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TOWARD EXCELLENCE IN THE PERFORMING ARTS

"The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. In the panel's view, this status will not be wide achieved unless artistic excellence is the constant goal of every artist and every arts organization, and mediocrity is recognized as the ever-present enemy of true progress in the development of the arts."


From De Tocqueville, in the early years of our Republic, down to such contemporary observers of the American political and cultural scene as Dwight McDonald, it has been steadily proclaimed that democracy is incompatible with the attainment of high standards of excellence in the arts. The Rockefeller Panel Report on the performing arts, released last March, rejects this notion. Its findings are published in a 272-page book titled The Performing Arts: Problems and Prospects. To achieve an excellence comparable to that of older societies with an aristocratic past, the report stresses the fundamental importance of professional companies of actors, singers, dancers, and musicians and the role that American corporations could, and should, play in providing adequate financial support. That the corporation is urged to, and, as a result of this report, may be destined to become a major instrument for realizing cultural democracy may come as a shock to traditional liberals, who generally, have been calling for direct government subsidy of the performing arts. The Panel prefers individual and corporate support for two reasons.

For one, it fears political interference with artistic freedom. It notes that of the 830 major titles produced by the Federal Theatre Project between 1936 and 1939, 81—almost 10 percent—were criticized by congressmen or witnesses before congressional committees. Although the Panel report states that the nation has grown in artistic sophistication in the quarter century since the Federal Theatre Project fell victim to politics, it recommends that for the present, at least, the role of the federal government should be limited to indirect support. Matching grants to meet the capital needs of arts organizations (i.e. building and other physical facilities) are seen as the most effective assistance the federal government could now render.

The second reason is founded on the Panel's firm belief that direct government subsidy would destroy private initiative and reduce private responsibility: in this connection the report points to our strong tradition of voluntary association to support community activities and to the tax deductions allowed both to individuals and to corporations for contributions to nonprofit educational and cultural institutions.

Private philanthropy contributed over $10 billion in 1963, but less than 2 percent, or about 200 million, went to cultural programs, with the performing arts receiving much less than half that small percentage. The Panel calls, therefore, for a more considerable distribution of the philanthropic dollar.

Although it was the individual donor who has contributed most (78 percent) of the $10 billion, the Report states that the corporation seems to offer the best, and most immediate, possibilities of broadening the financial base to include fostering professional performing arts groups. The Report notes in this respect that the federal government permits deductions of up to 10 percent corporate income to contributions to charitable and educational organizations, but it has been the practice of corporations to use only a little over one-fifth of the allowable tax exemption, with exceedingly little of this going to cultural programs. A total of over $2 billion of business income could have had the government as an equal partner in giving if it had been contributed to eligible nonprofit organizations. What is especially significant is that in the five-year period from 1958 to 1963 corporate income before taxes increased by approximately one-third, while corporate contributions rose only two percent.

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As a result of the critical look the Panel has taken at corporate giving ("... its contribution to philanthropy of all sorts is surprisingly small") and the incentive the report gives to arts organizations to solicit corporate funds, it is reasonable to expect that changes corresponding to the suggestions of the Panel will be forthcoming fairly soon. The corporate image stands pretty high at this time and it would seem unlikely that those interested in preserving its present benign aspect would not take steps to correct what could come to be regarded as indifference to all but the material quality of American life. Corporations would not relish being open to the charge of having defaulted on their civic responsibilities.

Every single goal that the Panel calls for as an interim objective for the nation could be realized at far less than the $2 billion the corporations are now failing to provide for the creation of a better society. For a cost of between $90 and $140 million, the Panel estimates that we could now have the following high quality nonprofit professional organizations operating on a year-round basis:

"Fifty permanent theater companies—a number approximating the metropolitan areas with populations of over 500,000, a size large enough to support year-round resident theater.

"Fifty symphony orchestras—presenting concerts by the full orchestra as well as providing musicians for small orchestral and choral groups.

"Six regional opera companies—offering short seasons in several metropolitan areas not yet ready to support year-round performances—in addition to the four major resident companies and two permanent national touring companies already established.

"Six regional choral groups.

"Six regional dance companies, in addition to the two major resident dance groups now in existence."

The $90 to $140 million is only what is needed to launch such a nationwide performing arts establishment. Ultimately, according to the report, between $50 million and $80 million could be expected to come from the sale of tickets at the boxoffice, leaving only between $40 and $60 million of support required annually to meet normal operating expenses.

Will those who direct corporate affairs regard the Panel's analysis of their attitudes with respect to support of cultural activities as putting them on the spot, or will they respond to the objectives envisaged in the report as a magnificent challenge which they are fully capable of meeting? At issue is whether the traditional American political philosophy in relation to the arts does actually work in today's world. This philosophy, one that pervades the entire report, holds that the private donor—the individual, the foundation, the corporation—has the major responsibility for sustaining performing arts organizations. Having been shown by the report what might reasonably be attempted in the way of an immediate goal, let us see what it has to tell us about where we are now. Although a tremendous expansion has taken place in the arts during the past two decades, the report notes that almost all of this expansion is amateur. Its inventory of performing arts organizations show the actual state of things:

"Broadway, historically the creative center of the American theater, has reduced its output from an average of 142 productions per year during the thirties to 63 in 1963-64, and its playhouses have diminished in number from 54 to 36 in the same span of years."

"The number of commercial theaters in the country has dropped from 590 in 1927 to barely 200."

"Of 1,401 symphony orchestras, only 54 are composed predominantly of professional musicians."

"In the entire country there are only five or six dance companies that meet high professional standards and possess any real degree of institutional stability; only one approaches giving year-round performances."

"Of the 754 opera-producing groups, only 35 to 40 are fully professional, and not more than ten of these provide performances more than 15 days in the year."

"To fill in this overall picture, one must include the general poverty and miserable pay of the professional performing artist, which the report touches on but briefly. In the one example cited giving detailed
information, it is noted that only about one-fifth of the active members of Actors’ Equity Association, the legitimate theater union, were employed during an average week in the winter season. Of those who do find jobs, well over half are employed for only ten weeks. While this brings up the meager income of what is all but a few names performers can expect to receive from the pursuit of a professional career in the arts, it is just as well that one get a more complete picture, and here recourse must be had to the 1961-62 congressional hearings on economic conditions in the performing arts, a report which dramatically documents the low income, the short seasons, and the scarcity of employment opportunities. At that time—and conditions have not changed much for the better since—testimony before the committee revealed that the majority of professional performing artists, in order to eat and pay the rent, must earn the major portion of their income from sources other than their art. They are themselves, in effect, a major source of subsidy for the performing arts under present conditions. Let us now see what those conditions are.

1. During an average winter season, a mere 20 to 25 percent of Equity’s paid up membership is employed at any given time. Fifty-five percent are employed for less than ten weeks and earn less than $1,000 during a year. Only 14 percent of the membership worked on stage for 30 weeks or more; just 12 percent (or 680 members), including stars, earn $5,000 or more a year in the legitimate theater. The minimum union scale for performing in one of the large Broadway houses, though now increased somewhat, was then $112.50 per week. In off-Broadway productions, the actor received $45.00 per week. Even to achieve this meager salary, the actor had to face the continuing and substantial expense of taking singing, dancing, and acting lessons to insure his continuing skill as a player and keep himself employable in the professional theater market. The American Guild of Variety Artists is the union having jurisdiction over Variety artists, dancers, and concert artists, both singers and instrumentalists. In 1961, 60 percent of their membership paid dues on an income of up to $1,000; 17 percent on an income up to $2,000; eight percent on an income up to $3,500 and five and one-half percent on an income up to $5,000. On the assumption that $5,000 is the very minimum that one should earn in the United States in a year, the average salary in this top echelon is from $10,000 to $12,000 a year, but in the remainder the salary received annually drops to between $3,500 to $4,500. And of approximately 10,000 professional musicians, only 1,900 can expect to find employment at even that scale. As with the actor, the musician also must shoulder certain necessary expenses to maintain himself at a professional level of competence—study materials, reference books, etc. In addition, there are replacement and upkeep costs of his instrument and he must provide himself with suitable formal attire for performances. Additional expenses incurred in maintaining himself at a professional level are, of course, the transit fare and he must provide himself with suitable formal attire for performances. Although the boxoffice must, of course, be given due consideration, it should never be viewed as the ultimate authority on what should be offered. The function of a cultural institution is to advance the taste and perception of the society it serves, to foster and to deepen the minority’s interest in what is finest in the arts. The other reason for our waste of artistic talent has its roots, I suspect, in largely unconscious attitudes toward the artist himself. His work is regarded as a kind of play. He is doing what many following hum-drum work would like to be doing, and is simultaneously seen both as living a glamorous life and suffering the economic consequences thereof. "Good! Serves him right." That probably, if verbalized, would sum up the average citizen’s attitude. The report itself in some measure reflects this in the diplomatic way it discusses the relationship between amateur and professional groups. It observes that amateur and community groups "occasionally" are antagonistic to professional drama—and vice versa—but the reported reason for this is competition for boxoffice and financial support. It goes deeper, I believe, than this. A constructive role is assigned amateurism by the Panel, that of creating audiences for high-quality professional performances. This, indeed, should be the contribution of the amateur, but it remains an open question as to whether, as circumspectly hinted in the report, he may not continue to confuse the two areas of expression and all too often come to regard himself as a worthy rival of professional talent. In any case, as the report notes, "while amateur activity in the theatre and in some instances in the performing arts has increased, professional activity has decreased almost as markedly." In its vigorous championing of professional arts organizations as the high road to excellence, the Panel is by no means unaware of the failure of these groups to make an effective case for themselves when they solicit financial support. To attract this, an organization must be prepared to demonstrate that it has responsibility, continuity, and the promise of some stability. Arts organizations, the report states, are frequently careless in their managerial procedures and fail to provide a reasonable projection of future expenditures. Mentioned also are the transient or disorganized pattern of many, a factor which contributes to foundation preference for the projects of established institutions or programs in universities. It is the view of the Panel—a view that is substantiated by the growing number of professional theaters that have been formed away from New York since 1960—that the future development of the performing arts on a professional basis may best be realized within the regime of a non-profit corporation under the esthetic guidance of an artistic director and the financial guidance of a governing board. It is rightly anticipated that the relationships between the artists on the one hand and the governing board on the other may be difficult, and the Panel asks that the arts and the artists be accepted on their own terms, remarking that "patience and acceptance of occasionally difficult personal relations are a necessity in supporting the arts." In setting forth such a board’s relationship to artistic management, the Panel states that the board should not "meddle in artistic direction" and that all members "are necessarily involved in the defense of artistic freedom." Responsibilities of management include maintaining the highest possible standards of performance, perpetuating the finest in its artistic heritage, and in developing new and experimental works. All this is predicated on the general principle that nonprofit arts organizations should not be expected to pay their way at the boxoffice.

In actuality, what the Panel is calling upon the citizens of this nation to do is to exercise an unprecedented degree of statesmanship in the area of the performing arts in the conviction that now, as never before, the human spirit stands in vital need of that nourishment of the heart and mind that art alone can provide. The diplomatic relations obtaining between each segment of society are crucial since everything depends upon a successful merging of financial resources, artistic talent, and audience support. The example the Panel itself has set in the tone of its discourse and the objective way in which it has stated the facts brought to light by research can be regarded as an impressive diplomatic document in its own right, saying all that needs to be said about the kind of statesmanship required.

