



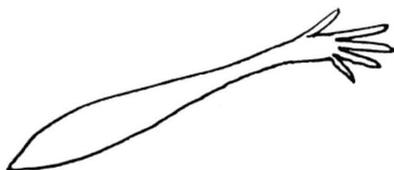
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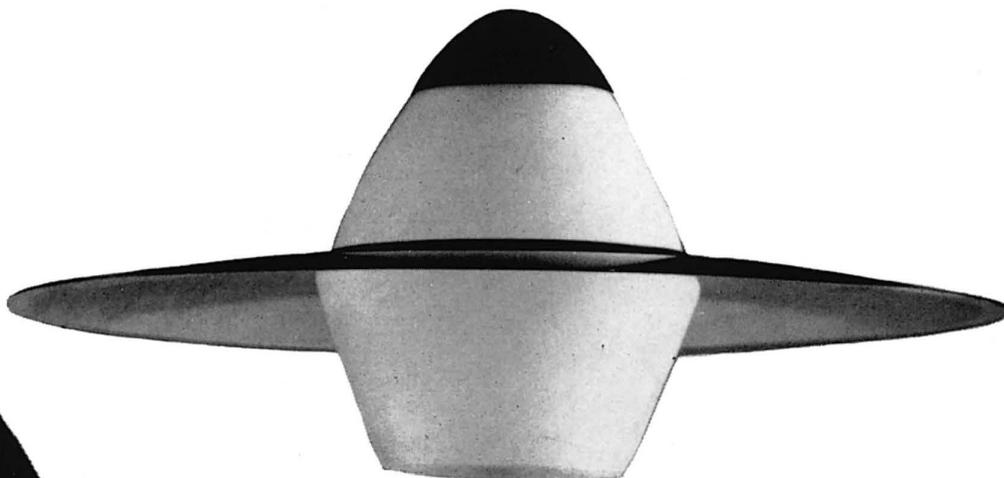
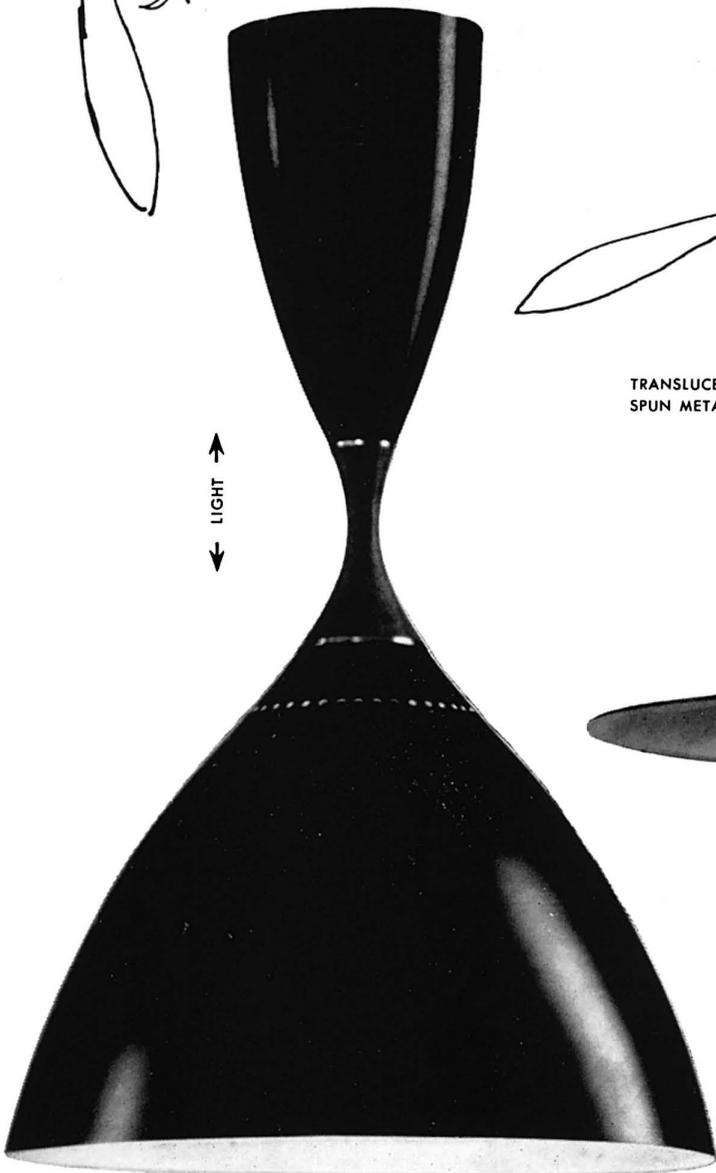
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VOL. 75, NO. 3

MUSIC

PETER YATES

POETRY AND JAZZ

At Christmas I was sent *The Nude** and spent hours with it during the low stages of my flu; and the selection of John Jay Chapman's homers,** with which I passed another day. I was prepared to dislike *The Nude*, believing that not even Malraux could keep a cool and steady but perceiving eye on that subject through so many styles and pages, least of all a Sir Kenneth Clark whose latest money-grubbing fix is to be Chairman of the Independent Television Authority of Great Britain. Yet wherever I paused to read him I found him both plainer to his subject and less involved with the elevation of his opinions than Malraux, who by comparison seems, at the moment, another, shall I say better, Elie Faure, Henry Miller's guide to Art.

As for Chapman, I am ready to declare at the same moment, whether of exaltation or illusion, that the material in this volume cheapens nearly all other American criticism into no more than a congenial academicism and that it tells more of us with less strain of style or absurdity of imagining than the American Nobel prize-winners lumped together. Here is an Emerson which explains the hintings and declarations of hatred among such originally admiring contemporaries as Henry James, Sr.; a Whitman which comprehends in one character the two opposing critical streams, of apotheosis and disgust. What a play Chapman makes of it, arguing angrily first this side and then that, as if to read the execrable poseur and faker out of the community, and then embraces him for the exact right reason.

Once before I set out to read Chapman, selecting from the library a volume which ran down Plato with more venom than justice, though I must grant not without humor, and built up Lucian by counterpoise. For all the wit, I gave him up. Now I must resume the other volumes, recognizing that here, as in Pound and some other of our better minds, the product grows turbid as the writer ages. It is hard to

**The Nude, A Study in Ideal Form* by Kenneth Clark: Bollingen Series XXXV-2; Pantheon; 1956.

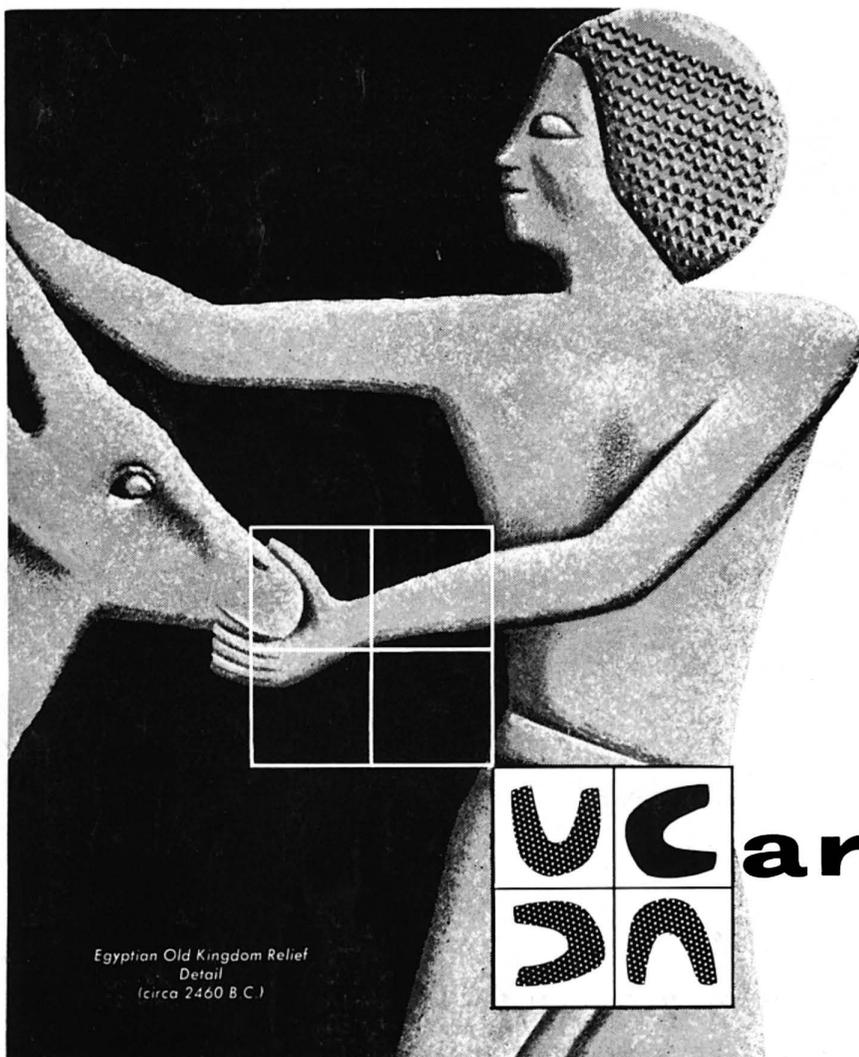
***The Selected Writings of John Jay Chapman*, edited by Jacques Barzun; Farrar, Straus & Cudahy; 1957.

understand why a writer who so thoroughly grasped in the large nineteenth century America and the American character could not hold himself free of lesser contagions. But then reading his quotations from Emerson I am made aware that this repining against our society, in the most savage terms, goes back more than a century; and that, since it isn't peculiar to our times, it cannot be privy to our causes. One can appreciate afresh the symbols of the Whale and the River in our two masculine epics. One can begin to wonder whether our lack of any tradition but the Puritan, which has been so potent a source of individualist rebellion as well as of suppression, is not very closely coupled with our lack of a feminine literature and the subserviency of the female in our literature to the wishes of the male. If we have no true cultural continuity, then we should expect to find our great subjects either masculine or impersonal as nature. Even our most womanly writers, Willa Cather, Edith Wharton, Ellen Glasgow, even Emily Dickinson, try to write like males. And the Hemingway heroine with her innumerable imitations is no more than a dream-figure of male lacks.

Art in America has been at all times, when it is most expressive, directed against the public, the vulgar blank of the successfully unconcerned mind; and its means have been drawn from the same level, by individuation of common characters and their manifold pursuits. Among the many, whom we oppose, we search for the few whom we may comprehend; among the lack of arts that we despise we seek out the details of those pursuits and habits through which men come together. Yet we have no literature of passionate love but of its failure, no erotic literature that is not earnestly, however erratically, moral. We have no writer who has observed society for what it is, no great esthetic comedian through whom a desperate agony does not strain to make itself known.

Do I exaggerate? Not at all. Here is Henry Miller, writing in *New Directions 16 on Obscenity in Literature*, answering the not unwarranted accusation that his own early writing has been thought obscene. "It is my belief that we are now passing through a period of what might be called 'cosmic insensitivity,' a period when God seems more than ever absent from the world and man doomed to come face to face with the fate which he has created for himself. At such a moment the question of whether a man be guilty of using obscene language in printed books seems to me thoroughly inconsequential.

(Continued on Page 6)



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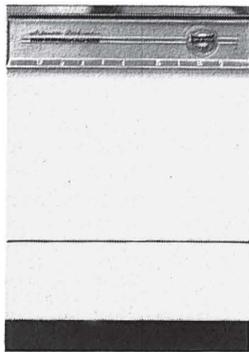


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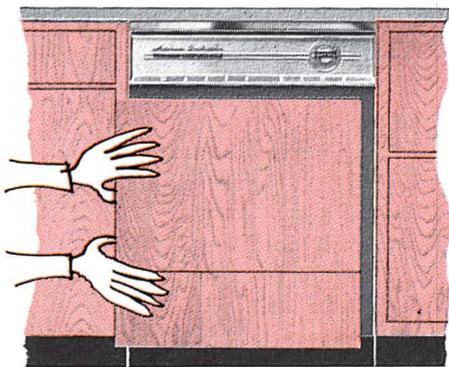
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MUSIC

(Continued from Page 4)

It is almost as if, while taking a walk through a green field, I espied a blade of grass with manure on it, and, bending down to that obscure little blade of grass I said to it scoldingly: 'Naughty, naughty!'

Indeed, our prevailing characteristic, whenever on this continent we endeavor to express ourselves as artists, is an almost unflinching moral earnestness, however, as in this example, portrayed in bathos. "We are all interested in religion," a young jazz musician said to me lately, "but not in anything you can believe." The nation is full of 'disaffiliated' artists, writers, especially poets. Though the art, the poesy may be often in question, the sincerity is not. All of them question the motives of the nation, and each is suspicious of the other's motives. They are each trying to say something, and they mean it. I have talked with them, heard the work of others read, dipped into their books and faithfully followed the arguments by which some have been trying to explain what they believe all are getting at. I am still unable to determine what it is they wish to do about whatever it is they all unflinchingly agree in calling bad.

Here is elder spokesman Kenneth Rexroth, in the same issue of *New Directions*, offering what he believes to be their common purpose. "Voluntary poverty, absolute artistic integrity, social disengagement, commitment to personal values and responsibilities and loyalties rather than abstract and delegated ones—it is on these foundations that a new society or literature is always built when an old one becomes decayed and insufferably corrupt." Such a profession of faith is unimpeachable, if it leads to corresponding action. I am convinced that a majority of the serious younger artists of my acquaintance would align themselves with the general spirit of this declaration, yet I can find small correlation between such a statement of values and the choked, turbulent, suppressed, crude, violent, subjectively erotic, neurotically unstable straining towards some kind of vigor in their work. When an American author sets out to write against society he ends by showing his own small weaknesses, by writing against himself. The general is denounced unflinchingly; it is the individual who is exposed. The big American works have been set usually outside society. *The Great Gatsby* is not a tale set within a social environment; it is the tale of a man outside society who fails to penetrate within a society he can neither understand nor manage. Scott Fitzgerald himself was such a man. The cool eye of Saint Simon observed every anthropological rite and practice of the society within which his own life was committed. Fitzgerald pursued his society, like an anthropologist who values, as if he might find in them a personal revelation, the social rites and customs of a tribe which will not admit him to its secrets. Dreiser dealing with his facts is like a pyramidologist who exploits each exact dimension for its "prophetic" meanings.

The American artist is always going outside himself as if seeking revelation, yet whatever he finds partakes of his own desires, his failure, his emotions. In the same *New Directions* Jack Kerouac cuts a slant of it. A crew of vagrant Americans in a Hispano town; they have smoked marijuana and are in a place with girls. Now the music, from jazz records, breaks into consciousness. " 'More Mambo Jambo,' 'Chattanooga de Mambo,' 'Mambo Numero Ocho,' all these

tremendous numbers resounded and flared in the golden mysterious afternoon like the sounds you expect to hear on the last day of the world and the Second Coming. The trumpets seemed so loud I thought they could hear it clear out on the desert, where the trumpets had originated anyway. The drums were mad. The mamba beat is the conga beat from Congo, the river of Africa and the World, it's really the world beat. Oom-Ta, ta-poo-poom—oom-Ta, ta-poo-poom. The piano montunos showered down on us from the speaker. The cries of the leader were like great gasps in the air. The final trumpet choruses that came with drum climaxes on conga and bongo drums, on the great mad Chattanooga record, froze Dean in his tracks for a moment till he shuddered and sweated, then when the trumpets bit the drowsy air with their quivering echoes like a cavern's or a cave's his eyes grew large and round as though seeing the Devil and he closed them tight. I myself was shaken like a puppet by it. . ."

Read it with a cold eye. Is this real emotion genuinely represented or a new version of the stale purple prose and hearsay analysis of the program note, dressed up in a fictional setting? Raw marijuana, raw whisky, raw sound dressed up in the religiosity of the "world beat"? Maybe you have to be in the mood. A different social level but not very different really from *The Sun Also Rises*, *Tender Is the Night*, those invented and not quite real worlds inhabited by the not-quite-sane American in flight from his own world. Michener tells of the reception Scott Fitzgerald and Ring Lardner offered their idol, Joseph Conrad. Very drunk they went about midnight to the place where he was staying and danced on the lawn.

There is the religious component, having something to do with the origins of jazz. "Jim Nelson, the driver, the stateliest darky I ever saw, tall and straight as a pine tree, with a fine face, and not so very black but a full-blooded African, was asked to lead in prayer. He became wildly excited, on his knees, facing us with his eyes shut. He clapped his hands at the end of every sentence, and his voice rose to the pitch of a shrill shriek, yet was strangely clear and musical, occasionally in a minor key that went to your heart. Sometimes it rang out like a trumpet. I wept bitterly. It was all sound, however, and emotional pathos. There was literally nothing in what he said. The words had no meaning at all. It was the devotional passion of voice and manner that was so magnetic. . . Now all this leaves not a

trace behind." (A *Diary from Dixie* by Mary Boykin Chesnut).

Our literary criticism is so caught up in a style borrowed from the academic thesis that it fails to observe the eruption of sensibility that is going on before its eyes. The writers are concerned with completeness and proving points: they have forgotten the example of Montaigne. Let T S Eliot, at his most elevated, instruct us: "For mostly these aims are envisaged as alternatives: we exalt the contemplative life and disparage the active, or we exalt the active, and disparage the contemplative with amused contempt if not with moral disapproval. And yet it may be the man who affirms the apparently incompatible who is right." (*Virgil and the Christian World*). Prufrock the Puritan, whose face peers at us from the dust-jacket of the *Collected Poems*, has turned against that facile, erudite Eliot, the coin of quotations, whose manner of critical reasoning has too long perverted the solemnities of an art that grows the more solemn by its repetitions. In his new volume *On Poets and Poetry* Eliot tells us, three times as I recall in differing contexts, "I can never reread any of my own prose writings without acute embarrassment. . ." Elsewhere he has disowned the apparatus of notes attached by him to *The Waste Land* as a sort of joke that has been taken too seriously.

Report has it that Kafka read sections of *The Trial* aloud to his intimates amid roars of laughter, and Arthur Miller has testified to his continuous response of laughter while writing *Death of a Salesman*.

Shall we say, our masterpieces expose our clamorous emptiness? If our masters have labored lifetime long in all sincerity, and they could not do otherwise, why have they so contorted themselves, as they proceeded, by disparaging the commitment of their lives into an apparent absence of any personal commitment? I am aware that many righteous and specious answers may be given. Did not Proust's effort to disengage himself from his memory, to achieve what the Eliot followers speak of as "objective correlatives", finally involve him the more thoroughly in the disorder he desired to set in order, that nightmare existence in which no man's motives are not suspect, where purity, virtue, art are reduced stage by stage, to human, to sentimental and querulous, and finally to subhuman values? Or consider the slow recession of Joyce. Hugh Kenner praises as if to endorse, in his very subtle, informative study, the early, persistent withdrawal of Joyce from any revelation of his own personality. Only through the reheard voice of his dead father, the ghost of his fa-

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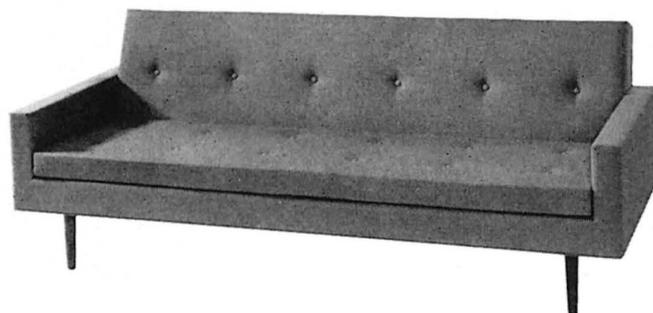
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ther's memorable speaking, does Joyce in the later sections of *Finnegans Wake* celebrate the living, affirmation of which he had first renounced and then obscenely parodied with the final but equivocal "yes" that ends Molly Bloom's soliloquy. But who is to deny the genius that could bring to rest on one syllable, of whatever complex meaning, the multi-voiced, consonant-dissonant polyphony of *Ulysses*!

Appalled by admiration of world-masterpieces intuitively grasped as spiritual failures, Goetterdaemmerungs of ambition, by the mid-den-heap of cultures it must build on, by the confusion of media that is in reality a confusion of minds, the Bach in the nightclub, the burlesque in church, the intelligent sensibility links the art of the time with its economy, with the remembered genius of great individualities gone to seed. If he does not turn to Thomism, he may accept, as a brutal substitute, the determinism of history; if he does not renounce the need of great men, he may accept the leadership of any man who would be great. Writing about Hitler's *My Battle* twenty years ago Kenneth Burke asked: "Are not those who insist upon a purely *planless* working of the market asking people to accept far too slovenly a scheme of human purpose, a slovenly scheme that can be accepted as long as it operates with a fair degree of satisfaction, but becomes abhorrent to the victims of its disarray. Are they not then psychologically ready for a rationale, any rationale, if it but offer them some specious 'universal' explanation?"

What is action? Is it mingling poetry with cursing? Is it stripping off your clothes before an audience as a young poet did last year in Los Angeles during a public reading? Is the exacerbation of sensibility an increase of sensibility, as the followers of Baudelaire and Rimbaud believe? Is obscenity to be defended, if in the presence of its subject it does not ultimately defend itself? When Hemingway, in the Centennial Edition of *The Atlantic Monthly*, gives in oblique narrative the story of a fight in which one party had his eyes gouged out and bitten off while biting off his opponent's nose, to what willing suspension of disbelief does he speak? If disgust be a factor in the work of art, how soon will it disgust itself? This is a cheerless age, almost without humor, and that humor, reminiscence.

