



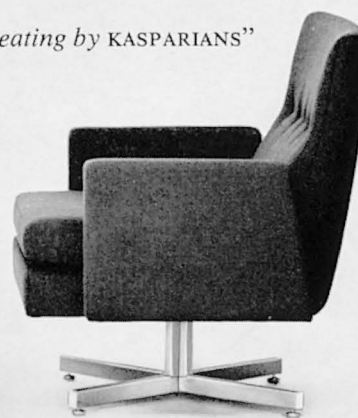
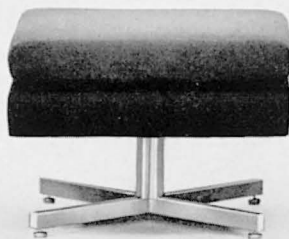
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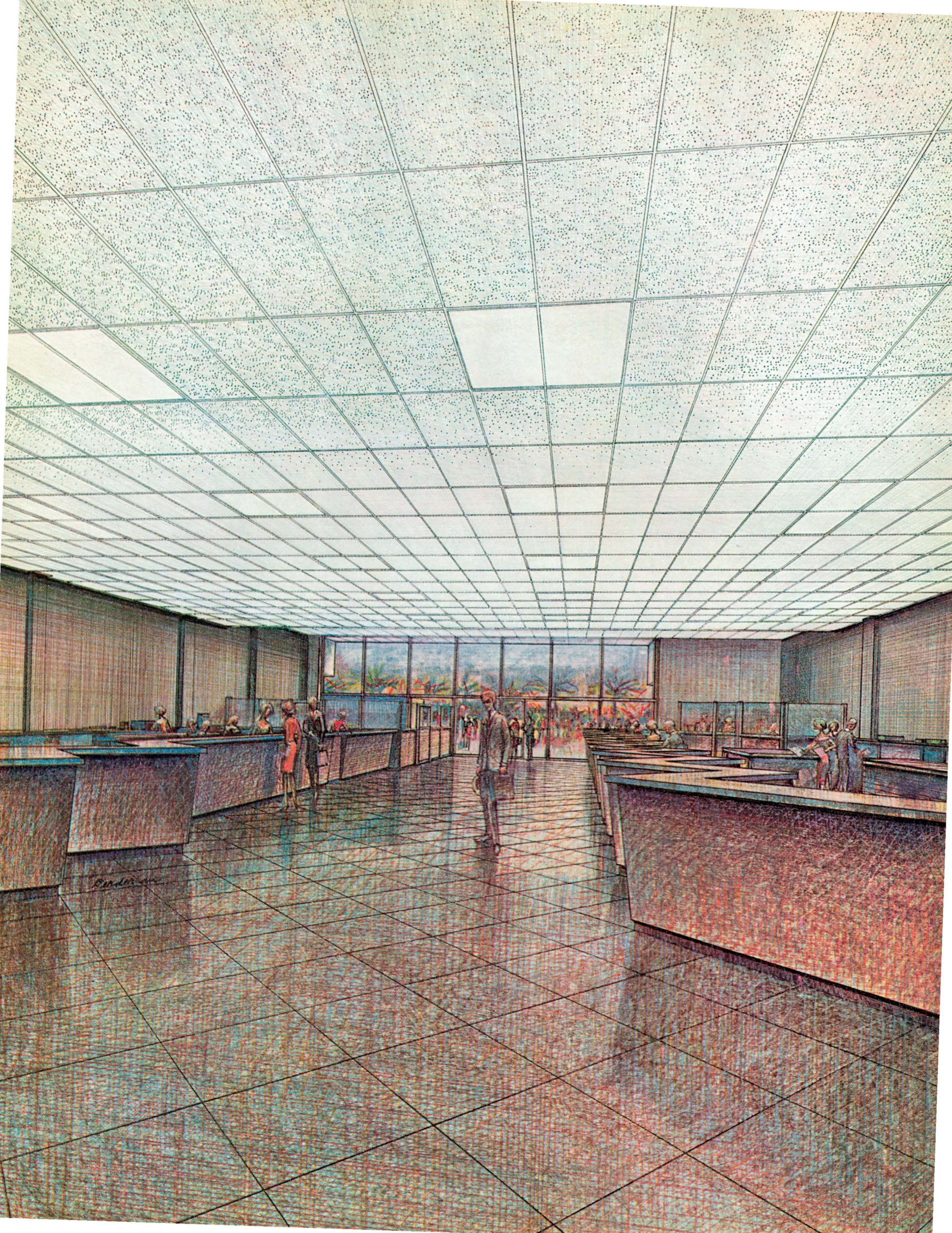
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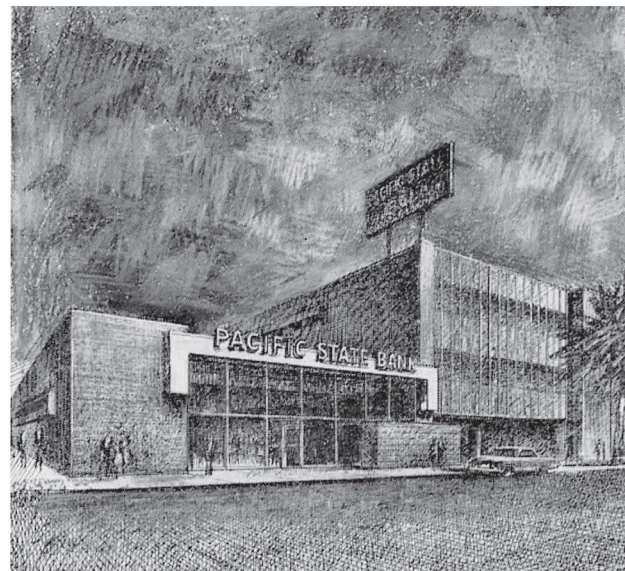
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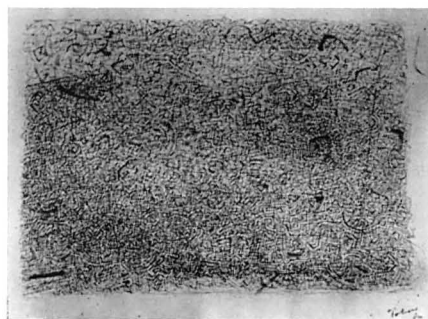
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ART

DORE ASHTON

In an ironic article the French novelist and critic Jean-Francois Revel bared the soul of the professional art critic. He frequently hears about "direct contact with the painting" he wrote, but in the discourses he reads, the sources of argument are situated just about everywhere but in the paintings examined. It seems that no epoch can bypass superimposed rhetoric, but that of our epoch is certainly the most distant from its object that has ever been created. "What good is it to eliminate in abstract art all objects alien to pure painting only to replace them by words?" he asked.

He complained that artists themselves contribute to the verbal cataracts, that critics are either servile or completely beside the point, that pseudo-science, psychology and vulgarized orientalism too often take the place of coherent criticism, and that written reviews parade anonymous vocabularies to the point that they can be interchanged at will. Eventually, he said, it will be possible to write reviews without there having to be exhibitions. (A case in point, Revel said, was the exhibition of blank blue canvases of the late Yves Klein that brought a host of elaborate criticisms to



Mark Tobey
Pacific Cloud, 1950
12 $\frac{7}{8}$ " x 18 $\frac{3}{4}$ "
Courtesy: Seattle Art
Museum.
Eugene Fuller Memorial
Collection

its wake.) "Art criticism," he concluded, "is thus at once inevitable and impossible. It sometimes bypasses painting: one would like, from time to time, for painting to be able to bypass criticism."

One would, one would.

But painting and the written word are historically yoked. It may be a history of misalliances, but it is a constant history and probably there are profound reasons. Valery once went so far as to suggest that maybe works of visual art were created only for the purpose of being talked about. Perhaps.

An occasion for cascades of rhetoric was the Mark Tobey exhibition at the Museum of Modern Art. Mr. Revel would probably smile sardonically if he could read the verbiage that paraded as criticism. It was almost as if the New York critics had made a secret covenant to regard Tobey in every conceivable context except that of his work.

It is, of course, difficult for the imagination to rest when confronted with a complicated work of visual art. It wanders, and it wanders unpredictably, often into fields remote from the work in question. But in the case of Tobey, is it fair to get entangled in biography, religious convictions and random utterances before the fact of his work? I hardly think so. Tobey is first and foremost a man of intuition, of impulse and reflex. His theories and commitments are relevant to the critic only insofar as they illuminate his work.

If this exhibition, so thoughtfully compiled by William Seitz, demonstrates anything, it shows that Tobey describes the nature of his deepest experiences entirely in terms of his work. I said before that he is a man of reflex: that is, he invariably turns back to the source of his most vivid emotional experiences, and as he turns, his hand moves somnambulistically, tracing the experience in ever more precise configurations.

Tobey has a vision. It has remained constant, and existed even before he could properly evoke it in paint. It is a vision of a kind of vastness, a Baudelairean vastness in which there are no terminations. He rejects the idea of a terminus in life experience. Rather, he moves in his reveries with the slow-motion constancy of tides and solar cycles. This, I repeat, is Tobey's reflexive vision, the *nature* of his vision. Had the critics looked closely at the work it would have been clear.

There is little point in analyzing Tobey's life's work in terms of its development. In his circular universe there is no develop-

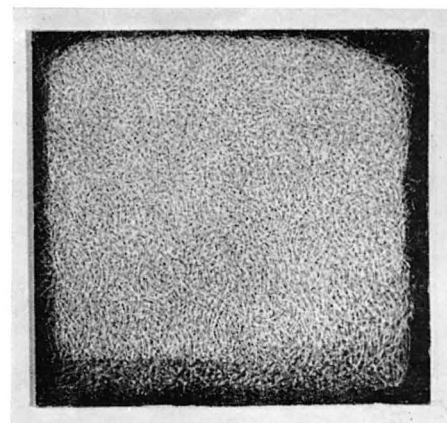
ment properly speaking. There is only the possibility to get closer to the evocation of his fundamental vision. His romantic drive to push beyond the particulars of his earthly experience shows up very early in his work. In 1918 he paints a fin-de-siecle "Conflict of Satanic and Celestial Egos" in which his theme—the dialectic between the vast world of reveries and the particular, even petty, world underfoot—is already posed in the abstract terms congenial to Tobey's temperament.

Thereafter it was only a matter of feeling his way toward that which properly belonged to him. Like everyone else of any depth, he tried many avenues, some utterly foreign to him, and many of his earlier works are touchingly stumbling, inept. The artist of obsessive dreams is never able to work well with that which doesn't concern him.

Even in the early synoptic views of New York or Seattle's market place, Tobey is trying to find the spaces in which he feels comfortable. By combining a sort of trecento profusion of smallish figures, with a sort of Egyptian hierarchy of hieroglyphic symbols (many of them rather obvious such as coffin shapes, mandorlas, sarcophagi, etc.) he sought to escape from the chosen realm of Western perspective into those vast preserves in which his imagination and reflexive hand would move freely. A close examination of the famous *Broadway Boogie* of 1942 shows the kind of exasperation with undifferentiated humanity typical of James Ensor.

Ultimately Tobey abandons the symbols and human figures—they stand in his way—in order to construct his universe of spherical proportions. He finds the intimate focus that will bridge the gap between commonplace experience and exalted vision. His hand then moves into the so-called white writing. I have never cared much for the designation although I believe it originates with Tobey himself. It is an easy handle making it possible for hostile critics to dismiss his work as calligraphic. But the white writing paintings, and his linear works in general, are more than calligraphy, or automatic exercises. They are real paintings in the sense that any painting is the sum of the paintings that are beneath it. What began with the compartmentalization and breaking up into separate units in the synoptic paintings eventually becomes a method (responding to Tobey's instinct for spherical space) of structuring a painting. Underneath each skein of line is a plane, and underneath each plane is a skein of line. In this way Tobey builds up a series of what he has called multiple spaces—an eloquent term which should help any serious critic if only he would give it a moment's thought.

Within each of Tobey's abstractions, no matter how linear they may appear, are secreted points of reference at different stations



Mark Tobey
Space Wall, 1960
41 $\frac{1}{2}$ " x 43 $\frac{3}{4}$ "
Courtesy: Willard Gallery,
New York

in depth. A few moment's contemplation clearly reveals the different planes beneath the closely reticulated surface. More important, a close study shows that Tobey instinctively stresses some central point no matter how minuscule, centering us in an essentially integral universe. There is always an axis on which the whole experience turns.

As I said, Tobey's vision is of vastness. But he reaches his vastness by enumeration of minuscule detail. He is an artist and an artist imposes form on chaos. No matter how cosmogonic his reverie is, Tobey works with plastic principles that are firm and totally consequent. Make no mistake: even if he uses the webby line and overtraces it interminably, he is combining it with concrete color. Color and line are of course inextricable. Tobey is not essentially either a graphic artist, as one savant sneeringly suggested, or a colorist but a fine and proper blend of the two. In this case, thank the heavens he bypassed the critics!

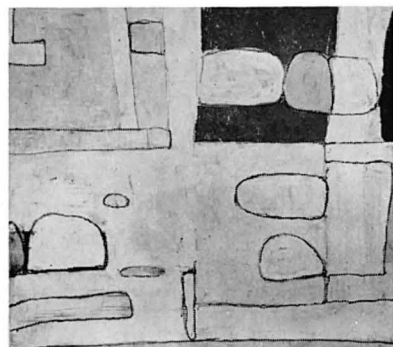
Contrasts: Although Tobey lives rather exclusively on a single

plane, as do all obsessive artists, he never avoids sorties in many directions. Most of his failures, in fact, are honorable, for he has tried at times to cope with that which is not dear to him. The close observer of his work will find rich variations within the context of his primary vision. Tobey can draw calligraphic mazes, tinted with watercolors, that are totally different in quality from atmospheric paintings in which tessera-like squares are coupled and circulate in a tremendous atmosphere of veiled light. He can use a temperamental, hooking line in an abrupt fashion, skidding in and out of light planes, and he can use the arabesque in graceful simulacra



William Scharf
At the Ram Tables, 1962
Courtesy: American Gallery

Photograph by O. E. Nelson



William Scott
Nile Valley Morning
Courtesy: Martha Jackson Gallery

of eternity signs. He can build up color blocks (though his color is nearly always muted which perhaps explains why certain critics never saw it at all) with the tension worthy of a cubist, and he can spray a ductile web of ambiguities that defy concrete analysis. The point is Tobey explores quietly, discreetly. It is up to the viewer to follow his hand and imagination through the intricacies that are not explicit.

Tobey's use of the small format, his idiosyncrasy in this respect, is a fact requiring neither praise nor blame. Yet I can't help admiring him for the audacity to make of a four-inch piece of paper a cosmos-in-little. Undoubtedly the most enchanting Tobey's are the smallest. But that doesn't mean he can't sustain larger formats. Certainly one of the most inspired paintings in the exhibition is *Prophetic Light* (1958), a large tempera painting of deceptively simple appearance. The first impression is of a brilliant white plane, throbbing with light. The light appears to be emanating from discrete white particles, touches of pastose tempera. So the first impression is of a screenlike whole. But then, once the eye is engaged, the complexity of the image gains ascendancy. In fact it is not a plane, but again, a curving surface (he achieves this by making infinitely slight variations of shape and texture at the edges of the composition). Always the sphere, the space which falls away on the other side of the moon. Really the painting is not white at all. The whitest particles are grounded with pinks and yellows. In between, the whites are diaphanous membranes covering a network of connective lines, all but obscuring it. The layer upon layer of color and its neutralizing opposite—white—builds up a fantastically complex visual experience.

Very different in intonation are the paintings Seitz grouped in the "meditative" series. In *Night* for instance, Tobey allows his central image to melt away at the borders into an atmospheric roseate fog. The tracery of small hooked lines (not curving in structure but clustered so as to produce the general overall curve characteristic of him) is highlighted, an entity within the eternity which is subject to unforeseen changes. The delicacy of color and the vitality of light sequestered in the depths of the image mark this painting as one of Tobey's masterpieces. If he had only painted these two paintings, it would still be an achievement of great distinction.

Another painter belonging in the ranks of the subtle is William Scott. In his recent exhibition at the Martha Jackson Gallery, the British painter demonstrated that long familiarity with cherished motifs eventually reaches beyond the original impetus into a personal system of relationships. What I find particularly moving in Scott's recent paintings is the souvenir of early experience. That is, for years Scott moved around the objects of kitchen life — pots, pans, crockery, tables, chairs — seeking their exact place in their particular universe. These years of patient study and modest ex-

perimentation have had a cumulative deepening effect. Authenticity, or a quality akin to it that is very difficult to put into words, is the essence of his new paintings. What is remembered and superceded gives them their truth.

Not that Scott is abstracting from still-life motifs. I doubt very much that he began with particular objects and places in mind. Rather, objects and places linger in his imagination and feed his paintings in their concreteness with the necessary sense of weights and volumes.

I find it admirable that Scott has been able to work within the painter's classical conventions and still achieve a fresh result. So many artists must move outside, taking into their studios bits and pieces of what they like to think is real, and incorporating them bodily into their creations. Scott uses only oil paint and an unlimited variety of techniques with brush and brush-handle. He also gives depth in opacity, or transparency; weight in outline or even shadow; space in terms of groundline and horizon, or in terms of the close-up, much as Bonnard did.

The subtleties of Scott's technique—deceptively few pronounced colors, simplicity of line — easily lend themselves to the kind of critical rhetoric Revel deplors. But how else can it be said? The simple ovals, squares, ellipses and verticals Scott paints are so much more than geometry. They are descriptive of the special sense all humans have for relationships. What may begin as the relationship of one pot to one saucer becomes, as it did in Chardin, symbolic of many other less tangible relationships.

Out of the range of contemporary bombast, William Scharf continues to work out his symbolist fantasies in small gouaches and watercolors. His exhibition at the American Gallery presented more than forty miniature visions—strangely echoing visions which allude not only to art nouveau and fin-de-siecle symbolism, but also to Gorky and post-World War II myth making.

Scharf is preoccupied with the basic symbolic imagery that has saturated the history of art from the very beginning. The germinal egg oval and the infinity-sign arabesque recur frequently. An air of ritual and elaborately embellished ceremony wafts through his paintings. Jeweled diadems abound, and the hint of orthodox re-

(Continued on page 32)

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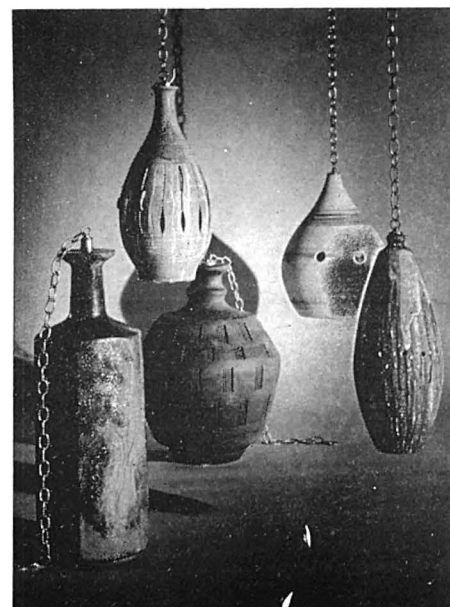
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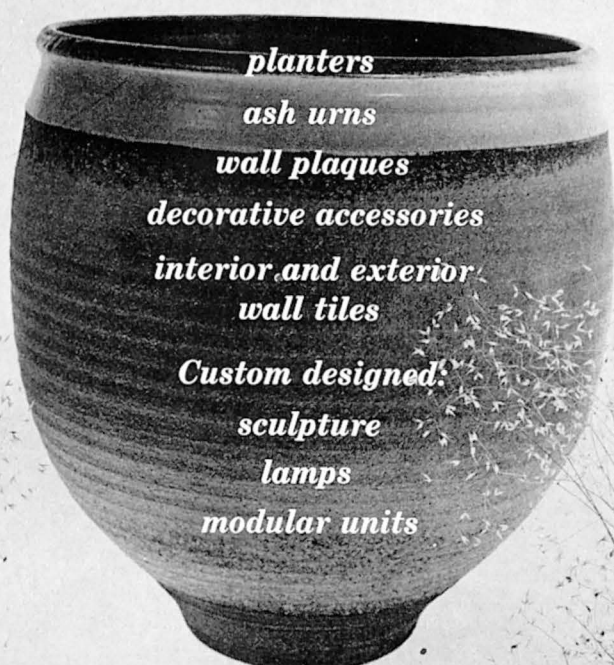
MODERN CALIFORNIA HOUSES: Case Study Houses 1945-1962 by Esther McCoy (Reinhold Publishing Corporation, \$12.50)

It is gratifying to see such an exemplary job of documentation as Esther McCoy has prepared in showing the unique Case Study House program in its entirety to date. Here is a professional record of a remarkable plan to utilize the talents of the best designers and architects in providing decent living environment through good design with the use of new materials. At the end of the second world war, John Entenza (editor and publisher of ARTS AND ARCHITECTURE) was well aware of the need for more and better houses for a population expanded since the depression years and bursting out at the seams at the end of the war. In the pages of this magazine he inaugurated the most influential plan in the annals of contemporary architecture to correct a problem of great social magnitude, and the program now, in effect for seventeen years, has had more impact and influence on the design of houses than any other single source. It began with the magazine becoming its own client and a number of the designers and architects commissioned to do the first eight houses have become household words: J. R. Davidson, Richard Neutra, Spaulding and Rex, Thornton Abell, Charles Eames and Eero Saarinen. During these first five years these men experimented with the new materials of industry, structure and plan, to cut a wide swath into the path of the future and the program has continued, progressed and expanded. With the advent of the open plan and the steel frame other architects were invited to experiment as freely as their predecessors, all of whom contributed in some significant way to the improvement of living environment: Raphael Soriano, Craig Ellwood, Pierre Koenig and many others. The Case Study House Program continues, having completed twenty-three houses and presented a number of additional projects in plan. The 150 photographs, mostly by Julius Shulman and Marvin Rand are superior and the text by Esther McCoy first rank.

