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8833 Beverly Boulevard, Los Angeles, 48
JUNE 1957

MUSIC

PETER YATES

Fifty years ago last April 9, the eminent composer and pedagogue, Rimsky-Korsakov, conducted the first public performance of a work by his pupil, Igor Stravinsky, his Symphony in E. Seventy-five years ago this month, Stravinsky was born. At seventy-five, after fifty years before the public as composer and conductor, Stravinsky—I saw him lately, concentrated magnifying glass ready to his hand, while he followed the score of Wozzeck—proceeds at his unfailing pace, engrossed in every new dimension of his art.

To the most popular composer during his life in the history of music, our BIRTHDAY CONGRATULATIONS.

THE PIANO

After listening to the records of Wanda Landowska playing Mozart on piano and then hearing John Browning play a piano recital, I have come back to thinking about my longtime companion, the piano, that most difficult instrument.

It is a common fallacy that the piano represents a final improvement of the earlier keyboard instruments. Every musical instrument comprises a formidable set of limitations. Many cultures cherish the limitations of their instruments, being more concerned with the personality of the instrument and its expressiveness than with the impersonal dependability of its mechanism. The piano is by no means the least imperfect of instruments. To sustain one tone with the pedal by raising the dampers, you must sustain all tones which are sounding at the moment. The damper and soft pedals may be used together but not for different sections of the keyboard. The hammer striking the tone cannot be controlled after it has been mechanically released; thus a vibrato, as on clavichord or violin, is impossible. The tone is percussive, however softly struck, and fades rapidly, preventing an evenly sustained legato. (I do not accept the argument that the piano should be played as if it were only a percussion instrument). Changes in registration, as on organ or harpsichord, or in volume require a very exact control of the striking fingers; these relative distinctions can be maintained only briefly. The piano allows many more minute distinctions in a single tone than either organ or harpsichord, but outright changes of quality or registration can be managed only within very narrow limits. The four ranges of volume, pianissimo, piano, forte, fortissimo, need to be rather precisely distinguished (the majority of players use only an interminably extended mezzo-voce). The distinction between piano and forte is the essential for music before Liszt. The great art of piano-playing depends almost entirely on illusion, on so placing the tones in time and relating them by volume and timbre as to impel the listening intelligence to supplement what is heard by as much more that is not heard. For that reason the piano is the most interesting, the most flexible, and the most discouraging of instruments. Between playing it well and making great music on it a technical and imaginative gulf is fixed.

Histories and textbooks will tell how the piano differs from clavichord or harpsichord, as a man differs from a monkey or a horse; they avoid theorizing how the piano mutated. For much of the theorizing which follows I am indebted to my friend Wesley Kuhnle, whose conversation about the building and the manners of performing on keyboard instruments at various periods has guided me beyond what I have been able to find in books. Looking into the subject, one finds that the grand harpsichord, seeking a larger keyboard with a balanced scale, which must be plucked from longer strings, necessarily grew wider and, like the dinosaur, longer and longer, to eight, to ten, to twelve feet. At such size complications developed, as with the dinosaur. To shorten the string-length, various stratagems were tried, heavier stringing and wound strings in the bass, which serve the purpose but dull the tone. (A modern piano has about twelve overtones, a harpsichord around twenty-five). Amid a welter of experimentation, a wooden machinery was invented to beat the strings with hammers, following the example of the dulcimer and the clavichord. This not unsuccessful mechanism was the first piano.

Since a direct action, like that of clavichord, which raises a metal bar at the end of the key to strike and press the string, would have produced small tone, the escapement mechanism was devised to throw the hammer against the string with an additional leverage beyond that of finger-pressure. With hammers, multiple stringing became possible, first two strings, as on some larger clavichords, even

(Continued on Page 10)
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SAUL BASS: designer, consultant in integrated design-planning for industry; also well-known for unusual movie-title designs. Teacher, lecturer, and member of the executive board of the International Design Conference at Aspen. Winner of scores of national and international awards.

PAUL LASZLO: industrial designer and interior designer. He is a renowned exponent of the new “romantic movement” in home interiors. Known as a “radical architect” in Vienna before World War II, he says he follows no formula or dogma except what he terms “ABC’s of good design, artistry, beauty, comfort.”
Hans Hofmann was born in 1880 in Germany and spent his artistically formative years in Paris—the Paris which was experiencing rapid transition to what is now considered "modern" painting. Those years before the first World War supplied the foundation for Hofmann's lifelong esthetic philosophy. Though it has been a flexible philosophy, ornamented with timely additions, it has remained dedicated to the principles of the first decade of the 20th century. At the Whitney Museum, a retrospective of Hofmann's works summarizes an era, for in it, Hofmann touches nearly every idiom contrived by his generation. These idioms are treated in terms of the lessons Hofmann learned as a youth—the lessons of good picture-making. The impressionists and post-impressionists had prepared the ground by analyzing and stating in specific, partially scientific terms what would happen if...if blue were put next to red, if color were divided according to the prism, if shadow were eliminated, if line were removed...The cubists and then the fauves took the analysis further. The important matter was to invent pictorial means capable of dislodging the prejudices of four centuries and it was an all-absorbing problem to which Hofmann devoted his painting life.

Although painters working to revise pictorial structure during the first decade were touched by new theories in science and philosophy which questioned the existence of simple solids, added the time-space dimension and stressed the importance of the subconscious, the exhilaration of their formal explorations left little room (and it was too early) for development of other facets. Hans Hofmann took Matisse, and kept them intact. His paintings with few exceptions rest on the two pillars of composition and color theory. Hofmann's urge—as exuberant and lusty as it is—was an urge to picture-making; to the resolution of certain formal problems. There is, as he says, an inherent dynamism in plunging lines and intense colors, in the assertive application of paint. And there are often equivalents to vivid emotion to be found in his paintings, particularly those of around 1950-53 when he painted sunbursts and summer effusions. But they seem to stay at an equal pitch today.

Several of the most important American middle-generation painters were included in Sidney Janis' recent exhibition of Eight Painters. Stylistically, they cannot be related—Rothko and deKooning share nothing in terms of style. What does relate them is an attitude toward the significance of painting, or, in other words, a new conception of the content in painting. It is an attitude already far removed from that of the elder statesmen who preserved their clear relationships to nature and objects. Because the contemporary painter sees himself as part of nature, his references to nature are oblique, and often, deliberately removed. He tends to make no division between perceived and felt, imagined and touched experience. Although he is concerned with "forces," they are not the clearcut oppositions of their predecessors. Yes and no, light and dark, push and pull are minimized since the truth these painters are concerned with is a complex psychological truth drawn off a total of contrary or ambiguous experiences. It is true that each painter still seeks what painters have always sought: the state of equilibrium arrived at through the creation of an integral work of art. And it is true that the checks and balances conventionally held to produce harmony are present in their work. But these are not the crucial factors. What matters to a painter like deKooning or Guston is that his painting be a record of his existence, an incipient confession. There is a serious attempt to respond totally to life and to project that response in the hope that their emotions within nature are the symbols of their existence.

