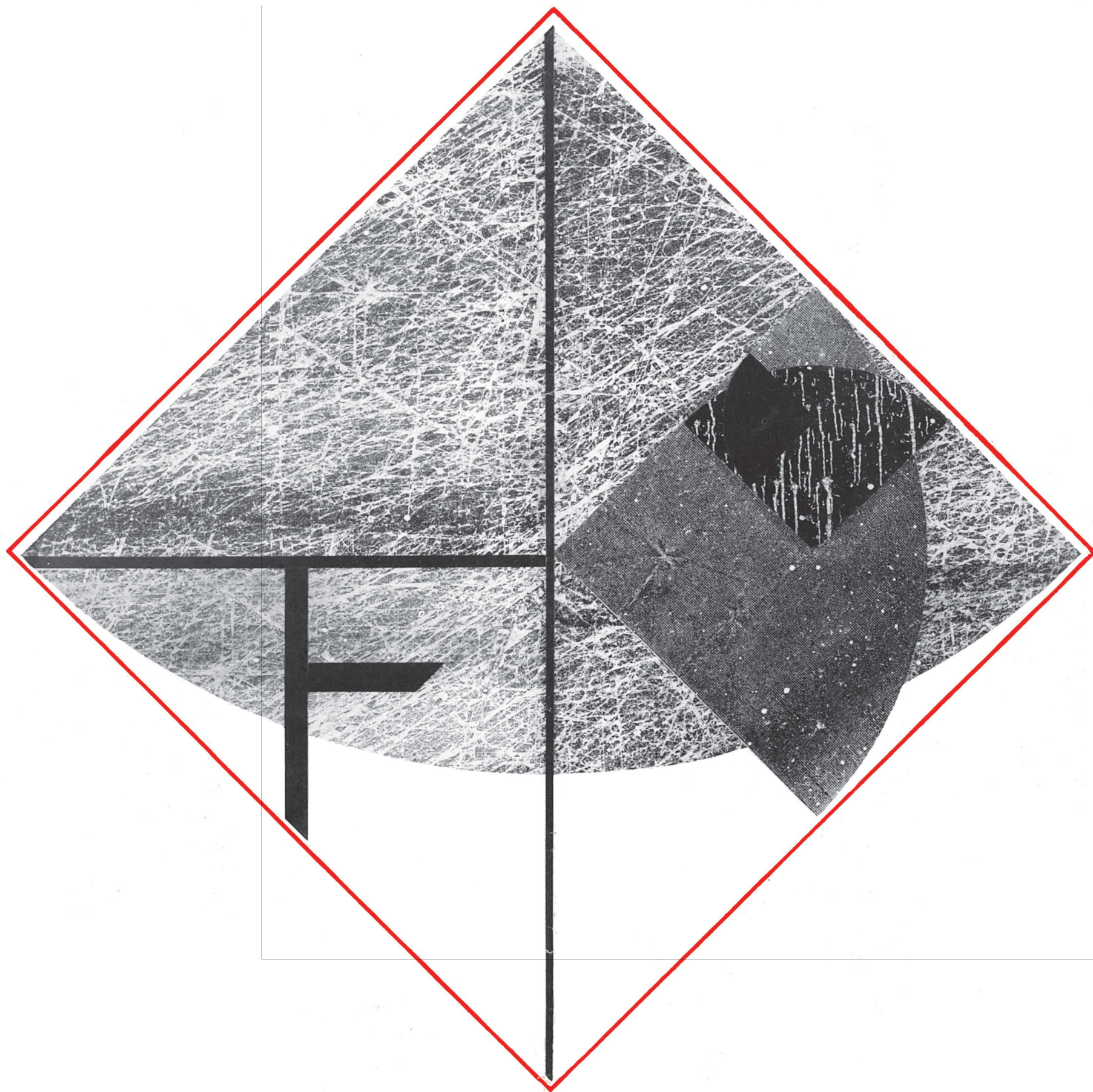



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MUSIC

PETER YATES

EMBELLISHMENT

Play the Bach *Goldberg Variations* for me: might as well reach through the bars to tickle a Malayan bear. Yoshiko Niiya, a young Los Angeles pianist, tried it the other night and had the bear purring. A light, flexible reading, every variation fresh and dancing, with a real feeling of interval rhythm, the continuous slight displacements of tone against line that keep me listening. The embellishments were right, too, not every time as I would care to play them but never skidded or bumped over, a part of the melodic design and integrated in the rhythm. In playing the older music look to each notated embellishment for a guidepost in the wilderness of altered rhythms.

Hearing Oistrakh play gave me a fresh slant on the tie between embellishment and what the eighteenth century called "good taste." It may be other violinists alter the vibrato as he does. Most of them stick to the one method, a little more or less, so many inflections of the tone per second, a fine wobble like that of Heifetz or a heavier one like Milstein's. Oistrakh constantly varies it, giving a different inflection to each successively held tone. One tone is nearly bare, the next very finely and lightly shaded, another broadly shaken, so that a trill or embellishment, when it occurs, is an extension of the same textural process. Embellishment as inflection proceeds from the same source as expression; it cannot be separate from the expression or applied to it afterwards. Thus the rhythm also is continuously inflected. We talk a great deal about feeling in music and ascribe it to the emphatic rounding of melodies, underlining the more obvious sentiments. Such is Heifetz performing the Beethoven Violin Concerto, always correct and always at a loss. Pattern is emphasized by sustaining loud and soft, the texture scarcely changing from one tone to the next.

Modern musical training has spread over the art a fog of visual pretenses, known as faithfulness to the score, the score being the notes as seen arranged on the printed page. That may be very well when a conductor directs and a separate musician plays each part. The notion of music as structure has so overshadowed the notion of music as embellishment that we think of the art as entirely an exercise in precision, out of which, because the composer put it in, emotion flows. While we deprecate the suggestion that a composition should have literary meaning like a book, or representative meaning like what was formerly called a painting, or even philosophical or religious meaning as these are supposed to occur in works by Beethoven or Bach, we cling to the belief that music somehow must express emotion. So, dovetailing our two contemporary notions—they are critical and performing notions, which the more advanced composers of this century have to a degree put aside—we hold that music begins with a written score, intended, when it is exactly performed, to stir up the emotions.

As to what it is that moves us, the notion becomes less clear. Some are moved by the idea of great music and seek the aspect of greatness in mastery of form, of form in contemplation actively recorded, and of contemplation in the recollection of experience, which, since it must be primarily one's own, derives from the circumstances of one's biography. Some dwell upon the mastery of technique that designs forms to its purpose, which explores past forms to discover methods and plans to be reworked, which by such means produces fresh designs and in contemplation of these designs as continuity and order presents them to others to be moved, as it were, by feeling them as shapes. Others will hold that the forms of music arouse emotion because they express emotion in dynamic presence: music is the direct expression of emotion through the representation of feeling.

None of these notions is clearly held and most merge. They have in common that the composer designs a container either in the form of an emotion or as the receptacle for an emotion that he puts into it; the performer exhibits the container or releases the emotion, which the audience self-gratifyingly receives as its peculiar gift. Once the form or container has been properly designed and the content, if necessary, provided, the trick of releasing the emotion can be repeated endlessly, and the audience invariably gratified.

I contend that it cannot, and that we experienced listeners are

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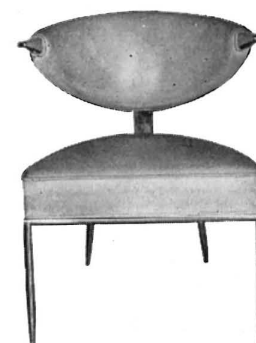
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in danger of losing the music with the emotion. We have seen the trick performed too often, and we are constantly more critical of what it is we are supposed to be receiving. We are aware that *Parsifal* has little or nothing to do with Easter; and for all our pleasure in the well-organized texture of the sound, we have lost the sustaining, if perhaps deceptive, feeling of a content and find the oratory interminable. I choose for this example *Parsifal*, because it assumes more deliberately than the majority of more abstract works that a religious, moral, meaningful, expressive content can be substantiated by designing a container big enough and sufficiently expressive. This derives from the popular notion that an expressive form presumes an expressive content. The notion did not die with Wagner or with Mahler or with Berg; it is a commonplace of reaction among conservative critics. It is the central notion of the classical-romantic interpretation that is still in general experience the only understanding of music.

The critical listener who has passed beyond his initial response to the notion of expressive content in expressive form will usually try to revive his feeling for music by analysis: a superior participation, this is how the great master puts the thing together. Awareness of such sort may be stimulating, but the consequence is a still farther remove of the listener from the musical experience. Analysis may be endlessly useful to a composer, and to a critical listener so long as he is not distracted by it from the experience of naive listening; the effect is often a scholastic pedantry, of the sort with which music is nowadays disastrously afflicted.

Each of these notions has its place and each may be useful as it helps the listener to the experience of music. But consider a style of music with only indicative notation, the simple letter notation of the ancient Japanese music for shakuhachi, which requires that the player embellish every note according to his choice among a preserved set of conventions. Here the art proceeds from the performer, not according to the accuracy of his reproduction of a patterned score but according to the taste and judgement with which he inflects the notes and binds them — that is to say, interprets them together as sound—by his improvised embellishment. In the same way the slow movement of an Italian sonata or concerto grosso of

the seventeenth century is often a skeleton of white notes requiring that the performer embellish them by very substantial additions of passage-work; this tradition continues through the central movements of the piano concertos by Mozart. Even more so is the convention of the figured bass, as we find it in songs by Purcell or instrumental sonatas by Handel, a single-note line of accompaniment with numerical indicia, which do not tell the composer what to play but merely indicate the harmonies. Belated romantics complain of today's "intellectual music." What was ever more intellectual than the ability to amplify at sight, in performance, the figured bass line, for example, of a Bach cantata? Present-day players are usually unaware how little art and meagre scholarship has gone into grubbing together the arrangements of these basses provided by standard performing editions.

It is hard to tell which comes first, the musical skeleton or the embellishment. In European music the melodic tradition and the conventions of embellishment emerge side by side from the most distant historic past. The melody is the popular aspect, the elaborate conventions of embellishment are the esthetic or interpretative aspect, by which the common melody is given individuality and significance. In ancient Jewish and the earliest Christian music, words are set to notes, but the release of emotion occurs through patterns of embellishment, as in the elaborated *alleluias*. With increasing sophistication the conventional patterns signifying emotion were applied to the settings of the words, the art forms growing larger and more intense. Eventually the Church had to call a halt, declaring that the emotional elaborations were coming between the worshipper and his understanding of the sacred texts.

We speak of interpretation, meaning the adjustment of a fixed composition according to some inner guidance of the performer or conductor. Except in our own time, interpretation has signified the embellishment or variation of an accepted melody or composition by a performer according to his ability and taste. With increasing accuracy of notation and the printing of scores the composer began to assert himself as the predominant maker and to insist, as Couperin did, that only those embellishments indicated by signs or definitely presumed by the convention should be played. Only in the first

(Continued on Page 6)



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MUSIC

(Continued from Page 4)

two of his *Orders* did he attempt to write out definitively all implied ornaments, *acciaccaturi*, and alternative doubles. The contrary tradition, for example in Arabian music, threw an ever greater stress on the mere accumulating of embellishments by the performer, until the original design was lost in a heterogeneous welter.

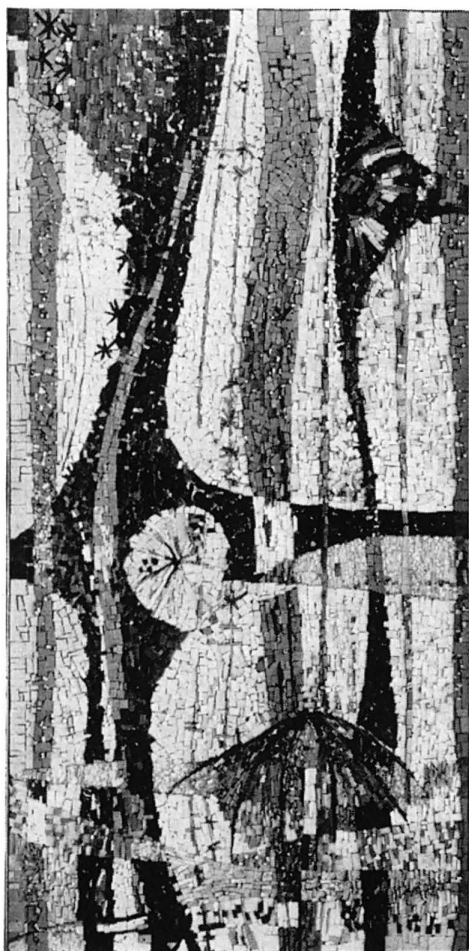
The habit of present-day performers and musicologists is to presume that composed music which has all its notes written out is in some way better than embellished music; that the only embellishments which should properly be played are those which the composer has indicated by signs; and that implied embellishments, although a commonplace of all embellished music and definitely in the intention of music composed during the sixteenth, seventeenth, and eighteenth centuries, including the works of Palestrina and Bach, are somehow irrelevant, esoteric, and not to be considered in practical usage. Musicology, while recognizing the falsity of these presumptions, does nothing to overcome or argue against the current habit. Even the best writers on the subject allow the reader to believe that music requiring the performance of embellishments is somehow inferior to fully written out music, in the same way that they continue the established myth that with the discovery of the well-tempered system of tuning by Bach all European music became at once well-tempered, including the further error which implies well-tempered tuning to be the same as equal temperament. These are fallacies and known to be false by any informed musicologist, but I have still to see any musicological writing or music history which clarifies the facts about them.

Since I am discussing embellishment, not temperament, I shall say here only, as I have said before, that a well-tempered system of tuning is an individual method of tuning, lying somewhere between meantone and equal temperament. Many experiments towards a well-tempered tuning were made by theorists and practical musicians, Bach's being one of the more successful but exceptional enough to have been praised for its individuality, in comparison with the common tuning of the period, by both C. P. E. Bach and Forkel. The

purpose of a well-tempered system was to allow playing in all keys without retuning the instrument, while preserving some of the distinctive coloring of the individual keys provided by the meantone system, which is lost in equal temperament. The three systems of tuning existed side by side through a still undefined period, and no musicologist knows or so far as I can determine has even explored the interesting question which system was used by which composers at any given period. If you doubt this, try looking it up or ask your nearest musicologist. I have heard an expert musicologist deny that the distinction between these tunings is significant or even audible. Musicians of the period, including Bach and Rameau, expressed themselves otherwise. No one accustomed to using the temperaments will deny the esthetic difference. A work intended for meantone can be very drab in equal temperament.

In the same way the fallacies concerning written out and implied embellishments are encouraged by musicologists, in spite of the well-known criticism of Bach's published compositions by Johann Scheibe: "Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes; and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout." By "the method of playing" Scheibe meant the expression or implied ornament, which was customarily left to be supplied by the performer, according to his ability, the nature of the music, and conventions of "good taste." The accusation applies only to the works published by Bach in later life, in particular the four volumes of the *Keyboard Exercises*. In his earlier music Bach implied quite as much embellishment as he indicated by signs. The accusation has been brought not only against Bach but against nearly all heavily embellished music; it is a commonplace of musical criticism even at the present time, though the popular vogue of Bach's heavily embellished *Goldberg Variations* (the fourth volume of the *Keyboard Exercises*) would seem to refute it in practice. Because the player, critic, or editor has trouble in playing all the notated embellishments, for example in Couperin or in the *Fitzwilliam Virginal Book*, he is not justified to insist that they should not be played, when the evidence is all to the contrary.

(Continued on Page 38)



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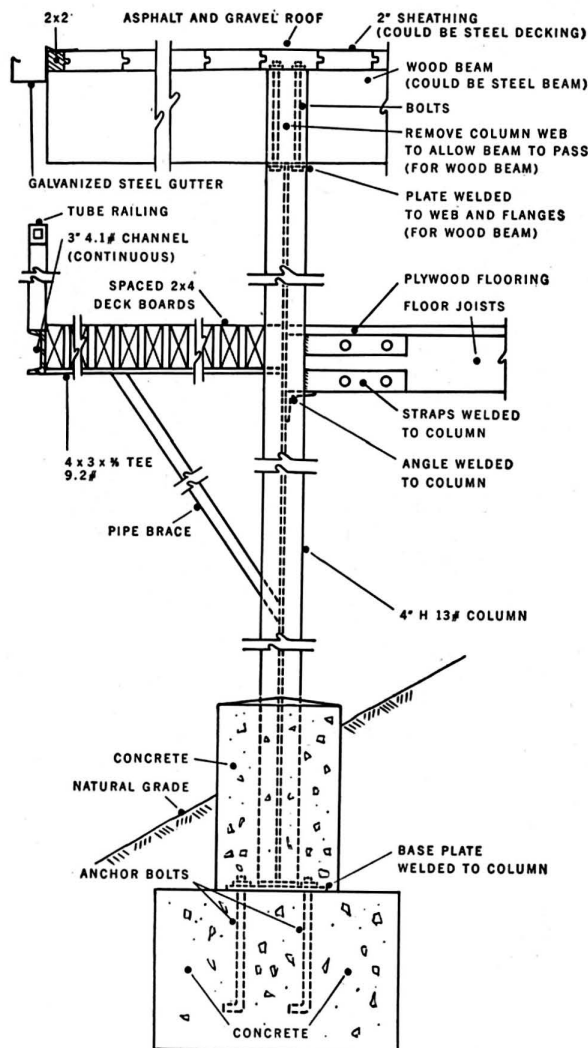
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*A United States Steel report
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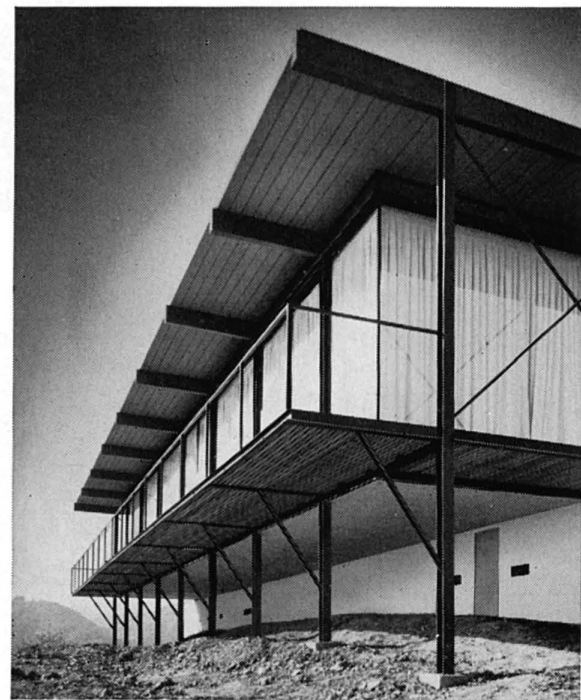
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In Southern California, designer Craig Ellwood recently completed his fifth hillside home using a modular rigid frame composed mainly of 4" 13# H steel columns. In the pictures notice how he integrates structure and design: the rhythmic steel frame is the basis of the architectural expression. Exposed trim steel columns dramatize the structure with precision detailing that gives modern architecture its crisp, elegant look (cost of furring and wrapping of columns is also eliminated).



TYPICAL SECTION



Craig Ellwood's fifth hillside steel home illustrates how he uses individual concrete pads to eliminate costly continuous footings and allow openness of structure. Floor is supported by 6" 8.2# steel channels. The 1" square bars used for tie rods (diagonal bracing at right) eliminate the need for solid shear walls.

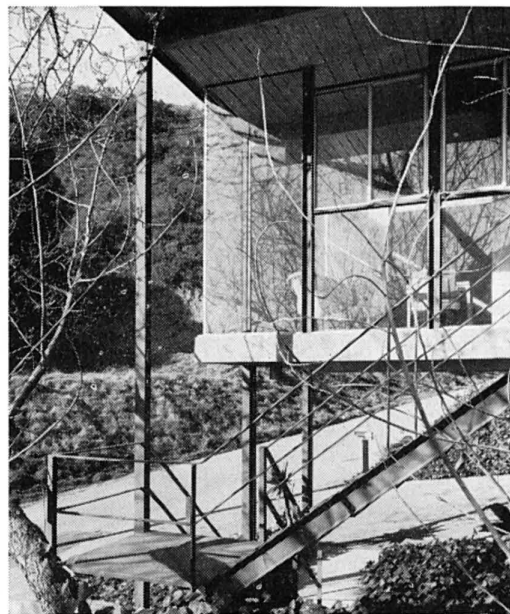


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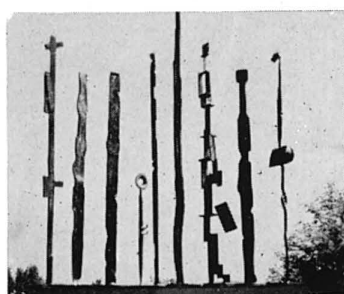
There are thirteen large canvases in the Willem deKooning exhibition at the Janis Gallery, all executed within the past year, some as recently as a month before the show. These thirteen are an important installment in the perilous serial of deKooning's transitions. They follow the "Woman" series and undoubtedly presage another phase. As deKooning has said, the artist is too nervous to sit in one chair.

With deKooning an acknowledged leader of the so-called abstract expressionist movement (he is, in fact, something of a charismatic chieftain by now) it is hard to keep a sage distance. The flood of well deserved approval sweeps on, and one is reluctant to resist, even slightly.

Before I offer resistance, I should say that this show, like all of deKooning's exhibitions in the past six years, has the undeniable mark of mastery. There are breathtaking boldnesses, scintillating witticisms, shocking negligences—all the qualities which can go with greatness. DeKooning's personality is so strong that even in its worst projections, it compels respect.



de Kooning: *Saturday Night*
Courtesy of Sidney Janis Gallery
Photograph by Oliver Baker



David Smith: *Forgings*, 1955

All deKooning's special virtues are present in his current work: The extremely personal insistent rhythm of interweaving planes; the fabulous manipulation of pigment, particularly in the vertiginously swerving scoop stroke entirely his own invention; the fearless largesse of composition; and the hot-blooded selection of color. Yet, I felt in these thirteen paintings an undercurrent of revolt, perhaps even frustration—a kind of nihilism which seems to mock the very virtues the paintings reflect.

DeKooning's tempestuous development in the past years begins in the 'forties, when he painted calm, slightly unfocused figures of dreamy ladies in the aquamarines and powder-pinks he has once again picked up. He sought to present a dislocation of the visual sense as a good thing—a suggestive stimulus which would lead to poetic interpretation of his canvases. After the somnambulistic calm of these benign paintings came a decisive change: the black-and-white "Excavation" group with its heaving seas of curving planes and excited juxtapositions of many perspectives. Yet, even they were contained.

The first thrust of complete pictorial freedom in the excavations spurred deKooning on. He then synchronized a taste for figurative relationships with his discoveries of a new space and a new method of painting. Once again he took up the women, but this time ravaged by lusty, obsessive address. The most recent installment is the return to abstraction we see in the current show. But, as I pointed out several months ago in this column, deKooning has never left behind any single stage of his development and carries it all along faithfully. The new abstractions are redolent of excavations, attics, cityscapes, landscapes, women—all his subjects to date. But they now seem to move together uneasily, as though cast in a film without a script, held together by a willful, gifted but slightly disoriented director.