It is by no means certain that the Rockefeller Panel Report will be heeded, but it will surely stand as a major contribution to American cultural history, a communication that sets forth goals and the means to attain them that could immeasurably enhance our civilization.
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The Economics of Art

"At last I could work in complete independence without bothering with a jury. I hated conventional art. I now begin to live."
—Mary Cassatt, 1877 (only American painter with the impressionists)

But what determines value? Money forked over? Is that all?

Many of us nowadays are so conditioned to price tags that we rarely take the time to see past them. It takes some second thoughts, then, to really turn over the price tag on a painting, to see what one has to do with its artistic worth or worthlessness.

As the price inflates, a painting begins to assume more and more the appearance of a football in a status stadium. Values are not so universally standardized as one might think. We differ from one another chiefly in the complex series of values by which we make our daily decisions.

The most admired painting in the world one hundred years ago, and therefore the costliest, was Raphael's "Transfiguration." Have you ever heard of it? Today it is one of the most neglected. El Greco too have been high and they're been low. They were at their lowest just before the impressionists championed him in the 1870's, and then suddenly zoomed.

Consider for a moment the Indians who accepted $24 worth of beads for Manhattan. Land was cheap because they had so much of it. But those beads—! And today in Southern California there are Indians who own half the checkerboard sections of Palm Springs. Poetical justice has seen to it that their bank accounts are gorged by city slickers who are hypnotized by lots of sand and hot air.

What's a good way of finding out whether a Jackson Pollock or a Hoffmann or any of hundreds of known and unknown abstractionists has a good chance to go up and up and up in value in the near future? The answer isn't that you can't know. It's that you should not concern yourself with it—that is, if it's art and not speculation you're interested in. In fact, if it's fame or game you're after or getting rich or selling paintings you are in the wrong gallery. (Excepting dealers. Dealers have always got to talk about art and this rubs them sometimes because they are human too and alive and also like talking politics, goulash, women, horses, pearl diving, and so on.) If you like a picture and can afford to buy it, buy it because you like it and not because you want to develop a reputation for picking sleepers. Best of all, paint it yourself.

Reynolds is credited with having produced 2,000 portraits in his lifetime. He ran a commercial type shop with skilled assistants and apprentices. We hardly ever see reproductions of his work; he is out of style. Was his loss of favor caused by his being chiefly interested in collecting commissions and flattering his sitters?

Turner turned out 20,000 watercolors, everyone his own, bearing (like Marin's work) the stamp of an original and unique personality. His individuality had a distinct effect on the impressionists, where more robust Rubens had not.

Rubens, the foremost painter of the Flemish school, ran a regular art factory. To this day experts squabble over which strokes are his and which his apprentices' or his partners'. He is generally credited with the basic idea and the layout, and some of the finished strokes. More than 2,500 paintings are "attributed to his studio"—which is the way the entry reads in the encyclopedia.

Speaking of Rubens, interest was high when the Cleveland Museum of Art paid half a million dollars—the going rate for that rare a work—for "Diana and Her Nymphs Departing for the Chase." Its pedigree traced back to 1796, proudly authenticated by the world's greatest living authority on Rubens. It was so rare that there was only one other, which one of the wealthiest men in the world, J. P. Getty, publicly announced he was acquiring. What! Another original? Of the very same fine painting? Not only did JPC claim that his original was the original original; he also displayed a pedigreed pedigree tracing back to 1640, the year Rubens died, to prove it. The contentions squared off. What did JPC do? He shelled out half a million of his own hard earned cash. It's somehow difficult to shake off the feeling that he must a pretty shrewd poker player. The Cleveland outfit, however, was struck breathless. They gasped: "It is inconceivable that Rubens painted two Dianas. But what that other might be is somebody else's problem." That's what they said. Somebody else's problem. JPC only smiled his most inscrutable. Even if Cleveland doesn't stick an "Attributed to—" label on its fake, it's going to be very difficult to recoup the loot after all that publicity. Maybe they should have done something crazy with all that money. Like buying a lot of contemporary paintings, living art, cheap. Now it's drained away. Will the fake be buried? Quietly? Here's another way of looking at this mess. Either the painting excites, delights, and instructs, or it does not. Either one. For even the experts can't tell them apart at times. There is a simple way out. Why aren't skillful copies of all masters commissioned by museums and hung up all over?

The wrangle between fine art and commercial art is still going on pretty strong today. Here's an easy rule of thumb for distinguishing one from the other, either of which can command high prices. The commercial job is commissioned (a man wanting his wife's portrait; a manufacturer wanting his hats advertised); the artist is hired; his pay depends upon how well he satisfies his client's need; b) the fine artist on the other hand—usually and hopefully in anticipation of some monetary reward—produces a painting which is his own creative expression, independent of whether someone else will like it or not. He may get paid or win prizes; or he may not. Also he may be painting in an artistic dead end; or breaking new ground.

In addition there is a large gray area in which the fine artist paints "buckeyes" or "potboilers," which are competently painted, having the appearance of being original and creative but which have been slanted or aimed at a market (and often only the artist knows this, within the confines of his own conscience) which he shrewdly hopes to penetrate.

Conversely, when some fine artists begin to connect and to sell, some unsuccessful or embittered rivals sometimes try to stick the "commercial" label on them. But the exchange of money for art is not itself the criterion; it is the artist's inner intent; and this in turn is determined by other artists of equal integrity.

Ambroise Vollard was a dealer. South of the subcontinent of Asia, in the middle of the vast Indian Ocean, a thousand miles from nowhere, lies the tiny island of Reunion.

Ambroise Vollard, a creole, was born here in 1867. His father sent him to Paris to study law, which he did, diligently. In his spare time however he also studied the prints and paintings strung along the quays of the River Seine. Had he been wealthy, with his liking for art, he would very likely have gone for the works of the artists then in fashion, Bouguereau, Meisschier, and all those others no one now hears of today. Instead he forced himself to take an interest in those upstarts, the experimenting impressionists, and the post-impressionists, who were then being ridiculed and laughed at—but also being talked about.

Vollard's prescience insisted so strongly that he abandoned law altogether and entered the art business. First, he took a job in an art gallery to learn the trade, speculating with paintings on the side. He started with the impressionists, which was all he could afford really, betting that the excitement they were generating would increase, helped, of course, with whatever little push he could give. Through Degas, Vollard met Lautrec, Bonnard, and Vuillard. Famous names? They were the young, hungry, insolent, despised, emancipated riff-raff of their day. Rue Lafitte was then "gallery row."

In 1893, at the age of 26, Vollard rented his first gallery. It was a small shop. It had the correct address. He showed some Manet sketches for his first private exhibit. He had some success and the following year he moved to a larger place up the street. Run by rung, soon...
Vollard's name became known to all the bohemians and extremists in Paris, the experimenters, and he became a solid success. In the 1890's, Cezanne's name was often mentioned to him. No one however could tell him where he lived or where he was or even whether he was still painting. Cezanne was only an unknown painter.

Vollard persisted. The larger galleries had the important impressionists and they didn't either know or care about Cezanne. Twenty years had passed since the first impressionist exhibition. Vollard became more curious. At last someone gave him an address. A long shot. Going to a crowded Paris street, Vollard knocked on every door until by chance he came upon not Cezanne but his grown son, and from the son Vollard finally traced the moody and now aging artist painting alone and silently to Aix, in southern France. No excesses, no scandals, and so we have no exotic movies about this reticent artist, whose work, scattered about in chicken yards, was to cause the entire movement of modern art to swing away from traditional forms. Cezanne warned to the dealer's interest and let him have 150 canvases. Vollard hung fifty of them in his gallery on Rue Lafitte.

It might have been pure instinct, blind choice, or genuine insight. But no matter what the bait, Vollard could not possibly have hooked a bigger fish. A few individuals, a few artists, a few alert collectors, waking up to the extraordinary power in Cezanne's form-constructed compositions and ignoring the howls of the blind, had spread the word.

In 1899 one Cezanne was shown in the Salon des Independents.

In 1903, 1904, more of his work was shown in Paris. Picasso came to look; he stared and thought and looked again, and the seed of modern art took root in lusty soil.

In Aix, for more francs, Vollard picked up many canvases which the artist had simply given to the townfolk or tossed away—presenting us with the unthinkable spectacle of great art and great ideas being practiced and thrown away as trash, with but the minutest contact necessary to a Matisse or a Picasso or a Braque, the light in the cave, the tiny speck which in turn led to the dazzling blazing sun of new and genuine artistic vigor.

Vollard had to suffer the torture of having to sit through 150 sittings for a single portrait Cezanne wanted to paint. Cezanne reproached him for falling asleep. “Does an apple move?” he roared.

In 1906, upon the artist's death, Vollard hurried once more to Aix and bought up all the canvases he could unearth, hidden in attics, in cellars and closets. This was not a time for sentimentality. One indigent lady would not part with a painting that was guarding a hole in her chicken fence. The fence was valuable and so were the chickens. What was a pretty picture? Could you eat it? She was only being practical. After all, it was a good, husky chunk of canvas.

In addition, Vollard had his finger in other pies. Earlier, in 1900, he had agreed to give the flamboyant Gauguin (then in Tahiti) a $60 monthly allowance in exchange for his paintings. After a year or two Vollard's remittances became irregular. Gauguin was gagged by miserable poverty (his own doing) and his quarrels with local officials (his own querulous stupidity); his health grew worse and worse (his own fault), ending finally in his death in 1903. Shortly thereafter Vollard made a real killing from the sale of his sewed-up Gauguins.

In 1903 he bought all Derain's paintings when the artist was only twenty-five. Derain in turn led him to Vlaminck, a fauve, and the dealer also bought him out for 1,500 francs. This windfall enabled Vlaminck to move out of Parisian slums and into the country to paint more freely.

Vollard worked hard to interest his clients in his artists, to everyone's mutual profit. In 1901 he gave the 20-year-old Picasso his first exhibition in Paris, even before the young Spanish artist had decided to settle permanently there. But the dealer didn’t follow through. His sniffer balked at cubism. He let Picasso get away. It didn't matter. He was already very rich.

"Your name?" He told him. It sounded too foreign. 'No, no. They do not interest me.'

And Vollard strode away. Later however a friend of Van Dongen's became an important critic and through this friend Vollard relented and gave him a show. But it didn't seem to matter. "Least of all to Vollard. He was established and he no longer paid any attention to us younger painters. We were merely a pretext for attracting clients to see his 'serious' paintings by Renoir or Degas."—What a commentary: the great exhibitor of experimenters getting hardening of his artistic arteries!

In 1916 Vollard became Roualt's exclusive agent. He set up a studio for the artist. Roualt agreed to illustrate some books Vollard was producing. It was now the dealer's ambition to print the most beautiful books in the world, beautifully illustrated. He could hardly have chosen a better artist: Roualt worked conscientiously on the illustrations for twenty years, producing a body of 58 powerful etchings and aquatints. When Vollard died in 1939, Roualt brought suit against his estate for the recovery of 800 unsigned and unsold works of his.

