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THIRTY-FIVE HUNDRED YEARS OF MEXICAN VISION

PETER YATES

[See pp. 21-25 for photographs of the exhibit discussed by Mr. Yates.]

"In addition to the supreme aesthetic quality of the material, the very comprehensiveness of the exhibition proved once again that art can be more than a delight to the senses or a singular human expression; the astonishing continuity of living forms, as well as the contrasts, displayed in three-and-a-half-thousand years of Mexican art revealed to me a whole people. In what New World capital of art, more than Los Angeles, could such an exhibition be shown with greater effect? Many reasons, of course, came to mind: geographic proximity; a larger population with direct Mexican heritage than any place in the world outside Mexico itself; centuries of common historical association . . ."

The enthusiastic words are from the second paragraph of Richard F. Brown's *Foreword* to the catalogue of the exhibition *Master Works of Mexican Art, from Pre-Columbian Times to the Present*. The exhibition, of unequalled scope, has denuded Mexican museums for four years, while the show traveled to London, Moscow, Leningrad, Stockholm, Berlin, Warsaw, Vienna, Rome. Mr. Brown, Director of the Los Angeles County Art Museum, put his enthusiasm to work, intervened before the exhibition was brought back from Europe to be dispersed and won for Los Angeles the only showing in America. After the epic triviality of the *Mona Lisa* incident, one is grateful to know that two neighboring nations, through quiet conference, can negotiate an event which needs no publicity, because it must be seen.*

But I wish to challenge Mr. Brown's enthusiastic "supreme aesthetic quality", though the continuation of his sentence leads in the direction of my argument. What does he mean by it? Is it no more than the superlative qualifier belonging to the title "*Master Works of Mexican Art*"? What is a "supreme aesthetic quality" that can be applied like a hosanna to 3500 years of the artifacts of a people? Does it refer to the art or to the spiritual excellence, the intelligence, of the people? Is the "art" art or craft, or artifact; are we to think of it as the work of *artists*, in our professionalized meaning, makers of art products whose generative powers over a short period give the up-to-date mind so much to look at in museums, to read about in reviews and other speculative appreciations? What do we hope to discover when we visit this exhibition? What do we expect to bring away from it?

*The duration of the show was extended through February 23rd to permit the Presidents of the two countries to meet here and together view it, a meaningful gesture accepting without proclamation the long cultural priority of Mexico. In our generation we have seen Mexico, Egypt, and China at the nadir of their long histories and their revival and renewal.

First, let me drop that hyper-aesthetic "a" out of *esthetic*; we can get along without it. Second, let me point out that every item in the collection that is dated before 1519 is anonymous, for then it was that the small band of soldiers led by Hernando Cortes, as Bernal Diaz tells, accomplished their "lucky and daring entry into the great city of Tenochtitlan Mexico on the 8th day of November the year of our Saviour Jesus Christ, 1519."

And "when we had arrived at the great market place, called Tlatelolco, we were astounded at the number of people and the quantity of merchandise that it contained, and at the good order and control, for we had never seen such a thing before." And when they had climbed the 114 steps to the great pyramid which overlooked the market, they stood "on a small plaza which has been made on the top where there was a space like a platform with some large stones placed on it, on which they put the poor Indians for sacrifice, and there was a bulky image like a dragon and other evil figures and much blood shed that day . . . So we stood looking about us, for that huge and cursed temple stood so high that from it one could see over everything very well, and we saw the three causeways which led into Mexico (meaning the city, built in a shallow lake) . . . After having examined and considered all that we had seen we turned to look at the great market place . . . Some of the soldiers among us who had been in many parts of world, in Constantinople, and all over Italy, and in Rome, said that so large a market place and so full of people, and so well regulated and arranged, they had never beheld before."

Cortes wrote to the Emperor in Europe: "There are many very large and fine houses in this City . . . All . . . in addition to having very fine and large dwelling rooms, have very exquisite flower gardens both on the upper apartments as well as down below."

We look at the photographic reproduction of this great civic forum and see that indeed this was the equal of the civic centers, as we call them, of Ur and Egypt, Babylon and China, Greece and Rome, Byzantium and Russia, of Paris, London, and New York, and a good deal more dignified than that of Los Angeles. This was but the last of the great cities of Mexico, not the largest and quite probably not the handsomest, until the present day.

Civic order, ornamental buildings, spacious homes hanging with flowers, a wealthy and disciplined people, and overlooking them the pyramid sanctuaries foul with the blood of human sacrifice: this was Mexico, and it had been much the same, under change of tribes and rulers, for 3000 years.

For human sacrifice (22 months in the Aztec religious year, each month consuming its ritualistic quota of ten or twenty thousand victims, ripped open, their hearts torn out, some flayed, the skins then worn by priests, as Friar Sahagun wrote to his patron, archeologist, anthropologist, connoisseur of human cruelty, Cardinal Torquemada, founder of the Spanish Inquisition; the detailed report on the 22 months fills a complete volume) the Spaniards substituted Christianity; and the Mexicans embraced it with the same ardor.

Among the intense religious artifacts of the 17th and 18th centuries is a portrait, no longer anonymous — by one Jose Alcibar, a splendid painter — of Sister Maria Ignacia of the Precious Blood, wearing a richly flower-embroidered mantle, carrying in one hand a candle and in the other a crucifix, each in a bouquet of ornament and flowers, and on her head a flower-ornamented crown.

Then this closed order exploded with the discovery of freedom, throwing to the people the printed *calaveras* of Jose Guadalupe Posada (the pretensions of society confounded by a satiric anonymity of skeletons, showing all men to be alike, though still not brothers), a political overturn which eventuated in revolution and desolation, a defeat so radical and brutal that in his last judgment upon it the greatest of Mexican painters, Jose Clemente Orozco, must condemn it absolutely, in the painting *Slave* made up of irons and keys, and the painting of the dismembered body of an Indian, in the vision of bodies erupting up through earth and tomb, called *Resurrection*. The chief living opponent of the present government, his paintings very well represented in the exhibition, David Alfaro Siqueiros, has passed these last years in a Mexican jail. Yet the Mexican government is, by our standards, moderate and progressive, an independent, outspoken "Good Neighbor". Is it indeed our standards that in presence of Orozco should appal us? Is our positive thinking a blindness against these lamentations? Must we not, before them, reject our common esthetic of pleasing? We by force robbed

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Mexico of California; we, too, dismembered the Indian.

Going beyond, one sees a room filled with the playful *calaveras* of the people, skulls and skeletons that are a victory of human joyfulness, vulgar and perennial, over all hazards; and shapely artifacts of the tribal peoples of Mexico, as whole and undestroyed in spirit as the entire exhibition tells us they have been for 3500 years.

Now where does the *esthetic* come into all this? Religion, order, discipline; a uniformly distinguished architecture; a people of unequalled visual versatility, from the earliest pre-classic figurines to the maternity paintings by Ricardo Martinez, and capable of the utmost abstraction; a plastic art as delightful as the aboriginal and long-surviving *Hueheteotl*, the "old man" god of the first fire, and of the extreme ghastliness of *Xipe-Totec*, represented wearing a flayed human skin, or *Coatlicue*, whose feet are jaguar's paws, her skirt and belt rattlesnakes, her crown of skulls and her necklace skulls and severed hands; a skill that working in the hardest stone will carve, with stone implements, a monkey god of dance, a feathered cat, a coiled snake, or an immense red grasshopper; or weaving straw will make a crucifixion or a convincing country woman.

Isn't the esthetic — doesn't it apply to — only so much as we are able to carry with us from this exhibition; what we are able of ourselves to make of it, to do with it? Why, from earliest times, are there so many representations of smiling children? What is the sense of reality which sets these (by European standards) crudely represented, symbolically ornamented, square-cut monoliths on an equality as sculpture with the smoothly realized, muscularly inflected divinities of Greece? The *Palma* representing a woman's head, carved in basalt, from El Tajin, is as noble as Athena, though you can't polish basalt to a marble smoothness. In the catalogue, her owl, vividly formulated across the end of a stone "yoke" of the same period, stares at her across the page.