Visible in "Saturday Night" dated 1956, are the fat pink thighs of the woman, a suggestion of breasts and vulgar movement. But they are obscured by a complex progression of planes dominated by the familiar deKooning long-stroke. Hot color laps at the forms. There are passages which seduce the eye with their surface excite-

ment, and scraped passages which tempt the eye inward. In another painting, "Interchanged," of 1955, the ubiquitous flesh-pink becomes a landscape of large, flat areas moving parallel to the picture plane and overridden with strokes of the flat of the brush moving decisively to impose structure. A zig-zag of yellow on the side recalls the ladies again, but only in its form which has become a convention by now. A large tour-de-force, "Easter Monday" (presumably painted only a few weeks ago) stands from floor to ceiling. It is painted on canvas which has been underworked with applied newspapers. Here the prestidigitator pulls together with obvious ease large areas of filmy grays (provided by the slightly whitened glazed newspapers) blues, and several varieties of peach, tangerine and cerise. Some parts have been scraped to marble smoothness forming canyons in a sprawling landscape. There are richly painted rectangular forms ranged firmly to balance out the free brushing. Line is used, not as before to give definition, but only to determine movement. He might have used line from the beginning like a tuning fork which would determine the tone of the entire work.

In all of these paintings the profoundly informed painter speaks. DeKooning can do with paint what no other artist would dare. He has painted so long that his hand need not search for balanced relationships. He can thoughtlessly lay down a stroke which speaks eloquently as if in its sleep. He can make apposite cinnamon and purple, green and scarlet, and never produce a false note. DeKooning has reached the point where he literally can do no wrong. At least in the realm of technique.

A painter said to me, "DeKooning is now making pictures. He is no longer making mirrors for himself to look into." By making pictures, this artist meant that deKooning's ease has overwhelmed his imperative as a searcher. One looks not for what he is trying to do but for what he has done. In this case, he has drawn together his past and thrown it, at times haphazardly, all together. And it speaks. But with a certain glibness that is unpleasant to encounter. Underneath the marvel of the surface is too little of the man.

I said before that the deKooning virtues are all there. I qualify that now by suggesting that these virtues have come alarmingly close to being mannerisms. That he has worried his inspiration—perhaps through pressure from this new status as "leader"—into a frazzled bemused muse. That even a maestro can succumb to passive acceptance of his superiority and lean on recognizable characteristics in his own past work. However, it might be interesting to speculate that deKooning is the first victim of an entirely novel historical situation. That is: the avant-garde, of which he is leader, is now an acceptable and indeed lauded phenomenon for the first time in American history. The traditional view of the artist as ahead of his time has been exploded. Today, the artist trooping in the advance guard toward the future finds himself yanked unceremoniously back into a glittering present. The confusion which this new situation must engender

Kenneth Armitage: *The Seasons*

Nicolas Carone: *The Seed for the Void*



Courtesy of Stable Gallery
Photograph by Rudolf Burckhardt



Courtesy of Bertha Schaefer
Photograph by Sandra Flett

(as to the role of the artist, that is) may well have smitten deKooning this year.

It is paradoxical that a number of younger men have learned from deKooning, adopted his painting manners, and because of their stations, use them more conscientiously than the master himself. They take the freedom of technique and cautiously attempt to define its meaning. Nicholas Carone, who is showing at the Stable Gallery, is one of the promising younger painters who has examined exhaustively the possibilities offered by men like deKooning and Pollock.

Carone has always been involved with symbology, seeking to find forms to match an articulated philosophy of life. He passed through

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a period where he painted strange, wistful human figures whose shadowy existence was emphasized by smooth, smoky color. Later, he moved toward psychological interpretations, abstracting what he hoped were constants from human experience. This realm of defined personal philosophy was impinged upon by the adventure of the abstract expressionists whose truths were revealed in a more or less direct stream and left uninterpreted.

Carone has made a valiant attempt to synthesize his search for significant symbol with his awareness of expressionist automatism. The paintings he offers are passionate espousals of a dream. It is a cold, deliberately tormented dream through which whisper the symbols of human existence. There are abysses and voids; depths of bleak waters; fretted landscapes never seen of some ice-age to come. Intentionally prophetic in character, the paintings are fraught with phalluses, sperm, organs of lust and reproduction. But they are executed with a certain detachment, as though the artist has arrived—via both the senses and ratiocination—at a plateau from which he can speak with distance.

With few exceptions, Carone's paintings are limited to glistening whites, laid on thickly and manipulated to suggest forms; rich blacks, luminous grays and touches of rose and scarlet. Carone, who has never abandoned a European respect for paint tastefully refrains

from ruthless scarring in his canvases. His chief concern is the inference of symbol. Ambiguities are never accidental.

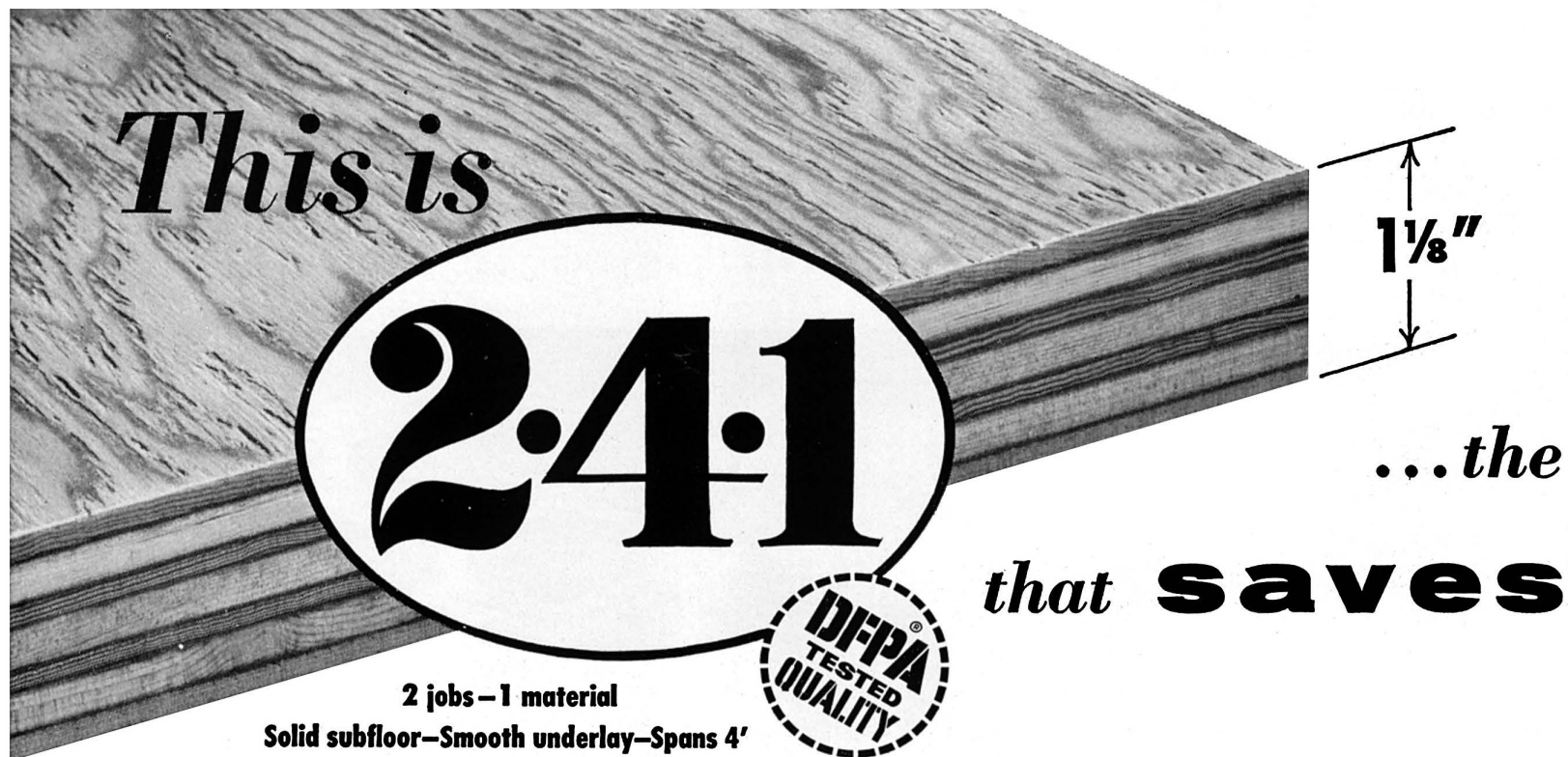
These paintings have a technical lineage. In the sinuous lines which now and again burst into forms, there is the hand of deKooning. In the animism of the organic-seeming shapes, there is Gorky. In relief surface, there are both Pollock and deKooning (particularly in the use of the scoop-turned stroke.) But none of these inherited characteristics assume dominant roles. They are kept as means, not ends.

Most of the compositions move from a premise of a white void. The white is not light, but in its opacity, serves as a screen through which the symbols must be divined. The complex themes are subordinated to this climatic nothingness. Speaking of themes, Carone's titles tend to be melodramatic but indicate his preoccupation with symbol: "The Anvil Heart," "Sacrifice of the Nietzschean Lamb," "Adam" and "Sacrificial Axe."

It is interesting to compare two exhibitions by artists of the *Ecole de Paris* with these new York abstract expressionists. It proves at least one thing: that abstract painting is far from being an international language. A veteran French painter, Gérard Schneider, has his first one-man show in America at the Kootz Gallery. Schneider, noted for his expert painterly hand essays into the "new" abstrac-

(Continued on Page 14)

This is



2·4·1

...the

that saves

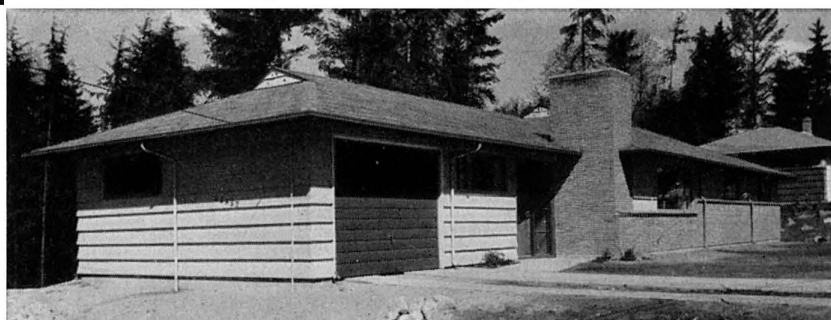
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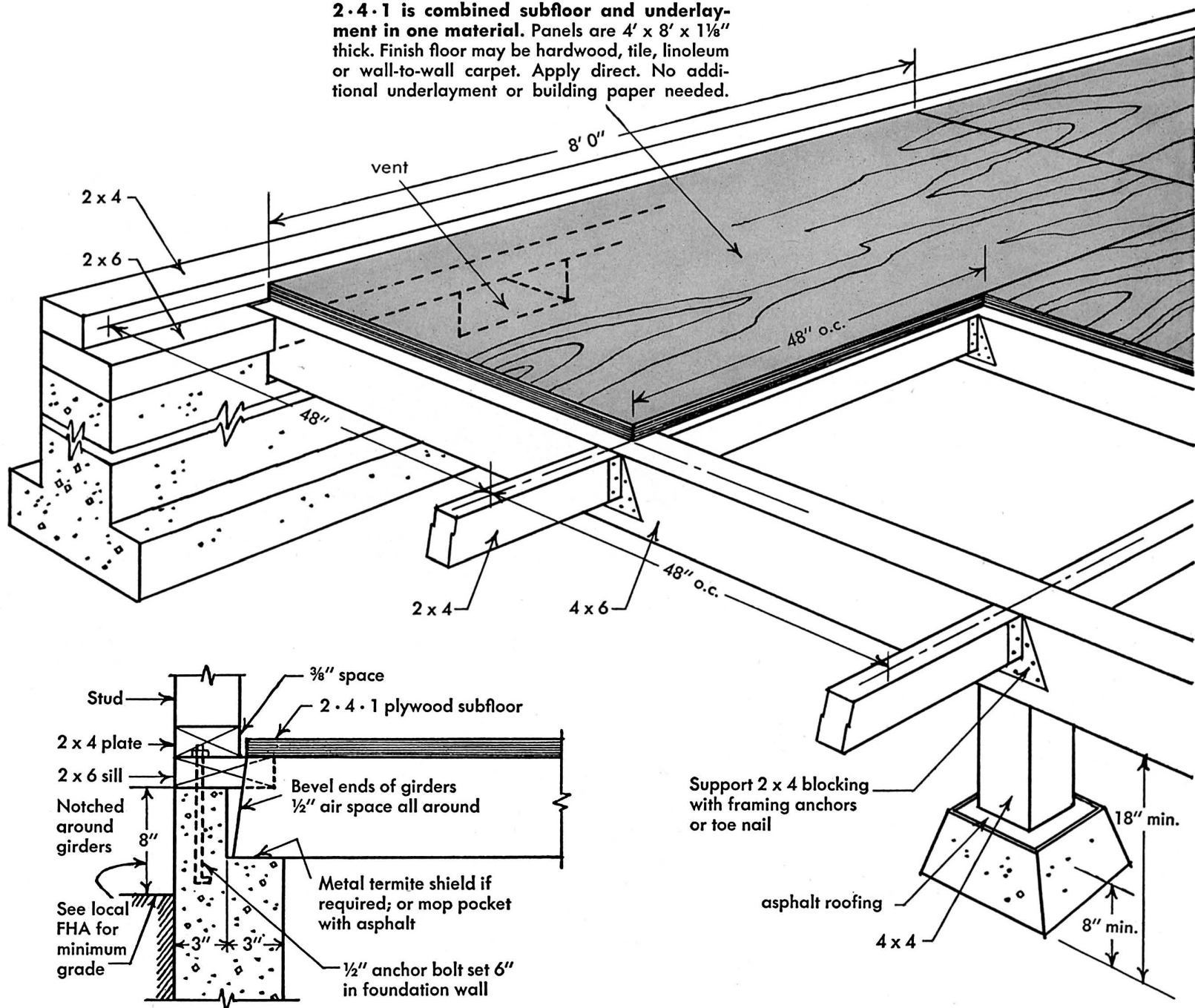


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ART

(Continued from Page 11)

tion but makes a very poor show. His canvases are large, but singularly sluggish. His color is faultless (midnight blues laid on with luscious textures over which light tones are applied in a manner to suggest swiftness) yet, decorative. His large strokes, resembling the signs of both Soulages and Hartung, stay on the surface like petals floating on a still pond. What was intended to be an energetic display is dully passive. A fundamental misunderstanding of contemporary abstraction undercuts Schneider's conception, relegating his work to mere decorative proportions.

Unlike Schneider, Andre Lansky, whose first one-man show here is at the Fine Arts Associates, has not touched the ideas drifting across the Atlantic from the U. S. He has stuck faithfully to his stance as an abstract naturalist. And his paintings, loaded with decisive, fat strokes of gay color, bring us a world untroubled by psychological obscurities. Here, the French tradition is upheld on its own grounds, and emerges successful though modest.

I have never felt that American sculpture has matched American painting in adventurousness or quality. So it was with surprise that I found the David Smith exhibition at the Willard Gallery full of electric innovations, with statements more vital, more autographic than ever before. Something occurred which opened a way to Smith he was loathe to admit before. He now allows himself the luxury of elegance. Even his drawings are refined, rhythmic, graceful, with the sparks of pure invention thoughtfully contained. This new element provides the contrast I always felt lacking in his work. Where before the vitality was expressed in the largeness, the ruggedness of straightforward execution, now it is channeled, cunningly dissected and brought into subtle play against the old rude forces.

For me the highlight of the show was a group of steel forgings

designed to be grouped together but individually independent. These are slender, towering objects which have been beaten and patinated, coaxed by a careful hammer into simple contours. Smith's habitual interest in frontality is here advantageous. These slender creations firmly affront space. In some of them, Smith has cut round shapes which he fills with plugs. These are beaten so that the contour swells out. This is so craftily done that the sinuous line produced suggests growing—the flowing shapes of nascent life.

Coming directly from the forge, these sculptures are honestly nothing but themselves. They are not interpretations. Smith wants to avoid metaphor. He has at times been bound to a once-removed literary theme which led his work into dangerously anecdotal categories. But in the forgings, he moves from direct instinct to direct expression.

Kenneth Armitage, the British sculptor who has had one show before in the United States, now shows recent work at the Bertha Schaefer gallery which indicates cheering progress. I never cared for the spindle-shanked figures he made before, although at times his screen-like processions of figures strung out like a sheet and moving against the wind were interesting.

Now, Armitage, while still clinging to the literal content of the human figure, has attempted to expand his conception by means of eliminating the naturalistic detail. A reclining torso becomes a bulky volume which could be identified with many objects in nature. It does not displace space so much as verge with it, giving the impression of edges which extend freely. The most recent sculptures, always modeled and cast, have a bold scale and are increasingly solid. A group of figures lumped together become an object as well as a theme. Their raised arms and slender legs correspond, like rays of a jack, and thrust out into space with considerable speed and daring.

Sofa M/624 designed by Stewart MacDougall



KASPARIANS

7772 Santa Monica Blvd., Los Angeles 46, California. wholesale showrooms: Carroll Sagar & Associates, Los Angeles; Bacon & Perry, Dallas.

A nation may be likened to a real person, with its own heredity and traditions, all the complexities of daily life, and racial and linguistic "relations" sometimes scattered throughout the world. The study of its physiognomy and character is what we understand by the term "study of civilization."

This subject therefore covers part of the same field as the syllabuses for which our history colleagues are responsible. The past helps us to understand the present; it is often, indeed, still present. What would Italy be without the Roman world? Or Spain without Arab civilization? Or Germany without the shades of the Hercynian Forest?

The personality of each country has slowly developed through the centuries. Wars, often episodic and accidental in themselves, have marked important stages and must be taken into account. The United States of America today owe much of what they now are to the War of Independence and to the Civil War. Nor can political evolution and the institutions marking its successive stages be neglected; the soul of Russia has developed along a clearly marked line from the time of the Czars to the present-day regime.

Geography also explains many national characteristics. Even without reference to Hippolyte Taine's theories, it is tempting to consider that climate may have an effect on temperament, that the Italian landscape seems destined to be the home of the most brilliant schools of painting; that the harshness of the Spanish mountains, beneath a blazing sun, was bound to produce a literature of action and heroism, blended with passionate love; that England, because of her position, must eternally waver between Germanic austerity and the volatile charm of France; and that France herself, as Madame de Stael said, should be the meeting-place of the literature of north and south.

Going beyond the facts of history and geography, due account should be taken of certain more elusive factors, difficult to translate into statistics or dates. I have in mind the influences which seem to radiate naturally from certain countries at a given time, sometimes peaceful, as in the case of Italy at the time of the Renaissance, France under Louis XIV, or the United States of America at the present day, and sometimes taking the form of a "racial dynamism" such as carried Philip II's Spain to the North Sea and the Pacific, nineteenth-century England all around the world and Germany in the last fifty years from one end of Europe to the other.

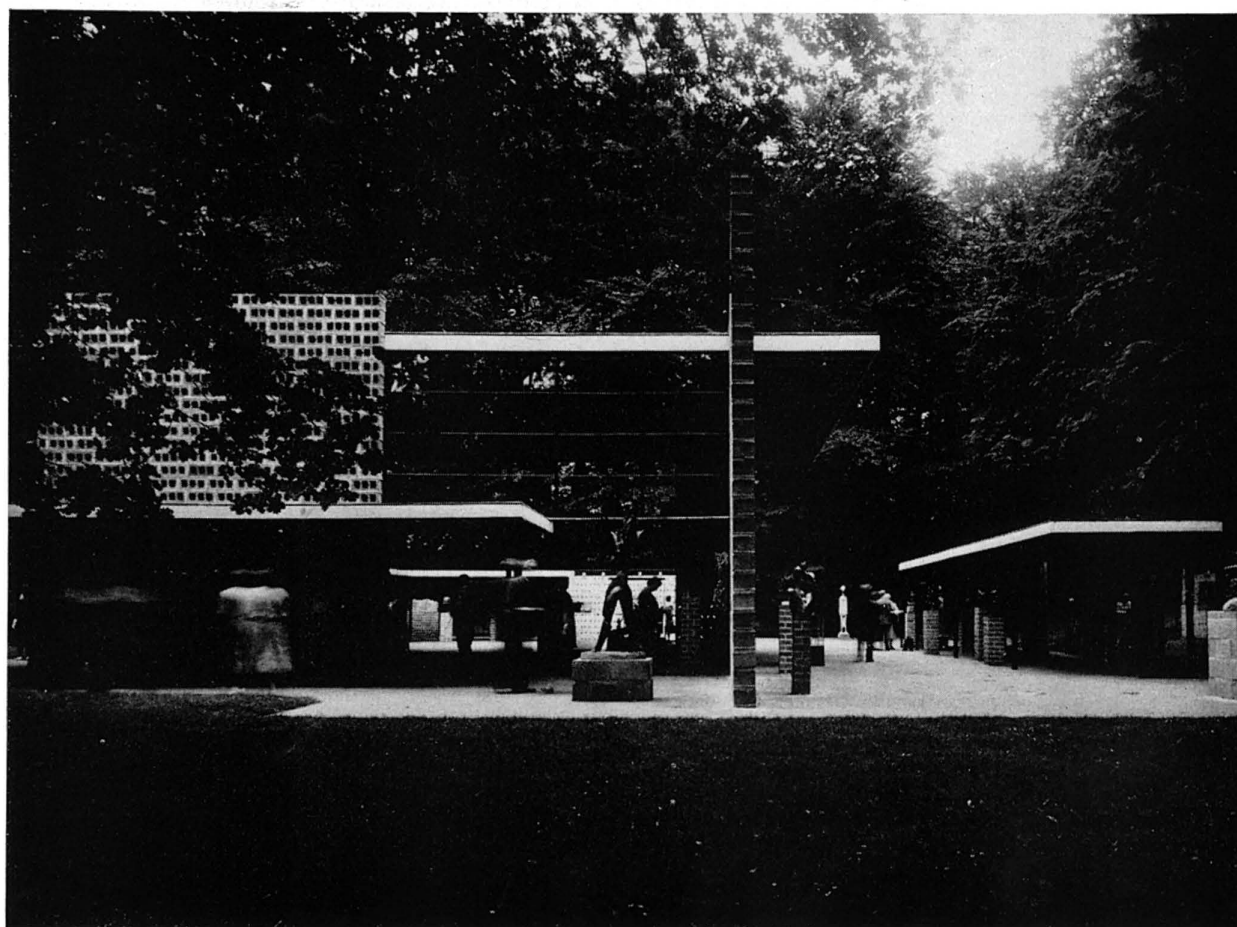
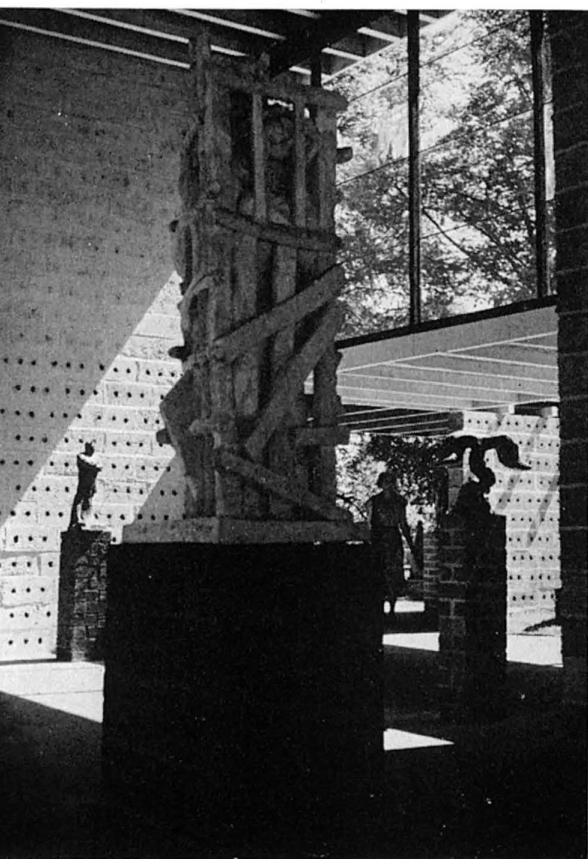
• To sum up, the traditional field of history and geography is the objective study of foreign countries, based on documentary materials, from the standpoint of an observer looking on from outside or above, a study for which some degree of detachment and systematic synthesis is necessary. The teacher responsible for the study of civilization will aim at making a subjective study of a nation's history by actual experience. He will delve into its subconscious and seek to depict its heart and soul. He will lay hold on what is vital and present, what represents the nation's potentialities and nature as a group. We do not get to know a person by reading his biography but by sharing his life.—Unesco.