He then proceeded to burn half of them as not being worthy of his standard. A deeply religious and worldly man, suddenly finding himself the target of depraved accusations, Roualt had to deny indig­nantly allegations that he was destroying them for the purpose of increasing the value of his other work.

Attracted to his predilection for taking chances in his earlier days, the young painters had taken Vollard to be one of them, and they turned him into a rich man. His sponsorship of Cezanne forever linked him to art's greatest upheaval. His fortune at his death was estimated at more than a billion francs.

Not bad for having prescience.

In any large city nowadays you can see one-man shows of modern and abstract paintings by little-known artists. You can see price tags on the paintings of $500, $1,000, and more.

"How dare they ask that much?" you'll hear. "How come?"

(Continued on page 39)
A FORD TO TRAVEL

III — Electronic Sound Generation and Music on Tape

(I am indebted to L. A. Hiller, Benjamin Johnston, Herbert Brün and Morton Subotnick for criticizing this article and offering many suggestions to improve it.)

The division between science and art is not so great as many practitioners and observers believe. Experimenting with methods of recording and reproducing music by mechanical means produced the musical clockwork of the later 18th century, for which Beethoven composed. Mozart wrote a pair of masterpieces and Haydn a large repertory of dances. The music was "recorded" by punching holes in a circular metal disk according to the composer's notation; the clockwork reproduced the music by the sounding means with which it was provided, being sometimes capable of the variety of a small orchestra, as when Maelzel's Panharmonicon performed Beethoven's The Battle of Vittoria (Battle Symphony). I have a tape of Haydn dances from an old record made from one of the original metal disks played on the original clockwork.

Music boxes that play from rollers or barrels (barrel organ) studied with a pincushion of wire nails have a longer history, culminating in that ancestor of the jukebox, the nickelodeon. The player piano, playing from paper rolls punched with holes and slots could reproduce with close accuracy an actual live performance on a specially equipped piano. Several important composers, Stravinsky among them, have composed or arranged music for the "pianola." Some composers have learned the trick of composing for the player piano by carefully measuring and punching holes in the paper sheets. The American composer Conlon Nancarrow, who lives near Mexico City, still composes in this way, producing a music too intricate and rhythmically complex to be performed even by several hands at the keyboard. Nancarrow's music has been reappearing on the programs of recent music festivals.

Invention of the acoustical phonograph and record made possible the recording of actual live performance by voice and instruments. This was the period of short operatic records, when the common man first discovered the pleasures of "classical" music. In the later 1920s the acoustical method of recording through a horn was replaced by electrical recording.

During the 1930s several experimenters explored the possibility of composing directly on a record, so that the result would reproduce exactly the composer's intentions, free of any performer's interpretation. Carlos Chavez and John Cage argued in favor of such means. Composition would resemble easel painting, each recorded performance the only one of its kind.

Soon after my first meeting with Cage, he invited me to a small gathering at the home of pianist Richard Buhlig in Los Angeles. Saying he would play for us the means by which music would be made in future, Cage put on the phonograph a record which had been developed by a telephone company for testing its lines. The sound consisted of an electronically generated sine curve of fundamental pitch without overtones, rising and falling between the audible limits, resembling a thin wail. All of us, I am sure, left the gathering unconvinced, but this was not the first or the last of the conceptual marvels by which Cage would soon alter the historic course of music. Within the year he had composed directly on a record (using two of the telephone testing records, a tam-tam, and a piano having its keys struck with one hand and the strings damped with the other hand, the first successful surviving electronic composition) his Imaginary Landscape No. 1. He was also the first in America to compose (1952) a score for electronic tape, his Imaginary Landscape No. 5, using as material any 42 phonograph records, with graphic instructions and chance operations derived from the Chinese oracle classic, I-Ching. His Williams Mix (1952), combining six distinct categories of sound, created the art of noise-music.

Electronic and tape music therefore included from the beginning electronically generated and artificially restricted sound, the combining of artificially produced with "live" and instrumental sound, the collage of superimposed sound-sources, and the new discipline of "chance" that Cage later preferred to call "indeterminacy."

Chance composition or "indeterminacy" split into two usages: aleatory, depending on more or less controlled choices of alternative materials or actions in composition or performance; or random, where all choices, whether made by the performer or produced by such means as the computer used as a composing instrument, are equiprobable on the average.

The Columbia-Princeton Synthesizer, a now practically obsolete electronic device for producing musical sound, should be credited with having aroused the desire of composers in other universities to possess their own means of sound-synthesis. Experimental studios or laboratories equipped with electronic sound-means are now appearing in many universities. At Washington University in St. Louis, at Yale, and at the University of Illinois the electronic laboratory is crowded into space never intended for such purpose. At San Fernando Valley State in Southern California, Gerald Strang was given authority to design an acoustically perfect music school building with built-in wiring and space to accommodate every type of electronic equipment except computer; this will now be linked with a new computer which is being installed at the University of California, Los Angeles. At the University of Michigan, the University of Toronto, and elsewhere, new electronic musical laboratories are rapidly coming into use, directed either by a sound-engineer or by a composer or by one who is both. Some schools allow the composer access to a computer installed for other purpose. It is not only the composers who are interested. Both RCA-Victor and the Bell Laboratories have had for years sections experimenting with the reproducing of natural sound by synthetic means. The disciplines of music, acoustics, and electrical engineering contribute to studies which are rapidly altering our understanding of the art of music, exploring information theory, and developing new methods of communication.

Besides directing the Studio of Experimental Music at the University of Illinois, Lejaren Hiller, composer, scientist, and engineer, directs the work of several graduate students in electronic engineering.

In this field of electronic sound or sound recorded on tape almost anything can happen. Any mixture is possible. The pioneers in this field rather cautiously drew sound-sheets, which were called by the French term musique concrete. Such work has been done by Vladimir Ussachevsky and Otto Luening in America. The basic idea of these composers and of their more radical successors, among them Milton Babbitt, Karlheinz Stockhausen, and Luciano Berio, is still to create "music," the new sound-means serving to extend the traditional conceptions. The idea of the Gesamtkunstwerk, the all-inclusive, esthetically mixed masterpiece, which stems for Beethoven's Ninth Symphony and Wagnerian opera, with a dash of color-projection derived from Scriabin and Schoenberg, distinguishes the intentionally "musical" composer from the outright adventurer in sound. (Let me say here, and in regard to subsequent distinctions rather sharply described, that a majority of the present-day composers, if not all, would place themselves in some degree on either side of the distinction I have drawn. They would not for that reason call the distinction wrong).

It is the aim instead of the comparable result which distinguishes: Berio, for example, speaks of Cage's later work as "not music but something else"; Cage describes his later work as "theater," but theater was the fundamental intention of the Gesamtkunstwerk and Berio claims it for his own goal. In spite of conceptual and technological confusion, the lines of development move steadily farther apart. In America and Europe, reputation and performance still favor the intentionally "musical" composers, Ussachevsky, Luening, Babbitt, Stockhausen, Berio, etc.; worldwide, Cage and the American experimental tradition are becoming the more influential among the younger generations of advanced composers.

Schoenberg defined the tone-row as the method of composing with twelve tones related only to one another. Growing out of Schoenberg's "emancipation of the dissonance," this is the revolutionary innovation which distinguishes 20th century music from that of the three preceding centuries (1600-1900)—the Harmonic Period. Theoretically and factually, in the nature of the field of sound, any collocation of sounds, however related to one another, could replace the tone-row. It was Cage who first clearly recognized this fact and stated it. He wrote in 1937: "I BELIEVE THAT THE USE OF NOISE TO MAKE MUSIC
JULY, 1965

WILL CONTINUE AND INCREASE UNTIL WE REACH A MUSIC PRODUCED THROUGH THE AID OF ELECTRICAL INSTRUMENTS. Most inventors of electrical musical instruments have attempted to imitate eighteenth- and nineteenth-century instruments, just as early automobile designers copied the carriage... The special function of electrical instruments will be to provide complete control of the overtone structure of tones (as opposed to noises) and to make these tones available in any frequency, amplitude, and duration.

WHICH WILL MAKE AVAILABLE FOR MUSICAL PURPOSES ANY AND ALL SOUNDS THAT CAN BE HEARD... THE PRESENT METHODS OF WRITING MUSIC, PRINCIPALLY THOSE WHICH EMPLOY HARMONY AND ITS REFERENCE TO PARTICULAR STEPS IN THE FIELD OF SOUND, WILL BE INADEQUATE FOR THE COMPOSER, WHO WILL BE FACED WITH THE ENTIRE FIELD OF SOUND." That is exactly where music is today. The period of the predominance of vocal music ended around 1600; the period of keyboard-oriented harmony and its orchestral enlargement ended around 1900; we have entered the period of the computer used as a musical instrument to explore the entire field of sound.

In former days, the Christian composer might sign his name at the end of his composition "mr. w. birde laus tii deo," and the practice continued through Haydn. In the 19th century the idea became vaguely deist, that the works of Beethoven and Brahms came from God, not by Mosaic dictation but in the nature of their music—you could not really say the same for Hummel or Schubert. The inheritor of this tradition preferred to think of "genius," a romantic sorcery, which in Wagnerian style took charge of the entire business. With that we are in the era of Marx, Nietzsche, Jung: the immediate personal revelation, which had been asserting itself for three centuries against orthodoxy in church and sect, became now an authority as conclusive as any. The poet could communicate with angels; the composer could resort to "natural law as related to the sense of hearing" (Anton Webern borrowing the phrase from Goethe) and determine by his hearing what should be natural law in music.

Ferruccio Busoni summarized this ideology in A New Esthetic of Music. "The audible presentation, the 'performance', of music, its emotional interpretation, derives from those free heights whence descended the Art itself..."

"Notation, the writing out of compositions, is primarily an ingenious expedient for catching an improvisation..."

"But the lawgivers require the interpreter to reproduce the rigidity of the signs; they consider his reproduction the nearer to perfection, the more closely it clings to the signs..."

"But, it is not possible; the buoyant, expansive nature of the divine child rebels—it demands the opposite. Each day begins differently from the preceding, yet always with the flush of dawn..."

Poetic, fundamentally vague, yet fundamental. Busoni was referring to the performer's interpretation, but Edgard Varese, for many years, has understood Busoni's meaning as I read it. Cage told me at our last meeting that he had read and endorsed Busoni's comment on notation. Varese, the one European-born founding father of the American Experimental Tradition, takes his stand on Busoni's New Esthetic. In his few masterly compositions of the 1920s Varese explored and created by ear and intuition a harmony of timbres, of tone-qualities, of Henry Cowell's words, "more important than the harmony itself..." Since Ionisation, composed in 1931, Varese has created only a very few, though potent, scores.

