Bahia... one of four South American textures coordinated in 13 families of color. Swatchbook $2. cuttings on request.

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HAIL COLUMBIA

I have no information on the corporate relationships, anti-trust dossiers, or possible underground conspiracies of the various companies and organizations bearing the name Columbia, which for many years have controlled a very large portion of the American mass-entertainment business. I am concerned for the most part with what is good in them. Since 1928, with scarcely a break, the Columbia Broadcasting System has been bringing the nation every Sunday, usually without sponsorship, an hour-and-a-half performance of the New York Philharmonic Symphony (now the New York Philharmonic), supplementing this during the off-season by other symphonic performances of comparable merit. In television, Columbia's Ed Murrow has been called "the conscience of TV broadcasting"—he has also been called "Columbia's conscience," which perhaps counts for more, since the former is an open eulogy while the latter tells where he pulls the strings. For the sort of business represented by Columbia Concerts I have no kind words: I believe that America needs more community-generated musical activity, with a relatively open market for artists and far less package salesmanship dominated by the box-office-wise notions of an absentee landlord corporation. This article is designed to state, with some reservations, my liking for the Columbia Recording Company, because of its evident determination to continue offering for sale what cynics of the industry speak of as "prestige music," that is music recorded for its value simply as music, without regard to whether it will sell.

Why should a large corporation in a tightly competitive industry continue spending money to record music which wiseacres in the mass-entertainment business would call "prestige music"? Frankly I don't know, unless I presume, in face of the usual wise-guy cynicism, that they believe will not pay the cost of its production? Frankly I don't believe that America needs more community-generated musical activity, with a relatively open market for artists and far less package salesmanship dominated by the box-office-wise notions of an absentee landlord corporation. This article is designed to state, with some reservations, my liking for the Columbia Recording Company, because of its evident determination to continue offering for sale what cynics of the industry speak of as "prestige music," that is music recorded for its value simply as music, without regard to whether it will sell.

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Joseph Szigeti, playing at his best, violates each one of these re-
Indoor / Outdoor

A major design by Charles Eames for the Herman Miller furniture collection combines cast aluminum with other modern materials in ingenious, purposeful lines. These new shapes, like fine sculpture, can be admired from any angle. They are impervious to weather, distinctly elegant indoors and easily portable for full-time use. For specifications of chairs and companion tables, write Dept. A-68, Herman Miller Furniture Company, Zeeland, Michigan.

Showrooms: New York, Boston, Chicago, Dallas, Grand Rapids, Kansas City, Los Angeles, San Francisco; Hende-Jon, Pittsburgh; Robert LeFort & Co., Inc., Philadelphia; also Toronto, Canada; Hille of London; Contura S.A., Zurich.
During his exhibition in Paris last year, I heard Giacometti conversing with Zadkine. In an eloquent and rather rapid flow, Zadkine was discussing sculpture. Every once in a while, at long intervals, Giacometti would absent-mindedly break into, say “Oui, oui, mais il faut préciser, préciser, préciser.” (It is necessary to state precisely.)

The idea of precision, implying reduction, elimination, is as old as art. All artists seek to eliminate everything but the precise image or mood which impelled them to try to fashion a work of art. It is an idea which is clearly traceable in the history of art. Think only of the progressive eliminations in the mature work of Rembrandt. In the course of creating, the artist follows an imperative to discover and cast out every element which detracts from the single, essential image he originally conceived.

When I saw the drawings in the Seurat show at the Museum of Modern Art, I thought of Giacometti’s repeated assertion. Seurat’s drawings, it seems to me, reflect an identical imperative. He begins in these black-and-white drawings with a conventional linear mode inspired by Piero and Ingres. He then moves to a value mode, using intermediary gray tones to model his figures and minimizing the lines profiling his forms. Finally, he reduces modelling drastically, allowing light and mass to say all.

It is obvious that with the crayon Seurat was relieved of the complicated scientific principles which he believed (or so he said) to be the sole basis for his “method” in painting. He could, while he laid line over line on grained paper, lose himself in the close-textured depths of the peculiar darkness germane to the Conté crayon. He could relish the tender gradations from dark to light, shiver as he entered the marginal, crepuscular edges, relish the broad, overwhelming fields of white. One can imagine his absorption as he sat over his drawing board laying on his fine web of blacks, leaving strangely exciting, ghostly whites to define essential elements. His 1883 “Head of a Man” for example, with its bold, flattened major white mass, must have been an important stage in Seurat’s instinctive program of reductions and precisions.

“Is it true what they say about CS & A?”

“Does Carroll Sagar really have all the leading lines of contemporary furniture?” “True.” “You mean, Herman Miller, Knoll, Glenn, Brown Saltman, Dux, Lunning, Costa Mesa, Haskell Gateway, Vista, Pacific Upholstery, Kasparian, Eames Chairs, John Stuart, Architectural Pottery?”

“Right Again!” “How can I be sure?”

“Visit Carroll Sagar’s showroom, silly!”
Later, Seurat tended to disembodied his figures altogether in an effort to make explicit allusions both to the underlying structure he found in all his subjects and the envelope of atmosphere which so affected their volumes. And it is in these nearly abstract compositions where Seurat’s imperative is most obvious. In them he relinquishes the outline altogether. He builds in broad, parallel planes which barely go beneath the surface of the picture plane. He uses a striking device to insist on this dematerialized space: the half-stated horizontal bar. (Frequently seen in contemporary abstraction.) It occurs in the figures of two children in “Mother and Daughters”; in the famous sketch for “La Parade,” in “Gateway,” and in many others. This bar, usually a bone-white gleaming out from shadows, clearly holds the composition in an imaginary and original space.

Robert L. Herbert writing on Seurat’s drawings in the catalog warns against stressing his importance as forebear of modern abstract art, reminding us that Seurat was an artist deeply concerned with “the world of tangible objects and human feelings.” But it is exactly Seurat’s concern, his “human feelings,” which inform his best drawings— the most abstract drawings. I have no doubt that Seurat’s increasing tendency to abstract was absolutely organic. It grew from his greatness which in turn grew from his ability to see beyond the individual subjects he was interpreting. Certainly Seurat was an important forebear of contemporary abstractions—or at least of those abstractions which are expressions of artists who have known the profound rigors of reduction and precision.

In a book on poetry a French writer asks: “Will a machine ever be able to speak to us like the reddish brown of an autumn leaf or a wave breaking against the shore?” And Ivan in the Brothers Karamazov insists on his sense of life and his humanity by repeating several times “I love the sticky green leaves as they open in spring; I love the blue sky.”

The aspects of nature which elude definition but stir each generation endure as subjects for the artist. The machine image, the geometric image, the automatic image are comprised within “nature.” The mystery of what speaks primordially to us is a perennially attractive theme for painters.