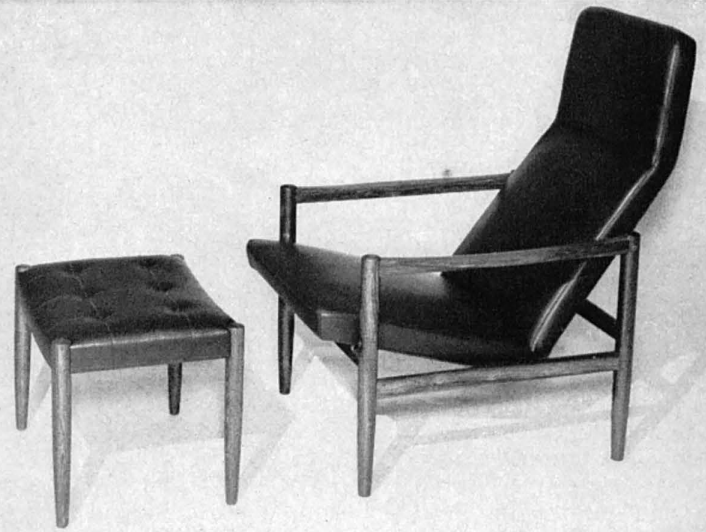
If you are prospecting in the deep sludge of the human spirit, where can you find a better visualization of its nightmare product, for Freud the sexual aspect, for Jung the unconscious expressiveness of universal evil, than by looking at some unknown Mexican Indian's ingenious and laborious carving of *Coatlicue* as a young girl or at the little gold breast ornament representing *Miclantecutli*, god of darkness and death, so small in reality, which in a photographic reproduction seems gigantic. The Mexican native artist enjoyed agony, as you see in the tubular stone cross of the Church of Atacoalco, fretted with immense thorns and a man cramped within it, or the St. Diego of Alcala, whose face, rapt in ecstasy, and wearing human eyelashes and teeth, is as if he were being tortured. The native artisan enjoyed shaping in stone the utmost elaborations of a feathered headdress or by a twist of clay giving life to a small figure or a mask.

I found Mexican art at the Corcoran Gallery, Washington, D.C., in 1931, the famous first traveling exhibition of the Mexican painters, and I have been at ease with it ever since. There I saw the work of Diego Rivera, master draughtsman, political propagandist and unsuccessful protector of Leon Trotzky, a painterly opportunist who borrowed for his reputation from the best of the primeval Mexican tradition, setting aside the French cubist tradition he had learned in Paris. The present exhibition is replete with his charm and has also a few of the cubist paintings.

And there I began my unflinching devotion to Orozco, in whom the Mexican tradition of three millenia became a hand speaking — his mind at the end of his life resembling that of the elderly Michelangelo, who scraped down his last *Pieta* to remove from it every vestige of the grace which renders his first *Pieta* irresistible. The grace of Orozco was foreign to the Europeanized art synthesis; it bent truly to its own ancient tradition. The exhibition contains only work of his last years, and from these Orozco has removed all grace: nothing left but his message against man's evil and his vision of a resurrection — by which he meant not heaven but man breaking through the crust of self-made death, as earlier in his *Revolution* paintings and drawings and the fresco *Christ Chopping Down His Cross* he exposed the brutal futility of a revolution destroying people.

The lesson of Orozco should perpetually remind us that works seeking only to be works of art are a frivolity, wall ornament. Art must be permeated by its need to serve, content brought to focus, and that content the impregnation of the artist's will to art by his will to serve — if no more than, as with Cezanne, to serve the roundness of apples. In the aboriginal artist and to a large degree in any primitive artist the impregnating will is that of the community brought to point by its religion. The power of the Mexican art is

(Continued on page 39)



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ART

DORE ASHTON

PARABLE:

A priest went through his parish on Good Friday sprinkling holy water in the houses as was the custom. Coming into the studio of a painter, he sprinkled some water on some of his paintings. The painter, somewhat angered, turned toward him and asked why he had put water on the paintings.

The priest explained that this was the custom, that it was his duty to do this, and that whoever does good can expect good and better in return since God promised that every good deed done on earth will be returned a hundred-fold from above.

The painter waiting until the priest had gone outside, then crossed over to the window and poured a big pail of water on his head. "There," he said, "You are receiving a hundredfold from above for the good that you did with your water that ruined half my paintings." Leonardo da Vinci.

SUB-PARABLE:

A critic went through his precinct dousing his former favorites with cold water as is the custom. Coming into the studio of a painter, he offered him a dose of chilling advice, telling him that the art of painting had become too remote from life and that only the real object had meaning. The painter, somewhat angered, turned toward him and asked him why he abandoned paintings when he had hardly begun to understand them.

The critic explained that this was the custom, that it was his duty to move with the times, and that whoever recognizes the art of the moment can expect to avoid the mistakes of other times when critics so often made terrible *gaffes* in rejecting the mode of the moment, and that every artist who confronts the new reality, the popular image, and who challenges the esthetic order will find his reward in words.

The painter, waiting until the critic had gone back to the word armory, then settled down to challenge the established esthetic order, and to produce lots and lots of popular images. "There," he said, "I've let you off the hook. You can have a hundred times over the so-called reality you can talk about so well, and you don't have to worry about the reality of the work of art itself. You are receiving a hundredfold your reward for the good that you did with your words that have, for the time being, cancelled out my paintings."

But let us be serious, at least as serious as the pundit in the parable who buries one kind of art in the expectation that another will flourish exclusively.

This phenomenon exists, and it exists quantitatively in staggering proportions. The multiplication of two- and three-dimensional objects, as well as of so-called environments, which are ensembles of objects, has assumed impressive proportions. Only a fool could pretend not to notice. Any phenomenon as ubiquitous as this must not only be identified, coped with and analyzed, but its *raison d'être* must be probed.

The two premises that are most frequently repeated in the literature of pop art and new realism are: there is a need to reconcile

art and life; there is a need to challenge the established esthetic order.

On the need to reconcile art and life: It presupposes a definition of both art and life. As nearly as I can gather, life for the pop artist and his apologists is dominated by objects, particularly common objects. Life transpires largely on the exterior — that is, the artist moves about, most often in the urban environment, and in the course of his random movements has perceptions. He experiences "life." These perceptions or experiences are very nearly satisfying to him, but not quite. He must fix them as they are in some medium which is not exactly life and not exactly art. They must not be metaphors for experience, but rather the acting out of the experience as it occurs without intervention from the traditionally ordering imagination. (This is of course impossible, and apologists for the new art have made amazing metaphysical somersaults in order to show how it is in the very impossibility of the intention that the art lies.)

So much for life.

What about art? Art, by subtraction, is that which is, or can be made static in life. Art for the new realist seems to lie somewhere between that which is installed in galleries and museums — therefore it must be art — and that which floats into his immediate ken. Art is all that requires discourse and eludes definition. It is also, in a very misty way, something which the new realist and the pop artist fears and rejects. If he repeats an incantatory prayer that he not be caught in the snares of "art", the young artist can hope to escape its taxing conundrums.

This leads directly to the second premise: that there is a need to challenge the established esthetic order. Quite so. And every original work is in fact such a challenge. Its individuality constitutes the challenge and cancellation of a given order. But the new art of objects and popular imagery tends not to be individual and autographic, but rather, collective. There is a significant amount of cheery collaboration, of *esprit de corps* among the younger practitioners. It is not merely an individual challenge to the principles of the preceding generation's art, but a collective assault. Not the least of the appeal of pop and assemblage art lies in its minimal requirements of skill. Anyone can do it. The excitement, amusement and creative satisfaction this holds for young people should not be underrated. The same youth who used to challenge the old order by going to political meetings, or who used to enjoy a camaraderie by going folk-dancing, now make "happenings" and junk art.

If there is a challenge to the established esthetic order, it is oblique and fuzzy. I would call it a flight rather than a confrontation or a challenge.

It is a flight from the very serious philosophical problems raised by the 20th century tradition of abstract art. It is a flight from the heavy responsibilities established by an art that increasingly takes on a philosophical overtone. It is the inevitable reaction to the idealism that has in one way or another sustained the art of painting throughout the 20th century. It is, in fact, a legible manifesto of materialism.

By wishing to "bridge the gap between art and life" as one critic phrased it, the new artist presupposes that only that which is solid, tangible, visible, commonplace and ephemeral is truly real. All the rest is suspect. To him, it is inconceivable that a painting or sculpture is a real entity in itself, a cosmos, an autonomous being in the world. In the American pragmatic tradition, he is comfortable only with that which he can see and touch. Even at his most sophisticated, as in the case of Rauschenberg whose juxtapositions of the real and the ideal within the same canvas certainly pique the imagination and invoke mystery, the new artist is uncomfortable with purely ideal means. He is self-ironic.