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PHOTOGRAPHING ARCHITECTURE AND INTERIORS by Julius Shulman (Whitney Library of Design, \$15.00)

Photographing architecture inside and out has been a problem in communication over the years. Photographers for the most part have been happy to make pictures of great beauty, quite frequently, yet which did little to draw the viewer into the process of experiencing the architecture or design. Julius Shulman was aware of this early in his career and, with a selective eye and an almost intuitive knowledge of architecture, proceeded to do something about the situation. Even a casual reading of his photographs reveals an unusual skill in composition. Examine the incorporation of foreground, middle-ground and distance in his shots; add to this his keen awareness of the major theme of the building or its interior; the choice of lighting; the values obtained: the observer's "almost" experiencing the architecture has been made possible. That there are not enough good architectural photographers to go around has been one of Julius Shulman's concerns and his book is a manual for all interested persons, whether they be designers with whom a closer mutual cooperation is desired, or for young photographers aspiring to make a career in this field. Julius Shulman is a good teacher and his book offers essential details from techniques and equipment to the question of fees. Much of his work has appeared in the pages of this magazine.

SITE PLANNING by Kevin Lynch (The M.I.T. Press, \$8.00)

Mr. Lynch has taken a long look into the seemingly unmanageable complexities of site planning and site design in a technological age. His findings are directed upon present social organization with all the ramifications of the art of arranging external physical environment in complete detail. His excellent analysis takes into consideration all factors in the use of a site: light, noise, air, sub-surface land formation, control problems, linkage, and circulation as well as the process of site planning. SITE PLANNING is important to architects, town and city planners, engineers and the layman. The author is Associate Professor of City Planning at the Massachusetts Institute of Technology. A former student of Frank Lloyd Wright at Taliesin, Mr. Lynch has worked and taught with Robert Woods Kennedy, Gyorgy Kepes and others. SITE PLANNING is a model of organization and is most inclusive even to soil, plants and climate, with a note on costs and selected references.

BAROQUE EUROPE edited by Harald Busch and Bernard Lohse, with an Introduction by James Lees-Milne (The Macmillan Company, \$15.00)

The fourth in a series of picture books on the Buildings of Europe is the most elegant and exciting to date. Baroque, the most dramatic and grandest of architectural forms had long been considered an oddity—a decadent and deplorable phase of Renaissance art—and went unrecognized as a form until less than one hundred years ago. The value of such a picture book is to show the changes and variations in both ecclesiastical and secular buildings as the influence of Baroque spread throughout France, Spain, Germany, Austria, England, Holland, Sweden, Ireland, Poland, Russia, Prague and Mexico. Choice examples are given of Bernini, Borromini, Cortona, Mansart, Dientzenhofer, Lucas von Hildebrandt, Fischer von Erlach, Tiepolo, the Assam brothers, Wren, Hawksmoor and others. BAROQUE EUROPE is a welcome addition to the now rather complete library of material on the Baroque manner.

THE ILIAD OF HOMER Translated by Richmond Lattimore. Drawings by Leonard Baskin (The University of Chicago Press, \$11.50 to January 1, 1963, afterwards \$13.50)

A sheaf of forty-five drawings arrived from the publisher in advance of the completed book, heralding a new edition of the widely acclaimed Lattimore translation of THE ILIAD. On first glance the drawings seemed to have been made by a man looking over the shoulder of Rico Lebrun. What relevance they had to THE ILIAD remained to be seen. The human figure as a universal image had been chosen by Mr. Baskin, yet somehow the figures seemed too soft, too pillow-like to enhance the heroic struggle. Added as they were to the completed book, the drawings looked out of place, too general, lacking in epic proportions. In his break away from Greek-frieze art, Mr. Baskin had also eliminated all pageantry. Good illustration must always elucidate, enhance and enliven. As a set of drawings these figures are far more interesting when isolated from the text. The book itself is handsomely printed.

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Case Study Houses 1946-1962

By ESTHER McCOY

Author of *Five California Architects*

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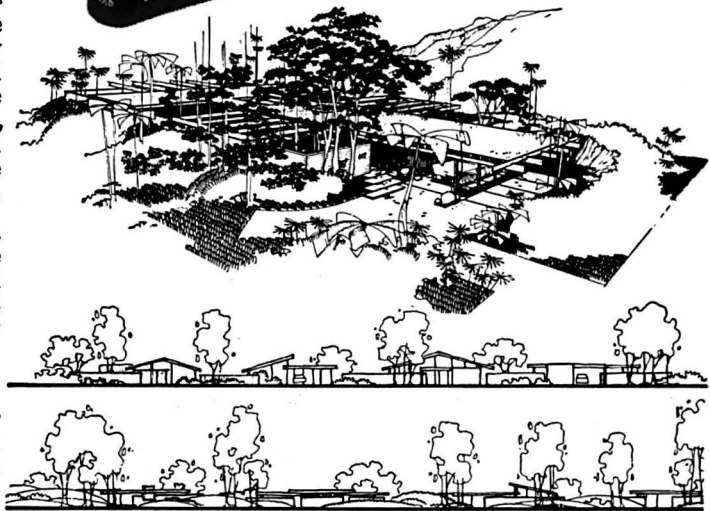
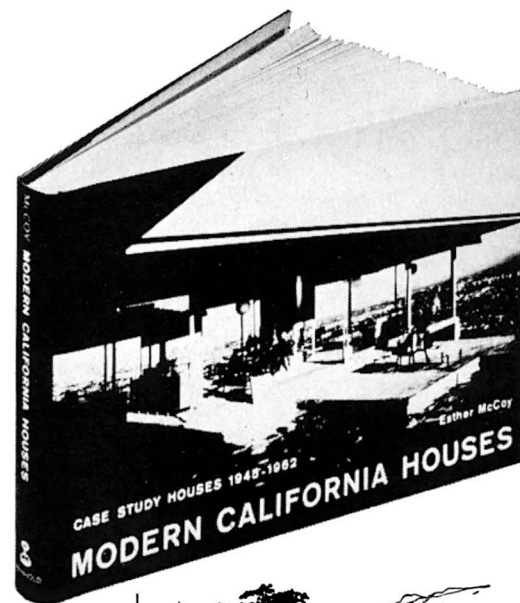
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MUSIC

PETER YATES

A MAN WITHOUT DEGREE, A SCHOLAR

Suppose that in our society a man should place himself apart from the common recognition of scholarship, expecting no honors but asking only, by the personal honor he expects of scholars, that what he accomplishes shall be given equal consideration with the works of scholars.

A crackpot, eh! No, nor for that matter, not an unprofessional man. Having come to his special skills and knowledge by the way of the artist he has had no time, interest, or inducement to persuade him to go back and accumulate the technical scholastic points which would make him a Master or a Doctor. He merely asks that some others who have had this indulgence shall examine his thesis and study his conclusions, so that whatever he has established as correct information shall be put to use and his perhaps more doubtful solutions be given further experimental study.

Well—the professor trapped by this preamble, poising on that truthless vocable that is presumed to trumpet the procession of thought panoplied but more often signifies its arrest by gendarmes of cautious mental government—*Well*, he gives forth, he concedes: “some of my colleagues . . . As for himself, he is always interested, although . . .” So that one is delighted by the occasional bluff honesty that commits itself: “It is important. We should try it. I believe we could find useful place for it in the curriculum. But, you understand, among the others, those who hold more to academic distinctions and formal degrees of scholarship than I do . . . it will take time.”

And it will take time. Even to assimilate all that Wesley Kuhnle has gathered of concrete information about keyboard practice

will take very much time—and keyboard practice. And much of it may have to be learned obliquely, through another study of no less, and perhaps revolutionary, significance, the *History of Tuning* that Mr. Kuhnle has recorded on tape, speaking his text and playing the examples on virginal, spinet, harpsichord, and clavi-chord, each instrument of his own making. Though he began as an organist, he has not been able to command the facilities to record on organ or to build the small organ he desired for his own use, or the rather differently sounding 18th century piano with its lighter fundamental and more ample overtones.

The *History of Tuning* is 4½ hours long; it embodies within its many examples a rather complete demonstration of the keyboard practice of the 16th, 17th, and 18th centuries. Copies of it are in the libraries of three universities; in two it is being adapted for use in the curriculum; in a fourth it was the subject of two special seminars. An improved and corrected version of the *History*, completed since the first issue, is waiting for enough money to have it economically reproduced for sale. Mr. Kuhnle, very seriously ill, is unable to continue his larger project of recording on tape a complete manual of keyboard practice, though several hours of performed examples of music from the earliest preserved scores down into the 17th century are on tape.

I might say in passing that Mr. Kuhnle's examples in the *History of Tuning* include solutions of the correct tuning to be used for John Bull's *Hexachord*; the realization of Well Tempered tuning as distinct from Equal Temperament; demonstrations of the sharp and flat variable tunings of the Meantone temperament, which answer all doubts concerning the actual usage of Meantone by Couperin and Bach raised by J. Murray Barbour in his valuable book *Tuning and Temperament* and a subsequent record; and solutions for the correct tuning of a keyboard instrument to play Bach's Toccata in F sharp minor or sonatas by Domenico Scarlatti which contain both A flat and G sharp (*the Wolf*). These last open a previously unsuspected field of study in the coloristic registrations that result solely from tuning in one or another sharp or flat variant of Meantone.

What is meant by *keyboard practice*? It is how the keyboard instruments have been tuned and the conventions of playing on them in successive periods of their history. But surely this information is well known among our better pianists, organists, performers at the harpsichord? No, it is astonishingly little known; and what is known has been very generally disregarded in performance.

Why have these excellent players and performers avoided putting to use what one would think to be a matter of common knowledge?

First, education: the information exists, well documented, but is not generally studied or taught. Musicologists assume a silent technical knowledge but in practice insert a slip of it as cautiously as a professor of English lets a Tudor pronunciation into reading Shakespeare. Second, habituation: whatever teachers and performers have learned to do well in the accustomed way they prefer not to change or challenge. Conservatism is often no more than the preserving of an intermediate, fallacious practice in need of correction: like protecting outmoded and superstitious business habits from the “economic fallacies” of Keynes; guarding “our great musical tradition” from the threat of “modern music.”

Third, music as we hear it today is a common language with a common idiom; any tampering with this common idiomatic language touches the susceptibilities of an audience that has learned to appreciate, if not to speak it. For a number of years intonation has been the criterion of fiddle playing as against the more genuine musical accomplishments that inflect or even impair intonation. An electronic organ gives infallibly exact intonation; that is why it is so inexpressive. Nowadays, encouraged by the artificial perfectibility of the phonograph record, virtuoso display performance in the common idiom overrides curiosity concerning a correct performance. The applied correction kills, it does not correct. One observes the older recorded music fanciers falling away from their hobby. The living imperfection of real performance, in spite of the handicaps of recording it, made the 78 rpm record a true substitute for live experience, especially in the first hearings before the mental ear had it memorized.

Fourth, no student and few teachers can afford to adventure giving or acknowledging unaccepted answers to accepted questions. The standard test has its answers predetermined and no capacity for unexpected logic or reasoning. The granting of a PhD. merely confirms that a student has not violated the thought-

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patterns of his professors. To present independent answers the student must risk his formal education, the teacher his academic shelter; and—more significantly—by allowing such answers the administrator risks his peace of mind. A genuine thinker, a genuine artist threatens the establishment.

In our family we have a taste for adventures which you survive as an explorer survives headhunters and malaria, to no particular advantage, except hard-bitten satisfaction. When my eldest son was taking a required general course in the Arts at a branch of the University of California he asked me what would be an interesting subject for a term paper. The course covers a smattering of the arts including music; the professor who then gave it reduces esthetic theory to his standardized opinions. I proposed to my son that he should write a paper about the influence of tuning on 20th century music; he should work up the material, and before he turned it in I would check it to make sure the information was accurate. My son set to work to master the assigned reading and produced with more labor than is ordinarily required for such occasions a paper so good that I have myself since used it for reference.

He was taking at the same time a required course in Music Appreciation. He mentioned the paper to the teacher in this course, who asked to read it and returned it with the comment: "You have forgotten to mention the use of quarter-tones by Bloch." This was irrelevant, since quarter-tones are merely a division of the standard equal temperament and do not bear on the subject. The professor of art in his turn gave back the paper, marked with a B-minus, unwisely penciling below the grade a comment that the paper had failed to discuss the lack of emotion in 20th century music as compared with 19th century music. Thus the professor testified to both his prejudice and his incapacity. The next year we tried a similar adventure in a course where the professor is a master of his subject, and the paper came back with written congratulations and an A-plus.

So much for adventuring unaccepted answers: it is not an issue of right or wrong but what the professor understands.

What do I mean by "academic independence?" Surely, by adventuring subject-matter he knows to be correct, the teacher does not imperil his employment because others disagree! Have not some academic radicals achieved a measure of independence? Yes, and travelers have returned alive from the headwaters of the Amazon. Reading of the plights they have survived, one wonders that any of them should ever wish to go back, but they do. I speak to such scholars, and I hope that some of them will listen. I speak also to that larger body of interested persons, who having a keyboard instrument may widen their skill in playing it, if they wish to, by exploring keyboard practice.

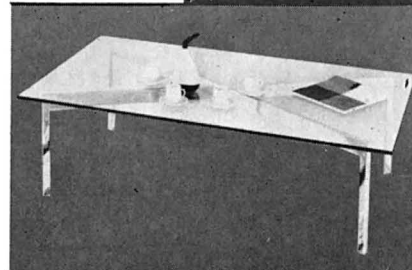
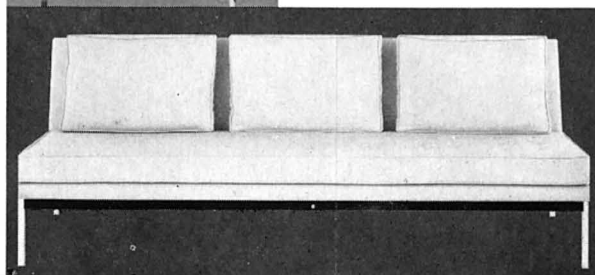
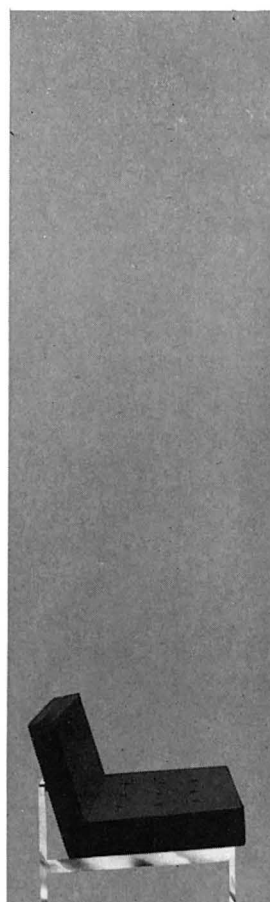
Where is this information about keyboard practice to be found? It exists in a large number of writings by performers, composers, and scholars of other centuries, who have described and given rules for the correct performance of music as it was practised in their lifetime. It may be read also, in dilution, among the writings of 20th century musicologists. The handiest source is a single-volume compendium, *The Interpretation of the Music of the XVII and XVIII Centuries*, assembled by the great reviver, scholar, instrument-builder, and performer of the music of earlier centuries, Arnold Dolmetsch. The book includes as well material from earlier centuries. Everybody knows this.

A great many know the book exists; quite a number own it; some have read it, some clear through; here and there one has borrowed from it an idea to put into practice. What has not been done elsewhere is to explore thoroughly in practice the complete interweaving of relationships contained by the book. When I say "in practice," I mean in actual realization at the keyboard. When I say "thoroughly," I mean all the way, as jazz was played all the way out and dirty before it was commercialized and made polite and became, in its present high estate, what I call "musical jazz." The old authors often speak strongly in favor of one way or another of rendering a rhythm; in each case one can presume many did it not at all, or did the opposite. Experimenting in such case the player will do better to swing the rhythm more decisively rather than less. Helge Kokeritz, an authority on pronunciation of the Elizabethan-Jacobean period, has recorded a selection of examples from Shakespeare's plays, in a cautious inflection digressing less far from polite university idiom than common cockney, or countryside British, or the BBC dramaturgical snuffle. This obviously is not Shakespeare's language.

(Continued on page 33)

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From a talk at the Decoration and Design Show at the Seventh Regiment Armory, New York, October 1962, by Margaret Hockaday.

Fifty years ago this coming February, another show took place in a similar Armory here in New York. We all know now what happened there. None of our lives have been the same since that day when Van Gogh and Gauguin and Duchamp's "Nude Descending the Staircase" were viewed for the first time in America. And nothing that was seen that day could be said to remind anyone of grandmother. This happened a half of a century ago next February.

And now the Armory and the Decoration and Design Show, 1963. What are we searching for in this reservoir of the monuments and minutiae of the past? Let's look around these interiors to see what's happening here. What are we trying to say? Is this the era of the collectors and arrangers of the past we are ushering in today? Is this the White House misunderstood?

There's only one family in America who *has* to live in a museum among the authenticated historical furnishings from two centuries of American heritage. Only this one family must put up with an arrangement of decoration and design of the 34 presidents who preceded them. Curiously enough the record abruptly stops where contemporary expression should begin.

The collection at the White House is meager compared to the wealth of resources of the Armory Show drawn from over the entire globe. The assiduous American buyer in his ever widening search can add objects of 103 nations of the world with more yet to come. And the overwhelmed consumer in this rising tide of international clutter looks to the great arrangers of decor to sort out the furnishings of their avidity and to produce the interiors of 1963.

Are these modern arrangers of decoration and design just bringing back a cleaned up version of what Russell Lynns described in the *Taste-makers* as the "monstrous palaces of gorgeous sloth"?

This is not occurring anywhere else in American life.

In no other area of man's endeavor are we postulating these instruments of the past. Not in the houses we are building nor in the schools, the airports, the factories, and even the churches, are we living in the past. Not a single significant church in any part of the world is rebuilding to the ancient formulas of glory. Not a gothic spire is rising nor a single rosace window. Two million people travelled millions of miles to see Coventry this summer. No covenant with the past revisited. Neither cross, nor altar piece, nor stained glass nor bell tower of the past was to be seen in the great new creative expression of 20th century Coventry. Not the minutest detail of liturgical reliquary was dug out of the ruins.

Why won't the interior specialist in decor and

design let go of the past? Why is everyone digging and scraping, gluing, spraying, welding, gilding like mad to keep every remnant of the past in some form or shape? They can't seem to shake it off. Latches and locks, screws, pipes disgorged from long-gone attics become sculptural heaps and ferraments to make this last stand.

Are we cutting off the resources of creativity by this preoccupation with the past? Do we, the public, really want these monstrous commodities of costly antiquity? Oh, dad, poor dad, *must* you hang there in the closet and make us feel so sad.

In fashion, women won't buy the past. All you need for a cure from the very idea is to view any photograph taken of yourself twenty years ago. In clothes or hair or shape of face, the past definitely doesn't look so good.

And when it comes to houses. Particularly the second house. The pleasure house at the shore. The self-tending weekend house. No one covets a Newport pink castle on the rocks. Not for one moment would you tolerate 19th century mustiness in decoration and design. The consumer wants no part of its mildew in the tuftings, spider webs in the spindles, dresser drawers swollen tight with humidity and a loud creak in every hinge.