One of the painters who has pursued that mystery is Theodoros (Continued on Page 33)
MUSIC
(Continued from Page 4)
requirements. His intonation varies and is relatively discontinuous. He deliberately crosses the safer boundaries of pitch. His tone is seldom rounded and constantly changes shape. The inflection is not always harmonious and often consciously forces the upper or lower edge of the tone. Like David Oistrakh he alters the vibrato, sometimes from note to note in slower and more intense passages. He broadens or threads the tone to strengthen or narrow the expressive line. He understands, as few musicians do, the expressive power of a true sotto voce, the tone that is no tone. Like Casals, he subtly alters the duration of intervals not only within the phrase by drawing them together but, in the manner of Zimbalist, by setting them wider in groups to give the phrase an intervallic emphasis. Most violinists do some of these things and some, many of them, especially in chamber music, where the most meaningful line is that which does not invariably predominate. No violinist I know has put all of them together, so completely as Szőgetti does it, to give each passage a fully inflected individual shape. Being so deliberate, his playing has not the youthful zest and zing of Isaac Stern. Szőgetti is at his best, like Casals, when he is heard alone or when his playing so inspires the orchestral or pianistic accompaniment that it returns to him the intention he designs.

Such playing is never safe. Every decision to spread or shape the line, to extend an interval, to inflect the tone from customary roundness, to give emphasis or withhold the expected centre of the tone or shade the pitch, draws attention directly to this note by note procedure, hazarding extremity or disaster. When Szőgetti plays, his bow will sometimes hover at a choice, as if thinking. When he is not at ease, disaster overtakes him, by so much as makes the difference between concentration and exasperation. But when he is right one listens to him note by note, as to the words composing the sentences of a distinguished conversationalist or to the reasoning of a most subtle lecturer, or the considered spontaneous gestures of a great dancer. One hears then the violin as an instrument of infinite resource and variability; one values it like the lute for its imperfections, more meaningful than any seeming perfectness; one learns the qualification and inward reaches of its sound, the voice of its unique musicianship. The very rhythm of the composer is in this recovery of the ever-fresh making and remaking of his art.

The ability to listen varies, so that for the casual majority the steady attention necessary to capture and relate each act of adjustment and inflection by which Szőgetti shapes and manipulates the possibility of violin sound will be less pleasing than the relatively uniform tone-production of another artist. Among casual listeners veneration of Casals brings pleasure rather by an act of faith than by individual discovery, though—and it is vital—the act of faith causes a decisive change by inducing the listener to receive what he is able instead of rejecting what he cannot.

Szőgetti constantly challenges such veneration by adding new works to his repertory, where Casals or Erica Morini cultivate an imperious finality by adhering to the same few authoritative masterpieces. Their effort resembles the determination of the Great King to be always and in every slightest action kingly, imperial as Casals in shirtsleeves. The authority of Szőgetti is aristocratic rather than imperial, able to assume or defer. For him the masterpiece is only a part of the creative human individuality, to any worthy part of which he lends the weight of an authoritative dignity, his substance. He knows that Beethoven did not compose to wipe the sense of effort from his music, nor did Charles Ives—and he plays both; that melody should be enhanced by its surroundings rather than plunge to its destination like a paved road.

For more than a year, at the summit of his maturity, Joseph Szőgetti has devoted much of his recital playing time to a series of three programs of twentieth century violin sonatas. Last summer I reported with less than full praise about two of these recitals. Szőgetti was not at his best, and I was quite put off by the work of Carlo Bussotti, the pianist.

In part from this series Columbia has now issued two records. The first includes three Sonatas, that by Ravel, the Third in E by Hindemith, the Prokofieff Sonata for violin solo, opus 115, and Five Melodies for violin and piano, opus 35a, also by Prokofieff. The second is given over to a pair of works by Ferruccio Busoni, Mieczyslaw Horszowski, and by Tchaikovsky. (Continued on Page 31)
NEW SINGLE PEDESTAL TABLES BY EERO SAARINEN.

MAY WE SEND YOU AN ILLUSTRATED BROCHURE?

KNOLL ASSOCIATES, INC.   FURNITURE AND TEXTILES

575 MADISON AVENUE, NEW YORK 22
Only Redwood

from the forever living forests
of California is so appropriate to
religious buildings. Specify both
siding and paneling of handsome,
durable, versatile California redwood—
Certified Kiln Dried redwood—
in religious buildings for today
—and tomorrow.

Kingsford Jones, Architect • William Starell, Associate Designer

Photo: Lionel T. Benphill
A+A_1958_06  12.01.2006  11:16 Uhr  Seite 11

Notes

in passing

... (Continued on Page 34)
Design and copper plate engraving

Clay preparation

Jiggering and forming

Finishing

Kiln stacking and firing

Inspection and forming

Decorating and glazing

Packing and shipping
One of a series of forums on American needs and wants conducted by Tackett while in Japan. The man acting as interpreter is Toshiro Mizuno, director of Japan’s Association of Ceramic Manufacturers. This organization is subsidized by the Japanese government. Tackett also prepared a design survey for the Japanese Productivity Center during his sixteen months stay in Japan.

The factory at left is one of Japan’s largest producers of white stoneware.

The Japanese designer is almost completely removed from the problems, needs, and wants of his foreign customers. In the field of ceramic manufacture for export this is particularly true. A brief delineation of the differences in dining illustrates the point: Japanese food is scarce and has been for many hundreds of years. This has resulted in vessels which contain small portions. The food itself differs greatly from ours and the cook or chef puts an equal effort into its preparation and arrangement. (Food and vessel are made to harmonize with each other and with nature.) The use of chop sticks instead of knife and fork results in bite size morsels, which in turn require vessels that serve bits and sips. Food is brought to the dining area on trays and served on the floor in front of kneeling diners. These great differences serve to emphasize to the Japanese designer the strangeness of our manner and our needs and wants. Our motivations are so foreign in fact, the manufacturer finds it almost impossible to use the designer for the purpose of creating demand. During a “wanting” or “seller’s” market the designer has not much more than the status of an imitator. He will be used to adapt “wanted” products to his factory. (This is the partial explanation of why Japan has a reputation for poor and shoddy imitations and trash.) During a “selective” or “buyer’s” cycle the Japanese designer is in an even more precarious position since he lacks the essential knowledge of foreign needs and wants. Under such a market influence the factory becomes nothing more than a contractual facility. At this point the designer is completely dispensed with.

One may wonder whether the Japanese designer might be successful in stimulating an export demand for ceramics based upon the Oriental aesthetic. The Minge or Folk Craft Movement is having far reaching effects in the ceramic industry. But the process is slow and Japan must export in large quantities or perish. She does not have time to educate and stimulate a desire for an aesthetic for which her own people are losing interest. How the aesthetics of Zen Buddhism and Taoism will affect Japan’s designers is something for time to decide. At present one might almost claim that it is the American and European designer in Japan who is most influenced and influential with the oriental philosophies and aesthetics.

The Japanese government is aware of the ceramic industry’s competitive position. Many and expensive attempts are being made in an effort to emulate the Scandinavian government’s assistance program. American and European designers have been invited to Japan for the express purpose of teaching the Japanese designer and manufacturer what to design and make. None of these efforts have been highly successful. The cultural gap remains too great. When the end product is as intimately tied into the home as are dinnerware and serving accessories there is no escaping the fact that the designer must live within the environment he is helping to create.

The climate for design in Japan, therefore is fraught with frustration. The designer realizes that he bears the responsibility for creating a demand that will bring his industry into the realm of quality competition and thus contribute to healthy import-export ratios. He also realizes that this is virtually impossible until that future when time has melted and blended our two cultures.