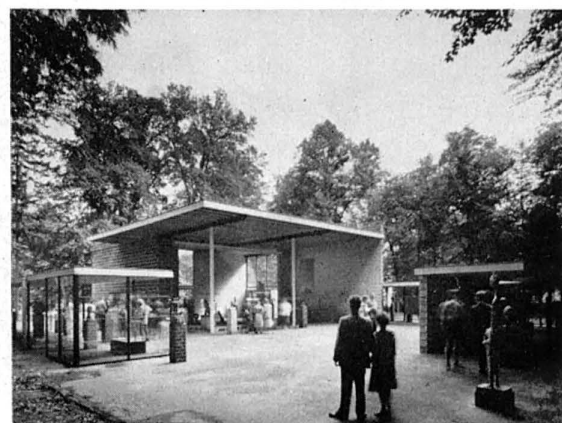
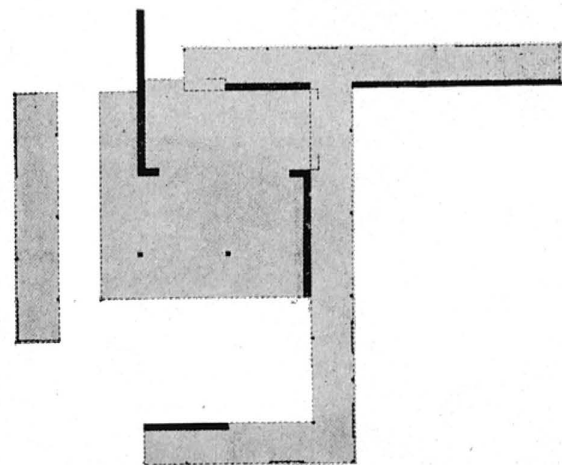
SCULPTURE PAVILION BY G. RIETVELD

All over the world experiments are being made in order to further the art of exhibiting pictures and sculptures. Some of them have had successful results, others only resulted in a confusion of values.

Often enough the designs of modern museums are beautiful in themselves, but fail completely when they are actually used as such. A museum should serve its ends and may not be allowed to become an end in itself. Fortunately, there are certain architects who understand the implications of their task and Rietveld, a member of the well-known "Stijl"-group, is certainly one of them. It was he who designed the new Dutch pavilion for the Venice Biennale, two years ago.

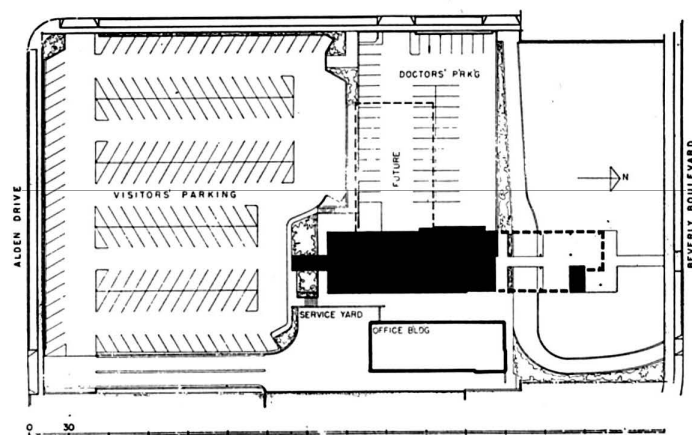
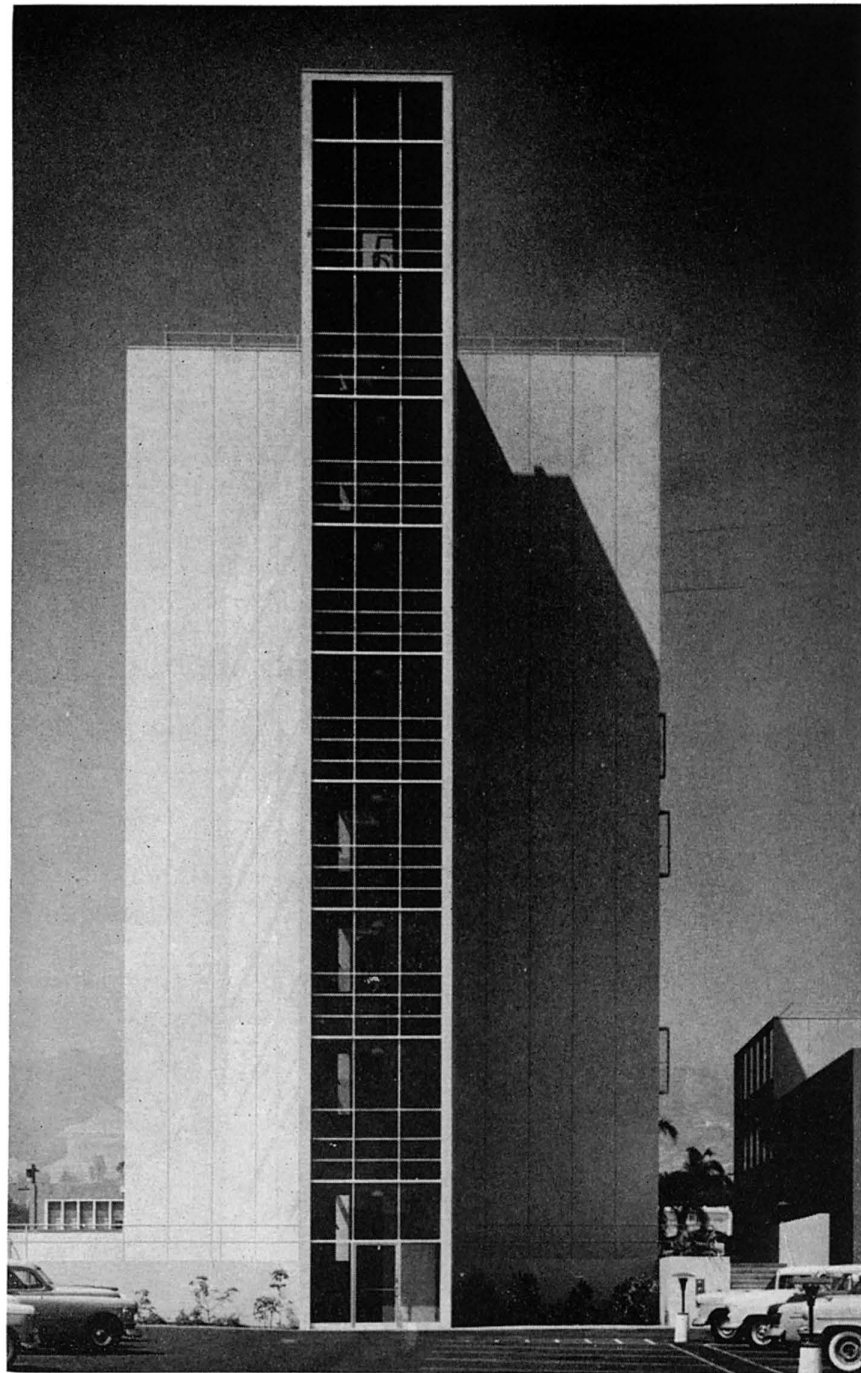
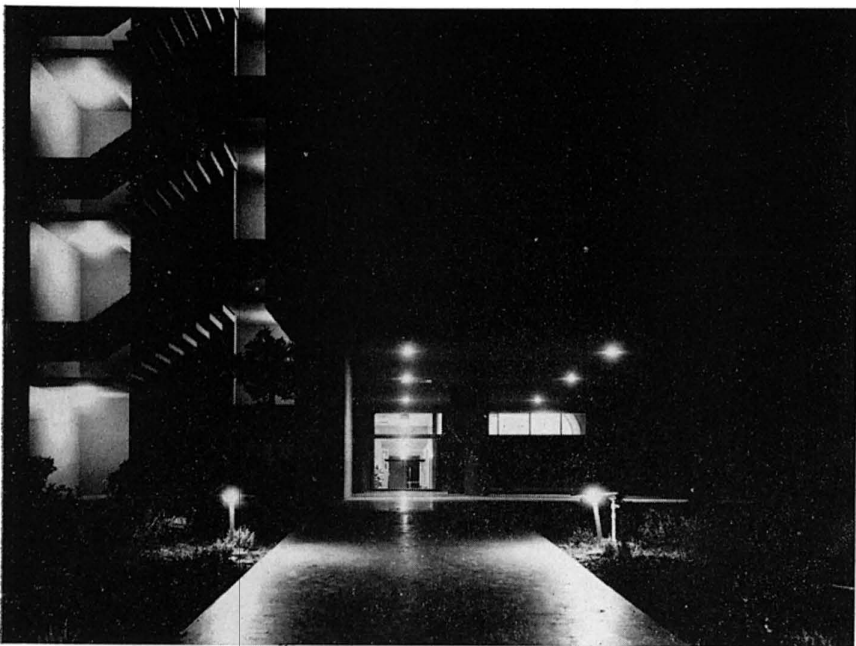
Rietveld has also designed the pavilion for present-day sculpture at Sonsbeek, Holland. The originality of this airy structure does not force itself upon the public, nor does it compete with the sculptures exhibited.





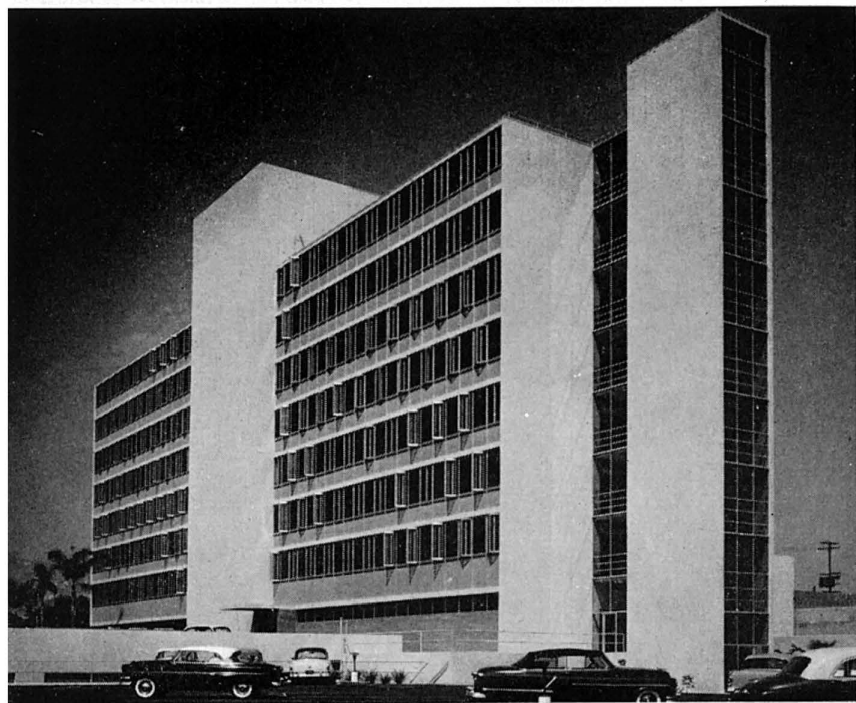
"The pavilion for sculptures at the Sonsbeek open air exhibition was to be used during the summer and was meant especially for those sculptures which had to be protected against the influence of the weather. The walls are erected of perforated cinderblocks; where a quieter background was appropriate the holes were filled with cement. The principal idea was to enclose an existing open space, surrounded by large trees, by walls of different height and proportions intersected by flat roofs at different levels. A high, more enclosed section surrounded by some lower galleries was kept open except for a wall on one side and glass panels where necessary." G. RIETVELD

MODERN HOSPITAL:



MOUNT SINAI IN LOS ANGELES

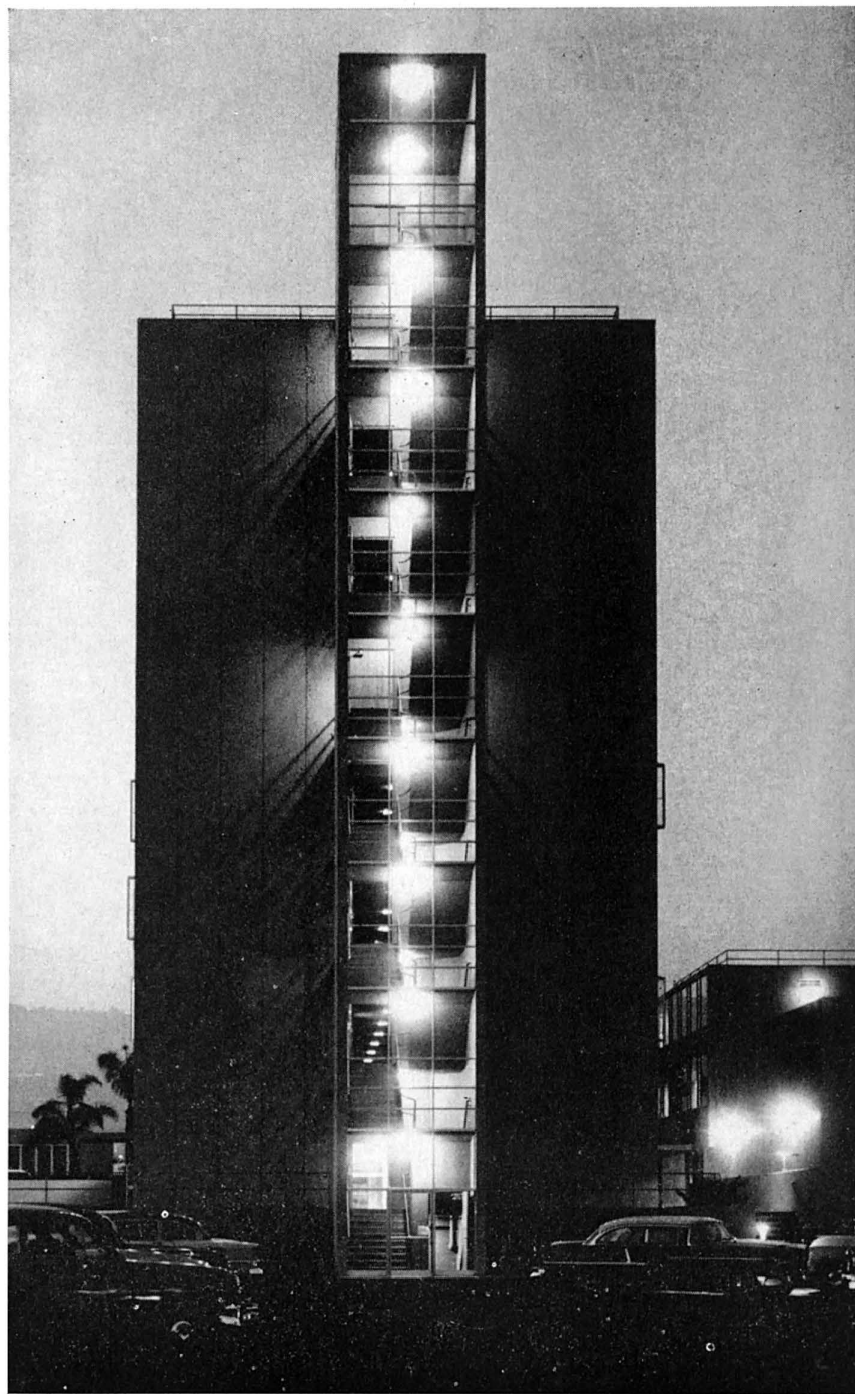
This new hospital is on a three three-fourth acre site in a heavily populated section of the city. The initial element is eight stories with an additional five stories to be added in the future. The structure is of reinforced concrete with an exterior finish of multi-colored Zolatone lacquer. In plan the building has two eight-story wings extending from a central windowless shaft; the ground level of the north wing is an open colonnade which provides a covered walkway and a circular driveway which permits the discharge of patients directly into the hospital lobby. The main lobby, waiting room,



coffee shop, pharmacy, business office, cafeteria, emergency room, and dining areas are located on the first floor.

In general the approach to the problem was to determine first, in some detail, the hospital methods and procedures to be used and then to design the building which would incorporate the needs of such project in order to produce a better and more efficient hospital workshop. The third phase of the Mt. Sinai Hospital building program will be the addition of a six-story wing running west from the central core of the principal structure forming the leg of the "T"-shaped completed project.

Beds for acute and chronic patients are on the third to eighth floors, each of these containing approximately forty beds, and each room has a two-way audio-communication system connected with the central nurses' station. The building is completely air-conditioned, with screens sandwiched between glass panes to reduce sun glare and solar heat load.



WELTON BECKET AND ASSOCIATES,
architects and engineers;

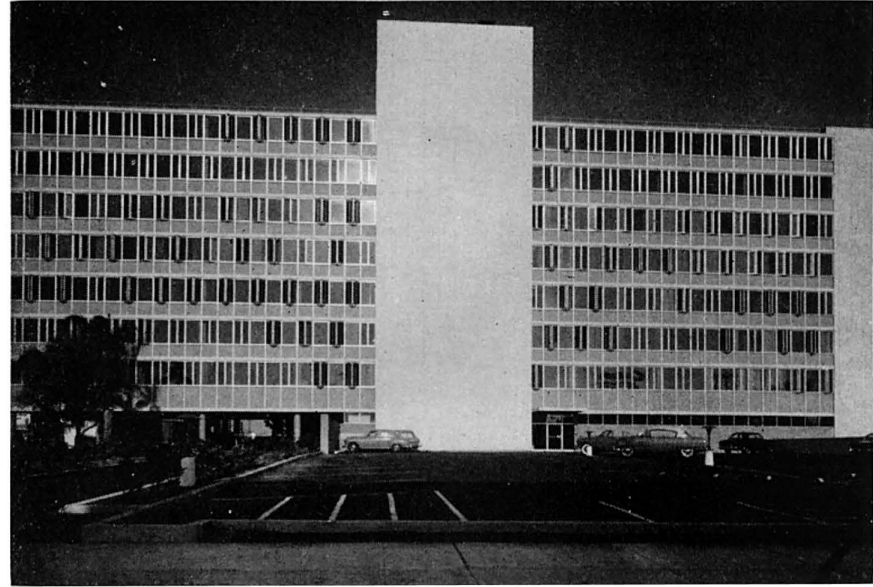
PALMER, KRISEL AND LINDSAY,
associated architects

MOUNT SINAI



On each floor the nurses' station is placed in the exact center, with utility rooms, diet kitchen, visitors' room, bathrooms, service and passenger elevators clustered around about this point. The operating suite is located below ground level and contains four major surgeries located within a tight circle where everything normally needed is immediately available. The work load and staffing is planned for a twenty-four hour continuous operation.

Among other things to be added will be a Nurses' Training School and Service Building. It is the policy of the hospital to devote one half of its beds free of charge to the indigent sick of all races, creeds and colors.



PHOTOGRAPHS BY MARVIN RAND



“problems of art criticism”: by Jules Langsner

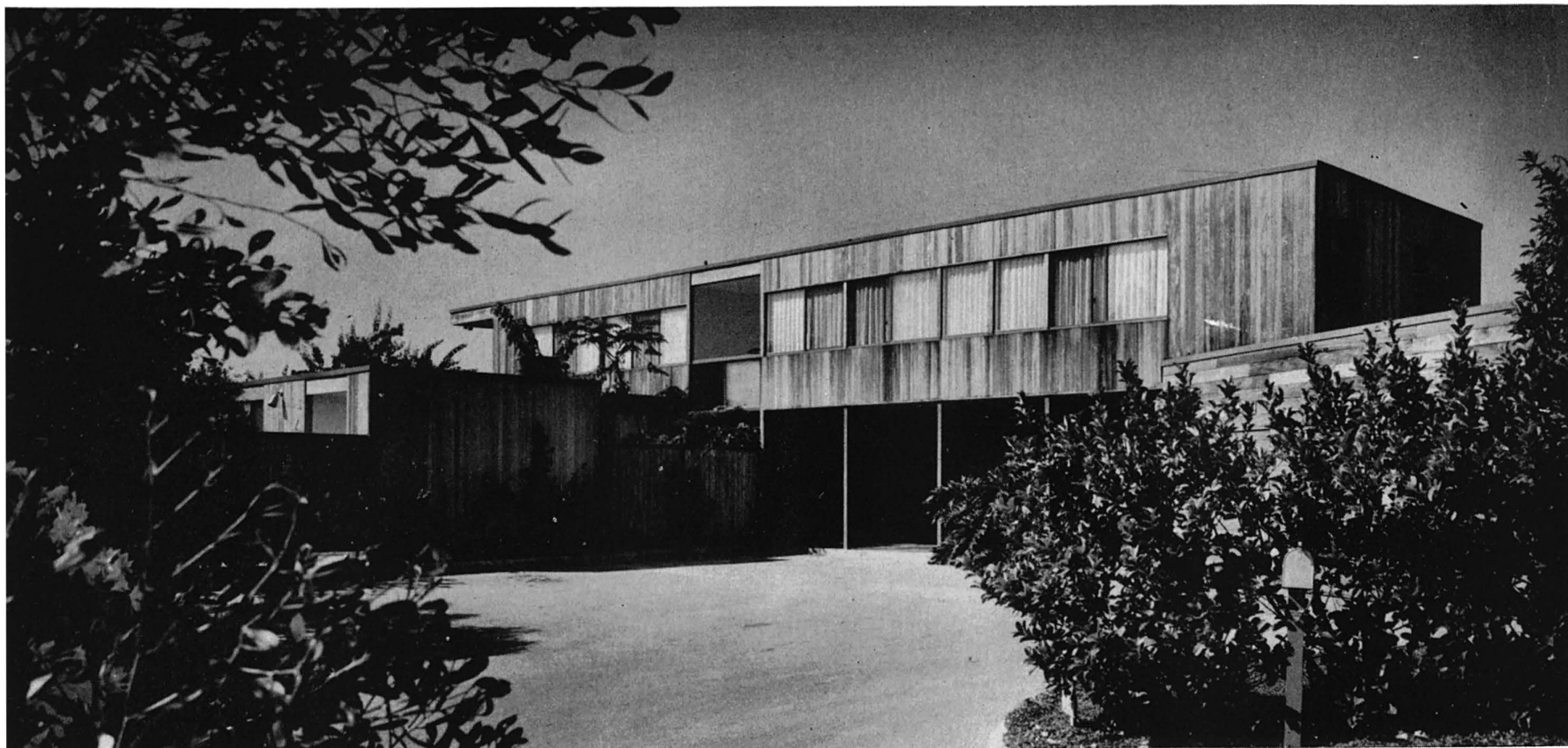
Is there a reader of art criticism who has not, on occasion, flung aside a critical text in a fit of irritation? Disenchantment with criticism by no means is a modern phenomenon. Many a reader would agree with Fielding when he said of the critic, “Vice hath not, I believe, a more abject slave; society produces not a more odious vermin; nor can the devil receive a guest more worthy of him, nor possibly more welcome to him.” Attempting to penetrate the cloud of vapid, pompous, jargoned verbiage devoid of enlightening insights, many a reader of art criticism, I suspect, has asked himself, “Why talk so much about art? Why not savor the experience of art as one delights in the exquisite pleasure of a superbly-prepared meal or as one is exhilarated by the grandeur of magnificent scenery?”

