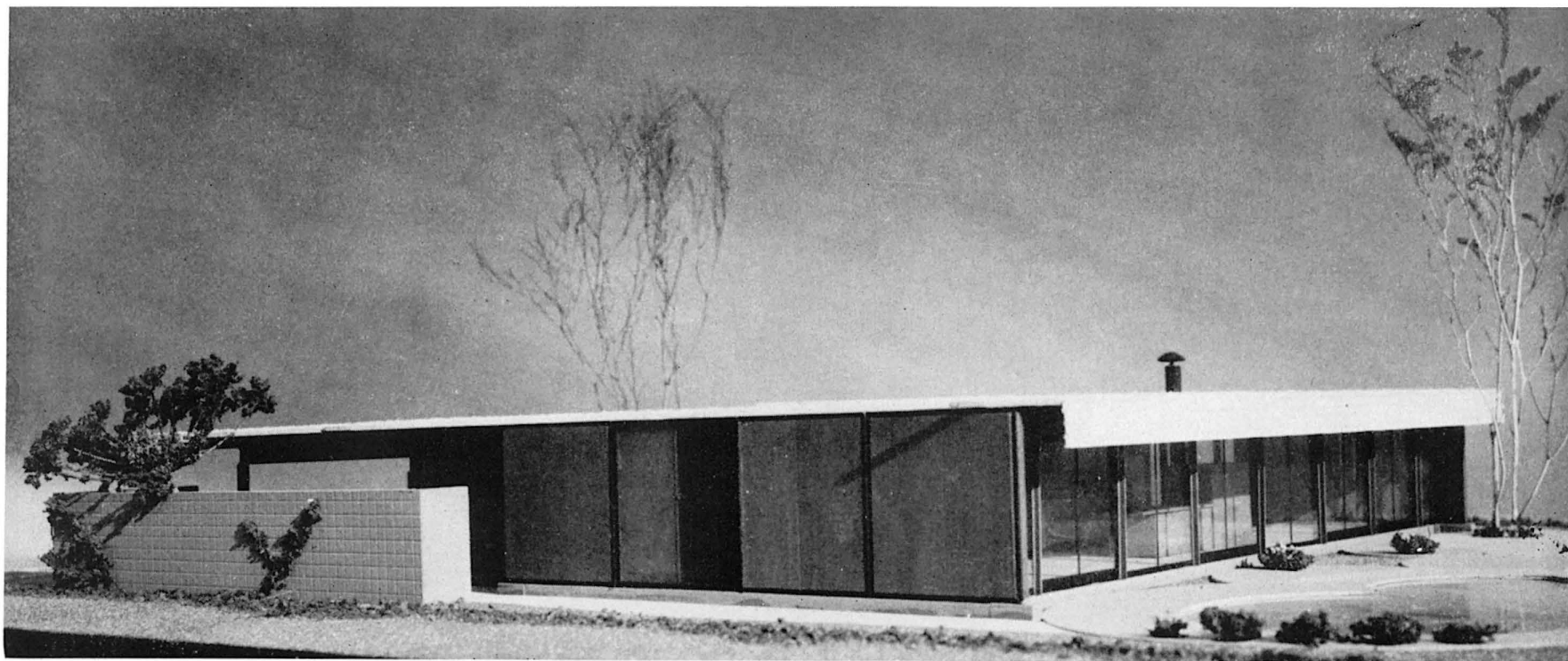
Eichler Homes has undertaken the development of this experimental house as a project of new ideas and the use of new materials, and the presentation of innovations in structural design. The house will not be offered as a production model but is planned for the purpose of acquainting the public with previews 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 exterior 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.

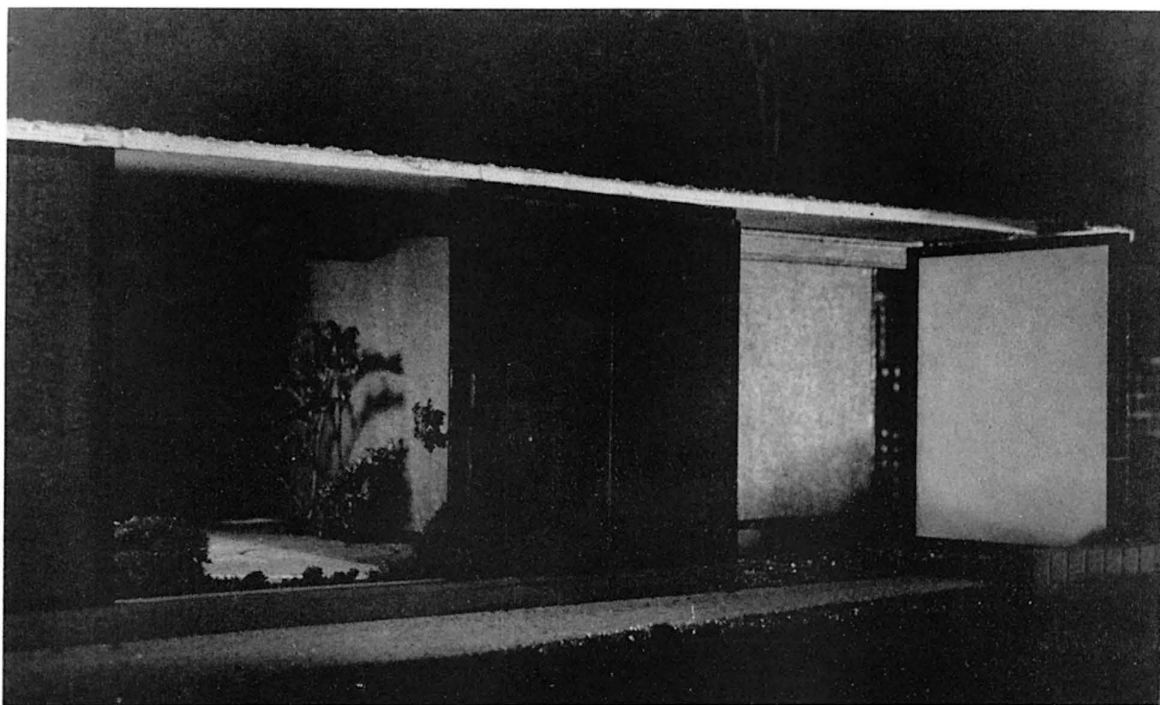
For the past eight months, the builder and the architects have worked with manufacturers to determine the best in new materials which might be possibilities as features in the house