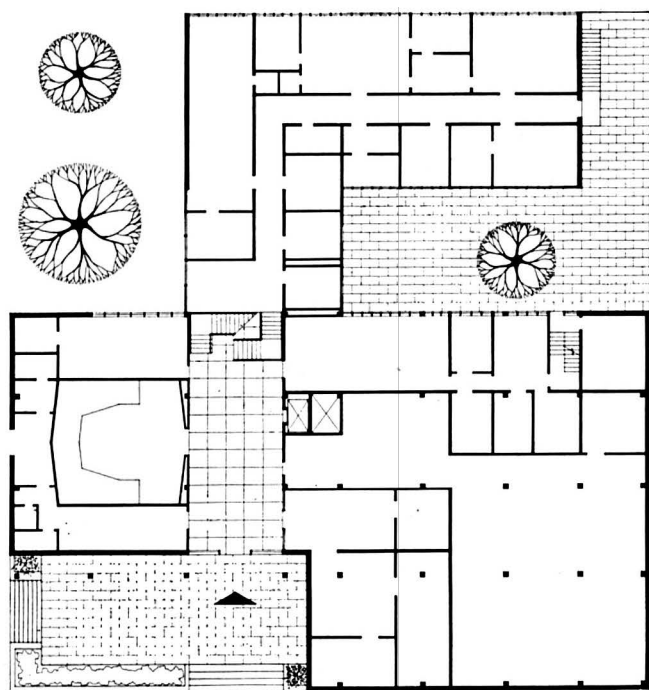
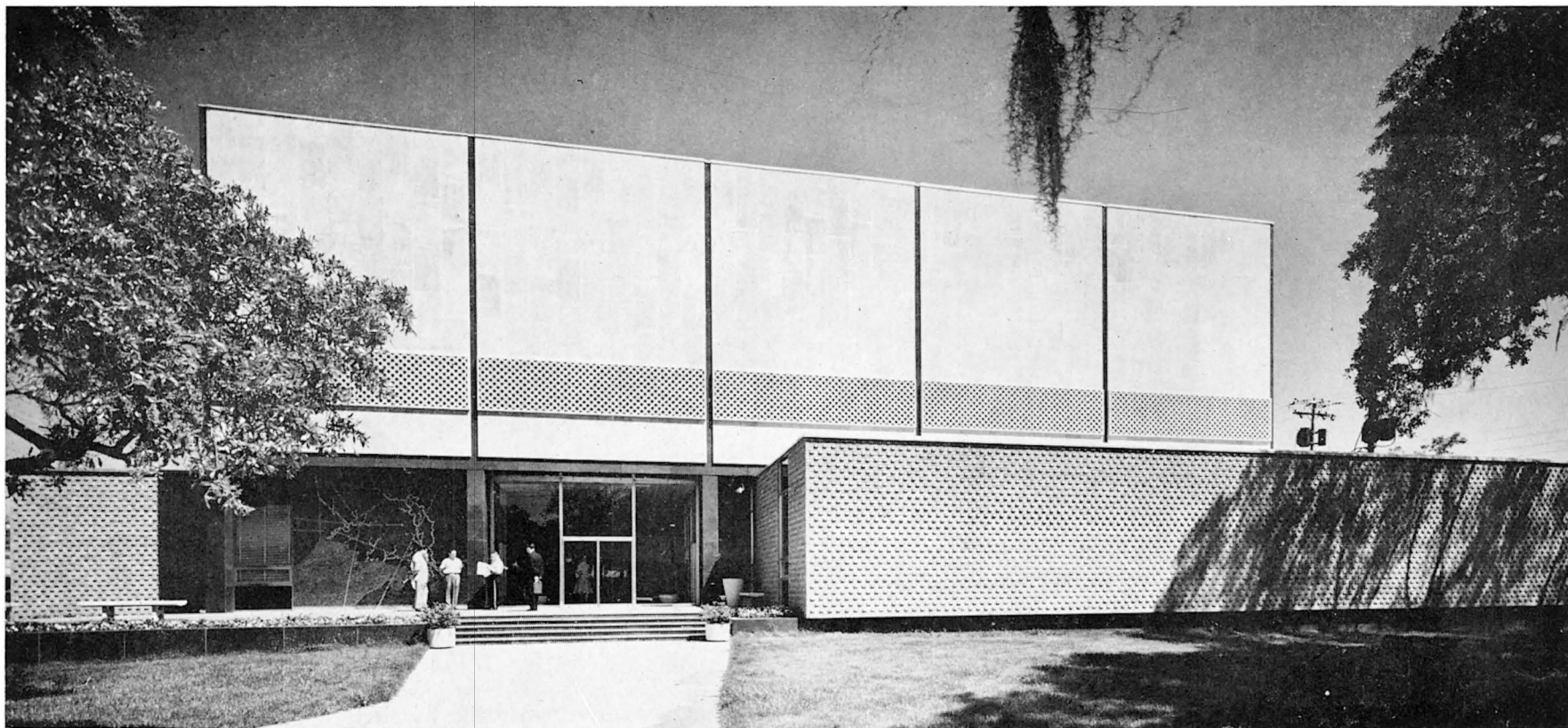
By the sea what's modern is considered beautiful. In fact this interest and demand for new furnishings for garden and patio and pool and beachside living has stimulated some of the handsomest design in summer outdoor decoration and furnishing. The interior arrangers haven't succeeded in rustling up the Heywood Wakefield wickers and foisting them onto the third generation.

Another place saved for creativity is the kitchen. Here the influence of the modern architect and the ache in mother's back conspired to keep this territory free of the past. The consumer is in the kitchen doing the work and wants none of the 19th century. Not even grandma's recipes.

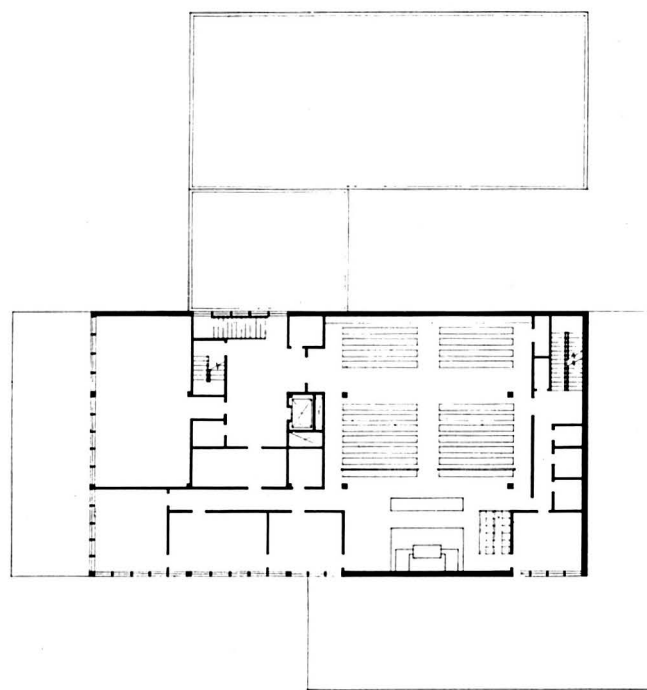
Why is it then that the consumer has let the clutter back into the parlor after the parlor is gone, with its fussiness, its drawn shades, its mounting walls of pictures? Why is it that the decorator and the lady consumer are killing themselves once again to transplant the peacock on the newel post knowing perfectly well there isn't any newel post anymore? Do the decorators and designers really want us to believe that an arrangement of past objects is fashion and style and taste? What is he honestly trying to do?

Innocent willing creature, the public. Only recently emerged from the past which it really wants to forget. A war past, a slum, a farm,

(Continued on page 32)

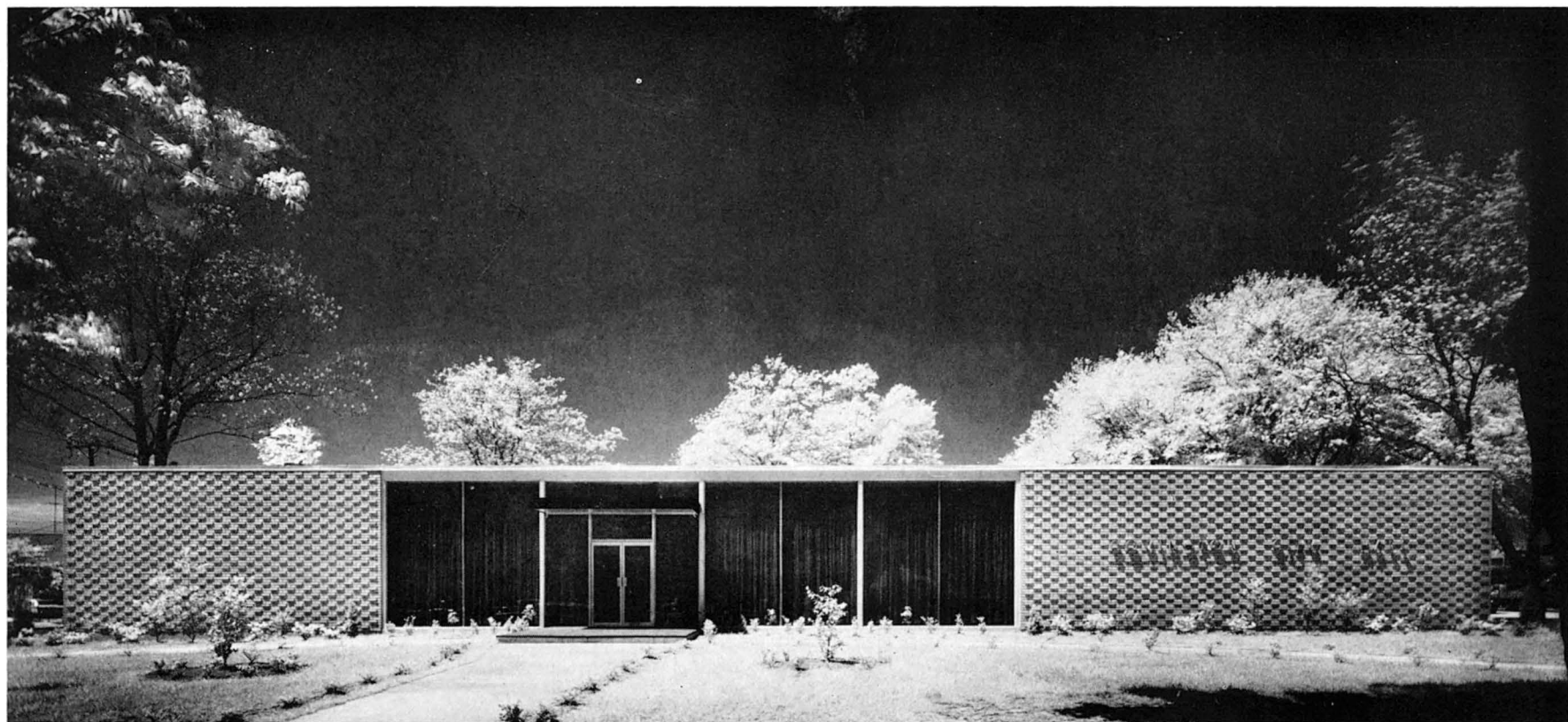


first floor and mezzanine plan



second floor plan





CIVIC BUILDINGS BY AUGUST PEREZ AND ASSOCIATES, ARCHITECTS

← COURT HOUSE

The Court House in Covington, Louisiana, serves a small shoreside resort community on Lake Pontchartrain near New Orleans. It is the major unit of a civic project which includes the recently completed City Hall.

The building contains all county administrative, judicial and police facilities with a county jail on the top floor. It is a three-story concrete structure, resting on a granite podium. Projecting wall elements on the podium level are of local, patterned St. Joe Brick, characterized by unevenness and the warm, tawny coloring which blends with the much older brick buildings of the community.

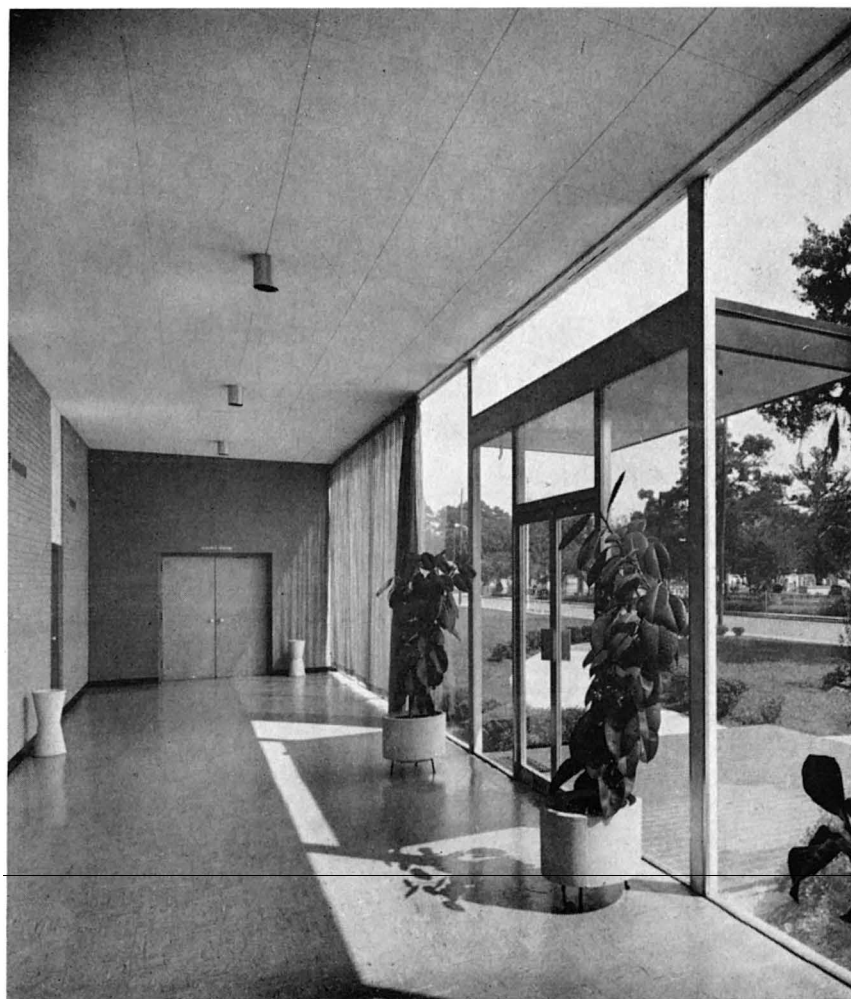
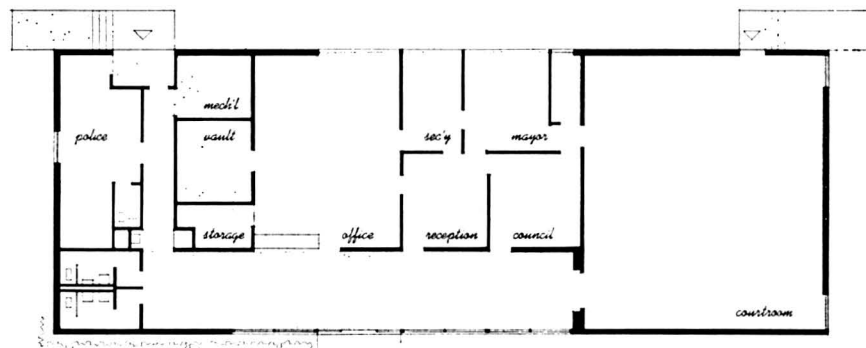
The surrounding surfaces above the ground level are limestone. The limestone facing is broken at exterior column lines to emphasize the vertical structural element with the building mass. The columns are sheathed with granite. Continuous windows at the second floor are shielded by precast sun-screen units.

CITY HALL

The design for a City Hall to serve the administrative needs of this old but rapidly growing rural community required a plan which could be expanded at ground level while land costs are not at a premium.

The building budget restricted construction to the use of inexpensive materials. These requirements established the first rectangular unit of textured brick veneer and wood stud walls on a concrete slab base. To minimize cost, roof framing combines wood joists with steel joists where load requirements are nominal. Roofing is built-up composition and gravel.

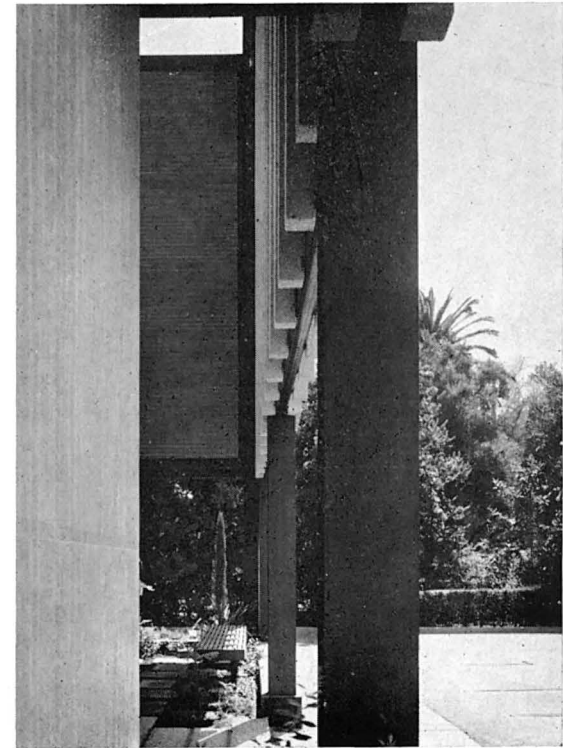
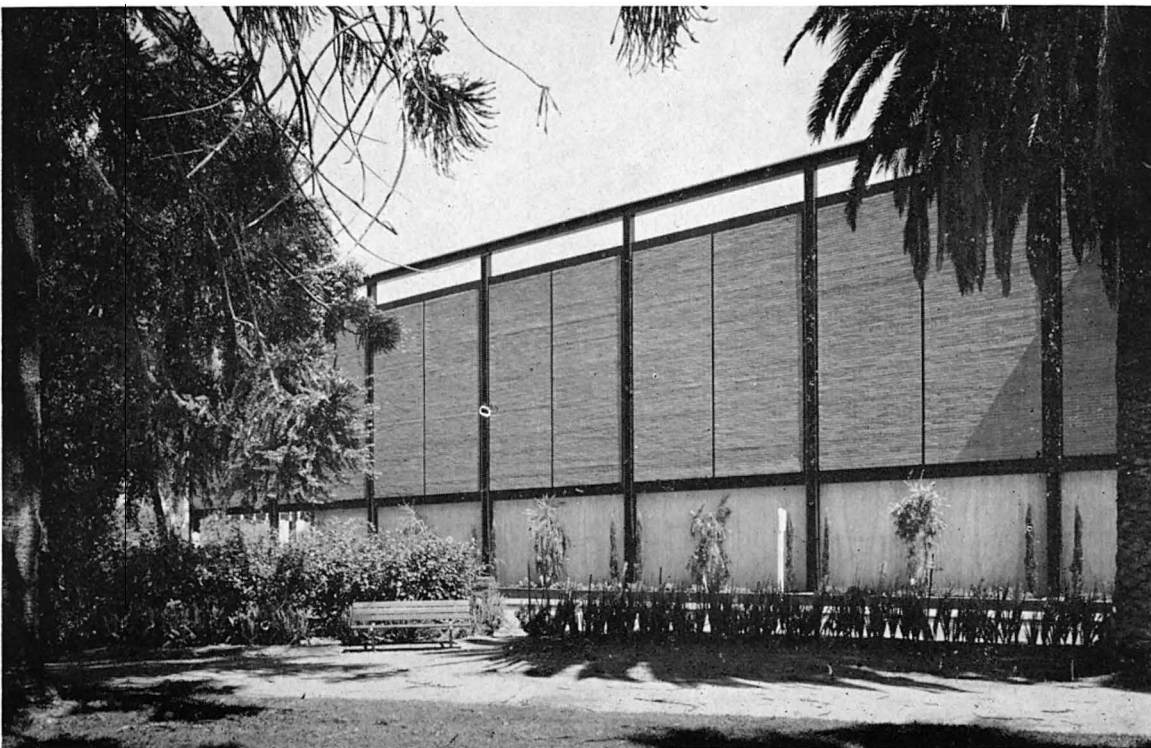
Expansion is contemplated as a U-shaped addition to the rear of the building which would form a courtyard on axis with the present rear windows. Circulation would follow the inner perimeter of the addition and a view of the courtyard would be gained from the public space at the entrance to the building.





COMMERCIAL STRUCTURE

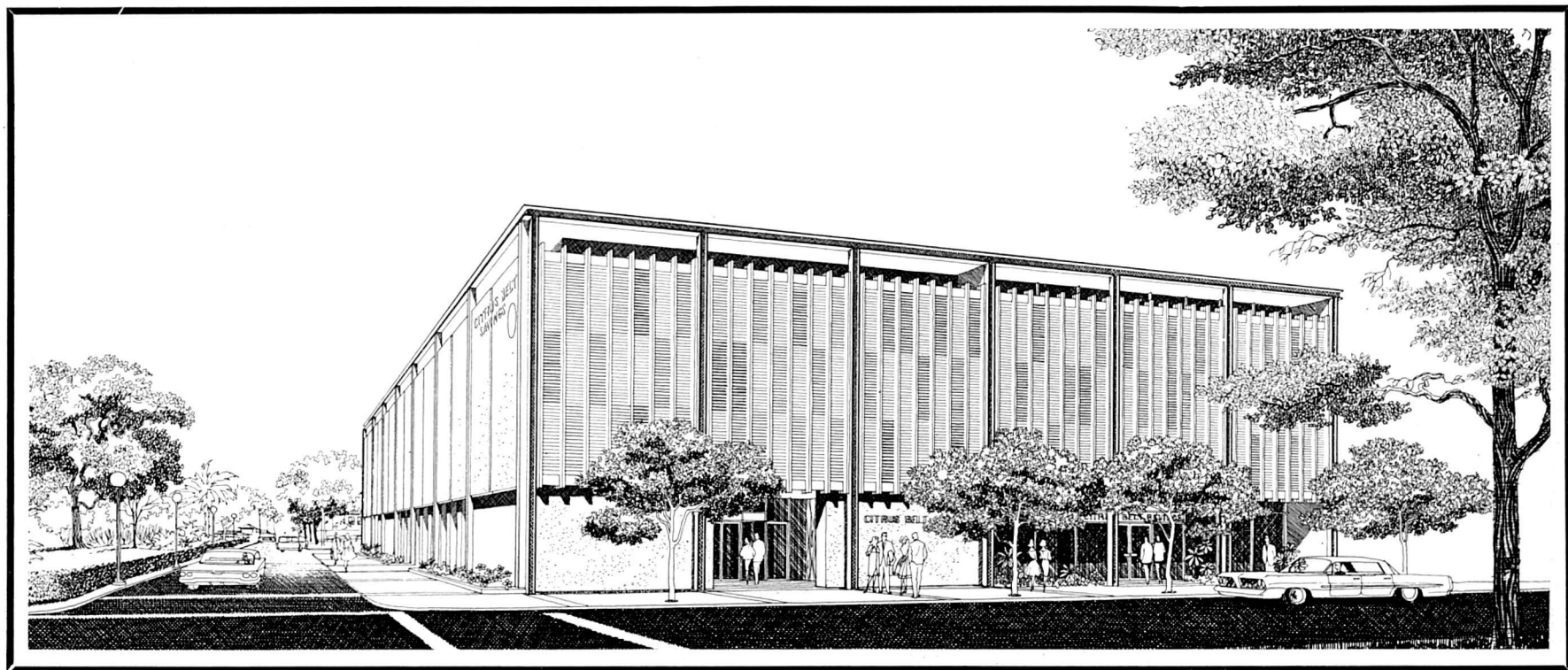
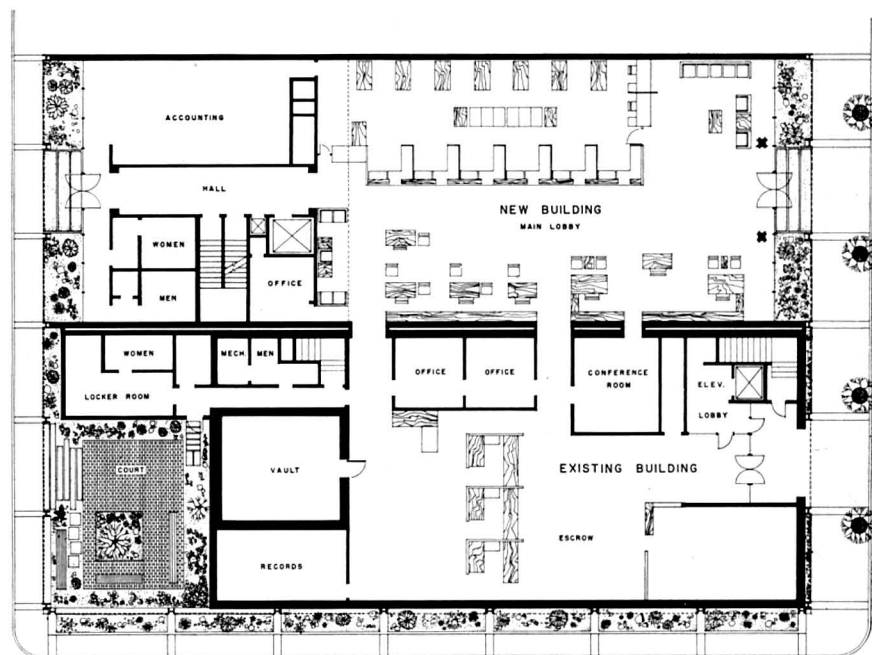
BY JAMES PULLIAM AND
ASSOCIATES, ARCHITECTS