The critic’s answer to these seemingly innocent questions, unhappily, must resort to elaborate circumlocutions. If the spectator’s total response to work of art is indeed simple, direct, uncomplicated, visceral, then interminable discussion dulls the keen edge of delight. However, the enjoyment of good food entails more than a healthy discharge of gastric juices. It involves conducive surroundings, companionship, ceremony, a receptive disposition, skillful preparation, all matters about which there can be differences of judgment. Because it is a central task of art criticism to make value judgments, whether or not the critic feels sure ground beneath, in other words to attempt to make explicit that which tends to be ambiguous, art criticism necessarily is a hazardous intellectual occupation.

Dissatisfaction with art criticism, perhaps more prevalent than critics are inclined to acknowledge consciously, stems, in large measure, from the inevitable circumstance that the critical vocabulary frequently seems to be a variance with the reader’s experience of art. Or, as the critic might reply, with what the reader believes to be his experience of art. In any case, the reader may believe there is an insufficient, if not total absence of, correspondence between what he reads and what he sees.

The reader’s consequent frustration may emerge as one of two attitudes:

(Continued on Page 34)



HOUSE

BY DOUGLAS HONNOLD

AND JOHN REX,

ARCHITECTS

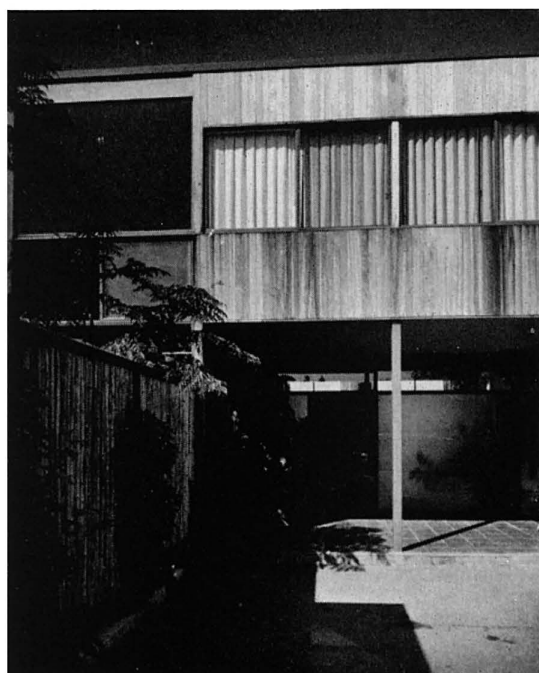
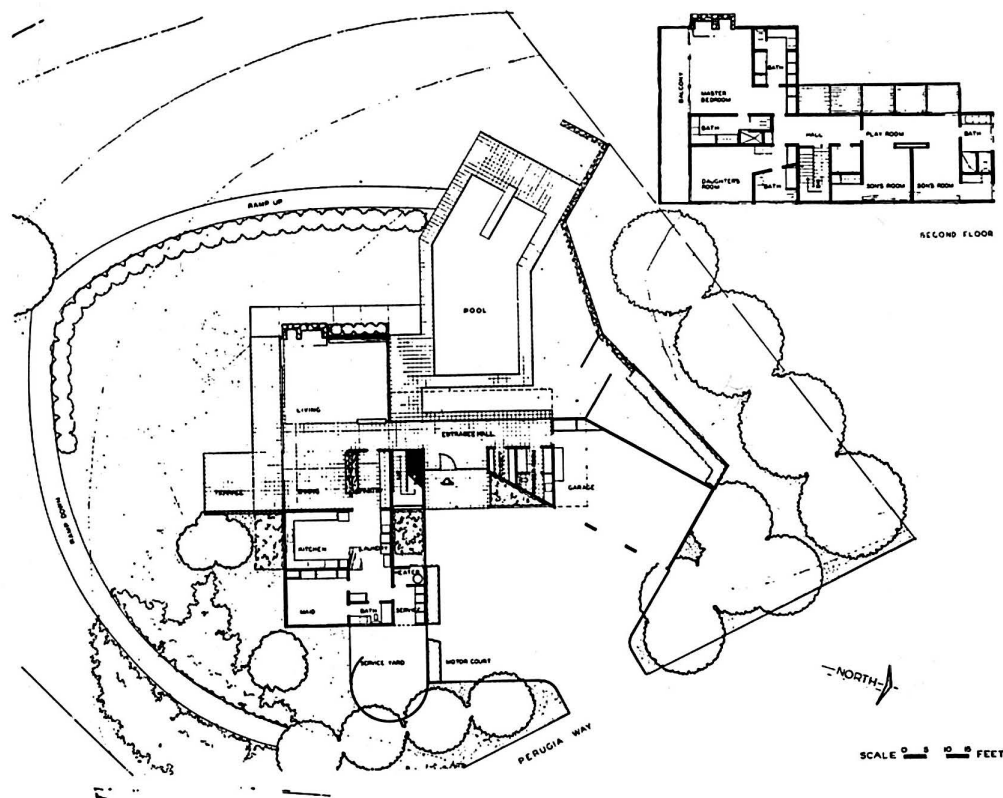
GARRETT ECKBO: LANDSCAPE ARCHITECT
INTERIORS: FLORENCE HAYWARD

The site located high in the Bel Air hills commands a view of the golf course, a University campus and the city with an exciting view to the sea. In planning the house particular care was given to its orientation, to provide four functional areas: the major views, the swimming pool outdoor recreation area (located in a protected private spot against the hill), the entrance motor court, and the service. In order to fully use the site and to provide ample ground area for outside living space the plan evolved into a two-story scheme.

On entering the house from the entrance court, which has no openings except the entrance door, a large spacious glazed entrance hall opens on to the swimming pool terrace. The area is paved with sea green concrete tile which extends into the living-room and outside on the ter-

aces. The stair is free and open in design with vertical brass rods forming the railing, cork treads and an open planting area at the first floor. The living and dining-room flow through the first floor which has been designed for informal living and entertaining, with access to the pool area, the kitchen and the magnificent view. This area is finished in soft dark stained redwood with natural stone fireplace and light green acoustic plaster ceiling. The lights have been recessed to eliminate glare on the large glass area. Major traffic areas are exposed cement tile, while the remaining floor is covered with a thick beige carpet, recessed in the floor. The dining area is a part of the living-room and adjacent to a large bleached walnut buffet with black marble top and is separated from the pantry and kitchen with a vertical sliding door for privacy when needed.





PHOTOGRAPHS BY JULIUS SHULM



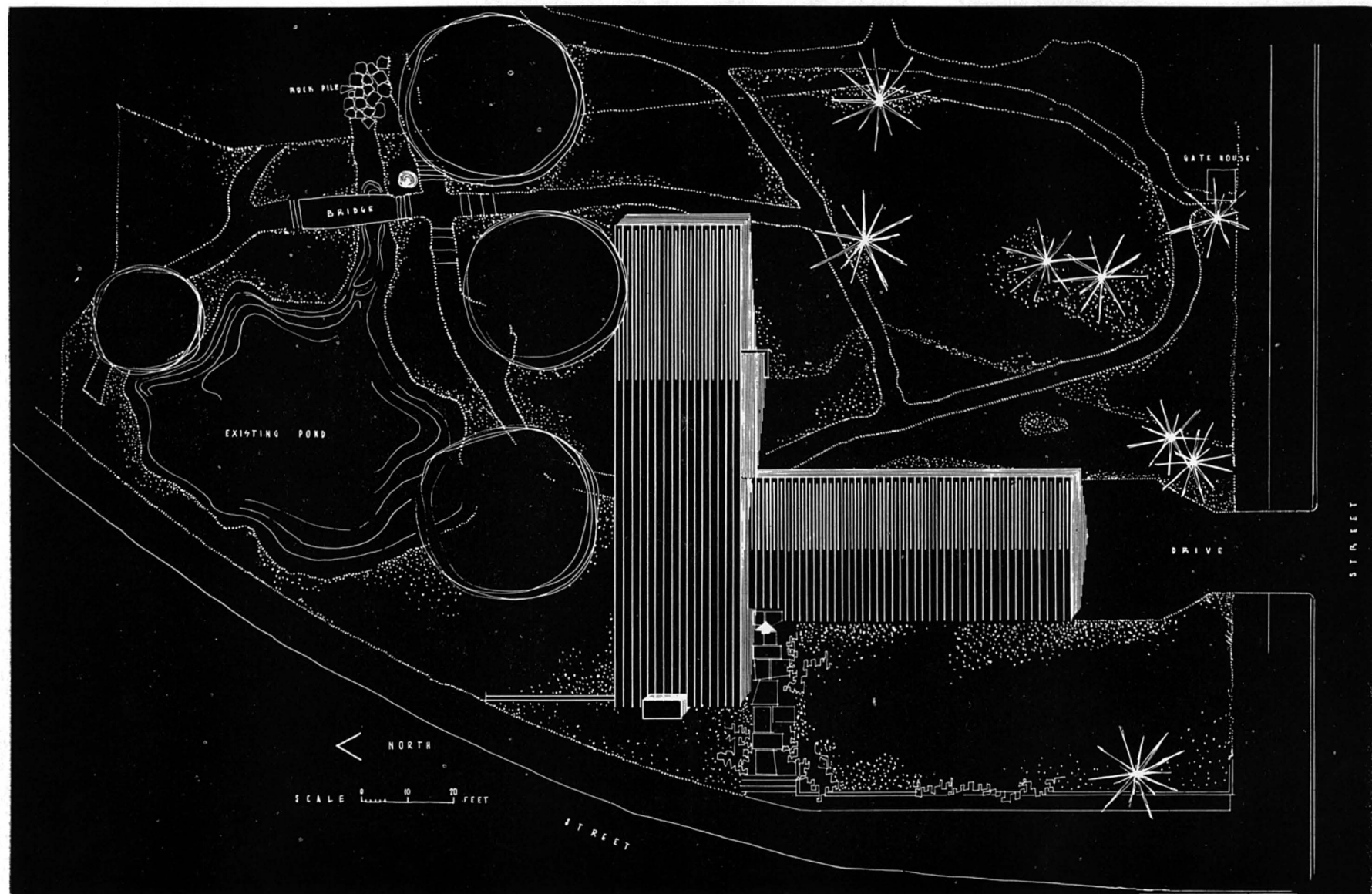
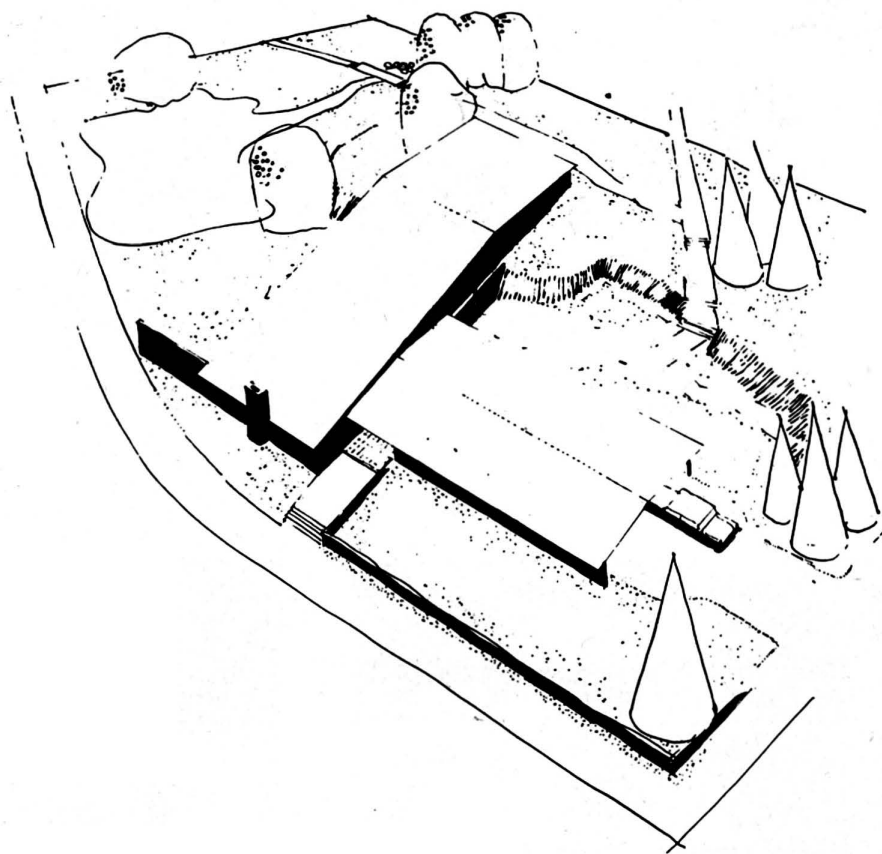
The house was designed for a family with three children. The boys' rooms have built-in desks, work area and dressing rooms. One wall is covered with cork for play activities. The corridor here has been widened to form a play area and television for the children. The girl's room with its own bath is adjacent to the master bedroom. The master bedroom faces the view and opens on to a wide balcony. It is adequate for a sitting-room also and has a large fireplace in one corner. Two combination dressing and bath rooms serve this room. This is a house with no projecting eaves, yet the major sun areas are protected by either wide overhangs, redwood louvers or balconies which provide shade and filtered light for sun control on the walls, giving an exciting pattern of light and shade on the natural finish redwood walls. Vertical bamboo fences supported on sea green pipe frames are used to enclose exterior garden areas and blend into the planting.

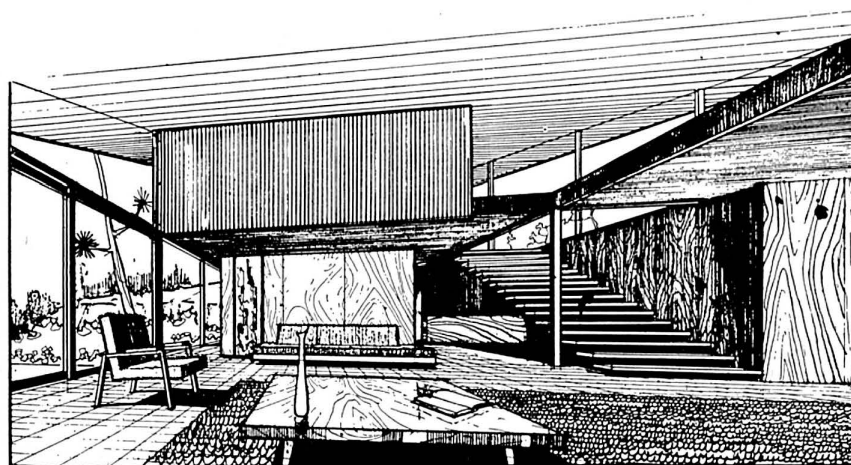
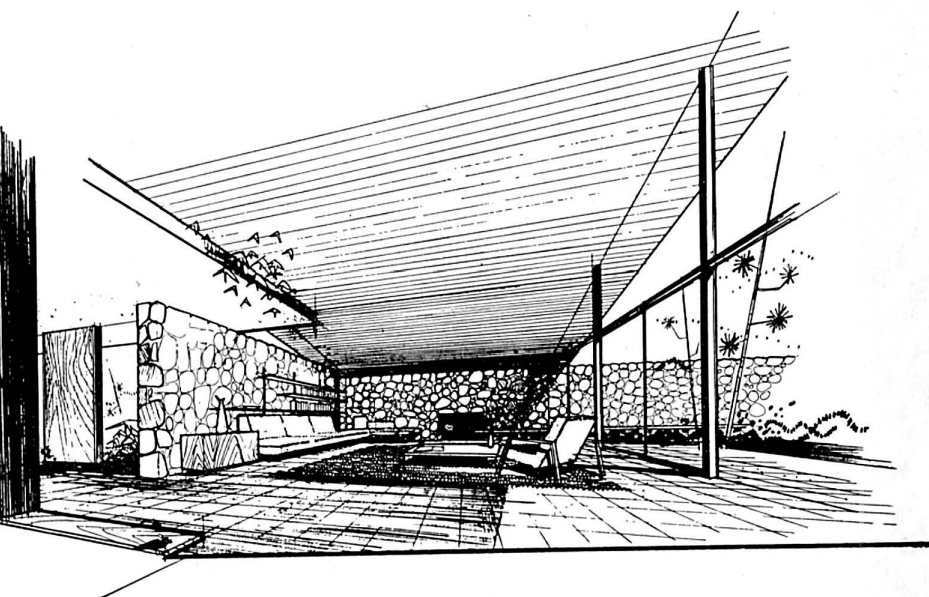
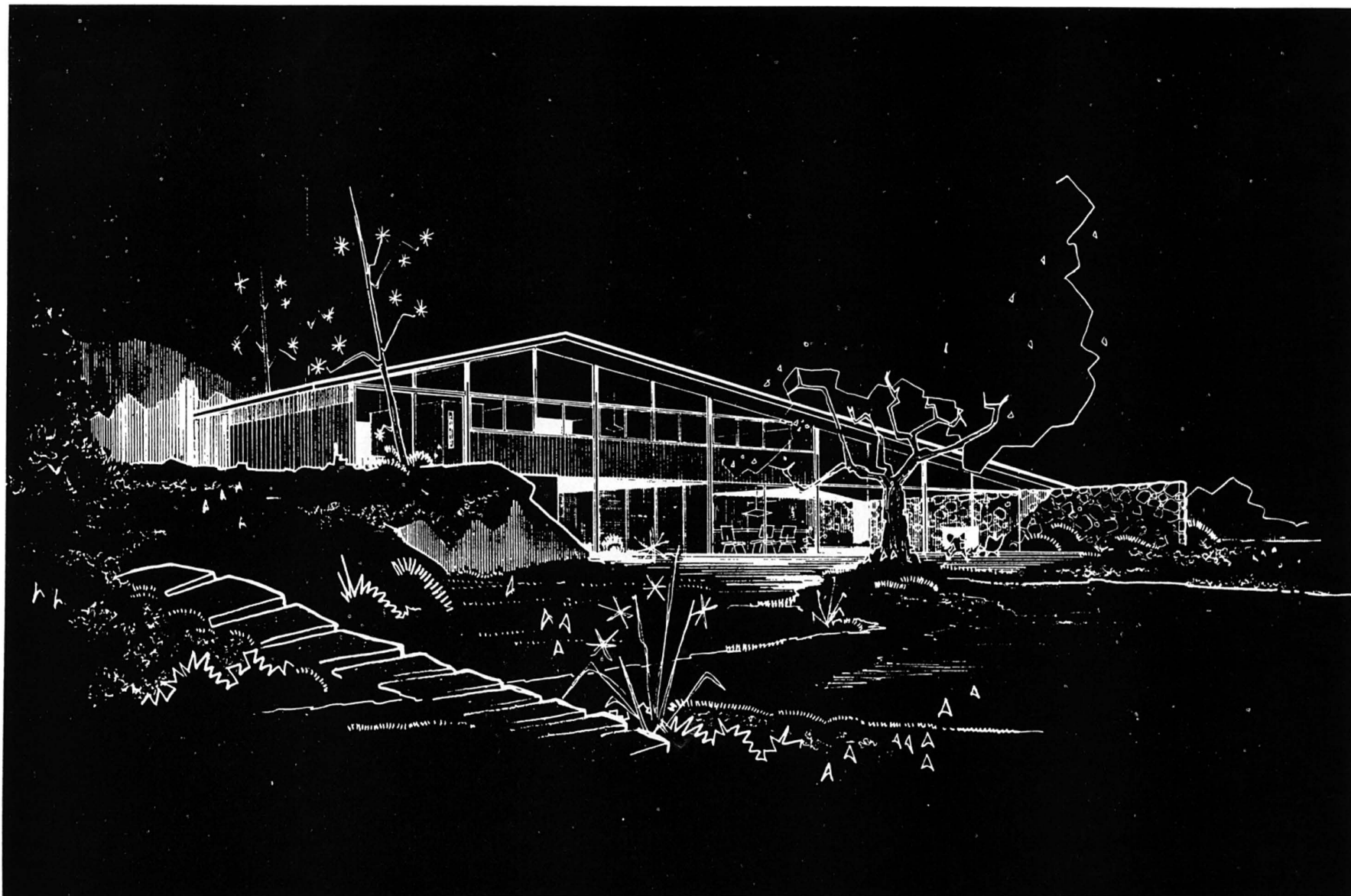


house by carl maston, architect

The site is a portion of an old estate recently subdivided and is covered with fine oak trees and many specimen plants. At one end there is an old mill pond which will be renovated and retained as a major feature.