3

PHOTOGRAPHS BY DALE HEALY



4

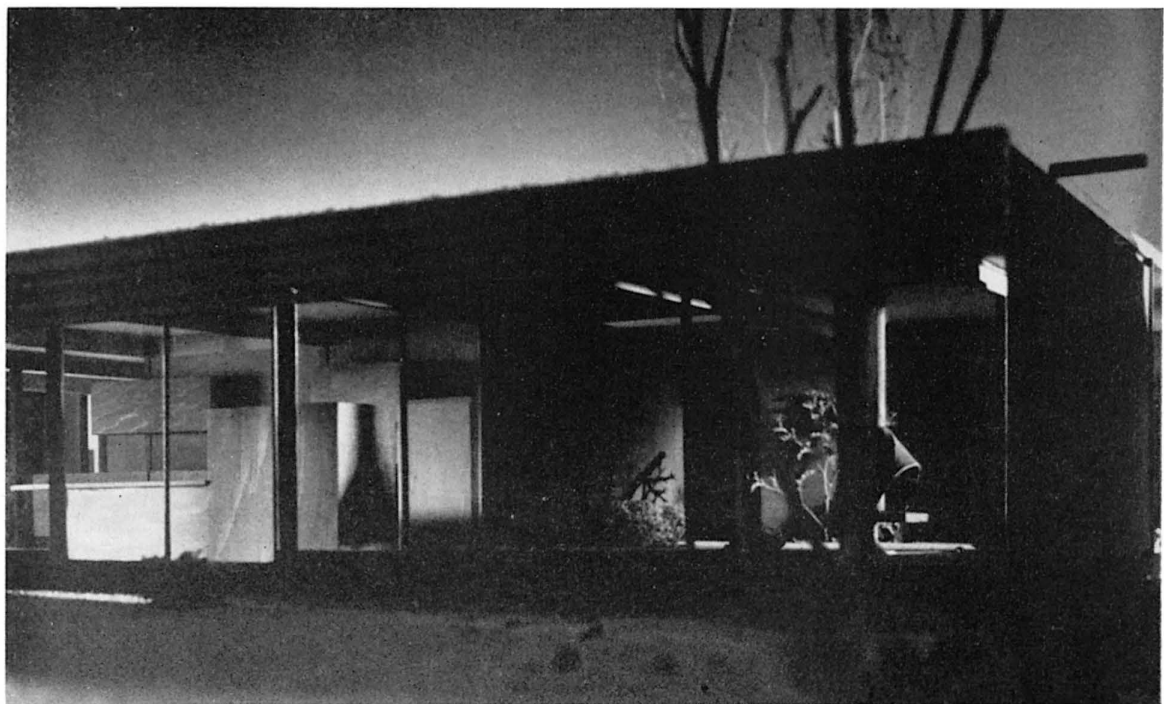
1—FRONT ELEVATION WITH CARPORT AT RIGHT;  
CHILDREN'S PLAYYARD PROVIDED BEHIND CON-  
CRETE BLOCK WALL.

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.

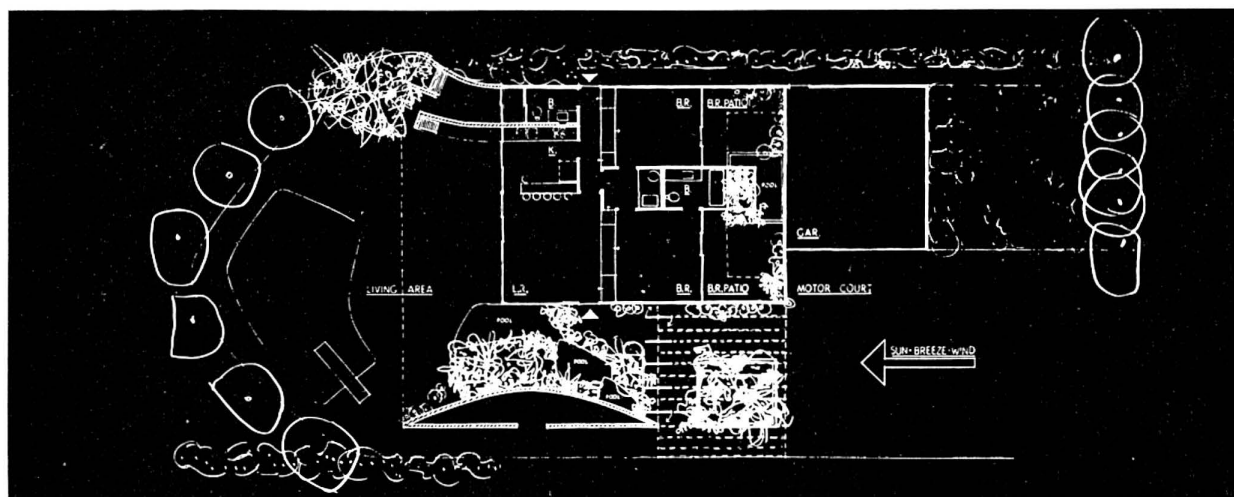
4—CLOSEUP OF PANEL.

5—REAR VIEW OF HOME.



5

## 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:

BY CHRIS CHOATE, ARCHITECT

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.

