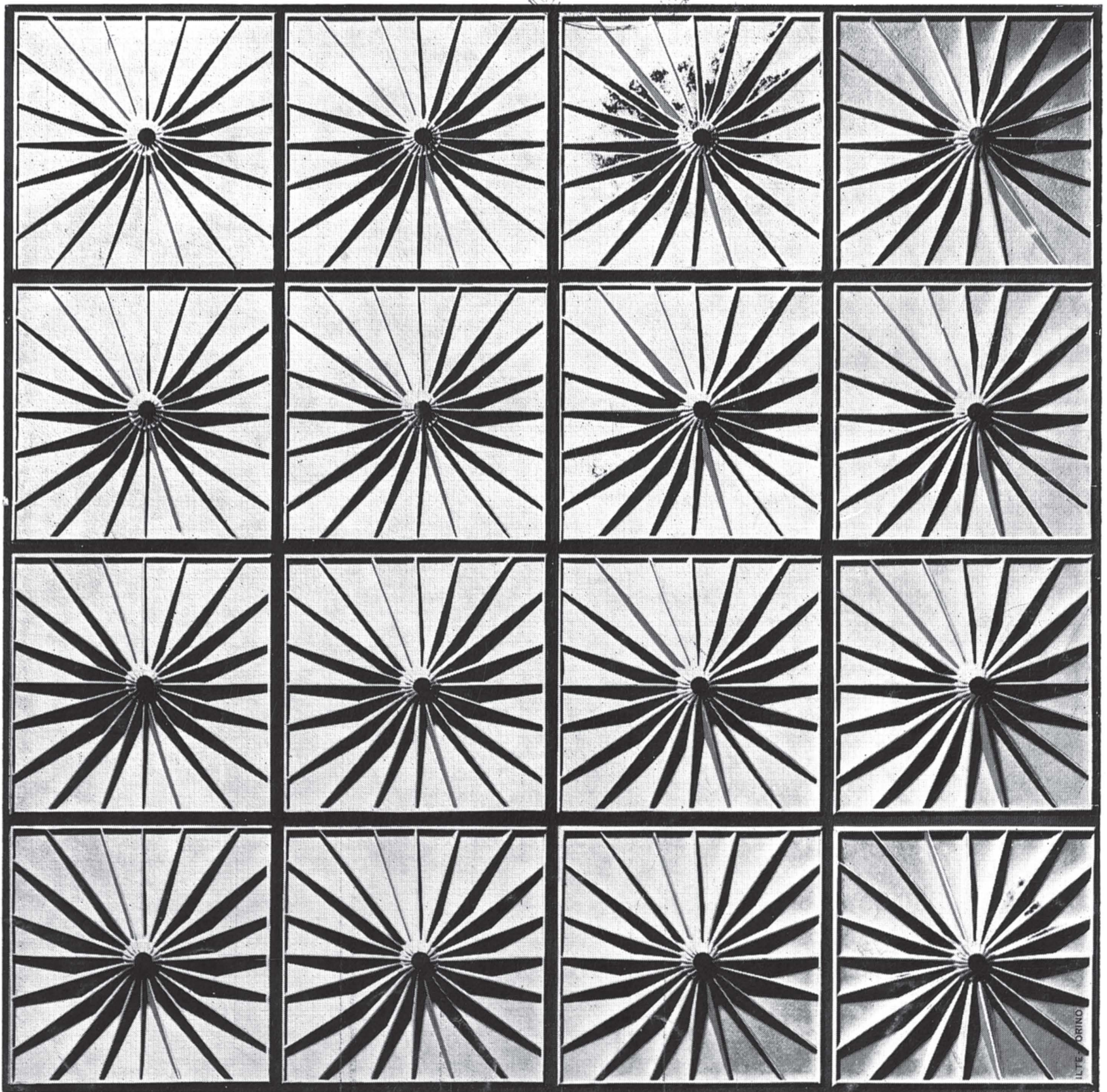


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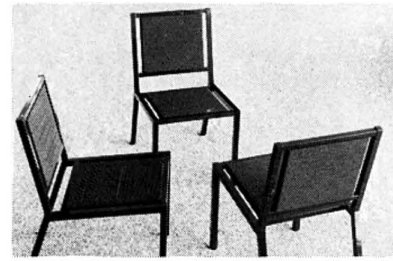
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ART

DORE ASHTON

AS THE SUN GROWS COLD

The cargo of words trailing contemporary painting seems to move on its own volition—words following one upon the other in a Bacchic race toward paroxysm. Few have seen this phenomenon of the word pursuing the image as significant for the interpretation of painting. But it must be meaningful since something in contemporary painting called it forth. When writers talk about cosmic imagery, or the personification of the infinite, or the magnetism of the void, they do no more than meet abstraction with abstraction. It is no good condemning them for their wilful abstractions and flights into hyperbolic prose without demanding why this should be so. The question is: what has happened in painting to summon this freight of commentary?

Since Rimbaud avowed in his *Lettre du Voyant* that man could and should transcend his finite condition, that he could hazard the perils of the abyss and know the secrets of the infinite (long before him there were ecstasies who told of their voyages outside the prisons of themselves, but it is convenient to start with Rimbaud), successive art movements have voluntarily flung themselves to romantic extremes. The largest part of 20th century writing and painting has been deliberately experimental in that the desire to explore the obscure margins of human experiences has been far greater than the desire to impose individual order on known experiences.

This romantic transcendentalism has been abetted by history. Flying saucers and flights to the moon are not as incidental as they might seem. They affect the artist as a man, and more important, they affect the community around the artist. The existence of demonic and end-of-the-world possibilities has brought Western civilization to a crisis. Even the man in the street now speaks of the ascension of the Orient and the failure of Western culture. The shadows of dishope have fallen and everyone sees them. Suddenly, the whole world knows that the sun might grow cold.

The fact that life can be extinguished from one moment to the next has been acknowledged. As a result, man affronts an absolute situation. Moreover, the possibility of final disaster—unimaginable for Westerners for many centuries—is known to be dependent on *events*. Disaster will be the result of man-made history. It is not as if some angry god might hammer the world to bits. It is worse, for the gods usually repent and re-create, but man knows himself capable of total unregenerate destruction.

The artist—the man of conscience, or at least of acute consciousness—exists in a situation, then, that even ordinary men now know to be absolute. And he gives his response. He turns away from the world as the world anxiously ticks off its moments of grace, and seeks to find a means out of the snare of history. He responds to an absolute situation with an absolute image.

Among American painters we find excellent examples: Clyfford Still paints the suffocating surface of life (or is it the abyss?) and with a small-toothed saw, carves out a little eternal breathing place for himself. Mark Rothko finds a beginning, he remembers for us all the moments when all was well with the world and he remembers the dark stirrings of disaster, but always his image is far away, well-removed from the individual events of life here and now. While the world shatters, he insists on an integrity that transcends this world. DeKooning in his last paintings, with his description of the void is far away from the details of his earlier paintings, far away and well into the Rimbaud beyond. And so on—there are many other examples, but these should illustrate the absolutist tendency.

The doomsday turn of history has, as I said before, affected the community as well as the artist. But the artist, one might retort, has deliberately turned his back on the community. Didn't the American painters who took the first absolute stand howl against the bourgeoisie and stress their dissociation from the community? Didn't they insist that they spoke a language that was by nature cryptic and didn't they proudly insist on their right to seem unintelligible in view of the "risks" they were taking? When they struck back at history they had, as they said, taken a great risk: that of moving so far from the center of their own lives that they could never come back. (And in fact many

lesser artists who followed them into the great abstractions were marooned in their famous infinite space.)

But, risks for whom? Not only for themselves since the artist remains at heart a man of faith who believes that what he has to express about himself can be generalized for all humanity. No, although polemically the artist walked out on society, in reality, he became more necessary than ever. We have been astonished by the response contemporary painting has elicited. We have been struck by the rapidity with which the painters' "discoveries" were vulgarized and assimilated by the community. What does this mean? It can only mean that the artist is, as he always was, indispensable to the community. In spite of himself, he is being used.

Before we can speculate as to how he has been used, it is important to bear in mind a few facts in the development of recent painting, particularly recent American painting. The first steps toward absolutism were taken during the war when a few painters began to react against the classical European order, particularly Cubism and geometric abstraction. Significantly, one of their first thoughts was to reinstate the importance of a *subject* in painting. By subject they didn't mean a narrative subject or even observed facts. They meant a subject that resided deep in the human psyche, that could outlive and outwit time and events. They turned to myth. Pollock, Rothko, Still, Gottlieb, Motherwell—they all sought to find the fresh moment of life that was at the beginning and that had been relived, generation by generation, regardless of historical events. With them it was just as with the writers who, weary of empiricism, exhumed Oedipus, Ulysses and Daedalus because their stories had resisted all movements and styles and remained the models of human individual existences.

The painters could not build on literary myth however. Too much had already been done to destroy the literary in painting. So they turned to paradox: the private myth. This myth of the private myth, because of its absurdity, took them a step beyond, the crucial step to the absolute.

In other words, while *events* stirred anxiety each day, the artist moved out of their range. Pollock turned to his drip paintings hopeful that in his own organic rhythms he could "reveal" something about the cosmos; deKooning stirred his emotional depths for the same reason and shortly after, the "action painting" phase was upon us.

Now comes the critical point: from the pole of absolutism achieved by these major painters, others attempted to begin. Then came the series of pictures in series; the repeated gestures, the myriad individual "signs," the piles of "matter" thrown upon canvas and intended to tell of this tottering, end-of-the-worldish world. And with them, the words—words that filled in the empty canvases and completed the picture of ecstasy and despair, of destruction and moral collapse, of science and art as the handmaidens of destruction. The words were necessary to state the subject. They said: this is the microcosm, or this is the macrocosm, the artist is not concerned with the realm in between. Altogether, it was what Valéry would have called a symmetrical response. (And Valéry would have pointed out immediately that art cannot be such a simple reflex.) Eventually the symmetrical response came to be known as the "informal" movement.

Now to return to the question: how is modern painting being used? We can eliminate the usual argument that the painter in his individualism represents "freedom" to a technocratic Western culture since, if we look at the evidence, it is not individualism that is valued, but on the contrary, homogeneity. By the sheer number of repeated motifs it can be assumed that the community is well-satisfied with the tendency; that in fact, it is distinctly important.

Society has long been tutored in the scientific notion of progress. At the same time a tribal respect for the artist has survived. The attitude of the community is ambiguous. On the one hand, it has been taught that the artist is "ahead" of the rest of us, therefore, he represents progress. On the other hand, the artist is "ahead" of us and therefore represents prophecy—not scientific prophecy based on empiric observation, but genuine magical prophecy that even the most modern civilization appears to long for. The multiplication of pseudo-mystic and miraculous esthetic theories is symptomatic of this great spiritual hunger.

The contemporary painter becomes for this spiritually starved society a sort of priest or shaman. His repeated gesture—let us

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say the gesture of a Fautrier or Soulages since they are keenly appreciated—becomes the equivalent of a crucifix sign or the evil eye sign. In this ritualistic mode, the repeated sign can be accepted each time anew. A curious faith has been posited in contemporary painting and through it, the viewer can feel gratified by repetition just as the orthodox Catholic is gratified by the unchanging aspect of the icon.

For the sake of speculation I must exaggerate. If I suggest that the painter has been pushed into the position of the shaman I take it for granted that the reader will catch the percentage of irony in my argument.

The shaman in many societies is described as the man who "sees." He "sees" not only in the occult sense, but is reputed to see, physiologically, great distances. The idea of illumination hangs about the shaman. His vision is expected to be more profound, more synoptic. Like the contemporary painter, he is expected to move beyond the frontiers of ordinary sensory experience and envision micro- and macrocosmic forms. He is the community's cosmogonist.

In addition, the shaman is the guardian of memory, being responsible for the transmission of oral literature—the literature about the origin of humanity. He is the poet (in one culture he is described as having a vocabulary of 12,000 words while the rest of the community has only 4,000); musician, priest, doctor and wise-man. Above all, he is *professionally hysterical*. That is, he must have the courage and obsessive will to mortify himself, either psychologically or with the aid of drugs, in order to face the Unknown. He undertakes his ecstatic experiences on behalf of the community.

Mircea Eliade in his studies of shamanism stresses that the shaman in his obligation to "see" goes symbolically into a netherworld of death in order to be resurrected "a new man." He quotes Rasmussen on Eskimo shamans:

"Although no shaman can explain how or why, he can nevertheless through the potency of his thought received supernaturally, rid his body of flesh and blood in such a way that only the bones remain. He must then name all the parts of his body mentioning each bone by name. For that he must not use ordinary human language but the special sacred language of the shamans that he learned from his instructor. In looking at himself thus, nude and completely delivered of flesh and blood, that are ephemeral and perishable, he consecrates himself, always in the secret language of the shamans to his great task through that part of his body destined to resist the longest time the action of the sun, winds and time."

The painter, like the shaman, attempts to rid himself of the perishable parts of his personality and hopes that through undergoing extreme experiences, he will "discover" some secret of the universe. When the New York school artist spoke of getting back to fundamentals, of disembarassing himself of cultural surfaces he sought to see his own bones.

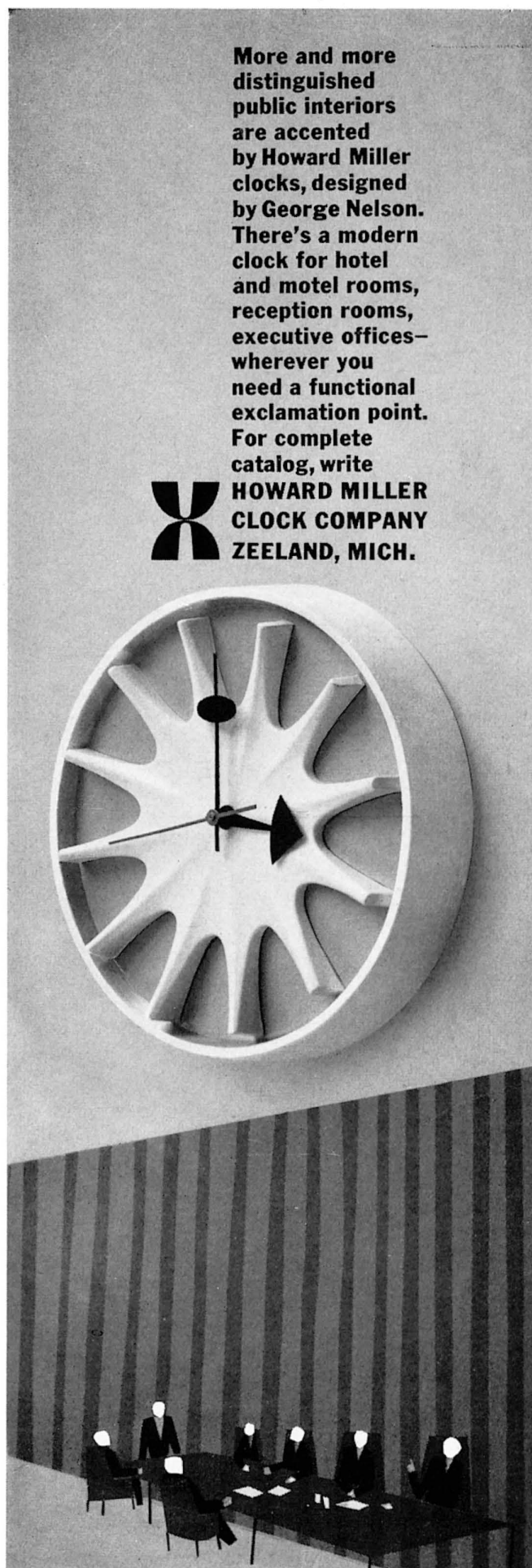
But it is the last word in Rasmussen's description—Time—that provides the key. It is Time that M. Eliade would stress if he were discussing the problems of the contemporary painter. In making his "sign" or "gesture," or his series of signs and gestures, isn't the painter removing himself from ordinary calendar time, and from the frightening events in time that threaten his vision of a cosmos unified and meaningful? Isn't he, in his way, making the ritualistic gesture that defies time?

At the same time, isn't he something of a martyr to the community? The modern artist feels obliged to take "risks" and to move into the cold and lonely places. The modern artist, in fact, is expected to be a professional hysteric.

If we need examples, they range from the ridiculous (Mathieu) to the most serious (Guston, Rothko et al). Among writers, the range is the same, from beatnik drugged poets to solemn explorers like Henri Michaux whose recorded experiences with mescaline very often read like ethnographers' reports on shamanism. Michaux in the orthodox romantic tradition sets out to disorient his senses and expose his Self to the dangers of annihilation. Hoping for revelation he travels to the anonymous spaces. He experiences great "vibration" and an intuition of the absolute that he calls "*extrêmement*." He travels as far from his normal human axis as possible and waits for his vision to become "real." But, when he calls one of his books "Miserable Miracle" he says a great deal. For, in the end, without the support of his senses which mescaline diminishes, his experience is

(Continued on page 30)

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MUSIC

PETER YATES

REPORT FROM HOUSTON: PART 2

Last month I told of going to Houston, at the invitation of the Contemporary Arts Association, to take part in a series of four programs, on four successive evenings, devoted to 20th century music. The intent of the little festival was to offer the music of the present day, but time enough to prepare such music had not been allowed, so that the live programs of the first three evenings, however good in themselves, required to be supplemented by taped material of greater novelty, and the lecture I offered was directed primarily to these items. The first program, of quartet music, began with taped versions of the third movement of the First Quartet by Schoenberg, the Second Suite for string quartet by Lou Harrison, and the final movement of the Second Quartet by Ives. The live performance had a well-made quartet by Leon Dallin, the Second String Trio by Hindemith, and the First Quartet by Bartok—proving at least that later Hindemith is dead matter and early Bartok is not. The second program, for voice and piano, began, live, with songs by Stravinsky and Schoenberg and the Stravinsky Serenade for piano, after which I played from tape works by Ruggles, Cage, Leadbelly, Partch, and Harrison; the live end of the program gave songs by Ives, Four Tone Pictures for piano by Riegger, and two *Amores* for prepared piano by Cage. The third program presented the live performance first, Prokofiev's First Violin Sonata, followed by rather uninteresting works for tympani and percussion with piano. The tympanist, David Wuliger, was no more pleased by his choice of works than I was. I put him up to new pieces by Elliott Carter and Karlheinz Stockhausen, which will undoubtedly enliven another season. To conclude this prevailingly percussive program I played compositions in that medium by Partch, Varese, Strang, Cage, and Harrison.

The critical taste will ask why I chose works by composers not

generally known and by American composers generally thought of as eccentric. My purpose was deliberate. In my judgment these are among the best, the most independent, and, if one chooses to call it a virtue, among the most forward-looking of 20th century composers. I prefer to give the best, whether or not it is fashionable, because extended living in the presence of musical history, which is always going on if one is watchful of it, has convinced me that the best in art will inevitably drive out the merely competent. In art Gresham's Law operates, to the misery of the best living composers, only at short range. The problem of the best composer is to get his living work while he is living before a living audience. This will eventually happen, but it takes time. The danger is that in trying to arrive sooner he may become fashionable. We are too willing to accept competence and avoid excellence, because competence satisfies our judgment, conditioned by too much half-awareness of the past, whereas excellence troubles the judgment and seems to deny the past, so that we think it eccentric, therefore unpleasant. To nail down the distinction, I provided at the request of my sponsors the entire fourth program, all from tape.

The speaker was a 30-inch *Patrician*—I do not remember the maker, but I am grateful to him—a superb instrument that brought out not only the front surfaces, to which we customarily listen as music, but the inward contours of the sound. Properly adjusted to the scale of the hall it was as rich as an orchestra. And it needed to be, because the audience had been invited to come at 7:30 and listen to me play taped music for three hours. When I arrived, a few minutes late, nearly the entire audience was waiting, and when I ended, around 11, nearly the entire audience had remained. The majority stayed with me still another half-hour to ask questions. We may suppose, therefore, that the audience, and I may add they did not shuffle nor show the signs of weariness an old program-maker listens for, must have enjoyed itself, whether or not it was captivated. I was careful to say at the beginning that, since neither the composers nor live performers were present, the audience might flee at will without injury to my feelings.

The secret art of program making is to direct the audience's attention to the music and keep it there, which requires that if one is on the platform one should set an example of close listening. I do this with full enjoyment by selecting music none of which has ceased to interest me. The spectacle of myself before the audience is of someone intently wishing not to be interrupted; the audience, if only out of courtesy, listens, and the attention is directed.

It is possible that if I had given a program, under these conditions, of music by our most respected composers, the three hours would have been too long. I don't argue the point; I offer it as my evaluation. Program making has been a study of mine over a long period, and I know fairly well what can be expected when music of one type or another is set against the relative endurance of an audience. In this case my most courageous judgment proved an underestimate. I had planned to offer the long list of works by representative samples, but finding my rather joking declaration, by mail, that the program would take three hours, to have been received quite seriously by the makers of the festival, I rose appalled to my own requirements by playing everything except the last work complete.