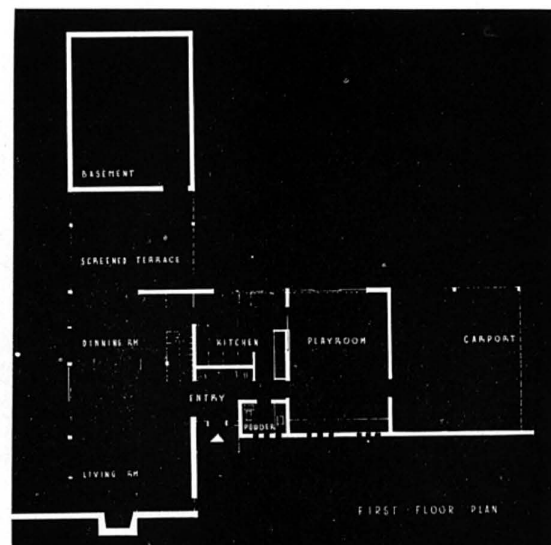
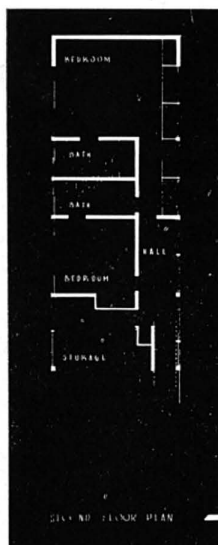
The project was to do a livable home for a couple with one child. The primary objective was to respect the special beauties of the site and to have its most interesting portions surround the house rather than be covered by it. The bedroom area was most logically suited to the upper area of the lot, well protected by location and growth from the noise of the street and

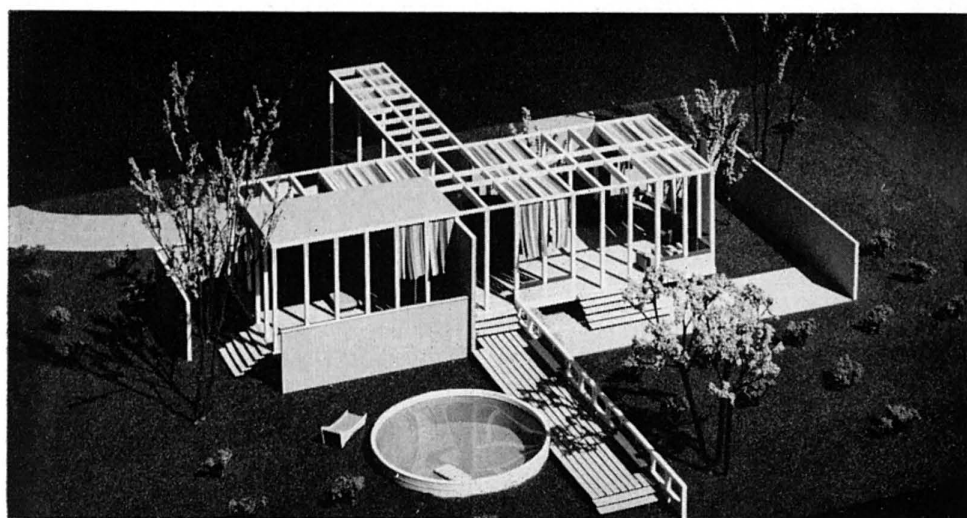
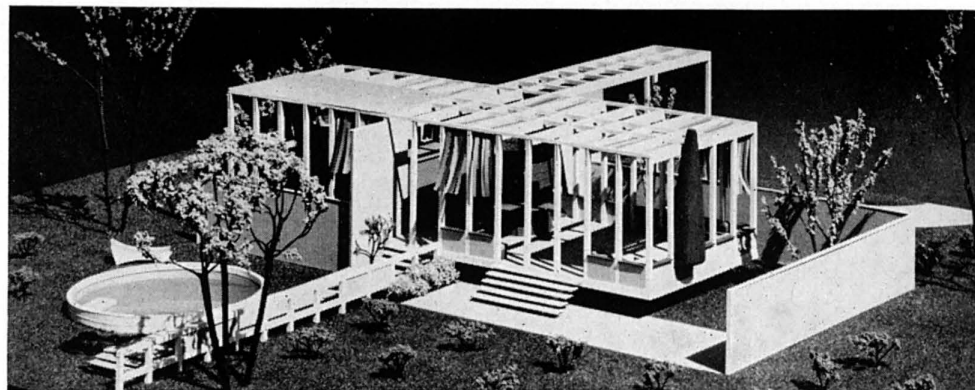
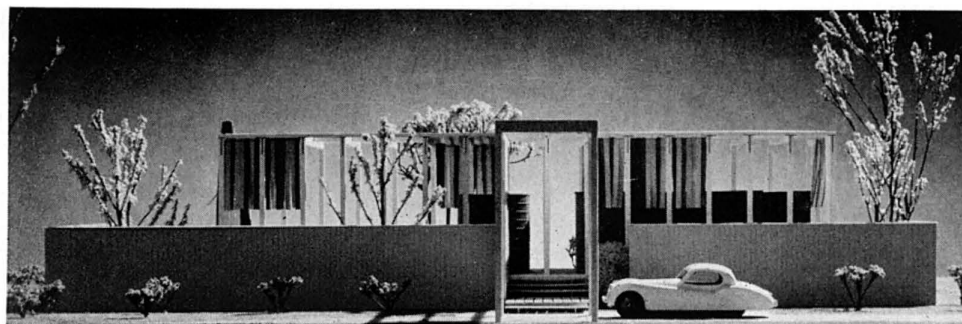




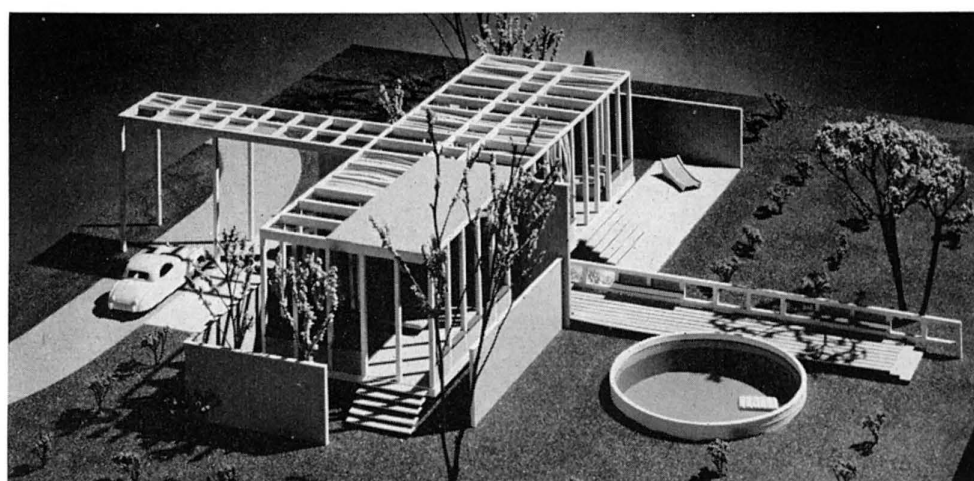
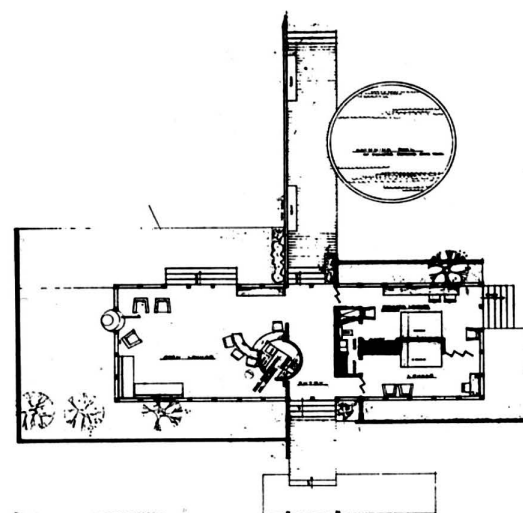
having a vista of the surrounding hills as well as the pool. The living and dining room took advantage of a spot that allowed a large level terrace area adjoining the pool. The roof slope complements the pleasant terrain without attempting to create anything pretentious architecturally. Since the landscaping was predetermined by the old estate, the problem of not dividing the landscape pattern with the house was a serious one, particularly since the house could not be placed on the periphery of the lot. Allowing the south end of the bedroom wing to bridge over the dining room terrace will not only provide a pleasant covered and screened area, but will effect an exciting penetration of the site through the house.

The concrete basement wall which is exposed to this screened area will have Japanese fishermen's glass net floats inserted into the exposed face adding a sparkle to the otherwise plain surface. The main features of the construction are wood post and lintels with some natural field stone walls quarried in this region.





PHOTOGRAPHS BY MORLEY BAER



A VINEYARD PAVILION BY CAMPBELL AND WONG

This structure is designed as a hospitality house for a small winery in Sonoma County, California. To fully enjoy the climate of the region, the entire area except for the private lounge is open, except for the canvas tapers which shield from the sun.

The structure is composed of two intersecting decks of random-width pine, one 80' x 8' raised off the ground 18 inches, the other 60' x 20' raised 36 inches giving a pleasant lift to view the surrounding vineyard and also assuring complete privacy.

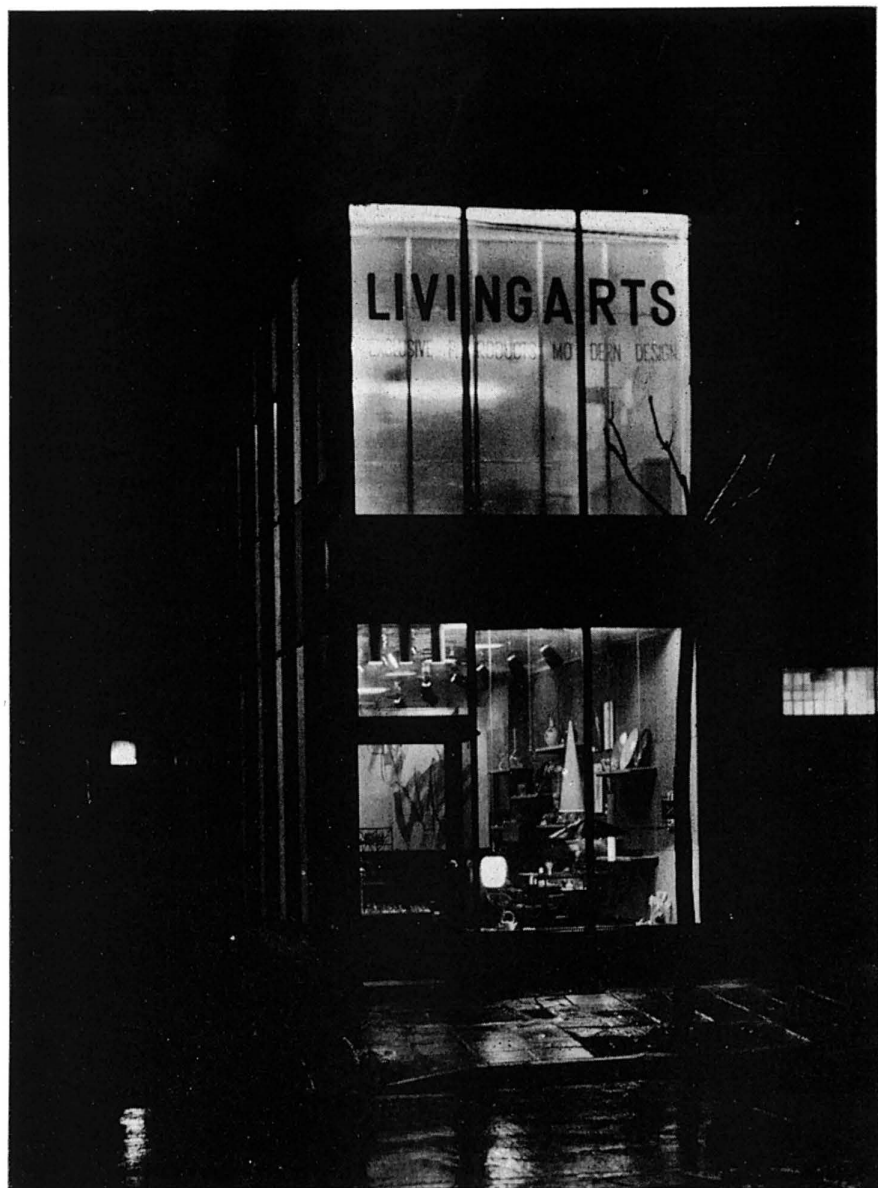
There is a large open lounge area, a private lounge area, a study or office, a small bath with outside shower for bathers from the pool, all open (except bath) with privacy being created by the labyrinth walls. There are about 200 feet of fence (of closed vertical louvers, 1" x 6" boards) in a pattern to achieve this privacy, or to direct or focus the vistas. A twenty-foot cylindrical redwood wine tank is utilized as a swimming pool. A galley and wine dispensary is made also of a wine tank, straight-sided, and provides a cylindrical form within the space-cage, the cylindrical form appearing again

in the black iron fireplace. Several ideas motivated this open structure: the main one was to achieve a luxuriously scaled building without spending a small fortune; to enjoy pure "waste" space (the entry, etc.) and a feeling of expansiveness; to achieve restrained elegance at minimum cost.

An additional accent on "space" is further achieved by the living floor's (3 feet above grade) relationship to the protective wall-fence 8' high. A secure feeling in the space-cage is aided by the 2'10" solid rail over which one can see the garden areas between the fence and the main structure.

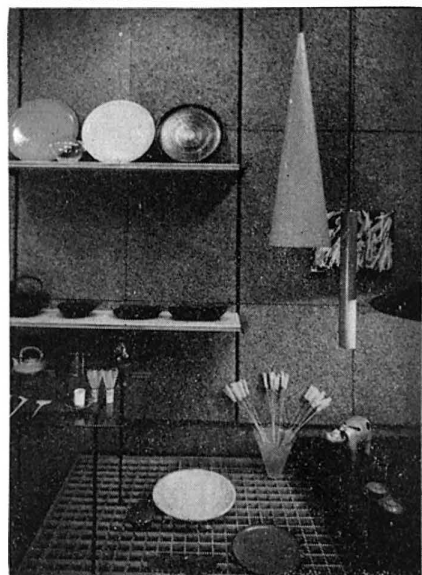
The construction has been worked out with steel T-joints to make the frame rigid and eliminate diagonal bracing. The rest of the construction is open decking, making an extremely economical but generously spatial structure. The space-cage is white, with gray-pink, gold and three shades of turquoise blue canvas tapers. Fences and entrance vertical walls are white. Other color accents of furniture, etc. are gold, yellow and three shades of turquoise.

The basic design could easily develop into a full-scale two-bedroom house by adding windows, finish flooring, heating and other miscellaneous items.



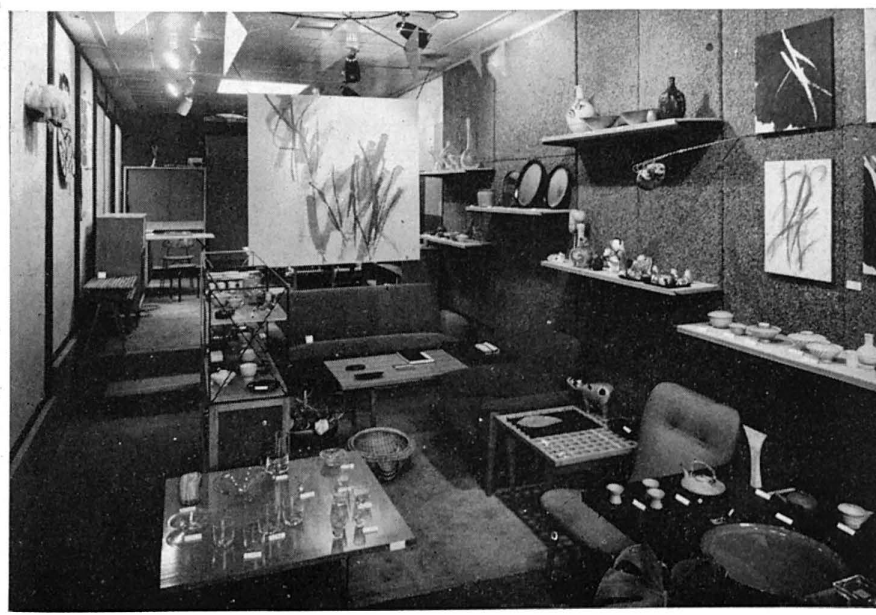
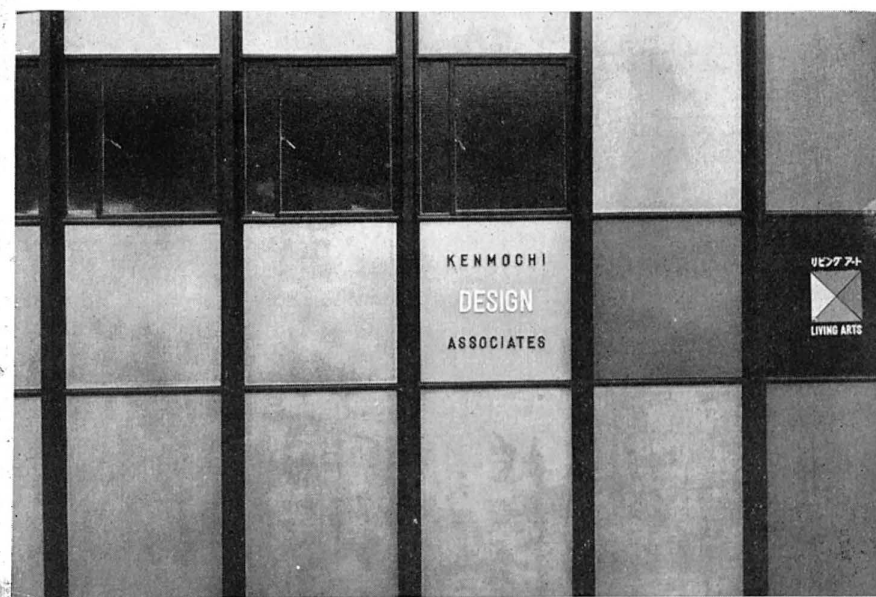
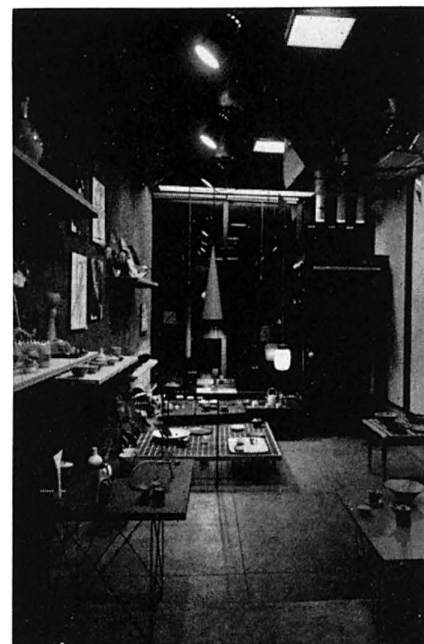
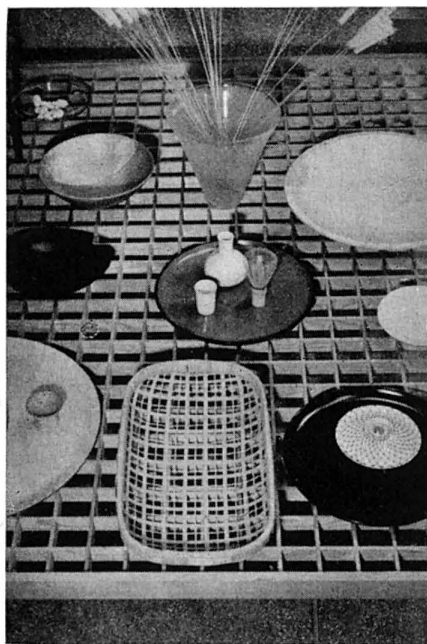
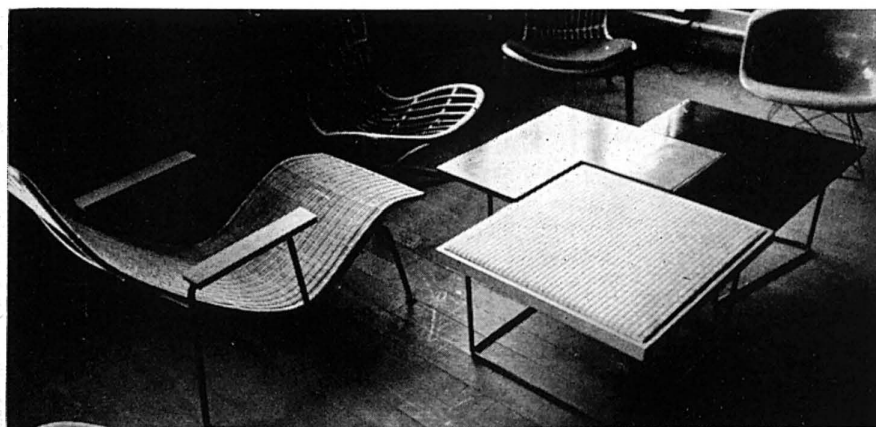
LIVING ARTS

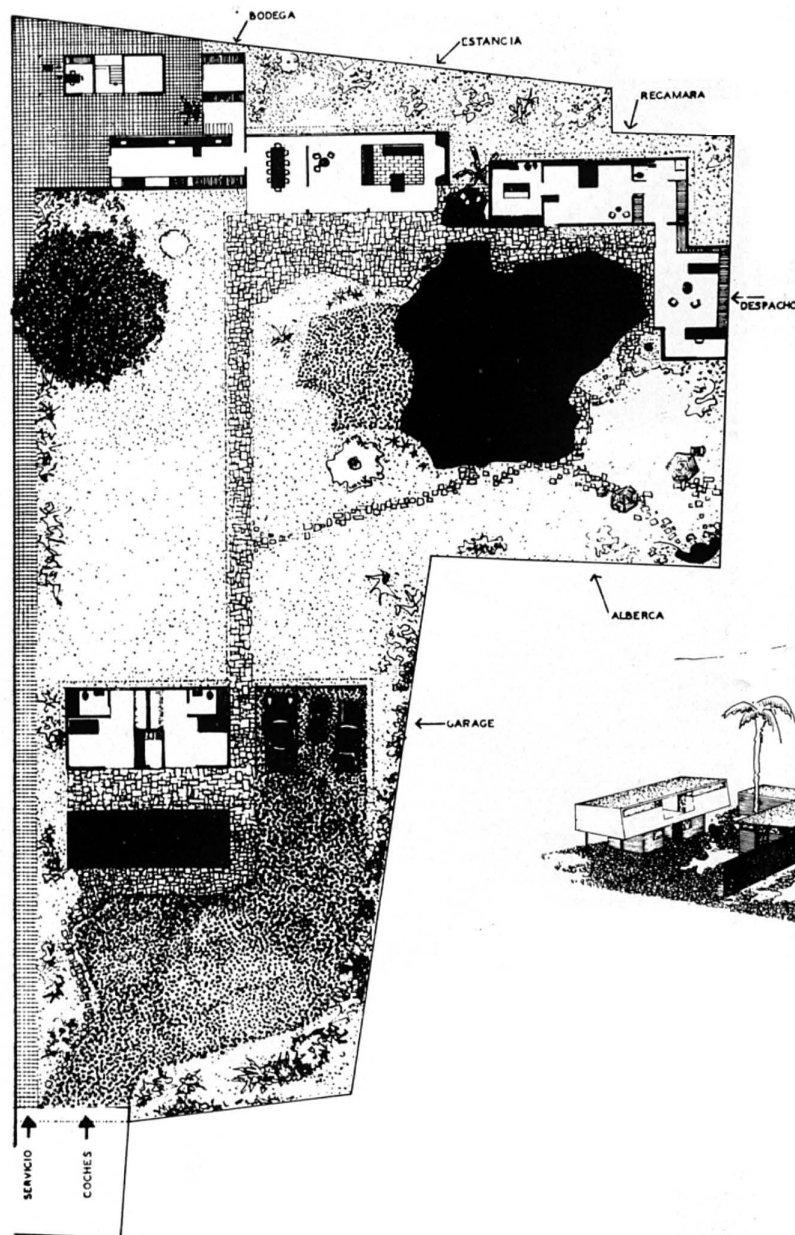
Kenmochi Design Associates
Japan



The Kenmochi Design Associates in Japan have recently opened their new "Living Arts" display room in connection with their design studio. Although the furniture has been newly designed, the chinaware, modern crafts and other interior accessories displayed are items which are all being mass produced and have been carefully selected for their good lines and practicability. It is the intention of the Design Associates to look for and to develop new designs and ideas to be tested, improved and adapted, and to support experimental production in cooperation with manufacturers until the product is ready for the market.

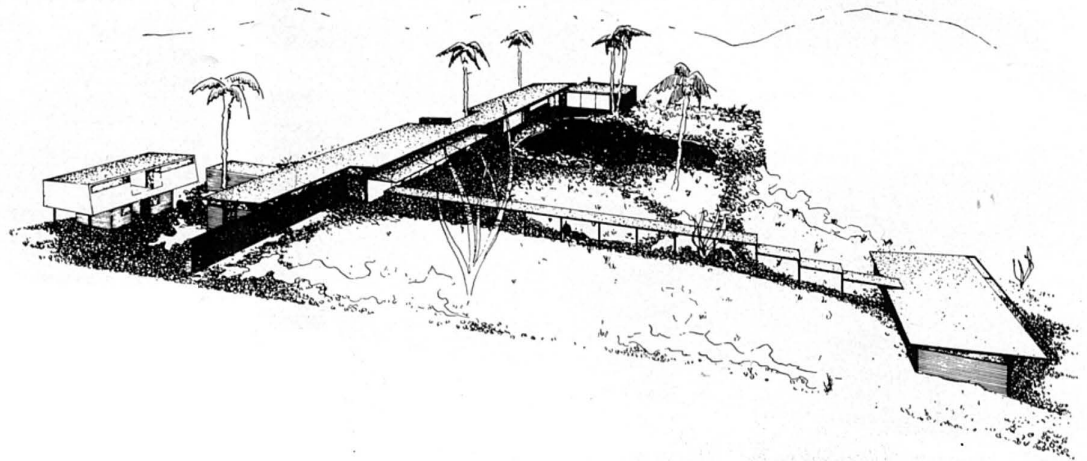
"Good to look at and good to use" would seem to sum up the furniture and selected ware displayed. It is Kenmochi's intention to see that all objects be marked by the same quality of simple lines, uncluttered and pared of unnecessary detail, and adhere to an economy of line and an economy of price. It is the objective of the organization to design and to assist in the manufacture of material which will be developed for the Japanese market first and later offered to the foreign markets throughout the world.