Granted that to some degree this reaction was inevitable. Abstract expressionism here, and informalism in Europe, had run the gamut of infinitudes and indeterminacies and emerged still unilluminated, still not satisfactorily understood. Why bother to pursue it further? Better to turn away to all which can be materially identified, to those images that find their homes in every living-room; to those common utensils that facilitate everyday life and need no further justification.

Many years ago Paul Klee warned the young artist against what he called "material means." Ideal means — line, tone, value, color — he said were preferable. "They are not free from matter; if they were, it would be impossible to write with them. When I write the word wine with ink the ink does not play the primary role but makes possible the permanent fixation of the concept of wine. Thus ink helps us to obtain permanent wine. The word and the picture, that is word-making and form-building, are one and the same."

But permanent wine is precisely what the new artists wish to

George Segal
"Cinema," 1963
Courtesy Sidney Janis Gallery
Photo: Oliver Baker Associates, Inc.



Mel Ramos
"Pha-White Goddess", 1963
Courtesy Leo Castelli
Photo: Rudolph Burckhardt



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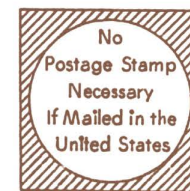
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avoid. The shibboleths of impermanence, discontinuity, ephemera that have filtered down from science and philosophy have been incomprehensibly adapted by them. Klee's idealism is far too demanding.

The only way the new realist can incorporate the "reality" of his life is by presenting — not re-presenting or interpreting — its furnishings to others. Since he depends on material properties of objects, as objects, and since they must be immediately identifiable, he is, in a certain sense, challenging the established esthetic order since he is denying that *art is a language*.

If art is not a language, and if it does not have the ideal means which Klee so graphically described, and if things and not thoughts or symbols are its substance, then it is automatically relieved of all philosophical responsibility.

Which brings me to "the scene", as lately the art world seems to identify itself. Or rather, it brings me to four scenes by four actors in the new realist comedy at the Janis Gallery.

The exhibition is called "Four Environments" and of course, this is only a convenient title, for it is impossible to create an environment in an art gallery which already has an overwhelming environment of its own. Not even with spotlights and blackouts and masking shadows can the atmosphere of the commercial gallery be subsumed.

Of the four ensembles, Claes Oldenburg's is most consistent. He quite literally fashions a room, a completely appointed room full of zebra stripes, marbled furniture, patent-leather pillow cases, fluffy rugs and modernistic paintings on the wall. We all know this room: it is the anonymous motel room, a swanky vulgar idea of *luxe*. (But why is it that when I pass the display windows on Avenue A, with their "environments" I am more amused, more startled, more aware of what the dadaists pointed out as the poor man's love of the beautiful?) This roomful of vulgarity by Oldenburg does characterize the desolate, hopelessly characterless environment of a certain America, an America which Nabakov interprets in *Lolita* and which Edward Hopper sometimes interprets in his paintings. It remained for Oldenburg to report rather than interpret. It is "art" since it is exhibited at the Janis Gallery, and since it has a chain across its door, as do the Fragonard rooms in the Frick, to indicate its separation from "life." It *must* be art; it isn't anything else.

But Oldenburg's room is a one-shot impression. It is an observation which is made and needs no elucidation. Just as there are two kinds of jokes — those that are elaborate, timeless, in which the value lies in the telling, and those that are quick gags in which once the punchline is revealed, the joke vanishes — so there are two kinds of new realism. This room of Oldenburg's is a punchline. I never need to see it again to know it. How it is delivered doesn't matter.

George Segal's "Cinema" is even less demanding. His lifelike plaster figure affixing a letter to a real-life cinema marquee, even though it is presented in a small darkened room, remains a youthful notion of verisimilitude. Again, once you have it, you have it.

Jim Dine, on the other hand, tries to have it both ways (as did Rauschenberg before him) and has yet to make it work. His combinations of semi-abstract painted landscapes and real objects, such as a stove pipe, are too disparate to make sense either esthetically (which he abjures) or "realistically."

As for Rosenquist, his ensembles are too confused even for description.

These artists, using "real" objects fail to induce the kind of engulfing experience their notion of "environments" promises. On the other hand, the "pop" artists who use mostly canvas and paint (or silk-screen) for the same purpose fail even more ingloriously. In the "First International Girlie Exhibit" offered at the Pace Gallery, the title is about the most fetching thing about it.

In between television takes—for this stuff makes news—I took a good look at the paintings, and one or two objects incorporated with them, and had to conclude that though these artists are using "ideal" means they have other than ideal ends in view. Lifting both the content and style of rendition in their paintings from Playboy, Eros, and in some cases the more earthy pulps, these artists on the whole are little more than clever parrots. Moral: Not all parrots can talk, but all can squawk.

The only real experience in the entire exhibition is provided by Andy Warhol whose silk-screen medley of shadowy bosoms and hands is rendered in black point so that it can only release the image if a certain kind of light is trained on it. Despite himself, Warhol has made a mysterious illusion that has all the attributes of idealistic painting, slick as it is.

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THE FABULOUS LIFE OF DIEGO RIVERA by Bertram D. Wolfe, Stein and Day; \$10.00

To see a Diego Rivera mural is to be moved by power, majesty, emotion, a sense of beauty and a force which is compelling and unforgettable. Diego Rivera can ill be translated to pallid pages and printed words, for as a man and as a painter he was dynamic, restless from his first day to his last, and above all a Byronic sort of revolutionary who would have been among the first to be purged in the Stalin Monolith despite the fact that he was an avowed member of the Mexican Communist Party, expelled, and four times a supplicant for readmission. They never would have given him a virgin mural in the Soviet Union; and had they given him one, all of them from Beria to Khrushchev would have erased his strong individualism. This is the picture of the man which emerges from this outstanding political-picture biography of a man who lived as vividly as his exciting colors. Rivera was probably a foolish man, even naive in his political thinking, certainly quixotic in his dealings with the American bourgeoisie who he said he so detested. He accepted the Rockefeller Center assignment, painted a vast and powerful mural, and made Lenin a central figure only to learn that his sponsors objected. In this incident and in others Wolfe makes a strong case for believing that Rivera provoked these assaults on himself for publicity and as a means of showing his fealty to the Party line. But Rivera was never a subtle man, either in his art or his public life. As a result of his ideological insistences the vacant walls of America which might have been his to paint were one after another turned over to the pretty-picture school of wall-daubers who in the main painted nothing more provocative than angry clouds in the sky. If Rivera was for Revolution — and everything in his work and behaviour suggests that he was, a fact well documented by Bertram Wolfe in this highly readable and well illustrated study — it was the Mexican Revolution of 1910 which Rivera, perhaps more than any other man with the single exception of Orozco,

apotheosized. The Revolution of 1910 still goes on, and Rivera has captured the spirit of it in his murals and in many of his individual canvases. *The Fabulous Life of Diego Rivera* which takes us through his early European training, his four wives, his American adventures, is a notable monument to one of America's great artists.

AUTOBIOGRAPHY OF JOSE CLEMENTE OROZCO, University of Texas; \$6.00.

Jose Clemente Orozco and Rivera had several public quarrels, although Wolfe quotes at considerable length from an unpublished article in which Rivera approves and commends his compatriot. But Orozco was above all an individualist, truly bowing to no School, no ideology and no spiritual master, only the dictates of his own abilities and limitations. This is the central fact which emerges from a reading of his *Autobiography*. Orozco was, it appears from reading his autobiography as well as Jean Charlot's *The Mexican Mural Renaissance: 1920-1925* (Yale University Press, \$15.00) never an active or ardent member of the Sindicato of Revolutionary Painters, Sculptors, and Engravers of Mexico, formed under the aegis of Jose Vasconcelos, Secretary of Education. Charlot's study — he was one of the Mexican artists of the 1910 Revolution which became formalized in paint when the Sindicato was formed in 1922, the brainchild of David Siqueiros — covers the magnificent years when the muralists and artists of Mexico combined their efforts, eschewing "egocentrism" according to the manifesto which they drew up. Charlot was one of Rivera's early assistants, and is now the historian of those five years when the finest Mexican artists continued the great church tradition of mural painting, but in a new idiom and with the ardour of Mexico's national inspiration, the Revolution of 1910. The great names we already know; Charlot mentions those others whose works were also alternately praised, vilified, defaced, destroyed and in some cases later resurrected: Pacheco, Revueltas, Leal, de la Cueva, and Charlot himself.