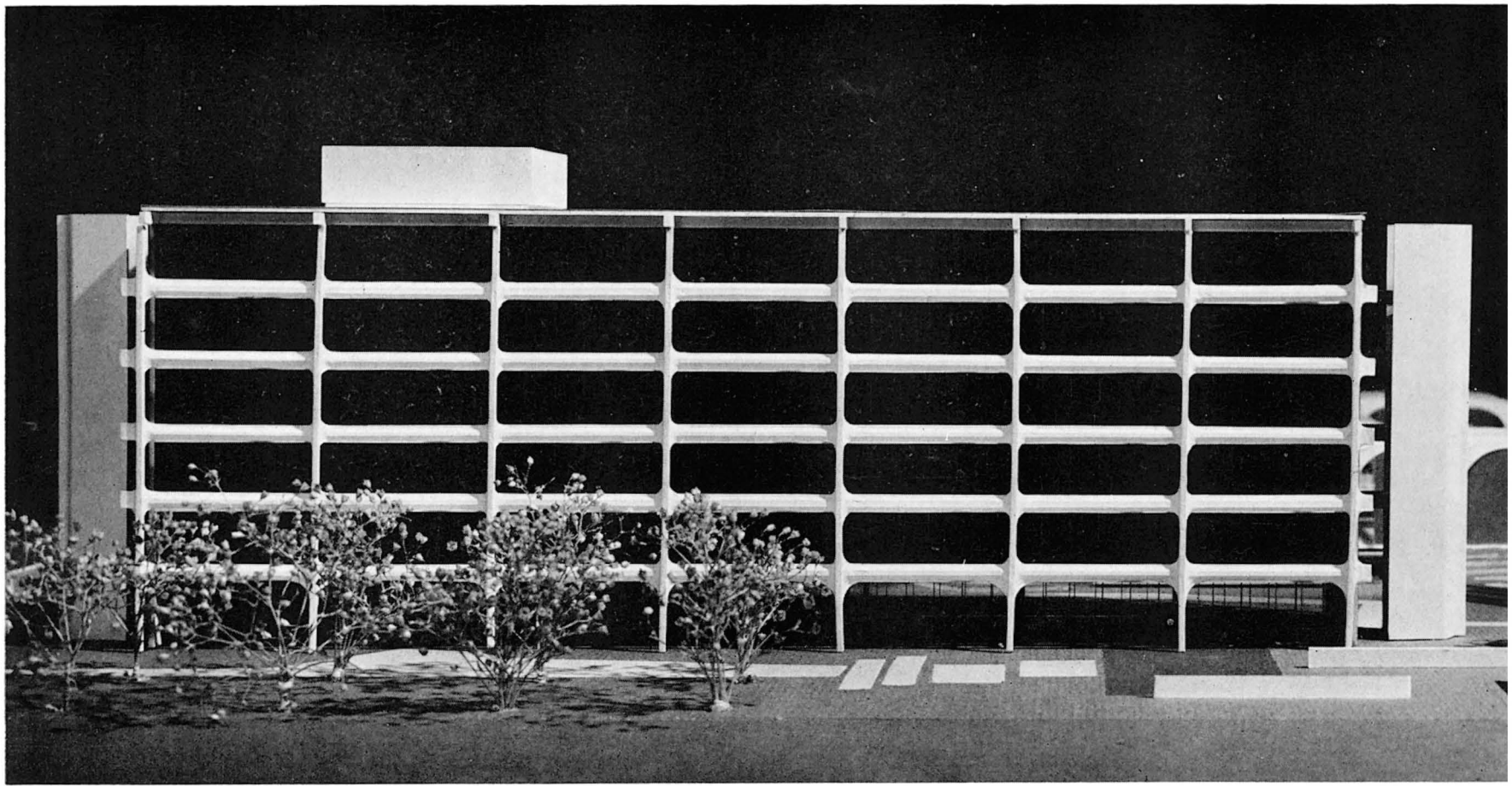




This project involved the remodeling of an existing Savings and Loan building and construction of an adjacent new building to accommodate business expansion.

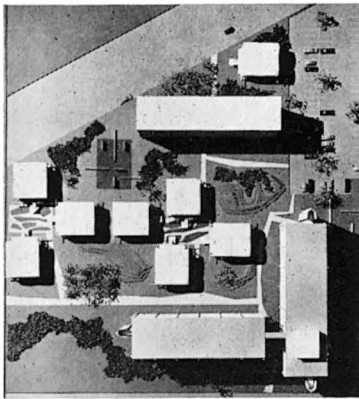
The principal building exposures are east and west. An anodized aluminum sun screen set between cast-Mosai mullions provides sun control at the new building and visually unites the addition with the existing building. A modular steel frame surrounds the combined structures, supporting the aluminum screen, east and west, and face brick spandrel panels at the south elevation. Behind the screens at the new building portion fixed glass window walls with aluminum mullions and porcelain enamel spandrel panels occur. Other exterior materials are travertine and integrally colored concrete.





STUDENT HOUSING

BY RICHARD DORMAN AND ASSOCIATE ARCHITECTS

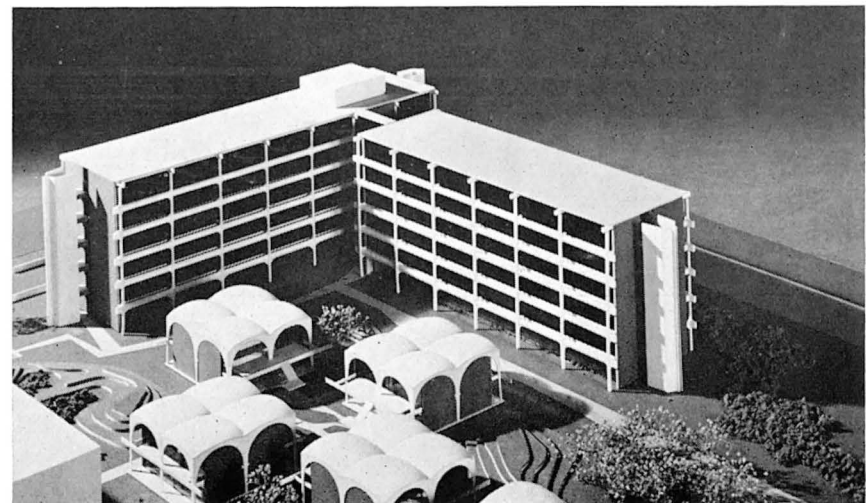
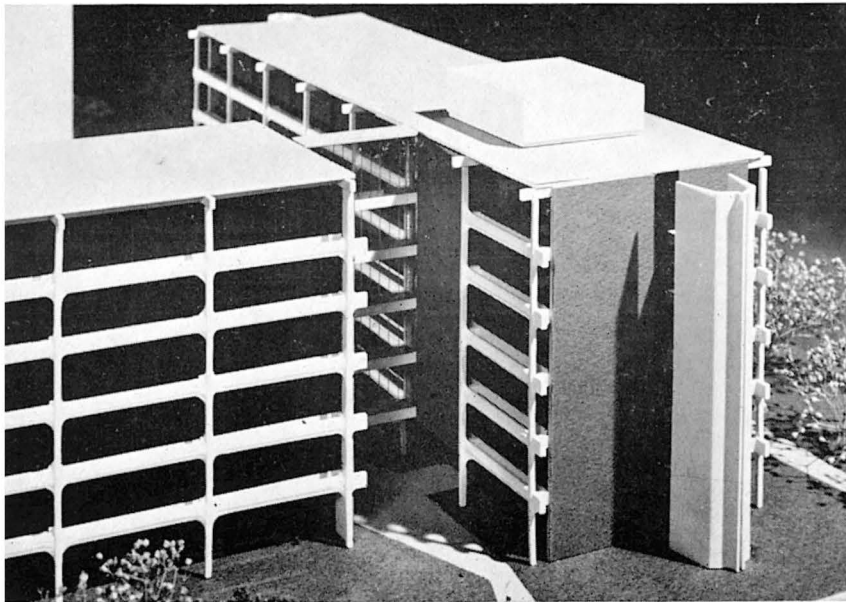


Conforming to the master plan for the University of Southern California, the southwest end of the campus is to be developed for new housing for married students. The program required 153 mixed two-bedroom, one-bedroom and bachelor units. Two six-story towers set at right angles to each other, and with an existing six-story structure, form a semi-enclosed plaza. Within this plaza are two-story units grouped in quadrangles. Sculptured earth mounds integrated with landscaping will complete the plaza development.

Low two-story units were programmed by the University to complement the higher tower development and to achieve a more intimate garden apartment look. Their desire was also to keep the two-bedroom, larger family units more closely related to the ground.

Structure for the main tower will be exposed concrete throughout. Exterior walls will be window wall of aluminum and glass with brick end walls. Interior walls will be 2"-thick gypsum board. Two centrally located elevators will serve the six-story towers. Heating will be with fan coil units utilizing facilities of the central heating plant on campus.

The lower two-story units will be of thin shell construction reinforced concrete and brick. Each unit will have four 2-bedroom, 2-bath plans. These units will be grouped in 3- and 4-unit groupings around a central patio of benches, planting and a children's play area. Main parking will be on an adjacent lot, thus eliminating the expense of a separate parking structure.



PHOTOGRAPHS BY GEOFFREY P. FULTON

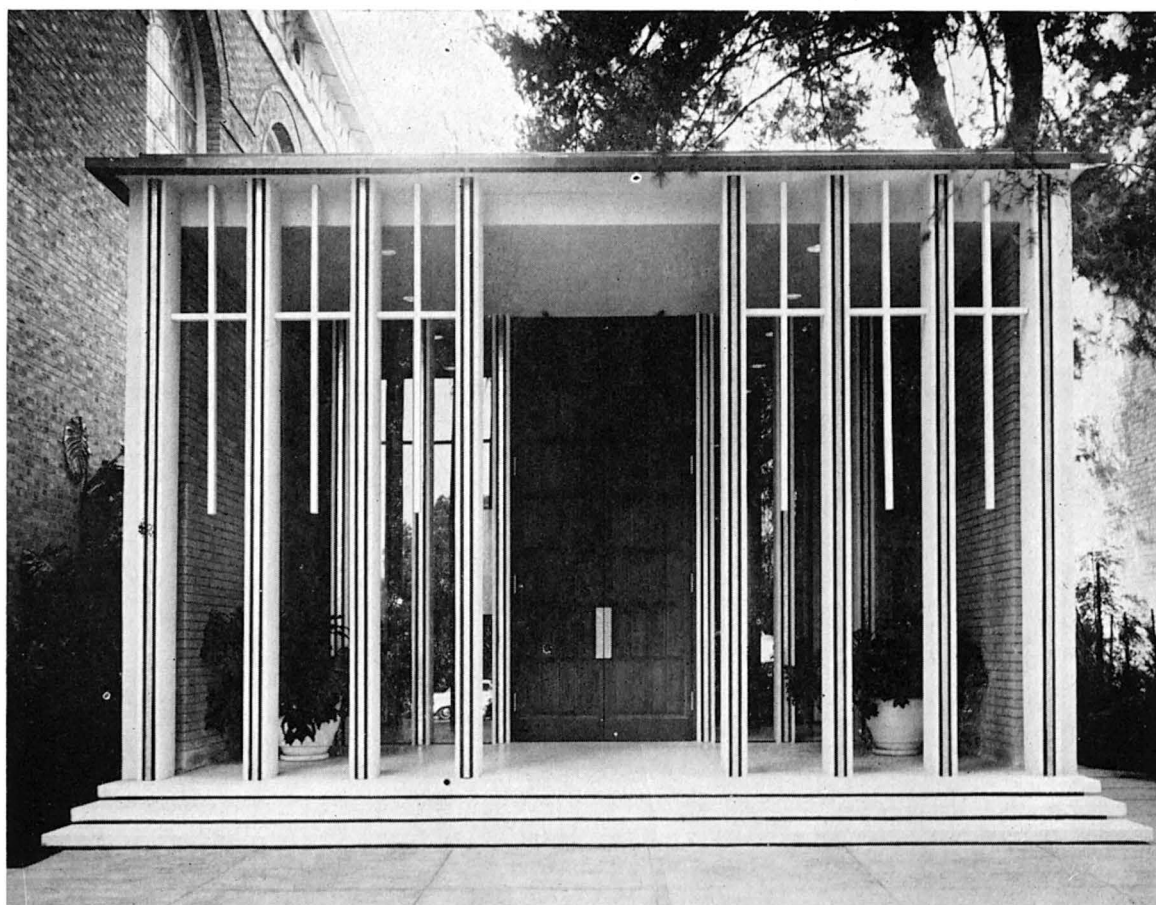
CHAPEL

BY CARLETON WINSLOW AND WARREN WALTZ,
ARCHITECTS

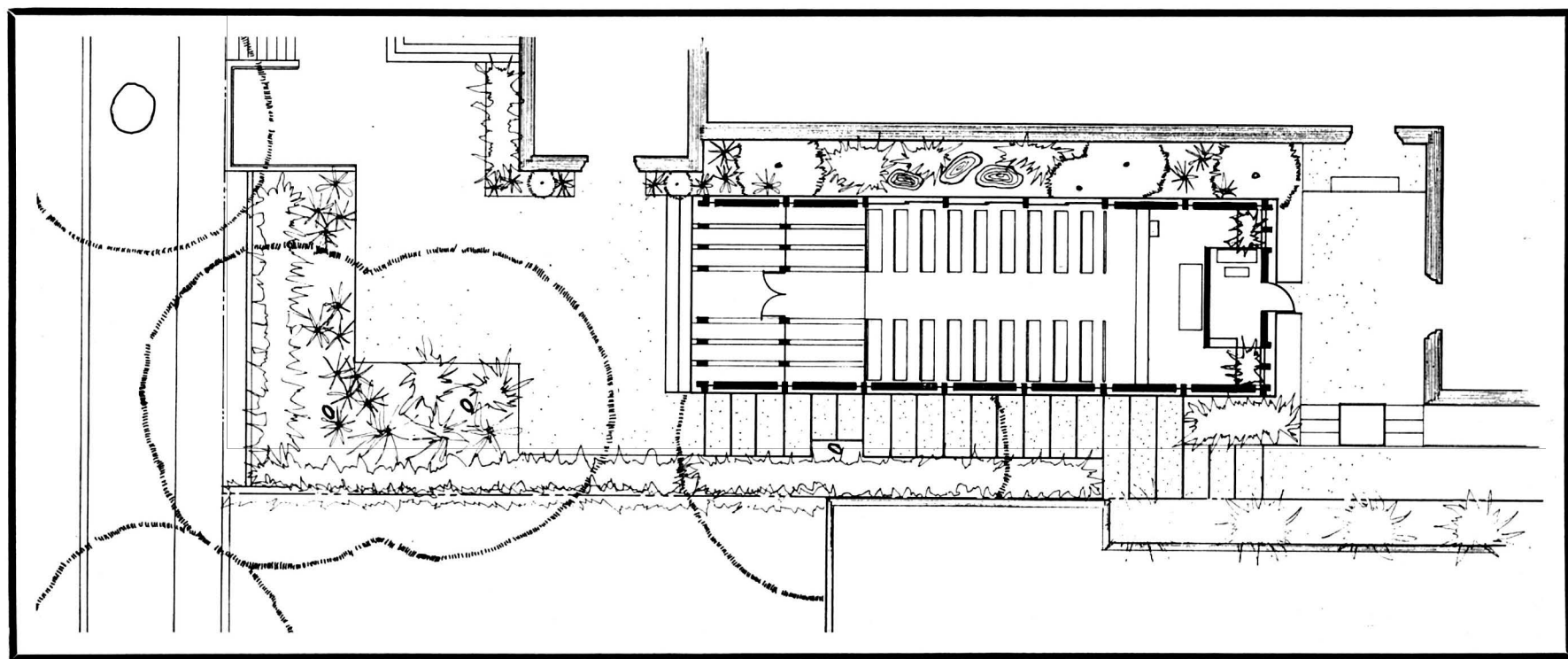
The chapel is an addition to an existing church. The only available area was a narrow strip of ground, 35' in width and 80' in length. The church building to the south and an apartment house to the north are each 40' high. The effect of a light well was overcome by three large trees which great care was taken to preserve. Complex code problems relating to exit courts restricted the size of the building to 20' x 60' and the roof height to 14'.

The most exacting design condition was the requirement that the design of the chapel be in harmony with the existing neo-classic structure. An attempt to meet this condition was made by using a formal planning approach.

The structure consists of a flat concrete roof slab supported on vertical concrete columns of rectangular section. Some areas between the columns are filled with clear glass and some with brick to match the beige bricks of the existing building. All brick walls are held back from the concrete columns 8" and these spaces are filled with stained glass. Interior brick walls are plastered. The floor of the porch, the back of the nave, the front steps and the water table are of terrazzo using a white matrix and Utah onyx. The balance of the interior is carpeted in bright red. All furnishings were designed or selected by the architects.



PHOTOGRAPHS BY MARVIN RAND



THE ARTIST AND THE CRITIC

BY JULES LANGSNER

There is no such person as a foolproof art critic. The best of the lot, an Apollinaire or a Baudelaire, blundered one time or another. This should not be cause for astonishment. A substantial possibility of error is one of the occupational hazards faced by the critic. His occupation constantly requires him to render value judgements with regard to works of art, a risky business beset with traps, blind alleys, loose footings, treacherous fogs, and cryptic clues. He is bound, now and again, to rush into print without having grasped the significance of certain works of art.

To be sure, these same hazards confront the ordinary individual who seeks to arrive at an informed and just estimate of a picture or sculpture. The critic's failures of judgement, however, may prove far more consequential in the degree of influence exerted by his opinion. For one thing, he is identified as an expert so that his views carry greater weight than the estimates of the layman. For another, his decisions appear in print and thereby reach (and influence) a much larger audience than is available to the ordinary person.

By the same token, the critic cannot avoid having his errors exposed to public view, whereas the layman may keep his evaluation of a work of art to himself, or confide his opinion to a handful of persons at most. Thus a *faux-pas* by the critic has no privacy. Indeed, the audience may react to the critic's mistakes with the same glee it brings to watching a top-hatted dignitary slip on a banana peel.

Few exponents of the *faux-pas* in the annals of art criticism can match Louis Vauxcelles, remembered for having named Fauvism and Cubism in print with the intention of mocking the artists he considered misguided and presumptuous. Vauxcelles lived to regret not having foreseen that the painters he meant to ridicule would accept the designation of fauve and cubist as a badge of honor and that within a short time they would be recognized as vital contributors to twentieth century painting.

In the ranks of American art critics, Royal Cortissoz enjoys the distinction of leading the attack on the modernists at the now celebrated Armory Show in New York in 1913. Taking the position of champion of the good and the true in art handed on from the masters of the Renaissance, Cortissoz opened fire on the modernists, declaring, "From the incomplete, halting methods of Cezanne, there has flowed out of Paris into Germany, Russia and England, a

gospel of stupid license which would have been swept into rubbish were it not for the timidity of our mental habit." The paintings Cortissoz happened to scorn at the Armory Show were by such masters of the late nineteenth and early twentieth centuries as Cezanne, van Gogh, Gauguin, Matisse, Rouault, Dufy, Derain, Picasso, Leger, Duchamp, Delaunay, Munch, Redon, Kirchner, and Kandinsky, among others.

Cortissoz committed a capital offense of criticism: he became enraged by what he failed to comprehend, something the critic worth his salt never does. This fatal error was not the result of a defect in vision but of hardening of the mental arteries, of failing to realize that art never reaches final perfection but must go on changing as man's experience changes.

Cortissoz was not a wicked man, but he was ready to believe in the wickedness of others. Like Don Quixote, he went forth to defend the honor of his Dulcinea — the belief that timeless perfection in art had been achieved. Thus the modernists were charlatans to him — riff-raff, dangerous revolutionaries. Like Don Quixote, he broke the lance of his prose on windmills he mistook for lawless giants. But the modernists were not lawless; on the contrary, they were the legitimate heirs of the tradition of painting and sculpture as a creative enterprise, whereas the academicians he admired debased the tradition by limiting it to sterile conventions.