"It is possible that our desire for permanence can be satisfied by our symbols and our need for change by what they represent." (*Symbols and History* by George Boas). A revolution begins and ends in a change of symbols common to both periods, as well as in the discarding of some symbols and the reconstituting of others. In European literature the symbol stands for permanence; it is France or the French language, not in either instance as an historical entity but as something constantly being remade afresh according to what appears to be at any time a single inclusive image. "The very chains of French syntax and the constraint that results from their compulsory application remain, when duly considered, not so much fetters as a marvellous school of logic and the submission of thought to rules, to superior, universal laws. . . The more rebellious it seems at first to poetry, the more sensitive it is to art." Thus Gide: *The French Language*.

In America we can talk of a contrary process, a symbolic metabolism ("process by which nutritive material is built up into living matter"). Having never been able to set up, in the manner of the French, a system of traditional symbolism that we could call our own, we have from the beginning borrowed and digested symbols out of other cultures. Our literature, Richard Chase tells us, lacks the stable continuity within which great themes may develop in moral and harmonic fulness against the cultural landscape. A good example would be found in our literary treatment of woman. Henry James is our one perhaps too august practitioner: unmarried and observing his models from abroad, preferring them in a European setting. The Hemingway heroine, whose type pervades our literature since the early 1930s, has almost no independent existence apart from her adaptation to the nearest man or men. The good of man is not so much in the pursuit of a woman, a theme of classic and French interest, but in being accepted by a woman, a pathetic satisfaction. Woman becomes in Mark Twain's usage the emblem of petty, exasperating, moralistic social restraints. Our poetry is full of unassimilated female symbolism, generally physiological, parts of the body, but one will go a long way to find any complementary poetry of male symbolism as it might presumably affect a woman—as it is shown forth, for example, in Jane Austen, who can make a waistcoat serve for a phallus. We, showing the stronger symbol, effect a dirty waistcoat.

Disaffiliation, alienation, social disengagement, endemic in American art, appeal to the French literary caste as a violent reaction, which they may apply against their own culturally oriented tradition.

(Continued on Page 32)

BOOKS

ESTHER McCOY

NATIVE GENIUS IN ANONYMOUS ARCHITECTURE by Sibyl Moholy-Nagy, (Horizon Press, \$7.50)

"An indigenous and intuitive work of architecture is, as Goethe said of folk art, 'like a word of God, spoken this instant,'" writes Sibyl Moholy-Nagy. And in this collection of photographs of anonymous architecture there are such instant words as a Pennsylvania circular barn; a Mexican house of flounced straw; a Vermont cotton mill, "like the profile of a distinctive and determined face"; a Colorado lumberman's cabin with sod roof, "a pure image of the ancient Greek prototype"; La Feriere, a stone fortress in Haiti, "raised like an iron fist on a summit 3000 feet above sea level"; and a New Mexican pueblo, whose forms embody "the First Cause of style in architecture as the esthetic refinement of structural necessity."

It is interesting to find none of the historical landmarks among the 126 photographs in the book. Nearly all represent spontaneous expressions of folk architecture, with a specific response to local environmental conditions and uniqueness of architectural solutions. The omission is explained in the statement that such monuments express tradition, while her interest lies in the buildings which express *baruch* (usage).

She leaves little doubt that anonymous architecture, or folk architecture, if you prefer, far exceeds the strict demands for shelter alone, but is a testament to man's innate sense of form. What has happened to the structures of poor design that must have been more plentiful in our own settler days than the worthy ones? Like the architect-designed buildings which do not answer basic problems, they fortunately tend to disappear from the landscape.

"The very nature of an intuitive work is that it expresses all characteristics of its kind, with faultless coherence," she writes. But it is the originality and inspiration possible within this strict limitation, based on site and climate and local materials, that raise so much anonymous work to high distinction. Out of nothing more than the "feeling" of the builder for what was good, with no written-down standards to guide him, there was achieved through the direct senses an extraordinary body of architectural work that is timeless.

She believes that the innate sense of quality in architecture can often be evaluated by four features in a house: the roof, the corner, the base and the access. In the section of the book titled "A Sense of Quality," she uses the gate in the adobe wall of Old Town in Albuquerque as an example of access; and the wood quoins of a 19th Century tenant house in the Mohawk Valley, and the corner window with wood gratings of the Wilson Popenoe house in Antigua, Guatemala, to illustrate distinguished corners. It would have been nice if she had included some of the many excellent examples of the use of wood in village architecture in that country.

In the section "Site and Climate," a Hudson River Valley Dutch grist mill (combining "in true immigrant style the *baruch* of two nations") is followed by the middle 19th Century Rhinelander garden apartments in Greenwich Village, designed by Renwick, the architect of St. Patrick's Cathedral. An unexpected choice, perhaps out of place, but gratifying to anyone who has ever lived near this oasis, whose iron-balconies facade can be seen through ailanthus trees. It recalls that Theodore Dreiser lived in the apartment house for several years, and could be seen strolling down Sixth Avenue on his way to visit my neighbor, John Cowper Powys on another and less architecturally rewarding oasis, Patchin Place.

The Rhinelander apartments were included perhaps only to remind present days apartment builders that "there was a time in architecture when landlord and designer combined their efforts to attract tenants by superior planning rather than 12-cubic foot refrigerators, colored bathroom tiling, television antenna, air conditioning outlet."

CHAGALL by Walter Erben (Frederick A. Praeger, \$7.50)

The starting point of this meticulous and indirect biography of Marc Chagall is the tender description of two meetings between biographer and painter in Venice, in which the painter is drawn out of the world of legend and into immediate reality.

Against the sound of the little bell from the nearby Matisse Chapel, and the deeper bell of the Cathedral tower, Chagall's voice has a human size. The plastic values of a painting, he says, are when the colors begin to sing: "I felt it for the first time in 1911. That was when I experienced light. I felt quite small, and there above was greatness, the fullness of light, Parnassus."

From this base, the German art critic projects Chagall's life into

past and future, revealing how events and artistic creations mutually determine one another. If the reader feels that the critic's search to come close to Chagall's world of images is a success, the critic does not, for he says in the end, "I had imagined that the surest and most revealing would be through Chagall the man. But . . . I realized that there was only one way, the way in the pictures themselves."

Twelve color plates, 64 black and whites.

SPAIN 230 photographs by Michael Wolgensinger. Introductory text by Margot Schwarz, (Frederick A. Praeger, \$6.)

Another outstanding book of photographs is Michael Wolgensinger's superb documentary on present-day Spain. The light of Spain is so extraordinarily brilliant, its shadows so intense, that ordinary photographs of that country can have an impact of truth. Wolgensinger takes advantage of the drama of light and shade, but also brings remarkable insight to his studies of cities, countryside and people at work and play. It is a permanent record of what Margot Schwarz in the text calls "the true Spain as she is and as one should behold her: a sorrowful, passionate, ancient Spain, yearning for the present."

Subjects range from a *torero* dressing and setting out for the bull ring, to an Andalusian festival. There is an excellent shot of the entire facade of Gaudi's Church of the Holy Family in Barcelona.

MEXICAN GRAPHIC ART Introduction by Armin Haab (George Wittenborn, \$8.)

This survey of the graphic arts of Mexico, from José Guadalupe Posada to the present-day artists of the Taller de Grafica Popular, is the first extensive book in English on the subject.

A good portion of the plates are of Posada's satirical burlesques, etched on zinc or engraved on steel, well selected to show his talents as a draftsman and his graphic abilities. Posada died in 1913, without any direct descendants to carry on his macabre reporting on day-to-day episodes of Mexican life. It was not until the late thirties that the vein was reworked to any extent.

The Taller attracted some powerful talents, and the work of the 33 represented in 60 plates indicates that collaboration has not reduced them to a common denominator. Work of Rivera, Tamayo and Siqueiros is included. Short biographies of each of the artists appear in the back of the book.

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ART

DORE ASHTON

In the "Nature in Abstraction" exhibition at the Whitney, there is a commendable attempt to organize public thinking about contemporary American painting. John I. H. Baur explains in his introductory essay that "it is our purpose to determine exactly what the relation is between American abstract art and one traditionally important aspect of observed reality—nature." He takes "nature" in the broadest sense as the "all-embracing universe around us" and excludes from the exhibition only "man and man-made things." With this exhibition, he says, he hopes to "reveal certain truths about the abstract artist's approach to reality."

After defining nature as the all embracing universe around us, however, the Whitney then tries to loosen the embrace by analyzing its components, marking off three divisions: 1. The Land and Waters 2. Light, Sky and Air, and 3. Cycles of Life and Season. Except in the third division, the Whitney's analysis sets up a dualistic principle which seems to me contrary to the spirit of contemporary painting. It must be remembered that the "Zeitgeist" prevailing among these painters is rooted in a romantic tradition; a tradition which finds in nature "a forest of symbols" (Baudelaire); a pantheist life-source; a continuum with man and even man-made things.

By establishing these over-simplified divisions the Whitney does not really perform a public service, for it undermines the very premise of much abstract painting. That is, the object for the abstract artist is to synthesize. To him "nature" is not an object for analysis or imitation—it is himself and expressed through himself no matter what he does. Most of the artists' statements in the catalog bear this out. It might have been more apt to have called the exhibition "nature through art."

Here I must make it clear that if the Whitney has forced definitions contrary to the spirit of abstract art, it is as much the responsibility of the artists involved. A few protested the basis of the show, but nevertheless, their paintings are there, neatly packaged in the subdivisions of nature designated by the Whitney.

It is true that artists have always speculated about their relationship to nature. Certain artists in history have squared their position in markedly personal ways. Others never felt the need since they had never isolated themselves from nature, and naturally took it for granted that "nature", along with all their other life experiences, played its part in their drama of relationships. In general, the artist



Theodoros Stamos
High Snow — Low Sun, II

Photograph by Oliver Baker

has never had a static or "exact" relationship to nature, even if he claimed to, for it is in the very effort, never wholly rewarded, to understand nature, that art is created.

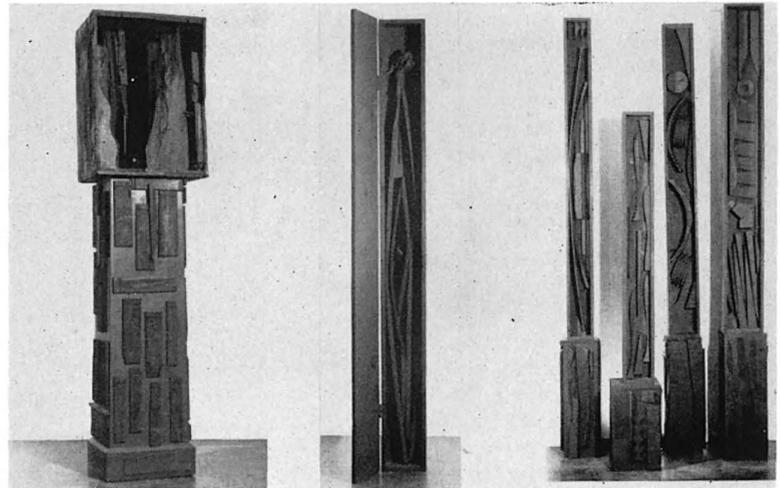
The emphasis shifts again and again in history. The medieval artists whose guiding principle was "universalia sunt realia" was prepared to move as far away as possible from "observed reality". But the Renaissance artist, excited by the so-called scientific spirit emerging then had faith in the material, observable world. In the mid-15th century, Leon Battista Alberti insisted that "that which cannot be seized with the eye has absolutely nothing to do with the painter." Alberti followed his "scientific" bent by setting up categories and dicta of a type found still in art primers. "There are, in effect, only four sorts of color—that of Fire, Sky, Earth and Water."

Alberti and his friends were standing in the Aristotelian tradition of art as imitation. In the 16th century, artists were as confident as ever that "nature" was the subject of painting, but the good minds of the time added another dimension. Duerer, for example, said "Art standeth firmly fixed in Nature—and who can rend her from thence, he only possesseth her." By suggesting that the artist "rends" his art from nature, Duerer does not conform to the simple imitative theory but brings the selective, imaginative spirit of the artist into play.

A century later, Poussin suggests that "Art is not a different thing from nature, nor can it pass beyond nature's boundaries. For that

light of knowledge which by natural gift is scattered here and there appears in different men in different times and places and is collected into one body by art. . . ." With this statement, Poussin places the artist *within* nature and eliminates awkward hypothetical pondering. He makes the "artists' relationship to observed reality" an expendable hypothesis.

Add to Poussin's statement that of Goya in his introduction to the *Caprichos* in which he said that he had not found it possible to copy nature; that departing from her entirely he was "obliged to exhibit to the eye forms and attitudes which hitherto have existed only in the human mind. . ." And, consider the attitude of Coleridge, one of the brilliant articulators of romantic esthetics, who turned attention away from "observed reality" toward the universal. "The artist must imitate that which is within the thing, that which is active through form and figure and discourses to us by symbols—the Naturgeist, or spirit



Louise Nevelson

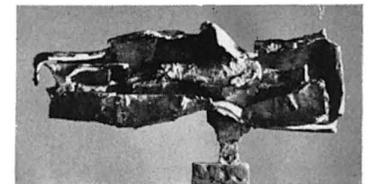
Photographs by Oliver Baker

of nature." These early 19th century attitudes were forerunners of contemporary views. The "symbols" which Coleridge discerns are compounded by many of our painters. In fact, in the work of several major artists represented in the show, among them Kline and Guston, their end seems to be a transcendence of the *idea* of nature. If the Whitney were trying to honestly assess the abstract artist's "approach reality" it would have to make more of a definition of "reality." The point is that for the contemporary abstract painter, visual phenomena, or "reality" in the Whitney's sense, are not *subjects* but spurs to their own reactions which are then transcribed. The error the Whitney makes is not in distinguishing the sources of artists' emotions, but in setting them off. To train a general public in the ways of abstract art, it would be wiser to discourage this categorical way of thinking.

The show itself is decent enough though I wonder why the Whitney included such feeble works as those by James Penney, Jan Gelb, Hans Moller, Charles Schucker and several others, while ignoring Esteban Vicente, Jack Tworckov, Adja Yunkers, Nicholas Carone and a host of others. Going through I found that the sources of imagery in the really good work never occurred to me at all. The masterful

Bernard Rosenthal
In the Cave of the One-Eyed Giant

Copper



paintings in the show have the least reference to nameable natural sources. Franz Kline's black canvas with its few glancing whites is more like a cave or dark entryway (though even these analogies stretch for it) than like the light, air and sky category in which they are placed. Stamos' "High Snow-Low Sun, II" is a strong, symbolic painting in which the concentration of fiery forms, held in by a pile-driver horizontal on one side and an implacable girder on the other is far more expressive in a universal, formal way than in terms of its named content. It goes without saying that Jackson Pollock's "Ocean Grayness" is that, but a lot more. Certainly Philip Guston's composition is many times removed in its multiple sources—this shimmering, trembling object, this compound of many emotions can only by the most remote reasoning be considered an apt illustration in this show. (Though, it is placed in the catch-all third division of "cycles of life

(Continued on Page 33)

Next year Brussels will become a world in miniature as Belgium welcomes some 50 nations and seven international and supra-national organizations to the first World's Fair of the atomic era as well as the millions of people (an estimated thirty-five million, some 60% from abroad) who are expected to visit this exhibition.

Three years ago Belgium invited all the nations to participate in what it described as "The greatest world event of 1958", and declared that the World's Fair—the biggest since the one New York put on in 1939—would be placed under the sign of Humanism.

The fact that some 50 countries and seven international organizations (the U.N. and its Specialized Agencies, the Organization for European Economic Co-operation, the Council of Europe, Benelux, the Customs Co-operation Council, the Red Cross and a supra-national organization: the European Coal and Steel Community) are preparing to take part fully demonstrates the interest the entire world is showing in this gigantic stocktaking of the material and spiritual wealth of mankind.

All the international bodies will be grouped together in a special section which will include a "Palace of World Co-operation". Here, the great problems of our time will be evoked: the world and social evolution, the increasing tempo of technical development together with the greater needs of an ever-expanding population. The Brussels Exhibition, as a whole, can really be said to centre on these three main themes.

On a site covering some 500 acres in Heysel Park, about four and a half miles from the centre of Brussels, a veritable town is rising today. About one-third of the area is set aside for Belgium, a similar space is taken up by foreign countries and the rest is divided between the international organizations, the Belgian Congo and Ruanda Urundi, the Amusement Park, and a folklore section in a quaint village, standing amid the modern pavilions in glass, steel and perspex, and known as "Belgium in 1900".

The 40 or so large pavilions in the Belgian section will not only offer an overall view of Belgian economic and industrial life, but will embrace scientific, social, intellectual, religious and many other fields. Furthermore, the participation of the Belgian provinces with exhibitions like Antwerp's "The Boat, Key to the World", and Ghent's exhibit dedicated to "The Communes", will bring out the great diversity between the various regions.

Outside this section an area of some 20 acres will be devoted to the Belgian Congo and Ruanda Urundi, taking as its theme "Fifty years

of social, economic and religious work in the Congo". Below its seven large pavilions a "tropical garden" will be laid out with Equatorial plants growing in artificially heated beds.

This part of the Fair looks across the wooded slopes of Heysel Park to the areas reserved for countries taking part. As the aim has been to complete major construction work by the end of June 1957 the great steel frames of the future pavilions have already risen on every side.

Organized at the mid-point in a century which has seen dazzling progress in technology, the World's Fair will be a vast stage with, as its scenery, buildings embodying the very latest architectural designs and building techniques.

Just as the Eiffel Tower, built for the 1889 Exhibition in Paris, marked the advent of the steel age, so at Brussels the 360-foot high "Atomium" will be symbolic of the atomic age, calling to mind the prodigious force of atomic energy and the latest conquest of man over matter.

Built entirely of aluminum-clad steel, it consists of nine spheres, each 59 feet in diameter connected to each other by tubular structures 10 feet in diameter. The structure represents the arrangement of atoms in an elementary crystal of metal.

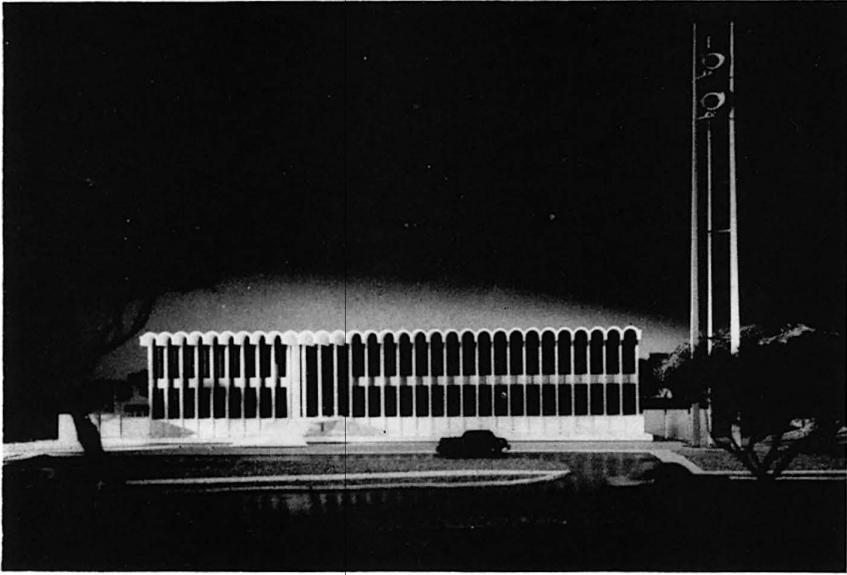
The Atomium will actually appear as an immense cube resting on one of its angles. Each of the spheres will be a large sound-proofed hall, thermally insulated and air-conditioned. Visitors will travel from sphere to sphere by escalators in the tubes, while the central column will have the fastest lift in Europe, whisking sight-seers to the topmost sphere in less than 20 seconds, to a restaurant where they can enjoy a meal along with a panoramic view of the fair and the city of Brussels beyond.

The lowest spheres will be exhibition halls for displaying the results of research into the peaceful uses of atomic energy in different countries. One will be occupied by the Soviet Union, among whose exhibits will be the small nuclear power station displayed at Geneva in 1955. Other countries displaying the fruits of their atomic research at the Fair will include England, France, the Federal Republic of Germany, Norway and the United States.

Designed by the Belgian engineer, André Waterkeyn, the Atomium will certainly be the most extraordinary of the many architectural achievements of striking grandeur which will rise into the sky from the grounds of the Fair.