One of the dramatic incidents of the 1920-24 Renaissance was the counter-revolution in the Preparatoria School, where Mexican youth was trained for the goals of the Revolution. Under the military despotism of de la Huerta, students were put in uniforms and ordered to obey. The murals were the victims, and they were defaced and defiled. The incident is important for underneath the unity of the



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artists against the regime that would tell them what to paint, or not to paint, was the individualism of each one of them. Charlot sums up the work of that remarkable generation of artists: "Mexican painting . . . is concerned with man alone, its sombre hues keyed to the Indian skin." If various Mexican governments have expressed concern that the work of Rivera, Orozco and the others alienate American tourism by their fiery dedication to the Revolution, those governments have, indeed, as it has often been said, forgotten the Revolution themselves, and forgotten that their artists were individualists and humanists in the great tradition of art.

ROBERT JOSEPH

CANDELA: THE SHELL BUILDER, by Colin Faber, Reinhold, \$16.50.

This first book on the complete works of Felix Candela has been a long time coming. It awaited a writer who knew intimately every building of the great shell designer, had a working knowledge of shell construction, knew Candela's particular method of work and his shorthand analyses of buildings, and at the same time was capable of simplifying a complex subject.

This unusual man was Colin Faber, an architect and writer who spent six years in the Candela office. The book is planned for the convenience of the reader, with a generous supply of photographs, plans and mathematical analyses. There is also a bonus. Faber has a nice literary style; that is to say he writes with rare simplicity and clarity.

"Once a structure stands," writes Faber, "I believe it is dead to Candela. The forms are dropped and the last support is slammed away. As its forces start to play, the shell comes alive. It stands. That is all Candela needs to know and already, for him, it belongs to history."

But to the many architects and engineers — also laymen — who are fascinated with Candela's bold and empiric structures, this is only the beginning. The interest in his work is so great that the forms are hardly off a building before photographs, calculations and plans appear in a magazine. But to compare one of his structures to another has always meant hunting through magazine files. With the Faber book this is now no longer necessary.

Felix Candela, the Spanish architect who has made Mexico his home since the end of the Spanish Civil War, is the world's foremost builder of architectural shells, and he belongs in what he calls a No Man's Land between architecture and engineering; it is peopled by such original thinkers as Maillart, Pierluigi Nervi, etc.

Candela's success as a shell builder is a triumph of the curve over the straight line, of lightness over mass, intuition over mathematical formulae. He did not invent the architectural shell but he was at the exact place at the right time where he could make use of all past knowledge of how thin concrete behaves in tension. He was — even more important — far enough away from the doctors of mathematics to be forced to depend upon empiric reasoning. A brilliant mathematician himself, he could discard science when it did not give him the answers he was seeking. His only aim was to erect shells that would stand up.

He had achieved fame before he had a chance to face his inquisitors. In 1954 when the validity of one of his equations was questioned at a conference held at Massachusetts Institute of Technology, he could meet skepticism by pointing to his structures and saying that they seemed to work. A man of great modesty, Candela was shocked to find himself "somewhat ahead of the experts."

Candela has said wryly, "I would like to know the mathematical expression defining the form of the vaults filling the space between groins in a Gothic cathedral — but only for curiosity's sake since, of course, no Gothic cathedral could be built today. The most lenient building department would consider it quite unsafe."

The book by Colin Faber is a record of Candela's Gothic venture in Mexico. It is at once a handbook for architects and engineers and a simply written statement of the experiences of one of the form-givers of our time. The numerous photographs illustrate the great variety of shells possible, and also indicate that the forms are more eloquent before architecture steps in to "decorate" them. For years Candela, like the great Italian engineer Pierluigi Nervi, disclaimed any great interest in the poetry of his structures, leaving the inference that esthetics was a by-product of methodology, but the numerous awkward shells built by his followers has lately if reluctantly led Candela to admit that there is an art to shell making.

But today Candela is the greatest detractor of the shell. In too many cases a post-and-beam structure would have served the purpose better, especially in the United States where steel is plentiful

(Continued on page 40)



Building Center
7933 West Third Street
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For
Your
Information

Q: Is it possible to speed up plaster work without sacrificing quality?

A: High strength veneer plaster has been developed for this purpose. The system establishes a balance of set and suction by the compatibility of a catalyst coated lath and the high strength plaster. The lath is only 1/2 inch thick. The plaster, gypsum based with a polyvinyl fortified finish, is applied to a thickness of 1/16 inch. Application is by hand. First, the seams in the lath are plastered. Then the scratch coat goes on and while the scratch coat is still wet, the finish coat is applied. This produces a highly abrasive-resistant finish which may be painted almost immediately with a water base paint.

Q: In a contemporary building, I would like to use something as effective as stained glass when it is used in traditional work. What can you suggest?

A: When the design itself is contemporary, both stained and leaded glass have been used with great success in modern structures, including residential, commercial and ecclesiastical. There are 400 to 500 colors and textures of stained glass to choose from, ranging from off whites to full colors, making light control possible. Also, you can use faceted glass dalles in a molded epoxy base. The colored glass in this type is an inch thick and the panels can be used in windows or as a wall. It is like mosaic work except that, as it is translucent, it comes alive with light and is effective from both sides.

Q: In a large warehouse with a battery of overhead doors along one side, how can we minimize the dividing posts between the doors?

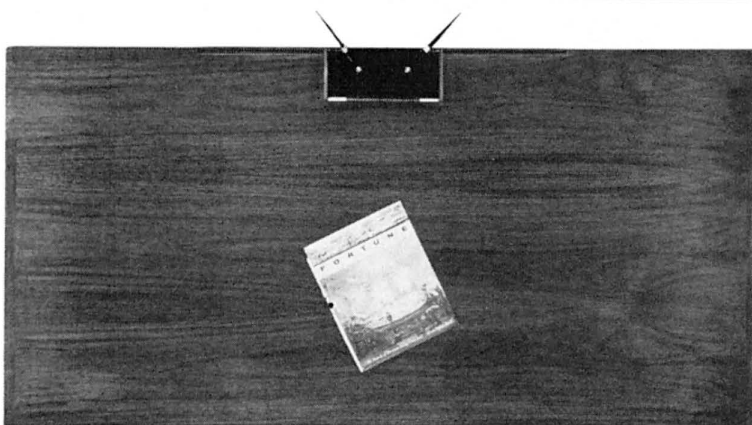
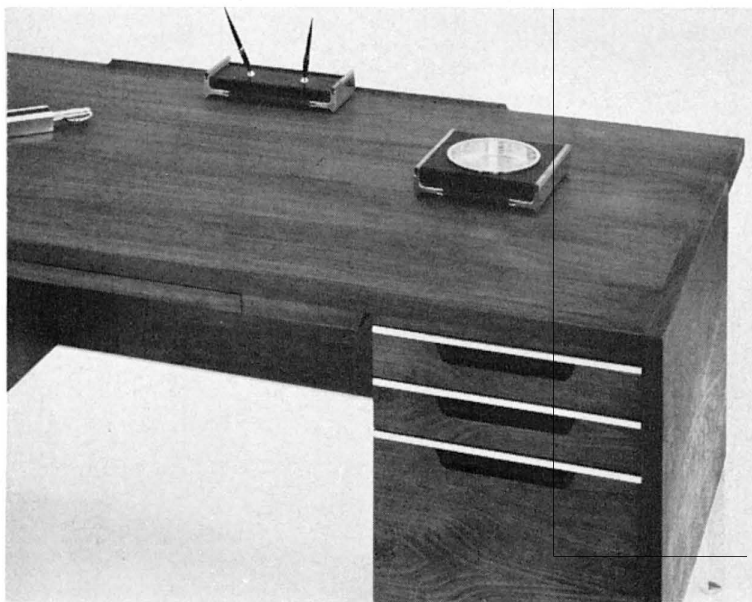
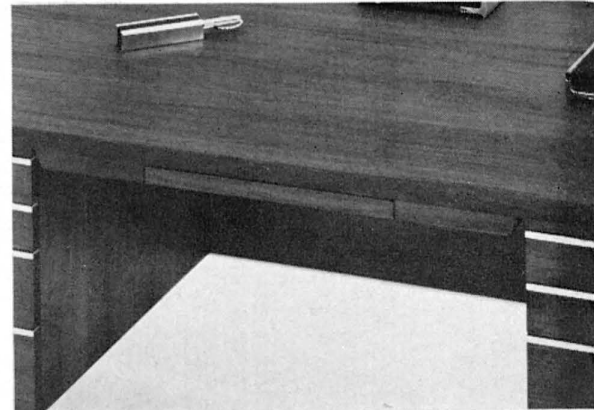
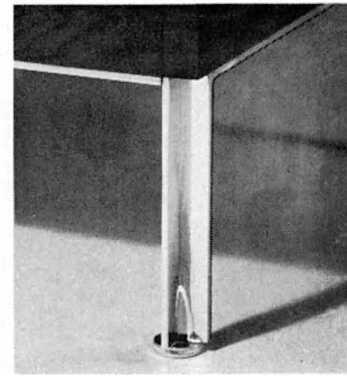
A: Developed as a solution to this problem is the new telescoping movable center post for overhead doors. It provides unimpaired clearance in multiple door installations and has the safety factor of non-closing unless the post is in place. A working model of the movable post is on display at the Building Center.