I began each program with a tape of a 17th century keyboard work read by Wesley Kuhnle at the harpsichord progressively in each of the six principal tunings of European musical history. The first two evenings I used this example to provide a short-cut through the last five centuries of European music; the third evening I discussed another aspect of the playing, the altered rhythms, expressive embellishment, and improvised elaborations, to explain that much of what is most difficult to read in 20th century music is no more than the deliberate writing out of practices which earlier composers accepted as the performing convention. I began the fourth evening by playing John Bull's famous *Hexachord*, an early 17th century composition that has puzzled experts by its unusual modulations, which fail to conform with any historical tuning. To solve the problem Wesley Kuhnle has developed a Tempered Pythagorean tuning, built around the perfect fifth as Meantone builds around the perfect third, and this appears to have solved the problem not only for Bull's *Hexachord* but generally for Elizabethan keyboard music. I remarked to the audience that the *Hexachord* would be probably the most difficult, meaning problematic, composition they

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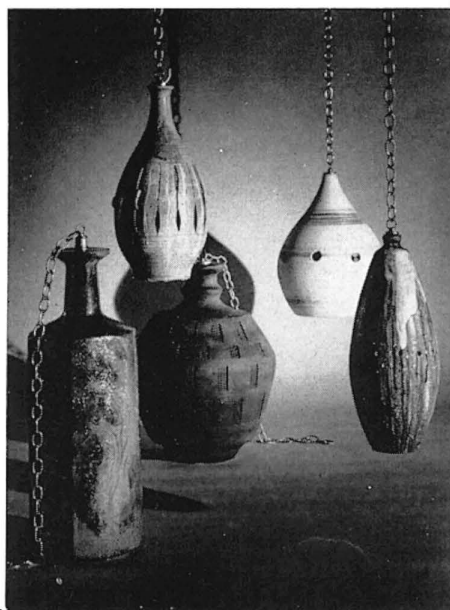
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would hear during the entire series. After four evenings the audience, some of them, had begun to get the point of these opening compositions. They were on the way to understanding by how very nearly imperceptible distinctions in tuning and in rhythm great areas of style had been conditioned, something the musicologist must perforce accept as fact but prefers not to admit as practice. Interested readers may refer to my article *Temperament or Tuning* in the May 1960 issue of this magazine.

This fourth evening was to be devoted to electronic and noise music. If tuning is so significant, so is the lack of it. A large body of music of the present day has altered the tuning of instruments for its own purposes or dispensed with it entirely. This latter music would be our subject.

As I write I am listening to *Rosenkavalier* by Strauss being bawled, screamed, bellowed, shouted and occasionally sung from the tape of a Salzburg performance directed by Karajan. Nothing that I presented during my fourth evening given over to electronic sounds and noise was so inconsequentially cacophonous, so much noise in syrup.

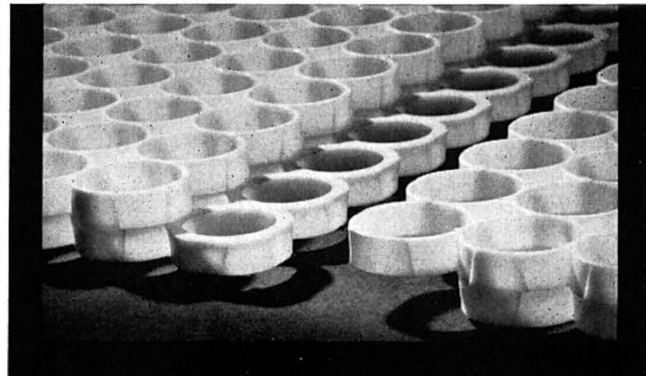
To mediate between the tuning tape and the untuned works to follow I chose two pieces, first the tiny Canon: *The Parting of the Ways* by Schoenberg, from the *Satires* for mixed chorus, opus 28. In this 4-part canon each voice enters with the complete 12-note series from the same pitch. "Tonal" is sung to a C major triad, "oder atonal" to 5 notes that stray far from C major. The casual listener, unacquainted with the little piece, could have placed it as easily in any of five centuries. A well-educated, unacquainted listener might have trouble placing it at all.

Putnam's Camp, second of *Three Places in New England* by Charles Ives, speaks with the voices of the band at a July 4 picnic, as such affairs were celebrated towards the end of the last century. I was brought up in band country, and I have known that the brushed-smooth, internally shapeless versions of this movement by Werner Janssen and Howard Hanson do not speak for Ives. But I had received from the Norwalk, Connecticut, Ives Festival a tape of their program to honor what would have been the composer's 85th birthday, and this, full of errors and heart-warming enthusiasm and the boom and clangor of bands, was the way the composer wished to hear his music, full out, with its own voice. At the end two bands marching together from opposite directions try to play each other down. The smash of opposing sound-bodies and the rhythmical argument of tune-fragments is terrific. Here is organized sound expanded to an ordered and notated chaos. Varese, who stems from Busoni, is more conservative. From here the next step is to Cage. *Putnam's Camp* was composed between 1903-1914, during that amazing period when young Ives was breaking up all the dimensions and limitations of European musical practice. It is liberated American music becoming noise-composition, at a time when nobody here or abroad had thought of such a thing.

Well now, why noise-composition? My friends, your ears have been starved by hearing tunes. A tune is the utmost simplification of sound. As Beethoven shows constantly, it is no more than something to begin with. Some of you have learned to follow the implications of a melody. A few can do right well working with the fragments of tune or melody or both together, even as far as Beethoven's C sharp minor Quartet. Suppose we say, let's not end there. The adventurous academic, the traditionalist who disowns tradition but clings to it, who seeks like Pierre Boulez the "musical continuum" or believes with Luciano Berio that electronic sound must become "music," will have all the best of the argument. However odd his sounds, he is still safely inside the great periphery of tune and melody becoming sound enclosed by Beethoven's imagination. He may not believe it, but he is. So far within that he prefers the narrower ranges of sound pieced together by Webern to the melody reaching by implication beyond melody of Schoenberg. By implication? Yes, because beyond the great ranges of Schoenberg's equal-tempered melody lie the reaches of new tuning and no tuning composers are beginning to explore. Thus Schoenberg by implication and Ives more directly speak to the future.

On the Webern scale one can build miniatures no more perfect than those of Webern. The adventurous academic, unwilling to confine himself so ascetically, chooses to believe that the scale of these miniatures can be enlarged; and if my ears tell him by way of criticism that it is not so, he will advise me that his music is all quite remarkable in score. So it may be, if one cares to

(Continued on page 29)



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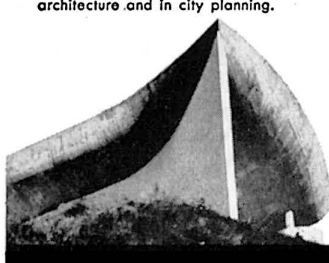
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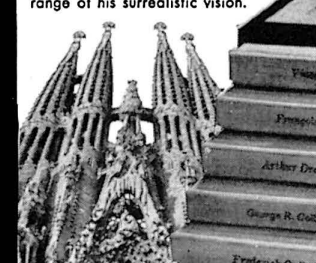
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in passing

Mental illness is still a danger to society, but mainly to its pocketbook. Frugal authority has come to understand that curing patients is the cheapest way of having none. Moreover, with the gradual spread of social equity and what might be called a policy of happiness, moral pressure has become too great for society any longer to tolerate the old *asylum*, that discreet variation on the leper colony. A quarter of a century ago it already had been rechristened the psychiatric hospital, but the change was a change in name alone, although it was an indication of the uneasy conscience which gave rise to modern psychiatry.

There is also no doubt that this forward movement has been hastened by the war and by the horrors of the concentration camps, of which the asylums were almost the peacetime reflection.

It is not long since the days when Hitler was organizing the massacre of the mentally deranged; yet today there is not a country in Europe where psychiatry is considered a luxury, and almost all have gone a great deal further, realizing that prevention is better than cure and attacking the causes. The fact that those causes are largely to be found in society itself may not simplify matters but it does show clearly which way to move. The problems of mental ill-health require more than the treatment and care of the certified; they also require preventive measures. It is now realized not only that delinquency, suicide and alcoholism properly belong to the realm of psychiatry, but also that conjugal and family misunderstandings, "emotional under-nourishment," bad upbringing, difficulties or instability at work, and even a certain proneness to misfortune are all part of a closely allied realm, constantly merging into the psychiatric, and that the risk of passing from the one into the other can almost be calculated mathematically.

Mental health, in short, depends on a complicated balance of physical, moral and social factors for which we are all jointly responsible. This responsibility has become an international concern. Through the exchange of information and methods one country is spared the pains of experimentation in one field while making available to others the fruits of its knowledge in a different one, and the most effective action can be taken in the shortest possible time. Mental health in Europe is now a matter of common endeavor, more or less advanced, more or less successful, according to local needs and resources. That is what I traveled in ten countries to see.

The first point to be made is the difference between the northern and southern countries. The most pressing problems seemed to be in England and Holland but, because they were the most pressing, the best solutions were also found there. The general aging of the popu-

lation, which stands to the credit of a country but burdens it with senile psychoses, and a low infant mortality rate, which means that the weak and consequently those predisposed to all forms of deficiency are saved, are combined there with the well-known effects of industrial concentration, with technical demands which increase the number of unstable and maladjusted persons and with a less tolerant attitude among city-dwellers with ever-narrowing concepts of what is normal.

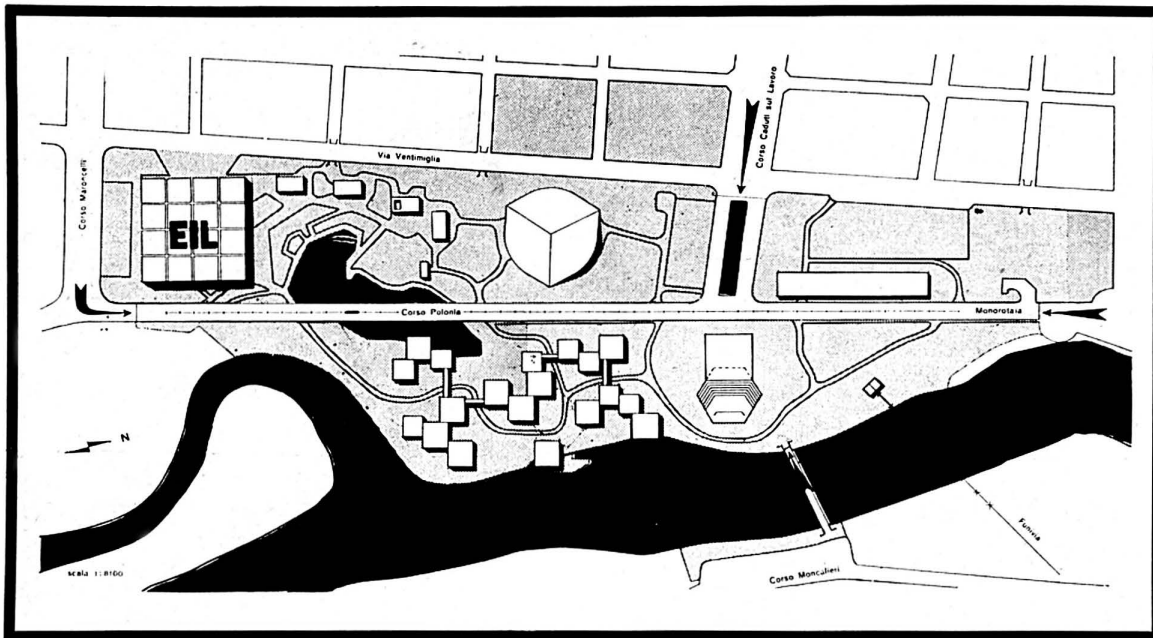
Here, too, sufferers from the milder forms of mental illness, who accept their state more readily, come forward more willingly and a great deal is done for them. The people also demand more out of life and think more of themselves in those countries, such as the Scandinavian, where they enjoy great social advantages, and where the natural combativeness of the individual and his resistance to stress are lowered.

The Latins, like the Greeks, Turks and Yugoslavs, are a more agricultural, less urban people, and the difficult or defective old person is more easily absorbed within the family structure. It is not surprising, therefore, that in those countries — with the exception of France — the figures for mental illness are lower. At the same time, it should be noted that the figures for the industrial complex of Milan are twice those of Sicily, that the true picture is easily clouded by a lower rejection rate and poorer casefinding, that a lack of hospitalized patients often means no more than a lack of hospitals, and that the care of the aged is of relatively little importance in countries where the life expectancy is short — in Yugoslavia it is 40 years. In these countries it is rather a matter of starting lower on the ladder and catching up with the northern countries, whose rate of advance is decreasing.

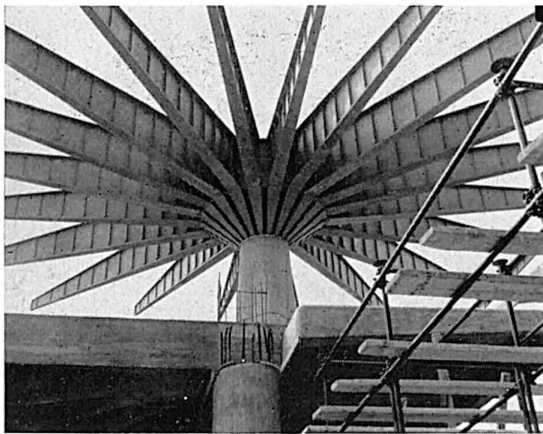
The second point to be made is that in addition to the variations in the frequency and distribution of mental illnesses, there are also variations in kind. These are being actively studied but the data are manifold and their appraisal difficult. Alcoholism in France and suicide in Denmark are now, somewhat improperly, part of popular legend; and, despite what literature would seem to teach, no man can truly assert that the Englishman is particularly predisposed to schizophrenia, the German to paranoia or the Slav to depressions. For any group the determining factors are both varied and variable. All we can say at this moment is that the environment is assuming greater importance than genetics. Man's ills are determined not by man but by the human condition and they are much the same wherever they arise.

Since each country has its own background and its own current of thought a more sensitive indicator of national differences is to be found in the various ways in which the prob-

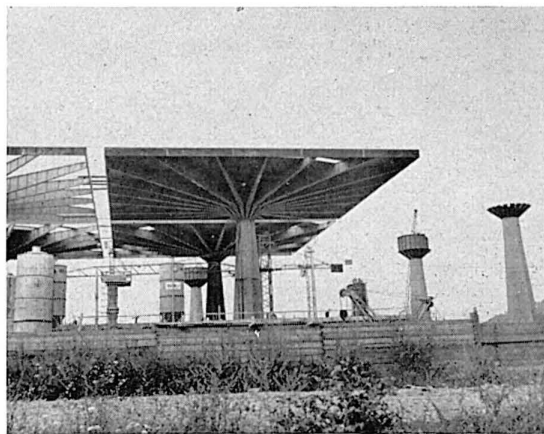
(Continued on page 28)



LAYOUT OF THE CENTENNIAL EXHIBITION BUILDINGS AND MAIN LINES OF COMMUNICATION.



DETAIL OF THE STEEL RIBBED CAPITAL.



THE COLUMNS SUPPORT A STEEL RIBBED STRUCTURE WHICH CARRIES A ROOF SLAB 130' X 130'. THE SEPARATE IDENTITY OF THE COLUMNS IS EMPHASIZED BY THE GLAZED OPENINGS BETWEEN THE COLUMNS.

It is fitting that Pier Luigi Nervi, who has advanced architecture and technology so significantly, should have been awarded first honors for the design of an exhibition hall in which Italy will celebrate in March its hundred years of unification, and also pay tribute to labor and technological progress.

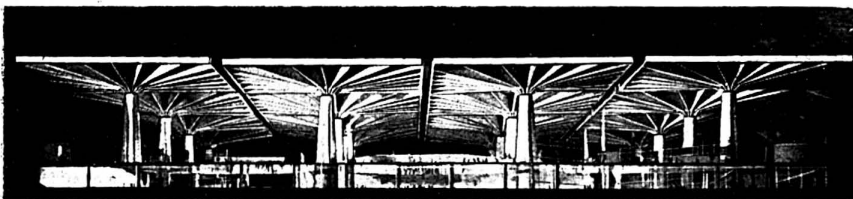
The Palace of Labor is in the park in Turin where ten years ago he built another exhibition hall; it was there he brought to perfection a system of construction for which he has become famous. This now familiar enclosure with its undulating roof, built up of prefabricated reinforced concrete elements, expressed its structure and also established a new esthetic. Since that time Nervi has become the foremost spokesman for plastic forms in reinforced concrete—he has called it "the best structural material yet devised by mankind. Almost by magic, we have been able to create 'melted' stones of any desired shape . . ."

But in the Palace of Labor, the largest of all his buildings, he has abandoned the melted stone to develop a geometrical form. The change, one may imagine, could have less to do with a weakening of his affections for the "form resistant" structures than with a particular aspect of Italy's economy. Nervi, who has always taken pride in his ability to bring in a building at a minimal cost, could hardly have overlooked the fact that steel production has doubled in Italy in the last eight years, and that prices have now leveled off.

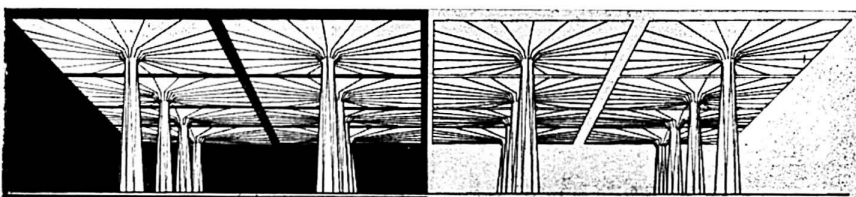
The carpentered steel structure which he uses to support his series of roof slabs appears to be the crux of the design. It collaborates well with column and slab; its articulated parts are in the Nervi idiom. If he has abandoned plastic forms in reinforced concrete—except in the cross-form tapered columns—he has lost none of his ability to build up prefabricated parts that appeal to the emotions. The beauty of his work

(Continued on page 32)

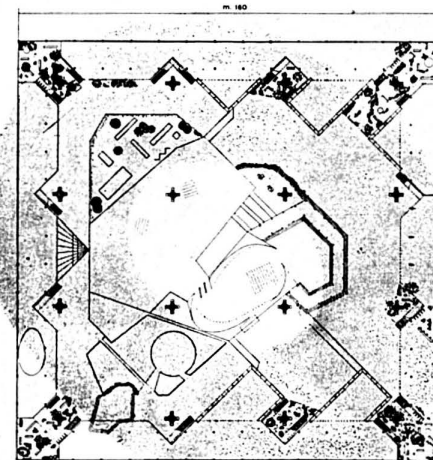
A PALACE OF LABOR BY PIER LUIGI NERVI AND ANTONIO NERVI



EXHIBITION AREAS IN THE PALACE OF LABOR.

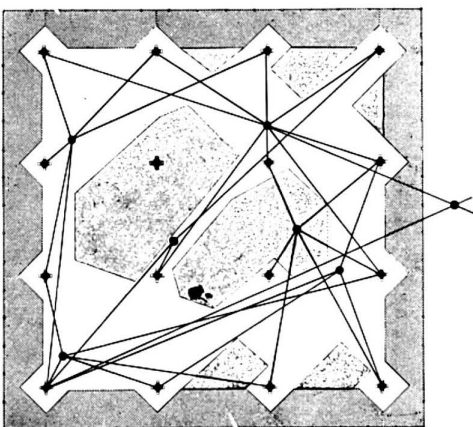


THE LABOR EXHIBITION PLANNED FOR THE CENTRAL SPACE WILL HAVE NERVI'S RHYTHMIC COMPOSITION OF THE STELLAR UNIVERSE AS A SKY.

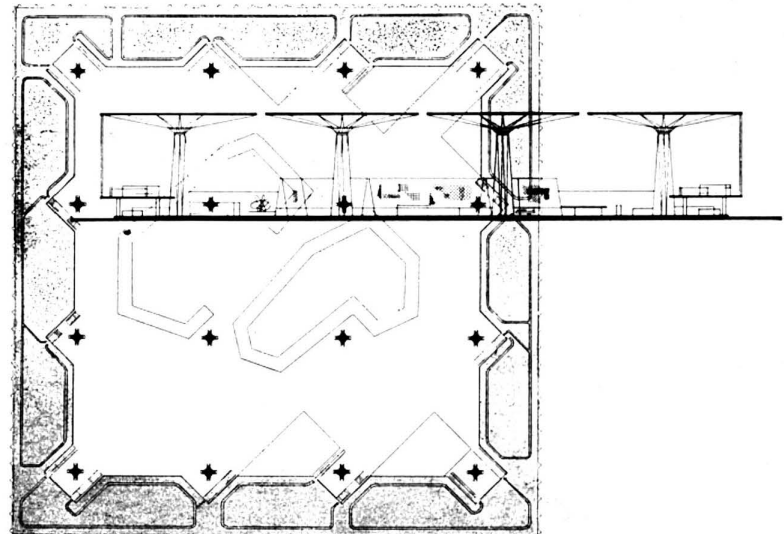
ITS DIMENSIONS: 525' X 525' X 82'
THE COLUMN OF KARNAK IN UPPER EGYPT
THE COLOSSEUM IN ROME



PHOTOGRAPHS BY ESTHER MCCOY



THE INTERNAL VOLUMES HAVE BEEN DISTRIBUTED TO OFFER NUMEROUS SIMULTANEOUS VIEWS OF THE COLUMNS. THE SURROUNDING GALLERY WILL BE SHARED BY THE VARIOUS PARTICIPATING COUNTRIES. INTERIOR WALLS WILL BE OF ALUMINUM AND TRANSPARENT MATERIALS TO CONTRAST WITH THE CONCRETE PILLARS, WHILE IN THE CENTRAL SPACE SOLID WALLS WILL RISE FROM MARBLE FLOORS. THE UNIFORM SURFACES HARMONIZING WITH THE COLUMNS THROUGH THE PLAY OF PLANES, RELIEFS, COLORS AND LIGHT.