The problem of creating a work of art which transcends or epitomizes nature is shared by contemporary poets who have also been through the rigors of stylistic re-evaluation. They too have moved away from "laws" of composition and pure descriptive writing. There are, to be sure, always references to nature, and even exquisite description, in the verse of a major contemporary like Theodore Roethke, but they are put in the service of a bigger idea: that of the universe and its emotions, of the tricks, mysteries and glories of his gift of consciousness. That a man is a sum of history, of physical activity and of the vagaries of his soul is implicit in a Roethke poem as it is implicit in a Guston painting. The content in both poetry and painting is actually that implicit complex of references to manifold experience. And it represents an unwillingness on the part of the artist to accept codification of his function, that is, his content. Ambiguity, as Empson points out, is the key to clarity and depth in the hands of an artist. It is used by contemporaries to avoid the limitations of explicit, scientifically construed abstract painting.

To get back to the Janis show: There is a large black-and-white by Franz Kline—a strong shape made up of vertical and diagonal thrusts; their velocity stressed by a few sweeps of gray. Kline repre-
equilibrium. Guston paints superbly. There are delicate passages with orange crest. And between mass and crest is an area of ether, a that the force of these paintings derives from his ability to encompass nearly impossible to articulate. It has to do more with the content—shivers, moves like the skin of a nervous animal, its fibers rippling beneath. Above, two orange, horn-like shapes stretch toward a tiny place to float in infinity.

In still a more recent painting, the forms cling together in perfect opposition while still partaking of the background atmosphere. They are varied in shape, loosely defined, yet each color and shape could be no other. In this canvas too, Guston has painted an imaginary space moving behind a central form, a space of a hundred vibrations created by violet, gray, dust pink shadows. In this space, submerged blue and green areas correspond to each other yet never seem to be merely acceding to the demands of picture design. The mass of forms is a seething center with its zig-zags of rust and fire orange, of spring greens, and blacks of railroad ties carried out to sea. Yet, there are cool depths, dim hollows for one to creep into, many approaches, bringing them together in a kind of miraculous response which is the keystone of contemporary painting.

In his last show, Guston has suggested the multiple response which is the cornerstone of contemporary painting. Philip Guston’s recent painting, “Fable” represents a profound experience which is perhaps the beginning of the fulfillment of Klee’s dream. Guston has mustered his whole experience in painting and his work is a convincing record of a history of emotions. Nature is in his work as it is in the work of a good contemporary poet: His conveyed experience touches memory first—emotional memory. Forms, or objects, in his painting are used as evocations of specific seen and felt experience but of the memory of emotions generalized.

In spite of the closure, the firm composition, DeKooning has suggested the history of his responses and the absolute security in technique which allowed him the freedom of inspirational composing.

Guston has painted superbly. There are delicate passages with
ART (Continued from Page 9)
barely a brush stroke visible; other passages are vitalized by a nerv-
ous zig-zag of color and still others are painted with an excitable but
sure brush in short wavy strokes. Some areas are treated as surely
as an area in Titian. In terms of color, the paintings are unique. They
are non-local, invented colors and if they are affecting, it is because
of the brilliance of the painter for there are no explicit associations
available in these tones. Finally, in terms of composition, the paint-
ings are unorthodox to the eye, but under analysis, they are perfectly
composed, balanced off, probably unconsciously by an artist of years
of painting experience. None of these elements is singly responsible
for the moving quality of the painting. It is their coming together with
the artist's intention which counts. And his intention was not to make
a single statement and confront a single moment of truth but to seize
a whole of his own emotional history and live it through to a symbol
of harmony on the canvas—or so it seems to me.
I won't discuss the other works now. Motherwell's painting is a pre-
lude to his coming exhibition, and I intend to write about Rothko in
one of the coming issues.
Other exhibitions of more than usual interest included Day Schna-
beck's show of recent sculpture at Betty Parsons. She is a sculptor
in whatever medium she touches. And her development from
cubism is a sound and personal progression. I liked several of her
stone pieces, and the fantastic large plaster which sat, like some
sea monster, enclosing a form underneath.
Another exceptional show was Jack Tworkov's exhibition at the
Stable. He is a painter of special sensibility, with a touch rarely
equalled by contemporary painters. But more of Tworkov in forthcom-
ing articles.
Among younger painters, there were shows by Joseph Stefanelli
and Miriam Schapiro which I found of interest. Stefanelli paints free
interpretations of interiors with occasional figures or still-lifes. His
quick brushing and large division of space identifies him as a disciple
of deKooning. But his color is personal and true. Had he worked
longer and been more concerned with editing, Stefanelli would have
made a very impressive showing.
Miriam Schapiro is a robust painter, concerned with sparkling color
and baroque compositions. In nearly every painting in her exhibition
at the Museum of Modern Art in the new talent series there are effu-
sions of sky, foliage, flowers and the presence of pink-fleshed human-
ity. She works with long, vivid lines, worked together for contrast,
and suggesting the gay entanglement of the nature she obviously
loves. Her scrawls are vivacious, though at times, there doesn't seem
to be sufficient volume to balance off their activity. Yet, she is work-
ing toward a baroque synthesis which is entirely personal and very
welcome.
MUSIC (Continued from Page 3)
ually three. In time the escapement was made deeper to allow still
more leverage and a longer throw of the hammer, a development
accompanied by much breaking of strings. Beethoven's pupil Ferdi-
nand Ries tells of assisting Beethoven at a recital, at first turning
pages but soon standing at the back of the piano to pull aside the
broken strings while Beethoven went on playing. Heavier frames were
built, bringing with them thicker strings and tighter tuning, until the
modern piano appeared, a massive, steel-framed monster, made to
be beaten not by fingers but by arms and back to the full force of
the human anatomy.
Historians dispute the invention of the pedal. There is reason to
believe that the pedal mentioned by Mozart was not a knee-pedal,
like that still used on the harmonium, but a pedal keyboard of two
octaves, which Mozart in later years carried with him and placed
beneath the instrument to supplement the bass. In any case, the
damper (or damper-raising) pedal was in use by the time of Beetho-
ven; Haydn indicates the use of it in one of his last sonatas. This pedal
raises all the dampers, lengthening the duration of the struck tones,
while supplementing them by the sympathetic resonance of the un-
struck strings. Soft pedal effects were obtained by a variety of means,
yielding finally to the present mechanism, which alters the position of
keyboard and hammers to strike only two instead of three strings,
leaving the third string open to supplement the tone by softer sympa-
thetic vibrations. (Una corda refers historically to the same effect on
a two-string instrument). The damper pedal has been called "the soul
of the piano"; it may also be its curse, by letting the undifferen-
tiated resonances accumulate, drowning the musical design in noise.
The soft pedal is intended not so much to reduce the volume as to
(Continued on Page 32)
The great thing about widespread literacy, it has been remarked, is that it has conferred on man the inestimable blessing of being able to read the daily press. It is certainly true that societies which are literate (and which sometimes like to think of themselves as civilized on that account) devote quite remarkable quantities of newspaper; for most people, in fact, reading means reading the newspaper before anything else and maybe to the exclusion of anything else.

But just as it is fair to say that the word "newspaper" is seldom literally accurate, so the word "reading" is for the most part a courtesy description of what a newspaper demands of its clientele. The modern newspaper is in reality a topical magazine, the news is provided not so much with a view to giving information as entertainment; it is intended less to illumine than to dazzle.

"By his company shall ye know him": not only is this true of the news to be found in the press, it is also true of the form that the news takes. It explains the emphasis on the human angle, the emotional affluence, the over-dramatizations, that take place so far from the humblest origins of the story.