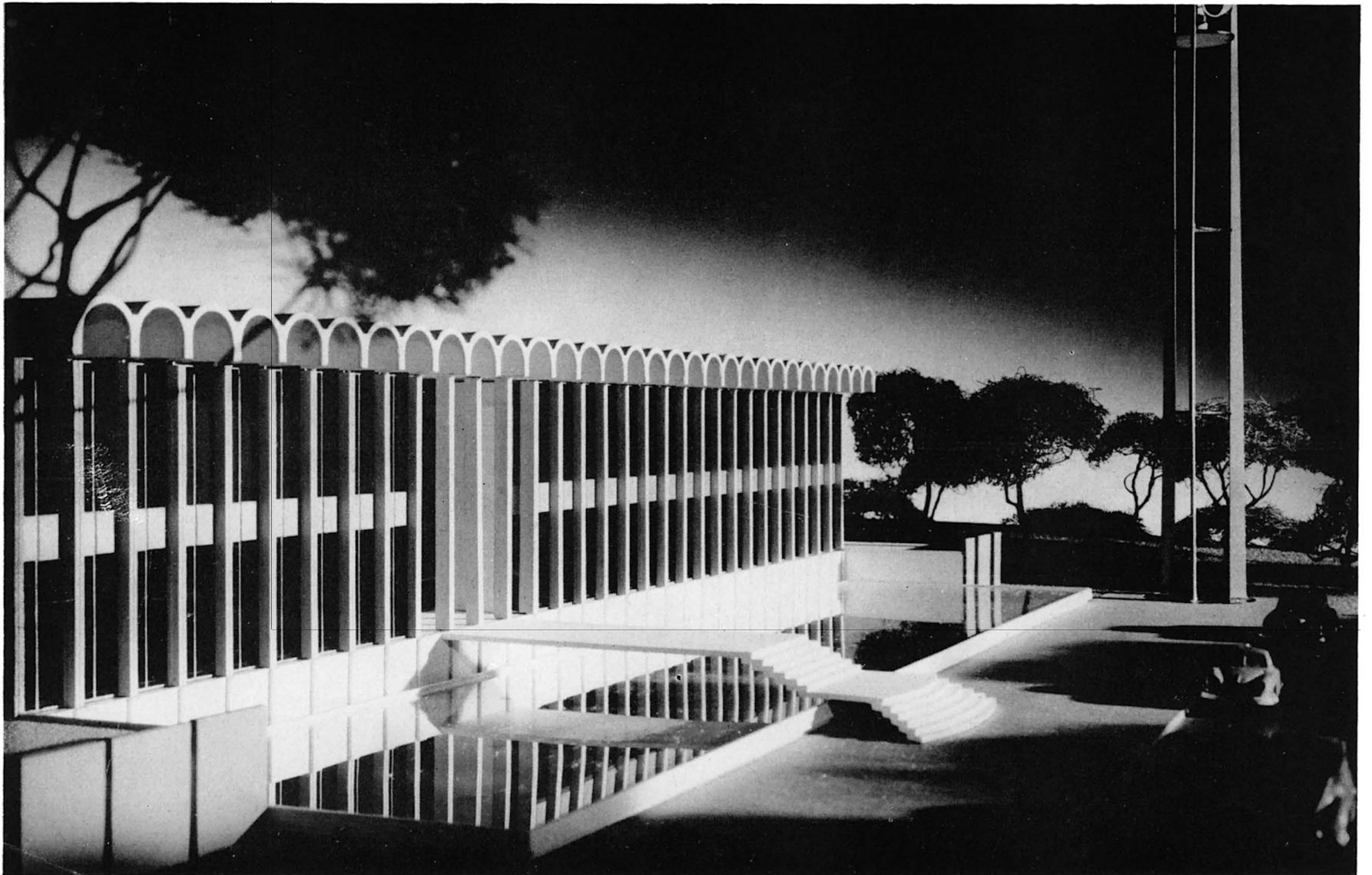
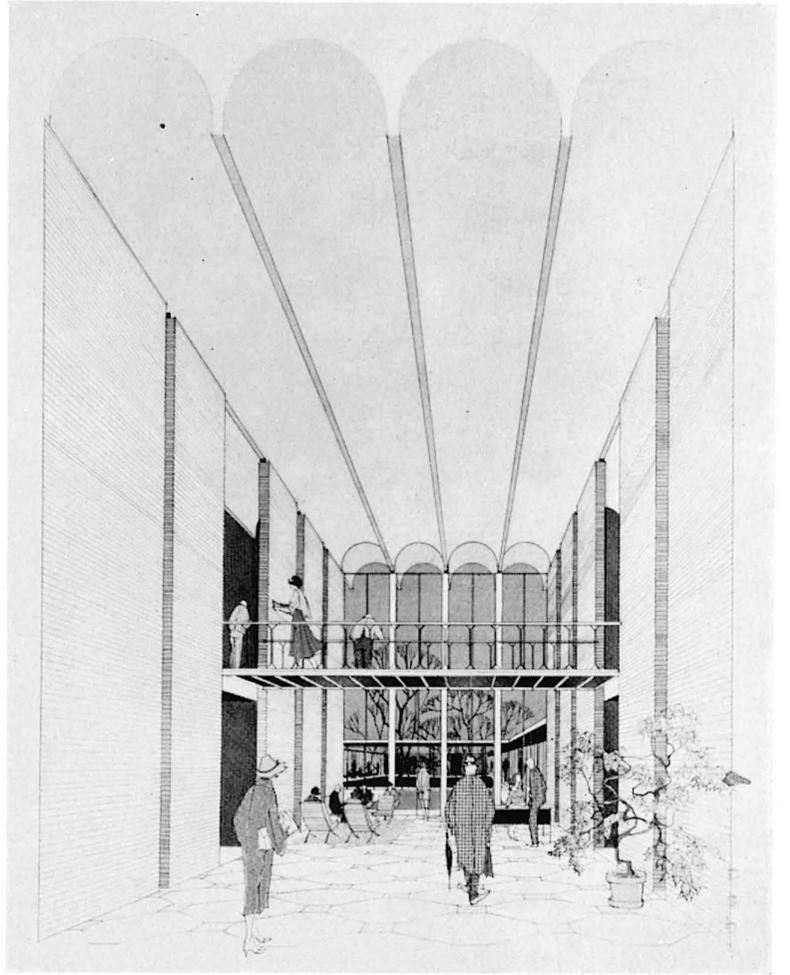
After studying the plans which the architects of each of the national pavilions had submitted to the Commissioner-General of the World's Fair, the Chief Architect, Mr. Van Goethem,

(Continued on Page 31)



NEW TELEVISION AND RADIO STUDIO

BY YAMASAKI, LEINWEBER & ASSOCIATES



KMOX-CBS, St. Louis, required a completely new facility to house studios for television and radio, and related production and business offices. The site, facing north to a park and a major expressway, was a segment of a former football stadium.

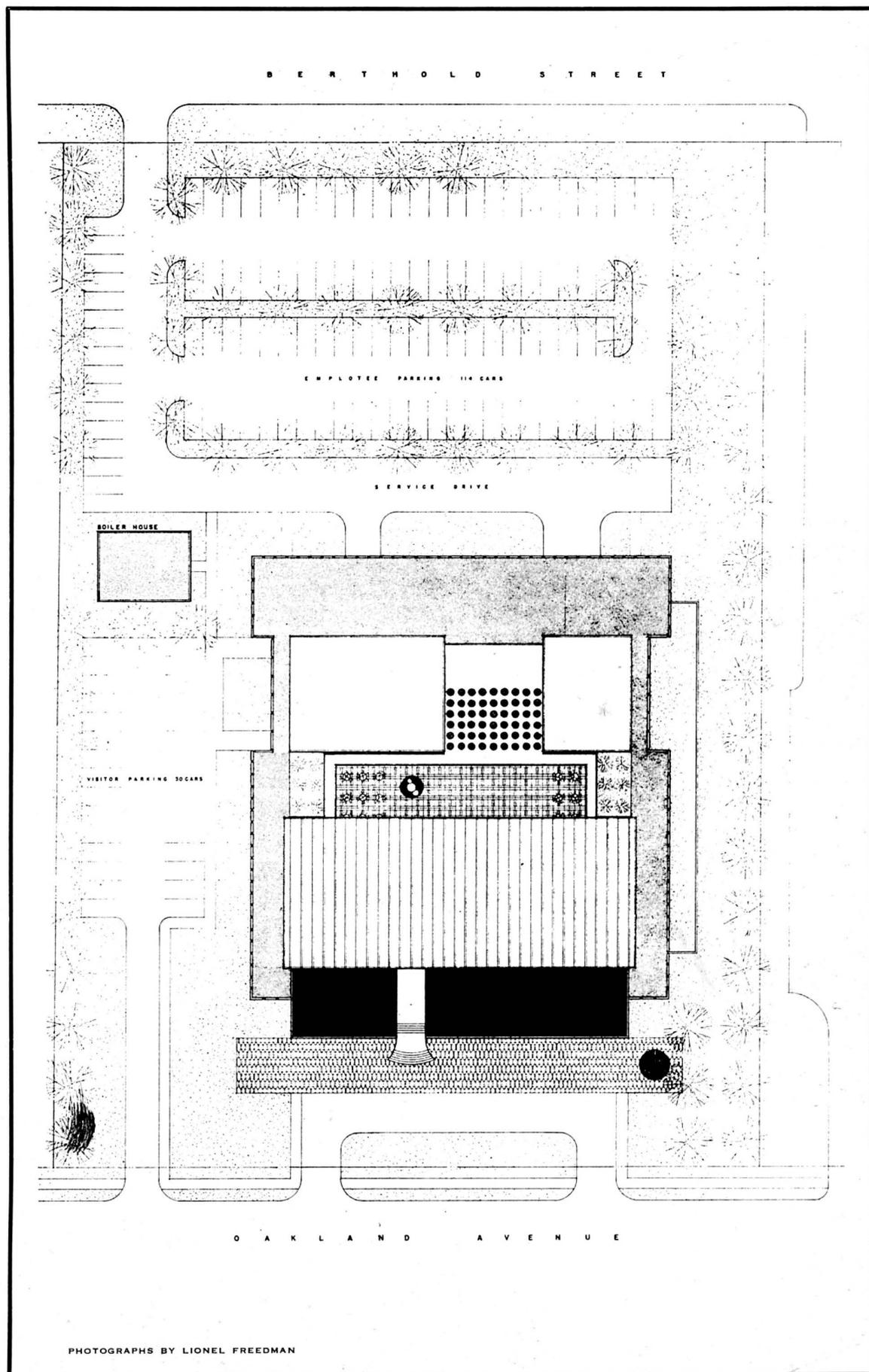
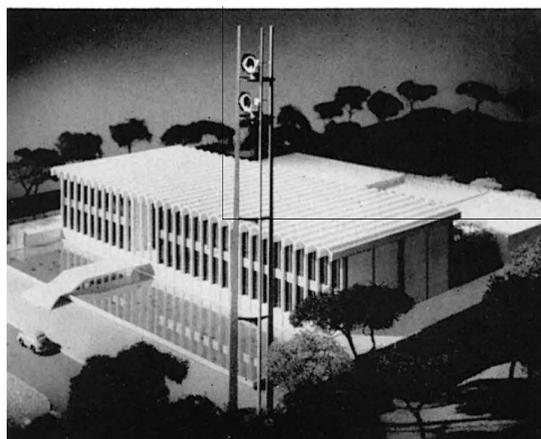
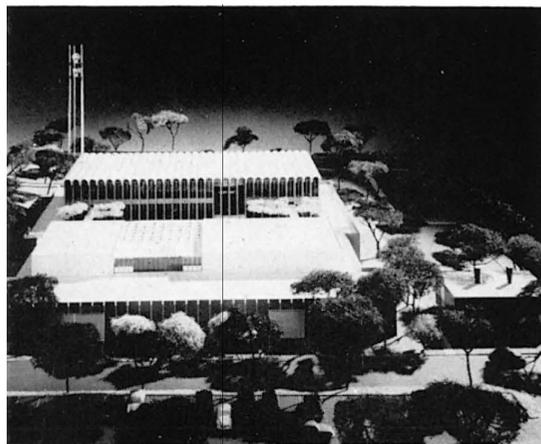
The solution basically consists of a platform with the shell-roofed office building atop it at the front, and the upper areas of the two television studios piercing the platform at the rear. Between the studios at platform level is a skylit cafeteria, connected by glassed passages to the office building. To the east at the rear of the platform is a separated utilities building, to isolate noise and vibration.

The downward slope from the street inward was used to advantage. Passing by the transmitter tower, a strong symbol of this complex, it is only a few steps up, over the reflecting pool, to the platform level. At the rear, the grading permitted service access at the level of the base of the platform.

The office building, with radio on first floor, and television offices above, is roofed by precast cylindrical shells spanning 56 feet, supported by columns at a five-foot spacing. The offices look over the pool and across to the vistas of the park to the north, while on the south they adjoin the paved garden court between the office building and the studio block.

Within the perimeter wall of the platform are radio and television studios and production offices, master control, film processing, and service and storage areas. The limited fenestration of the perimeter wall serves only the production offices and provides sound and light isolation to studio areas.

The entire complex is air-conditioned, with gray glass utilized for the office building. The great amount of employee parking is accommodated to the rear of the platform on a series of terraces.





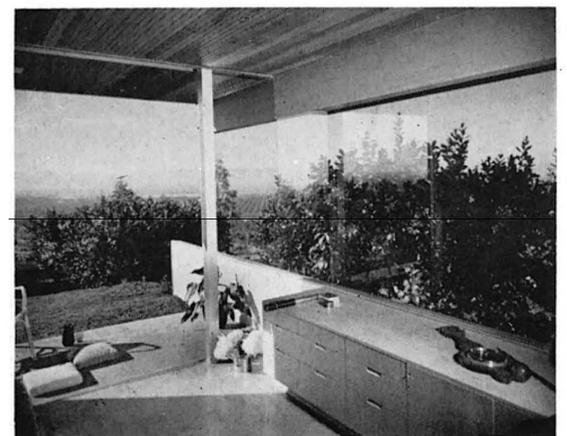
HOUSE IN THE SOUTHWEST BY RICHARD NEUTRA

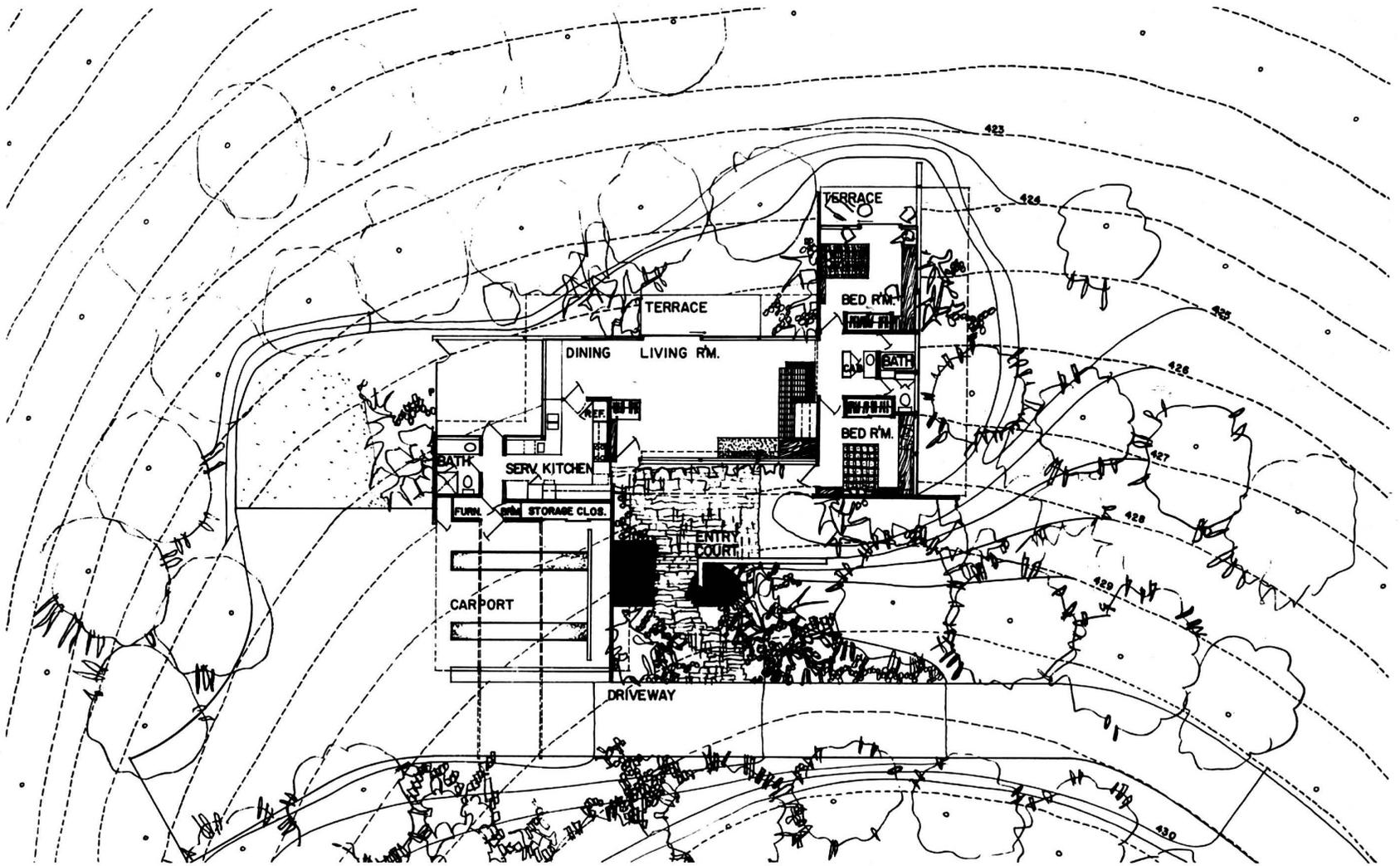
COLLABORATING STAFF: BENNO FISCHER, SERGE KOSCHIN, JOHN BLANTON

The owner, a medical director of a large institution, acquired seven acres of citrus land with an almost panoramic view over the coastal range and the shoreline to the south. To the north a tall row of eucalyptus curves over the hills and frames the free space.

A descending driveway turns parallel with the contours. Entering over a bridge, between pools, the forecourt is formed by a projecting pergola carport and the house itself, with a view onto the planes below and over the chains of mountains.

The living quarters, finished in blond hardwood but with a variegated wood ceiling, open onto a terrace overlooking a lemon grove on the valley incline. This patio, adjacent also to the dining bay and the kitchen on the east, is sheltered against the westerly sun by the solid wall of the master bedroom, and is further protected by a roofed terrace toward the south. The master bedroom has a westerly shaded window looking over the vivid green lemon trees. The compartmentalized bathroom facilities include a tub room with a large floor-to-ceiling window. The kitchen is well appointed with stainless steel fixtures, counter-top stove and carefully planned storage space, and is connected to the dining area of the living quarters and to the landscaped kitchen patio. For more extensive entertaining, the space of the carport, with its beamed roof, its easy service from the kitchen and its expansion into the citrus garden adds to the social accommodations.





1 GARDEN FRONT. THE SKY IS MIRRORED IN THE MASTER BEDROOM SLIDING GLASS DOOR; AT RIGHT IN THE BACKGROUND, LIVING ROOM AND DINING ROOM.

2 CLOSE UP OF MASTER BEDROOM FRONT. THE REDWOOD CEILING EXTENDS TO THE OUTSIDE AND FORMS A WIDE SHADING OVERHANG.

3 THE CURVES OF THE POOL ARE IN CONTRAST TO THE ARCHITECTURAL RECTANGULARITY INTO WHICH THEY ARE COMPOSED.

4 MASTER BEDROOM WITH SLIDING DOOR TO A PRIVATE OPEN-AIR SITTING TERRACE. THE WALL BEHIND BUILT-IN CABINETS CONTINUES TO THE OUTDOORS AND RELATES THE BUILDING TO THE HILLSLOPE.

5 A MIRROR AT LEFT OF ENTRANCE DOOR SEEMS TO CONTINUE THE REDWOOD CEILING. THE LIVING ROOM AS SEEN FROM FIREPLACE. GLASS LOUVERS OF ENTRANCE WINDOWS AT LEFT PROVIDE CROSS VENTILATION.



DESIGN

THE SHAPING OF VALUES

Anyone who reads what designers and critics of design have said at various times in the past soon becomes aware that words such as *function*, *structure*, *simplicity*, and *elegance* are so imprecise as to be meaningless. A book published in 1877 about the *Industrial Art* which had been exhibited at the Centennial Exhibition in Philadelphia the year before, reads as if it might have been written by a fairly advanced (if somewhat coy) twentieth century critic, with its condemnation of showy and flashy objects, "overloaded with meaningless ornament," and its praise of "true honesty in construction, fitness of ornament to material, and decorative subordination." But when one looks at the illustrations of the objects which are praised in these terms, it is perfectly clear that the words "honestly in construction" and "fitness of ornament to material" were verbal symbols of an actuality which does not resemble what we would symbolize by those words. I think especially of a huge piece of furniture, a vast mirror-frame with pedestal, carved out of wood by an Italian craftsman in imitation of ruined stonework, with broken columns, a crumbling entablature, chipped statues, and a bas-relief frieze, all overgrown with carved wooden vines in which carved birds disport themselves. The devout carver has even contrived to represent places on the massive base of his creation, where thin slabs of plaster have flaked off what had pretended to be solid blocks of (presumably) marble, revealing the (carved) brick and mortar on which the (carved) fake masonry had really been constructed. In other words, a man who seriously admired what he verbally symbolized as "honesty in construction" and "fitness of ornament to material" could—in 1877 at least—praise an object which was a wooden imitation of a plaster and brick imitation of masonry.

It would be easy to multiply such examples of the imprecision of the verbal symbols we apply to visual experiences, and if it were not impolite I could quote words written by some of the most eminent living designers and architects which have little precise relevance to the things they have designed. But, besides being imprecise, words as symbols are peculiarly subject to changing contexts. The whole group of word symbols clustering about the concept of the machine—a concept of great importance to contemporary design—provides striking evidence of this. As an illustration, let me remind you of a famous passage in which Samuel Taylor Coleridge defined organic form. In a lecture on Shakespeare, given in 1818, he made a distinction between what he called mechanic form and organic form. Form is mechanic, he said, "when on any given material we impress a predetermined form, not necessarily arising out of the properties of the material." Organic form, on the other hand, is innate; shaping itself from within, as it develops, so that "the fulness of its development is one and the same with the perfection of its outward form."

We are all so used to this formulation, or to echoes of it in hundreds of later writers, that we are not likely to wonder why Coleridge used the word "mechanic" as the verbal symbol for the antithesis to "organic." Actually, the adjective "mechanic" like the noun "machine" had strongly disagreeable overtones in 1818. For one thing, it still carried its eighteenth century meaning, defined in Dr. Johnson's great *Dictionary* as first, "mean, servile, of mean occupation," and only secondarily as "constructed by the laws of mechanicks." Similarly, Dr. Johnson defined a mechanic (i.e. one who works according to

the laws of mechanics) as "a manufacturer; a low workman." By 1818, however, the word had taken on still more disagreeable overtones, thanks to the horrors accompanying the Industrial Revolution. Only five years before, in 1813, the leaders of the violent Luddite anti-machine riots had stood trial in Yorkshire, and only one year earlier, in 1817, Mary Shelley had mesmerized the reading public with Frankenstein's monster—the symbol of the machine as master and destroyer of its creator.