The climate for design in Japan finds an entirely different climate. He is welcomed and considered the possible key to economic equilibrium. But the American designer also has a responsibility. He must go to Japan with the knowledge that irresponsible design will be harmful to the American ceramic industry, the Japanese ceramic industry, and his client.
THE DESIGNER AND THE TRANSMISSION OF VALUES

Design is a synthetic term covering a number of activities. These activities share certain basic characteristics and attitudes which should make it possible for a designer to work with equal competence in two or three dimensions, to handle paper or steel, to perform singly or in a group, to form objects personally and directly for end-use or to build prototypes for mechanical or human mass-production. The "total" or "integrated" designer is an exception, however. More often he engages in a specialized field within the limits of special circumstances and with the use of a special vocabulary. He may end up, and often does, not as a performing artist at all, but as an entrepreneur, a stimulator, or an administrator. He may direct a group of designers or interpret consumer needs for other designers. Whatever his activities, they involve to some, and various, extent, the shaping, interpretation and transmission of values.

Like many conscious acts of man, design is performed almost simultaneously on several different levels: aesthetic, mechanical, psychological, ethical, social, expressive, etc. It could be explained by imagining the designer in the act of superimposing translucent discs of various colors and textures, each representing a class of considerations. Each disc modifies the others—each has its own responsibilities toward a final effect. Color and texture can be altered by shifting the order of the discs.

The good designer aims at a perfect fusion of the various considerations which enter into his design. He aims at an untortured unity—a direct whole. He arranges his levels consciously or sub-consciously, adhering to the requisites of the problem he is asked to solve, or to his own inclinations. Some designers see the total act through a disc of aesthetic considerations—others, more practical-minded, may put economic considerations at top level.

Generally the design act, individually performed, occurs with a surprising sense of simultaneity. The levels seem to fall into place automatically and instantly (one could say intuitively) and the designer is unaware of the compromises he makes in arranging them. Specific values may be inserted at any level, but while they have their share of responsibility toward the total design, they lose their identity in the newly created whole.

If a certain measure of simultaneity is characteristic of design at the moment of its origin, it is even more typical at the receiving end. Non-discursive symbolism, unlike verbal discourse, where meanings are constructed "while-u-wait," so to speak, contains meanings as an integral part of its fabric. It is only through the totality that they are revealed—and totality implies simultaneity.

In painting and flat design, especially, a single glance can, and often should, reveal all. Even in architecture, where the development of space is most clearly a time concept, related to our own possibilities of motion, can one act of vision grasp a resumé, in a sense, of the total statement.

But while the potentials of simultaneous perception give design its peculiar powers, they also hold the causes of its inadequacies as a form of communication. Unlike words and illustrations, which can be expected to communicate values in unequivocal terms, the more abstract aspects of design, like the ones that take place in product design, can, at the most, express general attitudes. They tell little or nothing of the specific values which, having been absorbed in a total statement, cannot be re-identified.

In the course of his work a designer will be faced with problems involving such values as beauty, truth, honesty and the vision of an ideal society, but, with the exception of beauty, which is an inherent quality of artifacts, the chances of these values being communicated to the consumer are almost nil.

The designer who rejects phony hammermarks as a texture for machine-made aluminum flatware, or, for similar reasons, imitation walnut Formica for his furniture or handlettering for his stationery implies his values by doing so. But when he designs a smooth textured fork, or a desk veneered with bright colored plastic (preferably a color which is most artificial, least woodsy, and therefore most honestly Formica) or has his name set in Futura (upper and lower case) his objects fail to release the meanings they contain and which were so significant in the act of rejection.

A typically anonymous doorknob designed by Max Bill or Philip Johnson undoubtedly reveals something of the designer’s attitude toward form and function and mass production—but while this would occur explicitly at a Good Design Show at the Museum of Modern Art, it is highly questionable whether the basic values which these objects contain could be communicated in the more normal, less polemic context of a hardware store.

Why is it then that, in apparent contradiction to the foregoing, it is almost easier to reconstruct the characteristics of a culture (and hence its values) from its artifacts than from its art (aside from illustrative documentation that may be present)? What makes it possible for archeologists and anthropologists to read into the simplest objects of use the prevailing values of a civilization?

First of all, in a competitive society, the values which the society transmits to the designer, and which are part of his work data, form the basic mold for the objects of use. The designer may refine, combine, decorate, and even add attitudes of his own,—he is expected primarily to incorporate the values received and return them in tangible symbolic form. He is expected to arrange the discs in conformity with his society’s scale of values, not with his own. His refusal to do so is dealt with simply by the consumer’s refusal to accept his design. Chrysler’s unsuccessful attempt to sell a car that was “larger on the inside—smaller on the outside” was a dramatic demonstration of punishments for the designer’s failure to conform. The Chrysler idea was economically and functionally sound—it even included ethical considerations which are generally accepted as “goals.” A look at today’s cars seems to validate Kar-
diner's point that in social evolution the discrepancy between goals and norms tends to increase.

Furthermore, if the designer is bound to express, willingly or unwillingly the values of his society in the physical shape of the objects he designs, a far stronger evidence of these values is to be found in the mere existence of these objects. The presence of certain objects at a given time and place is more indicative of a society's value scale than their design characteristics. A Cadillac is tabu in Park Forest qua Cadillac—regardless of its model, color, or size of its fins. It is tabu as a symbol of ostentation—of non-conformism with the values that are prevalent in the social structure of Forest Park.

But while objects may be more obviously charged with meaning by their existence than by their form, the designer still has some avenues of influence at his disposal. For although objects may be a form of collective expression, they come about through decisions of individuals. Whether it be a pre-dynastic cosmetic palette or a motorcar, it is the individual designer—artisan or prototypemaker—who determines their forms.

He may be forced to interpret the attitudes of the consumer and express the consumer's scale of values, but the possible solutions to a problem may be, and usually are, many. He can, within a fixed range of conditions and without altering the order of values, exercise a choice. Society may reject forms, textures and colors which instead express a designer's scale of values satisfactorily. It may give preference, for deeprooted psychological reasons, to walnut-Formica and hammermarked flatware—whereas the designer, respecting the nature of materials and processes would choose bright colors and a smooth finish. But the motivations for these preferences may indicate other, perhaps unexpected, solutions. The designer may find that the consumer's needs can be satisfied by means even opposite. This happens frequently in architecture. A facade may present "just what he has always wanted." It is in this no man's land between what society needs and what it ignores that the designer finds his room for maneuver. It is here that he may discover opportunities for compromise, perhaps for identity, between ways of expressing the consumer's values and his own. In his design vocabulary he may even find words with multiple meanings, that satisfy both him and the consumer for different or even opposite reasons. This happens frequently in architecture. A detail which is inserted by the architect for aesthetic reasons may be acceptable to the consumer for practical considerations—and vice versa. Similarly the relationships between designer and businessman often depend on the exploitation of the ambiguities of a language which sometimes is expected to function with the semantic efficiency of verbal discourse, but can, at the most, communicate, stimulate or direct feelings.