EXHIBITION PLAN.

The site for the South Canberra Club in Australia is on sloping park land adjacent to two existing grass bowling greens. The position of the building was determined by the established location for the future third green and the existing club house which could be demolished only after the completion of the new structure. The new building location provided for the main floor, level with the top green, approximately 30' to the west so as not to shade the greens and provide for the main approach from the south with a curved driveway and access to parking space. The slope of the ground resulted in a part lower floor basement.

The building program was stated very clearly. It evolved as a result of the short-comings of the existing old building. The new club house had to answer a variety of requirements which had a very closely linked function and were therefore housed in a compact simple rectangular building consisting of,

- (a) *The Main Hall* 36' x 60' which is the focal point for gatherings, social functions and was required to have freely opening spaces overlooking the greens. This main hall was considered too large for usual day to day usage and was therefore made dividable into two portions; the larger one of which can be combined with the bar and provide direct connection to a paved terrace toward the green. The "selector's" supervision cubicle was located

to overlook all playing fields. A feature of this main part of the building is the curved stage which is located axially on the main entrance and is recalled in the curved suspended entrance canopy.

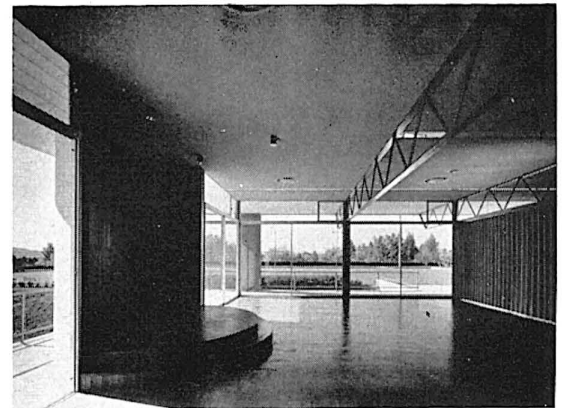
- (b) *The Service Section* which is along the West side of the building consisting of
- the main delivery truck loading platform serving the kitchen and bar,
 - men and women's toilets.

The program provided for a completely private ladies lounge connected to the powder room, etc.

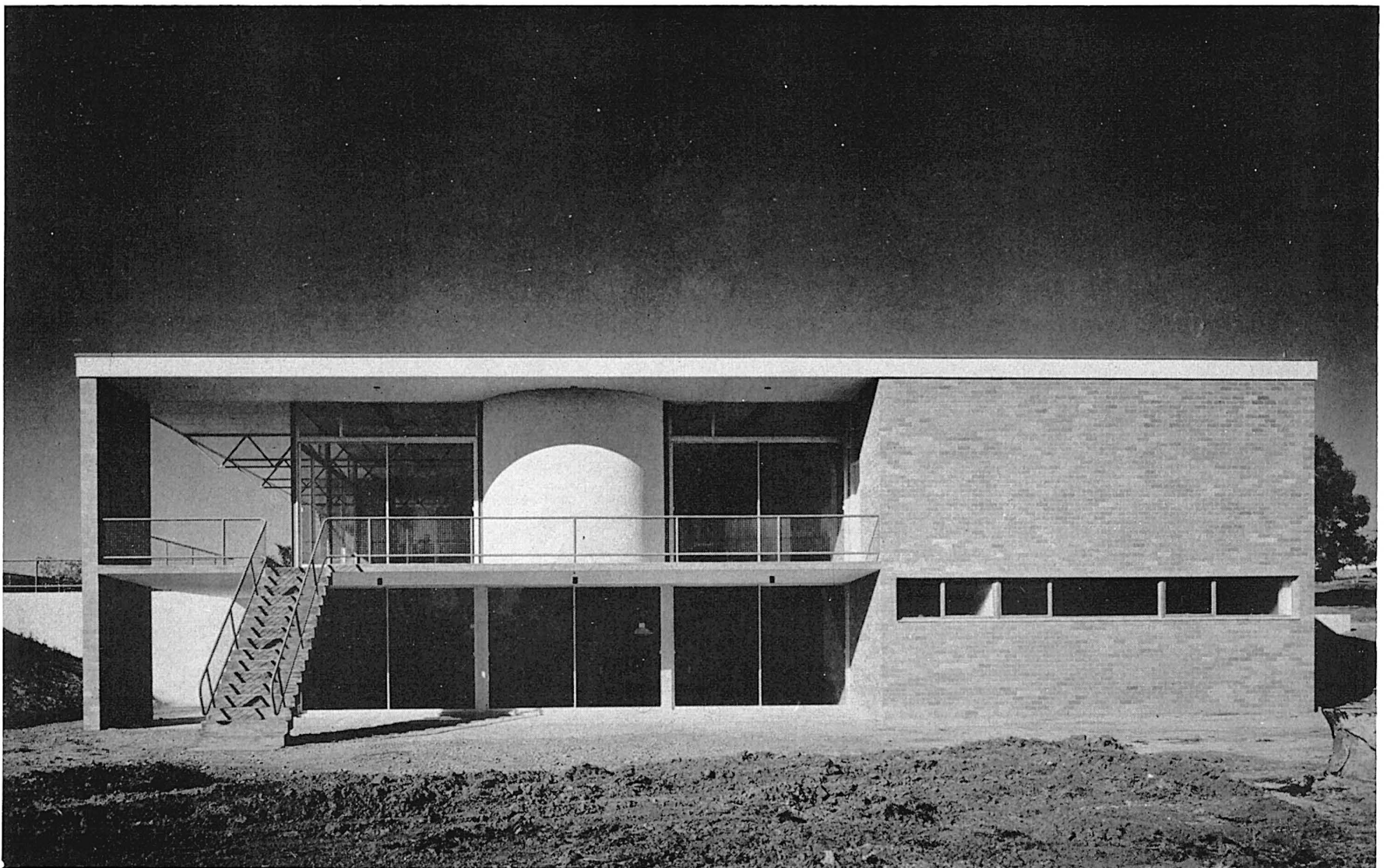
- (c) *Administration* located adjacent to the entrance and consisting of a secretary's room and committee-board room.

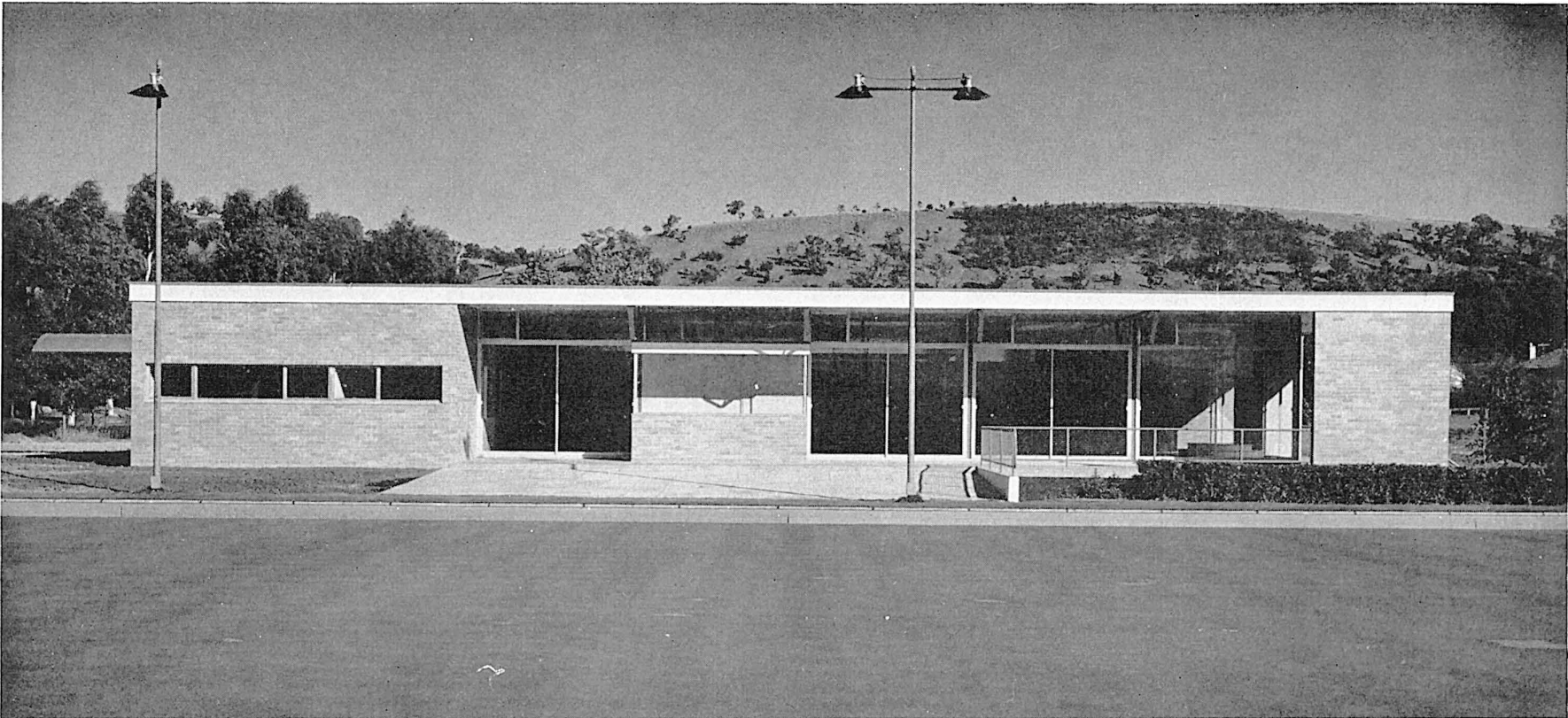
Structure: The main floor of the building is a flat slab of high strength concrete, suspended over the lower floor and cantilevered to form a terrace. The roof is framed on a regular bay 12' wide, exposed steel truss spacing, carried on H-section columns. This regular bay rhythm is carried throughout the building. A feature is the stair leading from the terrace to the third green. The stair has a Z-shaped tread and riser profile without any beams. The smaller-room parts of the building are of weight-bearing brick construction. The entrance canopy is of a single laminated surface of marine plywood with a fused aluminum top and T & G boarded underside. It is suspended by self-bracing crossed

(Continued on page 28)

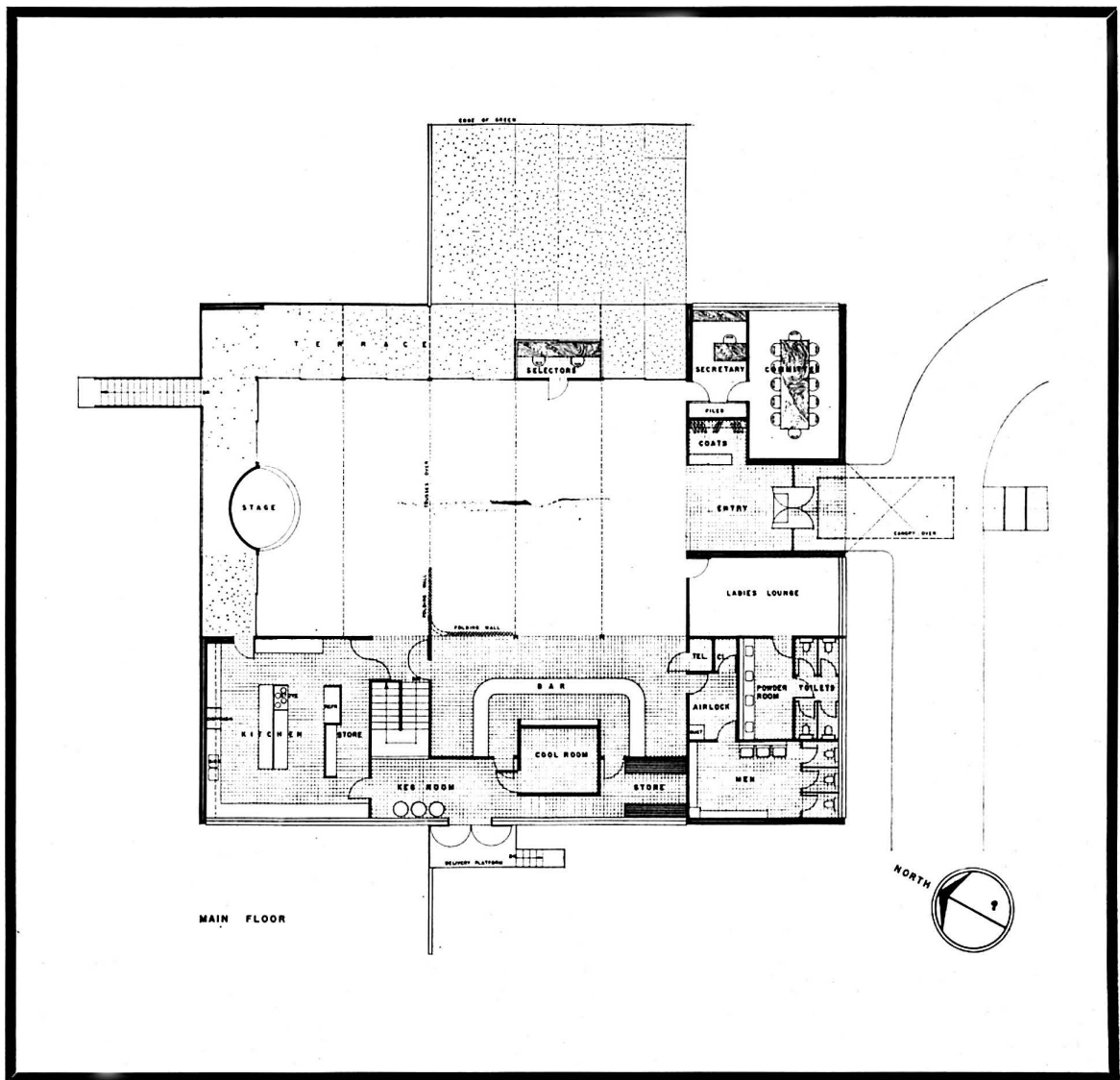


CLUB HOUSE BY HARRY SEIDLER, ARCHITECT





PHOTOGRAPHS BY MAX DUPAIN





NEW SHOWROOM

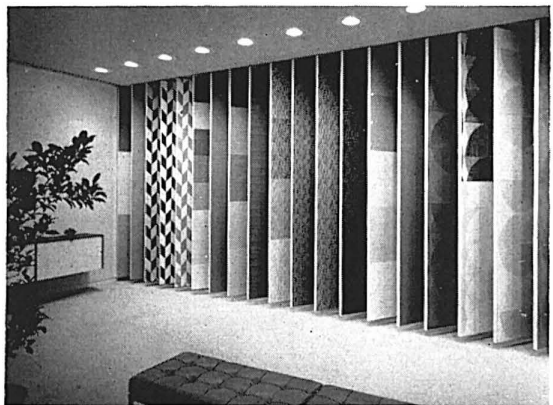
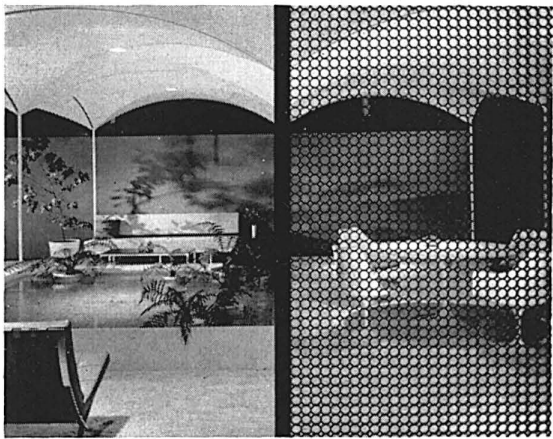
For Knoll Associates, Inc., in Los Angeles, California



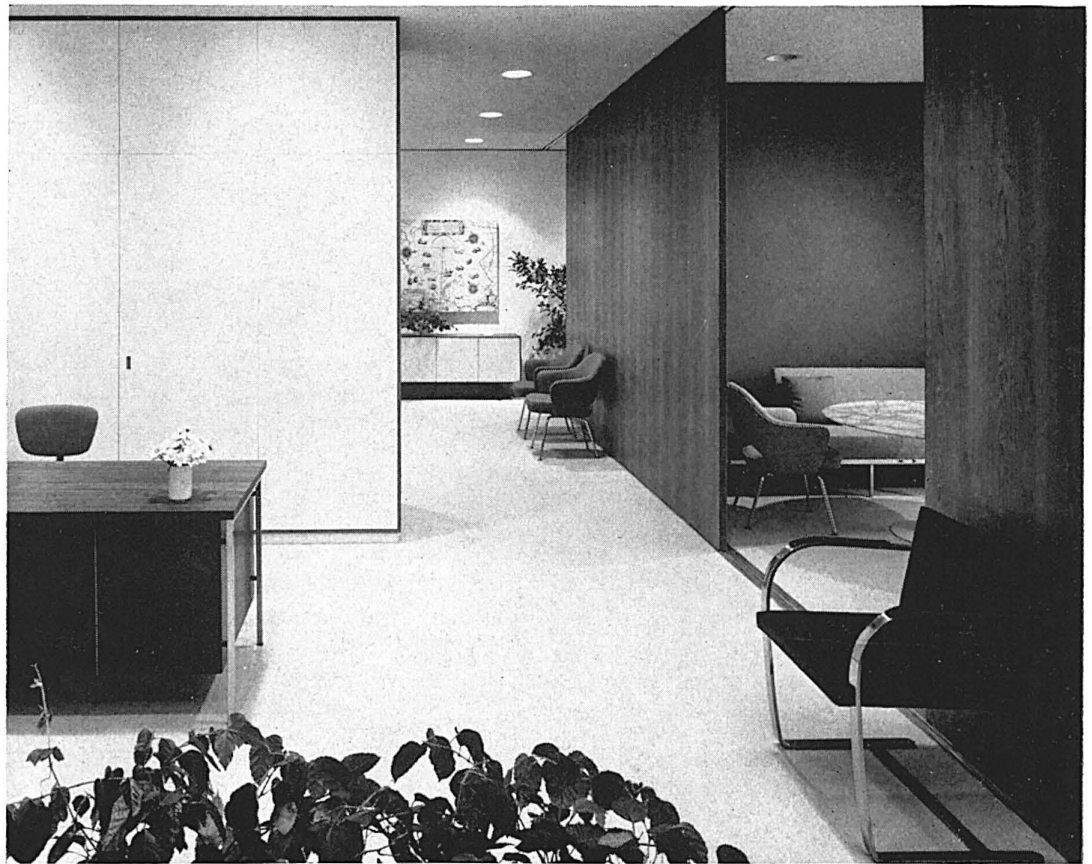
NATURAL TEXTURES AND A NEUTRAL COLOR SCHEME CREATE AN ATMOSPHERE OF QUIET ELEGANCE IN THIS CONFERENCE ROOM, ONE OF SEVERAL AREAS DEVOTED TO OFFICE INTERIORS. SLIDING WOOD PANELS OF OILED TEAK SEPARATE THE CONFERENCE ROOM FROM EXECUTIVE OFFICES; PERMIT EASY REARRANGEMENT OF THE SPACE AS REQUIRED. WALNUT CONFERENCE TABLE IS BY FLORENCE KNOLL; ARM CHAIRS WITH NATURAL LEATHER BACKS, BEIGE TWEED SEATS ARE BY EERO SAARINEN.