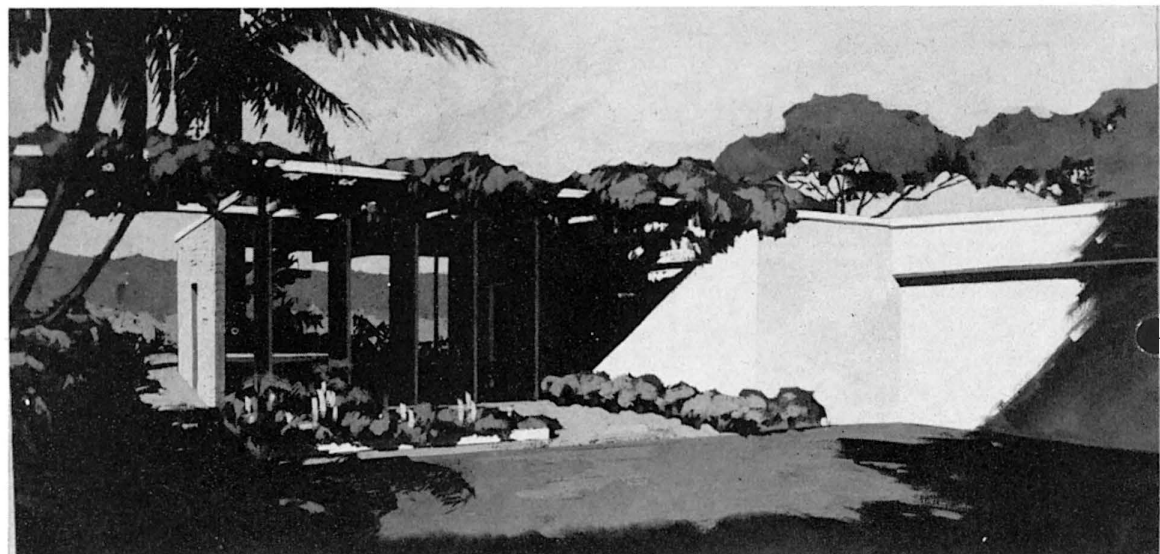
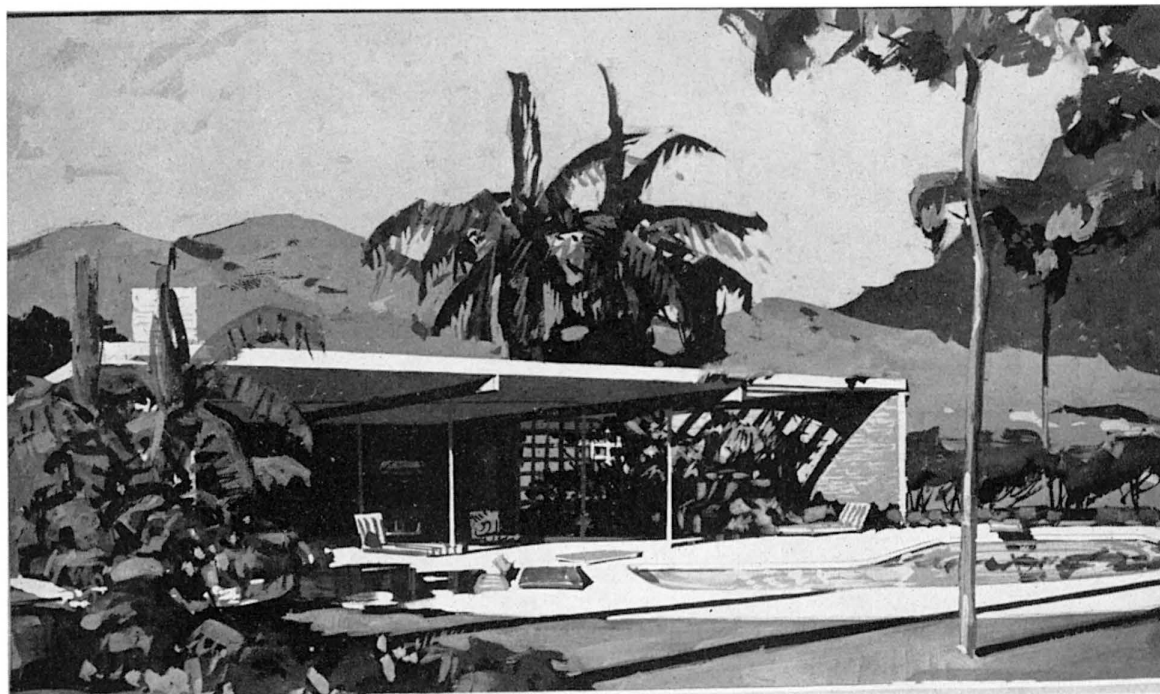
After classifying the requirements in this manner it was decided to design a house with a minimum indoor area and a maximum amount of space with livable features outdoors. The small indoor area of 896 square feet seemed quite adequate since there are relatively few limiting periods such as extreme day 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.

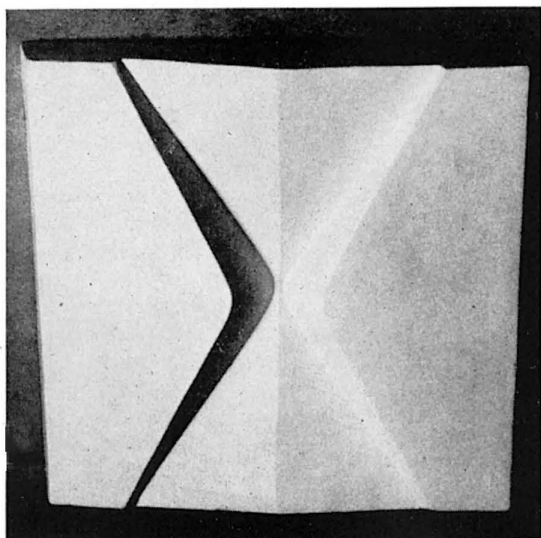
Requirements one and three composing the second category modified and shaped the outdoor living area, the size of which was determined in the first classification. Requirement three was somewhat contradictory inasmuch as both breezes and high winds came from the same direction. This presented a variable 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

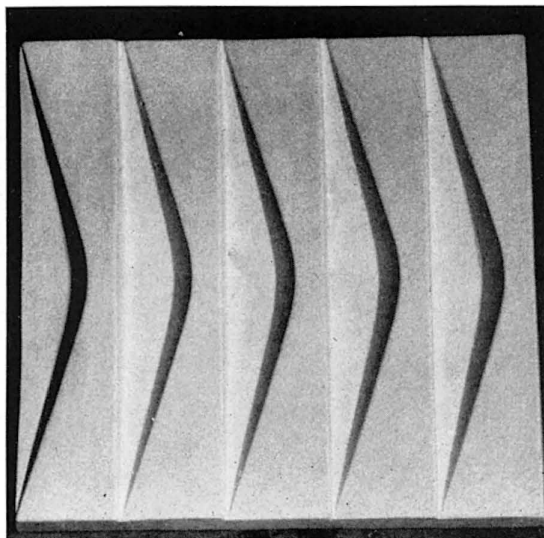
(Continued on Page 32)