For Schoenberg, on the contrary, the exact note was the essential; but it is no longer the variable note determined by key-relationship (the same note on the keyboard that is taken to be a different note in different key-relationships). Schoenberg reduced the base of music to a single key of the 12 tones, and a note is now, in his understanding, only what it is, its exact sound, nothing else. Schoenberg refused to consider retuning the chromatic scale to its correct acoustical relationship of unequal intervals. He rejected the word "natural" in the sense given it in Webern's definition of music: there is, instead, musical necessity related to the art of hearing—the artificial and arbitrary note/tone language of the composer. Thus both Varese and Schoenberg, each in his distinct understanding, uphold musical sound against the acoustical...
significance of traditional notation. And it is therefore only one step more to substitute any sound, "musical" or "anti-musical," which musical necessity will seem to dictate: tone-music becomes sound-music. For this new ocean of musical exploration the composer has no charts. By what means are sounds to be related to one another? Acoustical principles formulated by Pythagoras around 600 BC, principles long since abandoned in practice though as true as ever in the nature of sound, which are now being reinstated by composers working in just intonation (among them Harry Partch, Lou Harrison, Ben Johnston, LaMonte Young)? By ear and intuitive judgment or "natural law related to the sense of hearing" (whatever that may mean in a context which excludes just intonation)? Or by schemes and methods still being formulated? Cage long ago pointed out that in any succession of vertically related tones or sounds, without regard to harmony, emphasizing the upper tones will give the effect of a dominant, emphasizing the lower tones the effect of a tonic.

The present condition of this exploratory music may be called, if one wishes, non-esthetic, in that we have no esthetic tradition capable of determining the effectiveness of the new means. Isolated examples of this music may be called by a term I have used referring to the work of Cage: esthetic instances—philosophical axioms to begin with. Some of these examples may be proved true by their consequences, others exceptional; most of the examples will have few or no consequences—being mere derivations or bad guesses. Most that seems to the untrained to be quite arbitrary, shocking, ridiculous, may appear, after further experience, to be well conceived, in the line of development, and not unreasonable. I have watched this happening to the music of Bartok, Schoenberg, Ives, Varese, Cage.

We spent an evening at Urbana in the home of Herbert Brün, a former member of the group of composers associated with the Cologne radio in Germany, who came to America to lecture and has remained for two years at the University of Illinois. Jerry Hillier and Ben Johnston joined us. During a long discussion Brün and Johnston outlined divergent attitudes towards the creation of experimental music. It was not outright disagreement, and the lines were not clearly drawn. Brün upheld the intuitive position. Johnston asserted the importance of the acoustically correct scale and the significance in these terms of exact notation. "Why should I worry about scales and correct intonation," Edgard Varese had exclaimed to me several years before, "when by electronic means I can create any note or sound I want?" Neither discussion led to any conclusion, but each was significant of what is happening at the present time among advanced composers in this country.

For these reasons, instead of continuing the chronology of our journey, I skip forward nine months to a Saturday afternoon in December. As the guest of composers Morton Subotnick and Ramon Sender of the San Francisco Tape Music Center I had twice presented for their audience my Composite Lecture. That afternoon they played for me tapes from their collection. However far out these may seem in the country.

We listened to three tapes, in whole or part, by Terry Riley. He arrived to larger compositions. This is an outcome of the prepared piano. He listened to a prepared piano keyboard, the keys activating tape-loops which continue sounding after the piano is played. Riley has a very simply harmonized, at least at the start. The rhythms are as axiomatic as the other elements, the tempo is brisk and rigidly unchanging, and the volume level is consistently loud. . . . It is formidable repetitiveness, but harmonic changes are slowly introduced . . . , melodic variations and contrasts of rhythm within a framework of relentless continuity and climax of great consonance and high complexity appear and are dissolved in the endlessness."

The piece can go on for an hour or so, like the cremation music of the pre-Columbian Mexico, to which Frankenstein compares it, or the court music of Korea. We have to remember the many uses of music other than listening to it in a concert hall; one of these is to become the ritualistic arbiter of a ceramic.

Having read all this you should be imaginatively prepared to go exploring into new auditory dimensions which no one can solemnly evaluate by looking at the score.
The collapse of land and houses last month in the Pacific Palisades area of Los Angeles is a continuation of the endless, sordid drama of corrupt cause and tragic effect. Newspaper stories about the structures which were ocean view houses and apartments one day and beach front rubble the next tread so hard on the heels of accounts of bribery scandals in the city building department, that even the most charitably disposed can hardly avoid linking the two.

Yet not a murmur of public protest has been heard—even the expropriated owners have expressed only resignation at their loss! It’s incredible but apparently city employees are right in feeling themselves so safely entrenched, so inviolate that they can with impunity issue permits to build on land which is notorious for its instability. For 25 years, the palisades overlooking the Pacific Coast Highway have been subject to periodic landslides. Motorists have been buried and the highway blocked so many times the roadway at one point had to be shifter further from the foot of the cliffs.

And these most recent buildings to fall are far from the first to become total losses because of land slippage in that area. Insurance companies are aware of it and specifically exclude landslide coverage in policies on these and other structures in the Palisades. (The city has made the ridiculous proposal that the insurance companies should assume liability, in effect penalizing them for showing sensible but hardly remarkable foresight in protecting themselves from loss. The insurance companies should be issuing building permits!)

In previous discussions of urban development errors that have resulted in loss of life and property (A&A, Jan. and Feb. 1965), I suggested it was high time that public officials—and private developers—who were responsible in fact were made so in law, by new legislation if necessary. Pursuing it further, because of the fact that the building department must know that the Palisades have been slipping and sliding for years, why can’t the city be held accountable under present law for the property lost there? The U.S. and state constitutions protect us from appropriation of private property for public use without compensation. Where are the Melvin Bellis, Jake Ehrlicks, A.L. Wirins to argue that “appropriation by” equals “deprivation of” and that it is immaterial whether the property is appropriated for public use or whether it merely disappears as a result of questionable acts by public officials? The distinction is without a difference, the effect on the property owners exactly the same: they have lost their homes and the land is useless to boot (the boys downtown must have been told by now to lay off the Palisades, no more building permits—at least till the dust settles).

What’s more, can the owners walk away with a resigned “that’s that” as they seem disposed to do? Presumably the million dollars worth of property that tumbled down the cliffs to perdition was subject to long-term mortgages. In the latest UCLA Law Review journal, economics Professor Werner Z. Hirsch notes that private land ownership in America is virtually imaginary, the real owners being financial institutions. This may be true of the rights of ownership, but there’s nothing illusory about the duties of ownership. These include payment of taxes and repayment of loans. Aren’t the imaginary owners in the preposterous position of having to continue making mortgage payments on property that is only a memory? The devastation in Pacific Palisades is not an isolated nor even an extreme case. In the January and February issues I noted in passing that in the last year or so people have died and a number of houses have been destroyed as a result of the transcendent greed which controls our land development. And more than 30 people were killed during 1964 on a relatively short stretch of highway near San Diego last year because no effective action was taken to stop the slaughter. Why worry about existing highways when we have new ones to build? seems to have been the line taken.

The two primary aims of the many laws now on the books which make us, as individuals, responsible for the consequences of our irresponsible and criminal acts are 1) to induce us, in our own interest, to act with care, and 2) in the event the induce ment is ineffective, to compensate whoever is injured. Imposing similar liability on the city and its officials might reduce the incidence of irresponsible building and planning which results from bureaucratic indifference. Who knows, it might even reduce corruption. And even if it didn’t accomplish either and the bloody and costly blunders continued, compensation would make them better endured.
This apartment project is the first element in the development of a large condominium apartment community at Salishan, Oregon, consisting of seven units per building with the buildings to be repeated as needed. The site is a long stretch of ocean front property separated by the main access road from a golf course.

Since the access road is some 20 feet below the top of the rolling sand dunes and because the ocean view is all-important, the building is stacked in a series of levels to permit entry at the road level and view and beach access from the upper levels. Also for view purposes, the apartments developed as sort of row houses, but by varying the units up and down and slipping them front to back, the architects have avoided the two-story row motel look. The scheme has the further advantage of providing more privacy at entrances and outdoor decks on the ocean side.

There are three types of units: four two-bedroom apartments of 1000 square feet on four levels with carport; two one-bedroom apartments of 720 square feet on three levels with carport; and one bachelor apartment containing 660 square feet on two levels with balcony sleeping.

The building is wood frame with concrete block foundations, 2x4 laminated roof and Keizer sound walls between units. Interior finish is gypsum wall board with some resawn hemlock paneling in living and bedroom areas. Exterior is finished entirely with cedar shingles left to weather. Trim is olive green.

Photos by Edmund Y. Lee
BLAIR AND ZAIK, ARCHITECTS
M. PAUL FRIEDBERG & ASSOCIATES,
LANDSCAPE ARCHITECTS

The low level of residential planning in this country is an indictment of our entire culture. The home is our most personal possession and should, therefore, represent our esthetic and social aspirations. As a nation we wear our architecture and planning as an outer garment for all the world to see. How high can our opinion of ourselves be if we dress so poorly? Even more important than visual appeal is the lack of consideration for the requirements of the individual in this country. To date, little of our planning indicates any concern for the people who will eventually inhabit the residential complexes. There is a stock list of excuses to answer this indictment none of which can stand the gaff of close scrutiny: bad planning is not inherent within the confines of restricted budgets, impersonality of design is not a requirement for government sponsored projects and lack of imagination is not a prerequisite for designing for low income groups.

Confident that there were answers to the problems inherent in urban residential housing design, the Vincent Astor Foundation (at the request of the New York City Housing Authority) sponsored the redesign of Carver Houses—a three block long low income residential complex between 99th and 102nd Streets and Madison and Park Avenues. The firms Pomerance and Breines, Architects and M. Paul Friedberg and Associates, Landscape Architects were commissioned to investigate the restructuring of the internal mall described by six and fourteen story buildings. A free hand was offered to the designers; the catch-words were experiment, explore and discover. Existing concepts were inverted. For example, it was felt that projects of this scale in highly dense urban situations could do without lawns. Lawns inhibit use by the tenants and the tenants were the prime concern of the designers. The aesthetic imperative was combined with a strong social purpose. The designs had to work, function and satisfy recreational and social needs of both the project's tenancy and the neighborhood. A large paved plaza was created. This plaza housed an amphitheater of terraced steps, a Greek stage, decorative walls and fountains. Children's spray pools and covered walkways, densely planted raised planting beds and closely planted trees gave shade, intimacy, scale and a spatial definition to this area. Here was an unrestricted open space within the heart of the city where children could play and people could meet, congregate, socialize and enjoy recreative functions without managerial dictates. This was truly a permissive atmosphere. The traditional environment identifying low cost housing complexes was missing. Fences were abolished along with restricting linear walkways, sensitive delicate planting and "Keep Off" signs. This was an environment dedicated to human beings, and they became essential to the success of the design as human interplay within this space gave the plaza its life blood and excitement.

M. Paul Friedberg

Photos by David Hirsch
Site of this small house for a bachelor teacher is to be a heavily forested area of the Missouri Ozarks some 180 miles southwest of St. Louis. Since the house is to be used only for vacations and weekends, the budget was extraordinarily tight and preliminary estimates support an expectation that it will come in under $10,000, exclusive of land and fees.

The house contains about 850 square feet with living room, dining room, bedroom and studio around a central bath-kitchen core which also houses water pump, storage tank and furnace-air conditioning unit above. Conventional wood framing will be used with exterior walls covered in Texture 1-11 cedar plywood and interior walls and ceilings ½" painted gypsum wallboard. Finish floors are to be vinyl tile over plywood subfloor; decks will be 2 x 4 fir with ¼" spacing. Aluminum sliding glass doors will have aluminum screening. The shower stall is to be prefabricated in fiber glass. Roofing will be built up with tar and gravel.
THE NEW HOUSING OF SOUTHWEST WASHINGTON

STANLEY M. SHERMAN

Chief, Project Design, District of Columbia Redevelopment Land Agency

A city changes as it responds to all manner of forces, haphazard and otherwise. Where it is possible to distinguish some of those forces they deserve close viewing. Urban renewal, that amalgam of public and private enterprise, is one method of directing change in cities which attempts to establish some recognizable order. That it should have come about, in view of the prevalence of distressing social and physical conditions, is not surprising, so long as one grants that public action to deal with such problems is appropriate.