To Coleridge and his contemporaries, therefore, and to many since his time, the verbal symbol "mechanic" seemed appropriate as a contrast with "organic" because it had connotations not only of meanness and servility, but also of inhuman power, of anti-life. I have not time here to trace the influence of this idea, but I don't think it is necessary to do so. We are all aware of the prevalence of the notion that machine is the enemy of life, and of man. All I need point out is that in the field of design, the effects of Coleridge's verbal symbol are unfortunate. There is, as we are all aware, no reason why machine-made products should be any less organic in form than those made by hand. Nothing could be more "mechanic," in Coleridge's sense, than the hand carved Italian mirror frame I just described; both the carved frame itself and the pseudo-masonry architecture it counterfeited are horrendous examples of predetermined form imposed upon material without regard to the material's properties. Yet there has been an anti-mechanical bias in much discussion of design ever since Coleridge's time. People of education and refinement, the vast majority of those who have run our museums and taught in our schools and colleges—the custodians, in short, of the cultivated tradition in our society—have retained the anti-machine bias inherent in the verbal symbols which Coleridge quite understandably used in 1818, but instead of which, at a different moment in history or in another social context, he might well have chosen some other word, such as "atrophied" or "dead."

In opposition to the cultivated tradition, however, there has been, in the United States especially, for well over a century, a vernacular tradition in which the machine has been unselfconsciously and enthusiastically accepted. In this tradition, the word "mechanic" has had connotations very different from those it had for Dr. Johnson and Coleridge. As early as 1843, Horatio Greenough, in one of the essays which provided the first full statement of an organic democratic esthetic as applied to design, pointed out that it was America's mechanics, not its artists (of whom he, by the way, was one), who had discovered, in designing ships, machines, scaffolding, and bridges, the basic principle of organic design, a principle which (anticipating Louis Sullivan) he phrased as "the unflinching adaptation of form to function." And twelve years later, in 1855, one of the most extraordinary and most neglected men in our intellectual history, Thomas Ewbank, published an astonishing volume entitled *The World a Workshop*; or, the Physical Relationship of Man to Earth, in which mechanism is envisioned as the type of God's creation—not just in the 18th century sense of Celestial Mechanics, but in the sense that everything in and on the earth and in the heavens is made up of the same elements which carpenters, smiths, and other artificers work in, and that it is man's first and last duty to work with matter according to the laws of mechanics, thus imitating his creator. Men speak of "the Architecture of the Heavens" and of God as the Great Architect, because, Ewbank says, these terms are "more in unison with current ideas of respectability" than terms like mechanics and mechanician. But they do so wrongly, because "with the works of architects we necessarily associate ideas of fixedness and immobility, while motion and change of place are essential characteristics of the universe. It is a display of forces and motions

BY JOHN A. KOUWENHAVEN

—there is nothing at rest.” To control these forces, to manipulate matter, was man’s reason for being, and mechanics, of all men, worked most intimately with the very stuff in which God revealed his nature and purpose.

No doubt, few of those who designed or worked with machines in 19th century America, or elsewhere, consciously held such exalted notions of mechanics as did Ewbank, even though his work as U.S. Commissioner of Patents and as an active member of the Franklin Institute, together with his voluminous writings, gave him much broader influence than our historians have realized. But, whatever their notions may have been, men like Eli Whitney, Elisha King Root, George Corliss, and William Sellers evolved mechanical forms which were as “organic” in the Coleridgean sense as any ever designed in the tradition of handcraft.

The history of design in America, as I have tried to show in a book which originally came out about ten years ago (and, to my delight, has just been re-printed), seems to me to be largely the product of dynamic tensions between the cultivated and vernacular tradition. Ironically, the cultivated tradition, which has by and large been uninterested in, or downright contemptuous of, the machine, has been chiefly responsible for inspiring and patronizing those forms which Coleridge labelled “mechanic,” while the vernacular, evolved by men who were often mechanics working with machines, has produced those contemporary forms which are most truly organic.

This is not to say that all machine-made objects are organic, or that all handmade objects are mechanic; the interaction of the cultivated and vernacular traditions is more subtle and complicated than that. It is only to say that the worst machine-made objects are those whose designs have been awed by the prestige of the cultivated tradition, just as some of the worst hand-made objects have been those whose designers made foolish concessions to the hot-house-cultivated “esthetic of the machine.”

The tendency of cultivated forms to influence vernacular forms is familiar to all who have seen nineteenth century locomotives with Gothic or Palladian windows in the cabs, and stationary steam engines whose framing is done with Doric or Corinthian columns. Less often noticed are the examples of the influence of vernacular forms upon objects designed in the cultivated tradition. It is especially easy to overlook these because, in recent years, the vocabulary of designers and critics has been optimistically over-eager to blur distinctions between the two traditions. Just as there are political internationalists who talk about one world as if it were an actuality in world politics, there are people who think that an International Design Conference means that there is one world of design, not just a group of conferees from several countries, all interested in design.

For an instructive example of the vernacular’s influence on the cultivated tradition, we might take the spring-steel cantilever chair which Mies Van der Rohe designed in 1927. The two basic elements in this design were the cantilever principle (which Mart Stam, of Holland, had used in a chair he designed the previous year), and the spring principle of bent steel. Both of these principles had been used in seats long before, but only in those vernacular areas

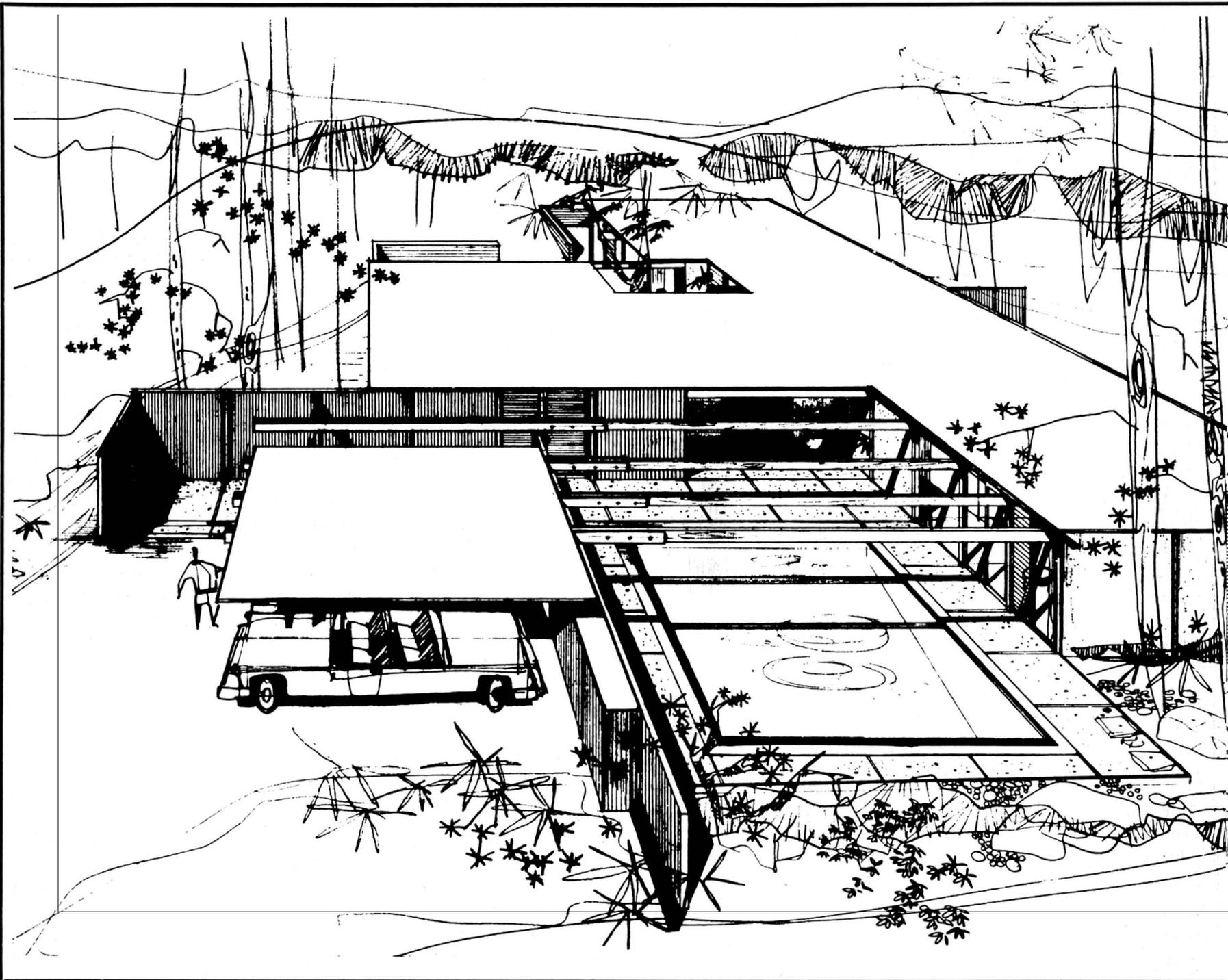
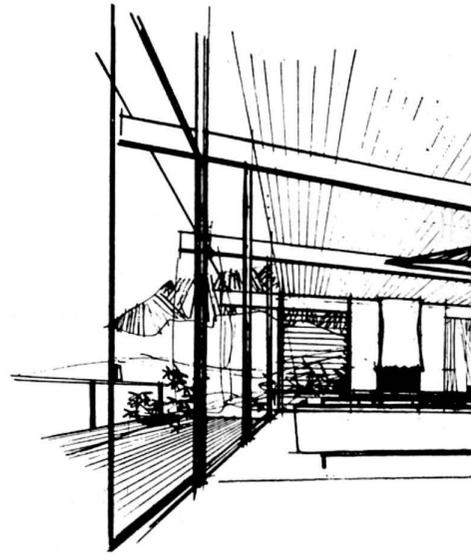
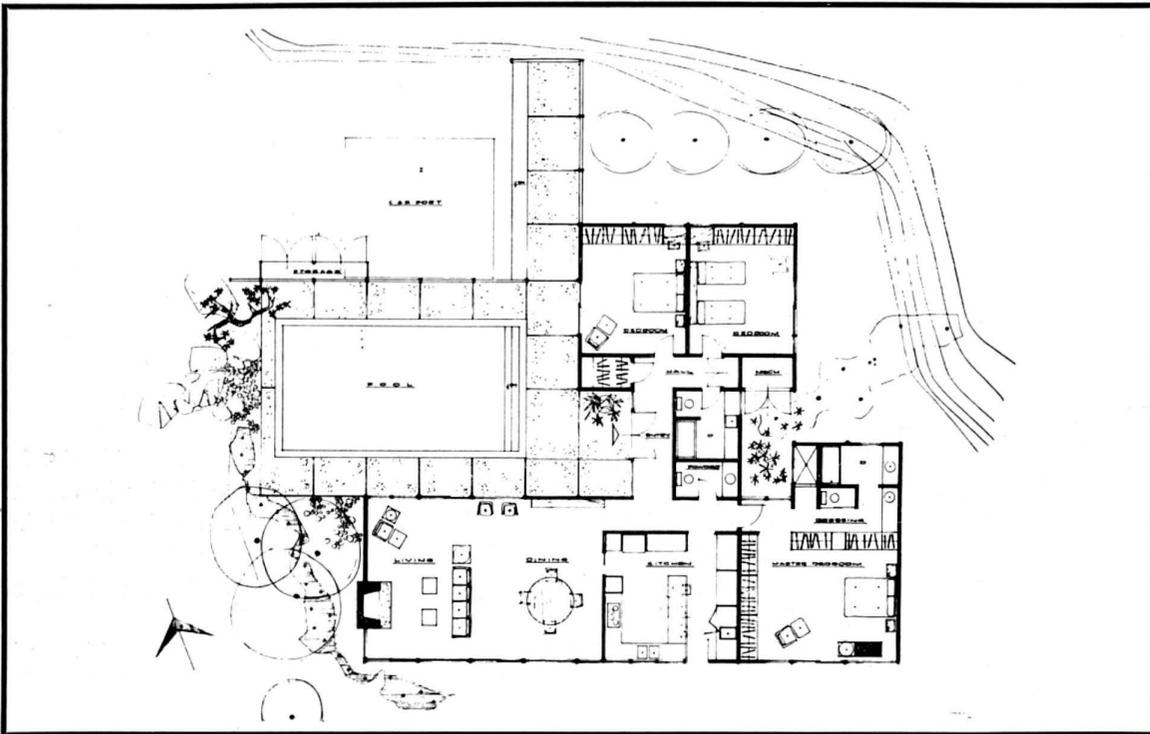
where “artistic” effect was not considered. As Mart Stam himself said, he found the suggestion for his original cantilever chair in the folding jump seats used in seven-passenger American automobiles. As for the spring-steel principle, that had been used for eighty years of more on the cantilevered seats of American agricultural machines (combined, incidentally, with a seat shaped to fit the human fundament in its pear-shaped, seated position).

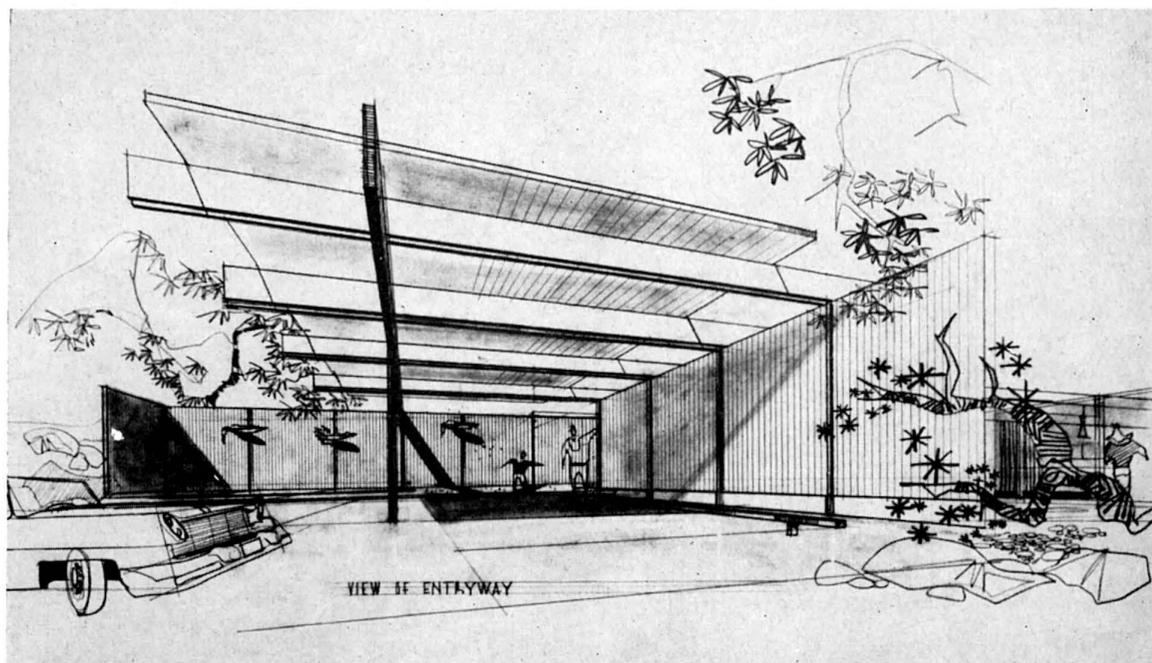
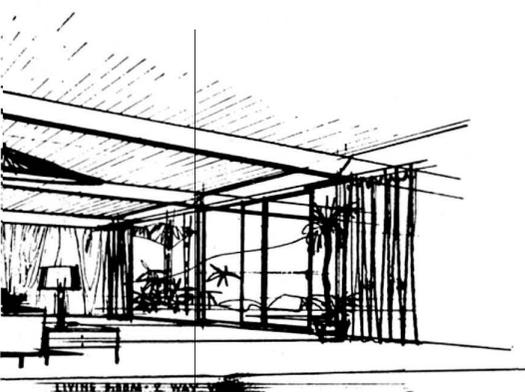
All this has been noted before. But what I, at least, overlooked till now is that both of the vernacular designs were functional, while the Van der Rohe design—so widely hailed as a masterpiece of functionalism—was not. Both the jump seat and the mower seat were functional cantilevers, because back legs on the jump seat would have interfered with the feet of the passengers sitting behind them, and there was no part of the mower to support back legs for its seat, which was cantilevered out over empty space so that the operator could sit behind the cutter bar and see what it was cutting. As for the spring effect in the mower seat, it provided a functional shock-absorber on a rough-riding machine. For household chairs, however, which are used on relatively flat surfaces which don’t jounce, neither the cantilever nor the spring was quite relevant. The Van der Rohe design was, fundamentally, pure playfulness (though you would never guess it from the solemn things that were written about it), the product of cultivated esthetic playing with forms developed in the vernacular.

In recent years, since about 1930, the prestige of genuine vernacular forms has enormously increased, partly as a result of social and economic forces which, during the depression, made economy and simplicity attractive, and partly because in those years certain vernacular forms (including especially those of the airplane) reached a degree of refinement which gave them an unimpeachable appropriateness and made them a source of liberated delight. Aerodynamic forms have, in fact, acquired an authority as classically absolute as the sculptural forms of Periclean Athens, the blank verse dramatic forms of Elizabethan England, or the choral forms of 18th century Germany. And, as Dr. Bronowski said, because these vernacular designs (he calls them pioneer designs) interest and satisfy us, “there grows from them a custom in the eye” which forms our taste in other fields as well. We like to design and to buy streamlined toasters and irons not (as Dr. Bronowski sensibly points out) because we have any expectation of their flying, but because machines that fly have taught us to question protuberant decoration and to admire streamlined forms. To me it seems obvious that it is to this magnetic appeal, rather than to the Freudian symbolism in which some critics are so suspiciously absorbed, that we owe the rocket-shaped ornaments and tail fins of contemporary Detroit.

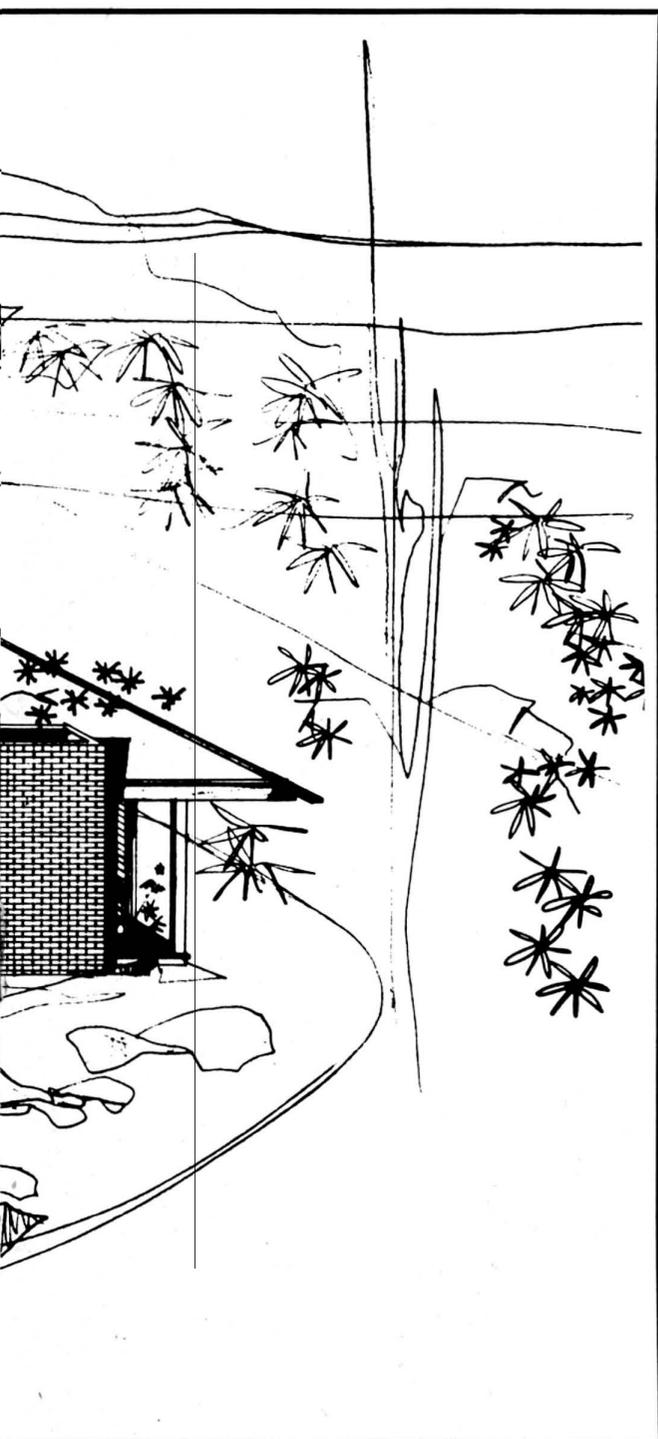
(Continued on Page 30)

FROM A PAPER DELIVERED AT THE INTERNATIONAL DESIGN CONFERENCE, ASPEN, COLORADO





SPECULATIVE HOUSE BY RICHARD DORMAN & ASSOCIATES, ARCHITECT



Property in the area is highly desirable from the standpoints of location and view, but due to the hilly terrain the lots do not afford generous flat spaces for big houses. This house, however, has been designed for a small site with the feeling of a larger house than its 2400 square feet would suggest.