HOUSE IN CUERNAVACA

BY ARNOLD WASSON TUCKER, ARCHITECT
COLIN FABER, ASSISTANT DESIGNER



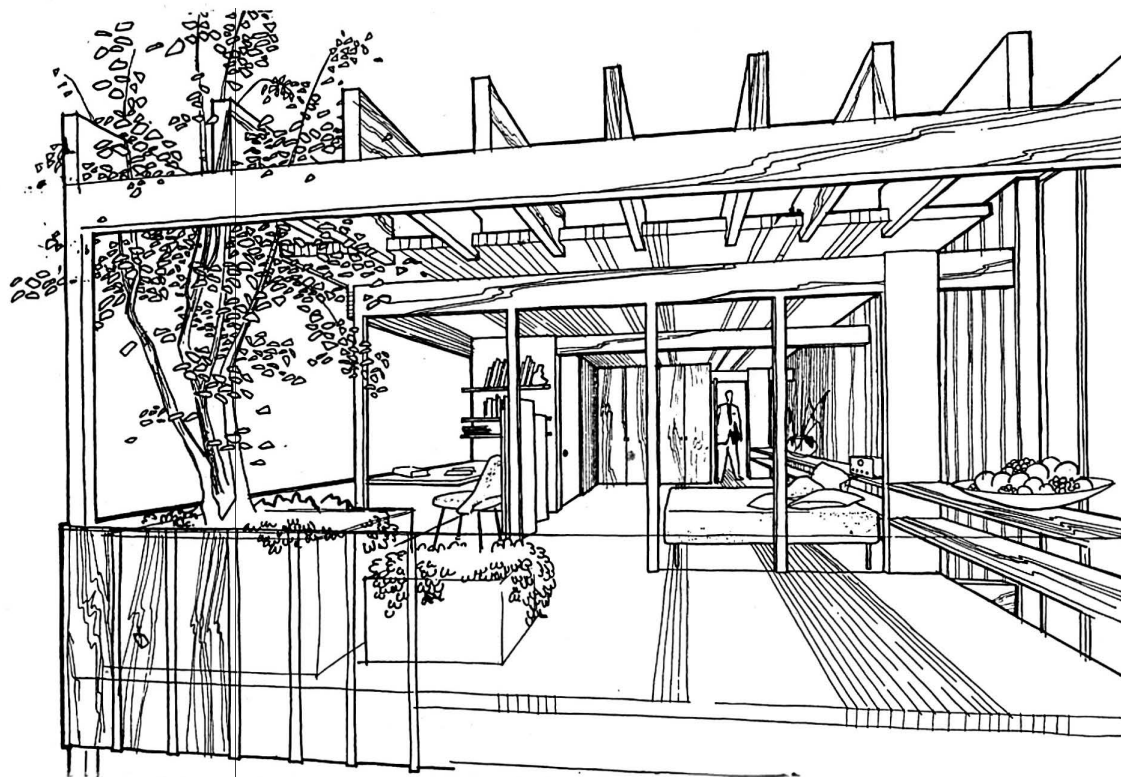
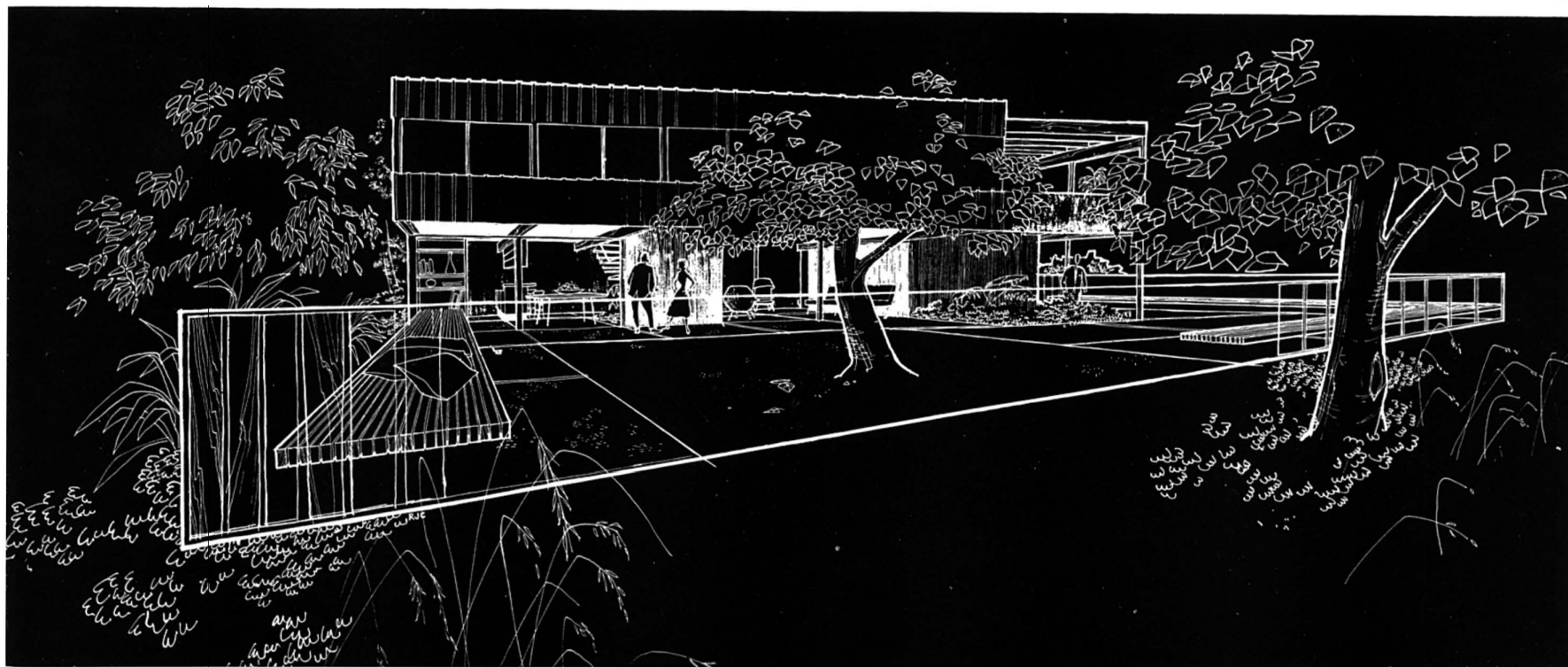
The Site: Large and sloping, surrounded with fine old trees except to the south, which has an open view of the mountains at Cuernavaca. Several Royal Palm trees grow on the lot, and these have been preserved by planning the house around them.

The Climate: Semi-tropical, cool at night in the winter. Heavy summer rain dictates covered circulation to connect the somewhat scattered units of the house.

Planning: The house sprawls around the rim of the site, which is bounded by a beautiful old stone wall. Advantage of the ground dropping to the south was taken to place the garage-guest house squarely across the entrance, and to connect this to the main house by a covered walkway. Hence the view from the living room of the south panorama is undisturbed. The elements of the main house were again separated to preserve the existing palms. The only two-story element is the servants' quarters, located at the north-west corner with a private service patio. A series of covered passages and cantilevered roofs offer protection against the seasonal rains. The watchman's quarters are delegated to the far south-west corner, where he can effectively control the entrance gate. The main bedroom wing is a complete unit in itself, connected to the living-room only by continuation of the roof slab.

Construction: Framed structure of exposed welded steel. The roof slab slopes 5% and is of reinforced concrete, covered with tar-paper and "tezontle," a soft rust-coloured volcanic stone. The finishing of the roof is important as the garage-guest house is seen from a high level from the main living terraces. All windows are metal-frame. Exterior walls are plastered, rendered and finished white. Contrasting garden walls are of black volcanic stone (piedra china). Floors of tile, mosaic or stone. All the built-in fittings are of 'parota,' an oily tropical wood.





a garden studio

GENE SMITH, ARCHITECT
ERIC ARMSTRONG, LANDSCAPE ARCHITECT
IN COLLABORATION

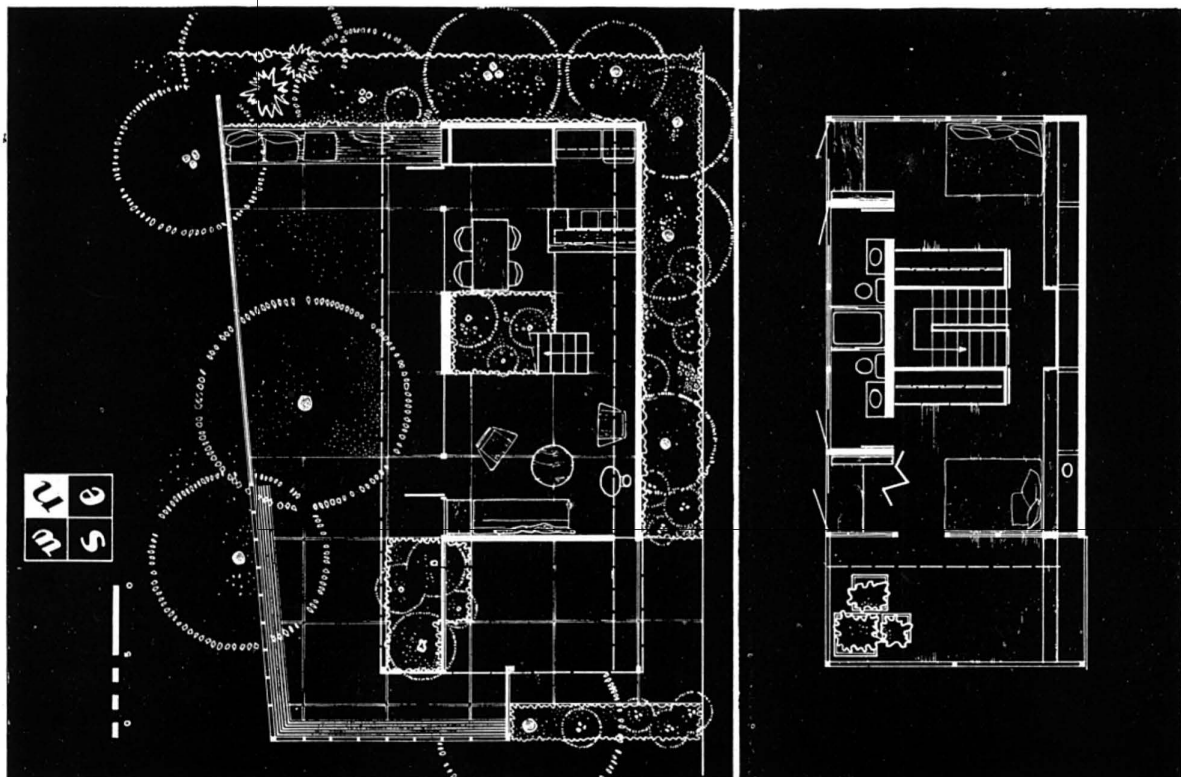
Problem: To develop a small house and garden on a lot with a deep non-compacted fill (as much as 15' from the top of bank) taking full advantage of the site on a restricted budget.

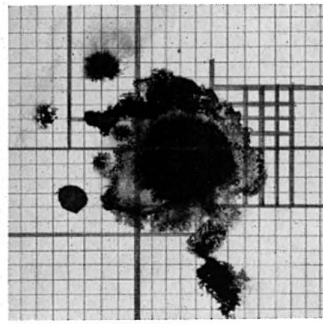
Solution: A 14'x30' interior social area at ground level—living, dining, kitchen, and stairwell fully oriented to a private fenced-in exterior social area; with bedrooms, a deck, work space, and bathrooms upstairs which take advantage of ocean, canyon, and mountain views.

The house was designed by a landscape architect who sought collaboration and architectural refinement from an architect from the initial sketches on. This is a garden studio where the space at ground level is stopped only at the fence line, and the trees are fully as important as the walls.

Materials: The same materials—pebbled concrete and redwood board and batten—are used both in the house and garden. The laminated wood ceilings are reflected in the detail of exterior benches. The interior planting area is repeated outside, at the entrance. Even the furniture will be the kind that can be used outside or in, at will. All materials are inexpensive yet rich in color and texture, are easily put together yet warm and soft, offsetting the seeming austerity of the design. The maintenance of such materials is minimal. In all cases the plant material selected for landscaping is beautiful the year-round, with a maximum of pleasure and use, and a minimum of maintenance involved. Potted and tubbed materials will provide color and detail interest.

The house is post and beam 6' o. c., which is closed-off from the street and opened-up to the garden and view. The ground level ceiling is sanded and sealed, to serve as the upstairs floor and decking material. Exterior lighting will be used extensively to heighten the importance of the garden as part of the whole. A skylight running the full length of the house will allow the sun to cast light on the street-side perimeter wall. This effect is given great importance by allowing an 18" open space between ground and second levels, which adds to the spatial feeling of the house.





THE KEY TO SLUM PREVENTION

IRA J. BACH, A.I.P.,

Executive Director Chicago Land Clearance Commission

THE PROBLEM OF DECAY IN THE CENTRAL CORE OF EVERY AMERICAN CITY HAS REACHED A STAGE OF ALARMING PROPORTIONS. THE LAST FIFTEEN YEARS HAVE SEEN THE WAR AND POSTWAR MOVEMENTS OF POPULATION INTO THE PRINCIPAL URBAN CENTERS OF THE NATION. THE INDUSTRIAL CITIES OF THE NORTH AND WEST RECEIVED THE GREAT BULK OF THIS GIGANTIC SHIFT IN WORKERS AND THEIR FAMILIES.

The preponderance of the newcomers to settle down in these new locations were Negro agricultural workers from the south. A tremendous need for additional living accommodations was thus created, coupled with an inability to pay a high price for it. This produced widespread overcrowding and deterioration in the older, central areas of the cities which were the main receiving centers for this influx.

The United States Supreme Court decision in 1949, that held racial restrictive covenants invalid, soon produced great intra-city shifting of populations. The boundaries that once held areas occupied by Negroes were soon destroyed and their former inhabitants moved to adjacent neighborhoods. The scale and rapidity of this movement produced a reaction among the previous residents who dispersed to the newer and more desirable outlying areas. The combination of the flight to the suburbs and overcrowding of the newcomers, set the stage for slum and blight that appeared shortly thereafter.

The staggering social and economic costs of slums is already well-known. Their typical price to the community in the form of crime, vice, juvenile delinquency, together with the many physical and mental illnesses, is only part of the bill. The tremendous price of repair, rehabilitation or rebuilding constitutes an economic dilemma today.

Attempts toward solving the slum problem have been, in the past, all too often directed at their eradication with little attention focused on preventive measures. Many highly successful slum clearance and redevelopment projects have been started since the National Housing Act of 1949 was passed with its financial assistance provisions. Also, many well-designed public housing projects have been constructed since 1934 when the first federal funds were made available by Congress. These projects, while demonstrating the great architectural and planning skill of our technicians, did nothing to prevent new slums from appearing in the adjacent areas.

By 1954 it became generally recognized that slum prevention must accompany slum clearance and redevelopment, in order to wage a successful war against slums. The combination of slum clearance, redevelopment, rehabilitation and neighborhood con-

servation was named "Urban Renewal" and became the new approach by which Congress would make financial assistance available. The new Federal-Urban Renewal law also emphasized the need for local citizen support for a slum prevention program. Also included is the requirement for a vigorous building code enforcement program, as well as completion of a city plan. The plan, of course, must provide for new schools, parks, public utilities and alleviation of street traffic troubles.

Following closely after passage of The Housing Act of 1954, a citizens' organization was created on a national scale. The name given to this group was American Council to Improve Our Neighborhoods—the initials of which spell out ACTION. There is to be a local chapter organized in each city that desires to participate in an urban renewal program.

To-date, ACTION has organized a great many local chapters, commenced several research projects, and carried out one demonstration project. The "course charted" for their program is contained in a recent publication by ACTION entitled "A Program of Research in Urban Renewal for the American Council to Improve Our Neighborhoods."* Included in the publication is a comprehensive program of research projects which are considered to be an essential preliminary to, and an integral part of, the drive for "urban renewal."

For the municipalities themselves, the first official requirement after applying for federal assistance is the preparation of a workable program. The purpose of this requirement is to make each locality audit its slum prevention work of the past and outline steps to be taken in the future. The Urban Renewal Administration of the Housing and Home Finance Agency requires that the Workable Program presentation consist of the following components, which can be described as the "tool kit for slum prevention":

1. *Codes and Ordinances.* These should prescribe minimum standards of health, sanitation and safety under which dwellings may be lawfully occupied. Included should be an outline for an extensive program for review, modification and modernization of existing codes and ordinances.

Probably most localities have codes and ordinances that prescribe standards for construction, maintenance and repair. However, occupancy standards incorporated in housing codes have received very little attention until recently.

2. *Community Plan.* Comprehensive city planning is the responsibility of the city planning commission. The planning commission should prepare and adopt, from time to time modify, and have custody of a

comprehensive plan of the city showing its present and planned physical development.

The comprehensive plan should show the general location, character and extent of thoroughfares, parks, recreation facilities, sites for public buildings and structures. City and privately-owned utilities, waterways, water conduits and such other features as will provide for the improvements of the city and its future growth and development. Also, provide for adequate facilities for the housing, transportation, distribution, health and welfare of its population. These should include a land use plan and zoning ordinance.

The plan may be prepared as a whole or in successive parts corresponding to major geographical sections of the city or to functional subdivisions of the subject matter of the plan. The planning commission, after adoption of the respective segments of the city plan, should submit each to the Mayor and City Council for approval.

One very important undertaking of a planning commission is the preparation of a recommended capital improvements program for five or six fiscal years next ensuing, and a recommended capital budget for the next fiscal year. This program should provide for improvements in the city ranging from police stations to playgrounds and schools. It is, in effect, a comprehensive and continuous program for providing the city with the facilities necessary for its continuing growth and economic expansion.

3. *Neighborhood Analyses.* This commences with the delineation by the planning commission of areas to be characterized as conservation, rehabilitation or slum clearance areas. Any combination of these designations may be used in any area. The type of treatment recommended for an area will include the preparation of an area plan.

Neighborhood analyses are conducted under the supervision of the local housing or development agency. Any neighborhood analysis should be accompanied by the organization of a community citizens association to strengthen the public agency work. In each area, specific problems will require specific remedies.

A complete and comprehensive survey of conditions of structures and occupancy conducted by the city building department is the first step toward ascertaining the degree to which code enforcement is required. This is part of a program of housing and neighborhood evaluation which will include environmental as well as dwelling conditions. In addition to housing quality, data on attitudes and opinions of residents of the area should be sought.

The neighborhood analyses also take inventory of neighborhood assets and deficiencies. After they are delineated on city maps and enumerated on data sheets, the neighborhood plan may be commenced.

In the preparation of a neighborhood

plan, the local redevelopment commission or agency will apply the standards developed by the planning commission, modified as need be to accomplish the objectives of the renewal program.

Where the results of surveys indicate a neighborhood is predominantly slum and blighted in character, a different type of plan is called for, of course. This may include partial or total clearance and redevelopment. Some neighborhood plans may require total rehabilitation and still others, solely voluntary repairs. It will be the responsibility of the redevelopment commission and planning commission, in cooperation with the citizens' group to recommend to the city council the type of treatment to be carried out.

4. *Administrative Organization.* An adequate administrative organization must be available to implement and carry out a municipality's program for Urban Renewal. The types and details of organization will vary from city to city. For instance, some larger cities may find it necessary to create an "Office of Housing Coordinator." Where this occurs, the coordinator is actually an assistant to the Mayor and acts for him in carrying out all phases of the Urban Renewal Program.

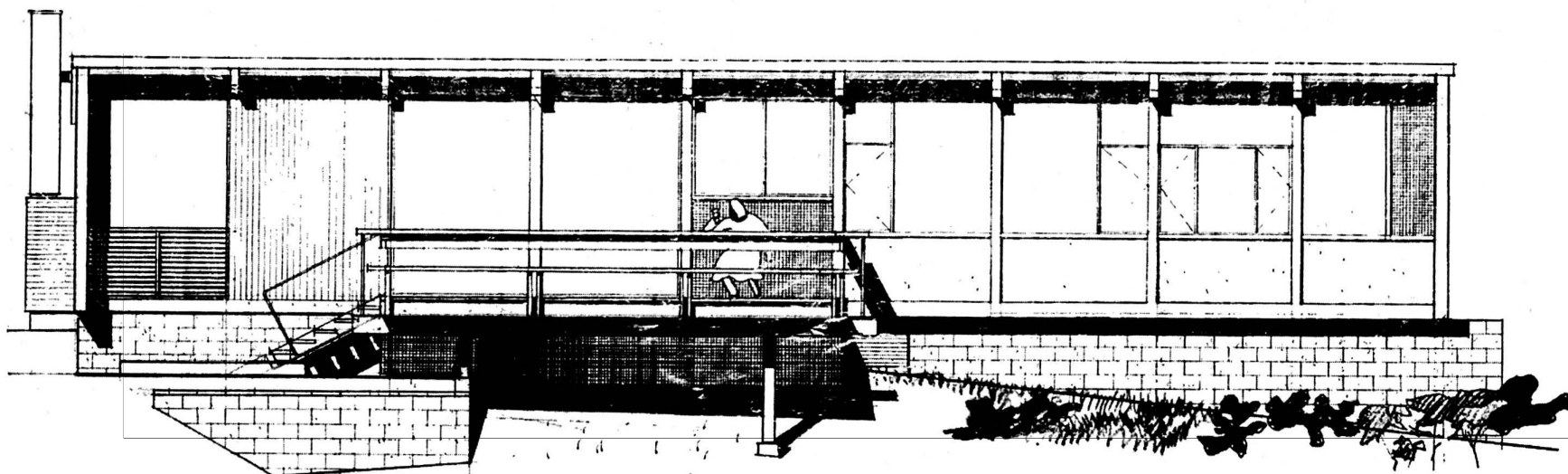
Among the various city departments, agencies and boards that are necessary to the successful carrying out of an urban renewal program, are a planning commission, building department, health department, zoning board of appeals, commission for race relations, housing authority, and redevelopment commission.

Where special attention is given to housing code enforcement, a community can very quickly arrest the decline of many neighborhoods. As a first step, greater efficiency can be achieved if all the inspection functions are consolidated. These include building, plumbing, electrical, fire and sanitation. A second step is the establishment of a close working relationship between the code enforcement bureaus and the law department. Since the success of an enforcement program depends, in a large measure, to the degree to which building code violations are presented in the courts, it becomes almost mandatory to have a close working relationship.