Renewal is a complex and constantly evolving method. No single exposition, however complete, of a renewal project, however large, will demonstrate all the facets of the process. But a review of the completed residential portions of Southwest Washington gives some idea of the challenges inherent in the process.

Two themes dominate our discussion; the planning aims of urban renewal which influence physical settings, and the character of one such setting as a special place. These themes also involve the principles and methods of urban design and their links to renewal plan controls. We shall see that diverse architectural solutions are possible within established planning criteria and controls. As a matter of particular interest for rebuilding cities this will receive moderate emphasis.

Finally, we shall assess both the effort and the result. In cities as we know them, no change takes place without costs of one sort or another. Bluntly, we never get anything without paying for it. The known results in Washington are described below; also what was expended both in social and fiscal terms.

South of the Mall and west of the Capitol is the District of Columbia’s Southwest section. The three contiguous renewal areas within it, bounded on the west and south by the natural open spaces of the Washington Channel and Fort McNair, total 560 acres. (Fig. 1) For the most part in our discussion the three will be considered as one. The statistics compiled for the conditions existing prior to the initial clearance were simply appalling. One wonders, however, whether items listing 44.3 percent of units as lacking baths, 70.2 percent without central heating, or 43.2 percent with outside toilets are capable of conveying the feeling of degradation or the sense of shame any honest person had on encountering the shocking conditions the statistics represent. Flat figures have no impact; the simplest image is usually more successful in conveying an impression. A photograph suggesting the squalor associated with wooden shacks, rotting fences and crowded conditions in shockingly close proximity to the Capitol conceivably did more than statistics to convince skeptics of the need for some corrective action. (Fig. 2) Something had to be done for the people sheltered in these quarters. Four fifths of the 5600 households rented their so-called accommodations; two thirds had annual incomes less than $3600 (in 1956) and, significantly, better than three quarters of the 23,000 were, to use the euphemism, "non-white." All had to be rehoused. The problem was not a minor one if it is remembered that the 1950 Comprehensive Plan for the Nation's Capitol was based on a segregated city.

However, only part of the large picture of social ills associated with large and indigent negro populations is touched when discussing their housing situation. Washington's problem is unusual only in that the negro population presently outnumbers the white within the city's boundaries. Obviously this is of some concern since relocation largely involves the poorer groups. It is a mistake to assume that renewal, as outlined in legislation, has sufficient scope to deal with all the concurrent needs of those who do not share the benefits of an affluent society. The struggle in education, in
The distinction is admittedly a convenience, and useful later. The two are, of course, interrelated.

"urban scale," a principle commonly expressed as example, density, the number of specific quantities a standard is an objective measure, a principle a fictional plan is a control; any proposal which fails of provisions in response to construction costs, market forces, and changing urban needs.

The range of housing densities is small, from 25 to 87 units per net residential acre. (Fig. 4) The lower limit, of course, is for families with children, the upper for childless households. The range is decreased further by building slightly higher row house densities. As the Urban Renewal Plan has it: "The density [30 dwelling units per acre rather than 25] and coverage [40 percent rather than 30] of an area to be developed with row houses and planned common open space for light, air and recreation may be computed on the basis of the combined area of (1) all lots to be occupied by such row houses, and (ii) the area for the common open space." This provision, recognizing that a large portion of land in row house layouts is limited solely to the lots of individual units, attempts a more flexible solution. In grouping open spaces, all adjacent dwellings have an area none could have separately, and a larger number share in such grouping. In this manner, developers also have a greater number of units to guarantee their investment. As described below, a number of projects have utilized this provision in their site planning.

The upper density limit of 87 units per acre is also tied to the height of buildings in the District of Columbia. These were originally limited to 90 feet or eight stories, though the latter restriction was later rescinded by Congress, since the District has no law-making powers of its own. With a building restriction of 30 percent to insure sufficient light, air and play space, to say nothing of avoiding overcrowding, and eight residential stories, the average unit size with this density is about 800 square feet. Since elevator apartments in the current market seldom exceed two bedrooms in size, this figure is a reasonable one.

In addition to row houses and elevator apartments there are two other housing types in the Southwest, flats and walk-ups. Neither exists in significantly large numbers; Flats, at 40 units per acre, are defined as buildings with two apartments. Such units, which must be built between party walls, are indistinguishable from row houses. The only external evidence is the number of entrance doors, but where flats and row houses are mixed, one is hard put to tell them apart. New walk-up apartments, which are allowed at a density of 43½ units per acre, are presently under construction. When all are built they will be roughly five percent of all units. However, one can say little about the moment.

This brief summary of some of the requirements of the renewal plan specifications concerning residential sections hardly suggests the contents of the larger document. Many parts of the area, such as waterfront commercial uses between Maine Avenue and the Washington Channel, are designed to serve the entire city. Each land use is treated in detail, as are related services such as parking. Only as they impinge on the residential areas, however, will they be discussed below.

The standards listed do not make exciting reading. They are included not to dim the lustre of the challenge inherent in rebuilding cities but to suggest some of the efforts in finding reasonable answers to urban living (Fig. 5).

To re-emphasize what the residential projects are attempting to achieve, a rephrasing of the problem faced by the designers is helpful. This was done extremely well by the British architect, Sir Hugh Hudson. Responding to the interest raised by the Architectural Review's pinpointing Subtopia in its famous "Outrage" issue, Sir Hugo said: "The problem before all town planners is the same: how to give the effect of space while economizing in space; how to achieve a compact urban form without congestion either actual or visual; how to weld the ideas of many architects into a coherent whole without stifling originality or imposing uniformity;
nonetheless presents heterogeneous facades. Every element is defined, from the site plan, where no immediate discernible pattern marks the disposition of the buildings (Fig. 7), to the smallest treated surface, whether a balcony panel or a row house terrace. The risk where so much differentiation occurs is that design is ephemeral. In Capitol Park this possibility is offset by the splendid plantings and remaining large old trees. Despite the described emphasis on architectural landscape elements there is still an awareness of the larger development. The row houses are linked by a common spine created from a former street. The present streets serve a similar purpose, acting as a base, from which the random treatment of buildings and expression of their parts, not without careful asymmetry and thus an equal distance from picturesque relationships. The sparseness of treatment of Pei’s designs is an outgrowth of a careful, almost scientific, concern with the potentialities of reinforced concrete (Fig. 11).

The close visual ties between the row houses and elevator apartments of Tiber Island suggest an industrialized character, thus always having a double impression, of space immediately present, and of other spaces, usually more than one, beyond. The so-called “Forum” at River Park, a cooperative housing project designed by the architect Charles Goodman, is a good illustration (Fig. 9). Five separate blocks of row houses, none connected, define a simple, multi-leveled rectangular space. All of the blocks continue beyond the 90 by 120 foot area to line walls leading to and away from this central meeting place. Each unit of the blocks is distinguished from its neighbors, though by methods unlike those of Capitol Park. Picturesque theory is common to both developments, despite the different architectural tastes of the designers. However, one can consider Goodman attempting, via the Forum, to resolve the contradictions in picturesque layout. Or so one must describe the problems inherent in any approach which on the one hand partakes of “planning” as a means of achieving order, and on the other strives to achieve constant irregularity or deliberate disorder.

The notion of Townscape is one the architect’s concerns. As a base, from which the various treatments of landscape which dealt with natural elements and earth forms as if they were part of painted compositions. Picturesque theory has been described as an attempt to give every object the best possible chance to be itself. Utilizing this description we can see a clear application of the theory in Southwest developments.

The first discussed is the Capitol Park project (Fig. 6) by the architects Satterlee and Smith (with later parts by Chaioethiel Woodward Smith and Associates). Articulation of parts predominates at Capitol Park. For example pastel colors distinguish each row house though they may on occasion share common walls and roofs, and each apartment building, despite similar spine corridor floor plans and reinforced concrete structures, partakes of “planning” as a means of achieving order, and on the other strives to achieve constant irregularity or deliberate disorder.

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to go unused; these small spaces suggest how it is harbored. Had the renewal plan not permitted the slight increase of density, this might not have happened. It further demonstrates the greater likelihood of larger gaps between buildings. As Sir Hugh Casson's comments suggested, the constant problem of designing at urban densities is in finding points which achieve too great separation among buildings and a reasonable degree of privacy. Only those solutions which control open space in relation to buildings have the best chances of success. A concurrent risk is the possibility of too rigidly restricting the social activities occurring within the formed spaces. The heartening aspect of Tiber Island's central square, from the standpoint of encouragement for the buildings, is that it is open-ended, neither constricting any activities in a limited area, nor discouraging future modifications. Such a solution illustrates how urban design may adapt to changing mores. Perhaps a measure of a successful urban design is its success in being self-efficacious, of allowing the observer to ignore its shapes or limits while pursuing particular pleasures. Only one element currently, primarily of apartment house tenants, has thus far given any accurate statistical analysis of the new residents of the Southwest. Not unexpectedly, this information merely substantiates what one might expect in such buildings and in this city; professional, managerial and clerical occupations for 90 percent of those listed; young households, rather than families with children. Since the conclusions were what one reasonably familiar with the area and the people might expect, a similar guess, updating the information in the light of the completed town-houses, may not be too far off.

Efficiencies, or studio apartments, and one and two-bedroom apartments are common in all housing types except the row houses. The smallest units of the latter, on the other hand, contain at least two bedrooms. All units, of whatever size, count as one in density calculations, which may not be the best way of measuring densities. The British method, utilizing total bedrooms per acre, gives a more accurate picture of the kinds of families likely. In any case, the different housing types in Southwest have meant in practice a separation among units, a separation related to the age of the families. Young families, usually without children, are the chief occupants of the elevator buildings. Children, are the chief occupants of the new cooperatives, to which are linked of units of other types, the majority of the new residents are, and possibly will be, transient dwellers. In a society where social mobility is so prevalent, this is not necessarily a serious problem. But for the coherence and long term stability of the area, a distribution of unit types and monthly costs that would have permitted families to remain in the area as their housing needs and environment changed would have been welcome. Due to the small size of apartment units, no such distribution exists at the moment, and in this the planning of the Southwest may be failure pressure is bound to be reflected in the completion of walk-ups, and another housing market, something closer to such a range may come about.

Monthly shelter costs at the moment start at about $100.00 for some of the efficiency units and go up to $285.00 and higher for some of the larger rental units. Those town houses that are sold, either outright or as cooperatives, yield sufficient income to absorb the average income of householders in the renewal area is about $10,000 yearly. In view of the proximity of projects immediately outside the renewal area's boundaries, and predating them, which have over 1000 units of subsidized low-income families, it is evident that there is a sharp cleavage in the housing costs of Southwest residents. The disparity is all the greater since there is yet little housing for the middle income groups. In some ways, this is just as well. The better-educated and better-situated groups are less likely to imagine a workable community, unless such divisions are the achievable goal. A single statistic clarifies the contrast; the racial compositions of the private and public housing. The latter is better than 90 percent negro; the former is 50 percent negro. Conflict and the identity of the latter is not without significance in Washington, where few comparable examples existed prior to the completion of buildings in the renewal areas.