There are, of course, the "class" newspapers which are to be found in nearly every country and which take a serious view of their mission. They are sober, factual organs of limited circulation and considerable influence. They do their best to observe Scott's famous dictum that news is sacred, opinion is free. And yet one has only to examine simultaneous issues of, say, the London and New York "Times" and "Le Monde" to be struck with their dissimilarity and even, on many occasions, with their disparity. Their record of the facts of an event or conference may well be much the same, though pressure of space makes this far from certain. Their estimate of trends, their interpretation of causes and motives, indeed the whole character and spirit of their make-up will almost certainly be profoundly different one from the other.

Reading or at any rate cultivating the newspaper is not, therefore, a trivial undertaking. The press today has a dominating influence for better or worse, on the quality of social life. At the very least, it is the main agenda-making body for the daily conversation of the population. This being so, the reader of the newspaper does well to be alert and on his guard (which is not the same as being cynical).

He needs to know what kind of a thing a newspaper, his newspaper, aims to be; how it comes into existence every day, and what financial arrangements enable it to survive from year to year; he needs to understand the different character of its assorted ingredients, to distinguish sharply between an editorial and a news-story and a feature-article (particularly when the paper itself tends to blur these distinctions); he needs to be able to tell a stunt from a cause, a thought from a wheeze, a fact from hearsay; he needs to be able to detect cant or sincerity, exploration or evasion, in the very style of the words used; particularly, for this is fundamental, he needs to be constantly alert to when he is being treated with respect or with condescending.

It may be, of course, that the average person would rather give up reading the newspaper altogether than submit himself to so disciplined a regime. Assuming a less drastic reaction, however, it seems incontestable that the regime ought to begin early rather than late. People make their first contact with the theoretically adult newspaper long before they are themselves adult; it lies about the house, it absorbs many hours per week of parental attention, it contains children's features; and even the grown-up features are most often painfully intelligible, being written (according to the best prescription) for people with the mental age of twelve years.

For these and other reasons, it is now generally accepted that the newspaper is an object for classroom appraisal, both at school and in their adolescent and adult education. And the kind of work one has in mind is not the formal lesson or the set description, nor again is it the cautionary sermon; it is rather through analytical discussion, analytical in both the intellectual and the practical scissor-chopping senses, that the distinctions and contrasts and discriminations indicated above can be brought out.

Of all kinds of classroom material, the newspaper is the easiest to obtain and the most satisfying to destroy. This process of taking the paper apart can take various forms which will bring out the different aspects of the matter, the chopping up of the daily paper proves a stimulating and instructive occupation. By this means one can learn empirically a great deal about the press as an institution and about the technicalities of newspaper production and make-up. The essential queries and cautions raise themselves, and the groups soon discover the respects in which they can trust their newspapers and rely on their judgment. They will develop, unconsciously, a selective attitude to what they read and an ability to remember all the time that there may be another version of this story, even that the truth may lie elsewhere. They will have become, or be on the way to becoming, interested and critical, rather than indolent and naive, readers.

For the business of the world's news is a serious matter that vitally affects the minds of men. It is said that we get the press as well as the government, that we deserve. Whatever may be our deserts, however, we undoubtedly need the best today.

—UNESCO COURIER
OFFICE BUILDING

BY VICTOR GRUEN AND ASSOCIATES

This project, for the Tishman Realty and Construction Company, Inc., of New York, is a new 13-story, limit height, structural steel frame building, with glass and aluminum exterior walls, fully air conditioned, with complete sun and heat control. It is the first major new office building in the Los Angeles area with integrated parking facilities.

The structural framing consists of all welded two-way rigid frame construction. By utilizing all welded, fully rigid connections between beams, girders, and columns, a frame is developed which is fully rigid in both the north-south and east-west directions. Framing in the east-west direction consists of a framework of columns and continuous girders which cantilever approximately 7' past the columns at the sides of the building. Framing in the other direction consists of lighter beams spaced 6'-8" apart, spanning 20', framed over the girders. Special connections for the beams framing into the columns in this direction provide the required rigidity in the north-south axis. The strong axis of the steel H columns is alternated in each row so that the column system is capable of resisting forces from both directions.

This rigid framing system has made it possible to eliminate all structural walls above the basement level since no shear walls are required. The elimination of structural walls has made it possible to make use of the lightest possible interior partitions and exterior building skin, which is reflected back into savings in the weight of the structural system. Further savings in weight of steel have been achieved by taking advantage of the full continuity of the structural girders made possible by the welded connections which, together with the cantilevered girder ends, have permitted utilization of a much lighter section than in a more conventional type of frame. The total amount of framing steel amounts to about 1150 tons, or only about 10 lbs. of steel per square foot of building. This represents a savings of approximately 3 to 4 lbs. over many buildings of a similar nature.

The floors of the office building are concrete. The structure of the parking garage portion of the building is of reinforced concrete. Since the planning of this portion has resulted in a split-level arrangement, the structure has been divided into two halves, each independent of the other. Columns are set in from the edges of the cantilevered edges of the floors of each half of the structure, and their spacing has been determined by the automobile parking layout. As in the office building structure, the lateral forces are transferred into the columns. Their relatively deep, narrow shape is a result of both providing the greatest lateral resistance in the weak direction of the building, and of interfering as little as possible in the layout of the parking system. Footings for both portions of the building are supported on piles.

Since no solid walls are required for structural purposes, it has been possible to provide the maximum amount of glass on the exterior of the building. Glass walls surround each floor, permitting the maximum amount of natural daylight into the office spaces.

Many studies were made of the exterior walls to determine the best answers to all the problems associated with the construction of these glass walls. Although of obvious advantage in providing the maximum amount of daylight, from the standpoint of heating and cooling such walls offer little resistance to the passage of heat, and fur-
This house is an attempt to expand space by bending plywood and supporting it on a steel primary structure. A kind of open shelter, it is well isolated from its neighbors on the bend of a beautiful river on the west coast of Florida.

The project includes a boat house, shop and swimming pool to augment the usual facilities provided. Glass areas with rolling windows sections expose most of the general living area of the house. Those portions where privacy is necessary are enclosed in concrete brick walls. Entrance is through a glassed-in area way which divides the living and dining section from the sleeping quarters, and leads through to a semi-enclosure which becomes a part of the terrace, swimming pool, recreation center. The open living area occupying the center of the structure has the quality of a glassed-in pavilion. Enclosure again occurs beyond the living, dining areas and kitchen unit for a small study. Separate structures house the car port and boat house which is immediately adjacent to docking facilities.
These play sculptures have been executed upon order of the City of Vienna and placed in public parks adjacent in most cases to apartment houses. The approach to play was taken from ideas originally developed by Moller Nielsen in Sweden. However, it was found that in practice results are somewhat different because a child's fantasy is not limited to recognition of a certain subject, that is the representation of an elephant, a house, and so forth. It was found desirable not to use animals as play sculptures because in most cases the child's position towards the animal has been somewhat falsified. To ride a crocodile in reality would be dangerous. It was instead decided to offer in each form a variety of playing possibilities which could be enlarged and developed and discovered by the child himself.

In some cases the construction makes the child overcome difficulties in having to climb up in order to be recompensed by a slide; the need for a hideout is satisfied through the use of hollows; certain forms which offer a degree of difficulty enable the child to engage in the necessity of finding a solution; there are walls against which small girls can play ball while the boys are provoked to climb; there are arrangements for playing with sand for the very small.