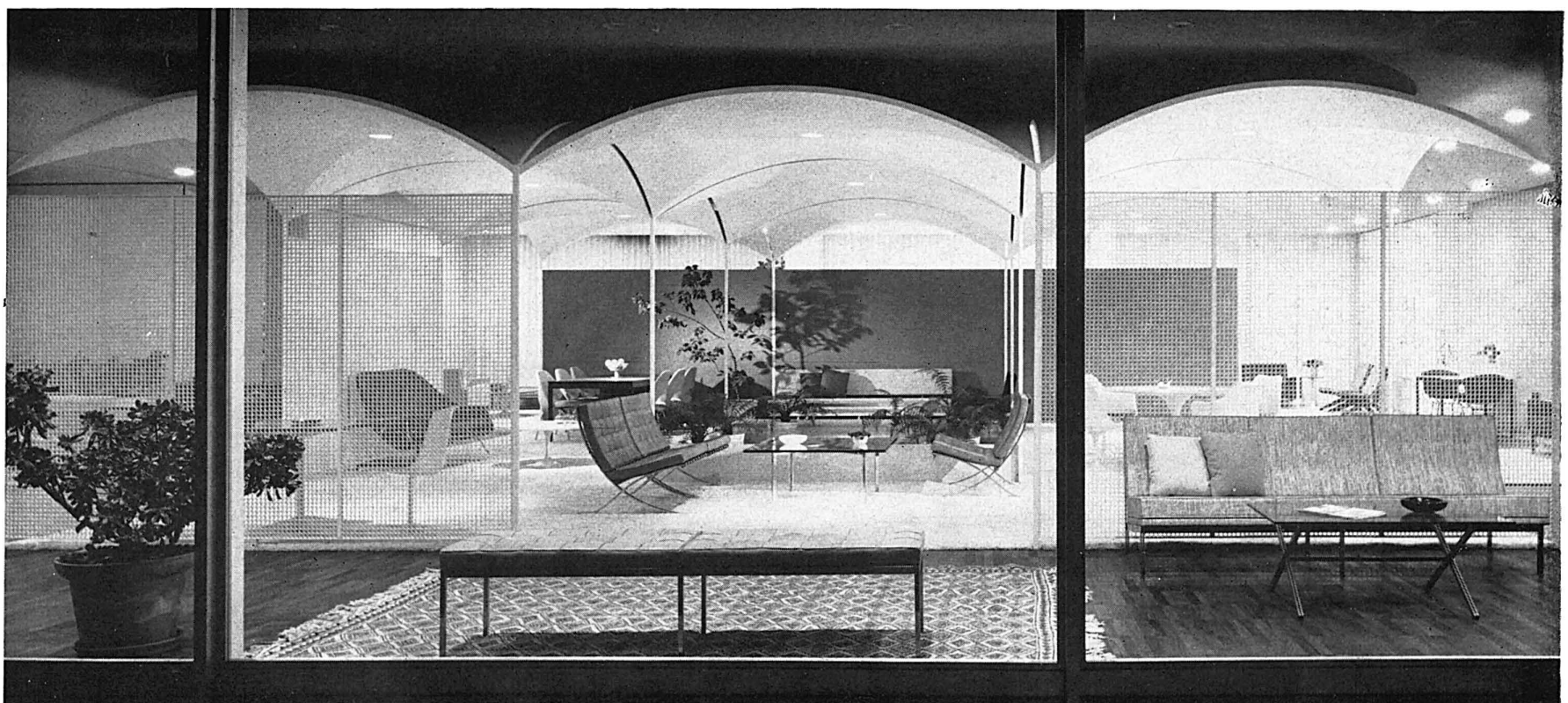
HUGE SEAGULL PHOTOMURAL, BY HERBERT MATTER, POTTED PLANTS, FISHNET CURTAIN AND SUN-AND-SHADOW LIGHTING ALL CONTRIBUTE TO THE OUTDOOR MOOD. DISPLAY FEATURES WIRE-FORMED CHAIRS BY HARRY BERTOIA IN A NEW FUSED PLASTIC WEATHER-PROOF FINISH AND A NEW SERIES OF REDWOOD PETAL TABLES BY KNOLL DESIGNER, RICHARD SCHULTZ. COLOR SCHEME IS KEYED TO VIBRANT PRIMARIES OF RED, BLUE AND YELLOW.



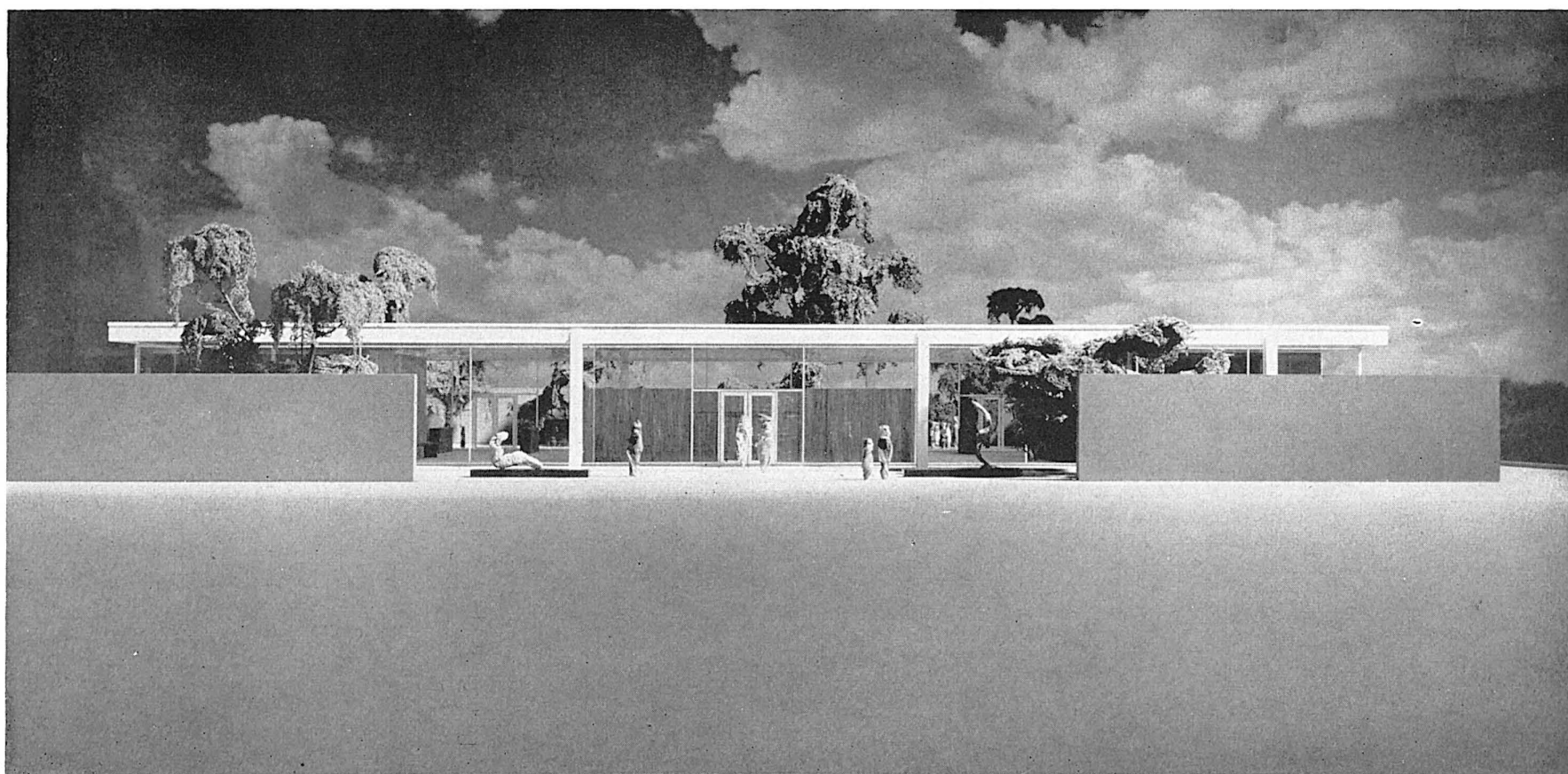
FABRICS ARE SHOWN ON A SERIES OF CEILING-HEIGHT, SELF-RETURNING DOORS ALONG ONE WALL. ONE COLOR OF EACH PRINT IS MOUNTED FULL LENGTH, SUCCEEDED BY PANELS OF SMALLER CUTTINGS OF THE REMAINING COLORS, ENABLING THE VIEWER TO SEE THE FULL SWEEP OF THE LINE, YET SEE EACH INDIVIDUAL PRINT FULLY.



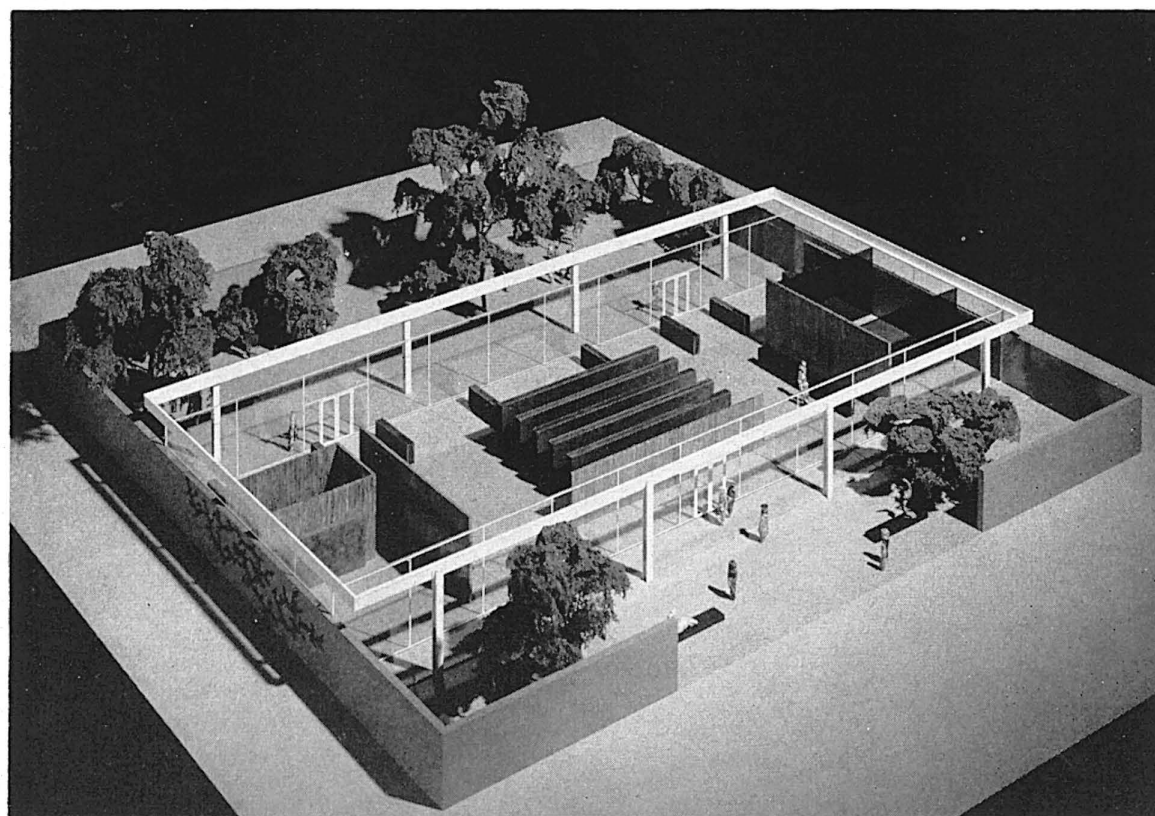
RECEPTION AREA, CONFERENCE ROOM AND EXECUTIVE OFFICE ARE INTEGRATED WITHIN A FRAMEWORK OF SLIDING PANEL WALLS. COLOR SCHEME OF NATURAL TONES IN NATURAL WOOD, MARBLE, BLACK AND BROWN LEATHERS, BEIGE AND BLACK TWEEDS FURTHER RELATES THE AREAS WITH ONE ANOTHER. CONTRASTING ACCENTS OF BRILLIANT RED ARE USED IN THE DESK CHAIR, ARM CHAIRS AND SOFA PILLOW.



CENTRAL FEATURE OF THE SHOWROOM IS A VAULTED PAVILION DESIGNED TO GIVE AN AIRY SENSE OF INCLOSURE WITHOUT BLOCKING LARGER VIEWS. THE 30'X30' WHITE CANOPY COVERS A CENTRAL FOUNTAIN POOL SPOTTED WITH LACY FERNS AND SURROUNDED BY EIGHT FURNITURE VIGNETTES. ROOM SETTINGS OF OFFICE AND RESIDENTIAL INTERIORS ARE LAID OUT AROUND THE CENTRAL PAVILION.



PUBLIC LIBRARY FOR A SMALL COMMUNITY BY H. P. DAVIS ROCKWELL AND R. OGDEN HANNAFORD,



This solution provides an ideal balance of enclosure and openness, offering the serenity desirable for reading. Such a building is at once a refuge and a frontier, promising to be a source of pleasure and learning for the community.

The library consists of a steel structure (60 feet clear span, 120 feet in length) set in a landscaped court (120 feet square), partially enclosed by a continuous masonry wall.

The building is of approximately 6000 square feet designed to house 24,000 volumes for a community of 7000 to 9000 people.

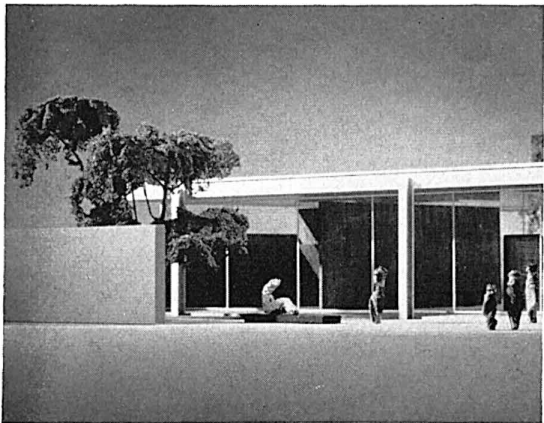
SPACE ALLOCATIONS

- A. Reading and browsing space — 3000 square feet
- B. Work and staff space for four people—450 square feet
- C. Librarian's office—200 square feet
- D. Circulation area—500 square feet
- E. Meeting and study room—450 square feet
- F. Miscellaneous space for mechanical equipment, toilets, janitor's closet, etc.

FUNCTIONAL REQUIREMENTS

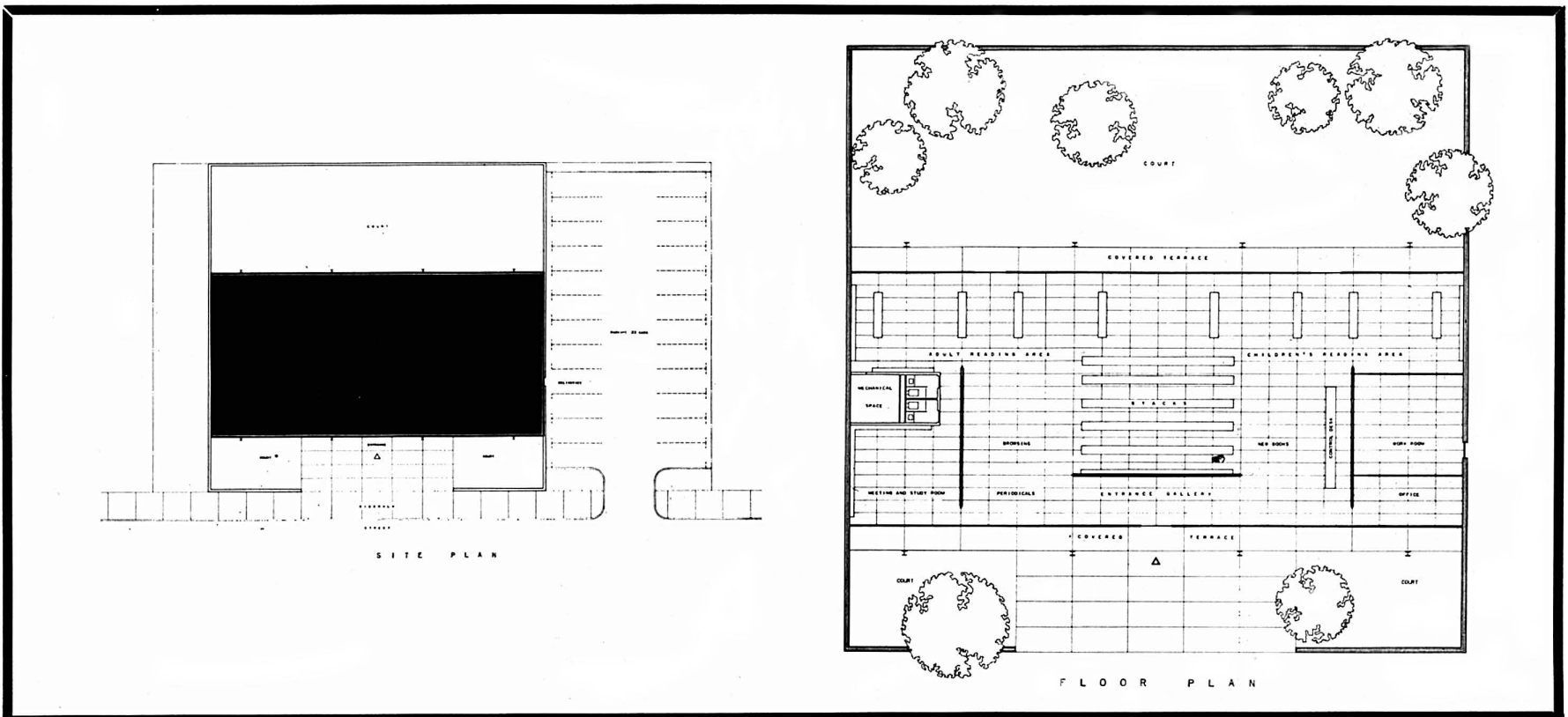
- A. Separate reading areas for adults and for children.
- B. The circulation desk, librarian's office, work space, and service entrance should be organized in such a way as to promote easy, efficient, and pleasant conduct of the work of the library.

(Continued on page 28)



PHOTOGRAPHS BY BILL ENGBAHL, HEDRICH-BLESSING

ARCHITECTS



GOLDEN GATEWAY REDEVELOPMENT

SAN FRANCISCO

EVALUATION REPORT

ARCHITECTURAL ADVISORY PANEL

MARIO J. CIAMPI, CHAIRMAN

LAWRENCE B. ANDERSON

HENRY S. CHURCHILL

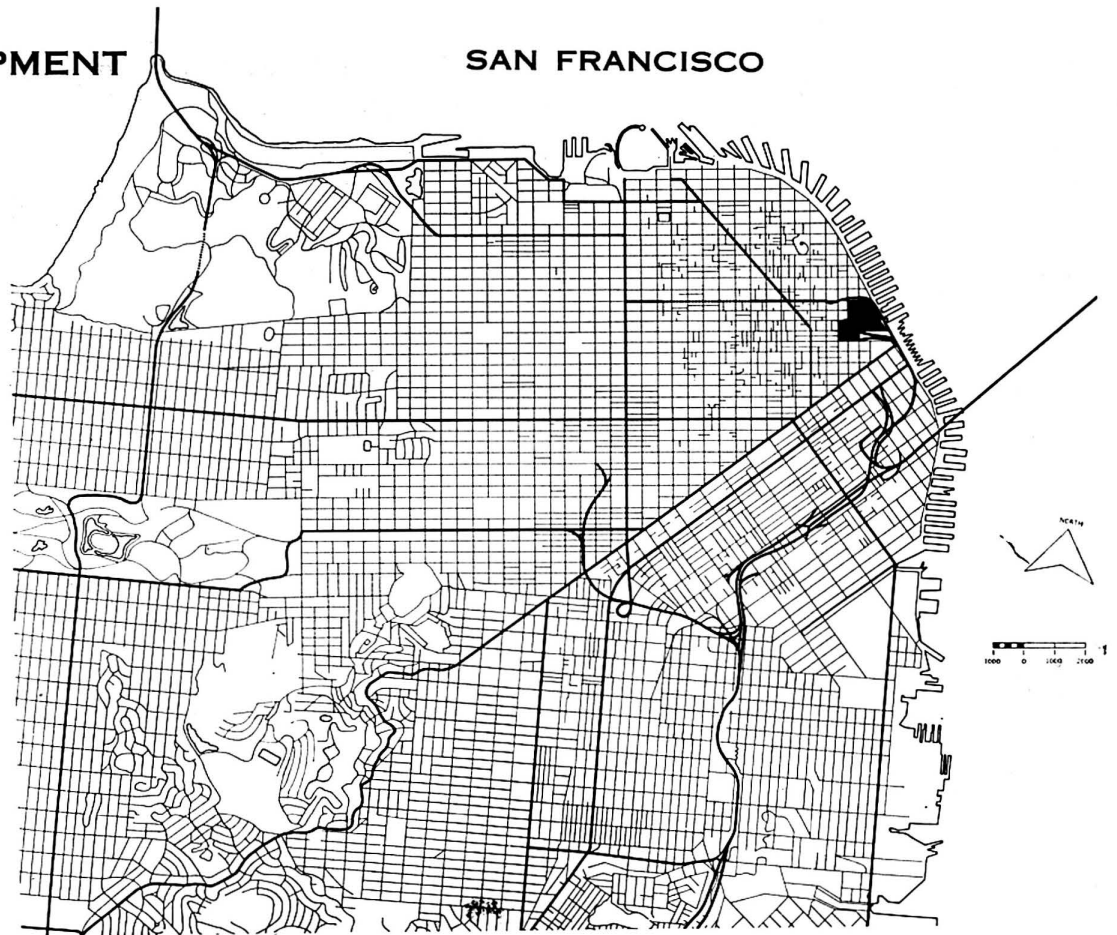
LOUIS I. KAHN

MORRIS KETCHUM, JR.