Despite stratification by income and race, there are attempts at establishing a single Southwest community. Obviously this will require considerable effort. However, efforts at bridging the gap are likely to increase the feeling of identity with the Southwest and are thus a possible long term advantage. As much as Arts Festivals, Halloween or Christmas parties, political, religious and recreational groups are indications of community spirit, it is impossible to say that evidence of this identity already exists. The contemporary, even novel, novel, character of the new buildings may contribute to this feeling as visible manifestations of the special situation. Even more, the completion of further facilities, serving not only the Southwest but the city as a whole, is bound to contribute to the residents' awareness of dwelling in a special place. Although the building then, one regrets it is also necessary to mention less successful elements. As was pointed out earlier we will not discuss the internal planning which is more an architectural matter except as a reflection of the influence of financial investment on physical form. However, there are still two parts of the overall planning that require some harping comment. Both are concerned with a fundamental urban problem, automobile traffic. The faults are so obvious that parking requirements are low, and that a major street bisects the residential area. These two variations of a familiar theme are illustrations of how the problems of parking and automobile traffic are not just the parking requirements are low, and that a major street bisects the residential area. These two variations of a familiar theme are illustrations of how the problems of parking and automobile traffic are not just

(Continued on page 39)
Mityana Church will commemorate the deaths of three of the canonized martyrs: SS. Mathias Mulumba, Luke Banabakintu and Noa Mawaggali. Mathias was singled out for the most exquisite death of all the martyrs. A man of 50, his hands were cut off, next his arms at the elbows and then his legs at the knees. After that, pieces of flesh were cut from his body and roasted before his eyes. Finally, the severed arteries and veins were tied to slow the bleeding. It took Mathias three days to die. The church will accommodate 400; utilizing the open courtyards increases the number to 700.

Mapera Shrine marks the place where the first Catholic missionary, Father Lourdel (called “Mapera”), preached and will serve as a meeting hall and chapel for members of the lay apostolate. The building will consist of two quarter cupolas of different sizes, one entering into the other but leaving open an intermediate space for light. The smaller cupola covers the section intended for individual prayer and the larger one for liturgical ceremonies. The larger can be opened to permit increased attendance. The quarter cupola is set in contrast to clean cubic structure.

JUSTUS DAHINDEN

These are the first four of an eventual 20 shrines to be built to commemorate the slaughter of native Christian converts in Uganda, east central Africa, in the 1880's. Of some 200 that were killed, 22 were canonized last year as saints and martyrs by the Catholic Church and another 13 declared martyrs by the Anglican Church. Also to be honored with shrines are an Anglican bishop who was murdered and a Catholic missionary priest. Symbolic forms have been used in the shrines, both in details and overall designs. Indigenous construction methods and materials will be used for the walls; however, the architects will introduce glue laminate beams for the roofs which will be covered in plastic.
The Amphitheater of Namugongo is to be built near the site where 13 Catholic and nine Anglican pages were wrapped in reed mats, placed on a pyre and burned like human faggots. The plan calls for the amphitheater to be closed on two sides by walls at right angles and on the third side by cement steps forming a segment of a circle. A light roof will protect the congregation from sun and rain. The altar will be placed at the center of a large cupola which can be opened by folding doors towards the steps. A processional way runs through the amphitheater and is marked at the summit by a statue of St. Charles Lwanga, leader of the pages who was roasted over a slow fire.

Munyono Chapel is the last of the initial four shrines to be erected on the site where the pages burned at Namugongo were sentenced by the king after refusing to recant. The shape of the chapel recalls that of the royal audience hall where sentence was pronounced. Since those who were executed included Anglicans and Catholics, this monument has been given an ecumenical character emphasizing Christian unity. It will be partly underground. The form of the cupola used in the shrine is found throughout Uganda life and its environment in spears, drums, shields, trees, fruits, etc.
PROJECT FOR AN EXHIBITION PAVILION
BY LYNNE PAXTON

The program was to create a structure original and personal enough to single out and identify the exhibitors. The final composition evolved as a tensile pavilion utilizing plastics which synthesized spatial and engineering design, and turned forms arising out of functional and spatial necessity to structural advantage.

The two major elements of the design are the suspended bridge, which houses the exhibited objects, and the cable and plastic network roof which shelters them. The bridge is supported by two cantilevering reinforced concrete piers at both points of contact with ground level. Between these supports, the bridge is held in its every cross section by two sets of tension cables, one set running from the outer edge of the bridge to the head and foot of one of the four peripheral masts; the other set from the inner bridge edge to the head and foot of a center mast located in the eye of the bridge.

This seemingly complex structure has been simplified sufficiently to allow the use of prefabricated elements for the bridge and a uniform cable diameter throughout. Profitable use of modern manufacturing technology is made possible by the application of two engineering principles, the first being that the distribution of loads is determined by the relative stiffness of the supporting members.

The bridge is composed of a number of curvilinear horizontal and vertical planes, rigidly interconnected by closely placed ribs radially oriented to the center mast. These planes—platforms and walls—originally introduced as serving circulation and exhibition functions are now made use of structurally to force the building to react to any concentrated loading as a unit, similar to a continuous frame. For example, the width of the bridge changes measured perpendicular to its major axis, resulting in a variance in loading per linear foot of bridge. At the points of greatest loading (where the platforms are widest) the walls are highest, and these two acting as one profile result in a much larger moment of inertia. However, the stiffness of this particular cross section is carefully kept smaller than that of a less heavily loaded section, which induces the movement of the load from the heavily to the lighter loaded section. In other words, a concentrated load immediately becomes a distributed load, the result being that uniformity of loading permits uniformity of dimensioning in supporting members.

The position of the masts relative to the bridge was determined as a matter of design to achieve a peak in the roof structure, which is also supported by the masts, and a major platform area, in each case, had to be related to one another to form a definite space. Their locations were then further defined by the following considerations. Each of the four peripheral masts have been placed opposite a bulge in a platform, along a radial connection of the center of gravity of the platform with the central mast. A number of cables run from a mast to that portion of the bridge supported by it, and are attached to the ribs of the bridge at different angles to the horizontal. The masts are so positioned that the steepest angles of connection correspond to the most heavily loaded increments (the widest portions of the platforms) so that the reaction in the cables is similar to the applied load.

Looking at the elevations, one sees that the angles are steepest where the cable is directly adjacent to the mast, and that the angles flatten as the wires fan out from the center of gravity of the platform. By sketching a force triangle it becomes obvious that the reaction in the cables is greater with respect to the applied load if the angles of connection. Therefore, the narrow parts of the platforms may lie further away from the supporting masts, and again an equalization of loading conditions on the cables takes place.

The supporting cables are prestressed in order to further reduce deformations due to concentrated live loads. This places the bridge cross section in tension and precludes the dimensioning of the supporting ribs for deflection.

The weather protecting roof over the bridge (shown in drawings) is composed of a network of wires in tension covered by a plastic skin composed of many fitted pieces welded together.

Five main supporting cables are hung between the center mast and five masts located on the perimeter of the bridge. Other main cables run along the perimeter from mast to mast. The foundation is continuous around the building and is connected to tensile piles. Tensile wires are stretched convexly from foundation to foundation over the concave main supporting cables. In every cross section of this network there is an interaction of concave and convex cables in tension, to assure the stability of the surface of every point, regardless of loading conditions.
This building has been planned so as to facilitate centripetal circulation from parking lots to office and service wings to the focal point of the building: the five groups of court rooms located in a kind of central elevated square. Several parking areas convenient to the various parts of the courthouse have been created to avoid a massing of cars.

The main entrance is below the center of the building with elevators and escalators to carry visitors to the first floor hall onto which the five main "islands" open: the Court of Appeal and Assizes, the Court of Justice, the Magistrate's Court, the records office and the group of general services. Each of the court "islands" is composed of a group of function and service spaces served by an internal corridor. A series of courtyards illuminate and ventilate the rooms. Independent stairway for the prisoners connects to the five "islands" at the mezzanine level.

The general service area for attorneys forms a fourth island and is connected with all the public spaces of the building. The fifth side is composed of the civil and criminal halls of record. Behind every island, jutting out from the central group towards the exterior are groups of offices each with its independent stairway, services and entry and all connected among themselves and to the central hall.

The building is a combination of steel and reinforced concrete construction. The central islands are framed in reinforced concrete; the exterior sides of the offices are iron frame covered with concrete painted dark brown. Interior partitioning is aluminum frame with plastic or glass panelling. Floors of the hall, public rooms and entry are of porphyry or granite and in the offices and corridors of rubber or plastic.
CASE STUDY HOUSE NO. 28  BY BUFF, HENSMAN AND ASSOCIATES, ARCHITECTS

For the Magazine Arts & Architecture, in association with Janss Corporation and Pacific Clay Products

In this project the magazine will document serially the use of facebrick as a principal structural element in single-family residential construction. The architects were asked to develop a design concept that would take facebrick into the structure as a full partner and utilize to full advantage the structural properties and other particular virtues of the material.

The solution introduces brick piers and walls as load-bearing elements, and by combining facebrick with panels of glass the architects have exploited the additional advantage of brick as a material requiring no finish or maintenance during the life of the building. The finish of the brick ties together interior and exterior surfaces, and brick floors throughout the house and brick terraces provide a texture of floor covering that integrates the house with its related outdoor courtyards, underscoring the importance of carrying materials from one space to another.

In subsequent issues of the magazine, sketches and descriptions will cover special developments in kitchen design and concepts for integrating heating and air conditioning with the structure of the house which the new products division of General Electric is introducing in the Janss/Pacific Case Study House.

The house will sit on a knoll in an unspoiled and tree-laden area being developed by the Janss Corporation in the Conejo Valley near Thousand Oaks, Calif. South of the Ventura Freeway with the Santa Monica Mountains as a backdrop, the Case Study House site lies south of Moorpark Road overlooking Los Robles Greens Country Club and is bounded on the west by Oak Creek Drive and on the south by Inverness Road.

The building is designed to utilize the site in its entirety. The overall periphery of the house approximates a square composed of two rectangles separated by a garden court and linked by two glass-enclosed galleries. The central, private court contains a swimming pool and garden areas, forming a visual and physical center to which all major interior spaces relate.

By separating the house into two major parts, the architects divided the active-living area from the sleeping and rest areas. This arrangement of spaces permits great flexibility of living patterns to fit family needs. The separation of the living spaces from the sleeping and lounge area permits an unusual utilization of the remaining space in the interior court for garden, pool and outdoor living area. Circulation between the two major areas by the connecting galleries permits ease of movement from one to the other and to the outdoor living area.

The two parallel wings, 95 feet in length by 19 feet in width, are connected by glass-walled galleries that look inward to the courtyard that results. This central patio or courtyard, 54 feet by 54 feet, provides an outdoor living area particularly adapted to California. The architects developed shade elements which permit relief from the direct rays of the sun, yet permit full enjoyment of the sun in other parts of the same patio. The swimming pool, located in the center of the interior garden area, is 18 feet from each side of the house. By locating the pool in this central patio, the design permits maximum enjoyment in this valley area where many residents utilize their heated pools throughout the year. At the same time, the arrangement of the garden permits the pool to remain in the background when desired by designing the landscape to screen portions of the pool area from interior spaces.