The living and dining spaces are situated to front directly on the fine canyon view to the south and at the same time provide a more intimate outlook into the pool courtyard on the opposite side.

The pivot of the plan is the large kitchen which is located with easy access to any section of the house. The housewife not only will be provided with the usual kitchen utilities, but will have generous spaces for installations of dishwasher, clothes washer, and dryer; also her kitchen will incorporate eight running feet of cupboard "pantry" space. The cabinets in the kitchen will be raised up from the floor nine inches and are designed as furniture rather than conventional kitchen cabinets. The kitchen view is emphasized to help further in making it a pleasant place in which to work.

Storage units are distributed throughout the house to provide for both local needs and for infrequently used articles. In addition to generous wardrobe storage, a large storeroom for off-season apparel or general storage will be constructed. An expandable storage cabinet in the parking shelter will house articles used outside the house.

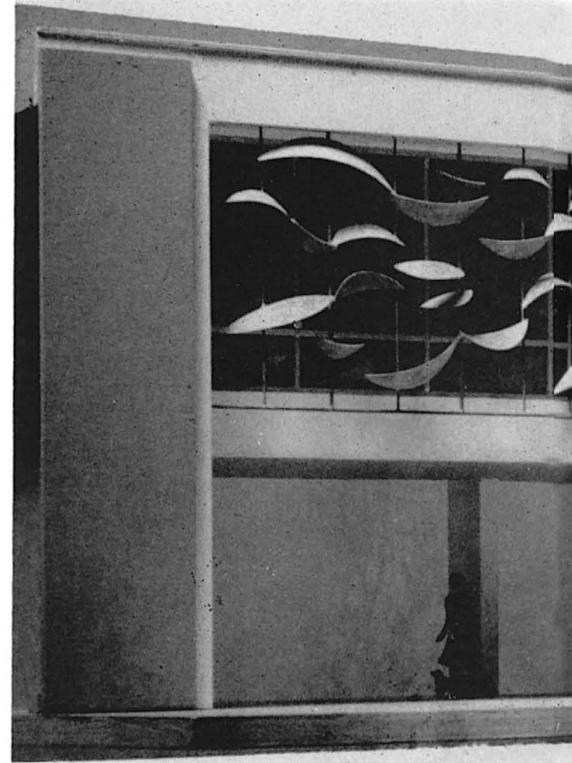
The roof beams of the house and the carport extend out over the pool court and enclose small garden areas outside of the master bedroom, dressing and bathrooms and around the bedrooms.

Construction will be concrete slab and wood frame with posts and exposed beams on 7'-0" module and exposed two-inch tongue and groove sheathing. Vertical redwood boards will be the exterior finish materials and plaster with some interior redwood will be applied on the interior. Jalousie sash and sliding steel doors will provide ventilation. Interior doors will be wood louver type. The surface around the swimming pool will be exposed aggregate textured concrete. Interior floor finishes are to be carpets or vinyl tile and counter tops laminated plastic. The masonry material will be common brick.

This project is an excellent example of the merits of combining the speculative house builder, a building site with very special characteristics, and careful architectural design.

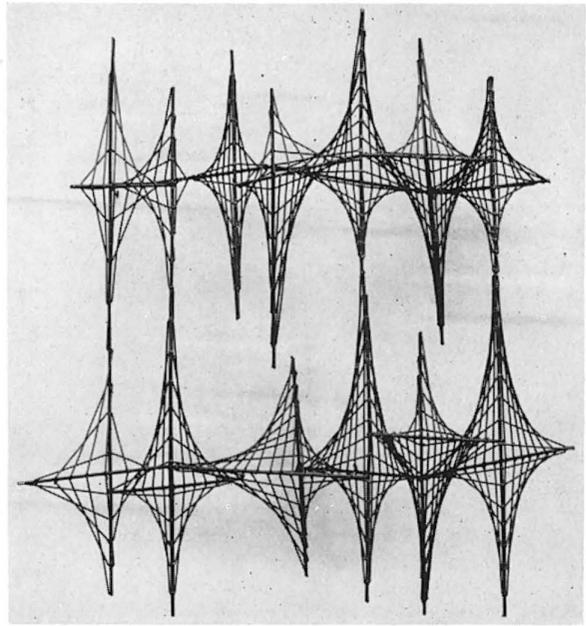
THE WALL

This exhibition of contemporary wall treatments in various materials was recently shown in New York to illustrate the artist's approach to an architectural problem



HUGH WILEY — PLASTER AND MOSAIC PANELS

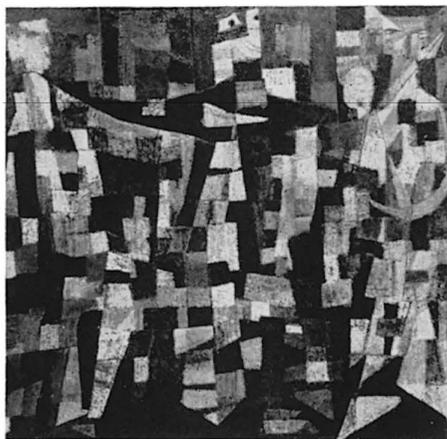
WOLFGANG BEHL — P

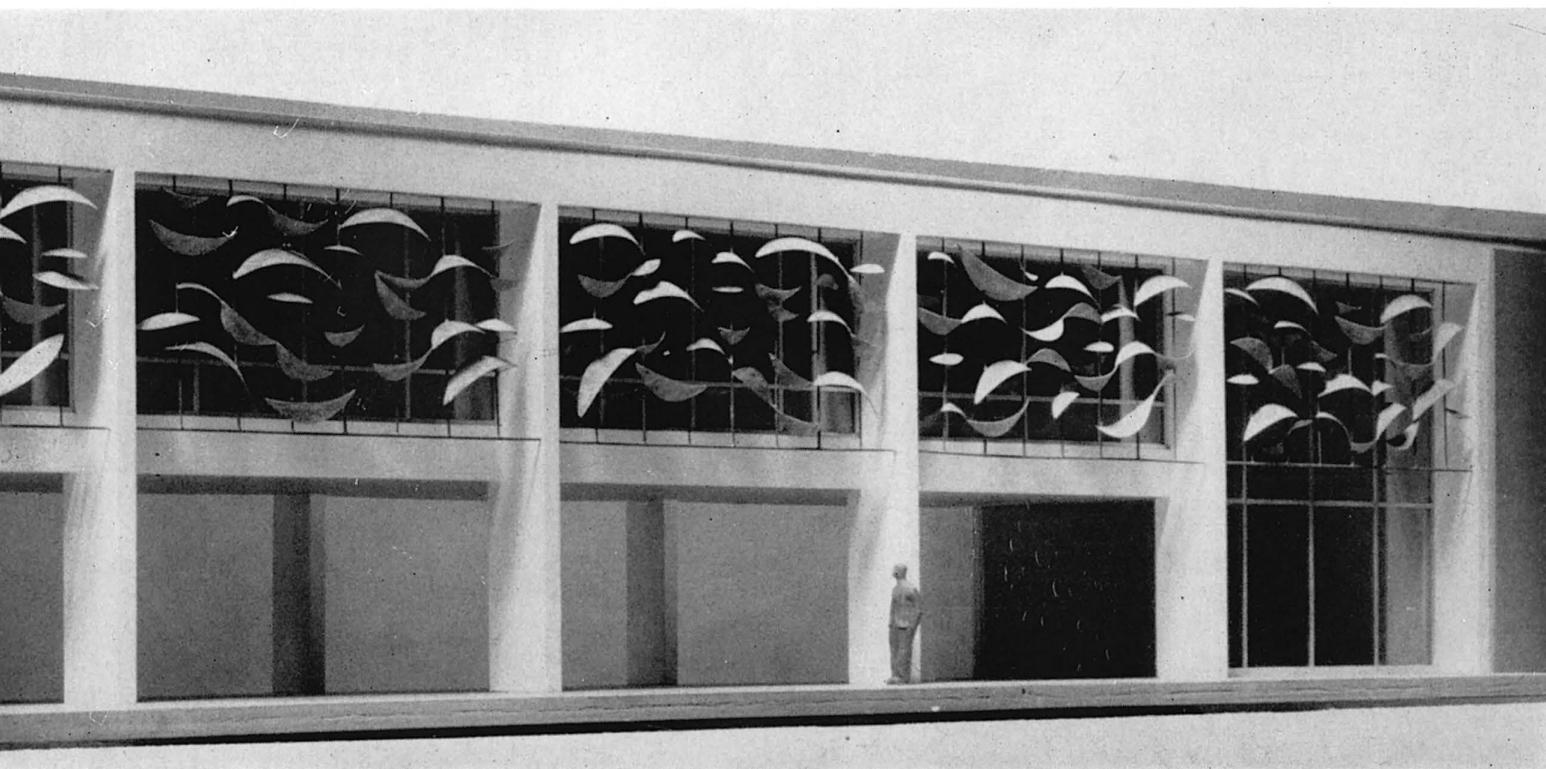


CONSTANTINO NIVOLA — PLASTER AND SAND BAS-RELIEF PANEL

ROY GUSSOW — WELDED METAL TUBING SCULPTURE

PETER OSTUNI — VITREOUS ENAMEL ON COPPER PANEL

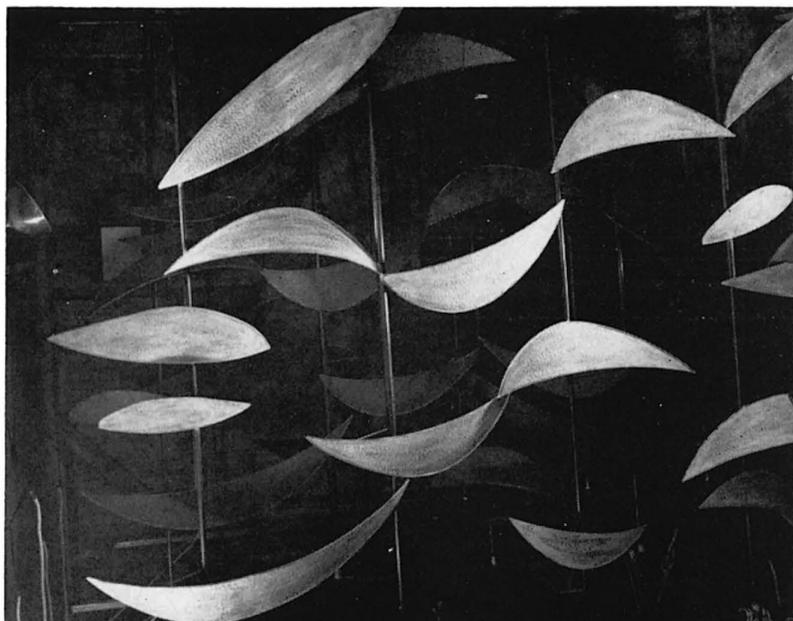
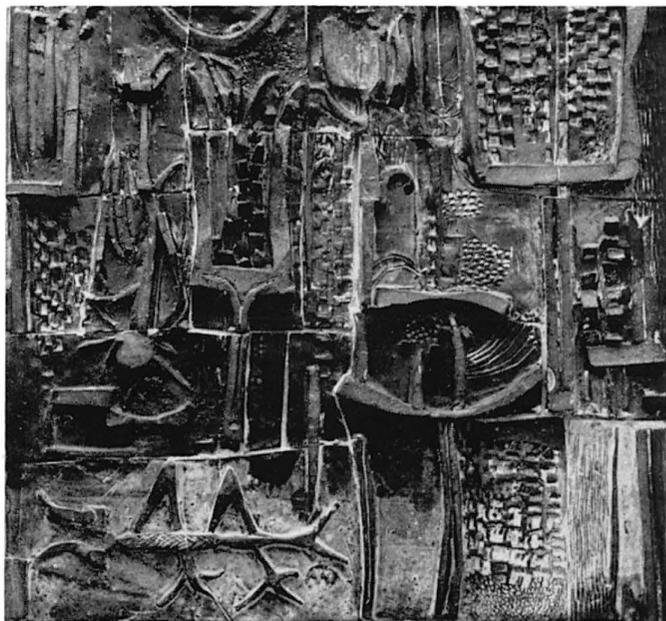




POLYESTER PLASTIC BAS-RELIEF PANEL



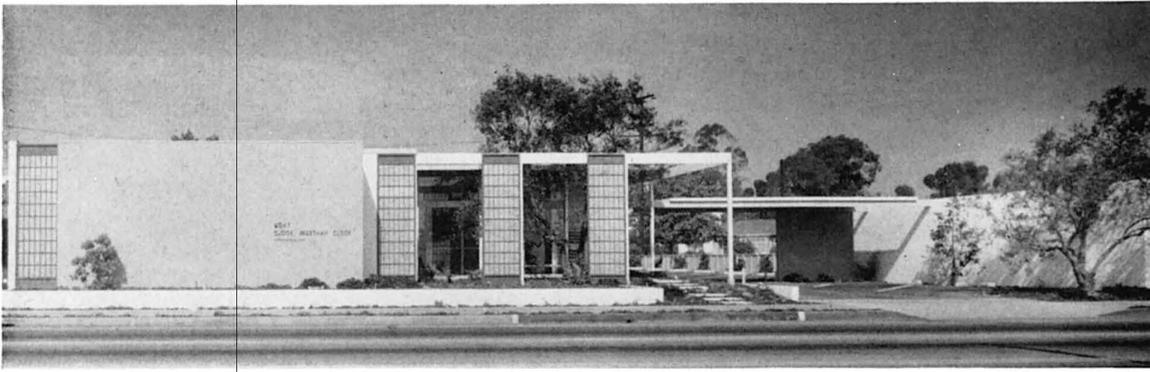
FRANS WILDENHAIN — CERAMIC PLAQUE



ROBERT CRONBACH — BRONZE SUNSCREEN

PHOTOGRAPHS BY WALTER ROSENBLUM

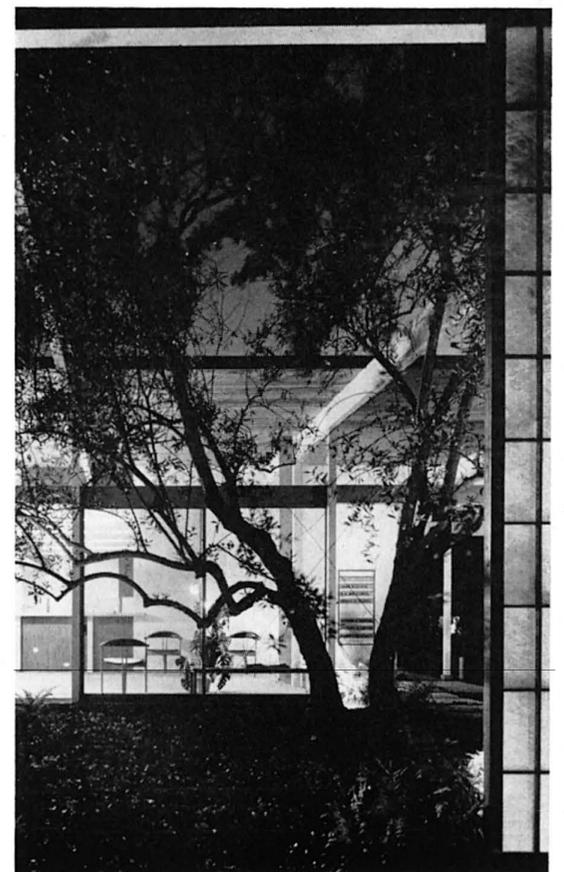
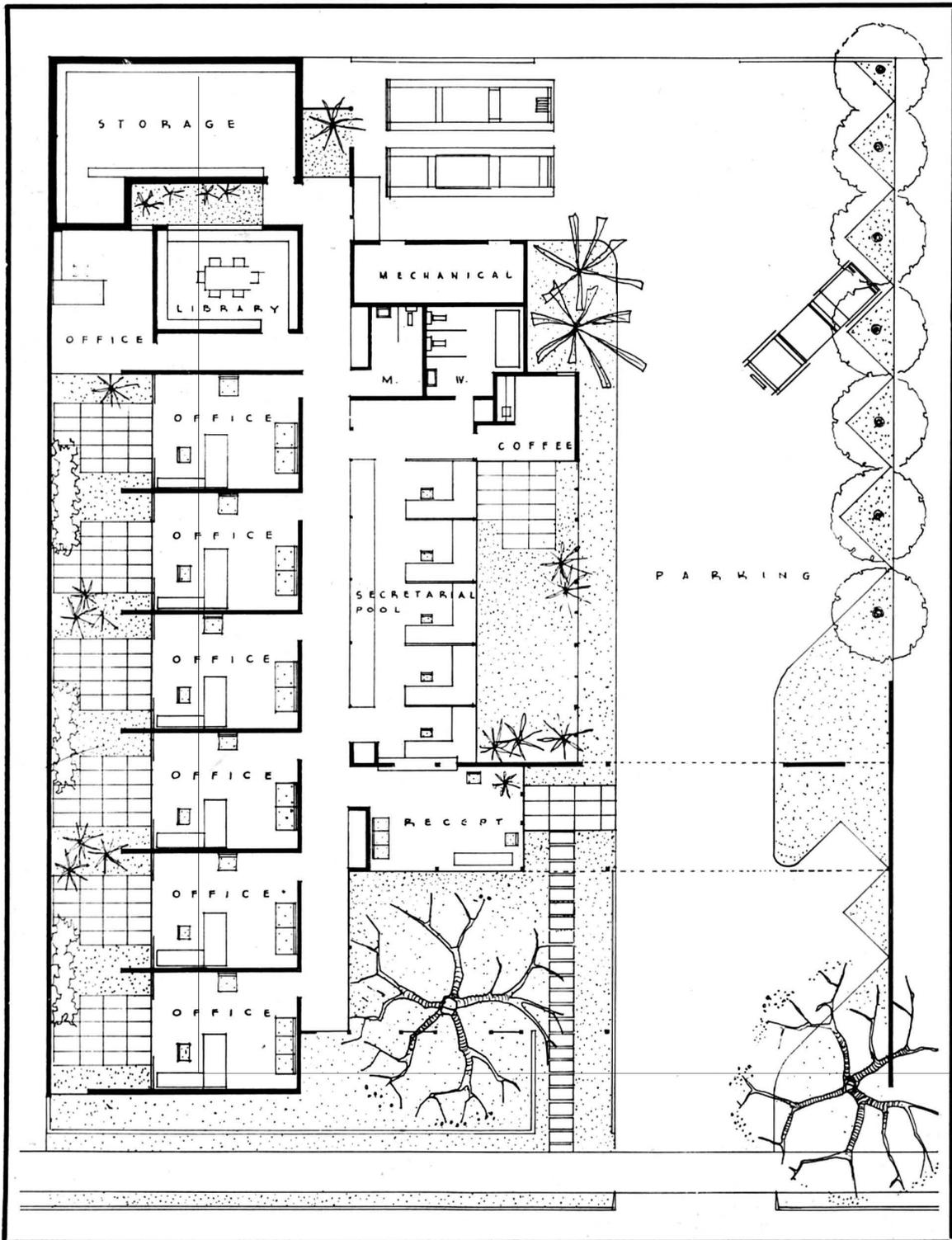
ALL MATERIAL COURTESY OF BERTHA SCHAEFER GALLERY — NEW YORK



SMALL OFFICE BUILDING BY KILLINGSWORTH, BRADY & SMITH

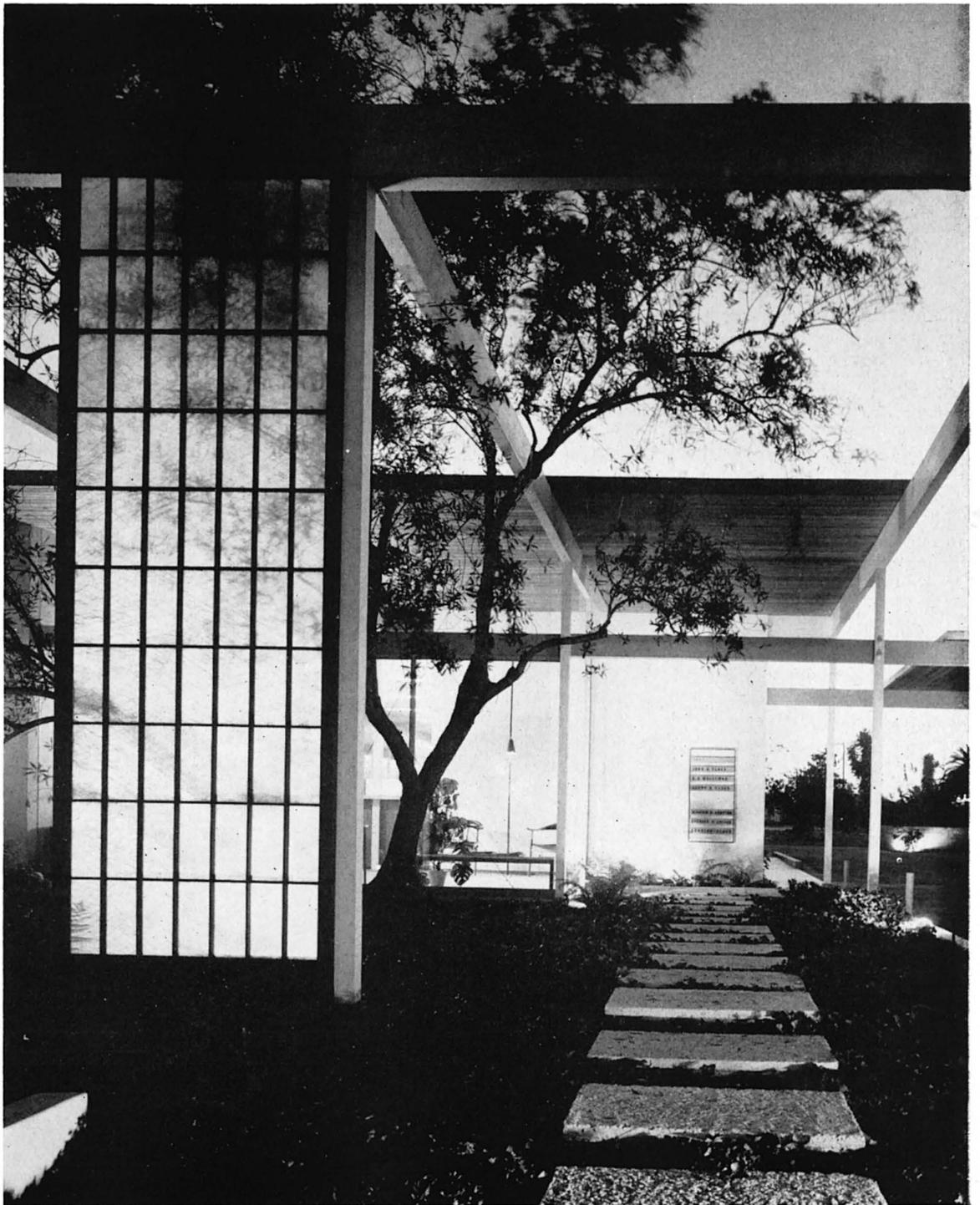
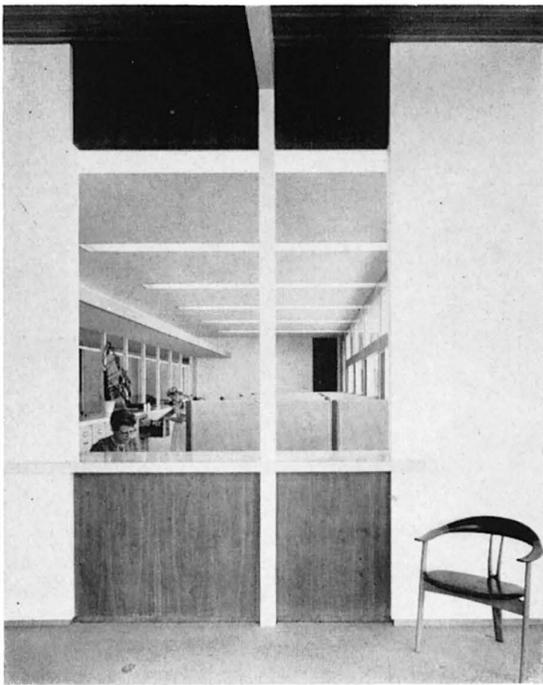
The site is a 100'x130' business lot on a noisy major boulevard. Entrance is by white concrete stepping stones through a garden to a reception room with glass walls partially sheltered by tall decorative screens. The six offices for attorneys extend along the south and west, overlooking a 12'-wide garden. The secretarial pool has been planned with individual cubicles for each secretary which afford privacy and a view into a sheltered garden. The coffee and lunch room takes full advantage of the same garden view as does a lounging area. The library has an intimate garden which it shares with the rear entrance. Colors are sand with white trim and accents of white, cool brown and pale blue.