Every detail of play sculpture must be justified by functional necessity, and every material should be used in its own way. These sculptures are of reinforced concrete and iron tubes. The color of the concrete is almost white while the tubes are painted in bright yellow, red and blue. It was necessary to consider the maximum of play value with the minimum cost as well as the esthetic value. Safety factors also had to be considered inasmuch as Vienna playgrounds have no supervision.
HOUSE IN THE HILLS

BY J. R. DAVIDSON
The building site of 100' by 200' has a magnificent view of canyons and hills. The house is set and planned accordingly.

The plan is developed to meet the needs of a family with 2 small children. A family room with an adjacent outdoor play-area for the children is placed in such way as to allow for easy observation from the kitchen proper.

All rooms except the children's bedrooms enjoy the view and have access to the main terrace.

The structure is an all wooden post and beam system with a module of 20' by 8' and is so engineered that no load-bearing walls are necessary.

Except for the bedrooms and bathrooms, solid walls between spaces are either omitted or are storage walls of varying heights, open or glazed above, thus giving an added feeling of spaciousness to the living quarters.

Exterior walls are stucco. Interior walls to be drywall painted or wood paneling; floors to be covered with cork tiles and ceiling of exposed specially grooved 2" x 4" T&G roof sheathing, except in bathrooms; copper radiant heating pipes to be embedded in the insulated reinforced concrete floor.

The house has 2330 sq. ft. of enclosed space.
INTERIM REPORT

BY JULES LANGSNER

There's no use plotting in advance the transformations of an artist under the spell of the creative daemonic.

The work of such an artist zigzags in direction, spans vast distances at a bound, turns around on itself back to a starting position, perhaps meanders for awhile along a bypath before returning to a mainline of development.

Sudden shifts in an artist's work may prove as much a surprise to him as to an outside observer. Yet capricious as creative permutations may appear at first glance, given perspective, one may discern a pattern in what had appeared to be so many random adventures.

It is now possible to detect continuity of direction in the recent painting of Rico Lebrun. His efforts, over a period of five years or so, had taken him on tangents away from his main course. It turns out he was aboard a circumbendibus. He has wheeled full circle, back to what might be called the 'potent image.' But with significant differences.

On a visit to Lebrun's studio in West Los Angeles after an interval of several months, I was startled to see a new series of works on the Crucifixion, a theme that had occupied his undivided attention for a number of years until 1930. The imagery of that earlier period was indeed 'potent,' powerfully persuasive. Lebrun had dramatically staged this most tragic event. Curtained in night light, the protagonists were conceived as contained units, apprehended by the spectator from points of vantage. The observer was just that—an observer—an onlooker, a passerby, a sight-seer.

Improvising freely, assembling and re-assembling painted fragments until his 'notes' moved together in exact concord, Lebrun gained a new spontaneity now built into his work habits. The procedures employed in the current Crucifixion pictures combine direct painting on the canvas with a constantly changing montage of superimposed paper cut-outs. Varied-sized strips of paper, upon which the artist has sketched and painted interval 'ideas,' are tacked to the picture, moved about to suggest the widest possible number of alternatives, replaced by other strips as new variations rise to the surface, until final decisions are made.

As a result the once crepuscular dramatist has become a lyrical colorist, almost, it seems at times, under the hypnotic influence of radiant color. Lebrun's Mexican experience can be traced most directly in the way vibrant color permeates his recent painting. Color, however, is now more than a matter of inflection. It is indissolubly from the total conception. Take, as a case in point, the flower tints, almond and peach tones of Spring Golgotha. Made resonant by contrast with smoky grays, jet blacks, luminous whites, color animates the painting as if it were a wall over internal and external realities have become one and the same.

True, Lebrun remains the spiritual descendant of Matthias Grunewald, but he presents his vision in pictorial language fully of our time. For this artist the Crucifixion is central to the human situation. He is impelled by some inexorable inner necessity to fashion a potent imagery that would vivify the Crucifixion in the light of contemporary experience. He seeks to make concrete, immediate, pertinent to the human condition today, a subject encrusted with stylistic associations.

It might be helpful to trace briefly Lebrun's development since the monumental Crucifixion series of 1930. Shortly after the scores of paintings and drawings were first exhibited in December of that year, Lebrun went to Mexico. Following his return two years later, he busied himself with consolidating new visual ideas and work procedures he had essayed in Mexico. He had tried his hand at collage and found it to his liking. During this consolidation phase Lebrun created enormous abstract collages, mostly of vibrantly-hued Mexican landscapes. From a controlled virtuoso draughtsman he became an orchestrator of cut-out fragments. Time and place were transmuted into visual essences.

(Continued on Page 31)
The approach is from the dead end of a city street, and from this southwest corner the lot drops 36' to a northeast corner. There is a glimpse view of the San Francisco Bay due east.

It was essential to have a one-floor plan—thus the driveway and garage above and the basic plan becoming a platform elevated above the sloping property. The blank wall of the house immediately south rises 3 floors above the garage floor level; the buildings to the west are considerably higher; and the immediately adjacent building to the east is a higher apartment. Privacy became a problem, and made it essential to block vision angles all coming down into the site; thus the overhangs toward the terrace—these overhangs being dropped to the 6'8 grass head line increasing their effectiveness.

The undersides of the overhangs and lower ceiling defining the entry and circulation area is of resawn pine stained gray-gold; exterior redwood siding is stained a paler gray-gold; the stucco below is a paler gray tan.

The fenestration of the north side is kept as a strip window from the maid’s bedroom through the living room, closing out traffic sounds but maintaining a view across the street of solid greenery. The sill of the projecting cantilevered alcove drops, as does the daughter’s bedroom, on the northeast side, as here the elevation is far enough above the street sounds.

The bedroom wing can be completely closed off by a sliding partition at the fireplace wall. The daughter’s bedroom can be closed off from her bathroom by a sliding screen so that this bath can be used for guests without disturbing the bedroom; however, most of the time this is left open.

A TOWN HOUSE BY HENRY HILL, ARCHITECT

JOHN W. KRUSE, ASSOCIATE

PHOTOGRAPHS BY ROGER STURTEVANT
SMALL SALES OFFICE

KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS

The building is a branch office for a large realty firm in the Long Beach, California, area. The main objective of the design was to provide identification of the sales office without the usual mass of signs. It is located at the intersection of two major boulevards and has an enclosed area of 812 sq. ft. It is basically a glass cube with shear walls located at the extremities of the beam system. The shear walls also provide backgrounds for the simple sign pattern as well as structural support.

The wood floor has been raised 20" above the surrounding grade and soil is retained behind masonry walls. At the end of the ground lease the fill will be scooped away, the extended walls unbolted and the building moved to a new site.

Entrance to the building is over beige concrete stepping stones through a bed of Algerian ivy. The office accommodates a sales staff of six, all women. The colors are beige combined with light blue with strong accents of chocolate and deep blue. All columns and beams are white.

STAN YOUNG OF FRANK BROTHERS, COLOR CONSULTANT

EDWARD LOVELL, LANDSCAPE ARCHITECT

PHOTOGRAPHS BY MARVIN RAND
Working area in the kitchen with cooking top and oven, stainless steel sink and built-in refrigerator and freezer. The walnut kitchen counter separates the eating area; the sliding doors are Marlite; the top, white Formica.