FERD KRAMER

MINORU YAMASAKI

We show here four of the eight proposals submitted by architect-developer teams to the Golden Gateway Redevelopment Program.



As the magazine goes to press, the following announcement has just been received: "The San Francisco Redevelopment Agency has approved today the proposal made by the Perini-San Francisco Associates for the redevelopment in the Golden Gateway of both the 16.3 acre residential area and the 3.4 acre area designated for a public garage supporting an office tower. The winning designs were created by architects Wurster, Bernardi and Emmons in association with De Mars and Reay, with consultation by architects Pietro Belluschi and Milton Schwartz, and landscape architects Sasaki, Walker and Associates, Inc. William W. Wurster is Dean of the School of Design, University of California; Pietro Belluschi is Dean of the School of Design, Massachusetts Institute of Technology."

The City of San Francisco, through its able Redevelopment Agency, has invited competent developers and their architects to present proposals for the Golden Gateway development to a distinguished panel of architects and advisors. The function of this panel has been to review these proposals for the purpose of giving direction to the Redevelopment Agency in its search for the most appropriate solution.

The creation of this panel is a most significant development in an emerging new direction of enlightened urban growth. The responsibility borne by the panel in its evaluation is well recognized.

The panel has been primarily concerned with the basic concepts and most significant qualities of the proposals which may make the greatest contribution to an environment for the totality of human experience—physical, cultural and spiritual.

In order to achieve broad objectives, special concern has been directed to the following considerations.

It is the general opinion of the panel that the environment of the residential area should be intimate in scale, with buildings and spaces varied, and repetition avoided. It was suggested that a number of talented architects could be assigned various parts of the overall project to help achieve the diversification of interest.

This project scale should, in turn, reflect the fine scale and general environmental character so unique to this city.

There is great concern that the city's grid plan be clearly recognized, and that this project, when completed, appear as an integral part of the city. Future growth in the adjoining areas will be greatly influenced by the concepts established here.

Opinion has also been expressed that the implications of this residential development are quite unique in that it is to be constructed adjacent to the core of the financial district of a city recognized as the financial center of the western United States. The force of this factor implies the need to give recognition to the monumental stature of the project's dynamic position. A synthesis of this external force, and the need for intimacy and charm in the residential area, presents a special challenge.

A review of the existing business district reveals that plazas and parks have been totally ignored in the city's growth. The planning of this area, therefore, demands that these urban amenities be provided for the joy and delight of the citizens who work in this extremely congested area.

The architecture of movement is recognized as a basic factor in the design. It is considered mandatory that the pedestrian be completely separated from vehicular traffic. The automobile must be placed in proper relationship with the well-being of the area's occupants.

The unsightly elevated freeway is a most important environmental concern and must be positively recognized and dealt with in any

solution. A greenbelt between this element and the buildings of the project is considered highly desirable.

It is generally agreed that the Clay, Washington ramps should be eliminated if suitable alternate solutions can be found. The Federal Post Office should also be removed if possible. General civic design relationships are considered most important, such as recognition of Ferry Park, the Customs House, Portsmouth Square, the public garage and future harbor developments.

There is some concern over the advisability of providing for so many luxury apartments with such high rentals. The opinion has been expressed that the land should be purchased at a fair price and the buildings constructed at a reasonable cost, so that the rental units may be marketable. A variety of apartment units should be provided to meet the varied needs of those people who are employed in the adjoining financial district in both moderate and high income brackets.

General sociological observations have been made, such as the desirability of placing the shopping center in a central position and the provision of suitable recreational facilities. There is considerable concern over the absence of educational facilities.

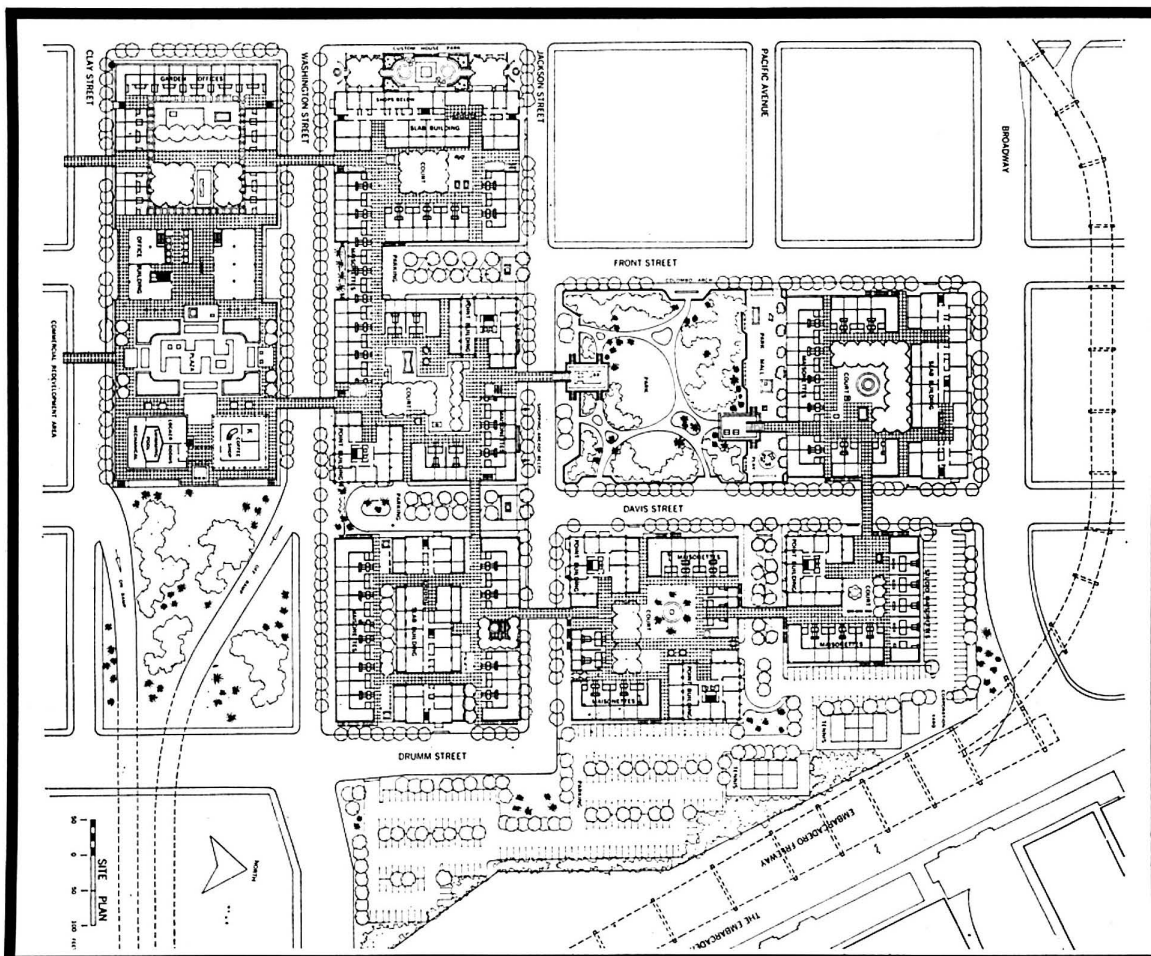
In conclusion, it may be said that the ultimate success of this project will be determined by the measure of opportunity our citizens find for that joy and exhilaration of living which has already made San Francisco one of the great cities of America.

—MARIO J. CIAMPI



ARCHITECTS—WURSTER, BERNARDI & EMMONS; DE MARS & REAY

DEVELOPERS—PERINI-SAN FRANCISCO ASSOCIATES



PANEL COMMENTS

This scheme contains 5 tower apartments of 22 stories each, and 3 slab buildings almost equal in height. Housing units total 2174. Maisonnets are planned over the roofs of garage structures. Park and recreational facilities are provided, as well as elevated garages and auxiliary surface parking. A public garage and office building are included in the proposal.

Agreement is unanimous that this proposal is exceptionally successful. The plan is remarkably sensitive with an intimate, yet urban, character. The basic concept of combining high-rise and low-rise structures is convincingly presented. This proposal further succeeds in establishing a prototype solution for high-density residential development of gridiron blocks, within the context of the city's general pattern. This has special significance for future growth.

Elevating the pedestrian onto plazas which form the roofs of the garages, and which are connected together with bridges over the streets, is excellently conceived. This complete separation of people and vehicular traffic is fundamental to the life of the area. While achieving this separation, the automobile has not simply been buried, but has been granted its claim to streets of valuable access.

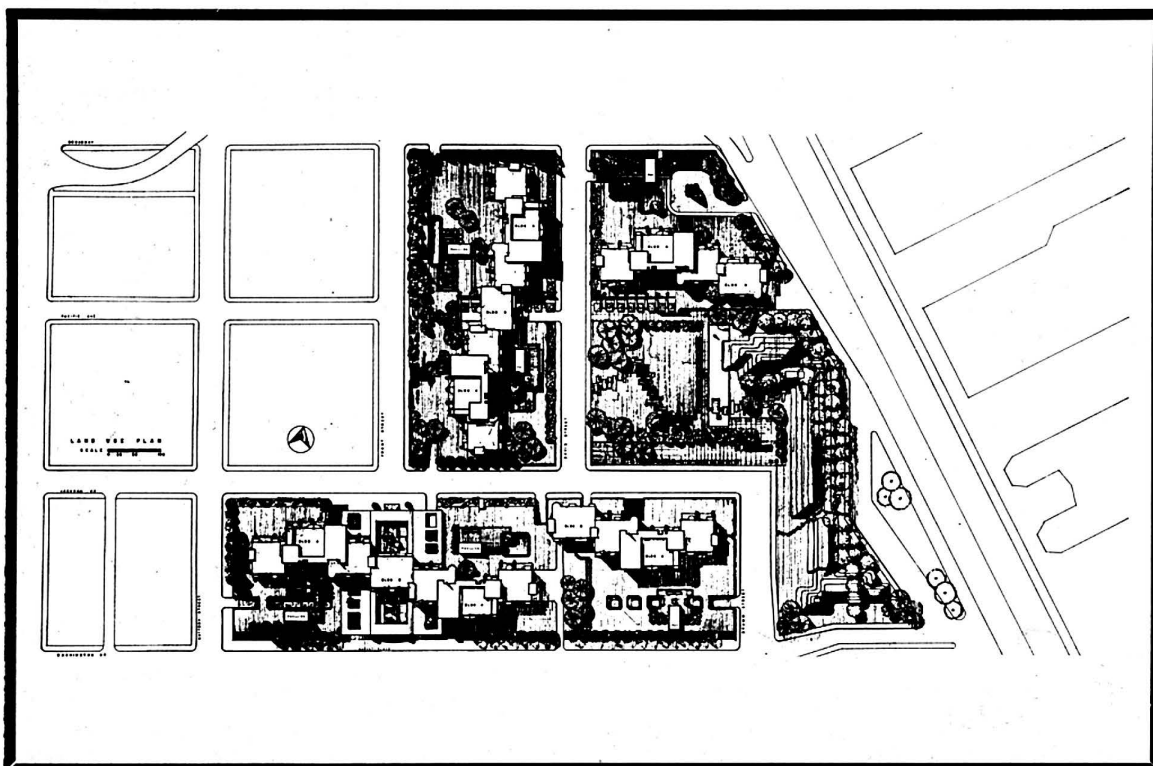
The scale of the buildings is good. The tower and slab apartment buildings, and the office building, are well composed with the nearby Financial District and Customs House. Buildings have been effectively moved back from the elevated freeway. This general separation from the

(Continued on page 28)



ARCHITECTS—ANSHEN & ALLEN

DEVELOPERS—EICHLER HOMES, INC., DINWIDDIE CONSTRUCTION CO.



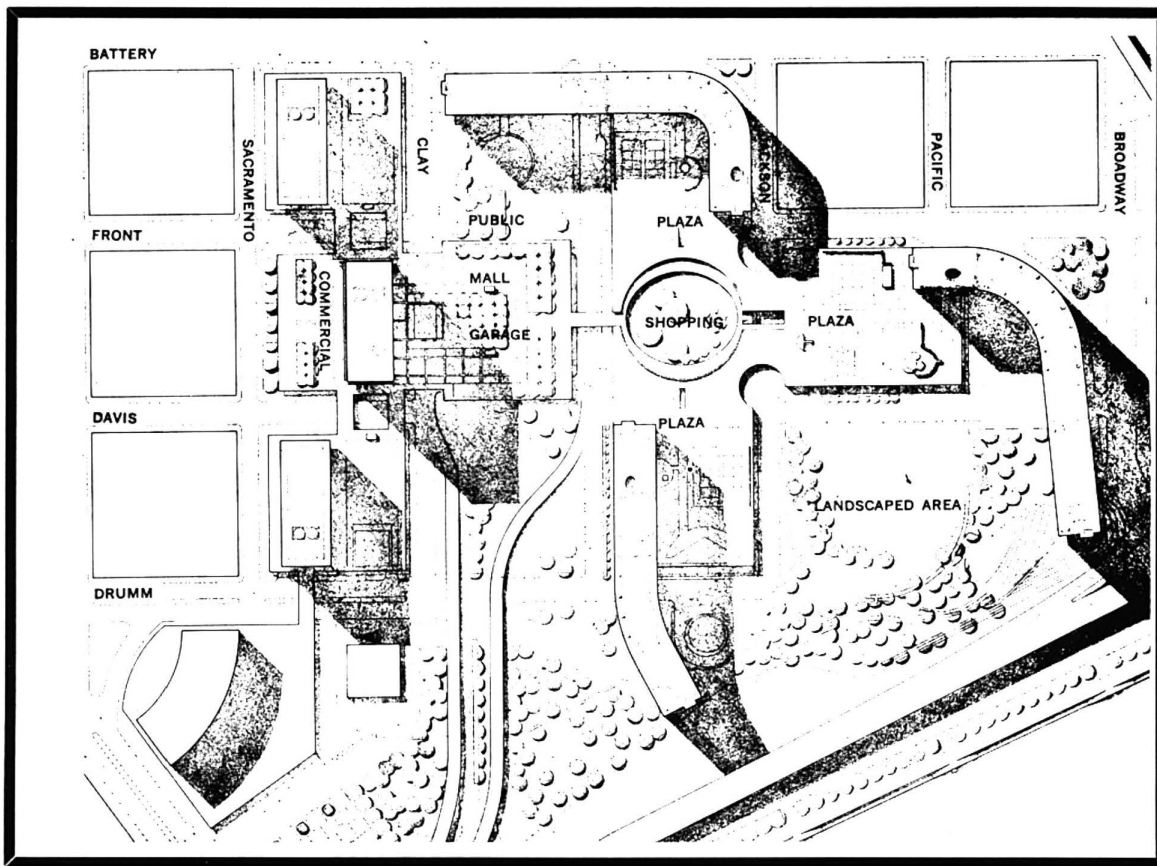
PANEL COMMENTS

This scheme proposes 10 high-rise apartment tower units linked together in a group of 4 large modulated slab-type structures. Basement parking is provided and the city street pattern is permitted to project through the residential area. The shopping center is located under an apartment building at the south end of the site.

Basic to this proposal is the effort to recreate the characteristic informality of the city's residential skyline. In this direction, the attempt at variegation and fragmentation of the building facades is refreshing as an idea but not successfully executed. The facades seem artificial in their endeavor to imitate a pattern which appears accidentally in the cityscape, and the repeating of this accident throughout the project contradicts its freshness. Furthermore, the buildings are actually corridor-type slab structures masquerading as separate towers. The vertical stripes, emphasized by color, create a very nervous and restless character which, when repeated in such large areas, becomes monotonous. The absence of sufficient variation between masses and voids presents a rather formidable aspect.

A very serious effort has been made to conceal the elevated freeway by the construction of an earth berm which could be handsomely landscaped, and a central recreation area has been provided to give an openness to the center of the site. The casual treatment of the open spaces, almost like a private yard extended, seems, however, badly out of scale. There is no interconnection of the buildings with these spaces and no unity of the whole composition toward a single enjoyment of an open space. Little relation is

(Continued on page 28)



PANEL COMMENTS

This scheme proposes the construction of 2575 apartment units housed in 3 giant slab structures, 22 stories high. The buildings are grouped around a broad elevated plaza which houses the garages and a shopping center. This spacious plaza is connected to a 1300 car public garage beneath a landscaped mall. An office building is included in the proposal.

This is an eloquent and impressive proposal, boldly conceived and beautifully presented. It is an extremely monumental concept and if executed would be an architectural statement of grandeur unique in our country. There is exceptional virtue in its spaciousness, and in the creation of its great park. A civic development of this magnitude, immediately adjacent to a congested financial district could, in many respects, be a great asset to any city.

This very magnificence in a residential environment, however, presents grave considerations. The very size of the three apartment structures is awesome and out of scale with the surrounding city. There is a giantism and somewhat inhuman character prevalent. While admiring the stature of the buildings, one seriously questions the reaction to living in them.

The formidable aspect of the great walls presented might somewhat be relieved by more penetration, or opening up, of the structures. The curved form of these structures seems poorly considered.

The central plaza housing the garages, with the shopping center sculpturally expressed in the form of a circular sunken garden, is particularly handsome, and very well related to the apartment building. The scale of the unsightly elevated freeway has been very well recognized, and the buildings are well composed with this

(Continued on page 28)

ARCHITECTS—SKIDMORE, OWINGS & MERRILL

DEVELOPERS—LEWIS KITCHEN REALTY COMPANY





ARCHITECTS—JOHN CARL WARNECKE & ASSOCIATES,

GARDNER DAILEY & ASSOCIATES, VICTOR GRUEN & ASSOCIATES

PANEL COMMENTS

This scheme substantially includes 6 high-rise towers of 16 stories, 3 long slab-like lower buildings, 2- and 3-story town houses, and a central plaza and shopping center. Three large elevated parking garages and a number of small parks and plazas are provided. The office building and public garage are not included in this proposal.

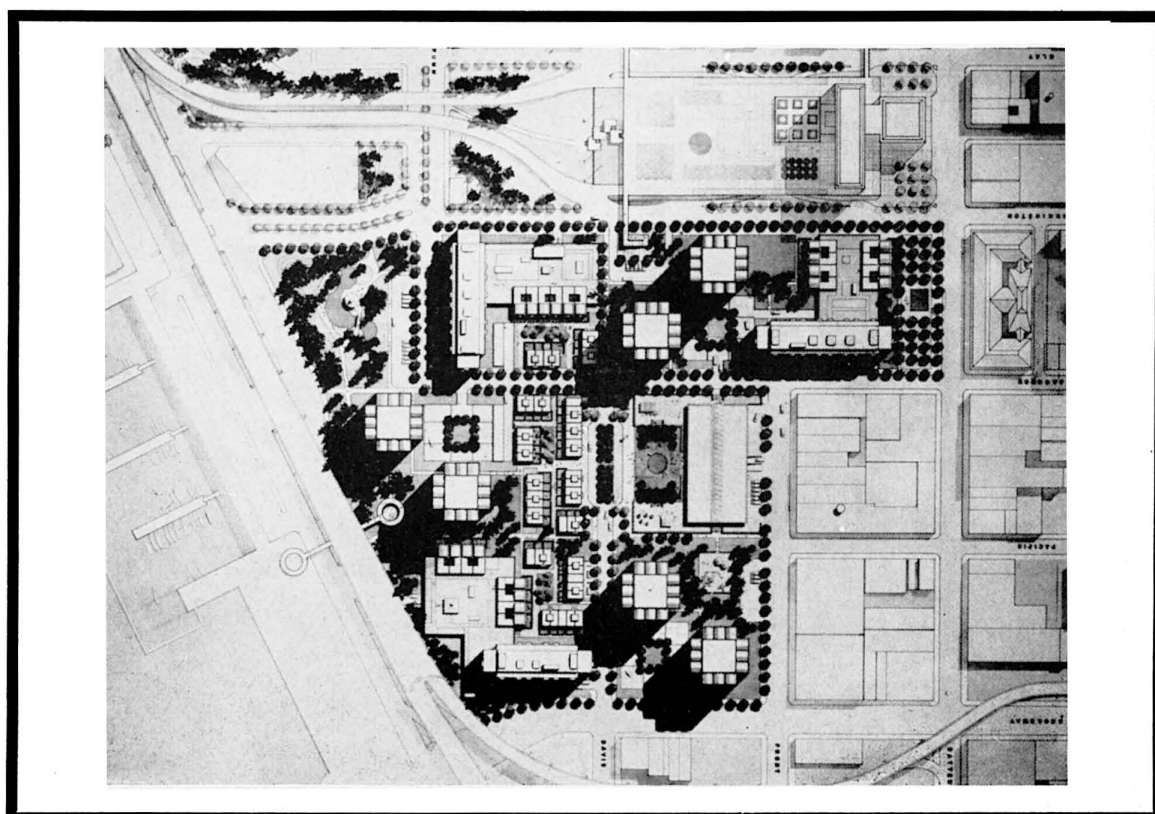
There is unanimous admiration of this proposal. It is a sensitive and distinguished solution to a very difficult problem. The carefully studied plan integrates well with the city grid pattern. A variety, elegance and charm, so vital to city living, is apparent. This variety, however, is not without its conflicts.