Only in design activities such as visual communication in the narrowest sense, where the conveying of information is the core, the substance, and where visual symbols act in substitution for, or in conjunction with words, can one hope for unequivocal transmission of meaning.

Typographic design may consist simply of arranging word symbols aesthetically or functionally without attempt to influence their effectiveness as meaning-carriers. More often, however, it helps the task of the printed word by supplying a visual rhetoric. By emphasizing or minimizing, graphic design affects the meaning of words and can alter a previously intended order of importance. Furthermore, by the juxtaposition of verbal and non-verbal symbols, can meanings be distorted, or even substituted.

In graphic design, where the transmission of meaning is the immediate and explicit purpose, the values lie close to the surface and are easily discernible. In advertising, especially, one need not be a psychologist or a social scientist to detect values and motivations. A page in Life or in the Saturday Evening Post will tell the anthropologist of the future more about our present society than acres of archeological excavations. It is safe to assume that the current vogue of social research applied to merchandising will isolate and bare the values to be transmitted, expressed or manipulated even more blantly.

It is of course in the area of advertising that the designer is most directly and clearly involved in the transmission of values. Here the question of his relationship to society, the comparison of his personal value-scale with the one he is paid to promote, arises tangibly, critically, and often painfully with each decision.

If he believes in his power to alter a society's scale of values, he must question whether there is a basic scale of values at all, and, as a result, feel his personal sense of security fatally imperiled. If, on the other hand, he does believe in a basic unalterable scale of values how can he believe in a professional task which implies such morally questionable objectives as planned obsolescence? By the very nature of his activities he mirrors most clearly the discrepancies between goals and norms in modern Western society. His dilemma, while peculiar to his propagandistic functions, is in a sense symbolic of the fundamental dilemma of all designers. It raises a number of questions which will never be fully and definitely answered. In the honest attempt to find answers we may expect to recognize more clearly our functions, our potentials, our responsibilities. This clarification, in turn, should affect tangibly the things we make—and, perhaps, the world in which we live.

From a paper delivered at the International Design Conference, Aspen, Colorado

Leo Lionni
NEAR FABRICS  BY KNOLL TEXTILES, INC.

1. A new dimension in styling of Fiberglas is made possible with Aerocor bulk yarn, giving the fabric a new soft, textured look and feeling. Seven intense and brilliant, exclusive Knoll shades, never before available on Fiberglas, (in addition to white and sand) find wide acceptance for institutional as well as residential installations. Colors are not affected by sun or laundering.

2. A new Knoll 100% Nylon Homespun

3. A new group of coordinated stripes and plaids in gray and white and one new beige and natural combination enlarge this handsome group of Belgian linen crash.

4. An exclusive Leno casement weave of Fiberglas Aerocor yarn designed for Knoll by Anni Albers. In a unique way, this fabric combines practicality with grace and elegance. It is fireproof, washable, and completely impervious to sunlight.
PLASTIC BUILDING PANELS

developed by Jan De Swart

Patents and patents applied for by the De Swart Development Company

The plastic building panels shown here are a new development in the field of core materials. They are designed for large-scale industrial production. The patented cell structures which create the various patterns are the result of extensive research and invention, combining the greatest possible strength with a minimum use of material. This makes them both economic and versatile. Larger spans are possible and light weight is a factor in many applications. They can be transparent, translucent, or opaque, giving an entirely new aspect to the architectural problem of light control. In their variety they represent an important addition to the vocabulary of building materials.

These panels may be used in interiors for curtain walls, demountable partitions, ceilings, shower doors, decorative and acoustic wall sections. Their exterior use includes spandrels, curtain and filler walls, store fronts, light walls replacing louvres and grilles.

The plastic core may be used for applications other than a sandwich panel: for instance, as a form for concrete. In the cross-section photograph (7) C shows the continuous space for electrical tubing of reinforcing steel in this type of application. For outside use concrete may be poured into space C, making a weight-bearing wall that has the surface form of the core and provides all-over illumination by the windows created where the core is cemented together. The wall is thus completely covered by a moisture barrier, has a permanent color finish, transmits an even light, and creates its own heat-barrier by the shadows cast over the entire wall surface.

The panel consists of a plastic core with a skin on each side. The core is expanded from a thin film of plastic into interlocking cell structures, some of which are illustrated on page 18. There is a unique harmony underlying the entire process and design of the construction. Through controlled heat and pressure the molecules are reoriented in the direction they will perform their greatest structural function. At the same time the cells are formed in curvatures that give the greatest bracing and compression strength with the use of the thinnest possible material. The cells are also designed to provide the largest possible surfaces for supporting the skins and cementing them to the core. When a skin is cemented to the core for a rigid self-supporting panel the equal tension on both sides prevents warping and adds to its torsional resistance.

All the desired characteristics of insulation, sound absorption, color, texture, illumination, permanence, beauty, light weight, strength, economy, and facility of installation are integral, not added, characteristics of the design. By the fundamental unity underlying the entire process of its creation this single panel achieves a significant economy in meeting a great number and variety of requirements.
2. Self-supporting warp-proof panels may be used vertically or horizontally.

3. As a form for cast concrete the core creates continuous air space for heating or cooling floor slab.

4. Core used as a form for casting concrete can be formed in compound curvatures, such as concrete roofs, where maximum strength is needed with minimum weight. Protrusions may be left clear for light transmission.

5-6. The core material is designed for large-scale industrial production.

7. Cross-section of three cores, emphasizing the structural tension in every detail, the economy of material utilization in expanding a thin sheet into a four-inch structural core, and the continuous flow of function throughout the entire design. Translucent core (A) has skin on one side only (B). Two cores may be cemented together with or without outer skins to create space (C) airconditioning, conduits, or reinforcing.
The chapel at Ronchamp is a profound statement of rebellion against machine building. And it has made its mark. Among us already are numerous pseudo-Ronchamps, intent rationales for the bearing wall and the need for plastic expression.

The renaissance of the crafted screen is a logical reaction to the maddeningly, monotonously repetitive, so often poorly designed, machined curtain wall.

The integrity of the original thin shells of ferro-concrete has been lost in our intensity to be among the first to apply these exciting vaulted, folded, double-warped forms. Forms that repudiate machine building with methods incompatible with machine building.

The powerful examples of our frustrations are many and prevalent. But can we, with our machine economy, truly justify a crafted architecture? I think not. Mechanization is here and we have helped to promulgate it, the craftsman is gone and we have helped to stifle him. Our economy dictates that machine products, machine techniques be the essence of our buildings. We cannot now retrogress to the bearing wall and to crafted methods. Nor can we deny the validity of steel and the skeleton structure.

However, trabeation with its wallpaper skins of glass and tinted sheet metal need not be the *modus operandi.* The sculptural plasticity of fibre-reinforced plastic is already evident and this material could be vaulted, folded and double-warped by the machine. Our perforated screens can and should be of stamped, molded or extruded interlocking metals, concrete and plastics. Space frames of lightweight metals and tension structures have just begun to prove their immense potential and we have seen the recent inspiring results of machined precast concrete.

In another time we were moved by the pavilion at Barcelona, the houses on the Wisconsin prairie and the villa at Poissy. But in each there was intrinsic crystal clarity, each expressed precisely and poetically a qualification of space in relation to time and purpose.