Q: Is there a prepared coating that can be used successfully in swimming pools?

A: There is a completely prepared material for this purpose that consists of the proper blend of aggregate and white portland cement, giving a dense, smooth, hard surface resistant to acids and algae. It can be used in new work and also in existing pools where a part of the old coating has dropped off. For best results, it is recommended that it be mixed for 10 to 15 minutes in a plaster mixer, leaving the material completely smooth and in a thin batter consistency. Application can be by hand or machine on a true and even surface that is free of dirt, dust or other foreign matter. In either case, the finish troweling is extremely important and should be covered in detail in the specification.

Q: How can an architect avoid the hazard of selecting colors which the client will find unsatisfactory?

A: We all have a tendency to select colors that are satisfactory to us. When the selection is for someone else, it is based on intuition. A method has been developed, however, which solves this problem objectively, eliminating the hazard of intuition. With this method, all colors of the spectrum are organized into two basic palettes that correspond with the natural color configuration of the individual. The colors in each are mechanically and sight-wise perfect for use in multiples. The method is applicable to all uses of color and makes it possible to coordinate aspects of every job in all types of materials.



executive FEATURES

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Today many people are seriously worried about the state of our art education, and several groups are conducting parallel studies on this matter. My own feeling is that, whatever problems we have in art education, they cannot be considered isolated from the general atmosphere of our time and from the rather fantastic state of the world of art. I think it is totally utopian to believe that anybody can come up with a satisfactory formula in an age when so many have rejected standards, and destroyed conventions. In our time every person has to have his own private faith, develop his own language and personal convictions. Art students do not live isolated from the world. They visit galleries, museums, and, alas, read every available art publication. It is not difficult to realize how disturbing this can be to a young student not mature enough to be selective and not possessing a solid foundation to evaluate properly that avalanche of good and bad with which he is bombarded. Today the greatest struggle of the teacher is to "sell" himself to the students, — to sell the idea that what he proposes to teach is worth learning.

The art world is dominated by cheap commercialism, by vulgar promotion of novelty to a gullible public ready to be taken in at every turn, all the more so because so many art patrons buy "art" either to increase their status or to invest money. This quick success "fast buck" atmosphere invades the art schools also. The students no longer know what to believe in, and so they shop around for easy solutions in the bargain basement of education.

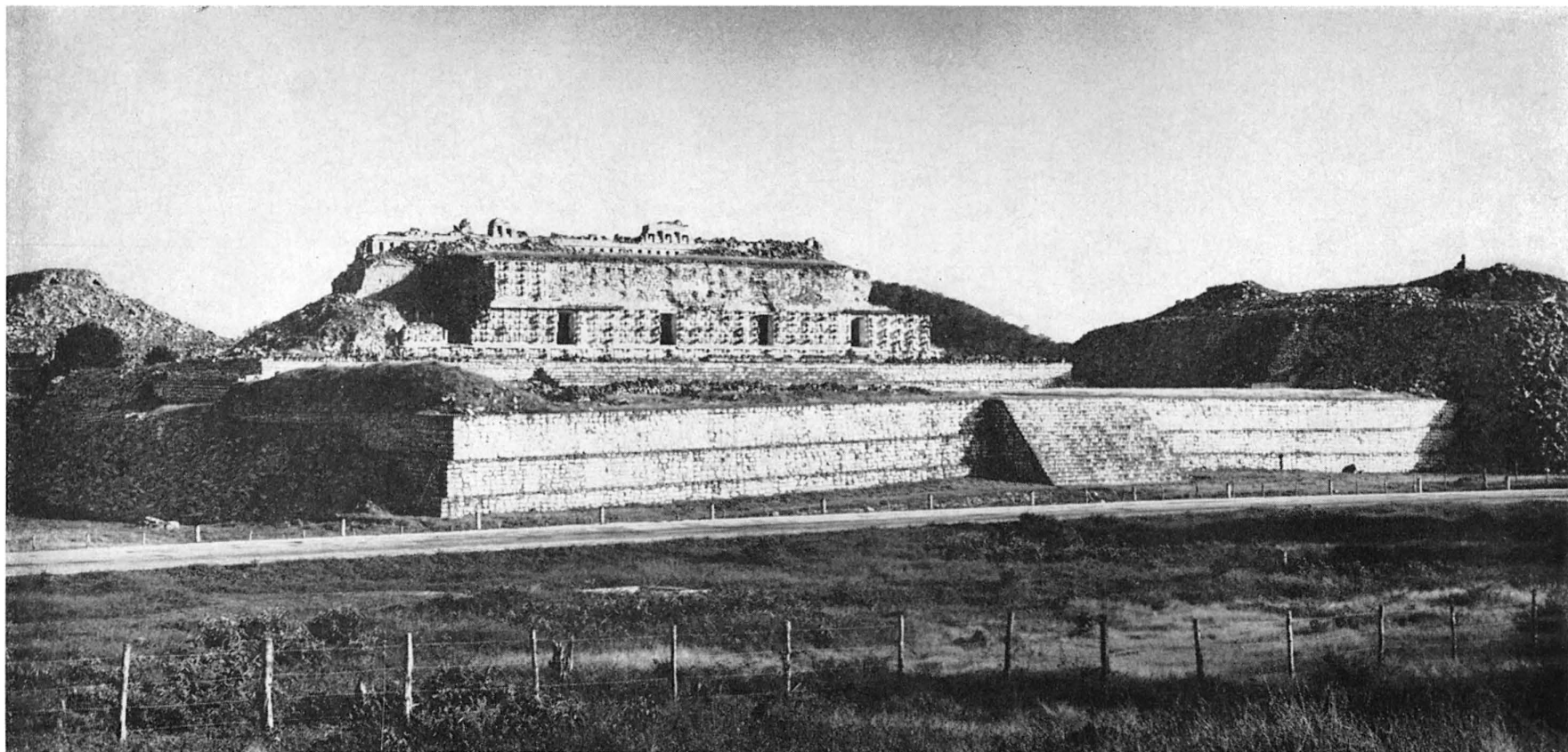
While I am considering the problems of the education of the artist in the United States, these problems are not isolated phenomena concerning us alone. Like everything else in the world, this is more or less a universal headache. I have enough firsthand experience, plus the reports of American students studying abroad, to know that Europe faces similar problems. I might even say that I feel we in the USA have the advantage, since we involve more of our first-rate artists in education than any other country. This is certainly an advantage to our students, although many artists might consider it a mixed blessing. One has to admit that not

all artists teach driven solely by the generous impulse to share their knowledge and their experience with young people, but also by the general insecurity of their position in our society. Thus we have to consider the balance if we look at it from a broader point of view. On one side, the benefits of relating the mature creating artist to the student, on the other the burden and often excessive responsibilities the teaching artist has to face. This unquestionably can at times seriously interfere with his own creative work.

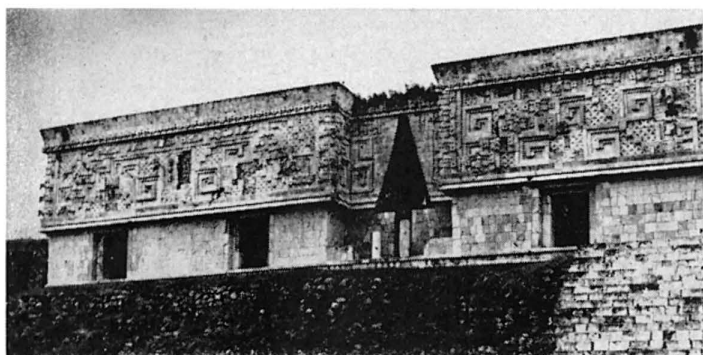
Another serious problem is that many students, as soon as they get their degrees, go into teaching art. Thus these young people, without having a chance to work for a while on their own and develop their personal philosophy, are transformed overnight from students into teachers. It is not unusual to find institutions hiring their own students as teachers, creating a rather incestuous situation! At this point I can't resist drawing a comparison between the general attitude and expectations of a young person preparing to be an artist today, as against those of twenty or thirty years ago. Somehow, the young artists of past generations accepted the risks and responsibilities that seemed to be inevitable consequences of their decisions. Today, they want security, and quick success. This is probably one of the most important factors influencing our art education.