Furniture, lamps, and fixtures by Greta Grossman

This house is built on a ¾ of an acre knoll with a sweeping view to the south and west. It is cantilevered over the hill and supported by tripod steel posts. The foundation is an L shaped concrete wall on the upper part of the knoll itself, where it was also possible to plan a spacious garden on the same level as the house. A lower garden under the structure itself is still to be developed.

In order to achieve a completely open floor plan, the roof has been carried by steel posts and open web beams at the outlines of the structure. The 4-foot module is enclosed with glass and masonite in aqua, yellow, gray and white. The redwood siding is stained black. There are no interior walls except for those enclosing the bathrooms. The cabinets used as partitions are walnut, 7 feet high and supported by chrome steel legs. Marlite and walnut are used as wall coverings, and in some cases the redwood siding has been carried on through the interior. Flooring is terrazzo; the back screen of the fireplace is rough travertine; the ceiling is white acoustical plaster, the metal trim is painted aqua and black.

HILLSIDE HOUSE BY GRETA GROSSMAN

Window shades in gray, white, and yellow, same size and colors as the fixed panels, are drawn on some of the windows.

Walnut cabinet-partitions on chrome steel legs with perforated Masonite sliding doors, aqua, white, gray, yellow, used as storage for working areas.
Cabinet-partition separates working area from living areas, with drafting table in back of it; both are walnut. Handwoven rug in natural linen.

Travertine backscreen of fireplace; the terrazzo floor is a mixture of gray, black, green, red and white chips; the table has a walnut and maple top and aluminum legs; the seating pieces are walnut and aluminum, upholstered in aqua, orange, purple and natural linen.
This house was developed for a typical hillside "stepped" site on which several important conditions prevailed: first, a broad view overlooking the neighborhood below, and a great deal of greenery, trees, shrubs, and planting; and second, a usually consistent breeze against which it was necessary to shield all outdoor activity. With careful planning, it was possible to orient the house so that these outdoor activities would have a maximum of sun, light and warmth.

The site was cut in two distinct levels, and it became apparent that by working with the two elevations the architect could provide the carport and driveway with a minimum incline and, yet, set the house back far enough to create an adequate approach. The flat roof tends to accentuate the high mountains and tall trees nearby while providing the needed shelter and shade with a minimum of bulk. The lack of any eave projections on the north and east or front elevation further simplifies the design of the exterior. The selection of various materials with relationship to one another was made and they were placed in areas and planes with constant consideration of texture, natural color, harmony and compatibility.

The separation of the master bedroom from the children's room will give privacy to the parents who sometimes work late into the night. The master bathroom has been made accessible to pool activity, and for the use of guests. The openness through the kitchen, dining and living areas accentuates spaciousness in a relatively modest total area of 1680 square feet. The other rooms are large but not wasteful of space with the minimum of halls and unlivable corners. A well designed perimeter heating, one-inch insulation on the roof, large overhangs to control the hot summer sun are all factors contributing to low maintenance.

HOUSE BY MARVIN M. BECK, ARCHITECT
Essentially these are two duplexes, except that each unit is entirely private, and each has a patio and garden. There is considerable duplication of plan, structure, openings, cabinets, etc., to keep the cost minimum. The problem was to solve two parallel schemes for two women, each of whom wished her own special living unit, with an attached rental unit. The whole development is designed as two closely related, but still separate, projects, and they are to be constructed simultaneously.

The site is fairly level, with a stone baranca or drainage channel at the back, and there are stone walls along the front. There is a good high-mountain view to the rear and there are fine oaks nearby. The property is situated in a rather exclusive neighborhood and is zoned for multiple dwelling use. Adjoining is a pleasant shopping district. If the occasion should ever arise, the units are so designed that they could be put to other uses with only minor alterations.

Construction is of light wood framing, with metal connectors to provide flush surfaces, with exterior plaster, drywall and wood finishes, and transite eave fascias; floors are cork, vinyl and carpet, over concrete slabs; exterior openings have sliding aluminum units, glass louvers and fixed glass; perimeter heating is under the slabs; concrete units are used for chimneys and certain garden walls; other exterior screens and fences are wood frame with plastic panels and split wood; exterior paving is exposed aggregate concrete.
WEEKEND HOUSE

BY PAUL THIRY, ARCHITECT

The site is in the middle of a valley, adjacent to a mountain-fed creek, with the nearest neighbor quarter of a mile away. There is an open view to fields and snow-capped mountains. The house has been designed for minimum housework and maintenance, and has been kept relatively small for this purpose. There are no closets; everything has been calculated to avoid the accumulation that results from the mustiness of a house that is closed for a large part of the year. Basic small-size utilities are permanent fixtures. The interior finishes, particularly the Mosaic Tile floors and walls, are an important part of this objective. When the house is in use, living is mostly out-of-doors—fishing, hiking, hunting, lounging.

The house has been developed as a kind of headquarters and is divided into the kitchen-sitting area and the clean-up, dressing space. The adults sleep on the bedroom balcony, the two boys in a plastic-roofed house at the edge of the terrace. Tools, food in storage, etc. are kept in a pump house which also contains the water tank, and work bench.

The construction is mill type 2x6 T & G roof frame, asbestos shingles, walls stud, Fiberglas insulation, field stone veneer, or glass. The floor is a concrete slab over a 6" gravel fill with a ceramic tile surface. There is electric radiant heat with "Heatsum" cable in the slabs. The painted designs used on the house and in the Mosaic Tile work are taken from the work baskets of the Indians of the region. A wide terrace continues the entire tiled floor surface down to a mirrored pond across which are concrete steps and stones.
ARCHITECTURAL BOOKS

COURSE IN MAKING MOSAICS
by Joseph L. Young $3.50

Now, for the first time, this book, written by a practicing artist who created the world's largest con- leveder mosaic, reveals in easy to follow text and step-by-step illustrations how to design and make mosaics. More and more architects are making use of colorful mosaics to break down the monotony of blank facades and this book contains examples by Gino Severini, Juan O'Gorman and other outstanding contemporaries. Filled with fascinating photographs, every phase in the creating of mosaics of outstanding beauty is shown—from large facades to table tops—COURSE IN MAKING MOSAICS is a high-level book of instruction.

SWEDEN BUILDS
by O.E. Kiidner Smith $10.00

Hailed as a masterpiece when it first published in 1920 this new revised edition brings the story of Swedish Architecture up-to-date with 76 new photographs taken by the author on his most recent visit to Sweden. Too long out of print this new edition now contains more than 650 photographs; 8 reproduced in excellent colors, showing over 135 buildings by 50 architects. A stimulating book which belongs in your library.

NEW GERMAN ARCHITECTURE
by H. Hoffmann, K. Kaspar and G. Hatje $11.50

A survey of the best German architectural achievements since 1945 shows how the Bauhaus traditions of the 1920's—represented by Gropius, Mies and Marcel Breuer—was reactivated after World War II. 134 new German buildings are shown in 300 half-tones and linecuts and include factories, universities, apartment houses, offices, small houses, etc.

THE TAO OF PAINTING, by Mai-mai Sze (Bollingen Series XLIX, Pantheon Books, 2 volumes $25.00)

A sumptuous publication and expert and scholarly explanation of the Tao or "way" of Chinese painting. The basic beliefs in order and harmony of nature in which painting was never dissociated from the Tao of living are discussed at length by Miss Sze, along with the disciplines, traditions and canons that are given as background to the MUSTARD SEED GARDEN MANUAL OF PAINTING (new translated into English for the first time.) The materials and colors of Chinese painting are described in detail showing their interdependence and application in flexible order in the flux and mutations of nature from which evolved four principal classes of subject matter: Landscape, Man and Things, Birds and Flowers, Grasses and Insects. An analysis of basic terms is given along with pictographs and ideograms to illustrate the meanings of the terms of Chinese painting. Twelve of the thirteen books of the MANUAL are shown in 300 illustrations in this most remarkable demonstration of the technique of the brush. There are also eleven collotype illustrations of Chinese paintings in American collections, two of them large folded plates in full color. A magnificent book.