Cortissoz might have benefited from a course in logic. In effect, he reasoned:

All works of modern art are corrupt and destructive.

The artists in the Armory Show are modern artists.

Therefore all modern artists are corrupt and destructive.

Cortissoz's fallacy, namely that esthetic attributes can be equated with the personal characteristics of the artists, occurs repeatedly in discussions of art, not only by critics but by other persons as well. However, an artist may be a creative giant and at the same time something less than admirable as a human being. Beethoven was suspicious to the point of paranoia and Caravaggio was a thorough-going scoundrel with an impressive criminal record. To put the matter bluntly, the capacity to create significant works of art need not live side by side with moral worth. The artist may philander, refuse to pay his debts, beat his wife and still function creatively on the highest level.

A similar fallacy may cloud the relation of

the artist to the critic. The unkind review may prompt the artist to condemn the entire corpus of criticism. For evidence he can point to the demonstrable failures of any critic he prefers as his target. This may not be sound logic, but the call to reason is likely to fall on deaf ears when feelings are deeply wounded. The artist scorched by unfavorable criticism in print often reacts like the woman scorned. Nursing his grievance, he is inclined to concur with Goethe's cry, "Kill the dog, he is a reviewer!"

The artist gives birth to an entity which is a microcosm of himself. When he sends that entity to fend for itself in the great world outside the studio he sometimes forgets that he no longer can shelter it from the possible unfriendliness of strangers. After all, the exhibition to which he sends his work is a public event, not a private affair. If he still feels the after effects of its birth pangs there is a good chance that he is too close to the work to see it with a measure of detachment, though in time he may take the critic's estimate of his effort in stride and even recognize the pertinence of what the reviewer said about it. Not all artists are capable of viewing their own work with the critical eye of a disinterested observer. The artist with a massive need for approval to sustain his self-esteem never stops resenting any criticism other than unqualified endorsement. Incapable of critical detachment, he constantly seeks assurance that he has accomplished remarkable things, like a mistress who frets herself into a state of acute anxiety unless she is told over and over that she is loved. Thus the critic poses a threat to the artist unable to tolerate anything less than the rave review. So far as the insecure painter or sculptor is concerned life would be vastly improved if Satan could be induced to call back those of his disciples who use the *nom de guerre* of critic.

There is no way short of withdrawal from the world for the artist to escape the activities of the critic. In the present scheme of things, artist and critic are thrown together in a marriage arranged without consent of the parties. The critic has no *raison d'être* without the artist, though from time to time he may resent his dependence and take it out on some unfortunate victim. Not so apparent are the artist's unavoidable ties to the critic in the world in which we live. He depends on the critic to make his work known, and this has a perceptible effect on collectors and sales, even if few artists admit that their attitude toward the critic might be in-

fluenced by a bank balance.

In many ways too the critic is indispensable to the artist. He edits and fills the pages of periodicals that are essential to the artist as the scientific journal is to the physicist or the biologist. The critic reports, sorts out, documents and appraises what is going on in the art communities of the world. Without him, the international currents in art characteristic of our time would not flow as rapidly from one corner of the world to the other.

Before the second World War, creative initiative in the visual arts scarcely had a chance to flourish any place other than Paris, even though such movements as Expressionism emerged in Germany, as had Futurism in Italy and Vorticism in England in response to developments in the French capital. For most of the century before the nineteen-forties Paris provided the artist with a unique milieu receptive to innovation, particularly in the field of pictorial expression—painting, drawing, prints. This favorable environment attracted gifted artists from many countries who set out for Paris as soon as they could do so. There seldom was any alternative. But now the domination of Paris in the visual arts has come to an end despite continued resistance to this fact-of-life on the Left Bank. Paris no longer receives the massive infusions of creative energies from abroad that it once did. The balance of power in the art world has moved to New York, though the dominance of Manhattan is not at all commensurate with the unrivaled position Paris enjoyed for a century or more.

This dispersal of creative energy in painting and sculpture was bound to take place. An art germane to modes of thought and experience in the twentieth century could not be confined to France any more than it could to the United States, Italy, Scandinavia, or Japan. A development of significance in one country is likely to exert influence on tendencies in other countries. Moreover, the informed critic views the works of artists from his own corner of the world within this international context and spurs them to compare their performance with the highest standards of international accomplishment.

Artists and critics are thrown together in other ways. Sometimes they join forces in a common venture, as in the launching of a new movement. The fledgling enterprise usually needs all the support it can muster, particularly if the new approach challenges accepted canons of art. Very often the artists involved in a

major break-through are relatively unknown to the art community as a whole. As a general rule the unknown artist is more likely to break the rules than the painter or sculptor who has arrived, and who has found his own approach. Under these conditions the new movement needs a spokesman to state its case in a cogent and persuasive manner. Then the critic is the natural ally of the artist. This kind of alliance has much precedent. Among critics who have served with distinction in launching movements are such notable representatives of the profession as Apollinaire, the spokesman for the cubists; Zola, the advocate for the young impressionists; Felix Feneon, the voice of the pointillists; Hermann Bahr, the chief interpreter of the Vienna Secession at the turn of the century; Michel Seuphor, who spoke for the Circle and Square abstractionists of the thirties; and Clement Greenberg, the leading expositor of the abstract expressionists in the forties.

As champion of the new movement, the critic fulfills one of his most vital functions. He acts as a sounding board when new ideas are in the testing stage. He provides the artists with the services of a skilled viewer capable of responding to the new works in the studio with a certain degree of detachment. When the movement is ready to enter the currents of the day, the critic has access to periodicals of consequence. His articles about the movement do much to establish it as a force to be reckoned with in the art of our time. Subsequently, the attention he brings to the movement helps to start exhibition wheels in motion. His elucidation of works by the participants cues the spectators, many of whom are adventurous collectors concerned with the art of their own generation. Finally the critic who takes an active part in the movement provides the documentation for an accurate view of the effort after it has run its course. Clearly such partnerships of artists and critics, united by common convictions, are worthwhile and honorable.

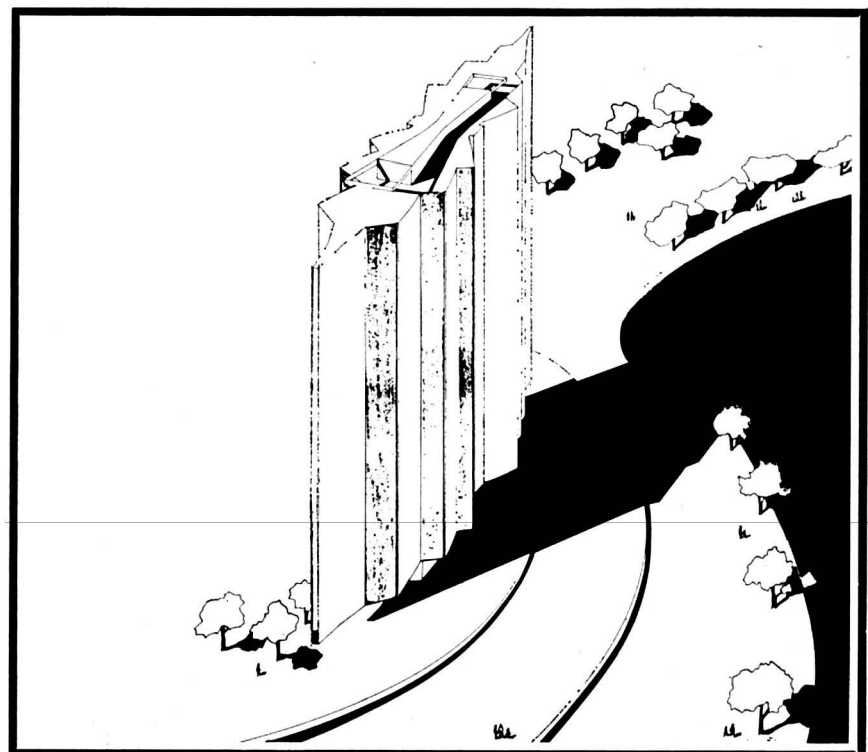
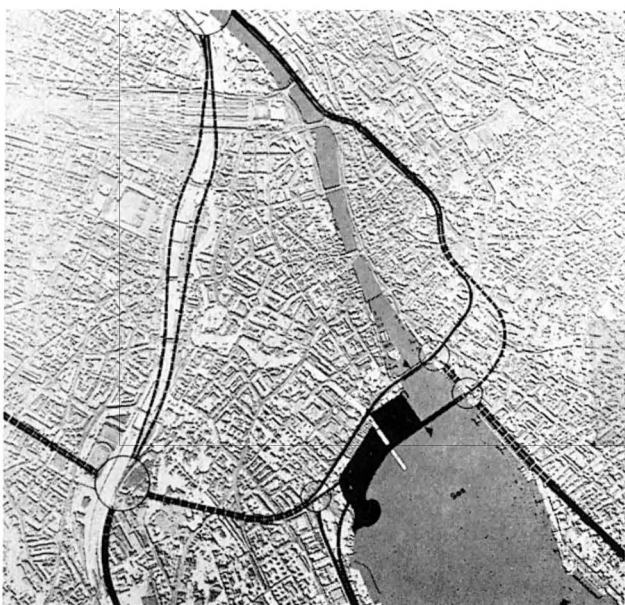
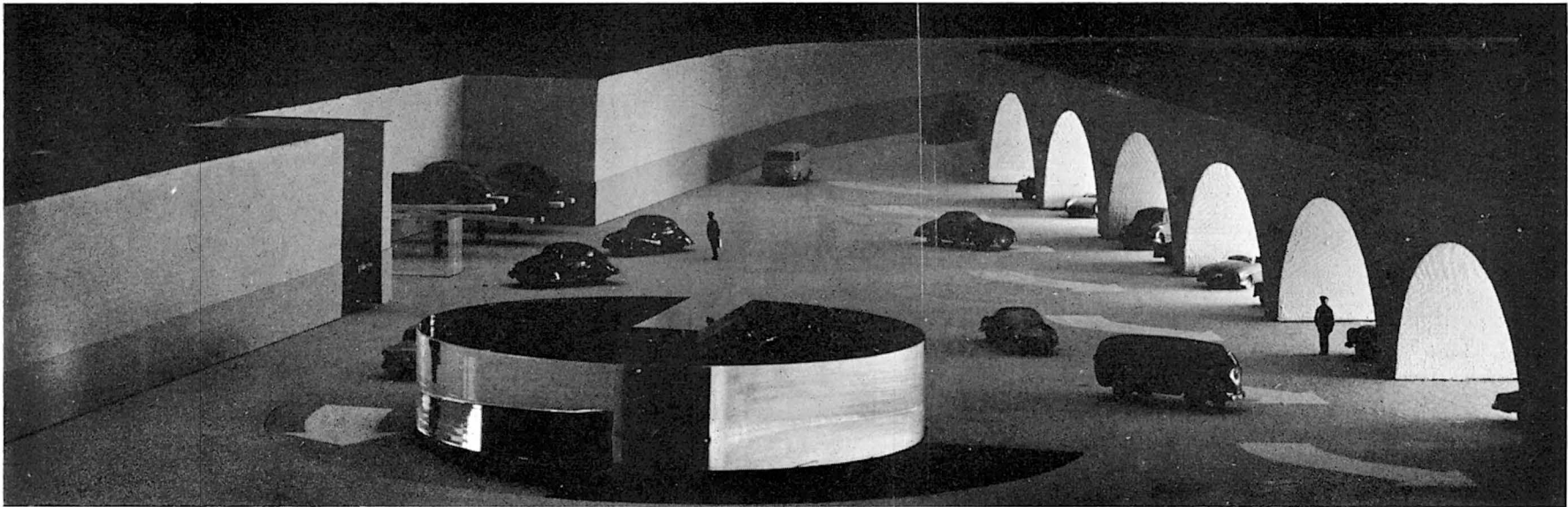
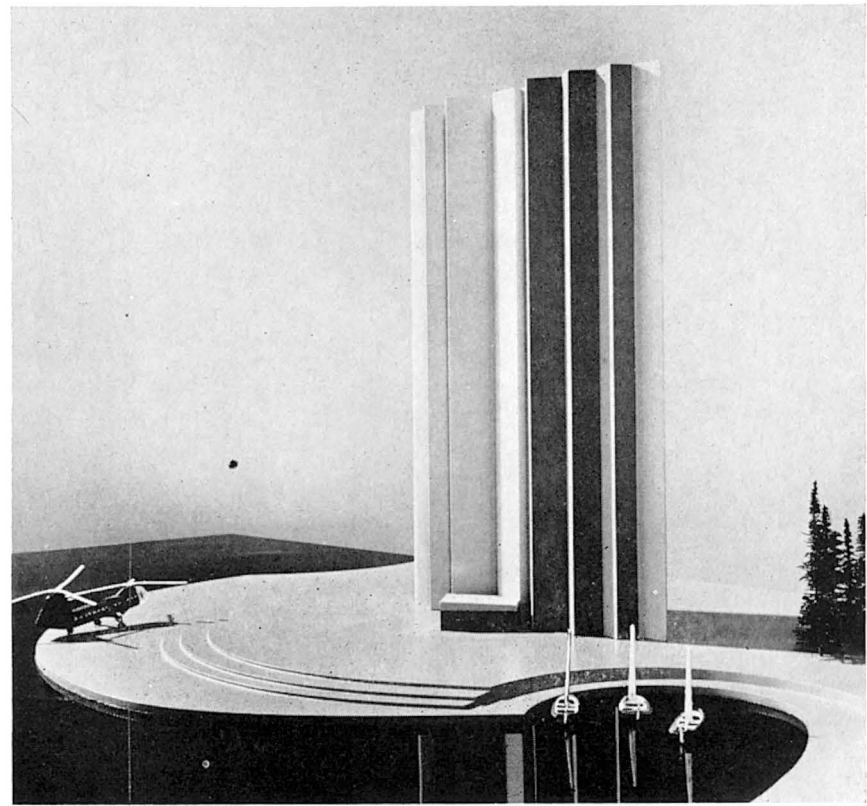
Unfortunately one cannot say the same for all joint activities in which artists and critics may have a part. Sometimes they connive for the purpose of gaining power and achieving recognition. The art community has the same loyalties, rivalries, and intrigues found in any close-knit profession. So long as there are spoils to be shared (in the form of prizes, jobs, invitations to shows, feature articles, monographs, and fellowships) a certain amount of collusion is inevitable. Art has a seamy side too, even

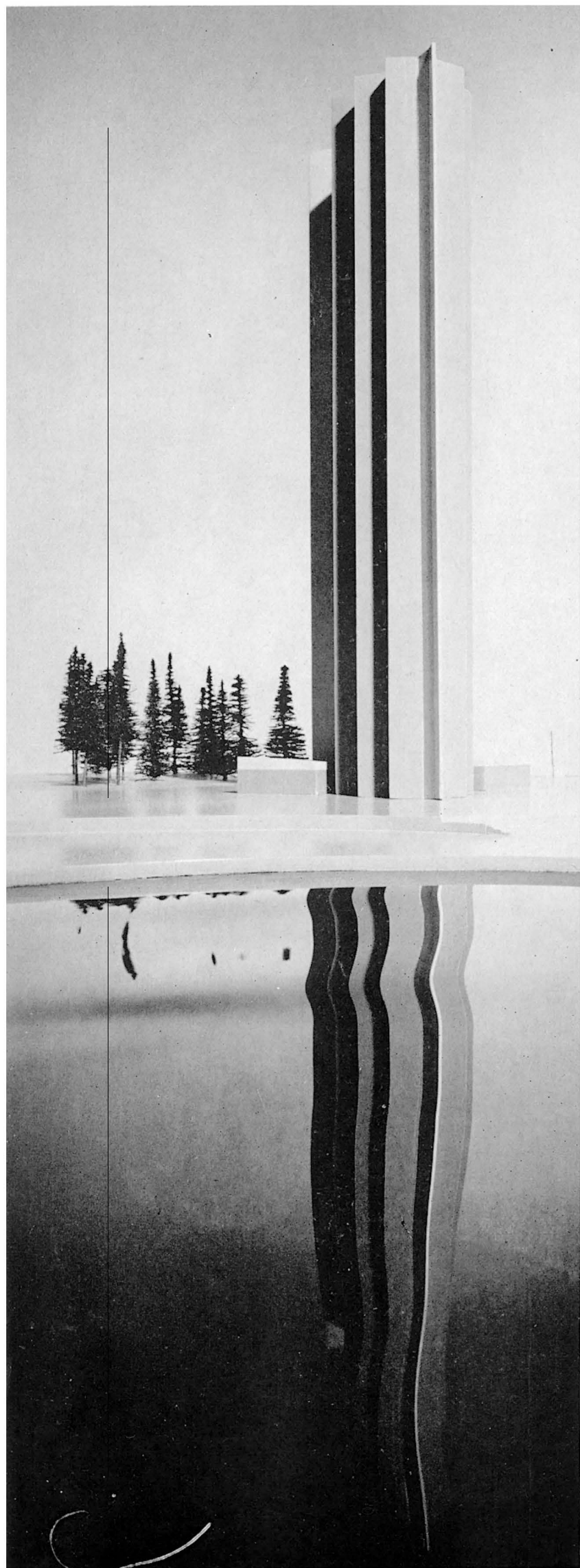
(Continued on page 32)

One of five parts of a book, "The Artist in the Modern World," by Jules Langsner, completed under a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Mr. Langsner was a 1961 Fellow of the Graham Foundation.