Somehow it seems possible for us to produce an architecture that needs no rationalization. An architecture that spiritually transcends the prosaic limitations the machine has seemingly begun to impose. An architecture that gives us esthetic and economic pleasures. But this will not come about through esoteric applications of the Navaho pueblo and white walls of hand tooled arabesque stone tracery. Nor in hand-formed ferro-concrete.

I believe it is time we stopped to re-examine our recent motivations. And it may well be time to evaluate the motivations of the machine. In this way we may find the way to a properly qualified and truly meaningful architecture.

*Craig Ellwood*

*May 1958*
BY CRAIG ELLWOOD
This house, the last of a series of three that Craig Ellwood has
designed for our continuing Case Study House Program, is certain
to provoke new thinking and new construction techniques in the
residential field.

For some time it has been Ellwood's contention that the increas­
ing cost of labor and the decline of the craftsman will within not
too many years force a complete mechanization of residential
construction methods. All houses, except those with very high
budgets, will someday be constructed of factory-built components
designed for fast and easy site assembly.

Unlike the typical pre-fab, where the designer and the manu­
facturer believe it a requisite to copy past and current styles and
where a supreme effort is made to make the product appear to be
job built, no attempt to disguise has been made here. The archi­
tecture of this house is based upon the system utilized and the
visual organization properly reflects this system. The elements of
the system are strongly defined with color: ceiling and panels are
off-white and the steel framework is blue. Since room partitions
occur on module or mid-module, there is unity between structure
and plan and structure and form. The color-defined frame thus
provides a visual rhythm which emphasizes this unity.

The plan is oriented to the site for best advantage of southern
exposure and the view of city lights, the coastline and distant hills.
For ample off-street parking, a large paved motor court was pro­
vided. Landscaping was designed to supplement and complement
the existing natives already growing on the site. The complete land­
scaping was described in February 1958 ARTS & ARCHITECTURE.

Past and present pre-fab panel houses actually produced integrate
structure with panel, i. e., the panel itself is designed and con­
structed to carry vertical loads and resist the lateral forces of
earthquake and wind. Since panels are structural, they are heavy
and difficult to handle, and panel connections, designed to transfer
structural forces, are by necessity complicated and costly.

This house differs in the fact that the structure and panel are
separated. Each, however, is pre-fabricated. In the development of
an ideal pre-fab system it seemed logical, considering the earth­
quake factor here in California, to use a modular structural frame
and to make this frame do all the work, thus greatly simplifying structure and structural connections. Further, a segregation of structure from walls provided a design flexibility not otherwise possible by setting no limitation as to selection of wall material. Metal, wood, plastic, ceramics or glass panels may be used, each with equal ease.

This house utilizes a steel structural system of shop-fabricated 16-foot "bents" of 2" square tube columns, 2"x5½" rectangular tube beams. These "bents," units of beams and columns, were site-erected by 4 men in 8 hours. Job welding was limited to 19 beam connections, 40 column base plate connections.

Square and rectangular steel tubing are relatively new structural forms. These sections were selected because they seemed to be best suited to detail and connection simplification and standardization. One detail, one connection method, serves all exterior wall conditions: glass, panels, sash and sliding glass wall units attach to the frame in the same manner. This connection and others were described in detail with photographs of actual components in March 1958 ARTS & ARCHITECTURE.

Steel was selected for the frame for several reasons. Its relative newness, its latent potential in residential construction, its strength/weight, strength/size ratios, its permanence, its crisp fine line were all governing factors. Also of major importance is the fact that moment-resisting structural connections in steel are simple. A steel column can easily be fixed at the base to resist rotation. A wood post resisting the same forces as the 2" square tube would possibly have to be 9 to 12 times larger in section and because of the nature of the material, base connections would be costly and complex. With smaller wood members, the structural frame could no longer do the work and shear walls—walls designed to withstand lateral forces—would be required thereby complicating the system.

The Fenestra roof decking is 18 gage steel building panels welded to the beams. These high strength panels span 8 feet. The interlocking side laps and telescoping end laps of these panels allowed quick, easy and neat installation. The roof is insulated with Celotex pre-sealed 1" thick rigid fibreboard. Over this was applied a 4-layer built-up Pabco roof of 15# asphalt saturated felts surfaced with crushed slag.

Steel was also used for the piling foundation. The site consisted of uncompacted fill varying in depth from 8 feet to 41 feet. Twenty-two 10"-WF-42 # steel piling, totaling almost 600 linear feet, were power-driven to depths from 9 feet to 52 feet and to a minimum bearing value of 35 tons per pile. Reinforced concrete girders on a 16-foot grid span between piling below grade and the 7" thick reinforced concrete floor slab spans between girders. A complete report of the foundation problem was featured in August 1957 ARTS & ARCHITECTURE.

The pre-fab wall panels are constructed of Harborite 9/32" thick marine plywood, plastic-faced with resin-impregnated overlays to prevent grain-raise, checking and delamination. These panels are glued and nailed to 1½" x 2" (net) Douglas fir framing. Some of the interior panels are faced with ¼" thick ribbon grain Philippine mahogany plywood. All wall panels, interior and exterior, are acoustically and thermally insulated with Celotex mineral wool batts.

All rooms open to the pool terrace and view garden with Steelbilt steel-framed sliding glass walls except the two small bedrooms. Sliding glass walls open these two rooms to a private court enclosed with pre-fab panels set in steel frames. In all, 12 8'x8' sliding glass wall units are used. For privacy, no clear glass walls face the street or motor court.

Flooring throughout, except in carpeted areas, is brick size 8'x4" quarry tile and small square ceramic mosaics. The steel-framed fireplace and the wall over the kitchen cooking tops are also faced with quarry tile. Bath walls and floors and all countertops are ceramic mosaics. The quarry tile is beige, carpeting is off-white wool loop pile. Each bath and the kitchen countertops feature different color schemes of the ceramic mosaics. Also constructed of chipped and crushed ceramics is the 8'x8' mosaic mural in the covered court which is adjacent to living, dining and breakfast areas. This subtly and effectively repeats colors used in the house and landscaping. All tile is from the Mosaic Tile Company.

Aluminum-framed Wasco plastic dome skylights are used throughout the house to provide natural lighting in halls, baths and dressing
Fireplace facing and flooring are quarry tile, manufactured by the Mosaic Tile Company; carpeting is wool loop pile installed by Aetna Floor Coverings, Inc.; living room furniture is manufactured by Herman Miller Furniture Company; built-in Hi-Fi components in the cabinet in the left foreground are manufactured by Altec Lansing Corporation.

areas. To filter the sun, blue heat-absorbing wireglass is used in steel-framed canopies over all glazed walls. This glass is also used in a puttyless aluminum-framed 8'x 16' skylight over the living-dining court. At night these glazed canopies and the skylight become huge light fixtures emitting a soft blue illumination through the use of exterior floodlighting directed onto the glass from above. Translucent glass is also used in the screen walls adjacent to carport and entry and in the low steel-framed space divider partition between entry and dining areas.

Interior lighting was designed to properly illuminate the client's art collection and so provide general illumination as requested, with quietly dramatic accents. All light switches are the new silent rotating type that glow in the dark. All fixtures are from Holliday Lighting Company.