I am aware that all I have written adds up to many seemingly insolvable problems and may give a rather bleak image of the situation in the United States. I think that this is the result of trying to generalize in an area where generalities can be so misleading. I am not an educator, I am an artist. Art is created by individuals and teaching art is a relationship between individuals. So long as thousands of young people driven by all kinds of reasons and mysterious forces want to express themselves through art, and so many gifted and brilliant artists are willing to communicate with them, there is the chance that something will happen.

And it happens at times, that rare thing, when everything is right, the planted seed takes hold, and new ideas, new visions are given to the world. —GABOR PETERDI

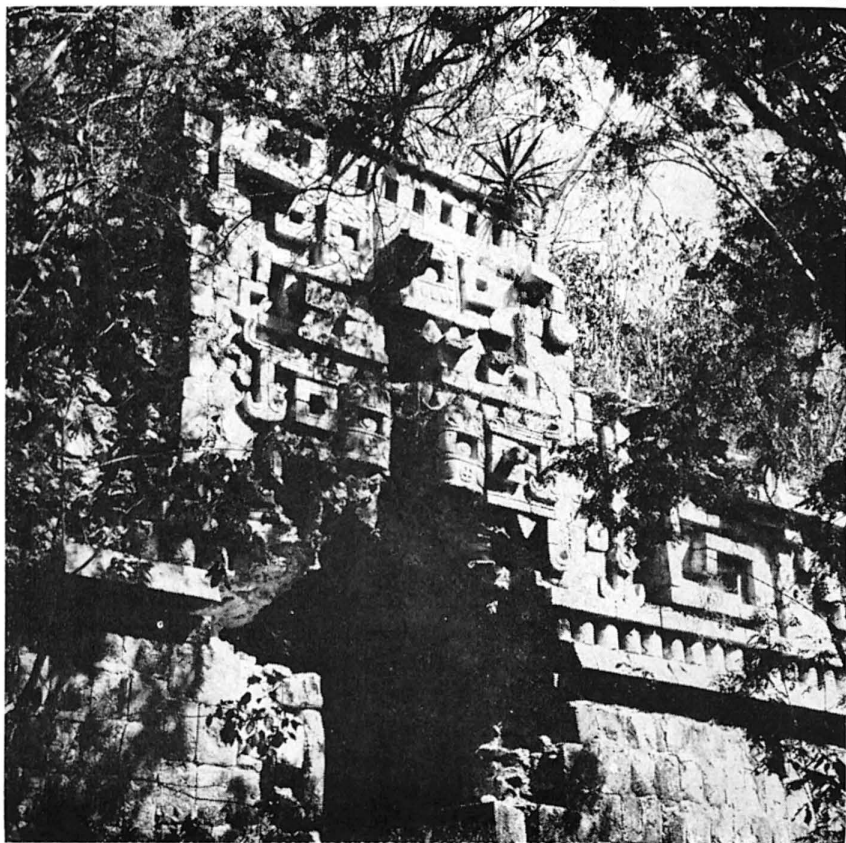


Palace of the Masks, Kabah, 9 miles southeast of Uxmal, Yucatan, is late 9th century Maya Baroque. The palace is 135 feet long and rests upon a large platform. The roof comb which once rose high above the building has been destroyed.



South end of facade of Governor's Palace, Uxmal, showing Maya arch in recess between the small and large block of the 320-foot-long building. The arch, without capstone, is formed by two rubble-cored corbelled walls which are freestanding, perhaps to withstand seismic shock.

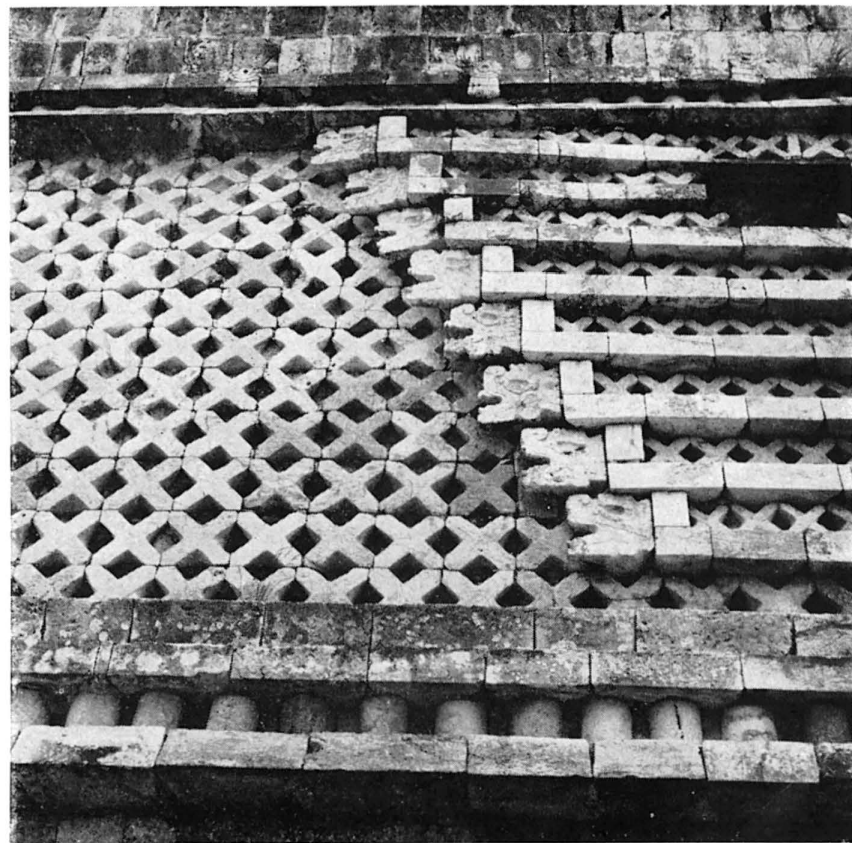
Temple at Xlah-pak, between Sayil and Labna, is in ruins as are many small temples in Yucatan. The jungle vegetation which springs up after rains, and the use of temples in the past as a stockpile of building materials, have combined to despoil many of the ancient buildings.

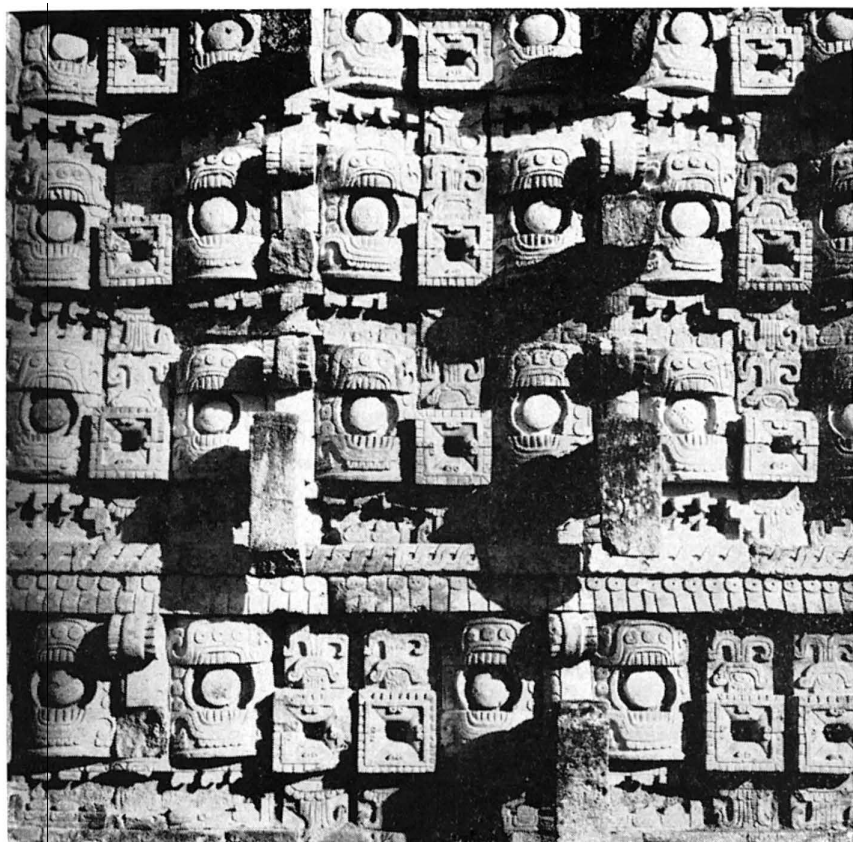


MEXICO

MAYAN ART & ARCHITECTURE BY ESTHER McCOY

Detail of the east wall of the inner court of the Nunnery Quadrangle, Maya Renaissance, is in Uxmal, key city in a large group of towns connected by raised roads. Carved heads of snakes terminate the bars in the design of the up-ended truncated pyramids.