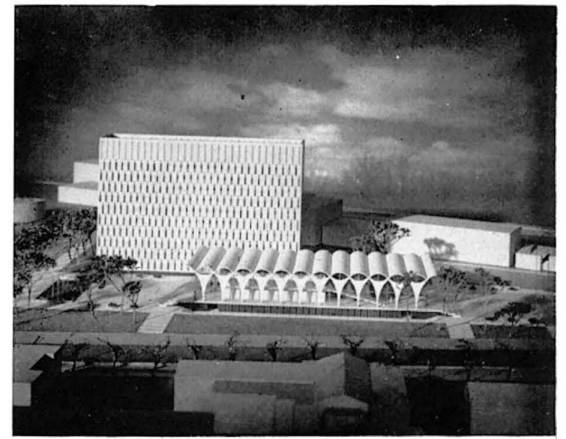
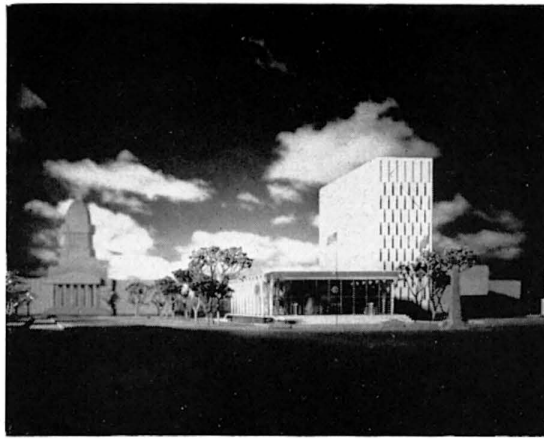
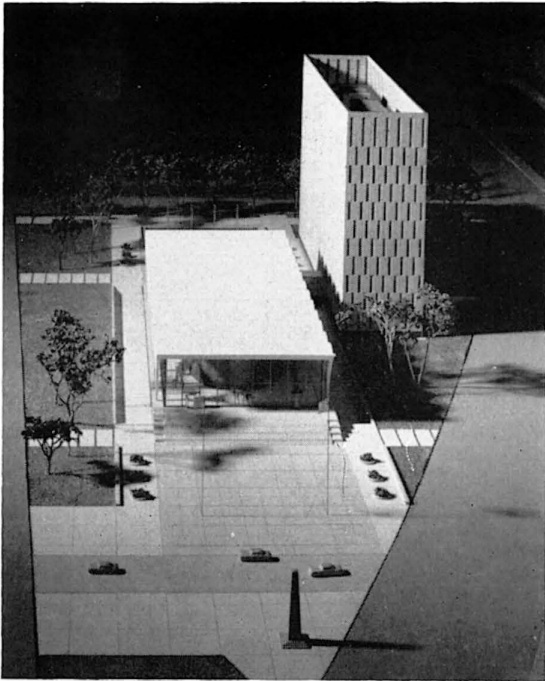
The high rise apartment towers are exceptionally handsome and graceful. The slab apartment structures, by comparison, however, are of rather uninteresting design. They might well be improved with a more chateau-like character. If these apartments were planned to include low rental units, as opposed to the luxury rentals of the towers, occupancy would be brought into range of a greater number of people. The project would thereby become more marketable. Despite their beauty, some concern was voiced that the apartment towers might be more appropriate with greater variety of design.

The town houses give rise to particular concern. They complicate the project and appear too expensive to justify. The area claimed by

(Continued on page 28)

DEVELOPERS—TISHMAN-CAHILL RENEWAL ASSOCIATES





NEW CITY HALL FOR WINNIPEG, CANADA — A COMPETITION

WINNING DESIGN BY GREEN, BLANKSTEIN, RUSSELL ASSOCIATES

MEMBERS OF THE JURY:

JOHN A. RUSSELL, PROFESSIONAL ADVISER, WINNIPEG
 PETER W. THORNTON, VANCOUVER
 ERIC W. THRIFT, WINNIPEG
 PIETRO BELLUSCHI, CAMBRIDGE, MASSACHUSETTS
 ALFRED ROTH, ZURICH, SWITZERLAND
 RALPH RAPSON, MINNEAPOLIS, MINNESOTA

AND STAFF: DAVE THORDARSON, WALTER TOPOREK, DON BITTORF, ARCHIE NIXON, BERNARD BROWN

Conditions of the Competition:

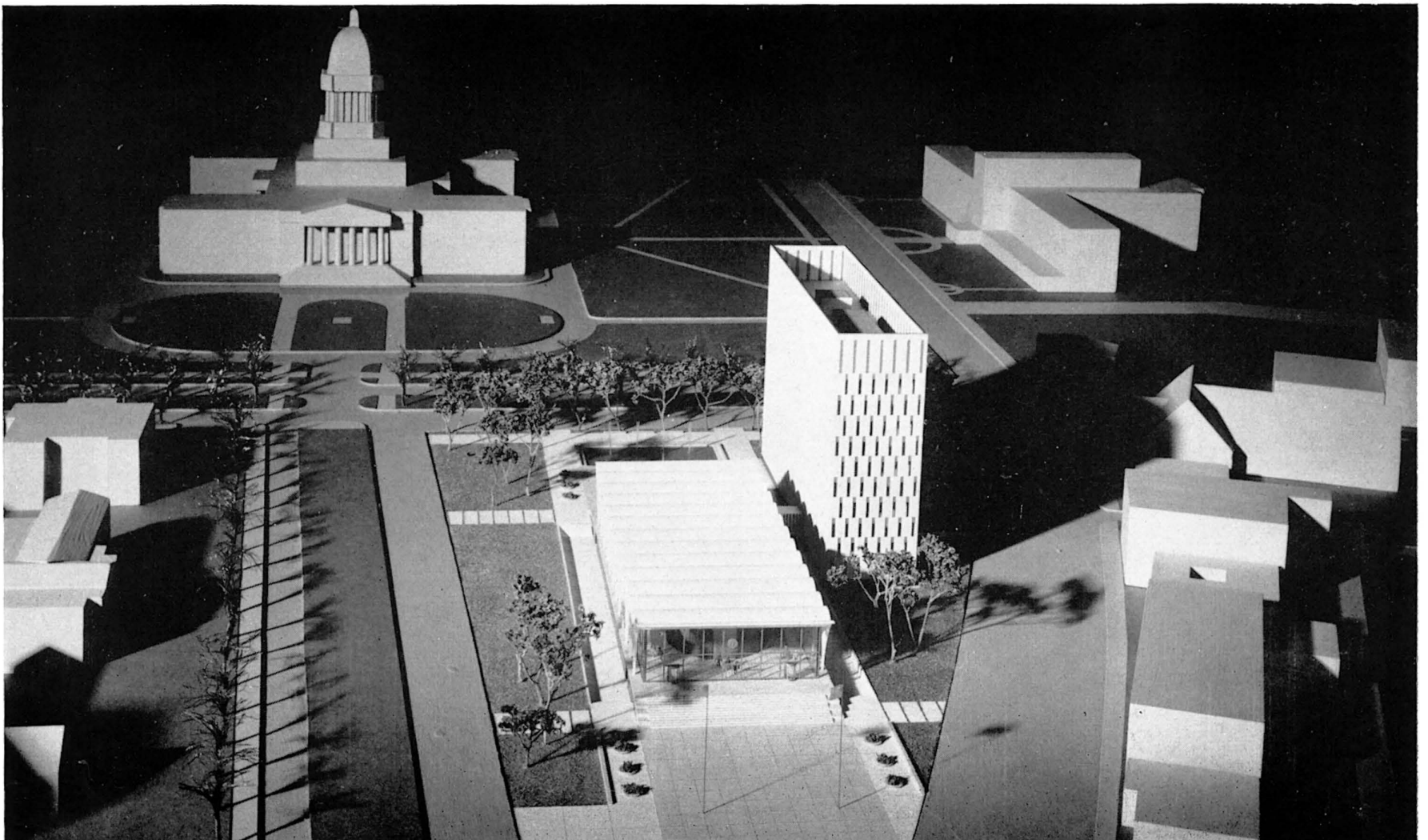
"A City Hall has been defined as 'the physical embodiment of what the City is, what it stands for, and what it aims to be.' Today it must assume the dual functions of an efficient office building and of a municipal government administration center. Its significance in the growth of a city results from its expression of the purpose and nature of municipal government as well as from its impressive monumentality. True, its functioning must be both efficient and convenient; it must be flexible and readily adaptable to changing conditions and requirements; it must be economical in initial cost, in operation and maintenance; but, above all, it must be attractive, expressing the dignity of its use, at the same time avoiding meaningless stylistic ornamentations. Appropriateness should be the keynote and objective of its design. It should achieve a friendly dignity through discrimination and restraint, and avoid the

architecturally sensational which so often results from aesthetic or technical connoisseurship. The ultimate goal should be a unique and distinctive symbol of civic government which will function efficiently now and in the future."

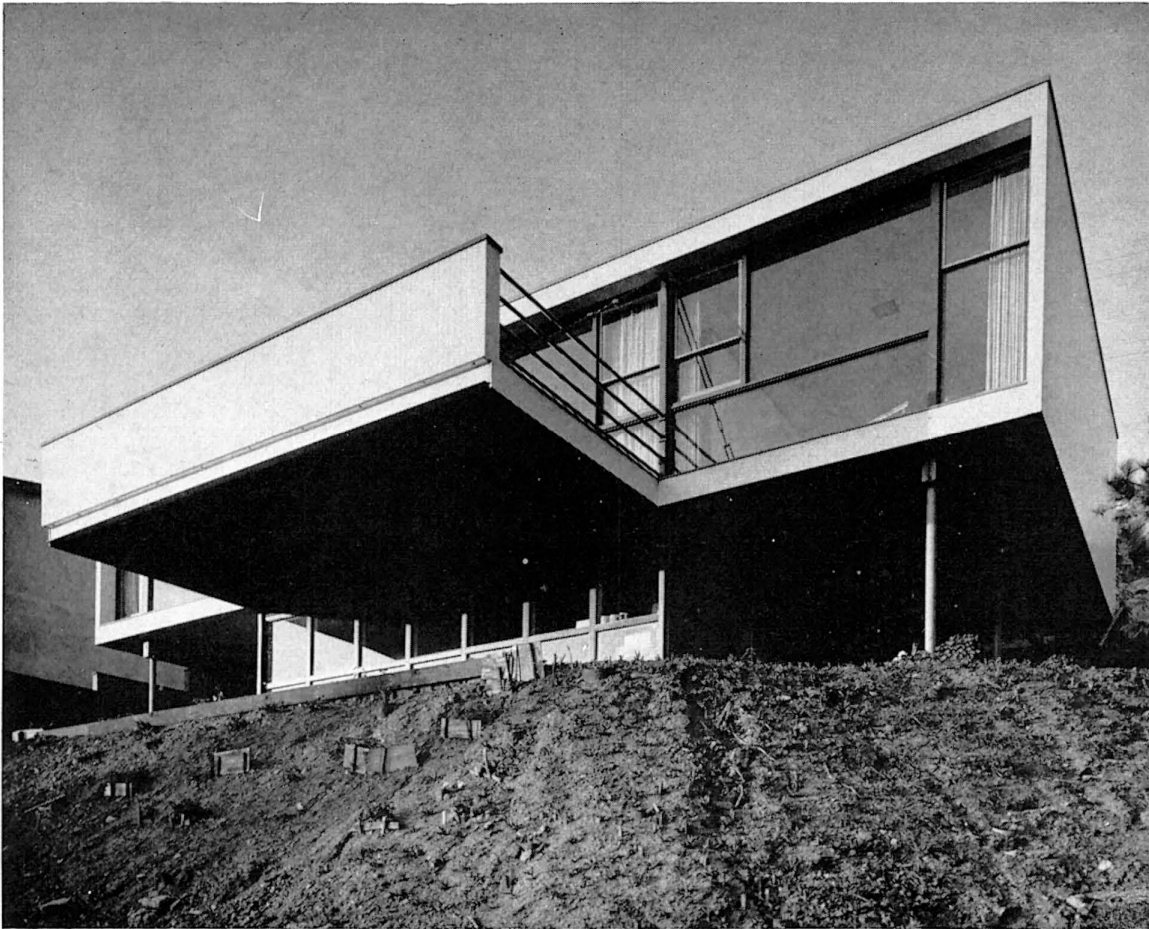
STATEMENT FROM THE REQUIREMENTS OF THE COMPETITION:

The Jury felt that the winning entry satisfied the requirements more completely than any other entry in that it expresses the dignity and friend-

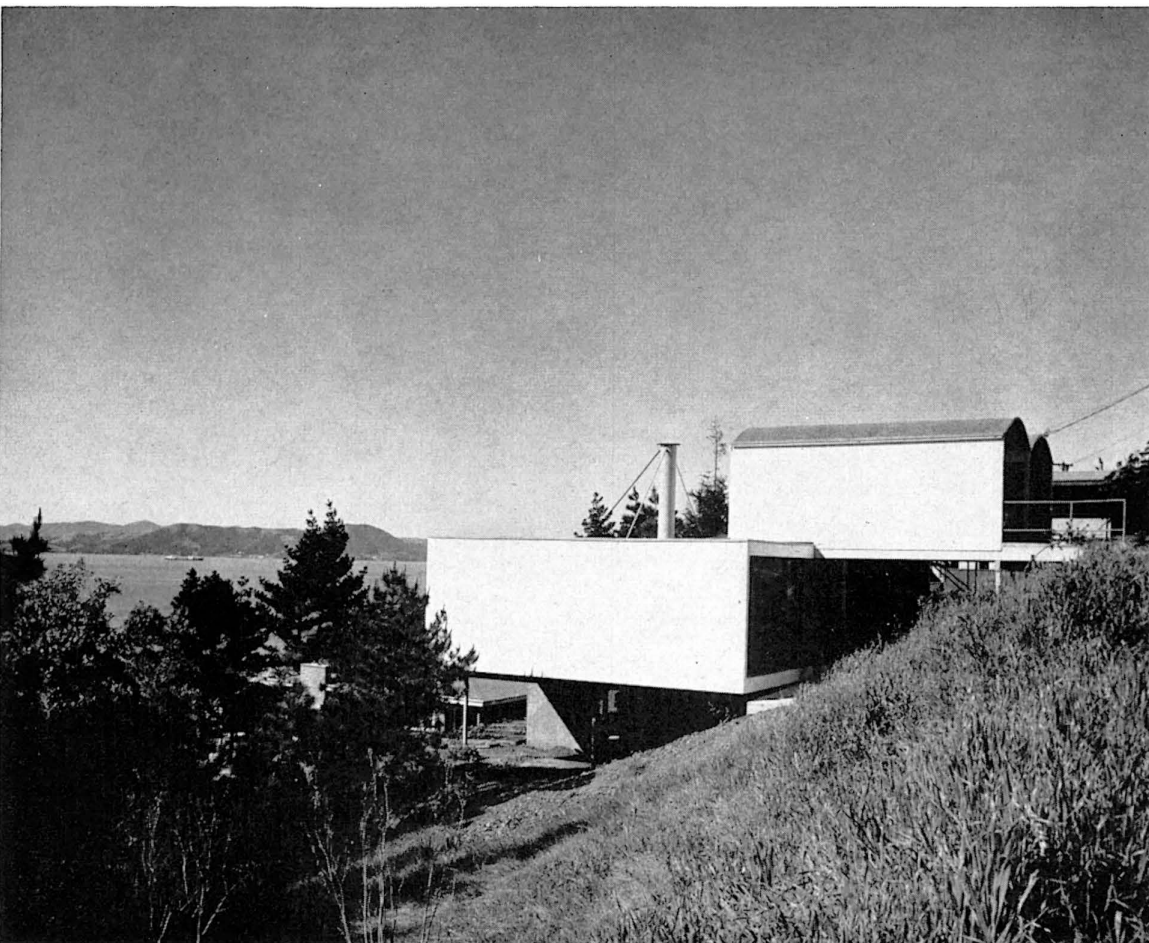
(Continued on page 28)



PHOTOGRAPHS BY HENRY KALEN



SMALL HOUSE BY DONALD OLSEN, ARCHITECT



This house, built on one of the steepest and smallest lots in the area, was planned for a professional woman and her mother. It is compactly organized to fit the lot and the budget. Three levels telescope over each other—the carport (at road level) at top, the house proper the next level below, with a subsidiary garden work room at the lowest level.

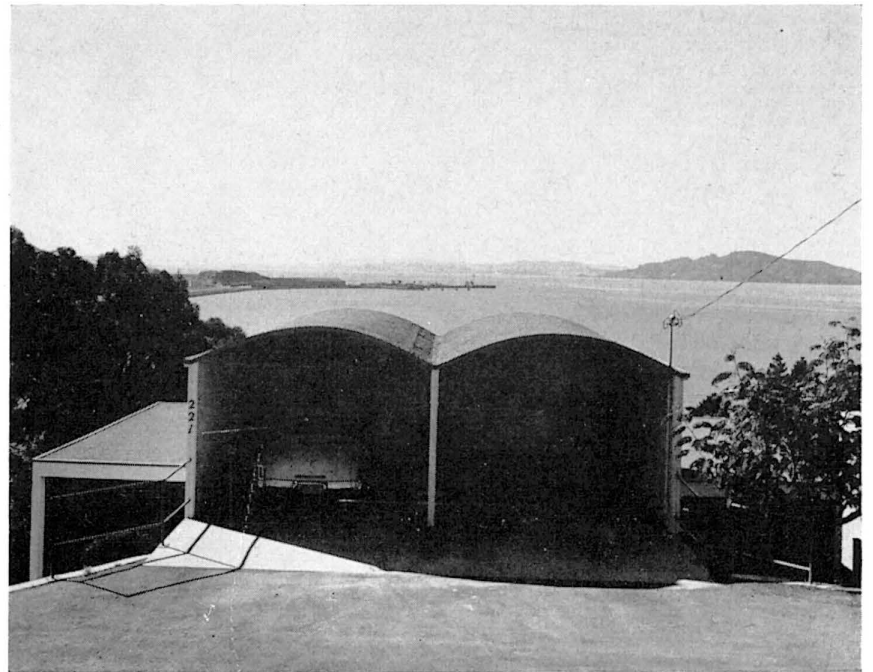
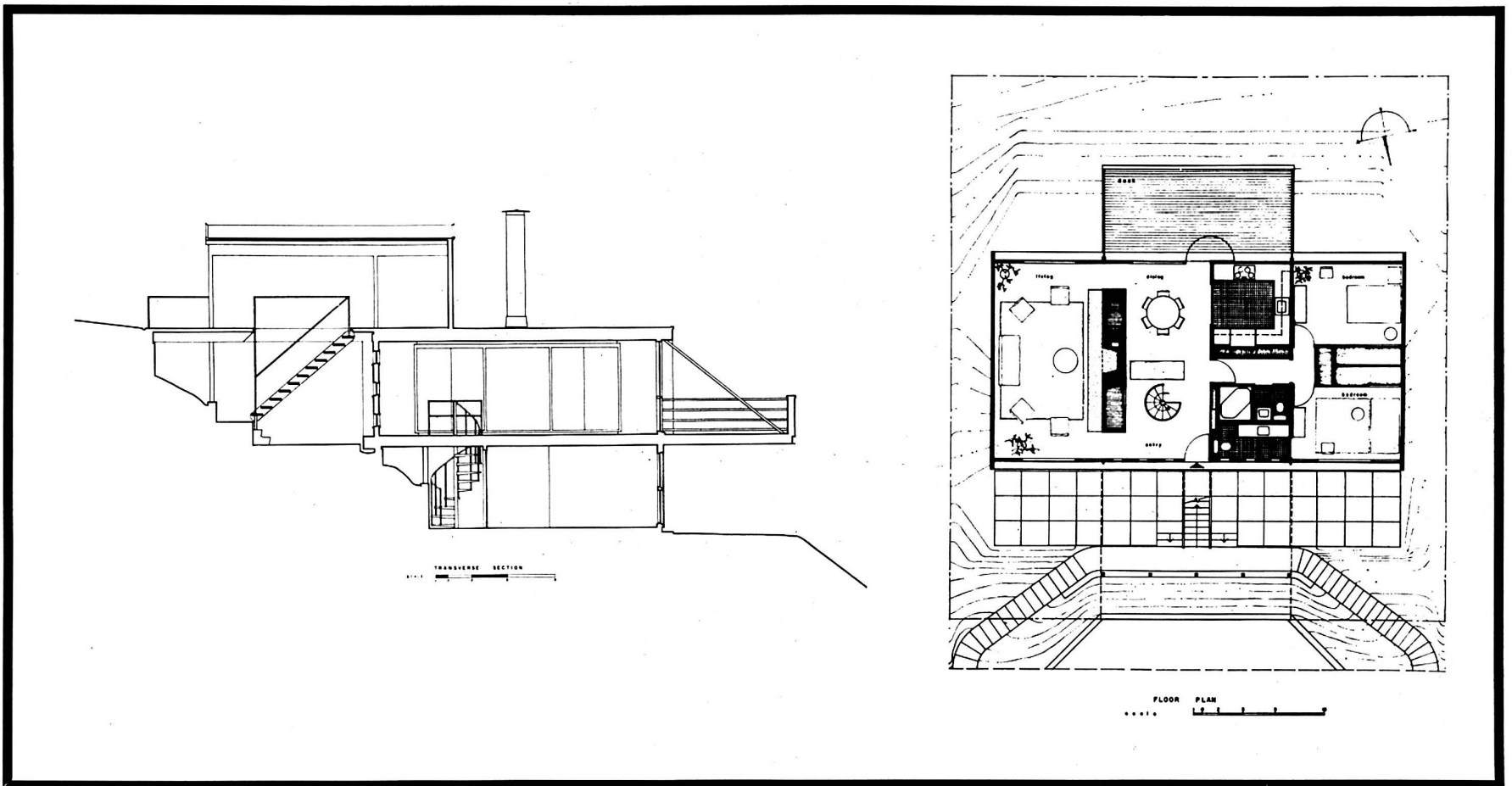
In order to effect an economical structure and to provide an element formally distinct from the cubic form of the house proper, the carport roof is made of two $\frac{1}{2}$ " plywood vaults. It covers two cars and a small private stair—insuring sheltered passage to and from the house entrance below.