The hi-fi system from Altec Lansing, located in the music room cabinet, includes AM-FM tuner, automatic 3-speed record player, and high and low frequency speakers. Additional speakers are located in the master bedroom and the living-dining court. The system may be remotely controlled from the master bedroom bed headboard cabinet. Also remotely controlled from the headboard is a built-in TV set which is located behind a flush wall panel on the wall opposite the bed. Provisions are also made for future built-in color TV below the speaker panel in the music room hi-fi cabinet. There are additional TV outlets throughout the house and garden courts for use with portable TV sets.

The built-in radio-intercom system from G and M Equipment Company provides instant communication between the master control station in the kitchen and the remote speakers in all bedrooms. Additionally, this system provides radio reception at any or all stations, two-way auto-electronic sound "squelch" which interrupts and transmits a baby's cry or unusual noise, a fire warning device and alarm which operates from any and all stations, and the protective, walk-saving entry door substations which allow identification without opening the door.

The push-buttons at entry doors activate chimes in three recessed built-in "chime-clocks" at various locations within the house. All kitchen-utility appliances from Westinghouse are built-in. There are three two-burner cooking tops, two ovens (one with rotisserie attachments), two refrigerator-freezer units, dishwasher, garbage disposer and "stacking" automatic washing machine and dryer. All appliances are stainless steel except the washing machine, dryer and disposer. The built-in NuTone food center unit provides attachments for mixer, blender, juicer, meat grinder and knife sharpener. A twin blower type ventilating fan is ceiling- recessed over the cooking tops. Additional shut fans are used in each bathroom.

The vacuum cleaning system is also built in. The power unit with tank is located in the storage compartment adjacent to the carport, thus noise, dust and electric cords within the house are eliminated. The aluminum duct system is under the floor slab and there are six inlets located throughout the house. One hose with its attachments allows the easy, noiseless cleaning of floors, walls, fireplace and fabrics and the large capacity tank simplifies the emptying problem.

The 8-foot Philippine mahogany slab doors and all cabinetwork and natural wood wall paneling, also Philippine mahogany, are from U. S. Plywood. Special cabinets include the combination coat closet-music center cabinet in the music room, the combination storage-bar in the dining area, the recessed buffet-storage unit also in the dining area, and the desk in the master bedroom. The bar cabinet includes stainless steel sink, single lever control faucet, refrigerator and storage for liquor, glassware and accessories. Both the bar counter with "splash" and the master bedroom desk are faced with plastic laminate. Wardrobe units are of pre-fabricated metal-framed top-roller sliding hardboard panels. Each of the smaller bedrooms has 12 linear feet of wardrobe, the master bedroom dressing areas has a total of 32 linear feet. Pin type hinges are used on all swinging cabinet doors. Latches are both magnetic and "touch" type.

The house, located at 1129 Miradero Road, Beverly Hills, California, is open for public showing, Saturdays and Sundays, from 1 to 5 p.m. through June 29, 1958.
Florette Fields, Muralist
All Photographs by Marvin Rand

Dining-room table is manufactured by Brown-Saltman, dining chairs by Herman Miller; all garden furniture is by Van Keppel-Green except the Herman Miller chair near the mural; garden pots are by Architectural Pottery; quarry tile flooring and ceramic mosaic floors, bathroom walls, mural tile and countertops are by the Mosaic Tile Company; built-in kitchen appliances are by Westinghouse; all lighting is from Holliday Lighting Company
Upholstery and drapery fabrics by L. Anton Maix Fabrics, Inc.; Bookshelf hardware is from Stax Company
THE FOLLOWING PRODUCTS WERE MERIT SPECIFIED BY CRAIG ELLWOOD ASSOCIATES:

**STRUCTURAL**
- Steel Piling: Columbia-Geneva Steel Division, United States Steel Corporation, 120 Montgomery Street, San Francisco 6, California
- Structural Steel Tubing: Baker Steel and Tube Company, 1540 Caloma, Los Angeles, California. Steel produced in the mills of National Tube, Division of United States Steel Corporation
- Cement: Portland Cement Association
- Roofing: Caltex Corporation, 120 South LaSalle Street, Chicago 3, Illinois
- Plastic Skylights: Wasco Products, Inc., 9163 Fairview Avenue, San Gabriel, California
- Glazed Skylights: Alumina, Inc., 2293 Allesandro Street, Los Angeles, California
- Translucent Glass: Mississippi Glass Company, 88 Angelico Street, St. Louis, Missouri
- Douglas Fir Framing Lumber: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon

**FINISHES**
- "Harborite" Plastic-Faced Marine Plywood: Harbor Plywood Corporation, 235 South Alameda Street, Los Angeles, California
- Cabinet and Wall Panel Philippine Mahogany Plywood: United States Plywood Corporation, 4480 Pacific Boulevard, Los Angeles, California
- Quarry Tile and Ceramic Mosaic Tile: The Mosaic Tile Company, 829 North Highland Avenue, Hollywood 36, California
- "Fornica" Plastic Laminates: Fornica Corporation, 4605 Spring Grove, Cincinnati 32, Ohio
- Asphalt Tile: Pioneer Division, The Flintkote Company, 55th & Alameda Streets, Los Angeles 54, California

**ELECTRICAL**
- Telephone Outlets: Architects & Builders Service, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, California
- Chime Clocks, Push Buttons and Bath Ceiling Heaters: NuTone, Inc., 237 West 30th Street, Los Angeles 1, California

**FIXTURES**
- Plumbing Fixtures (Except Kitchen & Bar Sinks): Briggs Manufacturing Company, Detroit 26, Michigan
- Kitchen & Bar Sinks: Zeigler-Harris, 2900 North San Fernando Road, Burbank, California
- All Valves (Except Lavatory): Moen Valve Company, Division of Ravenna Metal Products Company, 6518 Ravenna Avenue, Seattle 5, Washington
- Lavatory Valves: Briggs Manufacturing Company, Detroit 26, Michigan
- Shower Heads: Speakman Company, Wilmington 99, Delaware
- Ventilating Fans: NuTone, Inc., 237 West 30th Street, Los Angeles 1, California
- Door Levers: Kwikset Sales & Service, Anaheim, California
- Cabinet Hardware: Sacramento Steel Products, 1940 East 11th Street, Tacoma 2, Washington
- Book Shelf Hardware: Stax Company, 909 9th Street, Los Angeles 3, California

**LIGHTING**
- All Lighting Fixtures: Holliday Lighting Company, 1633 South La Cienega Boulevard, Los Angeles 15, California

**DOORS & SASH**
- Steelframed Sliding Glass Doors: Steelbilt Sales Company, 18001 South Figueroa Street, Gardena, California
- Sliding Wardrobe Doors: Woodall, Inc., 801 West Valley Boulevard, El Monte, California
- Steel Doors: United States Plywood Corporation, 4480 Pacific Boulevard, Los Angeles, California
- Tub Enclosures: American Shower Door, Inc., 936 North Cahuenga Boulevard, Hollywood 38, California
- Jalousie Sash: Cal-State Louvre Manufacturing Company, 2464 Fletcher Drive, Los Angeles 39, California