Details of masks, Palace of the Masks, Kabah. The surface of the building was entirely covered with masks dedicated to the Rain-god Chac.

The Mayas of Yucatan were great sculptors. Their architecture was sculpture. They built thick walls enclosing very little space. Their walls were a monolith of limestone rubble held together with lime mortar, so strong that when the facing of cut stone fell away the rubble core eroded slowly. It might stand forever if it were not for the plants that spring up almost overnight after the seasonal rains in the low jungle country.

The Mayas understood the art of city planning, they understood decoration, they understood chiaroscuro, they understood how to employ optical illusions — but not how to roof a building. Temples, palaces, nunneries, monasteries all had a roof based on the 60 degree pitch of the thatched peasant house. They built forms for the construction. The roofs were closed in, which left a broad area on the upper part of the building for decoration. Rather than spend their time devising a way to roof their buildings to increase the span they devoted themselves to the art of architectural sculpture. And seeing the buildings around the Nunnery Quadrangle at Uxmal, and the Governor's Palace nearby, who can say that their time was not well spent?

The principle underlying much of their decoration was the truncated pyramid. The Maya arch was also a truncated pyramid. It stands by virtue of its monolithic core, and the capstone flattens the top into what can be called the symbol of Mexico. You see the truncated pyramid in the profile of the raised platforms for their temples.

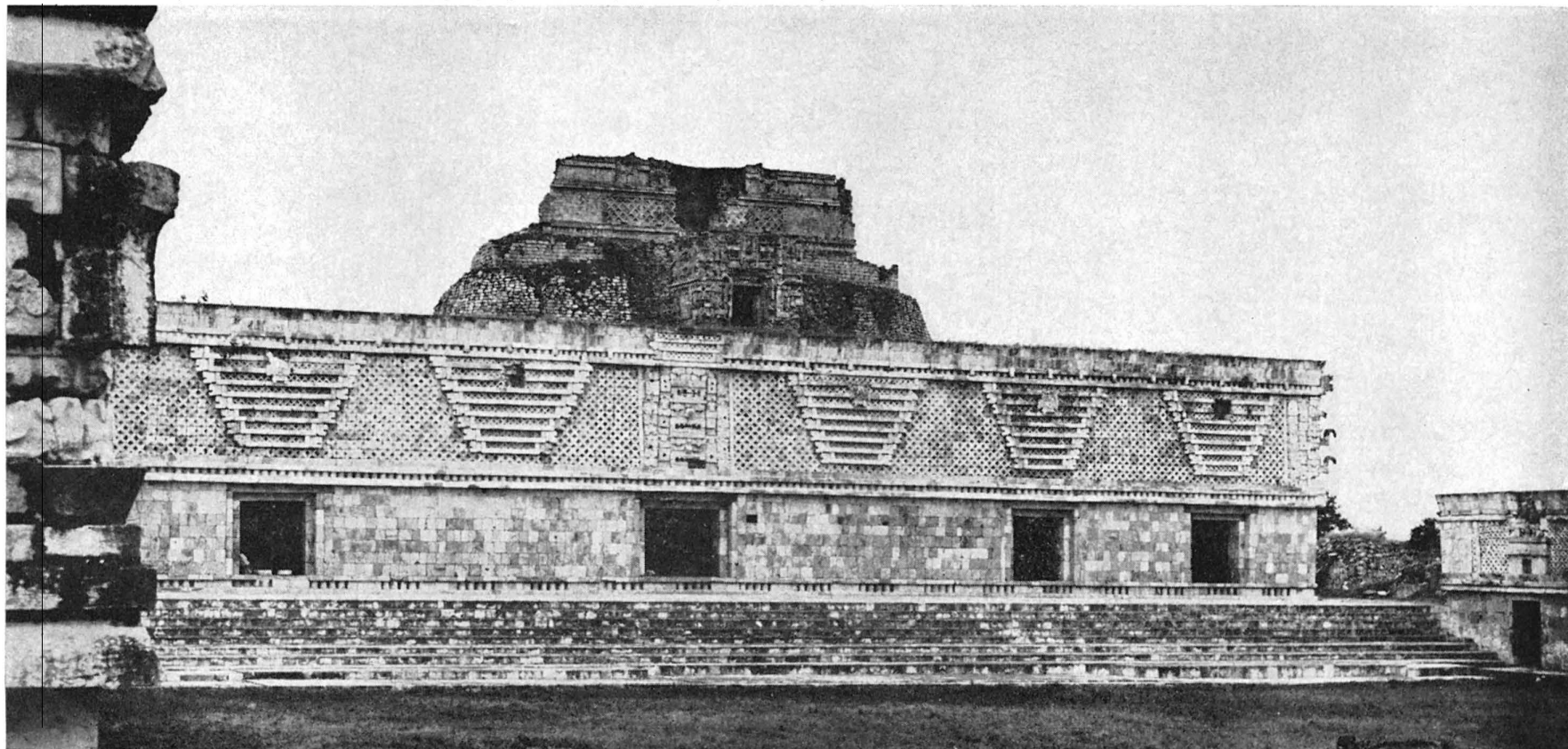
Walls have long assumed a great importance in Mexico, a land of emphatically three-dimensional architecture. The transparency of the glass curtain wall buildings of Mexico City are alien under the strong sun of the Tropic of Cancer; the recent Mies van der Rohe building for Bacardi, with its great expanses of glass, is an escaped exotic. The sense of the wall is so deeply a part of the Mexican character that even squatters' houses once built in gulleys near Mexico City had a three-dimensionality that was entirely absent in our own Desperation School of design during the great depression.

The pre-Hispanic wall was a place to record events, realistically or symbolically, to praise the gods or appease them. An enclosure against enemies; a protection for women and children; later the first thing a Mexican did when he bought a piece of property was to build a high stone wall around it. A wall marks the property line on a street front (no setback) and behind it are the private gardens and house. Watch a mason start work on a wall at sunrise, his chief tools his hands, continuing patiently and lovingly until sunset. While fine masonry work dies out

(Continued on page 17)

The east building of four forming a quad at Uxmal, Yucatan. Built in the Puuc style in the Golden Age of the Maya, 10th century, it is one of the finest of the eight groups of buildings which comprised the city.