HOTEL IN ZURICH, SWITZERLAND

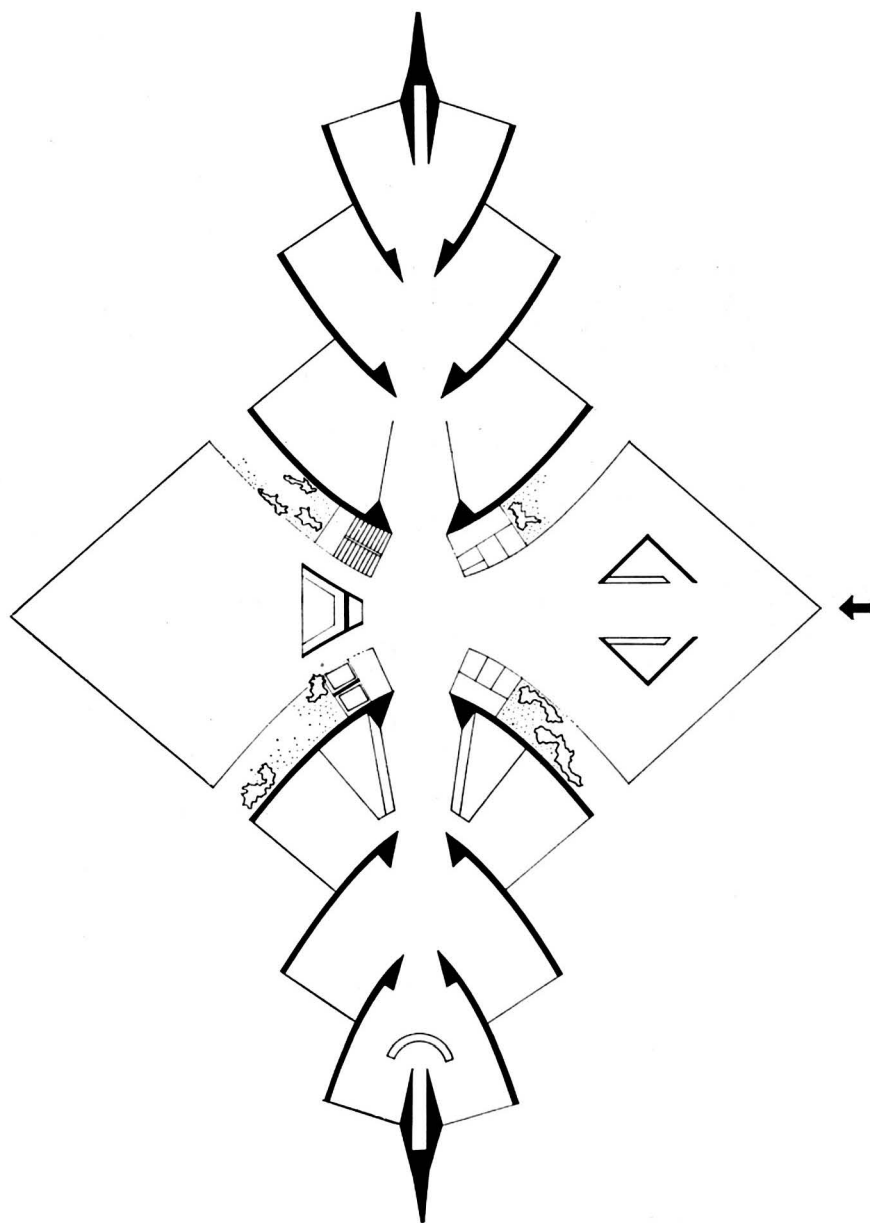
BY WERNER MULLER, ARCHITECT

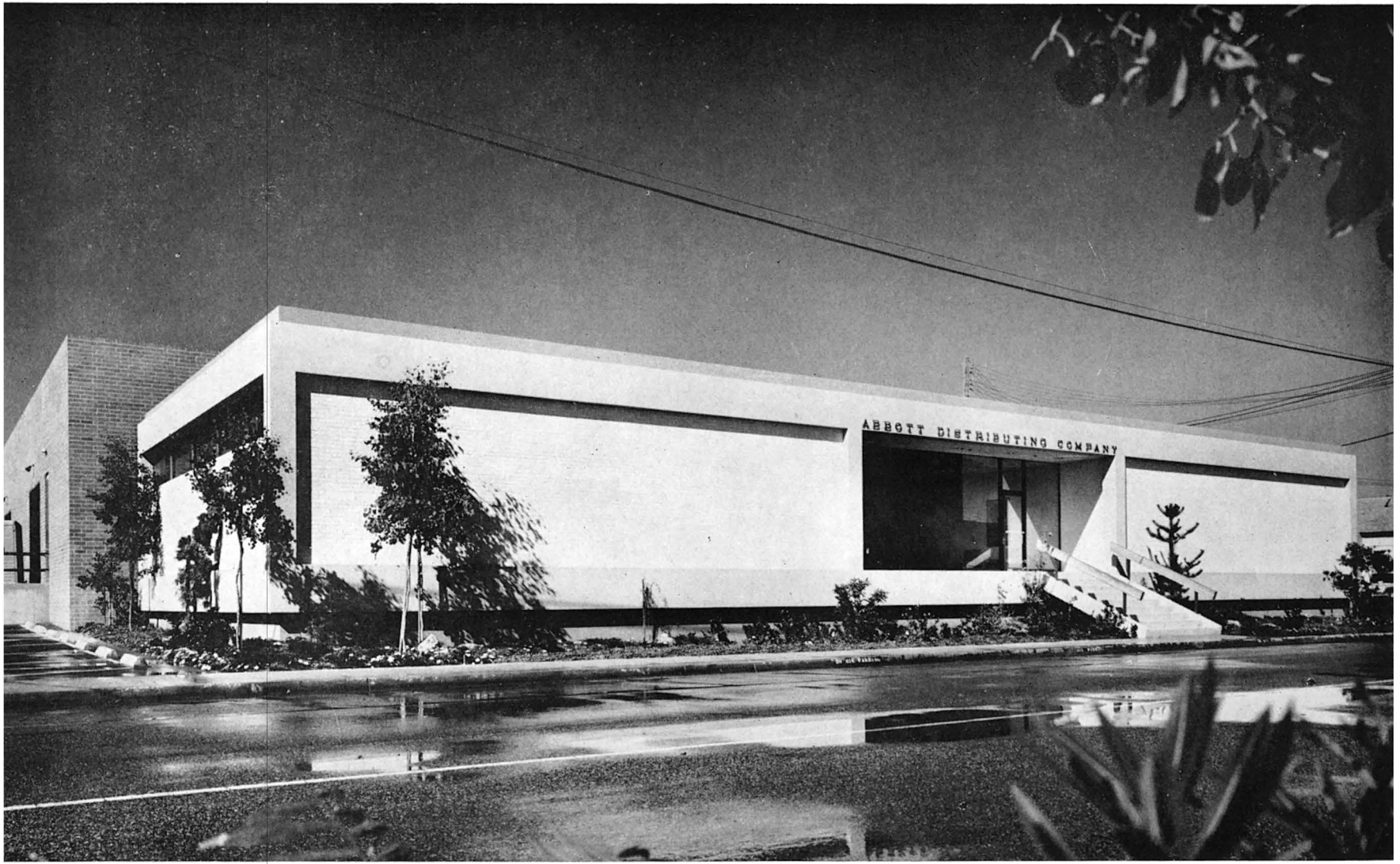




This hotel in Zurich is to be erected in a new park to be developed on the lake front, away from the noise and traffic of the city, a much needed oasis of trees, lawns, water, terraces, walks, bordering the lake. Other facilities such as a marina and a yacht club are planned.

A small bay, on the north shore, has been found to be the most suitable location for the hotel, which, viewed from the lake, should disturb the cityscape as little as possible. The usual arrangement of cell-like rooms will be avoided; instead, small apartments will be grouped around a central core, twelve to each of the 20 floors of the structure. The roof terrace, with a superb view of the lake and the park, will accommodate a restaurant. Direct access to the hotel in all weathers will be possible from the underground garage with parking space for 2000 cars. The necessary workshops, service station, and repair shop will also be underground.





SMALL INDUSTRIAL BUILDING BY DANIEL L. DWORSKY, ARCHITECT

LEROY B. MILLER, ASSOCIATE ARCHITECT

This one-story building houses office and warehouse facilities for an office equipment distributor. The warehouse is a 20,000 square foot brick masonry structure of conventional loft design. Tapered steel girders on 20-foot centers span from exterior walls to a middle row of steel columns. The roof is of panelized wood construction. Provision was made for the future addition of a partial mezzanine. The floor is exposed, hardened concrete.

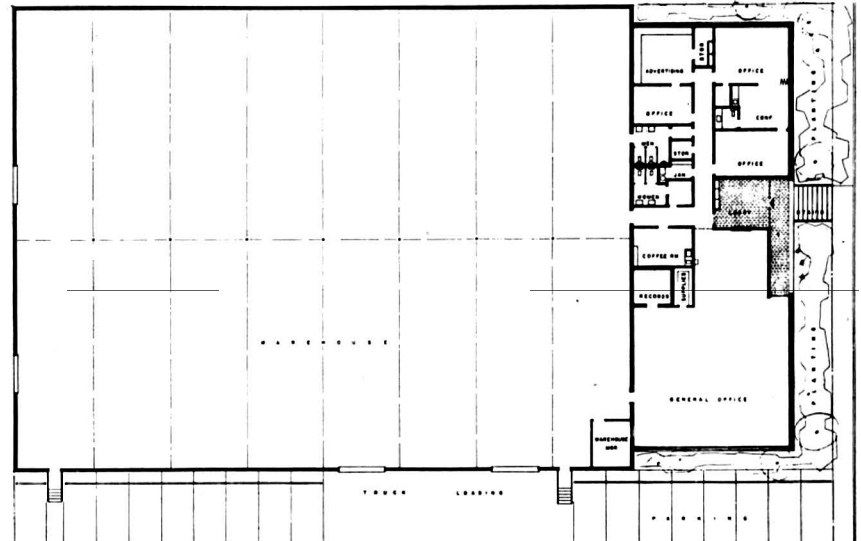
The 4700-square-foot office portion, while sharing a common wall with the warehouse, is separated visually from it in the massing of the two elements and in the detailing at their juncture. Its exterior walls

consist of brick panels within a framework of reinforced concrete. A deep blue glass mosaic panel is located within the entrance portico to one side of the entry doors. Roof construction consists of composition roofing on wood joists. Ceilings are acoustic tile or drywall. Interior partitions are wood studs finished with drywall or wood paneling. In some locations the interior surface of brick walls is painted and left exposed. Finish flooring in the offices is asphalt tile and carpeting, with quarry tile in the entrance lobby and entrance portico.

The entire building is raised approximately four feet above grade in order to provide dock-height loading for trucks and railroad freight cars.

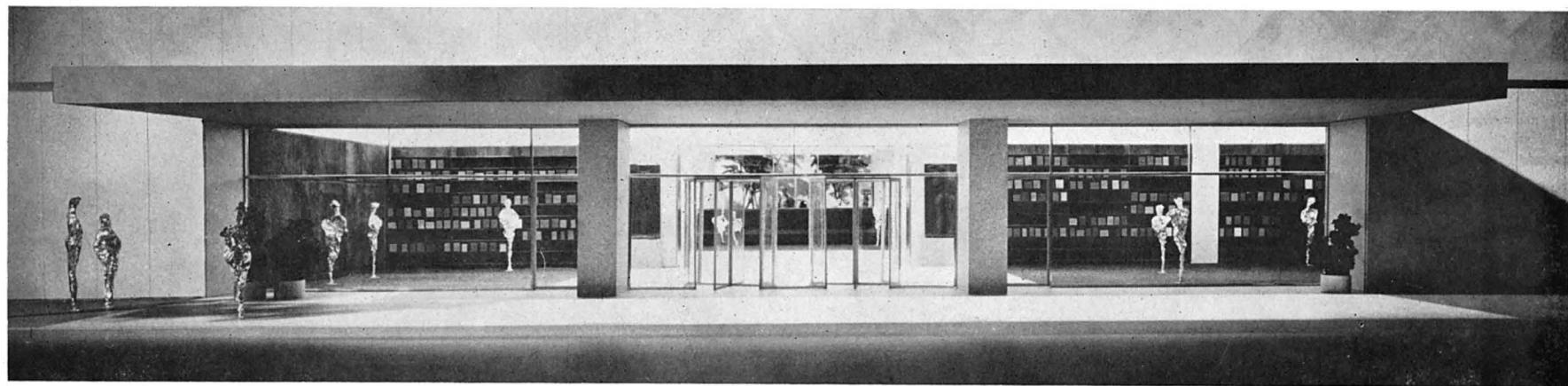
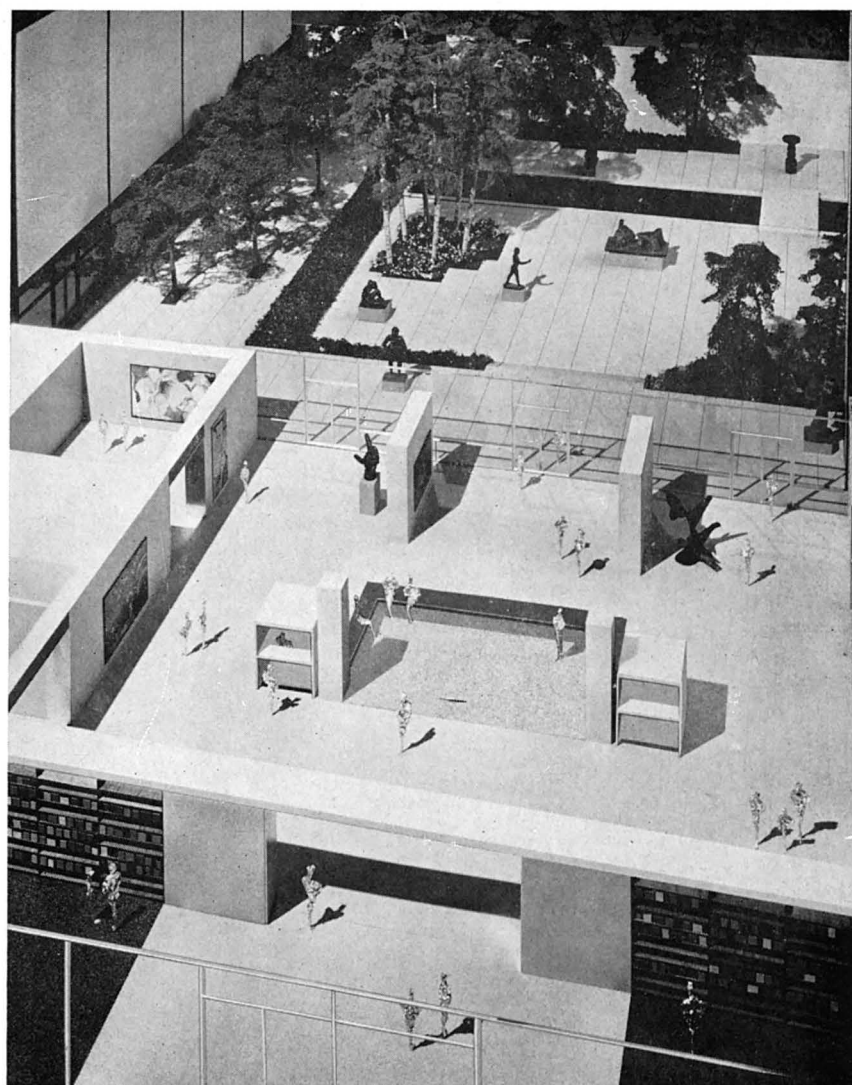


PHOTOGRAPHS BY AMIR FARR



November, 1962, marked by the ground-breaking ceremony for the long-awaited new buildings of the Museum of Modern Art, is a milestone in the history of this institution. The structures to be newly erected or remodeled are a tangible expression, not only of the Museum's past development and its present distinctive character, but also of its hopes and plans for the future. For the past three years the Trustees and the staff of the Museum carefully examined the existing facilities in the light of the Museum's great potential and opportunities for service. Ideas were developed in the course of constant discussions that were undertaken to define the Museum's multiple functions and clarify the manner in which the form of the completed structures might best reflect and serve them. Philip Johnson has preserved the existing Museum, designed in 1939 by Philip L. Goodwin and Edward D. Stone, and its garden with minor changes. The additions will harmonize with the earlier structures but nevertheless express their later date and individual character. The enlarged Museum will have approximately four times as much space as has the present building in which to exhibit its world-famous collection. On the second floor, behind the three-hundred-foot-long facade uniting the new East and West Wings to the existing structure, there will be a continuous sweep of galleries for painting and sculpture. The corresponding space on the third floor will contain, besides further painting and sculpture galleries, three new centers for drawing and prints, architecture and design, and photography—none of which has heretofore had galleries permanently allocated for its display. The remodeled garden will add to its present area some ten thousand square feet in which sculpture from the collection can be shown.

Space for temporary exhibitions will be increased by about one-third. Freedom from fixed interior supports will give these galleries maximum flexibility, so that they can readily be adapted to display the works of art to best advantage.



New Entrance Lobby

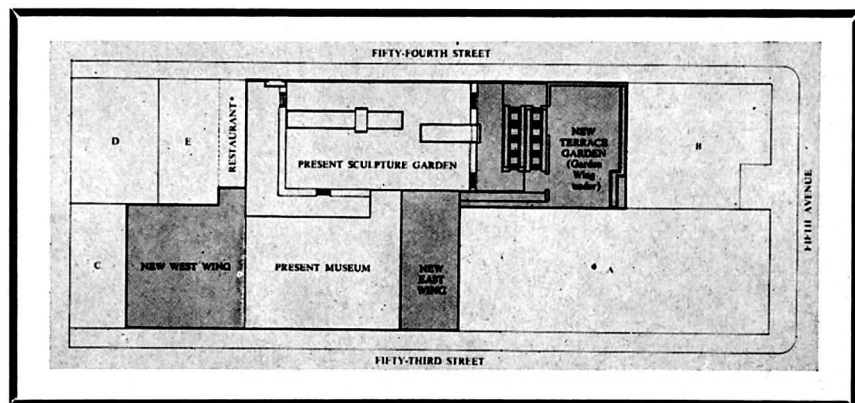


Enlarged Sculpture Garden with new garden wing in the background.

THE MUSEUM OF MODERN ART - NEW YORK

NEW BUILDINGS BY PHILIP JOHNSON

ASSOCIATES, ARCHITECTS

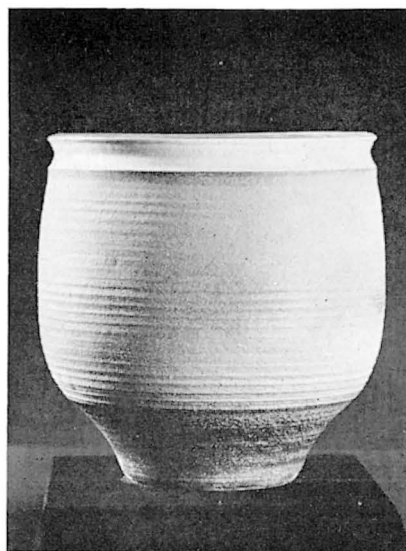
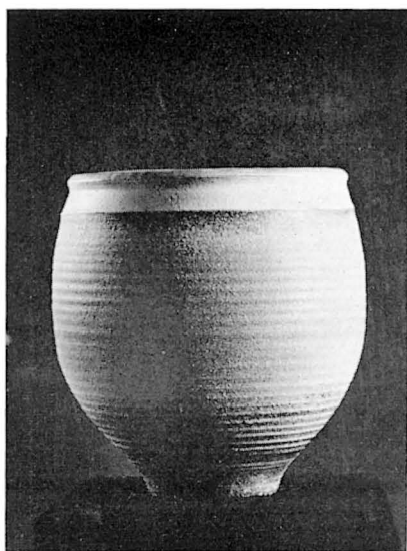
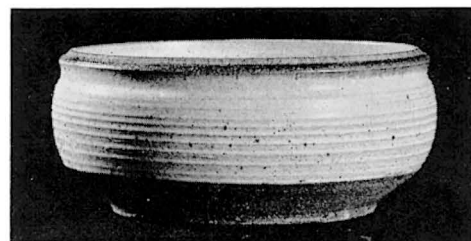




CERAMICS - AFFILIATED CRAFTSMEN'S STUDIO

In the past the craftsman has been looked upon as an undependable source. Being overrun by large scale production technology the craftsman was forced to abandon his trade or become extremely exclusive and expensive. A group of Southern California potters, aware of the role of the craftsman in the past and the need for his skills in the present, formed the Affiliated Craftsmen's Studio in the summer of last year. It was conceived not as a loose group of individual potters, but as an organization, with each partner having his area of responsibility. The venture has been launched on the idea that by banding together craftsmen can economically produce a considerable volume of a product that had only been available on a limited basis. No esthetic ideals have been compromised by producing in volume as the intrinsic beauty of texture and color in high-temperature stoneware, and the uniqueness of the hand-formed pot are still apparent in each piece. Although the pottery is produced in the traditional hand-thrown technique, a standard line of closely related designs is adhered to. Thus it is possible to offer a coordinated line including ashtrays, vases, decorative wall panels, lamps, sand urns, sculpture, and planters in standard shapes, sizes, and colors with assurance of uniformity. The regular line is offered to fill the majority of architectural needs, but because the craftsman-potter's hands are his tools many possibilities are open to the architect for the creation of special designs for specific projects as in both residential and public buildings stoneware accessories add a richness of color and texture unobtainable with other ceramic products.



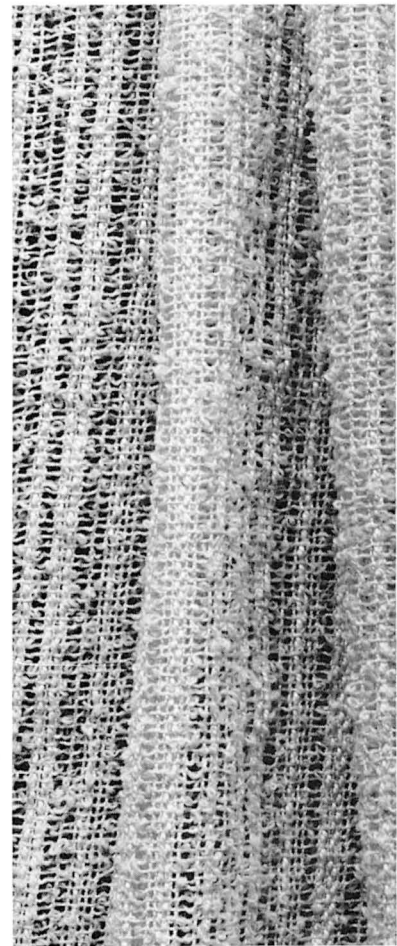
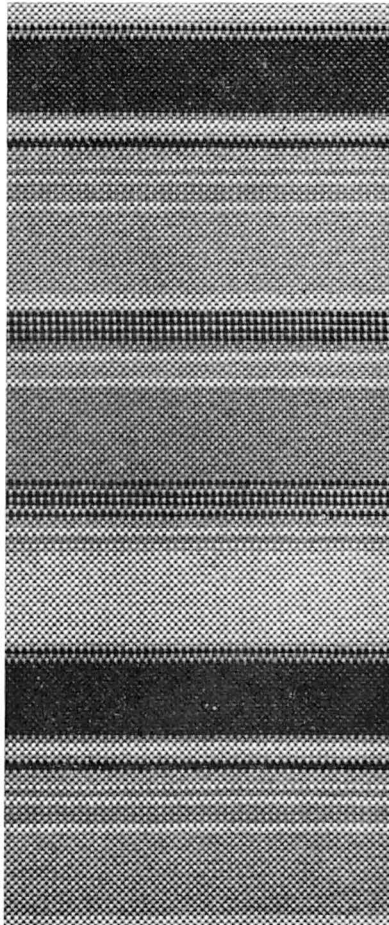
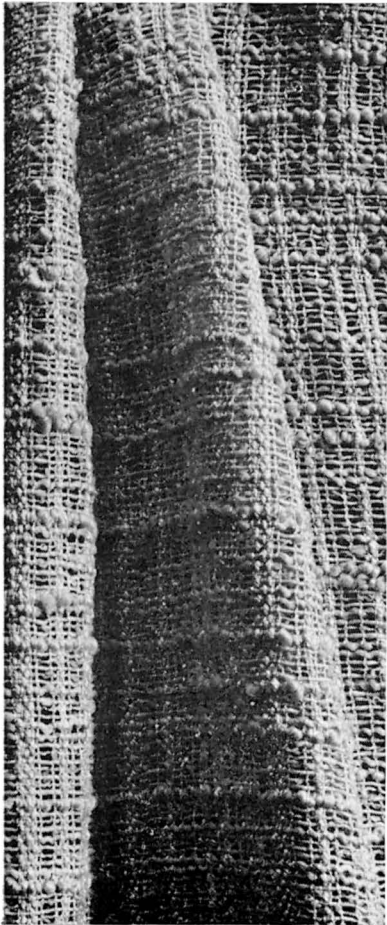
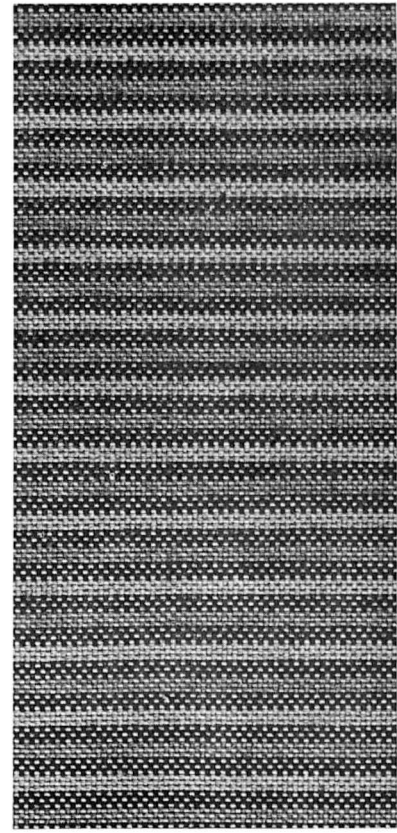
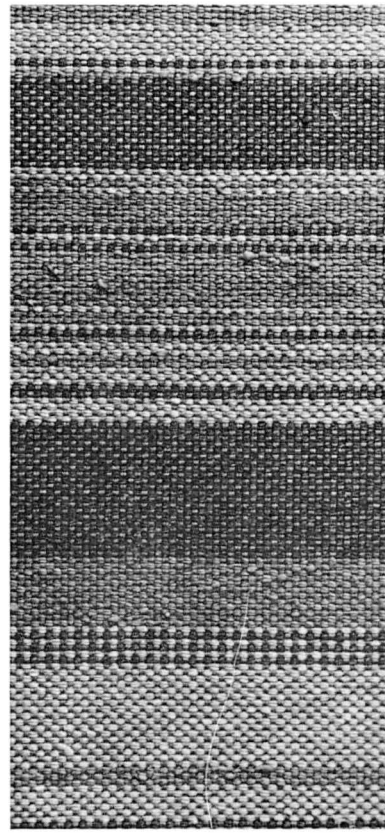
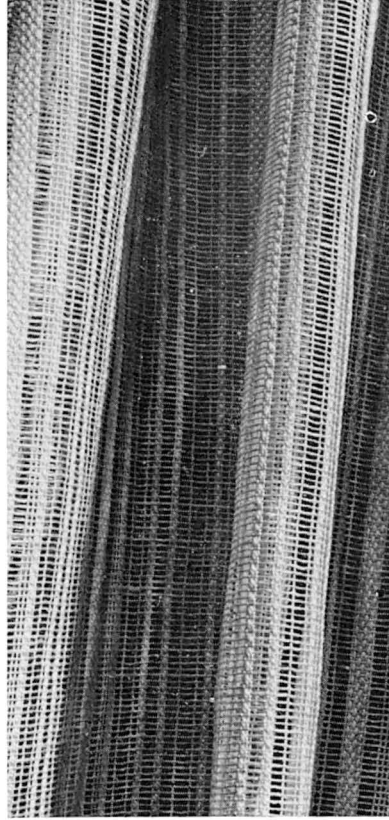
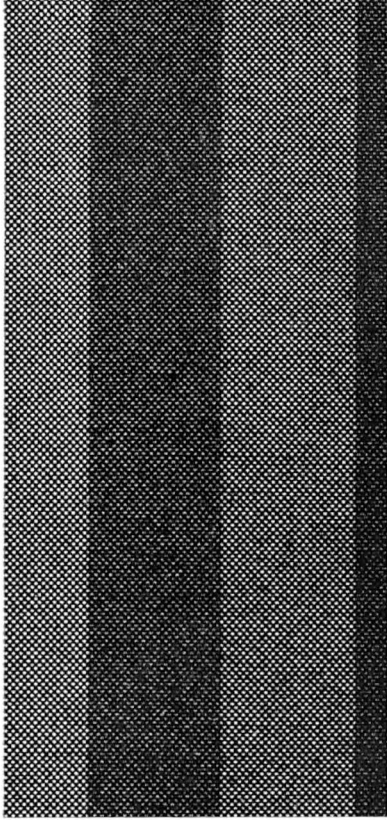