**APPLIANCES**
- Built-In Appliances (3 2-Burner Cooking Tops, 2 Refrigerators/Freezers, 2 Ovens, Washing Machine, Dryer, Dishwasher, Garbage Disposer): Westinghouse Electric Supply Company, Mansfield, Ohio
- Built-In "Food Center" (Mixer, Juicer, Blender, Meat Grinders, Knife Sharpener): NuTone, Inc., 237 West 30th Street, Los Angeles 1, California
- Built-In Vacuum Cleaner: Central Vacuum Corporation, 1206 South Maple Avenue, Los Angeles 15, California

**FURNISHINGS, DRAPERIES & CARPETING**
- All Furniture (Except Garden Furniture, Dining Table and Beds): Dealer: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles, California
- Garden Furniture: Von Keppel-Green, 116 South Losky Drive, Beverly Hills, California
- Dining Table: Brown-Saltman, 5290 Toshaw Boulevard, South Gate, California
- Beds and Headboards: Craig Ellwood Associates
- Carpeting: Astina Floor Coverings, Inc., 4006 Malrose Avenue, Los Angeles 39, California

**GARDEN**
- Swimming Pool: DATKIN Pools, Inc., 16063 Ventura Boulevard, Encino, California
- Automatic Sprinkler Control: Larco, Inc., 2409 San Fernando Road, Los Angeles 65, California
- Gardan Pots: Architectural Pottery, Box 24664, Village Station, Los Angeles 24, California

**HI-FI & INTERCOM**
- Hi-Fi Components: Manufacturer: Altex Lansing Corporation, 4920 McKinley Avenue, Los Angeles, California. Dealer: Gilbert J. Gilbert Company, 4003 Hill Place, Encino, California

**THE PRODUCTS CASE STUDY HOUSE NUMBER 18**

**LIGHTING**

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<th>Product Type</th>
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<tr>
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**FURNISHINGS, DRAPERIES & CARPETING**

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<td>Garden Furniture</td>
<td>Von Keppel-Green, 116 South Losky Drive, Beverly Hills, California</td>
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<tr>
<td>Beds and Headboards</td>
<td>Craig Ellwood Associates</td>
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<tr>
<td>Upholstery and Drapery Fabrics</td>
<td>L. Anto Maix Fabrics, Inc., 162 East 59th Street, New York 22, New York</td>
</tr>
<tr>
<td>Carpeting</td>
<td>Astina Floor Coverings, Inc., 4006 Malrose Avenue, Los Angeles 39, California</td>
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<td>Architectural Pottery, Box 24664, Village Station, Los Angeles 24, California</td>
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zowski replacing Mr. Bussetti as pianist in the Second Sonata, with the Concerto for Violin and Orchestra accompanied by the Little Orchestra Society, directed by Thomas Scherman.

I have mentioned the Ravel performance in an earlier article as an example of shaped tone on the violin. Though this is not one of my favorite sonatas, I have listened to it now several times with fascination, my ear so held by the marvelous sounding of the violin that I am almost unaware of the piano. This is not as sonata playing should be. I know. I know. But for such violin playing I am willing to put aside the slighter loss, and within the melodic contour of the violin the piano is fortunately in this case not obtrusive.

The same cannot be said for the Hindemith Sonata, where the restrictions of the melodic freedom and the assertive heaviness of the rhythm cannot be put down by playing. The Prokofief Sonata for violin solo is new to me, and while it is not a great work I thoroughly enjoy it. Mr. Szigeti tells me, and he has had some confirmation from David Oistrakh, that this Sonata may have been intended for further development into a work for several violins, with division of parts in the last movement. The Five Melodies by Prokofief are charming and unpretentious.

Having so qualified my praising I can proceed safely to declare that the Second Sonata by Busoni, a work I have known for years and cherish among my favorites in the violin repertory, as performed by Szigeti and Horszowski may be ranked among the recording masterpieces. I write this with tears in my eyes, since in my excitement I dropped the needle on the record after only the second hearing and am condemned for my inadvertence to suffer unceasing reproach when I replay the record or to go buy another, for I will not be without it. Here one has captured the absolute Szigeti, the utmost controlled range of his expressiveness, in music fully able to sustain him, and Horszowski has seconded him with a glorious reading of the rich piano part. This performance and that of the melodious but slighter Concerto on the reverse are a tribute of devotion by Szigeti to the great pianist-composer, elder friend and mentor, who first opened to him that inwardness of technique past the dexterity of art.

Columbia has brought before the public a long series of compositions by American composers. Sometimes the gift is parsimonious and harmful. A tragic example was the recording by John Kirkpatrick of the vast Concord Sonata for piano by Charles Ives. Although the Sonata plays 45 minutes in performance, only eight hours altogether were allotted Mr. Kirkpatrick to record it. The disastrous result, a reading as unworthy of the music as it may have been unfair to Mr. Kirkpatrick’s playing when less hurried, immediately damped what had been a strong public interest in the Sonata.

A couple of years ago, when I passed an evening in the company of Henry Cowell and Virgil Thomson, they told me that they had read during the previous five years some 5000 scores by American composers to select a series of American works which Columbia would record. Whether the time given to preparing each release was adequate I cannot say, but some of these records that I have heard are very good.

More perhaps than any other company, Columbia for a long time has been aware of the importance of recording twentieth century music, when possible with the participation of the composer. Twice this company has set out to record the complete works by Stravinsky under the composer’s direction. Schoenberg said to me when I was writing the notes for the Kolisch recordings of his four Quartets, since recorded for Columbia by the Juillard Quartet: others may eventually learn to do it better, but this, you know, was made under the composer’s approval in his presence.

The most recent of the Columbia Stravinsky series includes on one record the two works, one sacred and one secular, that convey at full force the ripeness of his seventies. Agon and the Canticum Sacrum were prepared and directed by Robert Craft with the Los Angeles Festival Orchestra for a program last June in honor of the composer’s seventy-fifth birthday. They were recorded the next day by the same orchestra directed by Stravinsky. In an article last September I discussed both compositions at some length and also the conducting collaboration of Robert Craft and Stravinsky.

Except my own and the definitive article written for Score by Robert

Although the architecture of Greece is considered ageless, contemporary architects rarely copy Greek designs or building methods. However, the classic qualities of enduring style and sound construction are desirable in the buildings of any era and are easily attainable by designing exterior or interior concrete walls with CARDUCO Structural Wall Units.
Craft, I have yet to read one word of general criticism in praise of Stravinsky's Canticum Sacratum, composed for performance September 1956 at St. Mark's in Venice. More than a hundred critics attended this event and, according to Winthrop Sargeant in The New Yorker, not one of them liked it. Mr. Sargeant went on repeating his dislike for three paragraphs without managing a word descriptive of the music. He has lately announced his decision that the Fire Bird is still Stravinsky's masterpiece. The greatest tribute the general critics pay Stravinsky is to find each new work impossible of acceptance, unless by what Paul Hume once described as an esoteric clique. The initial objection entered, each work in turn proceeds to its fit place in the standard repertory as efficiently as a well-shot satellite to its orbit. I do not agree with a statement Stravinsky once made to me, that each of his works, properly performed, is as good as any other. A composer so sure of his skill is entitled to distribute his affection equally among his works. Let us ask rather which of the many nodal works of Stravinsky's fifty year production has been in the end rejected by the public. Somewhere around the globe in every decade the complete roster of his compositions is being played and replayed. The experienced accompanist, Ralph Berkowitz, sometimes gives away his too adequate routining by anticipation, as if he knew what exactly is going to be said. These are lovely readings, taken from a recording by the Capet. My experience of music began with records; now I turn my attention to the music. I have no doubt of the outcome. In this conviction I invite others to share with me this superb recording.