CONVERSATIONS WITH ARTISTS, by Selden Rodman (The Devin-Adair Company, $4.00)

There is little here in this series of visits with 35 American artists that has anything to do with art. It is a display of sleeve-pulling in which Mr. Rodman succeeds, unfortunately, in getting artists to speak of their own work and to offer their opinions of each other. It seems unlikely that much of this gossip would have ever seen the light of day had the artists themselves been permitted to do the writing. Mr. Rodman states that he neither takes shorthand nor uses a tape recorder. Either method would have provided more accurate statements and less biased journalism. Lucky are the artists who did not contribute to this symposium. If Mr. Rodman is to continue as a reporter he should take a course from Janet Flanner or Rebecca West.

THE ARTS OF JAPAN: An Illustrated History, by Hugo Munsterberg (Charles E. Tuttle Co., $7.50)

Mr. Munsterberg's new history deals with Japanese art of all periods from prehistoric times to present day and included in each period is a section on crafts as well as fine arts. Whereas most previous histories have ended with the death of Hiroshige, this new and authoritative survey is completely up to date with much new material. The book was handsomely printed in Japan and contains 121 plates of merit, 12 of them in full color. Dr. Munsterberg, an eminent qualified writer has taught at several universities and is now at Hunter College, New York.

THE WORLD OF ABSTRACT ART, edited by the American Abstract Artists (George Wittenborn, Inc., $8.50)

Fifteen essays on world-wide movements in the field of "Abstract Art," reporting developments in England, France, Germany, Italy, Latin America, pre-1914 Russia, the United States. This combination history and analysis of such movements as Constructivism, neo-plasticism, Dadaism, Abstract Impressionism, post-cubism, non-objectivism, and such phenomena as tachism and pure painting, etc. has been written by Michel Seuphor, Hans Richter, E. Pillet, Victor Pasmore, Sabro Hasegawa, Will Barnett and others and was published in conjunction with the American Abstract Artists' 21st Annual Show recently held in New York. The volume includes 57 color plates and 162 half-tone illustrations. While some of the writing is lucid, notably that of Hasegawa, Barnett, Pillet, there is much verbal hash here which needs a semantic and philosophical approach to make it more meaningful. Another difficulty is a survey lies in the presentation of such a vast number of artists.

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ARTS & ARCHITECTURE

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BOOKS

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SUBSCRIPTIONS AND SINGLE COPIES OF IMPORTED MAGAZINES AND PERIODICALS
THE NUDE IN ART: A Study in Ideal Form, by Kenneth Clark (Bolling Series XXXV, 2., Pantheon Books, $7.50)

Sir Kenneth Clark aptly delineates the difference between the naked and the nude in his study of changing ideals from the Greeks to Picasso and Brancusi, providing a fascinating discourse on Apollo, Venus Coelestis, Venus Naturalis and their embodiments of energy, pathos, ecstasy and humility. There are some 300 well-chosen illustrations interspersed in a beautifully written text to provide a mine of information for student, teacher, in fact anyone interested in art. Highly recommended.

WORK PLACE FOR LEARNING, by Lawrence B. Perkins (Reinhold Publishing Corporation, $4.00)

"To design for learning is to seek fitness, order and beauty, and to place them in the service of those who learn, as well as those who teach."

Lawrence Perkins, one of America's outstanding school architects was commissioned by the Libbey-Owens-Ford Glass Company to write this book. A belief in the importance of the physical environment to learning prompted the author to illustrate the impact of setting for learning, we are given a picture tour of outstanding examples. The 96 large photographs, 18 of them in color, should inspire school boards, parents and architects. A bargain at $4.00.

RICO LEBRUN—JULES LANGSNER
(Continued from Page 21)

which flow moving undulations of multihued tones.

In Lebrun's mode of vision, the drawn image remains integral to Lebrun's mode of vision. Lebrun the dramatic imagist has re-emerged. The image may be disintegrated, fragmented, pulled out of its socket, no longer centered upon specific gesture. It is an idea entity to duplicate anatomical data. Forms may be transparent, stratified; sensations if by so doing the viewer is sucked into the picture—to do away with the detached observer. No attempt is made to duplicate anatomical data. Forms may be transparent, stratified, punctuated into surface rhythms. A fragment may heighten tactile sensations if by so doing the viewer is sucked into the picture. Draughtsmanship is subordinated, or more exactly, fused with color, space, movement.

It would scarcely be wise, let alone safe, to predict the next step in the development of the art of Rico Lebrun. The creative daemon is not likely to tip his hand in advance. Now in his late fifties, Lebrun is functioning at full creative power. This, however, can be said, Lebrun has, with his recent paintings of the Crucifixion, mounted onto a new, and visibly higher, platform. The pictures will survive in their proper setting for learning, we are given a picture tour of outstanding examples. The 96 large photographs, 18 of them in color, should inspire school boards, parents and architects. A bargain at $4.00.

OFFICE BUILDING—GRUEN AND ASSOCIATES
(Continued from Page 12)

therefore require some means of tempering excessive sunlight. It was felt that tinted heat-resistant glass would only be a partial answer. Knowing also that from an air conditioning standpoint, the use of non-openable windows would be the ideal solution for the exterior glass, the necessity for providing a means for easily washing this exterior wall treatment has provided solutions to all these problems.

The exterior facing of the building on the east and west sides is built up of a series of aluminum frames, shop fabricated and attached to the cantilevered edges of each floor. Within this aluminum framework fixed glass panels are inserted, clear glass above a 3'-0" sill line and clear wire glass below. Over the floor edges into this same plane are inserted panels of colored obscure heat resistant glass. From each frame mullion, cantilevering out at the ceiling line approximately 3'-0", project a series of aluminum outriggers which support a continuous extruded aluminum fascia. To this fascia are attached vertical aluminum louvers covering the entire east and west facades. The louver glades are preset at such an angle as to cut off the low glaring sun from these two directions, allowing the entrance of north light only.

By locating the sun control louvers away from the building the greatest proportion of heat rays are stopped before they reach the skin of the building. It is estimated that the introduction of these louvers has made it possible to reduce the air conditioning load by approximately 80 tons.

The outriggers not only serve to support the sun and heat control louvers, but also provide a means for the window washing personnel...
thin out the resonance. Composers of the high Baroque, and this is one of the main flaws of this piece, have often made the intervals too narrow, which gives too much sharpness to the sound. This is not a problem with the new string orchestra, where the intervals are chosen to fit the human voice and the notes are played with a soft attack. The new string orchestra also has a wider range of dynamics, from pianissimo to fortissimo, and a richer timbre than the old one.

The technique of playing the piano consists historically of either one of two procedures: it may be played entirely with the fingers or by an interlocking combination of fingers, hands, arms, and back. The former technique stems directly from that used for harpsichord and clavichord; it is still used for organ. The latter technique was invented by pianists.