This building was selected by the Southern California Chapter of the American Institute of Architects as one of the five best buildings in Southern California with the following comments from the jury: "The small lot is almost completely enclosed; and, as a consistent theme, every interior space has its own individually designed court outlook . . . The quality and dignity of the structure upgrades the whole neighborhood. Every detail has obviously been designed with great care, maturity and restraint."

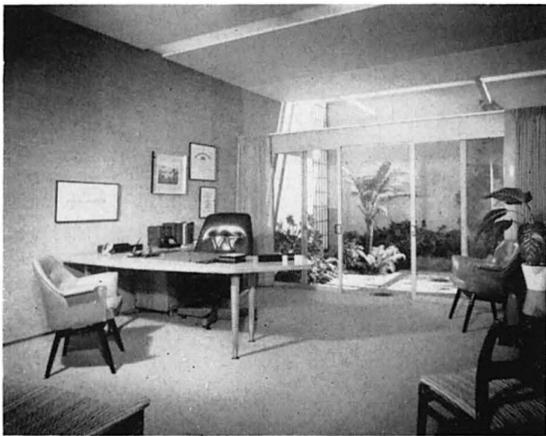


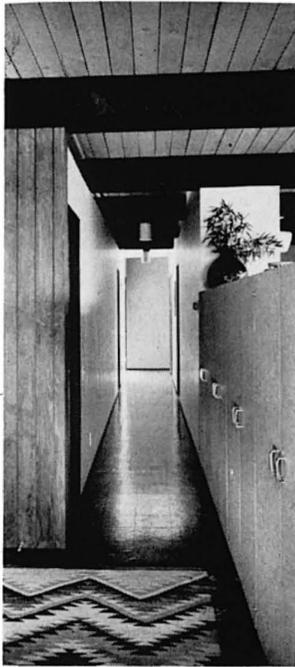
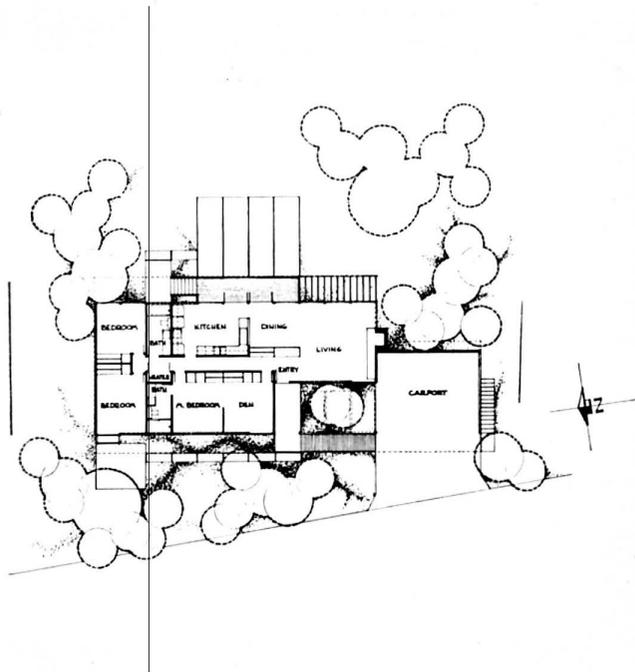
EDWARD LOVELL, LANDSCAPE ARCHITECT

INTERIORS BY STAN YOUNG, OF FRANK BROTHERS



PHOTOGRAPHS BY MARVIN RAND





SMALL HOUSE BY CARLETON M. WINSLOW, A.I.A., ARCHITECT AND WARREN E. WALTZ, PROJECT DIRECTOR

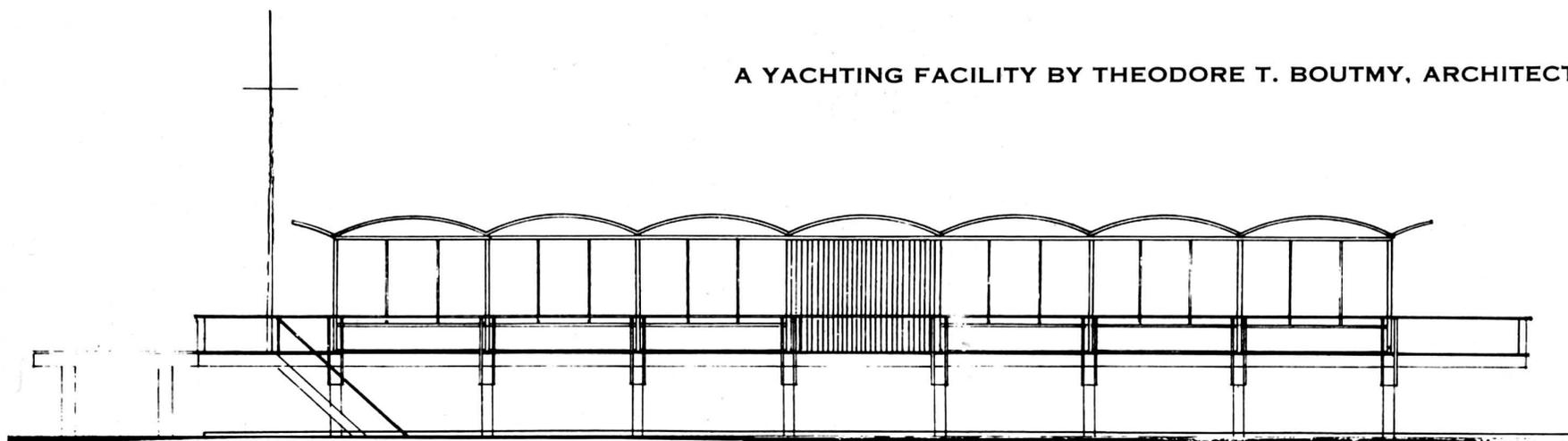
The site is a downhill slope toward the south-east with some level area about ten feet below the street. The house was placed on the sloping part of the lot toward the front to conserve the level area below for a rear yard. The design is based on an in-line plan with the kitchen located in the center between the sleeping area and the living room. The master bedroom serves a dual function as sleeping area and a quiet adult area for reading, letter writing, and listening to music. The children's rooms are located at the end of the house. The living, dining, and kitchen areas form a continuous space with cabinets used as room dividers to limit but not obstruct visibility from the kitchen and vestibule.

The structural system is wood post and beam with 2" tongue and groove ceiling construction. The posts and beams are of 2" nominal material laminated on the job with nails. The spacing of the beams is 6'-0". The floor construction is wood framing due to the slope of the hill. The walls have a horizontal transom bar at door height in the direction of the module. Areas below this bar contain only solid wall or fixed glass. Areas above this bar contain louvered windows for continuous ventilation. At no place in the house is an insect screen in the direct line of vision. In warm weather the air passes directly across the ceiling removing the upper layer of warm air. Solid areas of exterior wall are covered with Douglas Fir plywood texture 1/11. Interior sides of exterior walls are faced with the same material. All other interior walls are faced with plaster.

In general the color system is based on having large areas of neutral or subtle color with explosive colors in small areas. The posts and beams were stained dark brown mixed with a little black. The color of the plywood is light brown and is the same inside and out. The color of the trellis and gutter is intense blue. The ceiling of the entire house is rubbed white stain. The landscaping was done by the architects as well as plant selection and placement. Native as well as non-native semi drought resistant plants were used, in order to leave the site as natural in appearance as possible.

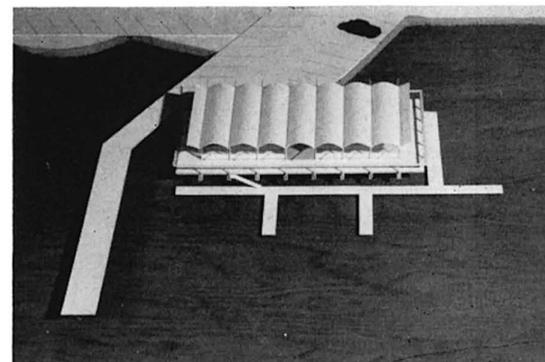
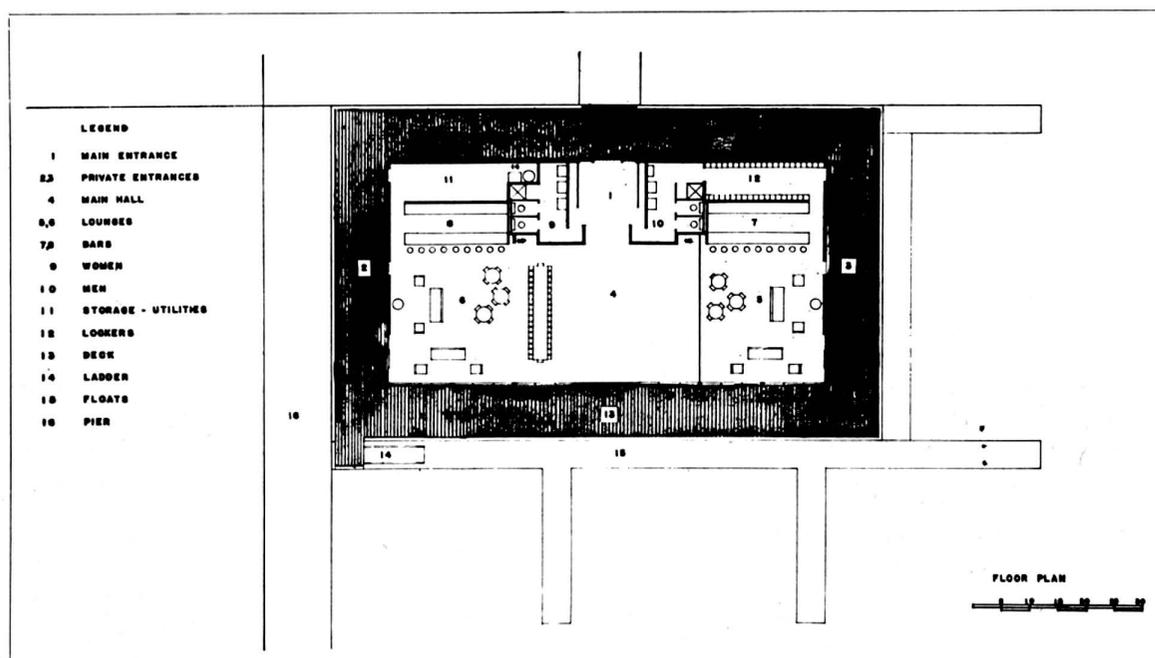


A YACHTING FACILITY BY THEODORE T. BOUTMY, ARCHITECT



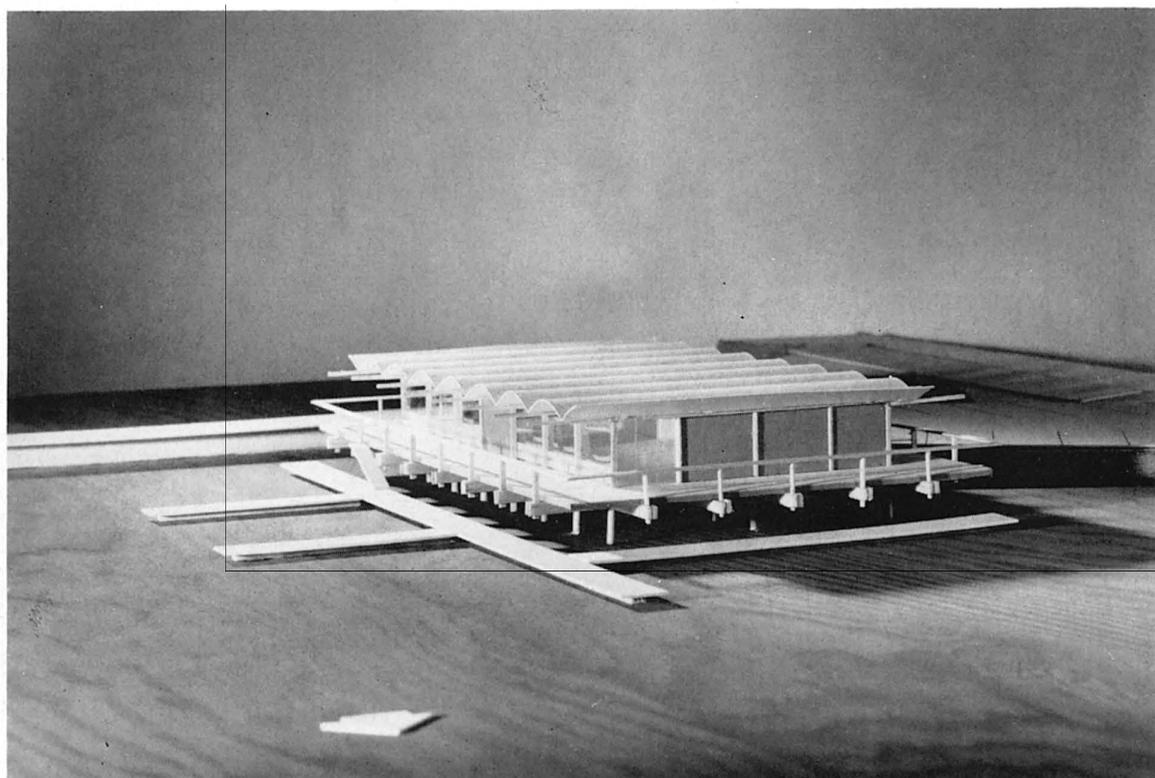
GEORGE KOSMAK, CONSULTANT

JOHN BROWN, STRUCTURAL ENGINEER

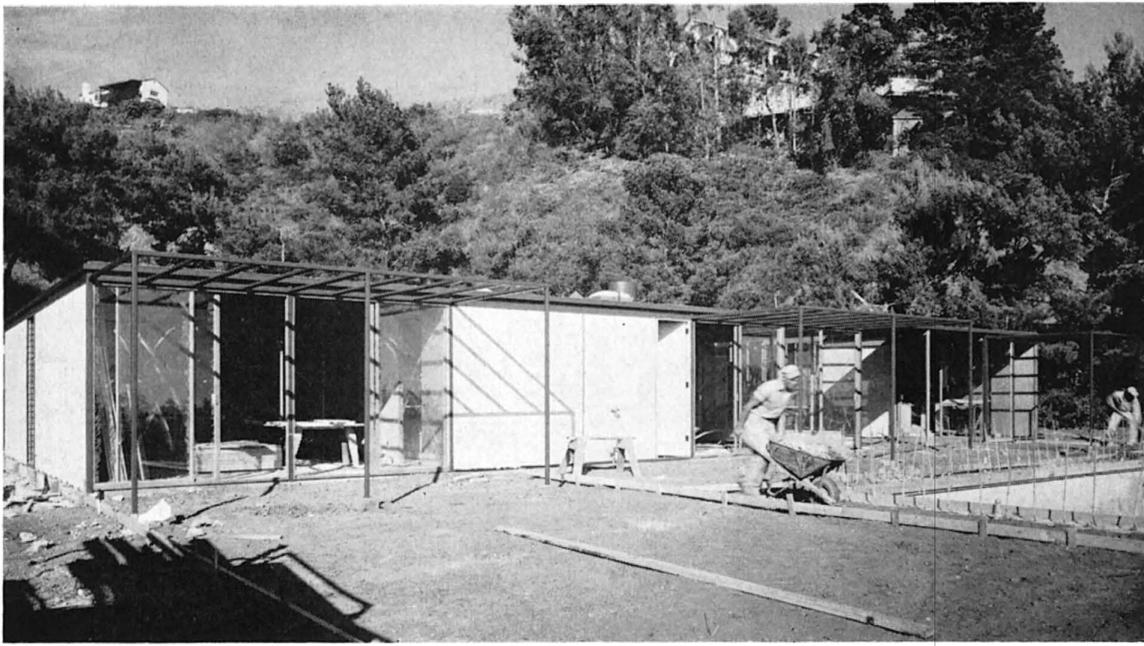


A small club for a yachting community on one of the largest yacht harbors in the San Francisco bay area. Two clubs decided to pool their limited funds and share common quarters, retaining, however, their respective identity.

The building is projected for a site on city-owned land commanding an 180° view of the bay, next to an unused ferry slip which will act as a breakwater and berthing area. The two facilities have been planned with a common main entrance and toilet facilities. Two separate bar and lounge areas will serve each club individually. The main hall can be closed off, adjacent to either lounge, giving it an overlapping function. This area is planned to accommodate large social activities. In the future, should the clubs merge, one of the two bars will serve as a refreshment and short order counter, and lounge area. Special consideration was given to the roof because most of the residences overlook the building. Lightweight, plywood barrel vaults, developed by Berkeley Plywood, provide the building with a generally light character, related to the motion of the sea. These vaults have proved an economical way to span forty feet without the use of beams. Further expansion can easily be accommodated by either adding vaults or extending the existing ones. Two test vaults were successfully used to house one of the recent exhibitions at the San Francisco Arts Festival. The vaults are to be prefabricated, shipped to the site and easily installed. Mass production is contemplated due to the obvious advantages. The extensions of the roof at the vault spring lines act as gargoyles throwing the water into the bay.