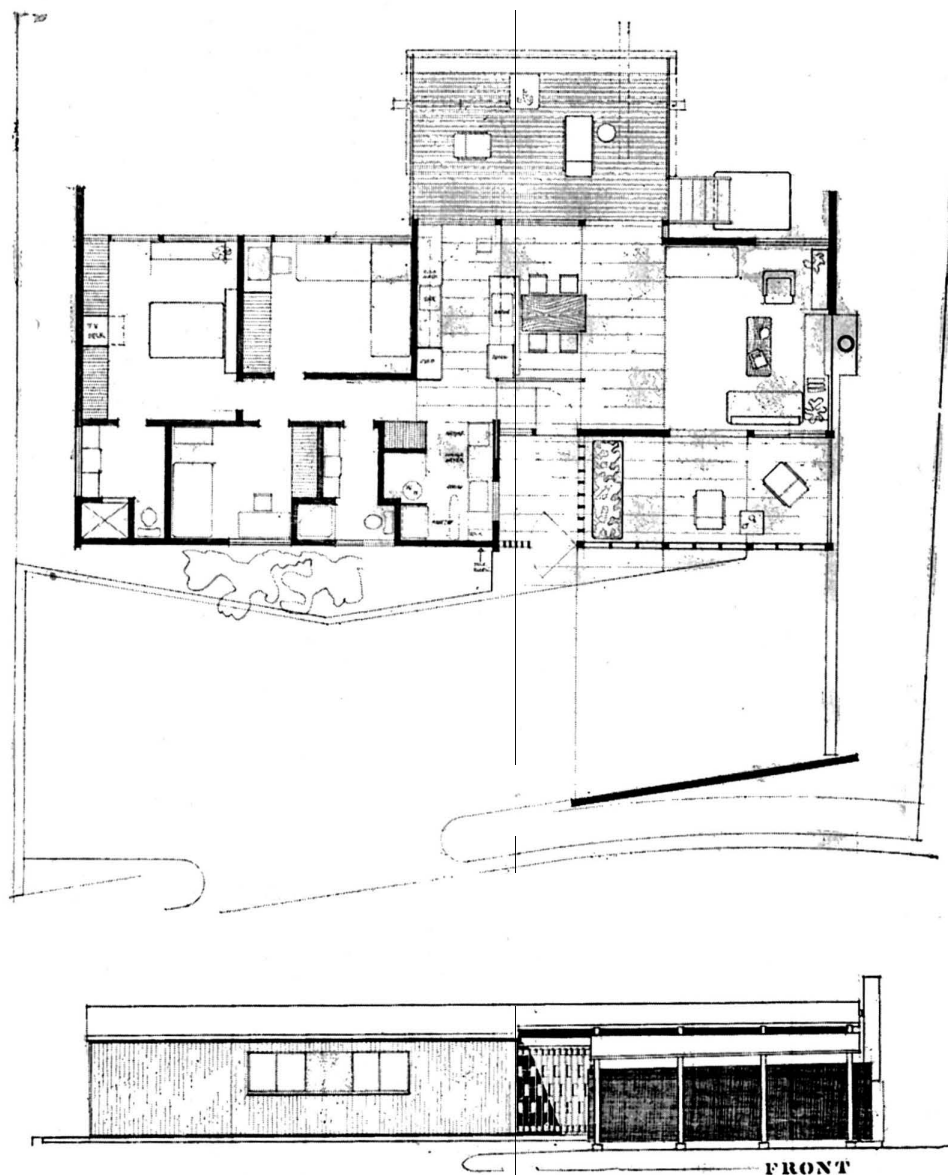
5. *Financing.* The operating budget of most communities engaged in urban renewal will, by necessity, be increased to adequately handle the additional workload of all departments and agencies. This includes all those mentioned in the preceding section on administrative organization.

Of course, the capital budget must reflect the capital improvements program for carrying out the comprehensive city plan in urban renewal areas of the city. This is not to say, however, that the entire capital improvements program will be devoted to urban renewal areas.

*By Reginald Isaacs, New York, N. Y., \$10.00 c/o ACTION, Box 462.



R E A R



FRONT

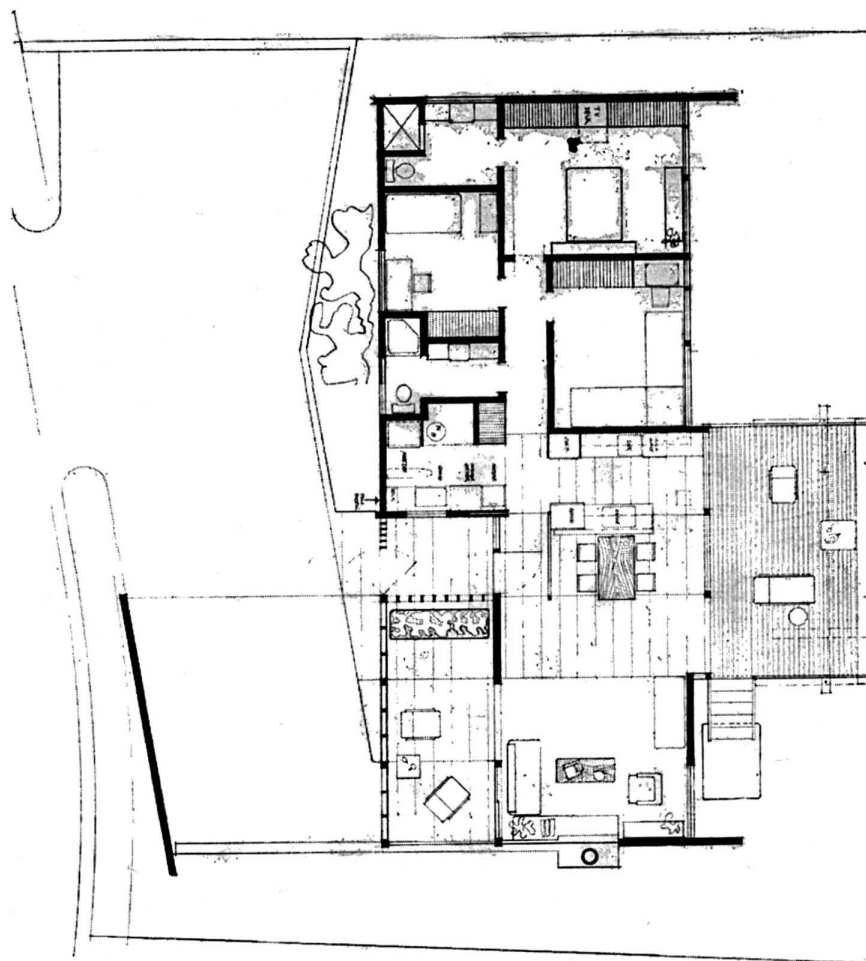
small house by kazumi adachi, architect

The house was designed for a family of four—a couple and teenage son and daughter.

Since they are both professional people, all of the household chores such as preparation of meals, housecleaning and etc., are a family affair. As there might be three or four people in the kitchen at one time, a kitchen with opened ends without pockets was necessary. Furthermore, the service area had to be placed adjacent to or as a part of the kitchen because sewing, laundering etc., might be done during preparation of meals.

For the ease of cleaning, terrazzo floor was chosen for the dining, kitchen, bathrooms and service areas, and the other rooms will have wall to wall carpeting for comfort. The deck floor is of wood slats spaced apart, and at night it will be illuminated from underneath to create lightness.

The site is on a hillside and the view is to the east with steep canyon and adjoining hills. The house is built on concrete block foundation wall rather than poured concrete for its color and texture; and for interesting contrast, the exterior walls are of redwood, stucco, brick and painted plywood.



SIDE

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PROBLEMS OF ART CRITICISM—LANGSNER

(Continued from Page 21)

either he tends to depreciate his faculty for responding to works of art, attributing to the critic the key to an inscrutable mystery which he, the reader, does not possess; or he may fortify his wavering confidence in himself by dismissing the criticism as another instance of garbled nonsense. The sophisticated reader who knows, or thinks he knows, "his way around" may transfer his annoyance with critical ineptitude, or with what he considers vacuous criticism, by belittling works the critic has accorded fulsome praise, or by finding hidden merits in works the critic has damned.

In spite of the suspicion with which criticism is held in many quarters of the art world, critics possess a certain amount of personal power by noticing in the public prints what is going on, and by their comments on what they notice. Obviously, being human and therefore vulnerable, the critic may, and probably does, unconsciously (if not consciously), bias his reports, praising his friends, or those he believes (often mistakenly) are such, and disparaging, if not gibbeting those artists who fail to "play the game," or adhere to a different set of rules than those subscribed to by the critic.

The professional art critic's job is complicated by the diversity of training, skills, interests, perceptiveness of his audience. Among his readers are laymen of all stripes and colors, gallery and museum directors, students, artists, and other critics, each approaching a work of criticism with different attitudes, biases, expectations. To which group does the critic direct his efforts? If he slants his observations to one body of readers he may fail another. Should he scuttle technical terms, intelligible to specialists, in order to hold the interest of the non-professional readers? How can space requirements be met without technical jargon—those elliptical references conveying meaningful overtones in a word or phrase? On the working level of art criticism, problems of this order must be solved on a hit or miss basis, no rule of thumb supporting the critic writing for a varied audience.

Accepting the occupational limits of his trade, the sober and serious critic settles down to the challenge of deciding what, if anything, he has to say worth the reader's attention, and where, if he knows where, consideration of his statements may lead. After all, if art criticism is to be more than a bulletin for posting announcements, more than a word salad of personal impressions, it must have something to say. If the critic's observations are to be pertinent, provocative, probing, inevitably he must confront the necessity of approaching works of art from a point of view. The reader may not share fully the critic's position to profit from his critical observations. Yet that position must be sufficiently intelligible, explicit, open to examination for the reader to approximate what it is he agrees (or disagrees) with and why.

Stated in another way, in addition to the essential attributes of verbal fluency, knowledge of the field, responsiveness to art, worthwhile criticism calls for that rare and precious gift—an original and penetrating intelligence. In this bumbling world the reader who, like the artist and the critic, has strayed, now and then, from the narrow path of the true, the beautiful, and the just, is not entitled to expect every critical performance to provide an esthetic revelation, any more than he expects only masterworks in an exhibition. To be satisfied with less, however, is to expect less of criticism than the critic ultimately expects of a work of art.

Seen in this perspective, the art critic assumes grave responsibility. He should enable us to see more clearly, to respond more adequately and intensely to works of art. At the same time, the professional critic is expected to present his case interestingly—in short, to be witty, entertaining, informative. Result: the working critic constantly balances on a tight rope—on one side the pitfall of engaging prose sacrificing substance; on the other, the pitfall of explicating thorny ideas without concession to entertainment values.

A requirement of the working art critic seldom considered by the specialist among his readers is that of interpreting works of art to the garden variety of spectator. This might be called the educational or social service function of criticism. At such times, the critic is a guide or cicerone. Yet this service accounts, in large degree, for the emergence of the profession of art criticism, an activity unknown to closely-knit, insular societies in which artist and audience enjoy a direct relation. Indeed, art criticism, as we know it today, dates only to the 18th century following the decline of patronage. Working in a studio without a specific consumer in mind, the artist now submits his effort to public exhibition. Obviously, this changed circumstance changed the artist's relation not only to his economic fortunes, but also to the audience and to his work. In place of an institution like the Church or a patron, the art consumer became an amorphous mass—the public. Left to his own resources, the artist tended increasingly to approach his work in terms of problems that interested him, whether or not the audience was ripe for what he had to say. Thus, the profession of art criticism inevitably developed, filling the breach between artist and audience. The job of interpreting works of art continues to be a responsibility of the professional critic who, in lugubrious moments, feels trapped in a labyrinth from which there is no exit, trying, as he does, to keep the audience apace of developments.

By placing his stamp of approval (or disapproval) on a work of art, the critic expresses a value judgment, a decision of choice or of preference. Any decision that one "likes" or "dislikes" a person, object, place, or idea is, in effect, a critical act. In this sense of decision, criticism is integral to life, in many instances to survival. To forego criticism, to avoid decision, refrain from making choices, is to immobilize oneself, to take refuge in a neurosis, if not in a psychosis. The moment criticism passes beyond instinctive or intuitive choice it enters a realm fraught with difficulty. Put to the test, we sometimes indulge in post-mortem rationalizations for instinctive or intuitive decisions, suggesting reasons we believe valid, or prefer to believe validated our decision, or believe make the decision acceptable to others. By and large, though, most intuitive decisions are not subjected to critical scrutiny, our daily existence taking place, for the most part, on an instinctual level.

In so far as the practice of art criticism is concerned with responsive behavior, with the confrontation of works of art, rather than with the assessment of ideas detached from perceptual experience, it faces the problem of devising rationalizations for intuitive acts. The perceiving eye apprehends the picture or sculpture in a kinetic moment outside the confines of a systematic, logically consistent esthetic. Like any other spectator, the critic may or may not apprehend the

qualities of the object before him. If the critic sees only those qualities his intellect allows him to see, is he fulfilling his function of discerning observer? The conscientious critic constantly tests his doctrinal apparatus, revising concepts to fit new experience. Otherwise criticism relapses into rigid attitudes producing, in time, a jaundiced eye and a bilious disposition.

One might say that art criticism is but an elaborate rationalization after the occurrence of an intuitive act. Is there an agreed-upon system of critical co-ordinates? What weights or measuring instruments serve art criticism for assigning values to intuitive experience? The answers to these complex questions remain unresolved. Indeed, for the most part are seldom examined by the practicing critic involved with the presentation of his report. Nevertheless, bridging the gulf between the moment of apprehension and the final estimate is what we look to the critic to do more adequately than the run-of-the-mill observer.

The heart of the critic's problem resides in works of art that in some manner are unique, singular, distinctive, depart from familiar example, represent a creative advance, in other words, adjudicating the historic quarrel between the ancients and the moderns. Significant innovation may seldom occur on the critic's regular beat in which his eye is assailed by endless academic productions, imitations of successful styles, literal representations of the exterior world. Whatever the critic's attitude to creative invention, critical acumen is tested by the appearance of the unfamiliar or unexpected. Confronted by innovation, criticism may proceed from one of the three positions: (a) reject departures from established example to the extent that accepted standards are believed violated, displaced, or disregarded, (b) reject established example in favor of innovation precisely because it is unlike that which it is presumed to supersede, or (c) attempt to reconcile creative departure with accepted values found in established examples.

The "Quarrel between the ancients and the moderns" stems from the development of a sense of history in art, from awareness of distinguishable styles credited with differing values. Given a systemized history of art, we tend to look upon our time as an isolated unit, an epoch possessing distinctive characteristics, a period to be compared and contrasted with the achievements of other isolated moments of history. The ancients, lacking this awareness of stylistic epochs, did not appraise contemporary art by reverting to the example of periods ancient to themselves.

The ancient Romans were the first collectors in the sense of discriminating connoisseurship. An art collection is a visible demonstration of taste. It tokens a series of critical decisions. Collecting art, if one is to accumulate something more than a potpourri, an aggregation of objects, entails critical commitments open to inspection. Passionately addicted to the art of Greece, the Romans, rather than proclaiming an inviolable standard of excellence, attributed varied qualities to different masters of antiquity. Cicero speaks of orders of perfection.

"... there is only one art of sculpture: Myron, Polycleitos, Lysippos excelled in it; but they are different from one another and in spite of that you could not wish to be different from what they are. The same is true of painting: Zeuxis, Aglaophon and Apelles resemble each other very little, but it seems that nothing is lacking in the perfection of each one."

In effect, Cicero allows the possibility of individuated excellence, posing the critical dilemma of reconciling continuity of values with distinctive modes of vision. Cicero suggests that the observer must be visually flexible, responding to the qualities peculiar to different intentions, leaving unsolved the critical problem of providing a field theory to accommodate and account for esthetic values that may cancel each other.

Between the decline of Rome and the Renaissance, works of art were not isolated for contemplation as things in themselves. Pictures and sculpture were visible manifestations of the divine. The art of antiquity was reshaped to fit the needs of Christian iconography, destroyed to regain the material, or simply ignored. The appearance of a Giotto foreshadows the Renaissance, not only as a model of individual creativity, but also as a challenge to critical appraisal. Thus we find Ghiberti esteems Giotto's recovery of properties lost to painting.

"Giotto saw in art what others had not attained. He brought the natural art and refinement with it, not departing from the proportions. He was extremely skillful in all the arts and was the inventor and discoverer of many methods which had been buried for about six hundred years." Leonardo, on the other hand, praises Giotto for opposite reasons, for,

"... not being content with imitating the works of Cimabue, his master—being born in the mountains and in a solitude inhabited only by goats and such beasts, and being guided by nature to his art, began drawing on the rocks the movements of the goats of which he was keeper. And thus he began to draw all the animals which were to be found in the country, and in such wise that after much study he excelled not only all the masters of his time but all those of many bygone ages. Afterward this art declined again because everyone imitated the pictures that were already done; thus nicknamed Massaccio, showed by his perfect works how those who take for their standards anyone but nature—the mistress of all masters—wear themselves in vain."

Not only do Ghiberti and Leonardo take contrary positions toward Giotto's art, the one attributing value to innovation as recovery of vital elements and the other responding to creative invention as forward movement within the art of painting, their observations suggest that Ghiberti and Leonardo experienced the works of Giotto differently. Ghiberti and Leonardo may have perceived different qualities in the art of Giotto because the viewer's notion of what he expects to discover in a work of art helps to determine the qualities perceived. In other words, concepts held prior to the direct experience of a work of art tend to channel responses in certain directions. Ghiberti, according to this interpretation, was alerted to discover qualities in Giotto lost to painting for six hundred years, Leonardo to qualities true to observable nature.

This is another way of saying that the experience of art is in the eye of the beholder, which would seem to indicate infinite criteria, if there is no escaping variables among perceivers. Nevertheless, it is the critic's job to formulate common denominators, to fashion theoretic constructs relating different orders of art experience. At first glance a unifying approach runs the risk of sacrificing the unique qualities we prize in perceptions of different individuals. Perhaps a unitary field theory of art criticism is beyond attainment. Perhaps art criticism is destined, like the bear who climbed over the mountain only to find another mountain looming ahead, to pursue an elusive goal. Perhaps diligent art critics stay with their trade because they are among the Don Quixotes of humanity who, if sensibly

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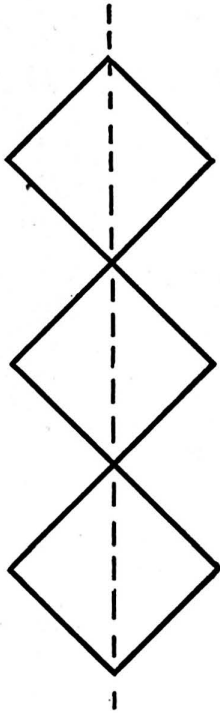
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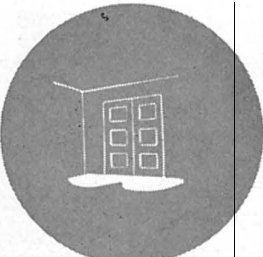


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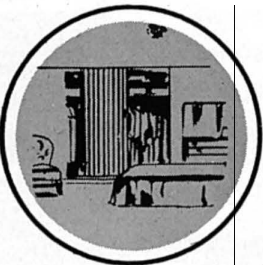


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hard-headed, would abandon their frustrating quest. If art criticism is to fulfill its obligations, however, it must contrive meaningful relations among seemingly unlike orders of art. Otherwise criticism shirks its ultimate responsibility.

The act of perception involves conscious as well as unconscious expectations. The psychology of the spectator intertwines (a) habit (or "conditioning," if you prefer), (b) visual capacity (or "perceptiveness" in the jargon of criticism), and (c) ideated expectations (or stated psychologically, requirements for a work of art present in the conscious at the moment of perception.) It is with (c)—ideated expectations—that art criticism is concerned primarily, (a) (habit) and (b) (visual capacity) not being directly accessible to the persuasions of the written word. Yet criticism may change habits of vision and increase perceptiveness. It does so by cognitive changes that filter to the unconscious. The psychological assumption here is that, rather than airtight compartments, the conscious and the unconscious influence each other. If this assumption is psychologically valid, ideated expectation may help the viewer break through the wall of habit. Psychologically speaking, art criticism is premised on certain powers of consciousness; philosophically, it is premised on the notion of Man as a reasoning creature.

Discovering discrepancy between qualities said to exist in a work and qualities found by no means is peculiar to laymen. Experience of a work may not accord with the critic's notion of what to expect. He may be blocked, or he may discover qualities he had not expected to find. It is an obligation of criticism to reveal discrepancies between asserted qualities and those accessible to inspection. The critic must ask, "Is he functioning effectively at the direct perceptual level?" "Is his conceptual framework in need of revision?"

Conformity to historic example as critical touchstone sometimes is attributed to that epitome of 17th century classicism, Poussin, certainly one of the masters of painting rooted in the art of past time. However, in *Observations on Painting*, Poussin allows scope for stylistic innovation, noting,

"Style is a particular manner and skill of painting and drawing, born from the particular genius of each painter in the application and use of his ideas. Thus style, manner, or taste is a gift of nature and genius."

True, Poussin turned to the masterworks of earlier epochs, but did so in search of generative ideas, not to impose on the artist restrictive canons—laws placing limits on creativity. Poussin attempted to maintain continuity of values, stressing the classicist's position of structural integrity. Tradition in art is seen by Poussin as growth, a sequence of development, a restatement of values, a transformation of the universal through particularized visions.

THE KEY TO SLUM PREVENTION—BACH

(Continued from Page 31)

Under the Federal Housing Act of 1949, as amended in 1954 and 1955, Congress has appropriated large sums to assist localities to finance slum clearance, public housing and, most recently, urban renewal. Federal assistance for slum clearance is made on the basis of supplying a grant that can be as much as 2/3 of the net cost of a project. The net cost is the difference between the gross project cost and the sale price to a developer. The gross project cost may include such community facilities as are necessary to the successful carrying out of a project. They are financed locally from other slum clearance or urban renewal funds.

Schools, playgrounds and parks are examples of what may be included. These locally-financed community facilities in the gross project are referred to as "local non-cash grants-in-aid" and assist materially in stretching local slum clearance and renewal funds. By adding these costs to the gross project cost, the local 1/3 share of the project cost may be materially reduced.

6. *Housing for Displaced Families.* Re-housing of displaced families in slum clearance and renewal areas is considered by many local officials to be the most difficult and time-consuming of all the many problems encountered during the life of a project.

The local public agency must satisfy the requirements of the Urban Renewal Administration with respect to relocation before federal aid is made available. In effect, this means that every displaced family must be permanently re-housed in standard dwelling units that include private bath and kitchen facilities. This, of course, requires a supply of new public housing to meet the needs of displaced families in the lowest income brackets. Assuming 25% are eligible for public housing, the balance will be relocated in available private housing.

For private resources of standard housing available, the re-housing staff should rely mainly on local realtors, newspaper advertisements, social agencies and property owners for leads on vacant dwelling units. Before any displaced persons are referred to a private vacant dwelling unit, an inspection by the local public agency should be made to ascertain if it is decent, safe and sanitary.

The quantity of relocation planned to be carried out in any one year must be measured against all the available or expected new dwelling units expected to come on the market in that year. An annual housing vacancy ratio survey can be of great assistance to the program.

7. *Citizen Participation.* Citizen participation is the keynote of an effective urban renewal program. Through voluntary citizens

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organizations and individuals, public opinion can be mobilized and maintained in order to successfully wage a fight on slums.

Strong public backing is necessary for a city administration to effectively enforce building regulations, zoning ordinances and health laws. It is vital to adoption of a comprehensive city plan. Without active citizen participation, public opinion could be phlegmatic or uninformed when bond issues and capital improvements programs are voted on.

Citizens organizations are found at the neighborhood level as well as citywide. They include church groups, neighborhood improvement associations and conservation groups as well as the local PTA. At the citywide level, there are planning, architectural, engineering, savings and loan, mortgage bankers and builder associations, trade unions and real estate boards. Also, welfare organizations, many with religious affiliations and many representing neighborhood settlement houses.

After the "tool kit," or workable program, has been put into use by a community, the next step is the actual coming to grips with the problem by selecting a neighborhood for a pilot project. It should be one in which there is some degree of opportunity for success. The steps taken in the workable program should reveal the existence of several such areas. The chances are that the area will include most of the following ills:

1. Physical deterioration of properties by reason of age, inadequate maintenance and misuse;
2. Increasing obsolescence of homes, community facilities and street pattern;
3. Overcrowding of buildings through the conversion of existing residences into smaller housing units and, as a result of the increase in population, a general shortage of community facilities. Included are educational, recreational and parking facilities;
4. High incidence of crimes against persons and property accompanying the general community decline;
5. Breakdown in the enforcement of building and zoning laws and the lowering of standards in the provision of public services;
6. Accelerated in-migration of lower-income families and an exodus from the community of higher-income families, with a corresponding lowering of building-maintenance levels and community "tone" generally.