When Clementi and Mozart competed together before the Emperor on a piano with several sticking keys, the new style of playing, conceived for piano, encountered the older style derived from clavichord. The genius of the older style, apart from improvisation, was in reading and interpreting music at sight, an art requiring deliberation and, by "good taste," which includes altered rhythm and embellishment, producing an idiomatic discourse. The genius of the new style,
like bel canto singing, which Clementi took for a model, was an art which could be applied in bringing music to performance. The older style, though much influenced by Clementi, continued through Beethoven and Schubert; there is more than a little of it in Chopin. The new style brought forth Czerny, Weber, Field, and Liszt. Curiously, the new style exploited the harpsichord anomaly of the arpeggiated bass, derived from continuo-playing but given an unprecedented range by the new technique. The older style spoke with the fingers but held the body stiff; fingers obeyed thought; thought was in "good taste."

There had been at the beginning of the harpsichord period a freedom of the body, among the Elizabethan virginalists. This release came in the newer technique, a physical instead of mental grace, coupled with subjects fiery, melancholy, and romantic. So we link John Bull with Liszt. We may also, forgetting comparative chronology, link Gibbons with Bach and Byrd with Beethoven, but that's another story.

After their appearance before the Emperor, Mozart, contemptuous and no doubt a bit jealous, disposed of Clementi: "He has great facility with his right hand. His star passages are thirds; he is a mere mechanicus." In Vienna a mechanical figure, life-size, playing a harpsichord, was on show. Mozart implores his sister, who is reading Clementi sonatas, that "she may not spoil her quiet, even touch and that her hand may not lose its natural lightness, flexibility and smooth rapidity . . . " For an equivalent comparison, less unfair to Clementi, play in succession one of the Mozart sonatas recorded by Landowska and a Clementi sonata recorded by Horowitz.

Landowska has recorded the Mozart Sonatas in B flat (K 333), in D (K 311), in E flat (K 282), and in G (K 283), the A minor Rondo, and a little set of Country Dances (K 611) I have not before heard or seen. The pace is slow by our habitual standards for Mozart but never dragging, as Landowska sometimes drags Bach or Handel. Nearly every movement is repeated, with variation of passages, cadences, and added embellishments. So much has been added to the first movement of the E flat Sonata that a separate edition will be published. The tone is not large—do not turn up the volume—but the variety of registration among the voices at all times, with a minimum of pedal almost secretly and always discreetly applied, reveals the tradition of the harpsichord. To control a modern piano in such a manner using a technique almost exactly resembling, by Forkel's description, that of Bach demands an almost fabulous muscular ability—try it!—and Landowska is near eighty. Bass accompaniments move softly as winds or cello through the more sharply struck upper outlines. Melodic accents are stressed, as Leopold Mozart wished it, by a slight crescendo of the tone. Since a piano action will not allow a crescendo on the tone—Leopold Mozart was writing of the violin—this brief increase must be an illusion, a slight broadening after silence, an anticipation amplified by a succeeding silence, a touch of the pedal, never, unless the occasion calls for it, a dynamic contrast by heaviness or hardness. Intervals are differentiated and pointed by constant altering of the rhythm. It is expressive playing, intellectually disciplined, never romantic. Not so much that every tone is heard; it is comprehended by the hearing mind. Withal there is the legato, work of fingers more than pedal, firm as a cable within the open play of the design.

I remember hearing Hofman begin a recital with the Mozart A minor Rondo, so smooth and secure in its immaculate conception the human ear could scarce contain it. Such is, at its best, the manner of playing Mozart to which we have been accustomed, an ostentation almost without discourse. Landowska's Mozart recordings are all otherwise, as informal, as careless of the obvious, and occasionally of the printed indications of the ur-text, as if one heard them played almost without discourse. Landowska's Mozart recordings are all otherwise, as informal, as careless of the obvious, and occasionally of the printed indications of the ur-text, as if one heard them played by Mozart.

For comparison, as a curiosity, let me recommend that you try a Westminster record: Paul Badura-Skoda playing the Mozart Sonata in A and the Fantasy and Sonata in C minor on a Walter piano of the type owned and preferred by Mozart. I have not been able to find out whether this piano has been rebuilt, how it is strung, or the condition of the soundboard, which lacks resonance. The playing attempts an approximation of the period manner, but the habit of the modern pianist to produce accents by weight often reasserts itself. Badura-Skoda plays less slowly than Landowska but drags more often. He does not know how to vary and intensify by altering the rhythm to point the intervals. His registration among voices is indecisive, muddy, and seldom sustained. The performance as a whole is no better than average for Mozart. Connoisseurs may value the record for two reasons: first, that it is played on an authentic Walter
dependence between the hands. Not a note was missed or, what is of the best Bach playing on piano it has been my privilege to hear. That just missed being pretentious and struck cleanly and firmly he.

opening chords of Bach's C minor Partita. I would have preferred that the mouth full and almost feminine in shapeliness but firmly anchored at the sides over a positive chin. He went almost directly to the piano, withdrawn concentration which recalls the early portraits of Liszt, b.andsome, with that expression of pale, bands of light or dark, that I believe to be aRussian, Vladimir Ashkenazy—as some years before, in another Concerts, I believe at Warsaw, David Oistrakh, the violinist, came second to Ginette Neveu. *

The recital I tell of was the third program in the concert series at the Los Feliz Jewish Centre. The recital hall is a bare, brick-walled room, hung on this occasion with pictures of an art exhibition. Since I was there last, a wooden platform has been installed for the musicians, of particular benefit for the piano. The resonance of a keyboard instrument comes not only from the soundboard but from the entire instrument, frame and legs, from the floor beneath it, and to some extent from any resonating area beneath the floor. With a raised wooden platform this last resonating area can be significant.

John Browning pleased me from the moment he entered the room. He is tall, slender, dark, and handsome, with that expression of pale, emotion that I read of his ,competing in the Brussels pianistic skills, of particular benefit for the piano. The resonance of a keyboard instrument comes not only from the soundboard but from the entire instrument, frame and legs, from the floor beneath it, and to some extent from any resonating area beneath the floor. With a raised wooden platform this last resonating area can be significant. Browning used two scales of pedalling, to produce distinct registers of tone. His left foot is on the pedal as often as the right, not for softness but to effect a clear distinction between tones produced by two strings and those produced by three. Thus he doubles the possible registers, through the complete range, from pianissimo to fortissimo. For much of the Bach the left pedal was held down; the increase of sonority whenever it was raised matched the increase obtained on harpsichord by doubling the stops. When enlargement was needed, it could be obtained without a percussive attack on the keys.

He used the same dry style in the Schubert, producing an immense enrichment of the broader passages. And from here on his careful control of the right pedal became more evident: half-peddlings, brief amplifications without swell, light touchings to articulate a phrase, emotional effects or mellow tone to put the music across; he relies on control, exact placement of the notes, with openness between the tones, an unfailing conveyance of tonal relationships by registration and melodic or rhythmic distinction of parts and no extra pedal.

John Browning is a pianist for those who wish to be "carried away on the musical sentence, the tension of comparison between two voices, the almost altogether illusion 'ary PPP and e "stablished, the farther ranges of pianissimo and fortissimo come only to one range at a time—I am not sure whether for lack of technical capacity to control or inability to say, without resonance because the keys are not carried through the complete range, from pianissimo to fortissimo. For much of the Bach the left pedal was held down; the increase of sonority whenever it was raised matched the increase obtained on harpsichord by doubling the stops. When enlargement was needed, it could be obtained without a percussive attack on the keys.