Wherever possible, the Janss/Pacific Case Study House introduces new building products but only products which are or will be available for the general public at the time the house opens or within a short time after the opening this fall. A new luminous ceiling comprised of a modular grid of oil rubbed walnut with acrylic plastic panel inserts will appear in the kitchen and service areas. These panels allow the architects to lift the light level in areas where a continuous surface of increased foot candles is desired. The walnut grid repeats the wood which the architects are using throughout the house for cabinets and storage cupboards.

The combination of facebrick, glass and walnut provides an earth color background which ranges from natural tones through browns found in the wood and brick. This family of earth colors in the natural materials of the house furnishes a foil for the interior design which also is under the direction of the architects. Area rugs which provide colorful accents on the brick floors and further color accents from upholstery and wall hangings will serve to emphasize the importance of the neutral background that pervades the house. By emphasizing texture of the brick, natural wood finish and relationship of the interior with the adjacent areas outside, the architects are taking advantage of the natural qualities of the basic materials used throughout the project. As a result, the house stands on the hilltop with the appearance of a structure that is light and airy, yet wedded to the ground by means of the brick piers. The simplicity of the elevations through the expression of the facebrick walls complements the site with its backdrop of California oaks in the hills that overlook the Janss property. The 84 lots will average one acre. Concealed steel beams provide the means of spanning the distance between the brick piers. With these beams as support, the roof floats over the structure to provide a feeling of lightness. The vertical elements of brick establish the mass of the structure. By working with a perforated beam, the architects will integrate the General Electric heating and air conditioning system with the structure. Technical details of the installation will appear in a subsequent issue of Arts and Architecture.

Ceramic tile counter tops, sunken roman tub and shower enclosures are from Pomona Tile, one of the oldest manufacturers of building products in California. As required in new building and safety provisions, safety glass by Perma-Glass, Inc., will be installed in wall panels and sliding glass doors.
Synthesis of the arts has been for many years the purpose of Andre Bloc's endeavors. In the garden of his house in Meudon, a striking full-scale model of a "sculpture-dwelling" is a result of his experiments though it does not pretend to fulfill the practical conditions of a dwelling. Pursuing his search still further, he built a vacation house for himself in Spain which is a fully serviceable sculpture dwelling.

To move through these sculptured dwellings, around and above them, is to glimpse universality where nature, space, poetry, matter and the search for perfection meet at the level of ideal structure. But must one see there, positively, an attraction to the philosopher's stone? Why not? When all is said and done hasn't this always been the yeast in the artist's imagination?

The sculpture of Andre Bloc which affirms its obvious kinship with structure in his vacation house also has ample modulation of material, a boldly multiplied rhythm of volumes and repeated curves, play with arbitrary spaces or calm nodes; and often light moves in it—as in the vacation houses which it infiltrates—dominating by such complex means as openings without glass and economies of many kinds in the interior partitioning which the rain can't reach.

One finds in Bloc's sculpture-dwelling a plastic emphasis, a desire to achieve functional order without neglecting the impulses of the imagination a liberty which doesn't oppose technology and searches, on the other hand, for a dialog with man; in short, the joy of a potter shaping a house from the soil.

Parallel to this research in sculpture-dwelling, Andre Bloc has been investigating in the field of prefabricated building components which can be assembled in limitless variety and which will prepare the way for entirely new architectural esthetics. —Roger Bordier
LOUIS I. KAHN EXHIBIT

The Architectural Panel of Los Angeles will present an exhibit of the work of Louis Kahn at the California Museum of Science and Industry July 16 to August 15. The exhibit will consist of photos, sketches and models assembled by the La Jolla Museum of Art. Among the projects documented in the exhibit are the three shown here in which Kahn concerned himself deeply with the problem of exploiting natural light while avoiding glare. The perforated cylinders of the Mikveh Temple, for example, admit and filter the light; and the buildings of the Pakistan Assembly complex have pierced hoods which act similarly, to introduce and shield light.

Patrick J. Quinn, assistant professor at University of California at Berkeley and a former student of Kahn's, will speak at the museum Friday, July 16, at 8:15 p.m. The public is invited; donation $1.
Salk Institute, La Jolla, Calif.

Photos by Annette Del Zoppo
THE CHICAGO SCHOOL OF ARCHITECTURE A History of Commercial and Public Building in the Chicago Area, 1875-1925, by Carl W. Condit (The University of Chicago Press. Authorship and publication aided by grants from the Committee on Research Funds of Northwestern University and the Graham Foundation for Advanced Studies in the Fine Arts, $8.50). Carl Condit, a student of both culture and technology, the art of building and the changing significance of structure, has written a book on the rise and evolution of the Chicago school of commercial architects, glimpsed through their writings as well as much that has been written about them and seen clearly in the construction of their commercial and public buildings. The text has been amply contemplated by well-chosen photographs.

The Chicago school of commercial architecture created the distinctive types of the modern urban scene. William Le Baron Jenney and Dankmar Adler were the great craftsmen of these new structures, John Wellborn Root and Louis Sullivan the creative visionaries. The spirit of their work, for all its commercial application, survives in Walter G. Behrendt's tribute to Root for the Monadnock Building: "In an act of self-denial, he puts his individual forces into service for common needs arising from the new social evolution. In this attitude is manifested the truth that building is a social art." The conception of the builder as an individual genius pitting his skills against the world's ignorance for mankind's benefit has been immortalized in the romantic figure of Sullivan, who began his self-dramatization in his book The Autobiography of an Idea, written after he had been cut off from active construction.

Many of the great buildings of the period and of these men still survive in full occupancy. Adler and Sullivan's Auditorium Building is now Roosevelt University, and the vast and beautiful auditorium, with its nearly perfect acoustics, is being restored as a public enterprise, though there seems some doubt how its more than 4000-seat capacity will be put to use. Other buildings, landmarks of their period, have been destroyed: how many "cathedrals" can an actively growing community afford to preserve?

Professor Condit is selfless in describing these buildings and how they were made, drawing on an authoritative body of information. He adheres to a long tradition, which is in fact the creation of this Chicago school, in his criticism. He believes that a building should make visible its construction; only then can ornament be justified, and the ornament should subserve the wholeness of the construction. Schools and collectors who are now laboring to preserve some of the ornamentation of these buildings, especially Sullivan's, must believe that ornament, functional or not, is worth preserving for its beauty. The functional view, which regards a building as the visible flowering of its skeleton, has reached, in New York especially, a rather inglorious conclusion, glass enclosed skeletons arising every day to tower above an increasingly unbeautiful scene. We need now, perhaps, a rather different view, not of the past and is always looking for one more . . .

BOOKS TO WATCH FOR

THE THINKING MAN'S DOG by Ted Patrick (Random House, $4.95) with an apology by John Steinbeck explaining why he could not write an introduction to this outrageous book, is an amusing and light effort which dispels many myths about the four-footed creature and his faithless friend, the biped. We say "outrageous," because obviously the author knows no Dalmatians who are the peer of the entire species. We review dog books on the simple premise that in five thousand years of recorded history they have done less damage to the world than almost any other species. Enough to recommend them! Read this one, be amused by it, if you will, but remember that the author has not shared the joy of a Dalmatian which this reviewer has.

JEALOUSY AND MEDICINE by Michael Choromanski (New Directions, cloth $4.50; paper $1.70) This novel by the winner of the Polish Academy of Literature prize, first published before the war in 1932, is an amazing psychological study of the eternal triangle — wife, husband, and (surgeon) lover. More than a static account of a romantic triangle, the author penetrates deep into the motivations of jealousy, anger and hate as each emotion succeeds the other.

SAM WARD: "King of the Lobby" by Lately Thomas (Houghton Mifflin Co., $6.95). Sam Ward was an indestructible power from the west coast to the east, a banker, politician, lobbyist, raconteur and entrepreneur as shrewd and as sharp as any New York financier who thrived from the 1840's until the Civil War era. Ward knew the drawing rooms of the well-heeled east and the outdoor sources of the California Fremonts. Related to the Astors by marriage—his Midas relative was to become a bitter financial adversary—he knew wealth, poverty, bankruptcy and pockets full of gold turn and turnabout. Condemn of presidents, senators, generals, looters and pirates, he himself is a saga of urbanity and smoothness. Even as a subpoenaed witness before the Ways and Means Committee on charges of having bribed congressmen, his charm, his candor, his good spirits earned him the admiration of his interrogators. Corruption touched him lightly; he was too accomplished for that. A wonderful biography of a colorful figure in our most colorful times.

ROBERT JOSEPH
to the conclusion that giving figures does not measure worth, and leaves relevant questions unanswered. Would more or less public money have been spent were there no renewal? Would such money have given comparable benefits? And how measure the increment to the private developers accruing over the years and more than offsetting their original investment? The most important question of all, however, is whether the completed work justified the money spent. This cannot be a simple balance sheet, compounded as it is by such non-fiscal items as how the buildings are used, whether a decent living environment is created for a reasonable length of time, and whether the final appearance engenders a sense of civic pride on the part of both inhabitants and observers.

The city does seemingly gain one financial advantage, increased tax return, with lesser municipal service costs. Slum and blighted areas require the expenditure of considerable public funds; in health and welfare services, police and fire protection, education facilities and so on, usually in amounts greater than the return in taxes from the same section. Service costs from Southwest Washington have clearly decreased, and in all likelihood will remain less in relative terms even on completion of all buildings. However, the tax return on the still incomplete area already exceeds the totals collected before renewal. Though this is a plus, we still have only a partial picture, for the city faces costs much beyond renewal areas alone. What effect, for example, have relocated families elsewhere in the District had on the overall municipal service-benefit ratio? And what of costs during the whole process of renewal? Unfortunately, these are difficult to measure, so there is no certain proof the city gains. We must leave with a rhetorical question: where intolerable and unquestionably costly conditions exist can a municipality afford not to undertake renewal?

If one looks beyond project areas to the larger city to measure the impact of a renewal program, one may as well look beyond the city to the suburbs for related effects. To find solutions to some of the problems of cities, utilization of the resources of these areas is inevitable. As the late Catherine Bauer Wurster recently pointed out, only if the suburbs provide greater housing opportunities for lower income and minority families will this problem be manageable in cities. More public action, rather than less, may be needed to achieve a wider range of housing opportunity; but without such large scale integration the cores of cities will increasingly turn into ghettos, a situation helpful neither to the cities nor the suburbs.

Intolerable conditions cannot be allowed to continue; the pertinent question is simply whether they are overcome either more expeditiously or to the greater benefit of those suffering with or without governmental action. Granting that change will occur in either case, is not the need for order so great that controls insuring it are worth having? Urban renewal, admittedly, exercises a restraint on the desires of individuals to build what they will, but justifies it by arguing that such restraint is for the larger public good. To eliminate inequities a renewal program must be part of other social actions on many fronts such as providing opportunities in education and employment. No one person, operating independently, has sufficient scope to insure that a rebuilding proposal will relate properly to the needs and objectives of the city as a whole. Only proper municipal planning can do this, and renewal is one of the methods for carrying out such objectives.