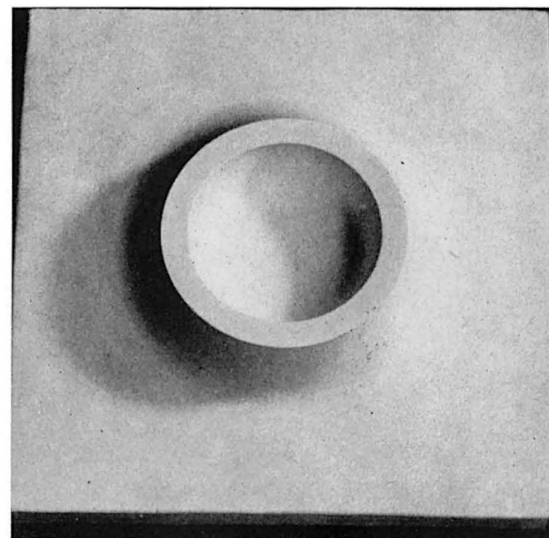




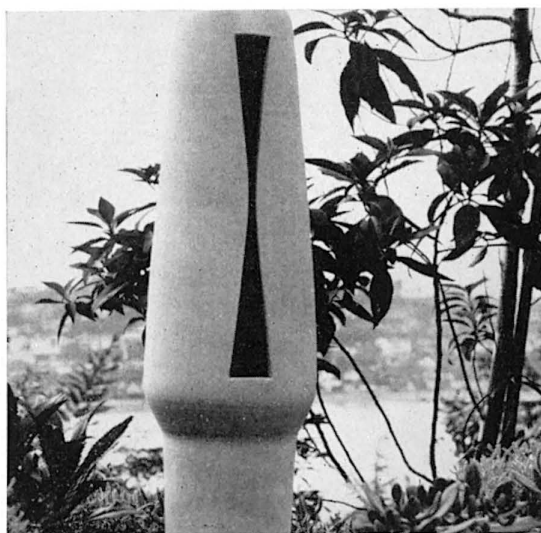
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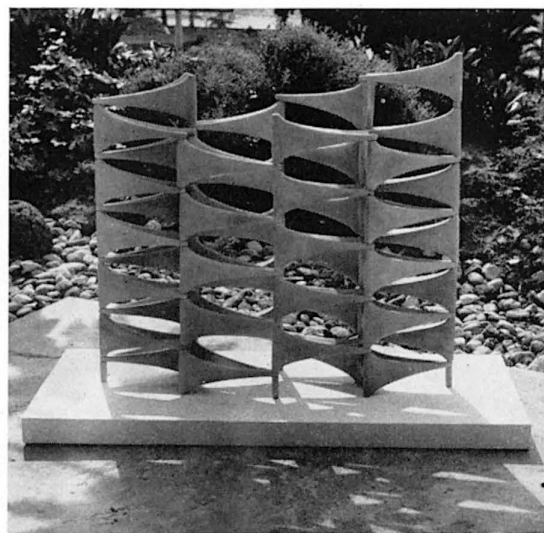
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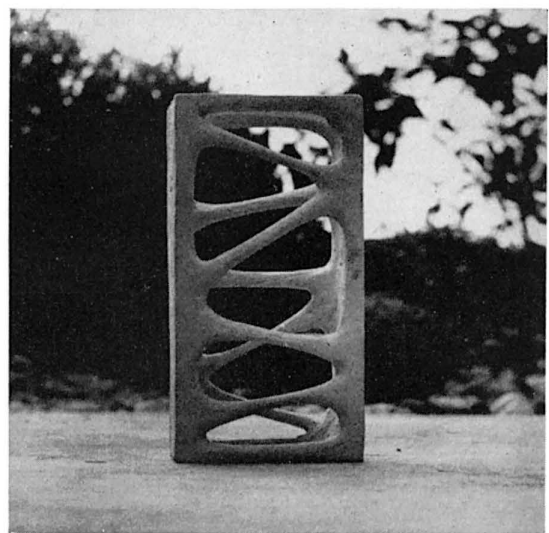
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4



5



6

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.

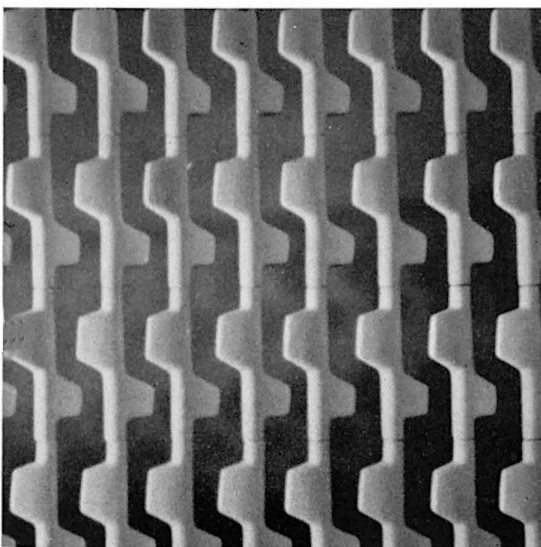
6—PIERCED BLOCKS TO BE USED IN DECORATIVE PARTITIONS, GARDEN AND SCREEN WALLS. USED INDIVIDUALLY THEY CAN BE REINFORCED AT ENDS OR ENTIRE WALL SECTIONS CAN BE MADE BY CASTING THE TWO SIDES SEPARATELY AND JOINING TOGETHER.

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.

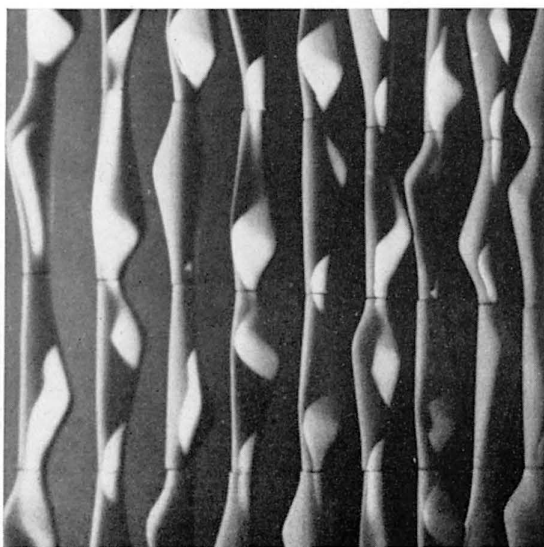
## SCULPTURAL FORM IN PRECAST CONCRETE

BY MALCOLM LELAND

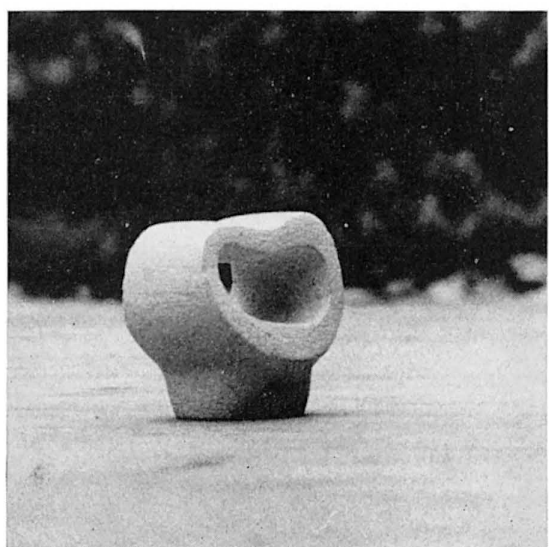
The possibilities of combining sculptural or organic form with mass production techniques should not be dismissed by either sculptor, architect or manufacturer. These designs were developed in an attempt to exploit some of the sculptural possibilities in one of today's most widely used building materials, pre cast 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.



7



8



9

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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 transmuted, 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 accommodate 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

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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.