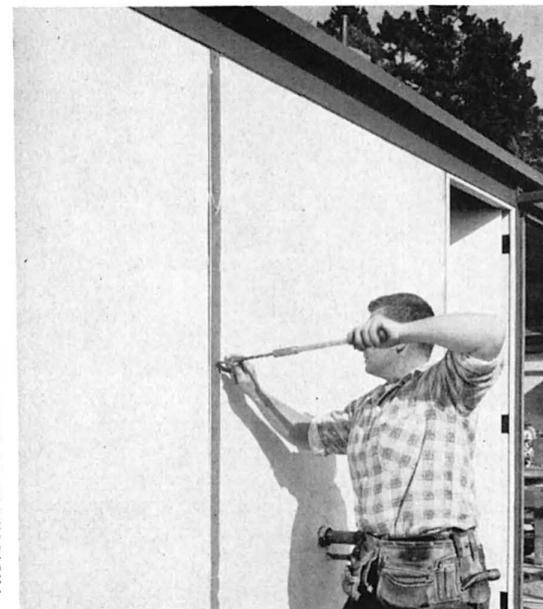
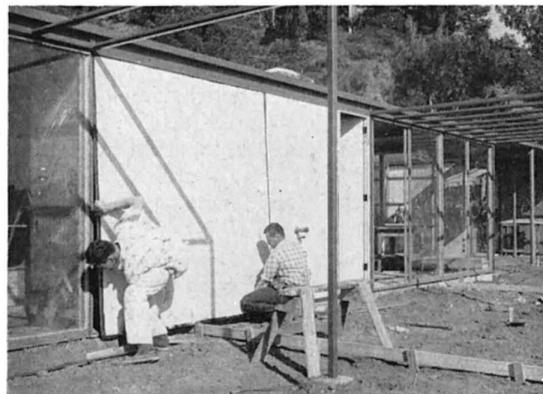
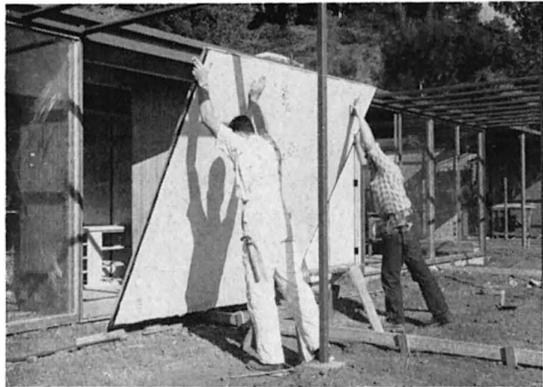
PHOTOGRAPH BY ROMAINE SKELTON



CASE STUDY HOUSE NO. 18

DESIGNED BY CRAIG ELLWOOD ASSOCIATES

18



These photographs show the ease of installation of the pre-fabricated wall panels in Case Study House #18. The panels are 9/32" thick "Harborite" plywood, glued and nailed to both faces of 2" (net) Douglas fir framing. "Harborite" is a marine grade Douglas fir plywood, plastic-faced with resin-impregnated overlays to prevent common plywood failures such as grain-raise, checking and delamination. The plastic face also allows a smooth application of paint, free from grain transfer.

All interior and exterior wall panels in the house were erected after pre-fabrication as shown here. Panels to receive wiring and plumbing were built with one open face to allow access. All panels are thermal acoustic insulated with "Celotex" insulating blankets, a highly efficient, fireproof mineral wool.

Also shown here are typical wall plan sections of actual components. One connection method applies to all "in-line" exterior wall conditions. Pre-fab wall panels, "Steelbilt" sliding glass wall units, "Cal-State" louvre sash and fixed glass attach directly to the 2" square structural steel tube or are held in place with a 2" wide, 3/16" thick, continuous steel batt attached to

(Continued on Page 32)

1 ACTUAL 1" LONG EXTERIOR WALL SECTION. THIS SECTION SHOWS PRE-FAB INTERIOR WALL PANEL CONDITION AT EXTERIOR WALL. THE 1"x1"x1/8" CONTINUOUS STEEL ANGLES AT INTERIOR PANEL EDGE ALLOW THE PANELS TO BE UNDERSIZED FOR TOLERANCE AND "TRIM" THE JOINTS.

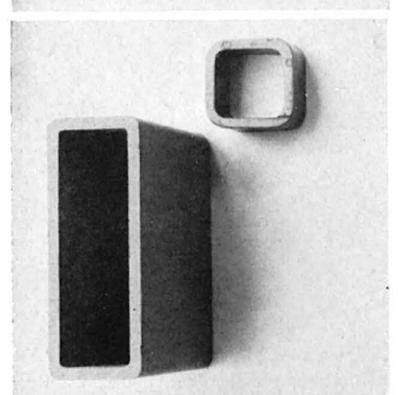
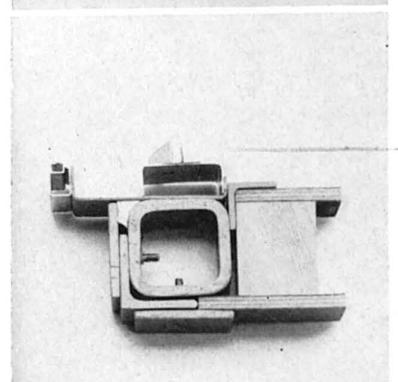
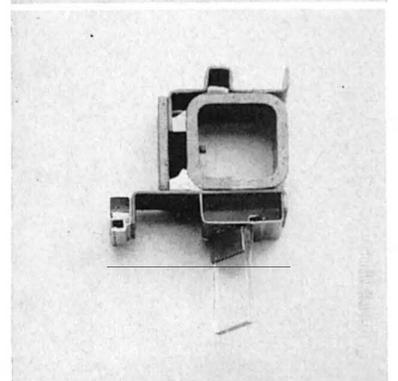
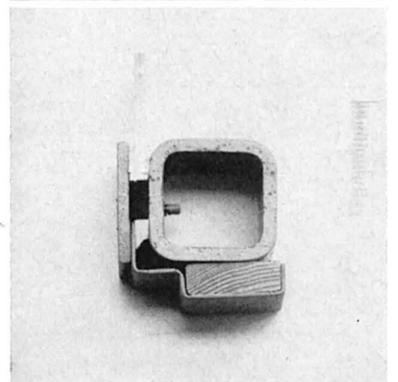
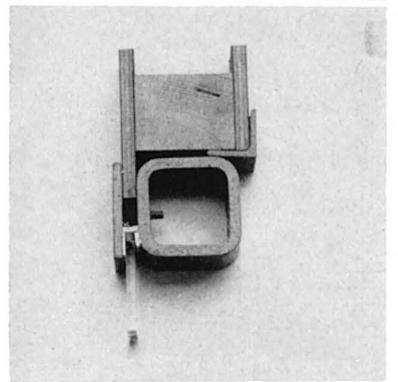
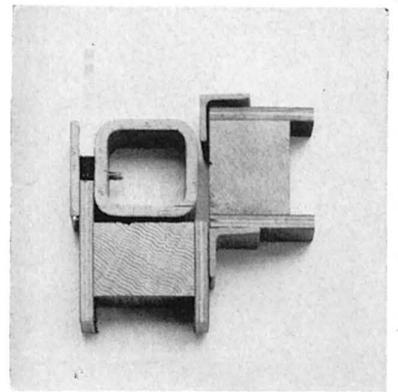
2 EXTERIOR WALL SECTION, CONDITION AT PRE-FAB PANEL AND FIXED GLASS. GLASS AND PANEL ARE HELD IN PLACE WITH THE CONTINUOUS 2" WIDE, 3/16" THICK STEEL BAR.

3 EXTERIOR WALL SECTION, CONDITION AT FIXED GLASS AND "STEELBILT" SLIDING GLASS WALL JAMB. HERE AGAIN THE CONTINUOUS 2" STEEL BAR "FIXES" GLASS AND THE "STEELBILT" UNIT. THE CONTINUOUS WHITE MASTIC BEAD IS WEATHERPROOFING.

4 EXTERIOR WALL SECTION, CONDITION AT "STEELBILT" JAMB AND JALOUSIE SASH. THE JALOUSIE FRAME ATTACHES TO A CONTINUOUS LIGHTWEIGHT FORMED STEEL CHANNEL WHICH IS ATTACHED TO THE 2" SQUARE TUBE. THE JALOUSIE SCREEN FRAME ATTACHES TO THE OUTER FACE OF THIS LIGHTWEIGHT CHANNEL.

5 EXTERIOR WALL SECTION, CONDITION AT CORNER. THIS IS TYPICAL CORNER OF JALOUSIE SASH AND PRE-FAB PANEL. ALL OTHER CORNER CONDITIONS, ANY COMBINATION OF PANELS, SASH, FIXED GLASS AND "STEELBILT" UNITS, ATTACH IN A SIMILAR MANNER.

6 ACTUAL SECTIONS OF 2"x5-1/2" RECTANGULAR STEEL BEAM AND 2" SQUARE STEEL COLUMN. BOTH SECTIONS HAVE 1/4" THICK WALLS. THE BEAM WEIGHS 11.9# A LINEAR FOOT, THE COLUMN 5.6# A LINEAR FOOT.



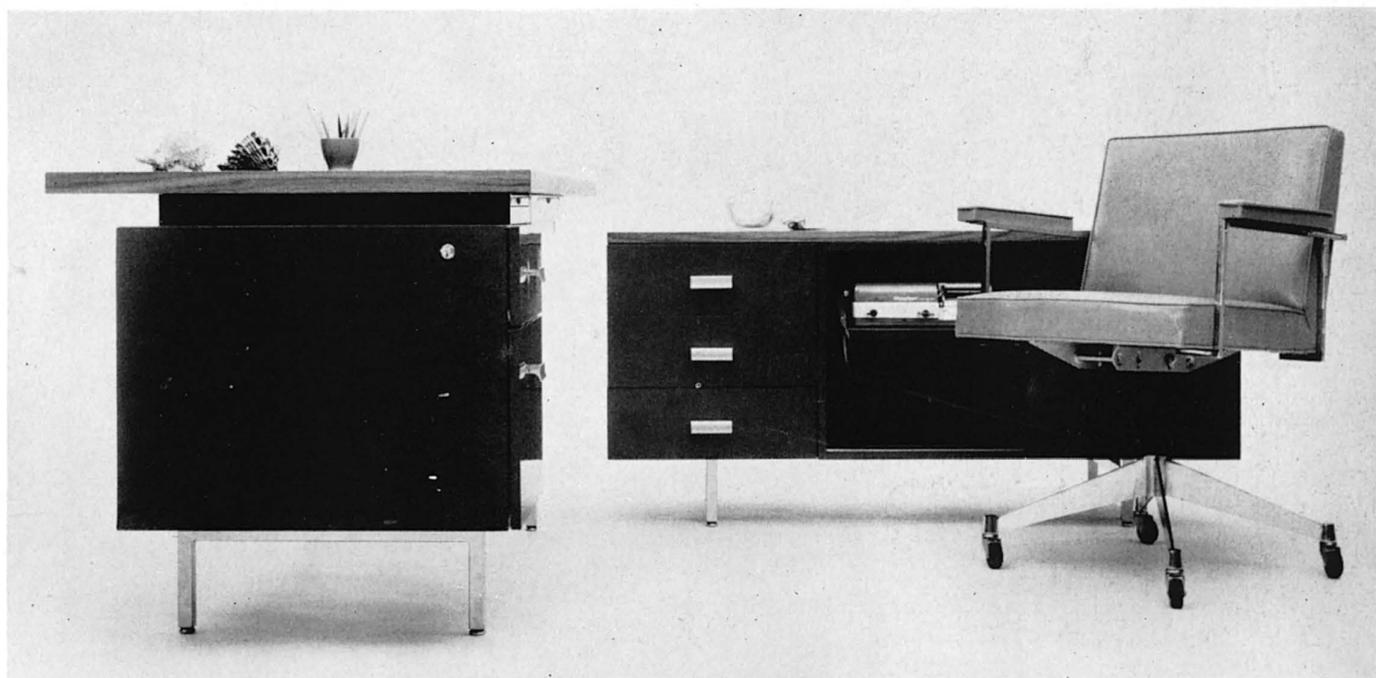
In the new pedestal furniture by Eero Saarinen, the molded plastic shells of the chairs and the oval and round table tops grow from the slender, tapered bases in a continuing flowing line; for Knoll Associates



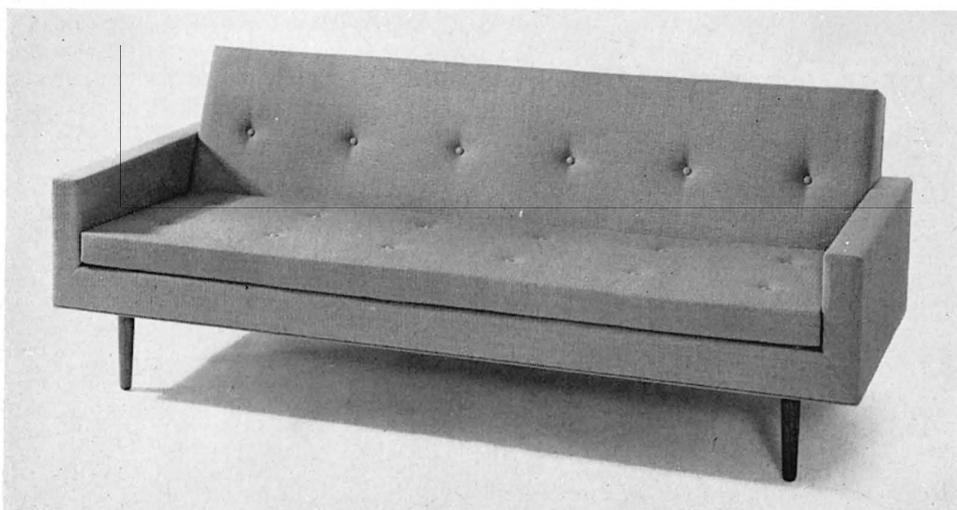
A classic bentwood rocker of steam-bent beechwood in natural, walnut and ebony finishes with hand-caned seat and back. It is being reproduced by Thonet for Charles W. Stendig, Inc.



FURNITURE



From the "Modern Management Group" by George Nelson for Herman Miller. The new group has been designed primarily as a basic series of desks and cabinets scaled to fit into various interiors; also shown is the executive swivel chair



Sofa entirely upholstered in foam rubber with rayon and cotton cover; by George Kasparian for Kasparians



A lightly scaled half-arm chair, with plastic-coated coil springs, and a teak coffee table, large enough for informal meals; from the Danish Craftsmen Collection of John Stuart, Inc.



Modular furniture by Erik Herlow, of Denmark; table bench and china cabinet in teakwood, with trim of gray lacquered steel; from Frederik Lunning, Inc.



Prize-winning lounge chair metal and cane; designed by Poul Kjaerholm; from Frederik Lunning, Inc.



The "Living Wall" employs aluminum vertical channels with an ingenious fastening device to set shelves, cases, magazine racks, bars, drop-lid desks and other storage facilities at any given point in the structure; a part of a series of designs by Paul McCobb for Directional

Designed by Jens Risom for Jens Risom Design Inc.; the armchair has upholstered foam seat and back, full tilt glides and is gently angled for comfort. The revolving-top table measures 42" in diameter; the top locks in place. The easy chair emphasizes low seating comfort



Club lounge chair with generous seating; hand-woven rattan on a steel or aluminum frame; designed and manufactured by Van Keppel-Green

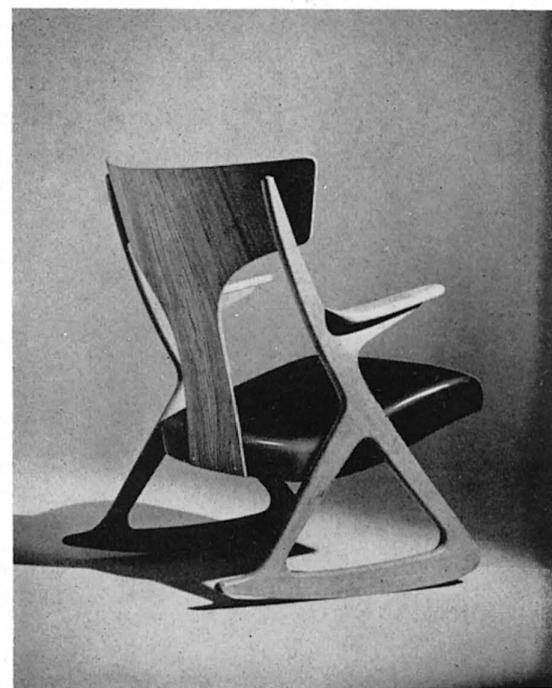


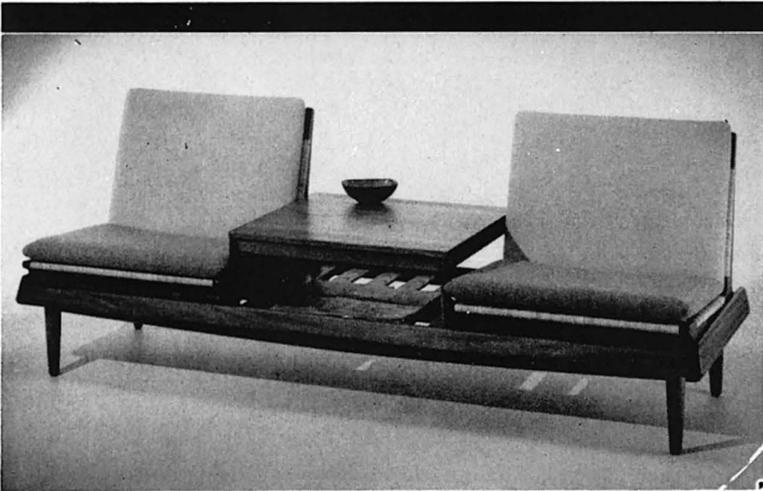
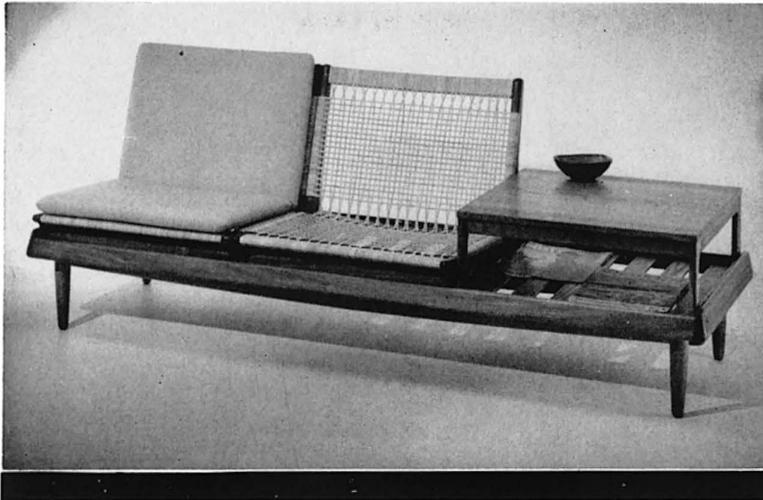
Bentwood armchair; the finishes are birch, walnut or black; cushions are available in a variety of fabric covers; designed by George Nelson for Herman Miller



A new sofa from the Janus Collection, upholstered in silk over foam rubber; walnut legs; by Edward Wormley for Dunbar

Rocking chair with teak arms and back, fumed oak frame; hand-rubbed oil finish; seat covered in black Naugahyde; designed by N. M. Koefed; from Selected Designs, Inc.



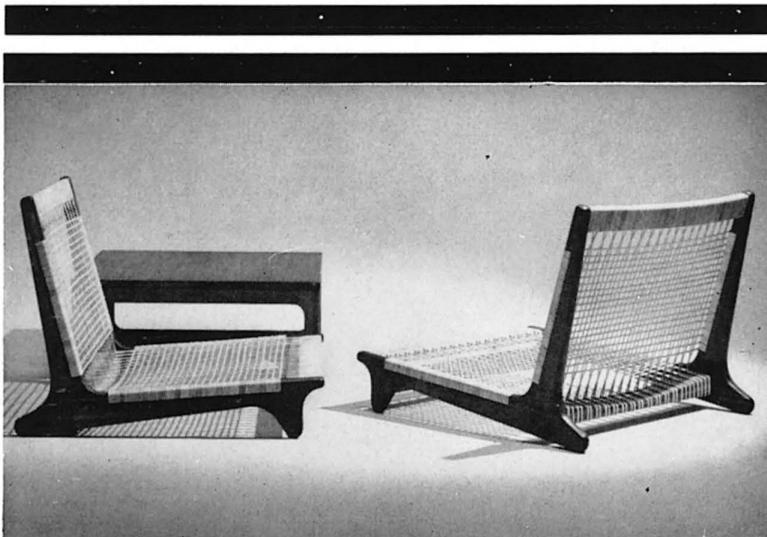


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DESIGN — KOUWENHAVEN

(Continued from Page 17)

I am convinced that if we could really determine why the designers designed them, and why the car-buying public likes them, we would come near the heart of the problems this conference is supposed to be dealing with. In this connection, I am reminded of an idea I encountered in Don Wallance's recent book, *Shaping America's Products*, which may serve as a useful text for further discussion. Mr. Wallance distinguishes at one point between objects whose inner structure and outer form are integral—such as pottery bowl or a plywood chair—and, on the other hand, objects whose outer forms merely sheath an inner structure or mechanism—objects such as refrigerators or radios, whose essential nature separates the process of making from the process of designing. Like all verbal classifications, these are useful only so long as we stay in the middle of them, keeping clear of the peripheries where the distinctions become blurred. But, if we do stay in the middle, we can, I think, get a helpful perspective on those fins and on other controversial aspects of design.

When we consider objects whose inner structure and outer form are integral—such as a tea cup—it seems to me that we can all, designers and consumers alike, agree upon what constitutes good design. We can without too much difficulty determine whether the design is appropriate to the tools with which it is made, to the materials of which it is made, and to the uses for which it is made; whether it has evolved from the inner structure; in short, whether it is organic and functional.

In considering objects of the other class, whose outer forms merely sheath an inner structure which designer and public agree should be covered up—such as an 18th century grandfather's clock, or a twentieth century toaster—we are, however, in an area where the question of the appropriateness of the design becomes much more complicated, becomes, in fact, not a matter of logic, but of taste. And we may as well define taste, right now, as that sort of preference for one or another form which is relevant only when form is independent of function. Or, to put it differently, taste is that sort of form-preference which can logically be illogical, and usually is. Taste can have little to do with the design of an airplane wing or a propeller blade, but almost everything to do with the design of a refrigerator or a woman's dress.

It was, I think, to a confusion of these two classes of objects that Raymond Loewy was objecting when he said he couldn't go along with those critics who brand the shell or wrapper treatment as a breach of design integrity. If so, I heartily agree with him. But, in making his counter argument, Mr. Loewy seems to me to have reinforced the confusion instead of clearing it up. An airplane, he points out, is internally a complex arrangement (I think he said messy) of gadgets, wiring, tubes, dials, ducts, spars, levers, rivets, and controls. Everything is functionally correct, but it would look extremely confusing if it showed. It is only the airplane's skin, or shell, Mr. Loewy says, which by covering this internal confusion makes the airplane a form of such elegance. And from this he concludes that "when a given product has been reduced to its functional best and still looks disorganized and ugly, a plain, simple shield . . . is aesthetically justified." This shield, he argues, becomes functional, "the specific function being to eliminate confusion."