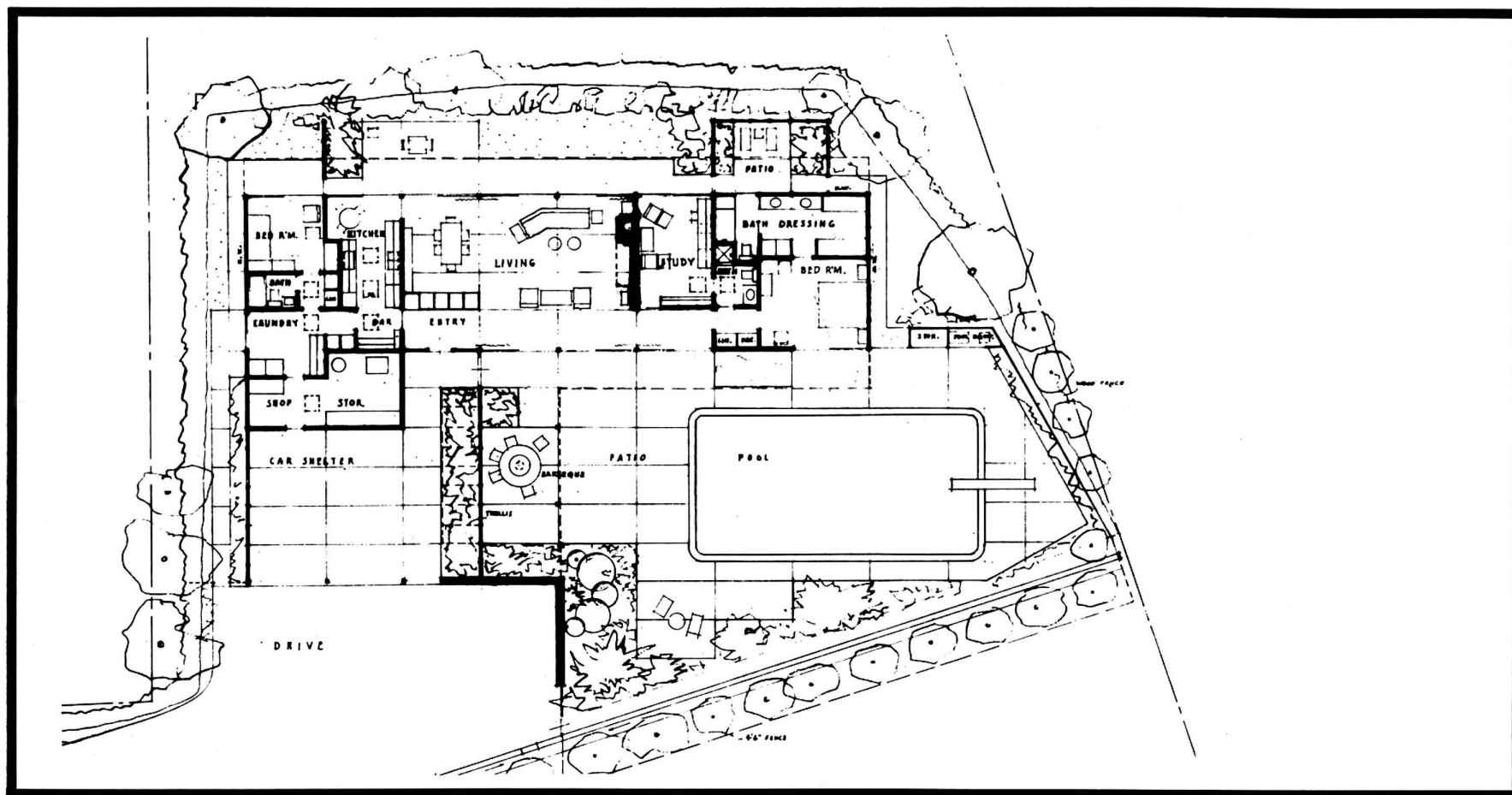
The major glass areas are in fixed panes. For ventilation, double-hung sash proved to be the superior and economical type, possessing the ability to withstand the driving rains in this area without leaking. Because the sash do not project, they are invulnerable to damage by the winds and as they open both top and bottom, assure flexibility in ventilation. Ease in weather-stripping and screening also proved an asset.

The projecting deck, hung on steel straps from the body of the house, obviates the usual long supports to the downhill grade. A prefabricated metal spiral stairway links the entrance hall with the garden work room below.

The fireplace wall is of sand finish plaster and has a general slightly off-white color by virtue of the color of the sand grains. Flush into the plaster surface, glossy white tiles 2" x 2" are set in random composition over the entire wall. The raised concrete hearth is double cantilevered from the chimney area outward, approximately 6' to each side, thus providing additional seating area. The two bathrooms are so arranged that the one bath and shower facility can be used from either bathroom. Obscure glass shower doors can be latched to provide privacy in respect to either opposite bathroom.

The exterior is sheathed with V joint tongue and groove narrow wood boards laid vertically. Both exterior and interior are painted mainly white with two shades of gray for trim. Other colors (in some cases bright) are used in the corridor and main bathroom. The furnishings provide the major color producing factors. The floor is of oak strip stained clear yellow.



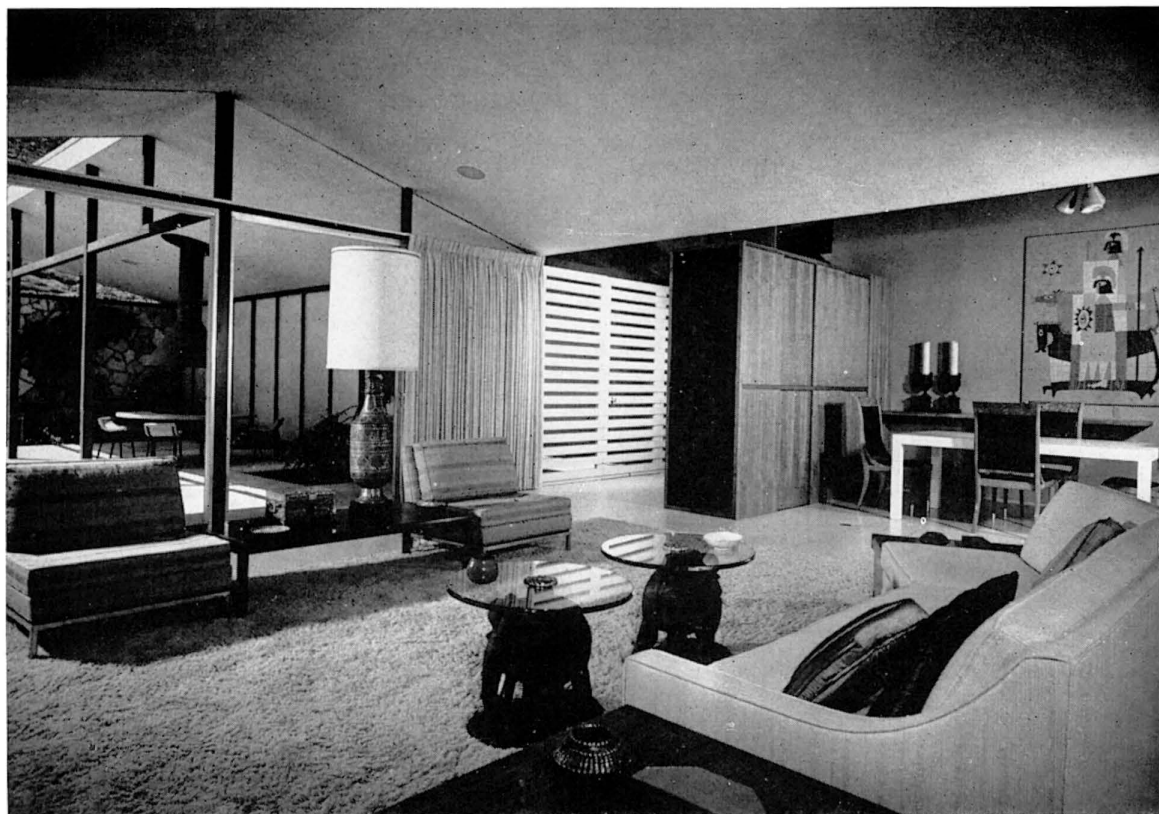


HOUSE BY THORNTON M. ABELL, ARCHITECT

ROBERT H. FORREY, LANDSCAPE ARCHITECT



PHOTOGRAPHS BY JULIUS SHULMAN



Some of the preliminary sketches for this project appeared in the April 1960 issue of **ARTS & ARCHITECTURE**, and this house has changed very little in its development.

Briefly, the site is a plateau in an upper canyon, with a 45° cut behind and slope-off on the other three sides. It is a spot that usually has a breeze, very little view, but great privacy.

The form of the folded plane roof is the result of a deed restriction of a 3 in 12 pitch roof. The plan requirements fell together nicely into a regular module, so the structure became a rather open pavilion of steel beams and steel tube columns, non-structural walls occurring only where needed for privacy and storage. The roof is framed of wood joists with plywood deck and composition roof, acoustic plaster ceiling and exterior plaster soffit, with a transite fascia. Filler walls are exterior plaster and drywall. Structural columns are generally exposed. Outdoor enclosures and separations are Fiberglas plastic, Palos Verdes stone, and grape stakes. Exterior paving is natural cement with aluminum dividers. Interior floors are terrazzo in the living areas, vinyl in service, cork in the study, unglazed tile in baths, and carpet in the master bedroom and dressing room. Glass areas are aluminum sliding units and fixed glass above. The end walls above 8'-0" are obscure glass louvers.

The requirements for the owner were thoroughly developed in the preliminary stage and remained about the same. There is parking for guests, car shelter, and a spacious entrance; a storage wall acts as a screen for the dining-living area and it contains coats on the entry side, radio and recording equipment, Hi-Fi speakers, projector truck, film, tape, record storage, silver, linen, etc., on the dining side. Photography is an active hobby of the owner. A pull-down projection screen at the fireplace permits comfortable viewing of pictures. The kitchen is fully equipped, and has a dining space at one end, and a working type bar at the other. Under the bar are two trucks, one that holds liquor and cocktail accessories, the other for food and dishes; they can be moved anywhere in the house or to outdoor terraces or barbecue area. Between the laundry and car shelter is the shop, for power tools, general storage, winter sports equipment, etc. Beyond the living area is a study, with places for books and professional publications. White vitrolite tops on counters and desk provide a place for splicing film. The television is behind sliding panels below the counter. Beyond the study and small bath, is the owner's bed room, dressing and bath. It is directly accessible to the pool. The bath is really a large shower with sunken tub, and sliding plastic panels to the dressing area. Outside is an enclosed sun-bathing and exercise patio.

Landscaping the rocky slope above the patio was a problem. Redwood frames were anchored in place, filled with earth and planted with rows of Italian cypress and ivy. At this stage it looks like the Roman Forum, but eventually the planting will make the hill a pleasant setting.

The basic colors of the house are quite neutral. Structural frame—charcoal, filler walls—olive gray, fascia and entrance door assembly—warm oyster, ceiling—warm off-white, terrazzo—pale gray, teak cabinets in living room—natural, mahogany cases in kitchen—stained very dark; accent walls in the dining area—rust, master bedroom and dressing—gold. The tapestry in the dining area was designed and made by John Smith, who acted as color consultant and who selected the furnishings for the house.



CLUB HOUSE—HARRY SEIDLER*(Continued from page 12)*

hanging rods from the roof. The roof is of timber and carries service ducts for air conditioning and lighting troughs.

Materials: The wall material is face brick—brownish-red, which is used in and outside the building extensively. All windows are of aluminum which is also used for standard sliding glass doors which fill the spaces between steel columns. All structural steel is exposed both inside and out and is painted dark gray. Timber is used for the stage and bar front and the underside of the curved canopy and is recalled in the parquet floor which is all brush box. The ceiling is of sprayed Pyrock acoustic plaster and floors in the service areas are ceramic tile. The main aim in the use of material was a complete absence of maintenance and hard wearing quality of all surfaces.

Aesthetically: The building is a crystallic clear rectilinear form fitted to the contours with projecting retaining walls. The rectangular planes which produce a free flowing space within, are enriched by projections, recessions and by the contrasting curved elements of stage, entrance canopy and bar. The deep set terraces provide sun protection and the whole composition is tied together by the wide band of the white fascia. The concrete retaining walls and stage are also white in contrast to the face brick. The brick walls have slit windows set into them at whatever height is required by the particular use; at eye level for offices, ladies' lounge, and locker rooms, etc., all of which results in proportioned wall surfaces in studied elevational patterns.

PUBLIC LIBRARY—ROCKWELL AND HANNAFORD*(Continued from page 16)*

- C. The librarian should have visual control over all parts of the building from the circulation desk.
- D. The meeting room should be adaptable to use as a space for quiet study, group discussions, or possibly showing of films to small groups, without interfering with regular library activities.
- E. The space should be flexible for day to day operation, provision being made for the following: browsing, easy access to periodicals, display of new books, exhibits, listening to records by means of earphones, as well as provision for tables and chairs for normal library use.
- F. The space should be flexible for long term operation, allowing the functional areas to be rearranged to meet the changing needs of the community.

GOLDEN GATEWAY REDEVELOPMENT

ARCHITECTS: WURSTER, BERNARDI & EMMONS; DE MARS & REAY
(Continued from page 19)

inherent acoustical problems, glare, and motion of the freeway could have been further enhanced if the large surface parking lot were developed as a greenbelt or park. The handsome central park, with its focal position and ease of access of bridges, is excellent. The maisonettes are considered well related to the towers except that they are too numerous and perhaps should appear more anonymous. They also appear quite expensive.

The tower apartments and slab structures are not considered very well studied individually. Their color is rather garish and the balconies impractical. This is also true of the proposed office building. However, there is convincing reason to believe this would be resolved by further study. The suggestion has been made that other talented architects could well be employed to give these buildings more individual character and elegance of their own.

This proposal has generated great enthusiasm. The competence evidenced by its authors gives assurance of their ability to carry through to actual completion the eloquent concept they have presented. The pattern of relationships between buildings would be a fine extension of the city; and the warmth, intimate character and variety of form and space promise a delightful human environment.

ARCHITECTS: ANSHEN & ALLEN
(Continued from page 20)

made with the adjoining office building and public garage area and no suggestion is given of extension into, or integration with, adjacent areas of the city.

The separation of vehicular traffic and pedestrian traffic is not well worked out. Placing the garages in the basements and keeping

the principal pedestrian circulation at street level creates hazardous and undesirable conflicts between the families who would occupy the area and the heavy downtown traffic. These garages are further considered to be needlessly expensive.

The shopping center seems poorly placed under one of the towers. It is not centrally located nor properly expressed as a shopping center with its glamour, gaiety and special character. Furthermore, it would be in conflict with the apartments overhead and create problems within the tower structures.

At first impression, this proposal appears quite interesting and its central concept quite promising. Upon closer scrutiny, however, it fails that promise. A clear distinction exists between representing or recreating the character of a city and capturing the essence or spirit of that character. This proposal does not give assurance that it has made that distinction.

ARCHITECTS: SKIDMORE, OWINGS & MERRILL
(Continued from page 21)

existing element. Eliminating the very strong symmetrical approach from the freeway ramps to the public garage is especially noteworthy.

The pedestrian has been very well isolated from automotive traffic. This concept as presented might very well be continued in surrounding areas in the city's future growth.

The project is well related to the Ferry Park and to harbor development, but completely destroys all view of the bay from the opposite side of the city. The proposed office building is excellently located and is a real contribution to the project.

While the great open spaces here are especially appealing, it is greatly feared the autocratic nature of this scheme would mar the finer scale and sensitive setting that make this city unique.

ARCHITECTS: WARNECKE & ASSOCIATES, DAILEY & ASSOCIATES, GRUEN & ASSOCIATES
(Continued from page 22)

these houses could be utilized to better advantage as open space for the several thousand occupants of the project.

Relationship with the Customs House and future harbor development is good. Landscaping and separation of the site into small manageable land areas appears successful.

Inadequate consideration has been given the presence of the elevated freeway. The project too closely approaches this highly undesirable element, whereas the provision of at least a greenbelt buffer would have alleviated this problem.

Considerable concern was manifest over the street pattern within the project. Positive separation of the pedestrian and vehicular traffic has not been provided, and this is especially hazardous for families occupying the area. The garages, however, are well placed. The central plaza, with the shopping center, is particularly well conceived.

The opinion was expressed that this team of architects clearly displayed the capabilities required to carry their proposal on to successful completion, creating an urban environment consistent with the character of this city.

NEW CITY HALL—GREEN, BLANKSTEIN, RUSSELL ASSOCIATES
(Continued from page 23)

liness of a City Hall that serves the people. It exemplifies an excellent town planning concept in terms of its site. It forms an admirable balance of masses within the area since its high office block will be linked visually to the Legislative Building and the new Provincial Office Building, and will complement both of these important provincial structures. It is somewhat unique in concept for a City Hall in that it provides separate expression to its two main functions.

NOTES IN PASSING
(Continued from page 9)

lems of psychiatry have been approached. But these differences are theoretical rather than practical and should not be exaggerated; although one tendency may predominate here and another there, all are to be found in every country. Since each school has its areas of failure, and since psychiatry is not an exact science but an art depending largely on the initiative of the practitioner, the combination of very different methods has become almost the general rule.

In a world ominously divided the common struggle towards better health is a comforting phenomenon, and the efforts being made to improve the health of the mind are not the least part of it. The situation is still serious but a "controlled optimism" is nevertheless permissible, for here, above all, man is at grips with himself. There may never be a vaccine against mental disease, but prevention may yet give a large measure of immunity to *organized society*, which the adage *mens sana in corpore sano* must be extended to include.

— HERVE BAZIN

MUSIC

(Continued from page 7)

read music instead of hearing it. For the listener who listens to music because it is an art intended to be heard the discovery of sound in Webern is far more significant than the means he uses to combine notes to be heard. Why else should he have gone to such painstaking trouble to bring about these audibly precise combinations? Music which writes itself according to the exact conclusions of its premises may interest the programmer of an IBM computer; it would not have interested Bach any more than Schoenberg, though such composing is charged against both of them. I have too great esteem for Webern to believe he felt otherwise. It is the sounds not the notes which combine. That is why the uninitiate can now receive Webern's art as simply as Debussy's. And that is not to run him down, because Debussy was, with Schoenberg, and Bartok, Mahler and Webern, and Ives, one of the 20th century masters who, never forgetting to listen to a note as sound, reaffirmed sound as the essential body of all music. You may look elsewhere for its spirit, but not, dear, to the notes: they will give you Rachmaninoff. When Bach transcribed a mirror fugue of his *Art of Fugue* for two keyboards, he did not leave it in three voices but added a fourth voice, adapting the example to the sound-medium, which is in no way theoretical but requires the playing of four hands.