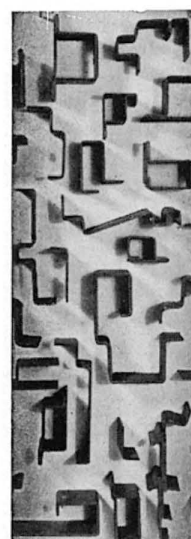
We are inclined to think of the abandonment of perspective as an event of our time. Actually space as a receding vault was abandoned as long ago as the High Renaissance when an artist like Michelangelo projected soaring, twisting, curvilinear forms without reference to enclosure. By the following century, 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 imaginatively 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 coloration 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 experience. 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. Paxton committed the error of living in the wrong century.

Today, those buildings that stand as symbols of our time are sheathed 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 completest possible freedom 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 conquest of matter results from devices and concepts that do not inform us about "reality-in-itself" but conform to our peculiar kind of psychological endowment and to our power of abstraction. Those powers have succeeded in dematerializing matter. Consequently 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 psychological 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 observation. In those paintings, sculptures, buildings indigenous to our time, space, and the images inscribed upon it, follow a new logic. This logic restates the unprecedented invention of non-Euclidean geometries in the nineteenth century—the discovery that our conception of space complies with the construct we choose to invoke. It is within our 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



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Renaissance no longer holds.

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 Byzantine 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 over 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 anticipated and paralleled the emergence of a scientific mentality concerned with Physical processes. Is it not possible that the development of an indwelling art prefigures a shift from dominantly physical concepts toward a view positioned in depth, toward the organic, the psychological, the intuitive? A re-affirmation of the mystery at the core of existence?

OFFICE BUILDING—SKIDMORE, OWINGS AND MERRILL  
(Continued from Page 15)

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

telephone and business machine outlets at regular intervals. Partitions in all but the executive area are movable. The ground floor has greater ceiling height than the other floors and contains a lobby with special finishes of walnut, stainless steel and glass, with a large planting area which is changed according to the seasons.

#### HOUSE—CHRIS CHOATE

(Continued from Page 28)

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.

The combination of bedroom and patio amounts to the same relationship as between the living room and the living terrace. Bedrooms have the appearance and the use of the combined area of the two except on occasions when it is necessary to retire to a confined, protected area.

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

(Continued from Page 6)

Paintings 53, 60, 62, 67 and 75). In the sense of constant change they convey; in the multiple transformations and conversions out of which they are built, Glarner's paintings marvellously illustrate Heraclitus' 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, per-

haps 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 interplay between 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 on 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, 62, 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 36), 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.

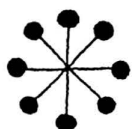
In the recent relational paintings the processes of spatial conversion are carried to a very advanced point. The spatial intervals become most ambiguous—near-squares, how do they function: vertically? horizontally? according to their color? There is a sense of continuous flux beneath which some infinitely sensitive formative principle operates, guiding the course and distribution of the color-forms 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 not in 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

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oracular, objective voice of its own.

We can also ask what the artist is doing, aside from using a brush. I think that what Glarner is doing is, in the first place, engaging in the contemplation of things under their plastic aspect. By establishing a distance between himself and the elemental forms and forces with which he is concerned, he becomes a witness and—not merely intuitively—a participant of their play. By establishing with his painting a corresponding distance for us he enables us to become witnesses and—though to a lesser degree, of course—participants, too. Viewing his art so, and taking note of the formal characteristics it displays, there are three things I would like to say about it that may, I hope, throw some light on the nature of the total experience it affords.

The first is this: If the equilibrium we find in Glarner's paintings is attained through the discovery of equivalents and through the (partial) conversion of opposites, the dynamism or life of the paintings is maintained by the continued presence and interplay of those opposites—as, for the Taoist, the life of the universe is maintained by the interplay of Yin and Yang. I think that the opposites in Glarner's paintings must be viewed in this light, symbolically—unless we are to regard them simply as elements of design (which they also are, of course). But then we would have to call his art merely decorative, i.e., non-expressive—signifying nothing. I know of no evidence, intrinsic or extrinsic, for believing this.

Secondly, because of his concern with dynamic equilibrium and because of the conspicuous role played by *number* in his art, we might well call his paintings modern equivalents of the quadrangular and circular paintings made during the Middle Ages and early Renaissance of the Holy City, Holy Family, Kingdom of Heaven, etc. For surely many of Glarner's larger and more complex paintings are like visions of an ideal city of color-forms where each form lives in "harmonious conflict" with its complement and with all the other forms.

Thirdly, they may be regarded as stages in the construction of a total *mandala*, i.e., a total representation of primordial energetic and structural elements. (Stages—but each is a complete statement, as each mandala is a complete statement of the situation prevailing at a particular moment in time for the individual who makes it.)\*

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 gradually *arrange 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 proposed 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.

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experience not uncommon in mystical literature, admired, if not altogether admirable, in the prison poems by Verlaine. Listening, one is in the mind of a conscious sinner, morbidly aware of the extremity of his sin, a *De Profundis* agonizingly proud in its abasement, a great talent inwound in its own pit.

Gesualdo came, fortunately, at the beginning of a time when music, having found harmony, was not yet bound by it. Upon the consummation of medieval polyphony in Lassus, Vittoria, Byrd, and Palestrina, a new era of unlicensed experimentation had ensued, its most constructive practitioner Monteverdi, its sinister shadow Gesualdo. Monteverdi triumphed and began the modern era. Gesualdo, though admired, was forgotten, and his experiments vanished. The modern critic, prim and eclectic, may insist that Gesualdo deserved oblivion, proclaiming a like oblivion against the more original products of our contemporary art. In such argument originality itself is made to appear some way sinful. The attitude is silly, revealing a baffling insensitivity to morals and a deafened ear towards music. As well insist that Verlaine was not a poet! Gesualdo's music invites comment upon that habit of mind, which content with the established offers plausible arguments against whatever may be new.

I emphasize the point to mark the fallacy which equates difficulty or morbidity in music with wrong-doing or evil intent. The argument has been used against Arnold Schoenberg, claiming that what he did in his art was somehow wrong, hysterical with false emotions that the ordinary listener is better to avoid, compounded of a sinister mathematics designed to confuse the listener and lead the art of music astray.

On May 15 the University of California at Los Angeles dedicated to the memory of Arnold Schoenberg, who was a member of the faculty for eight years, from 1936 to 1944, a new concert hall. To quote from the program: "Because of his world-wide significance as a composer and theorist, and because of his important work on this campus, the Department of Music acted unanimously in the spring of 1955 to recommend to the Regents of the University that the hall in the new Music Building bear his name." The occasion was significant for another reason: it was the first full program of Schoenberg's music to be officially presented by the University, and it occurred nearly five years after the composer's death. The event was auspicious for a third reason: in presenting it, the music faculty of

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 taught.