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division in tonal range between piano and forte or cheer enough when it is managed as completely as John Browning does it, using a full-bodied resonant tone at every level. The little entry of the distorted Marseillaise at the end of Debussy’s fireworks was evoked from far distance, scarcely to be heard yet resonant. In the Barber Sonata, composed for Horowitz, which heroically enlarged the program, Browning took nothing of the powers of his great exemplar. Through the most violent passages of repeated, massive chords, he did not pound. I do not care for this Sonata, though it is perhaps the best work Barber ever composed. His music can be as emotional as a dog barking at night, without speech.

Indeed, one cannot; one can only testify: this was done, and this is how it may be done. All of these fine distinctions Browning directed by the deep, incisive stroke of his fingers, the concentrated bearing of his mind on every note. The worn B that minor Sonata by Chopin came to life, the final movement with the hard passion of a pathetic emotion tragically realized. In the Debussy group I was especially pleased by the avoidance of any concessions to sweetness. The Barber Sonata was brought off with a great outpouring of volume. Contrastng registers used for the two styles, an expanded piano for the Debussy, an enlarged forte for the Barber, permitted a great variety of timbre and modification of volume, revealing minute differences within the prevailing scope of sound.

Ah, youth, you may exclaim, when everything may be newly mastered and made fresh. Maturity, becoming habituation, distraction, or weariness, may destroy such gift. The demands of modern concert career, with its unceasing pressure for accomplishments, put a premium on the artist, his physical endurance. Why learn new music, why precariously enlarge the repertoire, when the public, or its agents, the promoters, endlessly accept and even urge preference for the same few standard pieces? Publicity and promotion, accuracy and display at the instrument can trick the captured audience to easy applause. Why labor for discrimination or dare for an enlarged expressiveness, when the least failure in realizing what is intended will be reported as incapacity? Why play for the smaller audience, when the larger will suffice? I have no answer.

It is for the artist, his physical endurance, the firmness and durability of his concentration, the measure of his requirements of himself, to determine the answer or be engulfed in his success. Amid the confusion of public enthusiasm for what he can give too easily he must learn to hold back, to rest, to satisfy himself rather than his audience.

Let us hope that John Browning will master these problems of his maturity, as he has mastered the problems of growth. At the present moment he is the foremost, a prodigy of talent grown adult and renewed, one of the few who have made the piano a means of concentrated musical expressiveness, directed by intelligence.

In that respect I most congratulate Glenn Gould, whose first program here, at the Pasadena Auditorium, made no concessions: 4 Fugas from the Art of Fugue and the Sixth Partita by Bach, Beethoven’s Sonata opus 109, Alban Berg’s Sonata No. 1.
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: Dam ren-Kaufmann Inc., 440 A Jackson Square, San Francisco 11, California.

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(291a) Paints, Surface Treatment

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(294a) Kaiser Aluminum for Product Design & Manufacture—A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts through provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

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ceiling, discharges near floor to one or more spaces (See Fan-Payne Furnace Company, Monrovia, Calif.).

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(109a) Twindow, the Window with the Built-In Insulation. New brochure containing dimensions, specifications, installation details; details of various horizontal sliding windows. This brochure, offered by Glass Advertising Dept., Pittsburgh and condensation protection chart. Of more rooms; two speed fan.-Payne writing to Steelbilt, Inc., Gardena, Calif. Sizes and types of steel-framed sliding insulating units. Year-round feature results in a great improvement in comfort and convenience of the home. Insulation prevents heat loss and heat gain during and condensation during winter months. Write for information, addresses, etc. CALIFORNIA STRUCTURAL MATERIALS Corporation, 2051 E. Maple Avenue, Winton, 120, Detroit, Michigan.

(236a) Arislide Aluminum Sliding Windows: typical illustrations of sliding windows. This brochure, is removable for free from c/o Michel & Pfeifer Iron Works, Inc., Dept. AA, 121 Shaw Road, So. San Francisco, Calif.

(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 doorways and windows, is now available. The brochure includes isometric renderings of construction details on both Top Tacker Hung and Bottom Hung styled window installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doors and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Calif.

(244a) Graphically illustrating the uses, sizes and styles of pre-assembled sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with an exterior sliding glass door. Also shown are uses of the products for exterior walls in a school, hospital, retail store, and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. The catalog, uniquely illustrated, contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products Co., 1107 Price Boulevard, Arcadia, Calif. 91006.

(256) Folding Doors: New catalog is available on vinyl-coated custom and standard casements and operable units at the most universal applicability. Folding doors eliminate wasteful door-swinging areas, reduce building costs. Mechanically or electrically operated. Modernfold Doors Inc., 3356 E. Foothill Blvd., Pasadena, California 91107.

(235a) Capi Sliding Glass Doors: A noteworthy advance in building field is new construction of Capi Sliding Glass Door which can be installed economically with competitive costs to window or wall installation. Can be installed in rough opening similar to standard window or door frame (See Fan-Payne). Newly available from Winthrop, Montana. Mentioned in "Concrete and Masonry," issued by American Bimuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

(208a) Texture One-Eleven Exterior Stone: The new four-page brochure on decorative stone is being offered by the new company, Texture One-Eleven Corp., 1357 Rainier Avenue, Seattle 44, Washington.

(213a) New Recessed Chime, the K-15, is described basic unit as providing choice of combination of anodized aluminum and colored glass. A particularly interesting new feature is the "Firehood," the conical fire protection device. Additional information on Filon access panels and products may be obtained from Douglas Fir Plywood Association, Inc., 2051 E. Maple Avenue, Winton, 120, Detroit, Michigan. Contact the Douglas Fir Plywood Association, Inc., 2051 E. Maple Avenue, Winton, 120, Detroit, Michigan, for free, descriptive folder on versatile Fir Plywood.

(205a) Modular Brick and Block: The new 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 Corporation, as a result of requests from the building trade and realization that all building materials can be created with simplicity and economy only with Modular Brick and Block. The materials now in stock are available from the Davidson Brick Company, 1316 East Washington Boulevard, Los Angeles 22, California.

(186a) Masonite Siding: Four page bulletin describing in detail approved methods and application of tempered hardboard products, especially manufactured for use as lap siding. Sketches and tabulated data on stock items, preparation, shadow strips, nails, corner blocks, etc. Sample copies available without charge from Douglas Fir Plywood Association, Tacoma 2, Washington.

(233a) Send for new four-page basic catalog covering all 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 California Plywood Code, is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential information as type, recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood building applications, charts and tables covering data for plywood sheathing and plywood for concrete forms, minimum and maximum load factors, unit prices of finishing, and applications for specialty products. Samples are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash. Designer Brick, the Brick for buildings, houses, fireplaces, etc. - continues to expand its product line. A new catalog, the "Filing Brick and Block," is available for free from the Davidson Brick Corporation, 111 W. Washington St., Chicago 2, Illinois.

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

(299a) Construction Plywood: Announcing a new, 36-page, four-sectioned construction data and specifications book containing full-page structural drawings that provide authoritative basic information on types, grades, and applications of fir plywood for builders, architects, engineers and building code officials. The booklet covers information on floor construction, single and double wall construction, and roofing applications. Free from Douglas Fir Plywood Association, Tacoma 2, Washington. Quantity orders are $12.50 per hundred.

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