It is inconceivable, therefore, that the promise inherent in such a governmental tool will be put aside. Methods and aims set for this renewal project are lessons for others; the inherent flexibility is applicable to the entire range of housing for all income levels. For urban dwellings, the density limits utilized in Washington are a reasonable indication of what is economically feasible as well as visually and psychologically tolerable. The variety of solutions, as was pointed out, are limited only by the abilities of the designers. The actual accomplishment in Southwest is, conceivably, a planted seed that may in time lead to new and better urban housing solutions.

ART

(Continued from page 11)

Well, there's no law against it. Any painter, serious or not, can ask any price he wants for his work. If the onlooker feels indignant it can't be because he himself is being gouged. There are underlying factors. An artificial atmosphere of high value is perhaps being cre-
NEW DESIGNS

"Atrium," cast aluminum chair with baked enamel finish and inset vinyl strap seat which allows outdoor use, was designed for Brown-Jordan Company of El Monte, Calif., by Hall Bradley. The chair was selected for showing at California Design 9 exhibit. Circle No. 322 on the Reader Service Card for further information.

Metal office unit, "Spazio," with interchangeable elements: bookcase, typewriter section, files, safe, etc. Desk panels provide strength with a minimum of weight; the legs are adjustable. Designed by architects Ludovico Belgioioso, Ernesto N. Rogers and Enrico Peressutti for Olivetti and Co.

"Relemme" ceiling fixture has an exterior electric connection recessed in a hollow formed in the top of the dome reflector, eliminating any danger of excessive heating of the wiring. The reflector is lacquered metal with a protective rubber ring at the base. Designed by Italian architects Acille and Giacomo Castiglioni.

Crystal vases from Austria designed by Claus Josef Riedel, manufactured by Tiroler Glashutte, C.J. Riedel KG, Kufstein. Photo by Jona Parisini.
For Manufacturers' Product Literature and Information

1. Circle number on coupon corresponding to the number preceding the listing.
2. Print name and address and occupation.
3. Remove and mail prepaid, address card.

(101) Architectural letters and plaques in bronze, brass, aluminum and nickel. Also custom fabrication of all types of architectural metal work including stairs and handrails, store fronts and entrances, window walls, solar screens, flag pole holders, cast aluminum mail boxes and bank depositories, plus elevator entrances, doors and frames, elevator cars, and conveyors. A. J. Bayer Company.

(102) An attractive 32-page booklet describing a number of steel-framed houses available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.


(104) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood masonite, and Formica decorative laminates. California Panel and Veneer Co.

(105) Roof deck systems and insulation, Bermudian roofs, fireproofing, fiber forms, acoustical treatments, insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.

(106) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpet, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available, Crossroads Mfg. Inc.

(107) Furniture: A complete line of imported upholstered furniture and related tables warehoused in California and Virginia for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.


(109) A brochure describing Flush-plate—a breakthrough in the design of switch and outlet plates is now available. Illustrated to show completed installations as well as installation details; for architects, designers, decorators and builders. Flushplate Manufacturing Co.

(110) A high pressure plastic laminate in solid colors decorator designs and wood grains with up to date samples available at the display. A Formica exclusive is the custom design service of sealing murals, designs and art treatments to Formica. The newest development is the brushed finish laminate surfacing for kitchen cabinetry. Also available are Formica flush faced doors, Formica Corporation.

(111) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi-recessed surface mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1960. Harry Gitlin.

(112) Wood-Line, Globe's newest fixture series, accented the texture and patina of real walnut with the cool (all over glow) diffusion of milk white plastic to provide the handcrafted look in lighting. Globe Illumination Company.

(113) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(114) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(115) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

(116) Executive desk accessories and home furnishings in an original design series of black matte cast iron and other metals. Fine castings made exclusively in this country. Ashtrays, cigarette boxes, lights, candelabras, other decorative pieces. Catalogue available. Les Hunter Designs.

(117) Tile - Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile...

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Name ____________________________
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City __________________ State ______ Zip # ______

Occupation __________________________

July, 1965 — good until October 1. Allow 2 months for processing and delivery.
is ideal for budget-priced homes and multiple dwelling units. A complete color palette shows the 11 plain colors and 8 Crystal Glaze colors available. Also shown are the three versatile Trend Tile decorative which enable architects, builders, tile contractors and designers to achieve a custom effect at a nominal price. Interspace.

(118) Tile — Full-color brochure, gives complete information about: Francisco Hermosa Tile, a Gladng, McBean building product which features a host of interior and exterior installation photos which illustrate the wide range of colors, shapes and designs available in Francisco Hermosa Tile Interspace.

(119) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler and a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect, Mies Bldg. Products, Inc.

(120) Four-page color brochure shows Facebrick residential, office and institutional installations. Contains Facebrick color-selection chart and Name-Texture-Size-Color specification information. Cost guide table compares ultimate wall and ceiling materials, Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(121) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes colorful installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(122) Clocks — Complete information on the entire Howard Miller Clock Company timepiece line in illustrated brochures. Contemporary wall and table clocks by George Nelson; contemporary, “three-dimensional” electric wall clocks, including remote control outdoor clocks and the new battery operated built-ins; Meridian Clocks in ceramic, wood, metal and other unusual finishes for decorative accents; Barbwick Clocks in traditional designs, battery or A.C. movement, Howard Miller Clock Company.

(123) Lighting — Four-page illustrated brochure shows all 21 styles in four models — ceiling, wall, table and floor — designed by George Nelson for Howard Miller Clock Company. Included are the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given, Howard Miller Clock Company.

(124) Selections from the diversified decorative accessory collections for the Howard Miller Clock Company. Brochure includes shelves, mirrors, spice cabinets, wall vases and desks, planters, room dividers, Ribbonwall, Howard Miller Clock Company.

(125) Veneers — An eight-page publication discussing new, lightweight, pre-surfaced wall panels and column covers is now available from Mosaic Building Products, Inc. Provides information on Mosaic's panel wall, veneering panels, case-matched panels, columns and fire-rated panel walls. Architectural detail drawings as well as types of available surface materials are included. Numerous photographs illustrate handling and installation ease. A short-guide form specifications outline is provided. Mosaic Bidg. Products, Inc.

(126) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in a wide selection of colors. Also available in Summit Be quarry tile, Pomonas Tile Company.

(127) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.

(128) Fredrick Ramond, Inc. has just printed its newest full color brochure introducing a starting breakthrough in lighting fixtures. Hand-blow, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Ramond, Inc.

(129) Fountains — A 70-page catalog-brochure is available from Roman Fountains, Inc. More than one hundred fountain ideas are illustrated. Physical characteristics, applications, plans and complete specifications are shown. Fountain planning and engineering made graphically clear. Roman Fountains, Inc.

(130) Scalamandre Fabrics, New Architects' Collection of contemporary textured upholsteries — natural fibres, man-made fibres and blends. Tremendous color ranges and interesting weaves. Also special colors and designs to your specifications. Excellent group of casemata for contract and institutional interiors. Write for swatched brochure, Scalamandre.

(131) Scalamandre Wallcoverings. Large collection of wallcoverings for grasses, reds, green and golds, lines, foils and novelty textures. Write for swatched brochure, Scalamandre.

(132) Scandiline Furniture offers for $10.00 a 36-page catalog "Scandinavian at its Best". Many new items in the resin/marble are pictured as are those in the new office furniture division. The design-architected, hand-painted Swed-ish lampsheads for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

(133) Scandiline Peg Wall System is the ultimate answer for any storage or service requirements. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by In. Juul Kristensen, is imported from Norway by Scandiline Furniture, Inc.

(134) Service to the architect for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and air conditioning. Fredrick Ramond, Inc. Provides information on Mosaic Building Products, Inc. Includes the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given, Howard Miller Clock Company.

(135) Appliances — New illustrated, full-color brochures with complete specifications by Thermador: ovens, cook tops, accessories and dishwasher. Also electric heating for office, factory, apartment, hotels and schools, and the Thermador glass-lined electric water heaters. Thermador.

(136) Unique high fidelity loudspeaker systems in the form of elegant lamps and end tables are detailed in brochures available free from Acoustica Associates, Inc. Fully illustrated literature gives technical specifications, dimensions, prices, etc. on these decorator-designed lamp-speakers which are now available in 16 different colors and styles. The attractive lamps come in table and hanging models and are constructed of an electrostatic loudspeaker which is also the translucent lampshade. Unlike conventional directional speakers, the lamp-speakers and table-speakers both radiate full frequency sound in a true 360° pattern throughout the room. Acoustica Associates, Inc.

(137) New Dimension In Ceramic Tiles. Brochure available to architects, explaining a new tile in the form of the Crown and Coronet which multiplies the possibilities for treatment of flat wall surfaces is announced by Redondo "True tile" Til. In their Royal Line they present a flat tile but, of such distinctive shape that it imparts the appearance of depth and contour to any wall—interior or exterior. Made in 4½" x 8½" inch size the Crown and Coronet blends with the stands square tile to help architects and designers to create patterns of continuing attraction. The instance laid horizontally or vertically this tile imparts a convex or concave impression—and tends to accentuate or diminish the height of wall areas. Redondo Tile Co.
You can stake your reputation on this mark

It labels Certified Quality Ceramic Tile

Quality design and construction require quality materials. And the Tile Council of America knows it. That's why we developed the "Certified Quality" program. It means this: You can now select ceramic tile with complete assurance of quality—tile to tile, carton to carton. We put our reputation on it. You can too.

Here's how it works. Tile produced by participating companies now undergoes regular inspections by an independent laboratory. Certified Tile must meet the highest quality standards ever set for the industry. These standards are published by the government in SPR R61-61 and in Federal Specification SS-T-308b.

So why take chances? Specify that each carton of tile shall be Quality Certified and bear the Certification Mark of the Tile Council of America. You will be glad you did.

MEMBER COMPANIES: American Olean Tile Co., Inc. • Atlantic Tile Manufacturing Co. • Cal-Mar Tile Company • Cambridge Tile Manufacturing Co. • Dayton Tile Company • Continental Ceramic Corporation • Florida Tile Industries, Inc. • General Tile Company • Gulf States Ceramic Tile • Highland Tile Company • Huntington Tile, Inc. • International Pipe and Ceramics Corporation • Jackson Tile Manufacturing Co. • Jordan Tile Manufacturing Co. • Lone Star Ceramics Co. • Ludowici-Celedon Company • Mid-State Tile Company • Monarch Tile Manufacturing, Inc. • Morocco Tile Company • Oxford Tile Company • Pacific Tile Company • Pomona Tile Manufacturing Co. • Redondo Tile Company • Ridgeview Tile Company • Spaite Ceramic Company • Stylten Corporation • Summerville Tiles, Inc. • Teksmerica Inc. • United States Ceramic Tile Co. • Wenczel Tile Company • Wigrumm Tile Manufacturing Co.
Cabinets, lighting devices, clocks... Basic needs dealt with in an imaginative and distinctive manner... a succession of products of enduring design, all bearing the imprint of architect-designer George Nelson. Illustrated catalogs are yours for the asking.

Howard Miller Clock Co., Zeeland, Mich. 49464