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 premiere of Schoenberg's last composition, performed by the University A Capella Choir; and Six Songs with Orchestra, opus 8, sung by Marilyn Horne, soprano, with the University Symphony Orchestra. The successive conductors were Clarence Sawhill, Roger Wagner, and Lukas Foss. 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 racking 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 unaccompanied 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 let alone it would not have done its work well enough. A second hearing, immediately, might have improved matters. But 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 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 unflinching in trust. The cycle of Schoenberg's religious music, from *Peace On Earth* through *Moses and Aaron* to *De Profundis*, including the songs for male chorus, ends here, a final utterance like that of Moses in the opera, "Word that has failed me!"

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 among 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,

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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, *Nigra 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 unblemished gift of musicianship, a comprehensive adaptability with an unfailing mastery of each style, a visible concentration more pleasing to 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 legendary 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, now 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. Now 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 TAPIÉ**, edited by Paul and Esther Jenkins (George Wittenborn, Inc., 3.50).

With Dada as his source for inspiration, Michel Tapié presents a non-Euclidian investigation of experience and imagination. 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 in order 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 enhanced 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, \$.95).

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 Rouault, Robert Hutchins, Henry Miller and others, and contains a delightfully acid 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 Wölfflin, translated by M. D. Hottinger (Dover Publications, \$1.95).

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## 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' industrial design and architectural experience. Experience in design, engineering, detailing, modelmaking, 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 coliseum 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.

**D. ARTIST-EDUCATOR:** B.A. Ed., School of the Art Inst. of Chicago, 1952. M.F.A., Univ. of Oregon, 1955. 2 years' experience teaching art in public and private schools and colleges. Seeks position in college or private school in any phase of art or education. Male, age 27, single. Willing to relocate.

**E. ARTIST-EDUCATOR:** Graduate in Advertising Design, The Art School, Pratt Inst., 1946; B.S. in Fine Arts, Teachers College, Columbia Univ., 1953; M.A., 1956. Experience: 7 years' commercial art; 8 years' teaching all phases of art at elementary, secondary, college and adult education levels. Male, age 39, married. Willing to relocate. Available Sept., 1956.

**F. ARTIST-ILLUSTRATOR:** B.A., Univ. of New Hampshire, 1956; Phi Beta Kappa. Experience in book illustration, cartooning, fashion Member "Mademoiselle" magazine's College Board. Desires book illustration, greeting card, jacket, wrapping paper design. Prefers free-lance but will relocate in New York City. Female, age 21, single.

**G. ARTIST-TEACHER:** B.F.A., Magna Cum Laude, Syracuse Univ., 1952; B.F.A., Art Inst. of Chicago, 1955; M.F.A., 1956; studied at Art Students League. 2 years' teaching experience. Exhibited widely. Seeks position teaching painting, graphics, design, art history, etc., in creative college department. Male, age 25, married.

**H. CARICATURIST:** 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.

**I. CREATIVE DESIGNER:** Studied at Quellinus Art School and at Art Academy, Amsterdam. Practical training in Munchen, Strassbourg, Dijon, Paris. Free-lance designer of precious and semi-precious metal, ornaments, jewelry. Designer for Royal Holland Pewter Factories. Seeks position as designer of metal ware, ornaments. Male, age 52, married. Willing to relocate.

**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. 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, housewares, 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.

**N. DESIGNER-SILVERSMITH:** Graduate, Bham College of Art, 1953; concluding Associateship course, Royal College of Art, London, 1956. Knowledge of individual and mass production techniques in general metalwork; limited teaching experience. Seeks post in U.S. as teacher, consultant or resident designer. Male, age 23, single. Contact Geoffrey A. Franklin, 6 Benton Rd., Sparkhill, Birmingham 11, England.

**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.

**P. FASHION DESIGNER-ARTIST:** 3 years commercial art, 4 years fine arts, Manchester Inst., New Hampshire. Designed world-wide publicity book winner, U.S.A.F., 1953. Active exhibiting artist; one-man show, Lycoming College, Pa. Desires work in fashion or liturgical field. Male, age 27, single. Willing to relocate.

**Q. GRAPHIC DESIGNER:** B.F.A. in Industrial Design, Carnegie Tech., 1950. 6 years' New York experience with top design firm in packaging, advertising, promotion and exhibits. Seeks position in San Francisco. Male, age 30, married.

**R. HISTORY OF ART AND/OR PAINTING INSTRUCTOR:** M.A., History of Art, Univ. of California; studied painting at Choinard Art Inst., Art Center School, UCLA. Exhibiting painter since 1938. Experience: advertising and display design, silk screen production techniques, teaching drawing and painting. Seeks position in college or university. Male, age 35, married.

**S. ILLUSTRATOR—TEXTILE 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.

**T. INDUSTRIAL DESIGNER:** B.F.A., Rhode Island School of Design, 1955. Experience in product design with well-known plastics manufacturer. Modest drafting experience. Seeks full-time design position with business, manufacturing concern; especially interested in plastics, packaging, glass, silver and light appliances. Female, age 23, single. Willing to relocate.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.*

### INTERIOR DECORATION—HOME STUDY

(828 b) Approved supervised home study training in all phases of interior decoration. Ideal supplementary course for architects, builders, designers. No classes. No wasted time. Text and work kit furnished. Low tuition payments.

Send for free booklet. Chicago School of Interior Decoration, Dept. 828 b, 835 Diversey Parkway, Chicago, Ill.

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(287a) Westwood Hills office suite, \$125. Approx. 500 sq. ft. North light. Beautiful small professional bldg. GR. 71500; OLYMPIA 21313.

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## APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories: lastex wire lamps, and bubble lamps. George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

## DECORATIVE ACCESSORIES

(269a) Lamps: Write for details of a new collection of unusual lamps in modern and traditional modes, creations in new exciting textures, glazes and color applications. Outstanding quality coupled with new design and originality in custom-made shades and color. Cam Para of California, 3121 W. Jefferson Blvd., Los Angeles 18, Calif.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

(278a) Murals: Original, distinctive and imaginative murals, specially created to add warmth and atmosphere. Interior, or exterior. Wide experience in commercial, industrial and residential. Write for information, or call. Adrienne A. Horton, 3320½ Tenaya, Lynwood, California. Phone: LOrraine 9-1628.

✓(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 24664 Village Station Los Angeles 24, California.