PHOTOGRAPHS BY AMIR FARR

FABRICS

All the fabrics in the new Boris Kroll Designer's Collection have been engineered to meet many complex functional demands. Fibers and weave combinations have been tested for color fastness, resistance to abrasion, structural durability, and their ability to withstand the effects of varying climatic conditions.

In addition to the emphasis put upon performance, the Designer's Collection contains a range of brilliant colors. The primary reds, yellows and blues are included; particular attention was given to the neutrals:



khakis, bronzes, pewters, and taupes. Careful consideration was given to the coordination of color and design of the striaes, solids, tweeds, plaids and stripes. The fibers used in the upholstery fabrics are predominately filament nylon and taslon nylon, nylon and wool, and nylon and rayon. The drapery fabrics include a group of leno weaves using cotton with wool, linen, silk and unusual combinations using all of the fibers. Also included are a number of casement cloths of dacron and linen; and dacron, linen and cotton.

STUDENT RESIDENCE HALL

BY WELTON BECKET AND
ASSOCIATES, ARCHITECTS

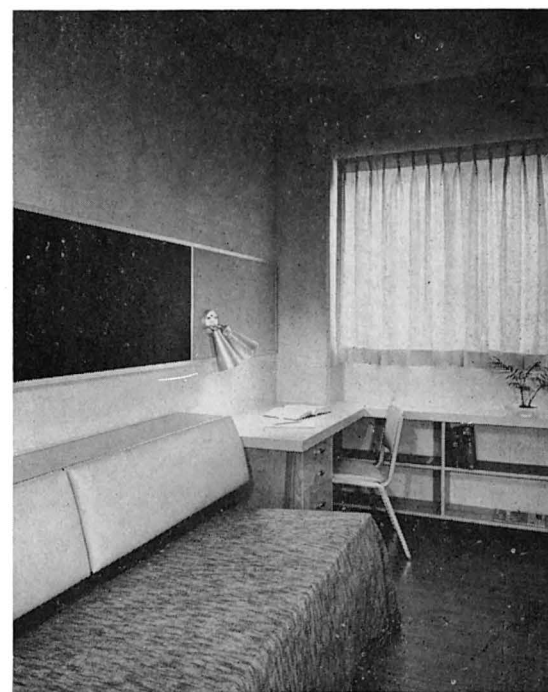
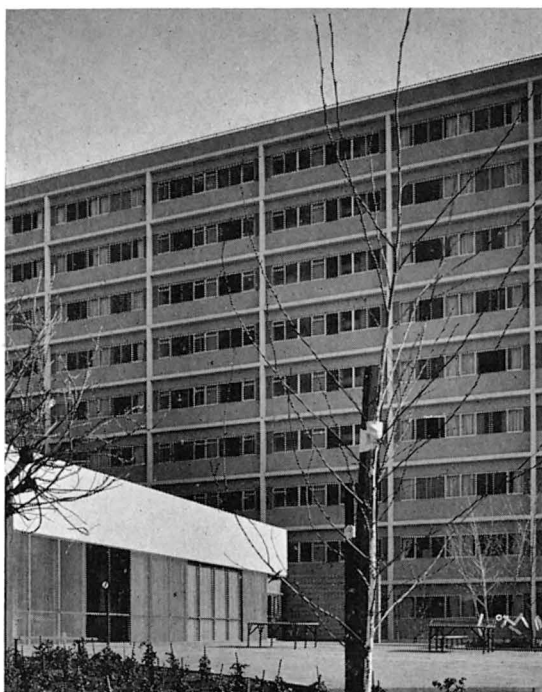
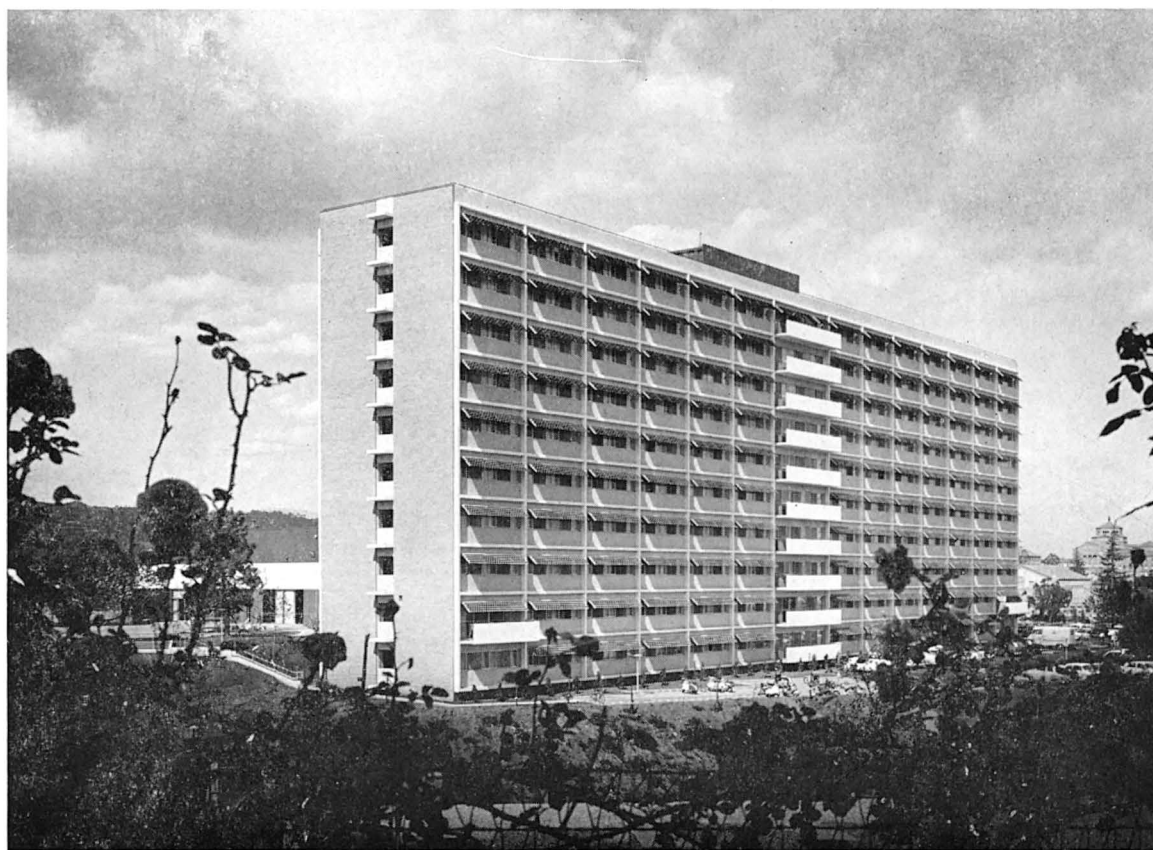
Dykstra Hall, a co-educational, 800-student, 10-story residence hall, is the first of eight residence halls planned for the University of California at Los Angeles west campus. Situated on top of a rise in the southernmost section of the west campus area, the structure commands a view of the University to the east, the mountains to the north and the Pacific Ocean to the west. In order to take best advantage of the site which provided rather limited ground area due to its configuration, the architects designed the initial dormitory building as a dramatic rectangular tower.

The adjacent one-story dining, recreation and lounge wing extends to the north of the tower like the base of a T, and is connected by a bridge which spans between the entrance lobby in the wing and the second floor elevator foyer in the tower. Due to the slope of the site, the one-story wing is actually on a plane with the tower's second floor.

The residence hall is a self-contained community for 800 students. Living and studying accommodations have been designed to provide students with maximum comfort while keeping within the University budget. Each floor, third through tenth, contains 42 student rooms, a graduate students' room, a lounge area with balcony, and two lavatory-shower rooms. A total of 330 women students are housed in the top four floors and 452 men are situated in the remainder of the building. Typical student rooms are 16 ft. by 11 ft., with one wall of windows opening to a panoramic view. Each room houses two students. Color schemes are in shades of beige, warm tan and white.

The one-story wing includes a 550-person dining hall. The main lounge and recreation areas have been planned so that they may be opened as one continuous space for meetings, and social functions.

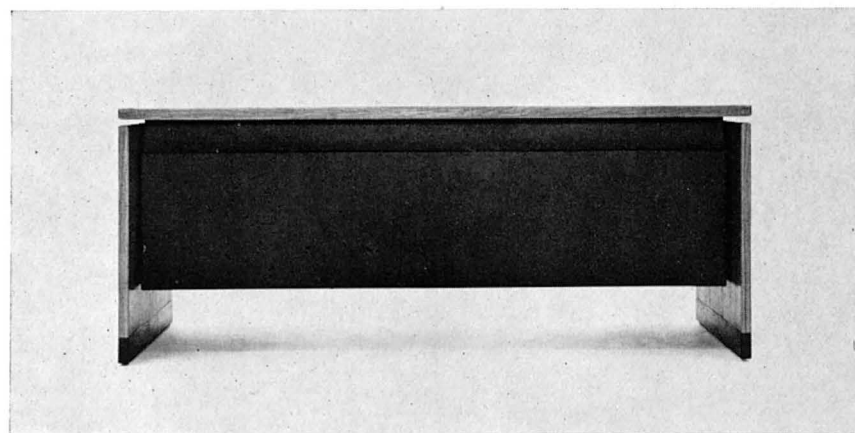
The exterior of the reinforced concrete dormitory tower is surfaced with buff-tan brick on the east and west ends with the sides painted in various shades of tans and browns. On these sides, exposed structural framework of floor slabs and columns provide an open grille effect, broken in the center of the south side by balconies. Horizontal aluminum sunshades shield the southern windows. The lounge-recreation-dining wing is of structural steel and masonry with sliding glass walls to provide access to the outdoor living areas.



FURNITURE

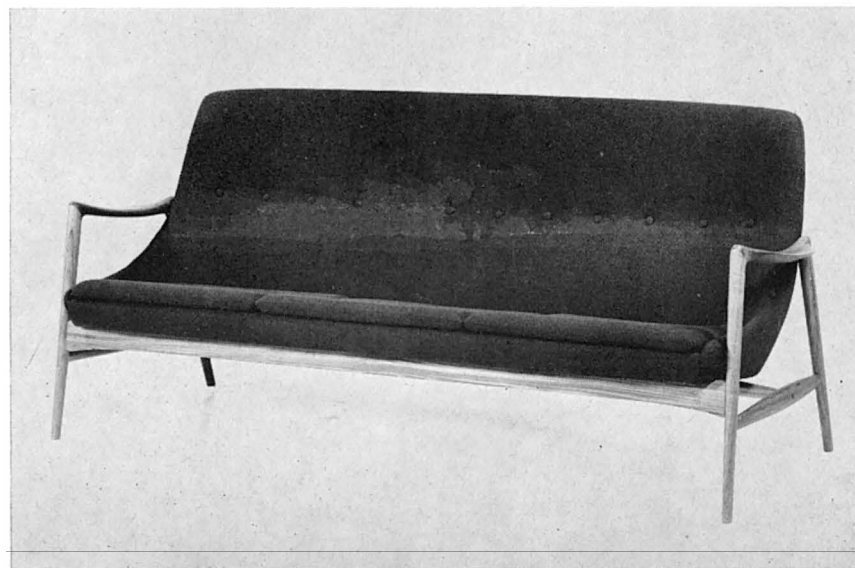


Bar stool designed by Gerald McCabe for Pacific Furniture; $\frac{1}{4}$ " steel plate base, either chromium or brass plated on edge, plywood seat and back with polyurethane; upholstered in Naugahyde in a choice of colors; back available in two different heights.

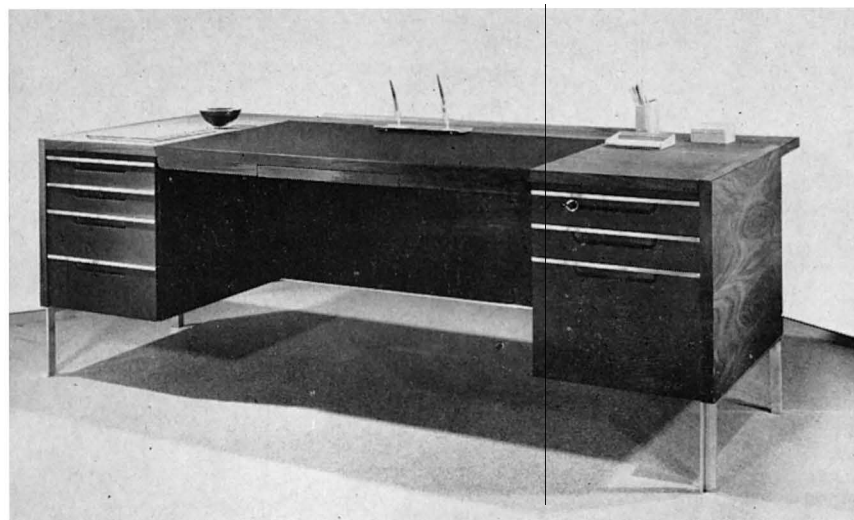


Handsome executive desk designed by John Follis and Elisha Dubin for the Brown-Saltman F and D collection; available in American black walnut or teak, the desk, designed in several sizes, has a modesty panel covered in DuPont Kensington; suspended pedestals and various arrangements of file, box, and pencil drawers meet each executive's individual needs.

Small cabinet designed for use with an executive table-desk, fitted with compartmented shallow drawers, pencil tray, deep file drawer. Cabinet wood is deep-toned rosewood with hand-rubbed wax finish; top is polished marble; brushed or polished chrome finish steel base; also available in teak with marble or white plastic laminate top; by Florence Knoll for Knoll Associates, Inc.



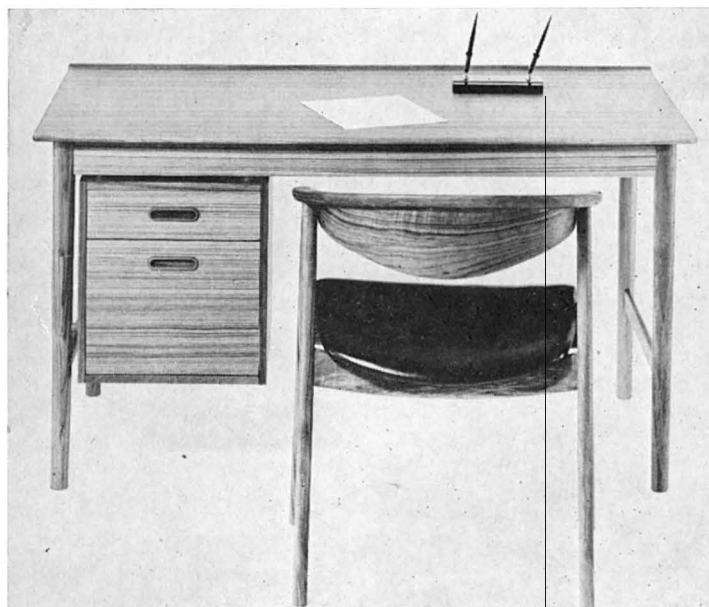
Three-seater sofa with solid teak frame and molded back; available in low and high back; designed by Rostad and Relling; from Peter Wessel Norwegian collection.



Contemporary executive desk with a new leg system that is part of a structural aluminum cradle on which the desk is fastened; black inlaid linoleum top fits flush with the desk surface; all drawer pulls are recessed; slim-line center drawer; available in five different pedestals; constructed of wild-heart, hand-rubbed black walnut with black oil finish; by Mel Bogart for Hiebert, Inc.



A group of tables, stool and swivel chairs from the X-Alum line of solid aluminum frame furniture designed by George Kasparian. The line includes multiple seating pieces designed to allow for interchangeability of seats with various table top units. Manufactured by Kasparians.



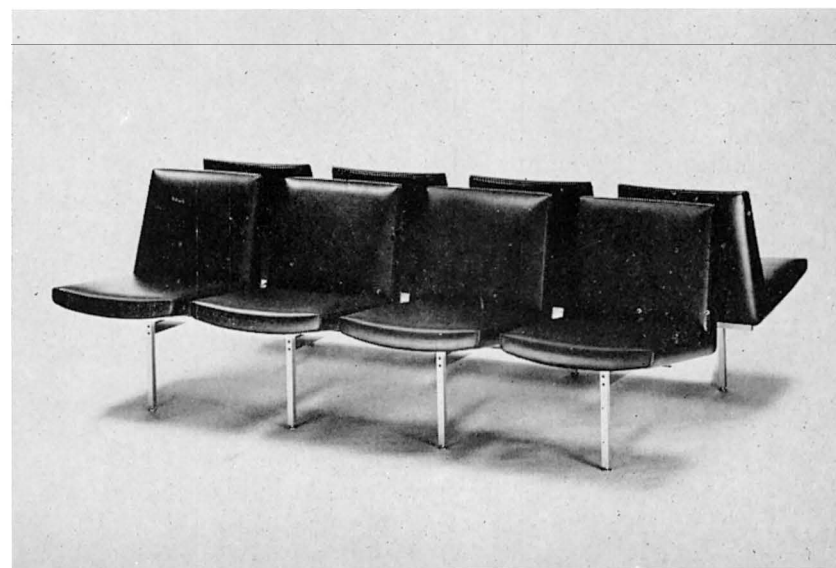
Writing desk for the home; available in solid walnut or solid teak; the pedestal which may be attached to either end of the desk is designed to hold hanging files; by Folke Ohlsson for Dux Incorporated.



Lounge chair and ottoman designed by R. B. Saltz, manufactured by Crossroads Manufacturing, Inc. The base is fabricated cold-rolled steel with chrome plating; $\frac{3}{4}$ " molded plywood frame; combination of foam rubber and dacron filling; upholstered in top grain leather.



Multiple seating units with solid aluminum bar stock frame; hardwood frame upholstered construction of "Pirelli" rubber webbing, topped with foam rubber and polyether foam; exposed wood is walnut with hand-rubbed oil and varnish finish; available with leather or fabric upholstery; designed by George Kasparian, manufactured by Kasparians, Inc.