Though belatedly, Columbia has been first among the major recording companies to discover, with some urging by Stravinsky, the extraordinary abilities and training of the Los Angeles musicians. Trained by studio musicianship to register and deliver at sight any difficulty of instrumental techniques quite unlike the well-honed similarity of a long-routined symphonic group. This is a new chamber music unit for the complete roster of his compositions is being played and replayed. I can think of no other composer, ancient or modern, whose judgement of his own skill and of his audience has been more fortunate.

So that while few may join me in agreeing that the Canticum Sacratum is the chief masterpiece among his sacred writings, a work containing in one vehicle the powers of the Symphony of Psalms and the Mass, I have no doubt of the outcome. In this conviction I invite others to share with me this superb recording.

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- Specified for Case Study House #18 is this complete hi fidelity system—all precision engineered for technical compatibility—by ALTEC: 306A AM-FM tuner; 440C control preamplifier; 340A 40-watt power amplifier; and speaker system comprised of 802C driver and 811B horn + 803A woofers. Price $958.40 including hardwood cabinets.

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181 Sixth Avenue, New York 13, N.Y.

The ALTEC dealer who specified the hi fidelity system in Case Study House #18 is the Gilbert J. Gilbert Co., 19006 Ventura Blvd., Tarzana, Calif.
JUNE 1958

No one can any more convince me that a performance, say by Glenn Gould, is the music, though in its odd way it is certainly distinguished, by such devices as the note-snatching trick he displays too often in the Beethoven B flat Concerto, by the distinction of his programming and the abortion of his eccentrically mannered playing. I have seen Sir Thomas Beecham play the note-snatching trick, perhaps once in a Haydn symphony, hustling the phrase as if to anticipate an additional last note, then snatching with his hand the note that is not there and thrusting it behind him under his jacket tails. Yet Gould has moments, for example the Allemande of the Bach Fifth Partita, when he plays with as exquisite taste as I could wish. Yet I can forgive him much for his daring and his independence of the routined repertory.

I treasure instead the performance of the Schubert B flat Sonata (Opus posthumous) by the American pianist Leon Fleischer. Here is the true art of piano playing that has seemed lost in the precise note-reproduction given us as a standard during recent years. Fleischer’s playing is always within the idiom of the music, never forcing it, demonstrative only as it is completely adequate, not just to the first hearing but even more to the fifteenth. And this too is recorded by Columbia.

ART
(Continued from Page 7)

Stamos. Although still a young painter, Stamos has spent many years searching for the symbols which can convey his sentiments, his sense of wonder, his awe before nature. He has listened to the “voices” of effulgent swamps, loamy fields, brush-covered hills and strangely expansive skies hovering between night and day. These voices he has tried to convey in his recent paintings.

In order to paint these phenomena from an intimate perspective Stamos has removed his imagery from ordinary space. His paintings in the recent exhibition at the Andre Emmerich Gallery spread over the surface and bring the symbols up close. A break of light, a faint suggestion of flickering shadow serve to orient the eye.

Stamos uses few colors: bright red or an occasional brilliant blue in contrast with blacks, deep greens and filmy whites. In some paintings the metallic greens spread nearly over the canvas, punctuated only by glaring balls of bright red. In others, the greens are modulated, filtering down into aqueous reflections of reddish brown. One painting, “Swamp Forest,” has a mass of foliage greens moving up from black and mulberry depths. The problem here is to give the obvious green—inevitably associated with nature—a character which takes it beyond common association. In certain canvases, Stamos has been able to give the value of green that depth. But in others, the greens remain all too obviously unmanipulated.

Although these are potently landscape images, Stamos has sought to give them supra-natural inherent rhythms, achieved in the calligraphic line he has been developing over a period of years. It is a dramatic and effective use of calligraphy. In several paintings, however, he has also tried to suggest energy through the use of ragged-edged, isolated planes. They are fragmentary forms laid on probably with a palette-knife. These fluttering, undefined shapes weaken the paintings, clinging to the surface and striking a discordantly crude note in what are otherwise sensitively executed paintings. Since Stamos prefers building up a surface of extremely thinned layers of color, these overlays with their angular, often irregular profiles, are not absorbed by the total image.

An exhibition which generated considerable interest was Adja Yunkers’ show of large pastel paintings at the Rose Fried Gallery. Yunkers’ work was described by Howard Devree in the New York Times as “inner landscapes.” Few artists since Degas have used the medium, wrote Devree, “with such freedom, richness of color, paint quality, and in such sizes.”

“Instead of dancers and bathers however, these color shapes seem a report of reaction to a world in which man is faced by impersonal

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This is the fifth time Steelbilt sliding glass doorwalls have been specified in the Case Study House Program. Steel units have been selected for their precision design and fabrication, and superior strength. Steel frames can be painted for interior and exterior color.

Craig Ellwood Associates

STEELBILT, INC. - GARDENA, CALIFORNIA

STEELBILT

STEELBILT

STEELBILT
forces and an ever more inscrutable destiny. Even the more or less conjectural symbolism in this artist's last show has given way to something more subtle in the suggestion of the enigmatic through these flickering color shapes with ominous undertones or shot through hauntingly with jewel-like facets as if remembered from a picture organization so dependent on sheer use of color, Yunkers is dream and mysteriously threatened."

Summarizing, Devree notes that it is "remarkable" that with picture organization so dependent on sheer use of color, Yunkers is able to get across so much personal response, "almost as if by music."

Photography has leaned heavily on painting from the very first and sometimes not too happily. But when an artist turns photographer the results can be exceptional. Such is the case with Francis Thompson who has used the motion picture camera in "N.Y.N.Y." to produce a potent semi-abstract film depicting the manifold essences of Manhattan. Thompson's technique depends on carefully controlled camera distortion. His color shots of George Washington Bridge, or a busy Manhattan thoroughfare suggest several simultaneous perspectives, and even some original space ideas usually projected only by painters. The images unfold in varied rhythms stressed by the thoughtfully framed musical score by Gene Forrest.

The idea of simultaneity engendered by Boccioni and Duchamp is clearly exploited in this film, and, indeed, several shots showing walking crowds strongly recall Duchamp's "Nude Descending a Staircase." Thompson has put the idea to the service of the city, giving his multiple images motion and characterizing the contrast between monolithic buildings and the tides of humanity navigating in their shadows. There are brilliant evocations of the ceaseless activity of a city. But the camera is not, of course, as subtle and direct an instrument as the artist's hand and there are moments in the film when one is conscious of the mechanical quality of the imagery. After about ten of the fifteen minutes the eye becomes aware that there are only a limited number of combinations the machine that is the camera can project.
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