(281a) Mosaics: Studio workshop offers complete line of contemporary custom mosaic table tops, mosaic murals, architectural sculpture, contemporary furniture, special leather and brass. Original designs. Maurice Bailey Designs, 968 North La Cienega Blvd., Los Angeles 46, California. Phone: OLeander 5-8654.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

## FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

## FURNITURE

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Distributor for Georg Jensen, Inc., 633 N. La Cienega Blvd., Los Angeles 46, California.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of quest from Richards Morgenthau, Dept. John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of Raymor's complete line of contempo-

rary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on re-AA, 225 Fifth Ave., New York City 10, New York.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Directional, Inc., Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart. Paul Tuttle, Henry Weber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing unit afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown: most pieces also available in all walnut: wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

✓(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson: complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate de-

livery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

## HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. It is metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Dameron-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed: this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

✓(233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and



industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

(268a) Electric Radiant Heating Panels: Provide constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 847 No. La Cienega Blvd., Los Angeles 64, Calif.

#### LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting. Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

✓(255a) Lighting Equipment: Sky-dome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses: recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination: selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures: provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louver, pinhole, albalite or formed glass: exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-

leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(27a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(253a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

✓(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

#### MISCELLANEOUS

✓(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure; Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUnkirk 7-8131.

✓(238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves

pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

#### PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex film lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

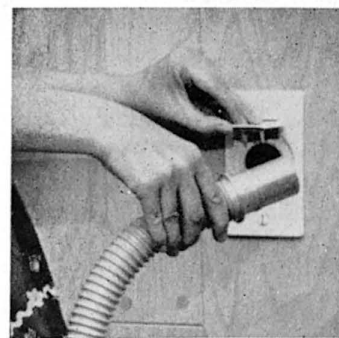
(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

✓(254a) Asphaltic Products: for tile

### Exciting New Product



#### BUILT-IN CLEANER

The need for a low-cost, convenient, highly-efficient central built-in 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 into the room inlet. There is no machine nor 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.

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In addition to the usual cleaning of rugs and floors, the system can be used in the garage or workroom to remove wood shavings, and wet surfaces can be vacuumed as well. You may scrub your floors or hose your basement, car-port, garage or patio, then vacuum to whisk away the wet surface like magic, even pick up messy puddles. The "super power" of this unit will clean the deepest napped rugs, swish away the finest dust and dirt, 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, tough but light in weight, affords a reach of approximately 25 feet, which is more than ample to cover the average room. The attachments include all types necessary for all types cleaning. We invite you to contact us for complete information.

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"CENTRAL-VAC"

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setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

✓(251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles. Calif.

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. 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 copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

#### SASH, DOORS AND WINDOWS

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings 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 doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(356) Doors. Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-

fold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(284a) Sun-Controlled Jalousies: Manufacturers of jalousies with adjustable or fixed louvers. Choice of controls—manual, motor driven with manual control, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAcully 1-1461.

✓(273a) Jalousie Sash: Information and brochure available, on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilite plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

✓(212a) Panaview Aluminum Sliding Windows: Complete Panaview brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Panaview, 13434 Raymer St., No. Hollywood, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

✓(274a) Sliding Wardrobe Door: Dormetco, mfrs. of Steel Sliding Wardrobe Doors, announce a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House #17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VErmont 9-4542.

#### SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

✓(276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

#### SPECIALTIES

✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

✓(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

✓(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

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

#### STRUCTURAL MATERIALS

(275a) Harborite Plywood: The miracle

overlaid fir plywood—super-resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work, cut labor and paint costs. Only select Douglas Fir veneers are used, and machine-edged and butted tight. All solid wood—no core voids—no flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-holding surface. Write for brochure and information on local dealers, Harbor Plywood Corp., Aberdeen, Washington.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

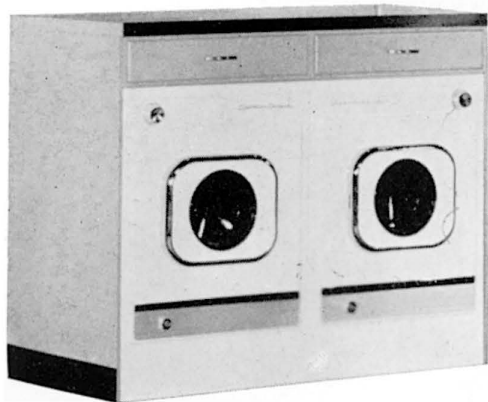
✓(207a) Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagerete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.