In the same way, Lou Harrison, exploring the harmonic ranges of the violin, discovered there sounds directly related to other sounds he had learned by tapping the bottom of a one-pound coffee can, and set them against contrasted sounds he had learned by beating with light hammers the strings of a recumbent double-bass, and among the various percussions of accepted drums he placed the distinct, yet blending percussion of a metal washtub beaten at the centre or near the rim. He mingled the dry resonances of struck flowerpots with the warm resonances of metal rods and the iron gongs that are old Ford or Chevy brake drums. Thus he created a new orchestra, perhaps quite impractical, though handier to his purpose at the time than an imported *gamelan*, which has, after all, its own sound. He may have translated sound, for example the melody of the fourth of his *Strict Songs* for voices and variable instruments, which closely resembles a Javanese Mohammedan liturgical melody for *gamelan*. Ah, but then he was merely imitating the *gamelan*! Not at all. Apart from the fact that I do not know whether he is acquainted with the Javanese melody, he does not use it in a percussion music, and his percussion music is as melodically polyphonic as *gamelan* music never is. And while the *gamelan* is tuned to a scale, the coffee cans and flowerpots and washtub cannot be tuned, yet they play melodies our ears can detect, created of distinctions in texture, arbitrarily produced in manufacture, between one can and another and between one struck surface and another. Here melody, pitched tone, and subtly colored sound make a new musical combination, by which our ears, relinquishing their prejudices, indeed beguiled to do so, can be pleased as the classic masters please them. The question I have been getting around to answer all these months can be answered as simply as that. But this music will not give up its secrets to anyone who merely reads score on a page. This is not, however, noise or electronic music, so I did not include any of it in my fourth program. There sound entered still another dimension.

To get into this dimension, inside it, I played next Imaginary Landscape No. 1 (1938) by John Cage. It is the first sound composition ever put together directly on a record, the first example of what has come to be called, in more recent, insufferably dull examples, *Musique concrete*. Shortly after my first meeting with Cage he invited a few of us to a private discussion, during which he played for us a record put out by the telephone company

for testing equipment. The record consisted of nothing more than the eerie rising and falling, from somewhere near the top to somewhere near the bottom of the audible range, of a variable frequency or what is now called sine curve, the pure fundamental tone without overtones. Cage told us music would be made of this uncomfortable sound, and it would be music composed on a record, like an easel painting, not intended to be performed but to be heard. I doubted what he said. Now more than twenty years later I have learned that he solved the matter, as usual, exactly as he promised. To break up the pure fundamentals he added a few broader resonances, among them the sound produced by striking piano keys with one hand and damping the strings with the other hand. From this single experimental composition on a record—tape was not yet a medium—Cage's influence and authority have spread over the entire field of what a painter would call "non-representative" electronic and sound music. The musicologists, whom I am always advising to go back and listen to music, have not yet caught up with *Imaginary Landscape* No. 1, but they will. If it were no more, it is an historical artifact of first importance in the present-day development of music.

Then I played *Thema: Homage to James Joyce* by Luciano Berio, an electronic composition on tape made entirely from the voice of Cathy Berio reading a page of Joyce's *Ulysses*, giving first her reading and afterwards the resultant composition. At the Berkshire Festival this summer Berio has composed another like work, *Circles*, using Cathy Berio's reading, with articulate voicing of the punctuation, of three poems by e e cummings.

To set the listeners straight I followed this with a recorded reading by Gertrude Stein, *If I Told Him: A Completed Portrait of Picasso*, the nearest thing I know to a toccata in plain-spoken words. Besides easing the listener's ear, this gave him a chance to compare plain speech with musical sound made out of speech. We needed that exactly enunciated matter-of-fact, undisturbed by obvious meaning, without the false references of words read intended to mean something external to themselves, to put our thinking in order. "What is it that history teaches. History teaches." We can know now that Gertrude Stein is a classic, she

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was a classic, she was capable of classic order. You see how far we have gradually proceeded.

And after this I played *Gesang die Junglinge, the Voices of the Children in the Fiery Furnace*, from the *Book of Daniel*, by Karlheinz Stockhausen, a composition made of a boy's voice reading the text, accompanied by all manner of electronically generated sounds. The voice sings, speaks, carols, combines in choruses with itself. I didn't like this when I first heard it, but I have broadcast it twice and now find it admirable, although, like his European contemporaries, Stockhausen lacks the skill of Ives or Cage to bring an unprecedented form to a conclusion. The composition stops too often or seems to be about to stop before it ends.

As a special plum—or plum tree—for my audience Edgard Varese had sent me the tape of *Deserts*, a symphonic-scale composition for electronically generated sound with instruments, to be played as amply in volume as the audience can bear. We turned up the generous *Patrician* and gave the *Deserts* voice. In form *Deserts* may be oldfashioned. Varese is 75 and was near 70 when he wrote it. Each movement has its own style of sound, taking the place of what we call form, but the scherzo is a scherzo straight from the comic-strip—"Boom-boom! Pow!! Phooey!!!"—and the finale unquestionably all-out a finale. We were swept by immense waves of noise, penetrated and opposed by tones of the conventional instruments, and the emotional impact resembled one's first sustained listening to Brahms. That is to say, one got the whole at length rather than the details, a purgative for Boulez. *Deserts* was played again this summer, with great success, at the Stratford Festival in Ontario, Canada.

Nothing could top off *Deserts*, but one could go beyond it. John Cage had sent me his *Fontana Mix* on tape, a composition of unrelated sounds, electronically generated, street noises, song, and the voice of Mussolini. The *Mix* is intended to be projected from several speakers distributed around the hall, so that the sound swirls in space and you are in the midst. I was pleased, though, to hear how exactly our one prodigious speaker differentiated among the textures of these sounds, so that they combined in a deep rug-like pile, making ornamental designs. And I

feel that farther out is in this case not simply more extreme but richer. Nothing remained of the symphonic, one was concerned entirely with and within the event. I hadn't enjoyed *Fontana Mix* before, in this version, though I liked very much the version with voice given us by Cathy Berio at the Monday Evening Concert last spring. Here, now, listening to it at full richness from the 30-inch speaker I was content.

Noise, properly ordered and projected—there's the difficulty—is vastly richer than tone, as Beethoven explained by the finale of his *Hammerklavier Sonata*. The trouble has been to order and project. Tape eases the problem, presaging a new venture as independent of the tonal as motion pictures are independent of the stage. Electronically generated sound, however loud, seems to me less rich than tone. But piano tone, one of the barest of sounds, has an enormous suggestiveness within its realm of musical illusion. And the most beautiful of tonal instruments, the clavichord, with its full range of overtones, will not resonate beyond the dimensions of a room. I am becoming more aware of the varieties of musical hearing; the notation is no more than the blueprint of the art. We have mislaid the skill of improvisation, which began in freedom from the note, the manner of art by which the classic masters thought and only afterwards notated.

To conclude the evening I ventured part-way into Cage's *Concert for Piano and Orchestra*, demonstrating still another path of music beyond the notated record of the composition, a written art of figures that by pure chance, according to strict rules, refuse to combine. It is therefore an art carefully calculated, like a well-ordered traffic-control system. The *Concert* has not the least resemblance to a work by Mozart; it is a direct heir of *Putnam's Camp*, as is *Fontana Mix*, two sides of the ancestral coat-tree, proving that American music has come a long way before beginning to be recognized.*

To conclude, I should like to express formally my gratitude to the Contemporary Arts Association of Houston; to Israel Stein who organized these programs; my admiration for their courage in letting me run loose; and my profound respect for their audience, its perseverance, its unceasing curiosity, and its determination, come what might, to listen.

* Dilettantes customarily believe that every note in a Mozart composition counts. This is not so, as Mozart demonstrated by inventing a game by which every notated measure of a 16-bar minuet can be put together of strictly conventional figures chosen by a throwing of dice. Only the eighth measure, in every instance the same, is a composition by Mozart; and this determines the Mozartian character of the entire composition.

ART

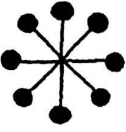
(Continued from Page 5)

repetitive, lustreless, ultimately unilluminating. The great light of the infinite, artistically speaking, fails.

And among painters the light has often failed too. That is to say, among the thousands of workers in the infinite, very few have had the miraculous experience, the height of jubilation known to the painters who moved, step by step and with great difficulty, to their personal absolutes. The younger painter who automatically imitates the shamans, while he may have avoided the trap of history and events (he may no longer need to read newspapers or worry about the Negroes in the South) falls into yet another trap—the trap of ritual. The demands of the community are overbearing, and the younger painter tends to get lost in the wilderness of ceremony at which he is expected to officiate.

The burden on the image-maker today is unnaturally large. And this is where the word-artist comes in. Apostles are necessary to secure and publicize the element of miracle. Painting is too materialistic an art to be self-sufficiently miraculous. It needs the help of chanting liturgists to take on the allure of the icon that is wanted of it today. Hence the scores of words attaching to each image—words that can suggest the absolute so much more subtly, more reverberatingly, more intimately. Even Michaux, who as a writer cries the inadequacy of words, noted in one of the mescaline essays that the word is purveyor of faith, and far more than the image: "Faith through the word, I have noticed, is always more total, more resistant to criticism, more hidden and profound than faith through images . . . the more that which is evoked is invisible, the more it is dangerous."

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So now we have the artist, needed by society for his professional hysteria, coupled with the writer needed to elaborate the results of hysteria. Thrown together by history they form a marriage of convenience.

Let no one mistake my meaning: I am not suggesting that the experience is invalid. On the contrary, everything in art for the past eighty years points to a genuine need to recover the freshness of origins, to undergo experiences that reflect the ardor of spiritual youth. The streak of primitivism in modern painting, discussed by Robert Goldwater at length, is a significant and salubrious phenomenon. When Tobey or Pollock or Wols go back to fundamentals and suggest cosmological analogies, they offer the genuine discoveries of the *revenant*. I am not discussing the individual painters and their value, but rather, the rôle of painting in a society that knows great fear.

In short, the need for myth is genuine and recurrent. Artists and writers in time of crisis respond to the need. They know that the record of passing events, the accumulation of observed facts in clock time do not satisfy the human psyche. Human beings need to feel some freedom from history, their own and their collective history. The artist supplies that freedom by resurrecting myths which are the only human creations that escape the mortal strokes of Time.

Art can be considered the essential means of continuation. The artist finds the means to stay the sentence of time. Human beings have a natural reluctance to move onward. When we sit at the seaside and stare at the horizon, it is an effort to tear our eyes away. We resist shifting our focus. We want to remain transfixed, static. Our organism resists time's passing. (The function of dreams and reveries is precisely to enable us to resist.) The artist expresses this primordial resistance in his images.

The visual artist in recent years has not spoken of specific myths (although Gorky and Pollock did in the beginning), but has returned to the grand cosmogonic themes that myths encompass: the primordial wildernesses, astral spaces, cavernous places where life was legendarily spawned, the aqueous and subterranean depths that give birth to myths, the symbolic Center, the shelter ritually consecrated. The contemporary painter does not illustrate myths but tries to suggest what we might call a *mythic aura*.

At first he is faithful to his experience, to the moment of illumination. Later, he regards his image-making as a rite. He abandons the original cue and specific detail in his myth, and moves into an abstraction that can operate ritually. Making the sign becomes the efficacious gesture and the *form* of the sign is secondary. Instinctively he seeks archetypes—the forms that symbolize experiences that are the same each time.

The artist-saint is constantly in danger just as the shamans are in danger of falling prey to real mental illness. For the visual artist the danger is that he passes eventually, and perhaps unwittingly, beyond myth.

Myths after all are always a mixture of the human and the superhuman. No miracle can occur without human error which produces the need for miracle. Birth, death, adultery, incest—the presence of these finite affairs enables the myth-maker to express their opposites. The stuff of myths is finite: A husband is unfaithful to his wife. The wife complains to her father. He, in a moment of divine rage, eclipses the husband in darkness (strikes him blind). From this homely little tale of human error and weakness, the myth maker is able to construe an expression of Infinite Darkness. But only dialectically, through flesh and blood example. No miracles can occur without the existence of the commonplace.

To put it another way: The history of Western art teems with votive images. If all the madonnas were laid end to end. . . . Yet, how many madonnas are real images, striking deep and telling of the living moment of some artist's inspiration? On the whole madonnas are sentimental and mechanistic (the men of craft who turned them out could not *all* have been equally predisposed to rapturous faith). What distinguishes the run-of-the-mill votive image from the revered classics is the artist's ability to stir earthbound associations, to give the earthly details that every myth requires.

Or let's take a modern example—that is, an artist who in his temperamental restlessness and rage is close to us: Tintoretto. His is a work of both monumental patience and inspired folly. The appeal of the Infinite and of elemental Chaos was known

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to him. In his maturity when he painted subjects from the Bible he followed his inspiration far beyond the range of his contemporaries' imaginations. Wildly, outrageously, he depicted the powerful forces of nature: the mighty clouds of storm engulfing human lives, the sea that reaches out to take back life, the winds that make humanity tremble. With what dogged inspiration he painted from plane to plane, back through the clouds and beyond the horizon to clear and infinite spaces! And how he loved to complicate his compositions so that to the ordinary eye they appeared totally chaotic. Only he knew of the order beneath.

When Tintoretto abandoned himself to his inspiration no distortion dismayed him. The human body was twisted and wrenched almost beyond recognition, and light—that white light of southern tempests—played madly, illogically over them.

But Tintoretto knew the value of the painter's dialectic in regard to the grand themes. To give his distortions power he contrasted them with small naturalistic details, sometimes painted with photographic accuracy. I think of a chair, its caning painted minutely, or a dog lurking beneath the table where a miracle is occurring, or a hammer left carelessly on the scene of the Crucifixion, painted swiftly but with absolute verisimilitude. Tintoretto with his wild huge visions knew how to bring us to the brink of real chaos, and how, at the critical moment, to express its opposite: form.

An image is just that—the form that is drawn out from Chaos. In primitive societies, myths are commemorated with the worship of matter itself. I think of African fetishes with their crusts of dried blood, millet and mud. No one could claim for them more than their incantatory power of suggestion. They do not bear long contemplation and they do not open out complex possibilities. They tell of one side, one fearful side of man's psyche. Perhaps this can be said of certain contemporary paintings in which the materials themselves are the subject.

In their way the African fetishes recall the chaos from which the world was formed. But everything in human spiritual life works toward the denial of chaos, even at a primitive level. To produce a form or an image is to fix Time. The painter who expresses infinity finally is the one who can express its opposite, who can, on the same canvas, give the finite measure of human experience and an intuition of its infinite measure.

The contemporary painter willing to oblige an exigent society with signs rather than images, icons rather than myths and ceremony rather than search, runs the risk of drifting off into genuine chaos from which there is no return. The canvas all in one color, or the one with a few waves of tone, repeated on fifty more canvases, are familiar experiences. We already know them too well. We have jumped off with the artist into nowhere and we know, through him, what Nowhere is like. It is important to know. There, where responsibility gives way to philosophical detachment, where the events of the world take their absurd and meaningless coloration, their true color, is an important place to visit. Yet, those of us who are quick—we still do not prefer death. And, although we fear the sun will grow cold, it has not done so yet. Who will paint the image of our quickness?

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A PALACE OF LABOR—PIER NERVI AND ANTONIO NERVI

(Continued from page 10)

—now as always—lies in the multiplication of similar elements into a whole in which no part ever loses its identity. The eye can follow the flow of forces from one to another.

A gargantuan example of this method of work can be seen in the freestanding columns in the Palace of Labor: he has emphasized their independence by the six foot wide ribbons of glass which he has placed between them, thus demanding that they be accepted as individuals.

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—ESTHER MCCOY

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

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

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STRUCTURAL MATERIALS

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 5-0281.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

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

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

SURFACE TREATMENTS

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

VENTILATION

✓ (352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canoelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, California.

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JOHN D. ENTENZA, Editor, Publisher, Owner
Sworn to and subscribed before me this 30th day of September, 1960.

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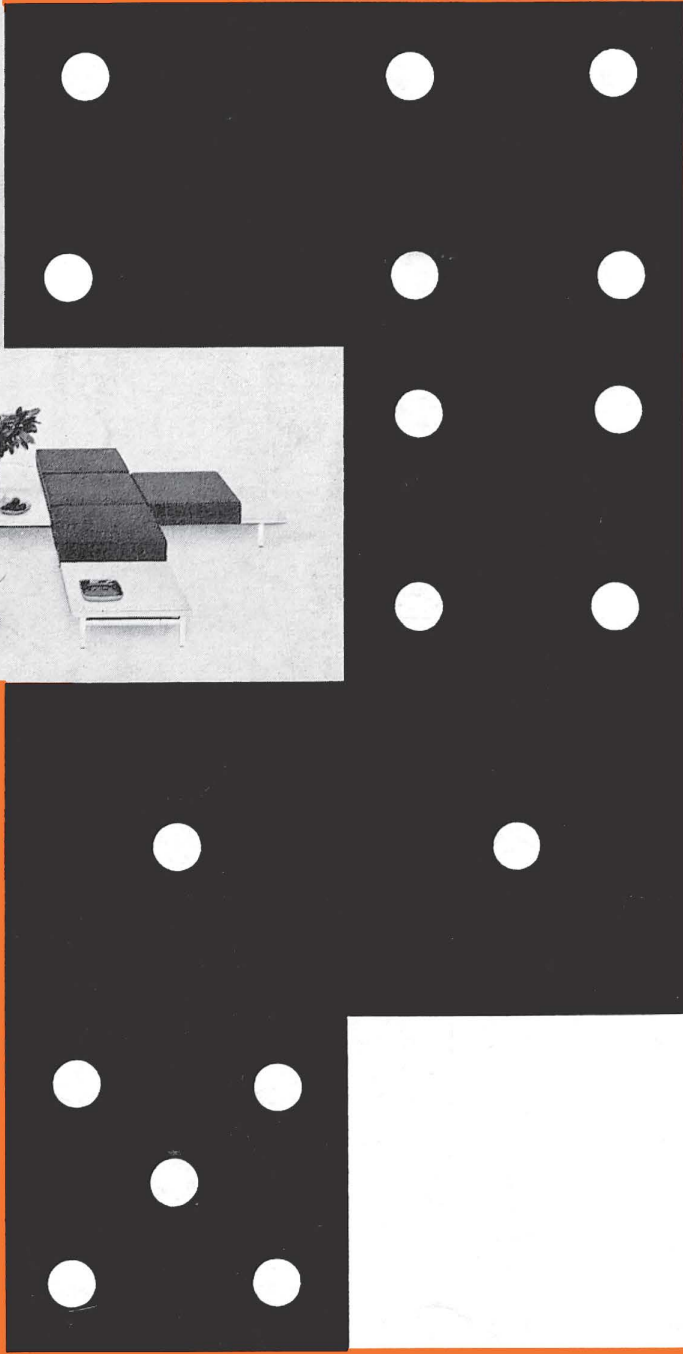
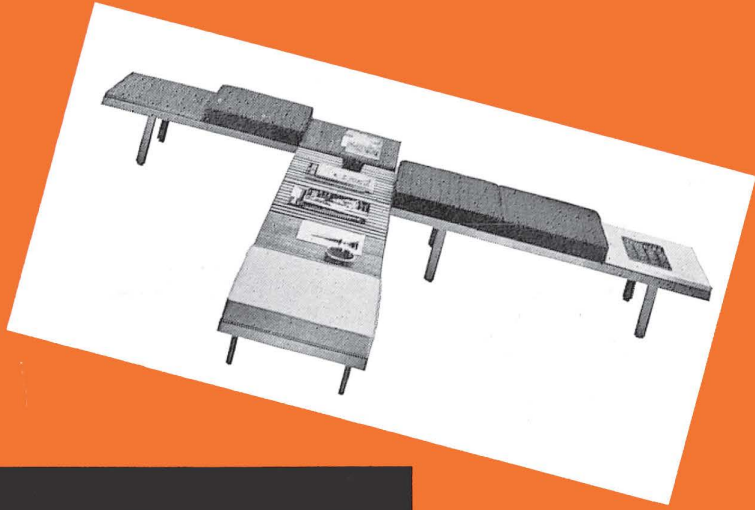
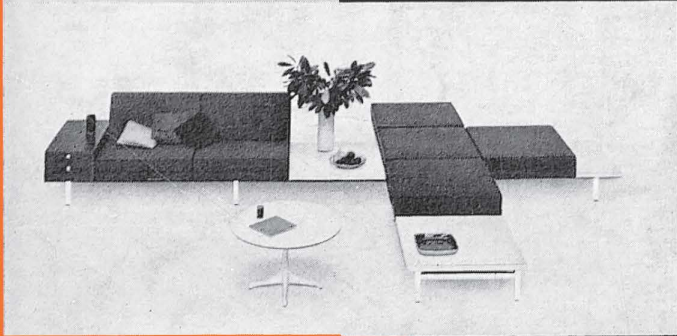
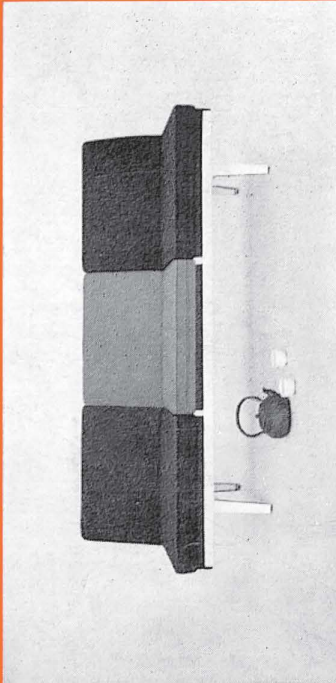
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