Now, much as I admire Mr. Loewy's plain and simply shielded locomotive and several other designs of his, I think it is worth pointing out that the skin of an airplane is not a simple shield at all; it is the airplane; it is the organic structural form of the object, into which all those gadgets, tubes, dials, and ducts must be stuffed as neatly as may be. It is not, like a refrigerator shell or a clock case, something which can be one shape or another, fussy or plain, angular or rounded, according to the designer's or the consumer's whim. Mr. Loewy happens to have (or at least had when he wrote his book) a taste for non-angular simplicity. Elsewhere in the book he lays it down as a law of design that "the general mass (of an object) should be flowing, graceful, free of sharp corners and brutal radii"—which, of course, is not a law of design at all, but merely a manifesto of taste (and one to which some very eminent designers, including Benvenuto Cellini, Sir Charles Eastlake, and Raymond Hood, to name some diverse examples, would not have subscribed).

I happen to prefer Mr. Loewy's designs to those of Sir Charles Eastlake. All I am trying to point out is that there is a difference between the skin of an airplane and the shield or sheath which covers an automobile engine or a toaster mechanism, and that it is useful to avoid confusing the two. To justify the hood of an auto engine by analogy with the nacelle of a plane tells us something about the contemporary prestige of aerodynamic form, but nothing at all about what good design of an automobile is.

Think again of the Cadillac's famous (or infamous) fins, or of their

exuberant progeny on other cars. In Don Wallace's terms, these forms are sheaths, in no sense integral with the inner structure or mechanism of the car; and as I have tried to suggest, there is no reason why they shouldn't be, or why we should try to apply to them, or to any other sheath design, the criteria we apply to integral designs. They are not functional, in Greenough's sense, nor organic in Coleridge's, and it strikes me as silly for the advertisements to try to pretend they are. I am convinced those fins are the shape they are primarily because some designer liked their looks, and because a good many car-buyers (not including me) agree with him. I am also convinced that both the designer and the buyer like the look because the fins echo forms which were functionally evolved in aerodynamics and are therefore pleasing.

If we are going to use the term functional in our discussion of design, let us agree that it has two quite different meanings, one of which applies to integral design, and one of which applies to sheath design. One kind of functionalism has to do with the appropriateness of design to tools, material, and use, and tends toward simplification and what Greenough calls "the majesty of the essential." The other kind of functionalism has to do less with the structure of the object than with the structure of the designer's and the consumers' psyches, and tends whimsically toward the simple or the Baroque, depending on lots of things which we needn't be concerned about. To keep it separately from the other sort of functionalism, why don't we simply and honestly label it effective packaging?

Most features of automobile design, or "styling" as it is more significantly called, like most features of toaster design and dress design, are packaging in precisely the sense that the wrapper for a bar of candy and the box for cereal are packaging. The couturier's bustle and the Detroit stylist's bustle are to be judged by the same standards, and effective packaging has its own standards (some of which, of course, are utilitarian) which merit serious and respectful attention in their own right, undiluted by carry-overs from integral design. It seems to me that the sooner we all—designers and public alike—stop confusing the two, the sooner we will be able to agree upon what we are talking about in our discussions of design. And if we can agree about that, we may find that we can even agree upon what good integral design and good sheath design are.

NOTES IN PASSING

(Continued from Page 11)

stressed the amazing thoroughness of the research that had gone into them, and declared "This will bring about a revolution in the traditional principles of architecture, not only with regard to form but also through the use of entirely new kinds of materials."

Quite independently, the architects had nearly all opted for a form of architecture whose impact is made by constructional techniques rather than by outward appearance. As the great majority of pavilions will have transparent facades, the visitor will be more likely to admire the ingenuity of the exposed armature bearing the weight of the building, rather than the actual walls, whose role is now a secondary one.

The aim of the Exhibition is to provide a panorama of twentieth-century human activities; it is, in fact, dedicated to Man and his aspirations. Though Man's material activities often enough provide the key to an understanding of his character, cultural achievements are obviously the truest reflection of his inner urges, his aims and his individuality.

For six months, therefore, from April to October 1958, the Exhibition will be the scene of a continuous series of international cultural events in different fields—literature, theatre, films, opera, music, choreography, and others.

To honor each nation, "National Days" have been set aside when individual countries will organize large-scale cultural activities.

The Soviet Union will send to Brussels the famous *corps de ballet* from Moscow. From the United States will come theatre companies and orchestras. The *Comedie-Francaise* will travel from Paris, and the leading London symphony orchestras will also be present. In short, every country will be sending of its best.

Apart from these national activities the Belgian Commissioner-General will himself be organizing some large-scale international cultural gatherings. For instance, a World Film Festival will be held at Brussels from April 21 to June 13, 1958. It will include world-wide competitions for experimental films, a "shorts" film festival, and also one for feature-films. Another film event, to be held from October 12 to 18, will be a world competition for the best film of all times.

The Commissioner-General's programme also includes an international gathering of young people's orchestras (July 13-21), a uni-

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versity theatre week (August 2-9), a competition in electronic music (August 15-19) and a world festival of records (October 5-11).

Many other activities are being arranged but their dates have not yet been fixed. Chief among them is a world festival of choreography, open to all Belgians or nationals of other countries taking part in the Fair. There will also be a series of international dramatic performances, arranged with the help of the Theatre of the Nations.

Another type of cultural activity at the Exhibition will be a series of lectures, for which the Commissioner-General has invited speakers of world repute.

Lastly, as the Fair seeks to encourage the most extensive contacts between men and women from all over the world, it will be an assembly point for congresses.

In order to be approved by the special selection committee, such congresses must be planned as study groups to deal, so far as possible, with some social problem. Their opening meetings will be held in the Exhibition grounds, and their subsequent meetings in large buildings either in Brussels itself or in other Belgian cities. It is hoped that they will devote at least one meeting to a discussion of the Exhibition's theme.

For all these activities, whether purely intellectual or purely artistic, a special theatre with a seating capacity of 2,000 is being built on the grounds of the Fair.

In the message he sent to all the countries invited to take part in the Exhibition, the Commissioner-General wrote: "the harnessing of the world's sources of energy and other material resources for man's use means increasing reliance on science. We are planning to build a large International Palace of Science, because we feel that it is only on an international scale that science can expand and bear fruit as it should."

This Palace will be divided into four sections, corresponding to the fundamental bases of modern science; the Atom (atomic physics), the Molecule (chemistry), the Crystal (solid state physics) and the Living Cell (biology), and it will give the visitor—notably through the medium of the cinema—a general view of science's development.

The fifteen countries which have agreed to take part in this particular enterprise will not install any national stand in the Palace, but will contribute to a general programme of a purely scientific nature,

so planned as to capture the interest of the average visitor. It will be possible for those taking part to indicate on the apparatus they exhibit the name of the country of origin.

An international science committee, consisting of the world's leading scientists, met recently in Brussels and drew up plans for the presentation of scientific research and apparatus.

The same international principles are being adopted for the Palace of Fine Arts. An international committee, similar to the science committee, has been set up. Works of art will not be exhibited in national sections, but will be arranged according to the schools to which they belong or by which they have been influenced.

Two international exhibitions, each lasting three months, will be held in this Palace. The first (from April 18 to July 21) will show contemporary painting and sculpture covering the first half of the 20th century, and the second (August 8 to November 2) will be entitled "Man and Art" (world masterpieces from the Stone Age to the present day). Many countries have already planned to send their rarest collections to Belgium.

The Brussels Exhibition will be the largest international gathering organized since the end of the war, and Belgium is therefore sparing no efforts to make it a true reflection of Humanism in 1958. But Belgium will not be alone in having helped, by this enterprise, to bring about greater understanding between all men. Every country officially represented will have made its contribution. They are all convinced that the ideal is worth a world-wide effort, made without restriction or reservation.

D. DE WOUTERS D'OPLINTER

MUSIC

(Continued from Page 8)

We by reaction act as if the cultural breakdown of Europe were our own cultural breakdown, though we claim none to break. That is at once the disgusting and the refreshing aspect of America to Europeans, that our culture is still formative. So we have picked up the European counter-traditions of revolution and decadence and ap-

plied them to ourselves, ignoring the world-wide revolution against all cultures which we have ourselves precipitated. American culture like the bulldozer is remaking the world in a new image that is still formative. For we do have a culture our arts have not yet assimilated. Who has dramatized, for itself, without naturalistic disgust or disengaged irony, the relationship between the American and his two opposing ways of life, the automobile, his changing, esthetically amazing nomadic steed, and his plot of ground, complete with readymade workshop house? What in America we call decadence is sheer ostentation, an enormous vulgarity. This mind, tuned to practical bookkeeping, statistics, and precision measurement, finds its release in an impractical and meaningless excess. Internally we have known a history of protest but none of revolution; before the world our image is that of the world's still most successful revolution. Our Civil War, in no sense a revolution, may be described as a continuing argument between a practical and an impractical idealism, between an impersonal and a personal economics. The persisting effect of these alternating currents has shocked Asia and Africa awake to independent life.

Crossing the continent by plane last October I rode the first part of the journey beside a young sailor who was returning to San Diego to be discharged. Seeing in his hands Gandhi's *Autobiography* I began a conversation. Within the naval uniform I discovered a poet, a novelist, unreconciled by service to his country's military needs. Protest welled in him: he was against war and the economy it represents; his negatives came forth as vehement as his correctives were uncertain. I offered the sedentary argument that vehemence without purpose can accomplish nothing. One cannot barter reason with a sensibility so outraged. During the second part of the trip I sat beside the executive of an electronic industry, a new but major name in the remoter extremities of our defence. When he was not busily dictating to a small tape machine we conversed on many subjects, coming at last to poetry and, the subject of this article, the protest and disturbance of our poets. He could not understand why writers in this country should be distressed, should feel themselves suppressed, voiceless, alienated, and by choice disaffiliated. Indeed he grew so angry that raising his voice he spoke a diatribe against the ungratefulness of artists who, amid our plenty, should proclaim themselves deprived: and spoke it directly to the ears of the young sailor, who was sitting immediately ahead. I wonder if the sailor heard and my adventure in dialectic came full round. Then, crossing over Los Angeles, I exclaimed at the miracle of our illumination, where a hundred years ago all would have been darkness. My seatmate answered that he had known a greater darkness, the night darkness of a battlefield. For after all, in spite of the uniform and the industry, he and the sailor shared a common language.

(To be Continued)

CASE STUDY HOUSE #18

(Continued from Page 26)

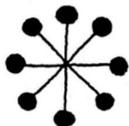
the square tubing with metal screws.

Typical corner and interior wall conditions are also shown. Wall panels are purposely slightly undersized in length and height to allow easy installation and to provide tolerance for possible dimensional discrepancies in the construction of the 8-foot modular steel framework. The function of the continuous 1" x 1" x 1/8" steel angles is to help fix the panels within the frame and to "trim" the panel ends so that panel-to-frame details are consistent throughout regardless of this tolerance allowance and any dimensional errors which are common to construction regardless of care exercised.

Dimensional discrepancies, however, were minimized by the pre-fabrication of the steel framework. This modular frame, as reported in detail in ARTS & ARCHITECTURE, November 1957, was shop-fabricated of 2" square steel tube columns and 2" x 5 1/2" rectangular steel tube beams into 16-foot "bents," that is, 16-foot units of steel beams shop-cut and shop-welded to steel columns placed at 8-foot centers. Since site cutting of steel framework was eliminated and site welding limited to 19 beam connections, 40 column base plate connections, job erection was not only performed by 4 men in 8 hours, but also dimensional errors were practically nil.

Completion of this house is near and an early issue will feature the finished structure, furnished and landscaped. With this coming feature, the time and dates for public showing will be announced.

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ART

(Continued from Page 10)

and season" which the museum appends to its other definitions.) Willem deKooning's composition certainly has nothing to do with the general idea of the show. And so on. I won't expand these notes since the show is slated to travel widely and readers will be able to judge for themselves.

There have been two recent sculpture exhibitions meriting serious attention. The first was Bernard Rosenthal's show at the Catherine Viviano Gallery. Readers will recall the picture story in the October issue of ARTS & ARCHITECTURE of Rosenthal's new copper, brass and bronze sculptures. These pieces are brazed so that in certain areas the lambent violet and red of the torch adds its excitement to the surfaces.

Rosenthal has had a slow evolution in the welding technique, but judging from this sturdy exhibition, he is master of his means now and ready to embark on a depthward itinerary in search of large and expressive abstract forms. The work of this past two years is a remarkable departure from his earlier pieces. In his first show at the Viviano Gallery, Rosenthal showed attenuated, stylized figures, often composed of slender rods bunched together and never quite convincing the eye of their materiality. Space existed between the lines, but it was inert. The figures themselves were intended to be symbolic but their literal detail diminished the feeling of an integral, eloquent whole.

In these new pieces, however, Rosenthal's basis is entirely different. He is out to present a forceful, unified symbol in which the parts are subservient to a composite whole. Each piece moves out from its usually vertical axis in a firm, but varied profile. And, Rosenthal has made good use in his new work of the sculptor's natural allies: shadow and light. A large, mottled violet plane, slightly curved inwards, meets a sharply perpendicular plane. In the joint between the two, soft light forms yet another pattern—yet all of these planes are rhythmically arranged so that the profile, the four-sided composition, never loses its two-way relation to space (it displaces and absorbs at the same time.)

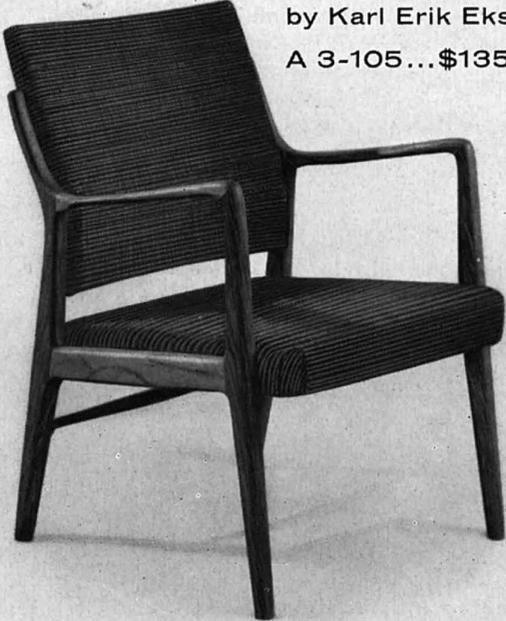
There are two conceptions of form in the show. The one is based on the rectilinear plane, arranged at times like one of the old movie-star books which you flip through to see Carole Lombard slinking toward Clark Gable. These sculptures (the two "Oracles") have roughly rectangular forms overlapping so that the rhythms accelerate or are languid according to how they are spaced. Thin interstices, formed by two heavy, curved plates which almost, but not quite, meet provide the quickening of the senses; cavities provide for the intuitive.

The other idea is that of unfurling form such as in "In the Cave of the One-Eyed Giant." Here, Rosenthal has created a capsule-like envelope. Within, the forms open out as the leaves of a fern might, slowly unwinding their inherent curl. The weightiness of the shell contrasted with the free space within is most effective, for in this piece, there is an emphatic seizure of what might be termed internal space as well as of the traditional surrounding space. Rosenthal will undoubtedly develop these two basic and now clearly defined conceptions of sculpture.

The other exhibition which impressed me was Louise Nevelson's "Moon Garden Plus One" at the Grand Central Moderns Gallery. Miss Nevelson is some years Rosenthal's senior and has been developing her wood-construction technique for many years. This show is

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the highpoint of her theme shows. It is presented as a total image, each piece being related to the next, and all unified by a single dim light. Painted in that strange, matte black Nevelson has made her hallmark, the wooden boxlike constructions, or tondos, or the city-like profusions of jagged forms are all the color of burnt out coals, of char and asphalt, of fallen meteors.

Entering this tenebrous gallery, the visitor at first can barely distinguish the walls lined with boxes. One wall is entirely composed of varied-sized boxes containing enigmatic forms. Another is lined with vertical, extremely narrow boxes, their doors ajar, with faintly perceived curving elements within. The center is an aggregation of standing sculptures. One totemic piece piled high reminded me obliquely of Brancusi's "King" in its rugged aplomb and humor. Other pieces in that central part of the lunar garden include a knee-high tableland of roughhewn forms; a large tondo with splinters arranged in a manner which suggests a cross between an abstract expressionist painted landscape and a mysterious sundial from some culture we have never heard of. And so on. Endlessly varied but always subordinate to the deliberate theatrical atmosphere staged

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by the artist.

Some viewers were troubled by the extra drama the darkness provided and longed to see the show in full daylight. Others suggested that it was not "sculptural" to make a dramatic ensemble which nearly obliterates the necessity for quality in the individual pieces. I felt, however, that the arrangement was completely in keeping with Nevelson's romantic conception of art. Furthermore, there have always been sculptors who "populated" space from an overall point of view. When I saw Giacometti's last exhibition in Paris, I was struck with the thought that he did not conceive of his single figures as independent entities. He thronged his space with sculptures in order to create an experience of another order—an order in which the unit is multiplied until a totally new configuration occurs, and above all, until a climate of strange and inexplicable emotion is achieved. It is perhaps an architect's feeling for space, but in the hands of an artist who genuinely feels form in this way, sculpture of this kind can be extremely expressive.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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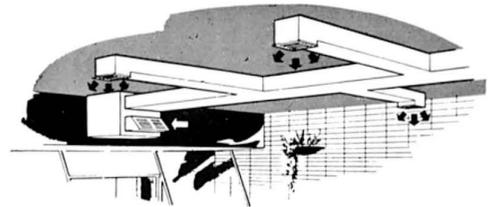
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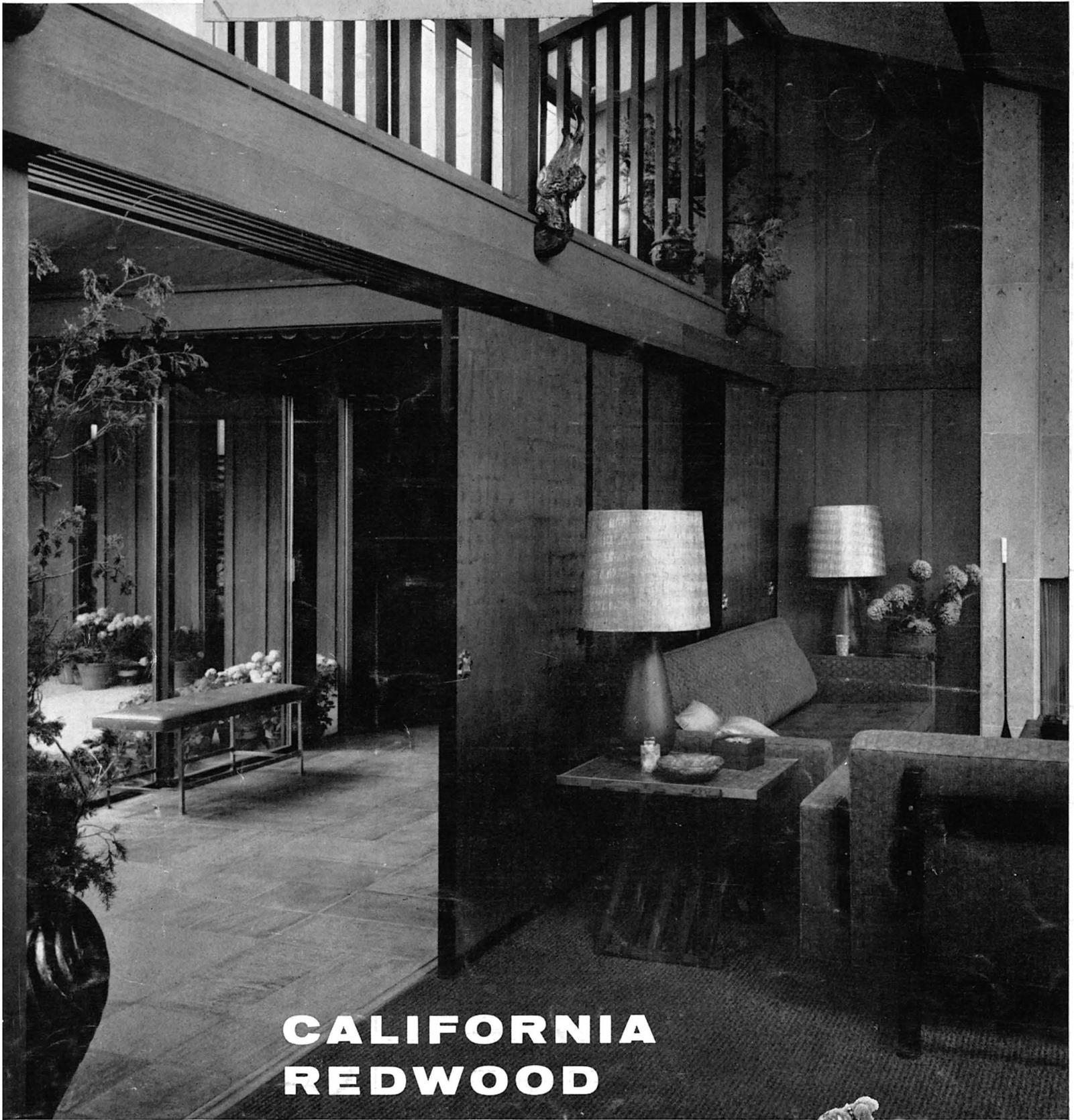
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