THE ARTIST AND THE CRITIC—JULES LANGSNER

(Continued from page 21)

though we would prefer to think of the artist as one of mankind's noblest beings. Many an artist celebrated for the exalted character of his work has been guilty of petty scheming. Painters and sculptors of the Renaissance courted the favor of all-powerful patrons, some of whom occupy prominent niches in the rogues gallery of history. In looking at the magnificent achievements of the Renaissance, it is sobering to recall that the artist as courtier, with the rare exception of a Michelangelo, stands inspection no better than any other sycophant. Admirers of Delacroix and Ingres would do well to remember that they too engaged in the politics of the art world for purely personal reasons. Delacroix schemed for years to gain admission to the Academy while his arch-rival Ingres schemed to keep him out. This kind of in-fighting goes on continuously in museums, art schools and art departments of universities, in art publications, wherever ambitions collide and careers are at stake.

However, the conniving critic has more to lose than the artist with whom he conspires. The conniving critic loses his intellectual independence and with it his value as perceptive interpreter. Unlike the artist, the critic cannot separate his work from the role he plays in the art community. His integrity as critic is bound up with the integrity of his relationship with artists.

The serious critic — the only kind worth our attention — is an enthusiast. He is a visual voluptuary who gets his kicks from works of art, and he is likely to extend his enthusiasm to the artists who create the works he admires. His profession provides him with the opportunity to meet many of these artists and in due course he is apt to form close friendships with them. The human equation being what it is, their wives may not get along, or the mistress of one becomes the mistress of the other, or they may come to despise each other for any number of reasons. But whether artist and critic remain fast friends or drift apart, the personal element subtly enters the critic's attitude toward the artist's work and irretrievably influences his responses.

Some critics deliberately avoid artist friendships in order to maintain objectivity. Objectivity is a deceptive ideal to which the critic may aspire but not attain. No matter how he tries to detach himself from conflicts of personalities and tendencies, there is no way for him to avoid these. Willy-nilly, he is implicated in the contentions of the world of art simply by noticing what is going on. His unconscious bias is disclosed in the choice of things he writes about, in the amount of space he apportions to one mode of vision over another, in the kind of vocabulary he pours onto the page in making his interpretation. When all is said and done, the critic's approach requires him to illuminate works of art from his point of view, and in this sense there is no such thing as objectivity.

Some critics deliberately steer clear of friendship with the artist. Unfortunately this does not guarantee objectivity but actually deprives the critic of valuable source material to support, or in some way modify, his point of view. Some artists have a great deal to say about their own work and that of other painters and sculptors. Not all of this is necessarily worthwhile, but discussions with genuinely creative artists frequently prove most illuminating. Criticism of twentieth century art is beholden to such artists as Juan Gris, Kandinsky, Paul Klee and Mondrian who provided valuable clues to the processes of thought that shaped their works in things they said or wrote.

Some artists merely give the impression of being at a loss for words when they are not. Their reluctance to talk about esthetic problems of intense concern often stems from the unspoken anxiety that exposure of their ideas might hex their creative efforts. All things considered, the critic (in my view) has the obligation to go to the source of contemporary developments if he can. His critical

insight is bound to improve by first-hand acquaintance with the artist's concept of his work. To be sure, some painters and sculptors talk a better game of art than they create. Therefore the seasoned critic learns to keep his wits about him while conversing with artists. He would do well to keep in mind the aphorism of the neurologist W. Ross Ashby that "... it is the mouse which teaches the kitten how to catch mice."

(First part of an article to be concluded in the January issue.)

ART

(Continued from page 7)

ligious ceremony is stressed in Scharf's use of royal purples and chased golds.

The small format enables Scharf to concentrate his color, endowing each allegory with a mood that cannot be dispelled. For instance, he will flood a background with velvet purple shadow and then bring forth a blazing gold or pink symbol as though it were illumined by liturgical candles. The light picks out small touches of gemlike aspects, heightening still further the ritualistic ambiance. His titles refer to Egyptian and Greek myths as well as Christian, and he makes it very clear that an increment of timeless meaning resides within his painting, even the painting that partakes of some of the abstract expressionist conventions.

NOTES IN PASSING

(Continued from page 13)

a small town, or a development past. And all this is *recent* past. *Now* living is in the urban present. The suburban cluster with the first mortgage on a \$16,000 or a \$36,000 house or cooperative.

Are we seriously saying that up there on top of the 32-story heap of glass and concrete overlooking the Chicago river marina, the best, the very best, that can be done in the interior is to gather together the Spanish carpet, the Moorish screen, the Italian commode, the Indian stack of pillows, the low Japanese table, the Duncan Phyfe dining chairs and be happy? Are we saying in essence that anything out of the past looks better in the living room than a product made of contemporary materials, fabricated on the same technologically advanced machines that produce planes, war heads, and terrazzo floorings?

Are we saying that there's actually nothing we can design or dream or inspire or create in 20th century tooling that is good enough, handsome or enduringly beautiful enough in design, to fulfill this living room area? We hold no candle to the past in activities, communication, thought. We want our books paper back and mobile. Our music brilliant in technical advance. But when it comes to our living and our sleeping quarters a different mentality sets in.

Is this desire for clutter just a sign of middle age? Not young. Not old. But middle age mentality? The young couldn't care less about past manners or mores. The last thing they want is mother. And the old. No one is old. But the middle aged. The money aged. The vested consumer who owns the first house, sometimes the second house, is middle aged before his time. 35 years old. What does this antiquity, this glorious past in international furnishings, mean to the consumer.

With new money. New notions. New emerging taste. What does he know about it all? Can he trust his own feelings? Neither he nor his wife understand or covet these objects and shapes he is told he should bring into the house. In fact he is rather ill at ease. Women will tell you they are more relaxed and sure about fashion than home furnishings. They can run off a dozen designer names in the clothes they buy but not one in furniture. They admit they really don't trust their own taste.

Tomorrow you will have the experts assembled to explore taste in the market place. The market place will be the test, for their taste and for yours. This consumer may be docile today, recently freed from a not-too-elegant past and unformed. But she is a realist. Sears in its dealings with millions and millions of arrived and ready consumers reports that they prefer realism.

Realism in what they term artistic areas. Consumers do not necessarily relate comfort and elegance to the furnishings of the past. Nor do they cherish clutter which is associated with care.

The test of the most wanted objects may well be what the consumer buys when she gets it free. What she buys with green stamps. The most liveable, wanted, immediate object of her desire may be the plastic garden lily pond more than the spigot from Tivoli.

If the same brilliance of modern design which she loves in her beautiful kitchen, her car, her new house and her steeple (and she is beginning to understand in the art around her) could serve her more realistic approach to living, she is guaranteed to like that too.

She lives in the present and the creative arranger of our times should help her to live here in the fertility and splendor of his own design.

MUSIC

(Continued from page 11)

Roger North, writing at the end of the 17th century, will confirm our guess that the swing of the rhythm, however strictly codified, was constantly being varied by good players in performance; as one can hear it stirringly done, with continuous rhythmic varying of the figure, in several of the *tripla* and fast movements of the Bach works for solo violin, recently recorded by Joseph Szigeti (*Vanguard*). The error is rather to do less, as Joseph Grumiaux plays the same movements in another album; to come down to a polite precision of note-playing over a metronomic beat, as in nearly all present-day harpsichord and organ playing. All the older masters agree in favoring tempo change, pauses, and rhythmic emphases. The common note-reader was in their opinion a person of no consequence, not an artist; the great artist, until so late as Haydn, recreated the music, within the convention and with respect to the composer's written and notated instructions, according to his own taste and judgment, exactly for the same reasons for which we praise the playing of a great jazz soloist.

Arnold Dolmetsch himself gave many indications how he believed such things should be done. He played very freely, at first with some success and recognition, as may be granted when an interesting deviation does not threaten the established order. In later years, when he performed at his Haslemere Festival in England, he was shown the ambiguous respect allowed an old man who has accomplished much but gone too far ahead of the theory around him, so that he becomes dogmatic and querulous and is thought to be eccentric. His original workmanship survives among the exemplary performances in the first volume of the old *Columbia History of Music*, edited by Percy Scholes, examples now put aside in favor of a heavy romantic pseudo-classicism rhythmically governed by the metronome. Only the more acceptable externals of his teaching are still practised at Haslemere. Near the end of his long life Arnold Dolmetsch recorded on the clavi-chord, with hands now uncertain, Preludes and Fugues from the *Well Tempered Clavier*. Here one will find solutions to problems the present-day player is no longer bothered to raise: he does not know they are problems.

Two ideas from the old style have lately reappeared in practice: that a trill (I prefer the English term, *shake*) should begin always with the upper note, and that the note played after a note followed by a dot should enter late.

As for the trill or shake beginning always with the upper note: experience rewards as one discovers the exceptions, by rule and taste, and that there is an almost infinite variety of ways, according to the place, of playing each. First you learn the rule, then the exceptions; but doing it by method only you will never reach an end, just as learning grammatical rules will never overcome the resistance of a language. You must learn to hear and speak it.

One eminent musicologist who is also a choral director said to me, admitting the late entry of the note after a dotted note: "I like it; it gives the music a dynamic lift." Another musicologist, in a short study of Bach's rhythmic practice, admits the rule and then hurries to provide sufficient examples by which one may almost disregard it. Both were wrong, the first because he applied the rule strictly, instead of melodically with constant variation, the second because he did not understand the multifarious exceptions as variants rather than cancellations of the practice.

Neither seems to be aware that he is dealing with the inflections of a musical speech rather than the projected interpretation of a music written for performance, with melody, not notes. The older habit is more intimately related to the natural flowing of

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folk music, the later has to do with what one may believe to be the exact interpretation of musical symbols written on a page.

A teacher of the older habit, like Sebastian Bach, expected his pupils to read and improvise at once, as they elaborated on a figured bass, adjusting rhythm and tempo as indicated by the notation and embellishments, often adding unwritten embellishments and sometimes unwritten notes as *acciaccaturi* or in the "white note" Italian music, of which Bach's *Italian Concerto* is a written-out example. A teacher of the newer habit trains the pupil by exercises involving all necessary manual operations and expects his pupils to memorize a single interpretation, as English public school students learn Greek and Latin. Francois Couperin anticipated this newer habit, both by his great care in writing out embellishments and by his recommendation that young students should be accustomed to exact performance by being required to memorize what they play. Yet the greater incidence of indications for embellishment and of written-out *Doubles*, showing how any movement can be repeated with a quite different "improvised" inflection, in the first two of his keyboard *Orders*, implies by comparison that the remaining *Orders* take for granted the contemporary habit. The first two *Orders* illustrate how such things should be done. They are therefore of great importance for anyone who wishes to read Couperin's keyboard music and appreciate the controlled freedom of inflection expected in playing any of the older music.

The modern habit can be compared with the system by which I was taught in college to translate Chaucer into modern English, not to read him: meaning instead of poetry. Now that I have recovered from this absurd contra-esthetic conditioning, I read Chaucer as much for sound and rhythm as for meaning. It is hard work, and since I am not sufficiently practised at it, I can keep it up for only a short time. I am more practised at reading Couperin, though a listener might not suppose so, and can keep this up with growing pleasure through several hours, realizing ornaments and dynamic indices and all the various slight means by which Couperin tells so exactly how he wishes things to be done.

This lyrical inflection, more truly a language for its own sake than the poetry of Mallarmé or Valéry, can be one of the most intimately delightful recreations in the experience of art, more finely to be enjoyed in reading than in hearing. One hears while playing, as if by anticipation, more than amateur fingers can reproduce. Indeed, out of nearly thirty years experience in reading and listening to keyboard music, I would say that the inflection of the older style of music by the player can reward him with as much pleasure as listening to the most expertly performed interpretation. Our present-day musical tradition is almost unaware of such pleasure.

Recent 20th century music, following especially the later composing practice of Webern and Schoenberg, has reinstituted the effect of inflection by a very precise extra-rhythmic notation, leaving to the player only the duty of reproducing as exactly as possible what the composer has written. So that there is at the present time a widespread revolt among composers in favor of improvised, or chance, or diagrammatically indicated, or more or less haphazard and even seemingly nonsensical methods, by which the composer grants freedom to the performers to escape the normal consequences of metronomically controlled note-reading, moving temporally in only one direction. Both sides of the argument would do well to moderate their extremes by studying the conventions of indicated freedom in performance used by 17th and 18th century composers.

Each of the little books I have read that purports to tell the reader how to dispose of the ornaments or less often the rhythm in Bach's organ music deals with its subject in almost total isolation from what Wesley Kuhnle calls "dynamic expression."

To comprehend dynamic expression you need to know as many of the rules as possible, and their reasons. You will then comprehend the need and use of the exceptions. Applying these conventions in any particular moment, the performer may arrive at several quite distinct decisions. That is a part of the fun, that there is no single correct interpretation. As Charles Ives wrote us about his own music, "You play it as you see it." You have to grasp what can be done with the music as you read it. That is why authorities who try to explain in modern terms how the older music should be performed mire themselves in contradictions. Trying to explain the conventions of *Good Taste* in 17th

or 18th century music is as difficult as trying to explain the good manners of a society that is unlike one's own. Until you understand the purpose of an ornament, you cannot decide the rhythm, or alteration of rhythm, and pace of the movement in which it appears; until you understand the choices of rhythm indicated by the notation, you cannot know how to read the embellishment. And if you repeat the movement, as all authorities agree, though few modern performers know how to do it, you are expected to vary, often quite elaborately, the interpretation.

The criterion of a good performer in these earlier centuries was his ability to consider, at sight, all the chances presented by a piece of music and at the same time play it, each time realizing some of the chances. Roger North wrote, with a hint of discouragement, that to play musical ornaments correctly one needs to be a composer. The keyboard compositions of Byrd, Bull, Frescobaldi, the Couperins, the Bachs, the Scarlattis, and Haydn assume that the player is a latent composer. Mozart, Clementi, and Beethoven presumed this for themselves but not for their performers.

The older composer delighted in setting traps for the reader, usually for good musical reasons, as we discover when we solve them, and for the reader's pleasure in being able to detect and overcome them. For these the later composer substituted difficulties, so that difficulty became one criterion of excellence. The new radical composer borrows from but rejects both standards.

In trying to interpret the older music, the modern performer goes wrong by attempting to decide one problem at a time. When he has set the tempo, everything that occurs in the music must be fitted to that tempo. The result is a display of virtuosity in showing off some aspects of the music, instead of a thorough realization of its musical potentialities.

Rudolf Kolisch, the great chamber musician, has written a valuable study listing the many movements for which Beethoven left exact metronomic markings and deriving from them the probable tempi of other unmarked movements; yet Beethoven, too, like Roger North a century before, put aside the metronome. Rhythm is a function of the melody, melody is a function of the rhythm; variation, as Schoenberg emphatically believed, is a constant function of both melody and rhythm: together they set the tempo, and in another season reset the metronome.*

*Schoenberg's own performance of his Suite, opus 29, recorded with a group of Paris wind-players in 1927, is consistently slower than his own tempo markings, favoring the melody and providing far greater dynamic variety than the recorded performance, at correct tempi, directed by Robert Craft.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles 5, California, and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 20, 21, The Triad, 25, 26.

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✓ (414a) New informative brochure available from Cervitor Kitchens, gives all important specifications, details and features of their space-saving kitchen units; under-counter, built-in, free-standing units manufactured in limitless sizes, with or without range, oven, sink; carefully crafted in walnut, laminate, etc.; ideal for offices, homes, apartments, patios. Cervitor Kitchens Incorporated.

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The work of Julius Shulman, well known architectural photographer, will be on exhibition through December 31 at the Building Center, 7933 West Third Street, Los Angeles.

More than 100 photographs of residential, commercial and institutional buildings are shown in the exhibit, which traces the development of modern architectural trends over the past quarter of a century.

Open weekdays from 9 a.m. to 5 p.m.

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(417a) Sun Louvers: New 1963 20-page catalog provides detailed information on vertical and horizontal aluminum exterior louvers. Models include fixed vanes, movable, and automatic electronic control. Includes many design and installation details, information on sun angle charts, photos of large and small installations. New architectural sun screens and also illustrated and described. Lemlar Manufacturing Company.

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weatherstrip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request. Bellevue Metal Products.

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FURNITURE

(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertoia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers by distinguished international designers, it is a storehouse of inspirations. 50c. John Stuart Inc.

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SPECIALTIES

(412a) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; net lights and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co.

✓ (374a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corporation.

(409a) Handsome illustrated folder describes and gives complete details on the Container Corporation of America Color Harmony Manual based on the Oswald system, and designed to improve the planning and use of color by artists, designers, manufacturers and consumers. Folder includes sample color chip. Container Corporation of America.

(396a) Sun Control: New 8-page catalog describes the Arcadia Brise Soleil sun control systems, which combine engineered sun control with broad flexibility in design and finish. Can be engineered to provide up to 100% shading, while retaining twice the horizontal visibility of ordinary louvers or sun screening. Northrop Architectural Systems.

(404a) Selections from the diversified decorative accessory collections designed by George Nelson for the Howard Miller Clock Company are presented in a new illustrated, four-page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks (both built-in and surface mounted); Bubble lighting fixtures; Net Lights; planters; room dividers; and the versatile space divider, Ribbonwal. All information necessary for specifying is provided. Howard Miller Clock Company.

STRUCTURAL MATERIALS

✓ (340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available. Davidson Brick Co.

✓ (411a) Two new pamphlets on folded plate roofs and stressed skin panels are available from the Douglas Fir Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the component series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders. Douglas Fir Plywood Association.

✓ (390a) "Ideas from Architects' Own Redwood Homes," a 16-page color brochure, shows how architects in every part of the country have used redwood for siding, paneling, beams; other free literature available from California Redwood Association includes the newly published "Exterior Finish" booklet illustrating in color, bleaches, stains, and other natural finishes, as well as possibilities of painted redwood siding and redwood with no finish whatever; "Garden Redwood," 16 pages of indoor-outdoor living ideas; "Redwood Goes to School," showing latest ideas in wood school design; Architect's File containing the above booklets and a special selection of data sheets; individual data sheets answering thousands of questions about redwood; Redwood News, quarterly, discussing newest and most interesting uses of redwood in architecture and industry. California Redwood Association.

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

✓ (407a) Plywood For Today's Construction, a new catalog with basic information about fir plywood properties, grades, types and uses has been published by Douglas Fir Plywood Association. The 20-page booklet, indexed for A.I.A. filing systems, also contains information about special products and about plywood floor, wall and roof construction systems. A special new section discusses plywood component construction. Single copies of the booklet S62 are free. Douglas Fir Plywood Assn.

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✓ (391a) "Exterior Finishes," a colorful, new eight-page booklet by the California Redwood Association discusses different treatments of redwood siding from no finish at all—favored by the Association—through water repellents, bleaches, stains, and paint. The booklet replaces and combines former CRA exterior finish and weathered redwood data sheets, and includes the results of years of research by the Association and others. It repeats the wood industry's warning against the use of clear finishes, such as varnishes, on exterior surfaces. Available free. California Redwood Association.

SURFACE TREATMENTS

✓ (406a) New 24-page brochure, "The pleasure of planning your home with Mosaic Tile," depicts unusual uses of tile, presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

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

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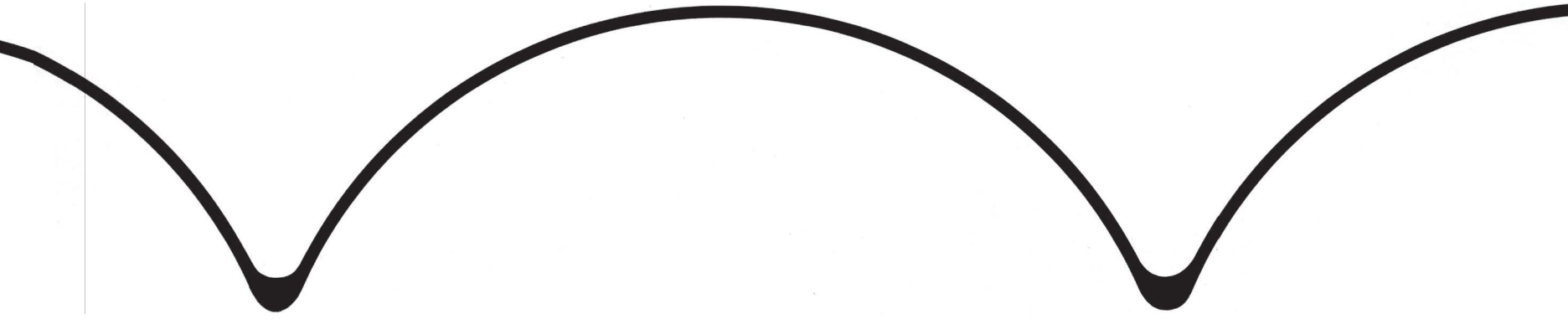
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the most exciting ideas take shape in fir plywood

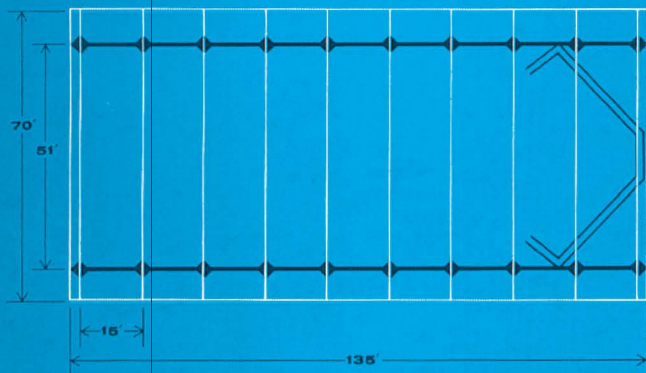


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This church is one more example of the striking new architectural forms that are becoming a practical possibility with plywood: high in structural strength and integrity, economical of labor and materials, and offering superior design flexibility. For more information on plywood structural systems, write (USA only) Douglas Fir Plywood Association, Tacoma 2, Washington.



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