The community's resources must be mobilized and channeled into this pilot project in somewhat the following way:

1. The physical deterioration of properties can be stopped by voluntary repairs by property owners through the efforts of the local citizens council in cooperation with the savings and loan associations. Where owners will not voluntarily repair their property, the building department can be brought in to force compliance with building regulations.
2. The neighborhood or area plan must include plans for rezoning and controlling conversions of obsolescent buildings. For example, a 12- or 14-room house can be very often converted into 2 or 3 well-planned apartments that conform to building and zoning regulations. The plan, of course, must consider the need for adequate schools, playgrounds and other necessary community facilities. One very important feature of the plan should be a traffic analysis that prepares the way for removing through traffic of all types of vehicles from residential streets. This means major thoroughfares must be designed outside of residential areas to carry the load of heavy through traffic. The residential streets should carry only local traffic. The removal of traffic hazards and noise from residential streets may in itself be a strong factor in preventing slum encroachment in a neighborhood.
3. The conversion of buildings carried out illegally represents one of the most serious problems of slum prevention. The overcrowding of buildings accelerates their dilapidation and blighting of the community. The over-populated building, multiplied by many others, soon creates school, recreational and parking facilities shortages. These conditions affect everyone in the neighborhood, especially those that legally maintain their properties.
- Deconversion of properties means code enforcement and re-housing of families into standard dwelling units. This is a lengthy process that includes court cases, relocation of families and physical changing of buildings to meet code requirements.
4. The high incidence of crime and juvenile delinquency that generally accompanies a community decline can be coped with on a short-term basis by stepping up police work. Adding policemen

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and juvenile specialists will stop the spread of crime. Of course, environmental conditions must be changed in order to bring about a complete and lasting change.

5. The breakdown in the enforcement of building and zoning laws and the lowering of standards in the provision of public services is a matter that the municipal administration must resolve with the assistance of citizens' organizations. If the municipal officials can be convinced that good government means good citizens and, incidentally, votes, there will be better municipal services rendered in deteriorating neighborhoods. Improved garbage collection, street lighting and police protection are a few examples.

Of course, the single most important item is the necessity for an effective building code and zoning law enforcement program. Officials must have cooperation of citizens, press, radio and television so that public opinion will be favorable when slum building operators are taken into court for trial.

6. The large-scale, intra-city shifting of population, resulting from in-migration of workers from the south is the generating force that maintains the constant pressure on the middle-aged neighborhoods of the north. The demand for space is the incentive to unscrupulous landlords to cut up apartments into many more dwelling units than the law provides for—even to providing basement and attic accommodations. It is a well-known fact that the first step in an area turning into a slum is the "sneak conversion" building by building.

An effective code enforcement program can stop or correct conversions and need not become a race barrier. The maintenance of standards assures all people regardless of race, creed or color of an environment that permits family living with dignity and self respect.

Assuming a successful pilot project has been achieved, the major slum prevention program should immediately follow. By this time, the mistakes and errors made in the initial project can be corrected, or at least minimized. The city is now ready to attack the problem on a citywide basis. With a staff skilled and experienced in urban renewal and slum prevention work, two or three additional areas may be taken on next.

As each area is "renewed" or "conserved" a watchful vigilance must be constantly maintained. There can be no going back to the old days of indifference to our neighborhoods and communities. This is the concern of every citizen, whether he be city dweller or suburbanite, since slums are not controlled by artificial boundaries.

MUSIC

(Continued from Page 6)

The practice of writing out embellishments not clearly implied by the convention, as well as some that would ordinarily be implied, was begun by Francois Couperin; it was taken up again by Bach with growing completeness in his later years and to a lesser degree by Handel, and by many other composers, (e.g. Corelli and C. P. E. Bach), who, for the edification of their contemporaries, often wrote out a playing version of a composition originally published with implied embellishments. It reached a final stage in the works of Haydn, who wrote out, to a degree not previously attempted, both the embellishments and the interspersed cadences, while leaving room for others to be added. The careful notation of embellishments

was continued by Chopin, with an almost complete elimination of implied embellishment. Rare is the Chopin player today who distinguishes as carefully as Joseph Hofmann did the unlike time, weight, and beat of embellished passages and figuration in comparison with the structural passages and tones. Rare is the player who observes Chopin's carefully notated distinction between the *schneller* and the *shake*.

Implied embellishments are of two general types: those upon or between individual notes, and connective or elaborative passagework. The former type can be added to taste and increased with experience; the latter requires a thorough knowledge of what has been felicitously called "horizontal harmony" and the ability to improvise by wrapping passages of conventional figuration around a notated core.

Passages of conventional figuration can be stiff and poorly integrated or they can be used with a great deal of creative imagination. For a player accustomed to reading from a figured bass such additions were a part of the ordinary business of performance. Most of us forget how much of the fully written out music that we commonly hear contains a large measure of such figuration. Such figures are the stuff of true improvisation, and the distinction of the best music of our classical-romantic tradition stems from a proper use of them. One of the most common is the Alberti bass; another is the turn written out in various positions. A study of eighteenth and nineteenth century music will discover such figures in profusion. They are no less common in twentieth century music, for example, the highly emotional use of the simple turn by Mahler, who seems to have felt it as a symbol of farewell, in the sense almost of a recurrent parting to eternity, an everlasting separation and sorrow. Such a stock figure can be as full charged with emotion as the most original invention. At their most elaborate, the combining of such figures can produce such evocative abstract music as the *Aria of the D minor Suite* by Handel, which is the written out playing version of an original set down by the composer in skeletal notation. For most of us such an elaboration would be the equivalent of original composition. Examples may be found in several of the slow movements of the *Handel Suites* recorded by Landowska, in particular the *Adagio of the Second Suite*. The lack of such improvised elaborations in recorded versions of concerti grossi by Corelli, Vivaldi, and Handel is as inexcusable as if the performers were all playing wrong notes. Good intonation and a luscious vibrato, as in performances by the *Virtuosi di Roma*, are no substitute. It is illiteracy with a high-toned accent. The makers of the Vivaldi revival have failed to consider the example of the several keyboard transcriptions of Vivaldi made by Bach, for example the middle movement of the *Violin Concerto, Vol. 7: 2*, as originally notated, and the embellished interpretation written out by Bach.

Embellishments upon or between individual notes are more easily mastered by the common reader and, though they will not suffice for movements requiring elaborative passagework, they are of the utmost importance in playing any music of the sixteenth, seventeenth, or eighteenth centuries that is not otherwise fully written out—by far the bulk of the music, except in the Italian style.

To perform such embellishments correctly the player must establish the style by determining the proper rhythm. Proper rhythm is not to be determined by counting out the measures, in the modern

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manner, as if to a metronome. It does not require a fixed tempo, or even, in many circumstances, a fixed beat. (See Frescobaldi's note to the player and Tovey's discourse concerning the time of an extended, written out embellishment in Beethoven's *Sonata opus 31:3*). That is why Beethoven, after giving Maelzel's invention an effusive welcome, finally rejected the use of it for his music. In music of the period immediately preceding Beethoven alteration of rhythm often went to an extreme. When Christian Bach borrowed for a violin sonata the first theme of the *Praeludium* of his father's *B flat Partita*, he dotted it in the manner of his time to emphasize the rhythm of the upbeats. It is probable that father Bach played the melody in similar fashion but legato—i.e. without dotting it. (See below). In the later eighteenth century such composers as Christian Bach and Haydn were attempting to signify by notation the conventional altered rhythms, which had been previously taken for granted as the normal mode of playing. The effort to preserve by notation the dying conventions of altered rhythm went hand in hand with the attempt to preserve the usages of implied embellishment by writing it all in. To compare the notation of embellishments in a sonata by Haydn with the writing out of embellishments in a modern playing edition of an eighteenth century score is to understand how little the modern scholar appreciates either the purpose of embellishment or the significance of eighteenth century "good taste."

The difficulty in setting up criteria for the use of altered rhythms lies in the fact that these rhythms were as natural to the players who used them as his own particular set of rhythmic patterns to a good jazz player. A good player borrows rhythms as he finds and likes them, but he makes them his own. Musicians of earlier centuries and cultures worked in comparative isolation, using two sorts of material, the melodies, tunes, methods of embellishment, and methods of notation common to their locale and new tunes and methods which they picked up during their occasional travels. The more advanced musician carried his culture with him where he went and was esteemed for it where the culture was less than his own. The less advanced musician brought back from centres of higher culture as much new method as he could adapt to the exigencies of his native locale. Secular tunes penetrated sacred texts; secular rhythms, as peculiar to any locality as its tunes, altered the standards of performance. Every so often the Church was forced to interfere to set things straight. That so much variety existed does not excuse the modern player who wishes to reduce the whole contrary business to straight note-playing.

Throughout musical history the secret art of performance—often so distinguished by name—consisted of the interpretation of formalized notation in terms of artificial and embellished rhythm. The modern player cannot be expected to arrive at any clear reproduction of such altered rhythms and embellished styles that will serve for all times and locales or be precisely accurate for any. Like the young Bach he must learn by applying in performing the music of any period what he knows of its stylistic habits. Unfortunately he will find no Buxtehude to applaud him for reviving the old styles. The growth of his art will be an adventure into the unknown. He will try whatever he can learn about the manners of reading and playing the older music: nearly all the surviving material is available in modern texts. He will not try it all at once or delay trying any of it until he believes he has mastered it all. Instead, he will begin by applying a few methods which seem to him serviceable, and through these develop an increasing independence of style. He may make innumerable errors; in doing so he will cultivate his feeling for styles and manners quite unlike our own, until even his errors fail in the right direction.

He will learn, for example, the comparative pace and type of altered rhythm customary in playing the various common movements of the suite. Instead of reading about these things and forgetting them, he will try them, checking his results by the effectiveness of the embellishments as they lie within his conception of the altered rhythm. He will learn to interpret the perhaps solitary notated ornament or indication of altered rhythm the composer has inserted in his first measures, often in the first notes. He will do this not by reducing these sufficient indications to a routinized metronomic flatness but by going to the opposite extreme—too much rather than too little. He will be aware, for instance, that the dot after a note indicates a break in the sound, to be followed by the delayed entrance of the next note. If this common figure, which is gaining some dim recognition among present-day players, is accompanied by an ornament,

he will try the altered rhythm and ornament together until his ear catches the composer's peculiar intention for that piece.

Then the fun begins. Because when he has trained his ear to accept these opening notations he will begin to hear with the same individuality whatever other indications the composer has supplied, assuming that the composer, as is usually the case, has indicated only enough to set him on the right track, leaving him thereafter on his own. He will learn to understand Couperin's simple directions to the player, when these are stated, and to recognize why they are not needed when the convention is sufficient. He will understand why the second version of Bach's *Inventions* has been elaborately supplied with indicia, while the third version has not. Bach used these *Inventions* as training material for his sons and pupils, who must be trained both to play the embellishments as written and also to find them out in their own manner through implied notation. So much for the excuse commonly out of lazy mouths that Bach himself couldn't make up his mind what ornaments he wanted. For organs and harpsichords of varying registration, tuning, or mechanical efficiency, or between harpsichord and clavichord, the manner of embellishment will often vary. Consider the stylistic distinctions between Mozart's keyboard works written in Germany, for piano, and those written in Paris, probably for grand clavecin, or between the German and Italian versions of several passages in his sonatas.

The player will not merely understand but know by experience that an embellishment is good only when it is related to its rhythm and a rhythm proper only as it conforms to the notation or implication of its embellishments. Having grasped this fact he will be free to try his hand at making the old music come alive, not by any such absolute note-reading as we expect of modern performance but by what he does with it rhythmically and adds to it through his manner of embellishment. His comprehension of the old writings about "good taste" and proper performance will rapidly increase, and so will his pleasure. When he plays, his style will be his own and authentic, authentic because it is his own, derived to his own taste from the proper indications. He will be able to make it simple or more elaborate as he pleases to the extent his skill allows. He may even make it too elaborate and enjoy his skill in being able to do so, while he improves his taste with pruning. And he will understand why in those days mere noteplayers were regarded as poor uninformed creatures without skill or taste. Why, in other words, our general manner of performing the older music would be, to a player of that time, as shocking in its lack of style and inability to interpret expressive passages at sight as it would be astonishing for its digital precision and its speed. Style implies individuality of expressiveness, and the musicians of that period had more style, being improvisers and having far more means of variety to work with, than the best of our merely reproductive virtuosos.

A final note: Many of the best modern composers do not eschew embellishment or altered rhythm but write out each note precisely to the minutest entry off the beat. Tempo changes in successive measures are a commonplace. The written appearance of such precisely notated music sets up patterns of musical difficulty which seem inherent in the music. The temptation to play fancy with such problems has become very nearly self-defeating among the disciples of Webern. The individual musician is expected to respond, often with one note at any position in the measure, like a struck piano key. Such is the end of metronomic time-counting and exact reproduction of the notes as written.

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(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Directional, Inc., Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

(265a) Catalogue sheets and brochures available on a leading line of fine furniture featuring designs by MacDougall and Stewart. Paul Tuttle, Henry Weber, George Simon, George Kasparian. Experienced contract department at Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California. For further information write on your letterhead to above address. Showrooms: Carroll Sagar & Associates, 8833 Beverly Blvd., Los Angeles 48; Bacon and Perry, 170 Decorative Center, Dallas, Texas.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sec-



Sun Control Jalousies, the facade feature of this building, adjust to compensate for sun movement. They eliminate direct sun and skylare and admit only diffused light. Closed, they darken rooms for the showing of films. And, in most air conditioned buildings, Lemlar Jalousies are actually cost-free. See Sweet's or write for proof.

SEE SWEET'S 19f/Le OR WRITE LEMLAR CORP., P.O. BOX 352, GARDENA, CALIF.

NORTHWESTERN MUTUAL

Architect: Richard J. Neutra, F.A.I.A.

Builder: C. W. Driver, Inc.

FIRE ASSOCIATION

tions may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

✓ (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(285a) Wholesale Furniture: Executive office furnishings, desks, tables, chairs. Custom and contemporary styling for all institutional, commercial and residential furniture. Special cabinet and upholstered pieces. Special design service. All materials, brass, wood and metals. Visit our showrooms: Monteverde-Young Co. (formerly Leathercraft Furniture Mfg. Co.), Los Angeles, 970 North La Cienega Blvd., or factory showrooms, 3045 East 11th Street, Los Angeles 23. In San Francisco: Fred T. Durkee, Jackson Square.

HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(267a) Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damon-Kaufmann Inc., 440-A Jackson Square, San Francisco 11, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed

air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms: UL-listed: this product definitely worth close appraisal; Nutone, Inc., Madison & Red Bank Rds., Cincinnati 27, Ohio.

✓ (233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(272a) Radiant Heating Systems and Service: A complete service in the field of Heating and Air Conditioning, Rusherheat, Inc. engineers, fabricates and installs radiant heating systems for residences, terraces, pools, commercial and industrial applications. This company is in a position to be neutral in the usual controversy of radiant heating and air conditioning versus warm air heating and air conditioning since it specializes in both fields. Rusherheat, Inc., 920 No. La Brea Ave., Inglewood, California. Phone: ORegon 8-4355.

(268a) Electric Radiant Heating Panels: Provide constant heat with nearly perfect BTU radiation. Invisible installation in ceilings. Operated manually or automatically by thermostat. Separate control for each room if desired. Assures constant normal room humidity with complete efficiency. Lower installation costs. For information write to F. Scott Crowhurst Co., 847 No. La Cienega Blvd., Los Angeles 64, Calif.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources, with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

✓ (255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House

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66

No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination: selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(27a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

✓ (360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓ (240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter sys-

tem, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure; Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, Calif. Phone DUnkirk 7-8131.

✓ (238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deck canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

PAINTS, SURFACE TREATMENT

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hollywood 4-8238.

(213a) Gelvatex Coatings: "First of the vinyl emulsion paints"—These paints have proved their outstanding durability in England, Africa, Canada, France, Australia, New Zealand. Available for all surfaces in wide range of colors. Advantages: lasts up to 7 years or longer; may be applied on either damp or dry surface; dries in 30 minutes; flows on in 25% less time; not affected by gasoline, kerosene, lubricating oils

or greases; highly resistant to acids, gases, sun, salt air, smog. Gelvatex hlm lets surface breathe, will not trap moisture vapor, rain cannot penetrate. For informative literature write to Larry Blodgett, Dept. AA, Gelvatex Coatings Corp., 901 E. Vermont, Anaheim, Calif.

(185a) Plymolt translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolt is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolt may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(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 Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

✓ (254a) Asphaltic Products: for tile setting, industrial roofing, protective coatings for walls, roofs and pressure vessels. Emulsions for surfacing roads, parking and recreation areas. Laykold, designed for tennis court construction, is Merit Specified for Case Study House No. 17. For brochure write to American Bitumuls and Asphalt Co., 200 Bush St., San Francisco 4, Calif.

✓ (251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles, Calif.

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

(195a) Corrulux: One of oldest of translucent plastics, now greatly im-

proved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens, Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 N. La Brea Avenue, Los Angeles 36, Calif.

SASH, DOORS AND WINDOWS

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Doors Inc., 3836 E. Foothill Blvd., Pasadena 8, California.

(284a) Sun-Controlled Jalousies: Manufacturers of jalousies with adjustable or fixed louvers. Choice of controls—manual, motor driven with manual control, or completely automatic. Special painted or Alumilite finishes. Institutional, commercial and industrial applications. Service includes design counsel and engineering. In most air-conditioned buildings Lemlar jalousies are actually cost-free. Write for complete information, Lemlar, P.O. Box 352, Gardena, California. Phone: FAculity 1-1461.

✓ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, Calif. Phone: CApitol 2-8146.

(210a) Soulé Aluminum Windows; Series 900: From West's most modern alumilite plant, Soulé's new alumi-

num windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

✓ (212a) Panaview Aluminum Sliding Windows: Complete Panaview brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Panaview, 13434 Raymer St., No. Hollywood, Calif.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

✓ (274a) Sliding Wardrobe Door: Dormetco, mfrs. of Steel Sliding Wardrobe Doors, announce a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House #17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

SOUND CONDITIONING

(263a) Acoustical Systems: Non-exposed accessible suspension system for acoustical tile. Flexible, easily installed, low-cost maintenance. Brochure contains specifications, drawings may be obtained from Accesso Systems, Inc., 4615—8th Avenue N.W. Seattle 7, Washington.

✓ (276a) Inter-communication Systems: (Merit specified for Case Study House #17.) All type panels and systems for residential use, office or industrial. Write for information, Paul Beale, Talkmaster, Inc. (Dalmotron), San Carlos, California.

SPECIALTIES

✓ (249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

✓ (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison

and Red Bank Roads, Cincinnati 27, Ohio.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

✓ (977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

(271a) Drafting Board Stand: Write for free descriptive folder on versatile drafting board stand. This sturdy, all-position metal stand attaches to wall, desk, table. Swings flush against wall when not in use. Two models to fit any size drafting board. Swivel attachment available. Releases valuable floor space. Art Engineering Associates, 3505-A Broadway, Kansas City 11, Missouri.

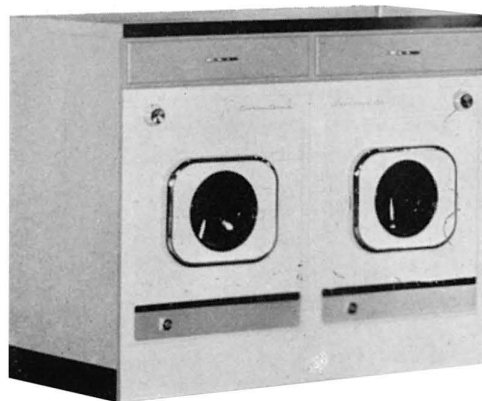
(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

STRUCTURAL MATERIALS

(275a) Harborite Plywood: The miracle overlaid fir plywood—super-resistant to wear, weather and water, now available in unlimited quantities to the building industry. These large, lightweight panels are easy to handle, easy to work, cut labor and paint costs. Only select Douglas Fir veneers are used, and machine-edged and butted tight. All solid wood—no core voids—no flaws. Waterproof glue makes permanent weld. Resin-impregnated overlay makes perfect paint-holding surface. Write for brochure and information on local dealers, Harbor Plywood Corp., Aberdeen, Washington.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.



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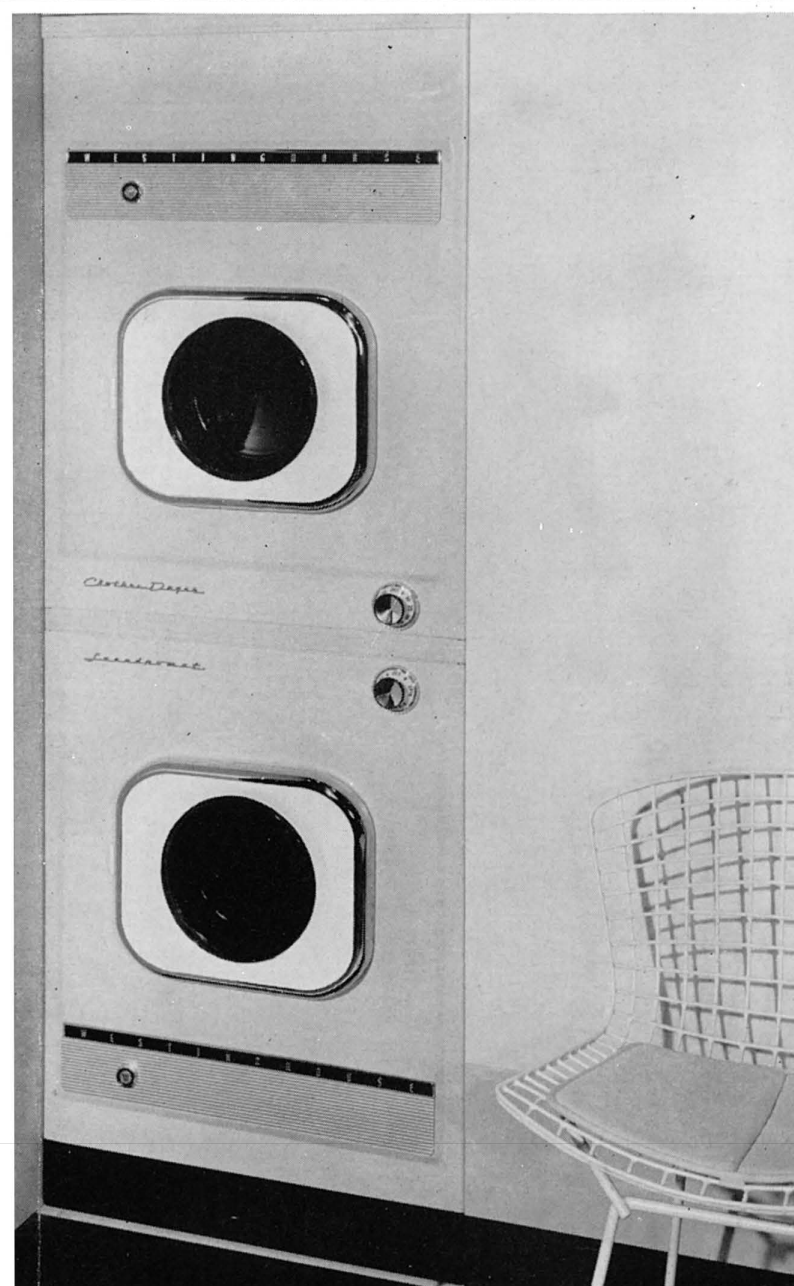
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