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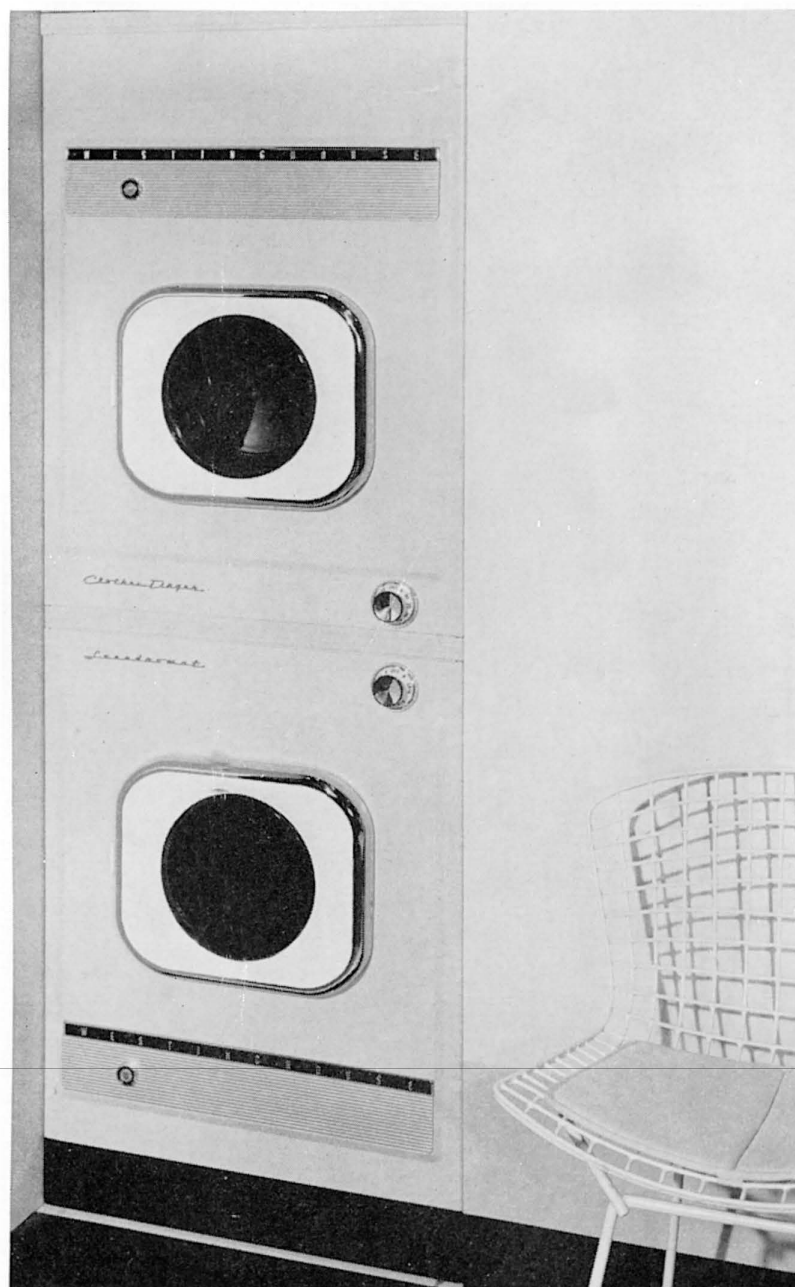
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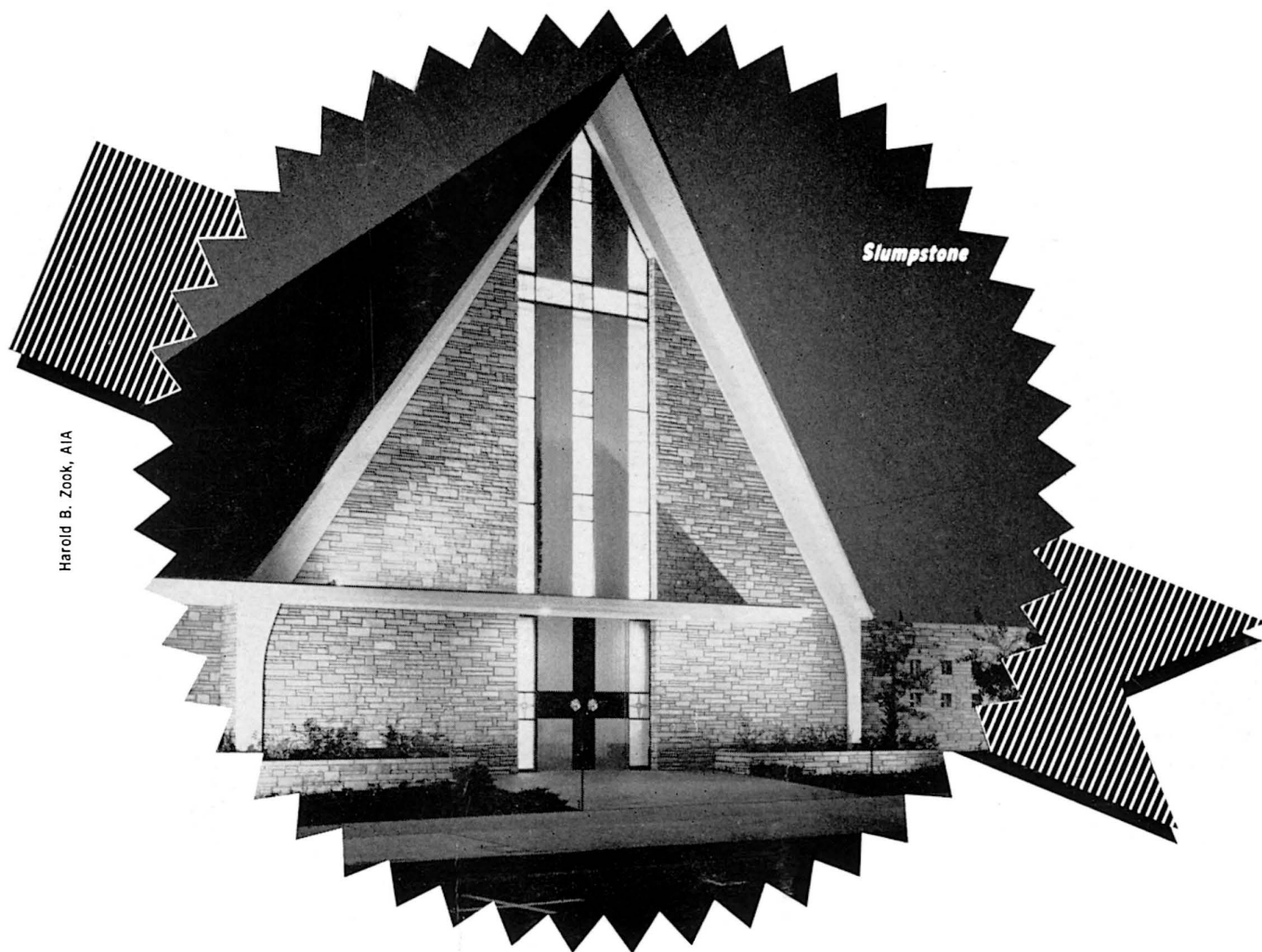
1' 8 3/4"



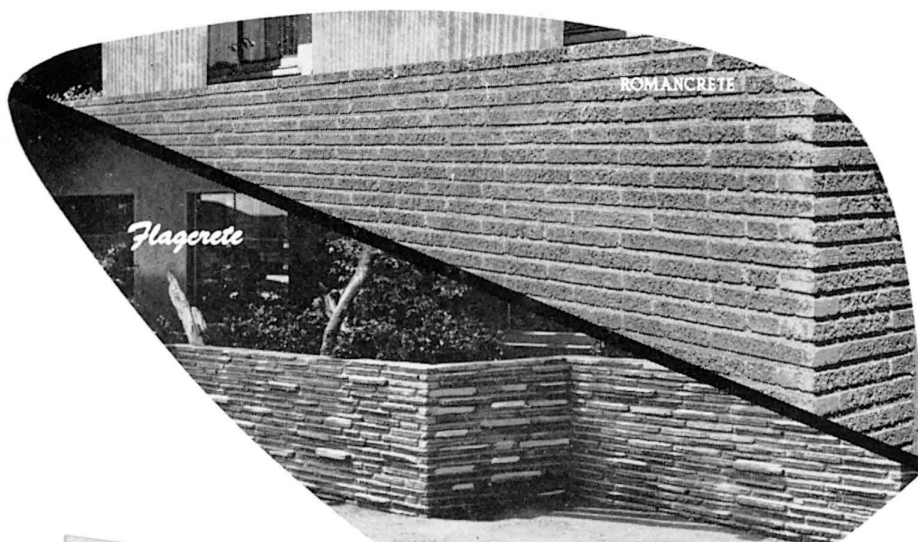
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