PHOTOGRAPHS BY MARVIN RAND

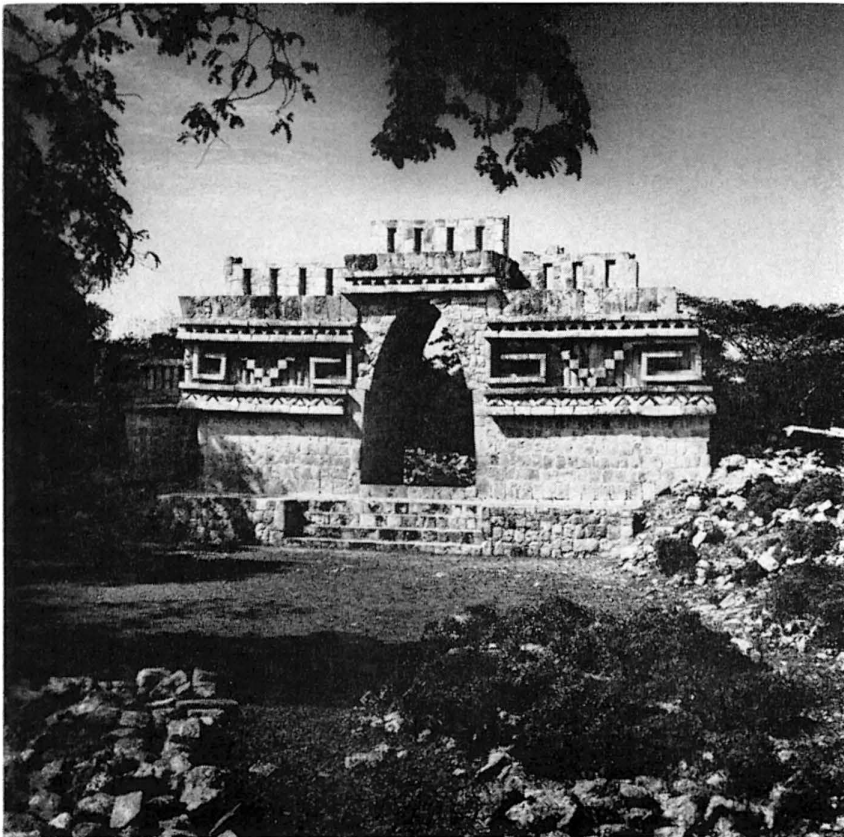




Right: Observatory, Chichen Itza, was built after influx of Toltecs to Maya territory in 10th century. Toltecs, like Mayas and Zapotecs, were accomplished astronomers.

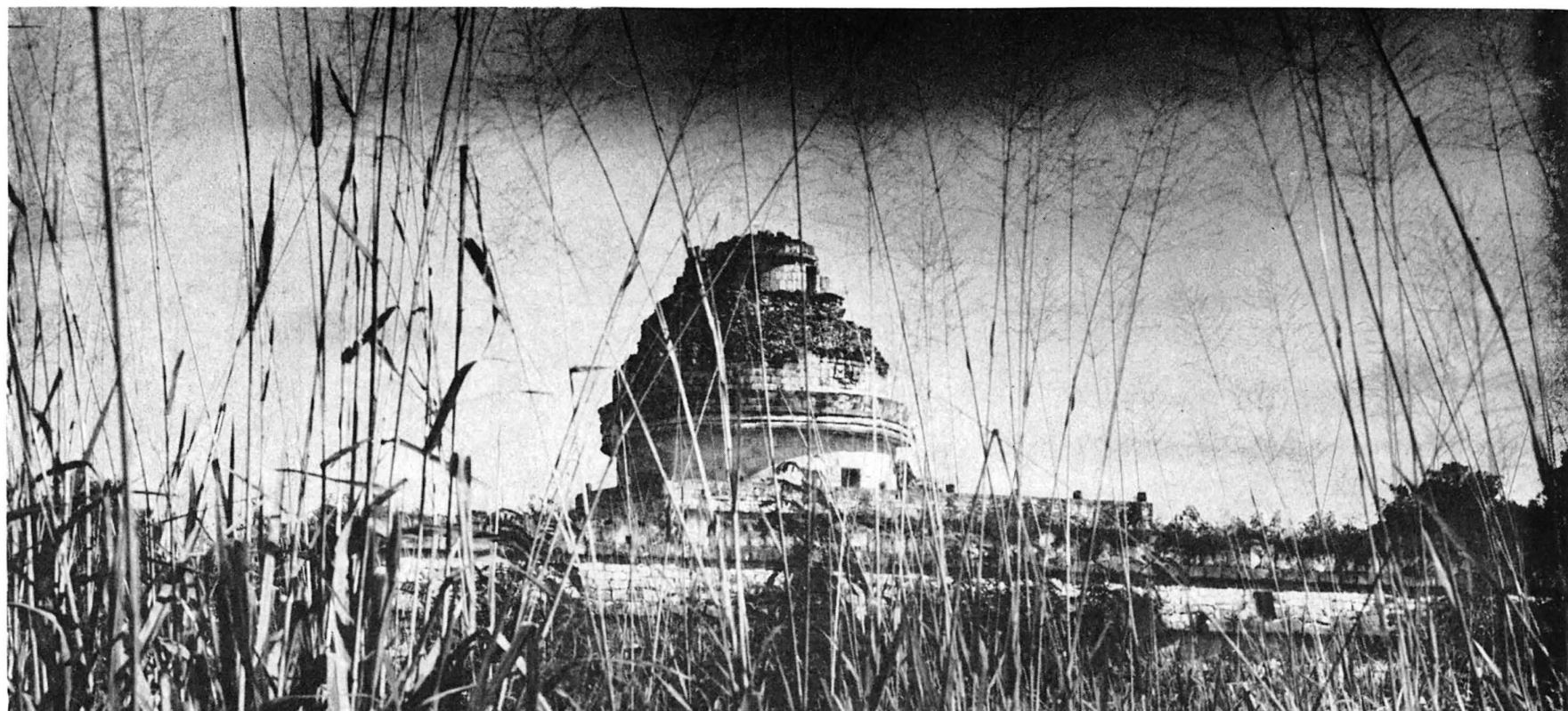
Left: Pyramid of Kukulcan in Chichen Itza is Maya Toltec, a copy of earlier Toltec pyramid at Tula. The pyramid is erected over two earlier ones. Seen from the Temple of the Warriors, also Toltec. Reclining figure in the foreground is Chac-mool, on which offerings were placed.

Entrance to the city of Labna, one of the Maya cities in Yucatan connected with a system of roads. The fretwork is typical of Maya decoration.



Ruins of Klah-pak, one of numerous small Maya cities.





in industrialized countries it still flourishes in predominantly handcraft ones.

Yucatan was the last stand of the Mayas. From their jungle beginnings in what is now Guatemala they developed without outside influences one of the early cultures of the race. Their beginning has been placed at around two to three thousand B.C. Before they abandoned their cities in Guatemala in the 4th century A.D. they had conquered the frontiers of agriculture, by way of astronomy, and progressed to architecture and

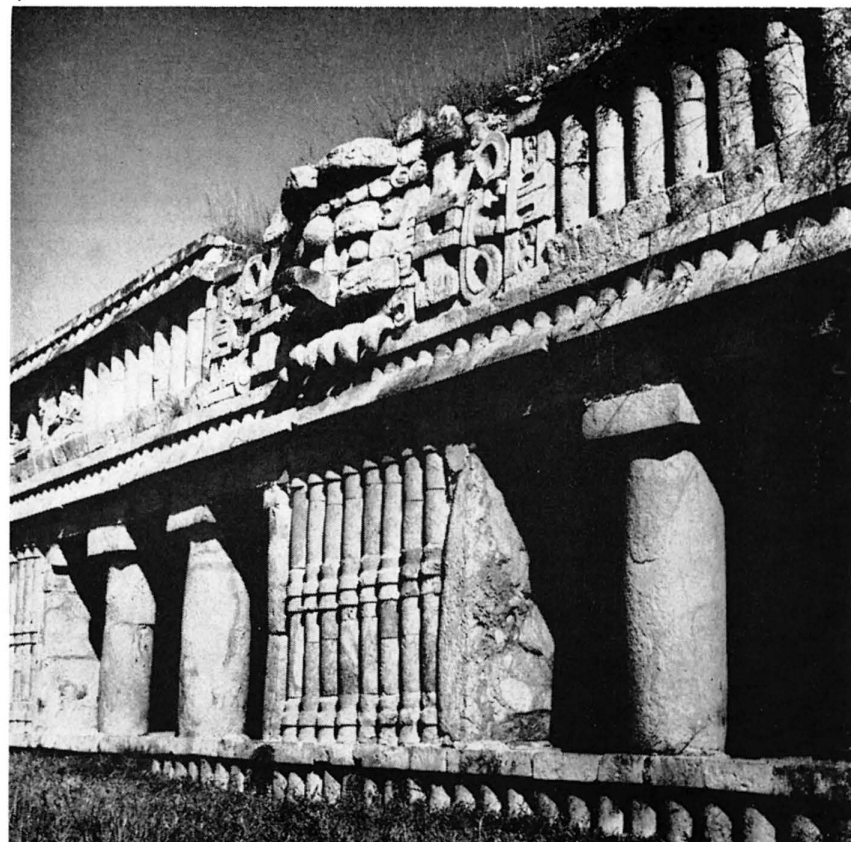
commerce. From the first they were great temple builders. This was true of their cities in Guatemala, in Chiapas and in Yucatan. They were to the Aztecs what the Greeks were to Rome. And like the Greeks the Mayas painted their buildings in bright colors to emphasize the architectural elements.

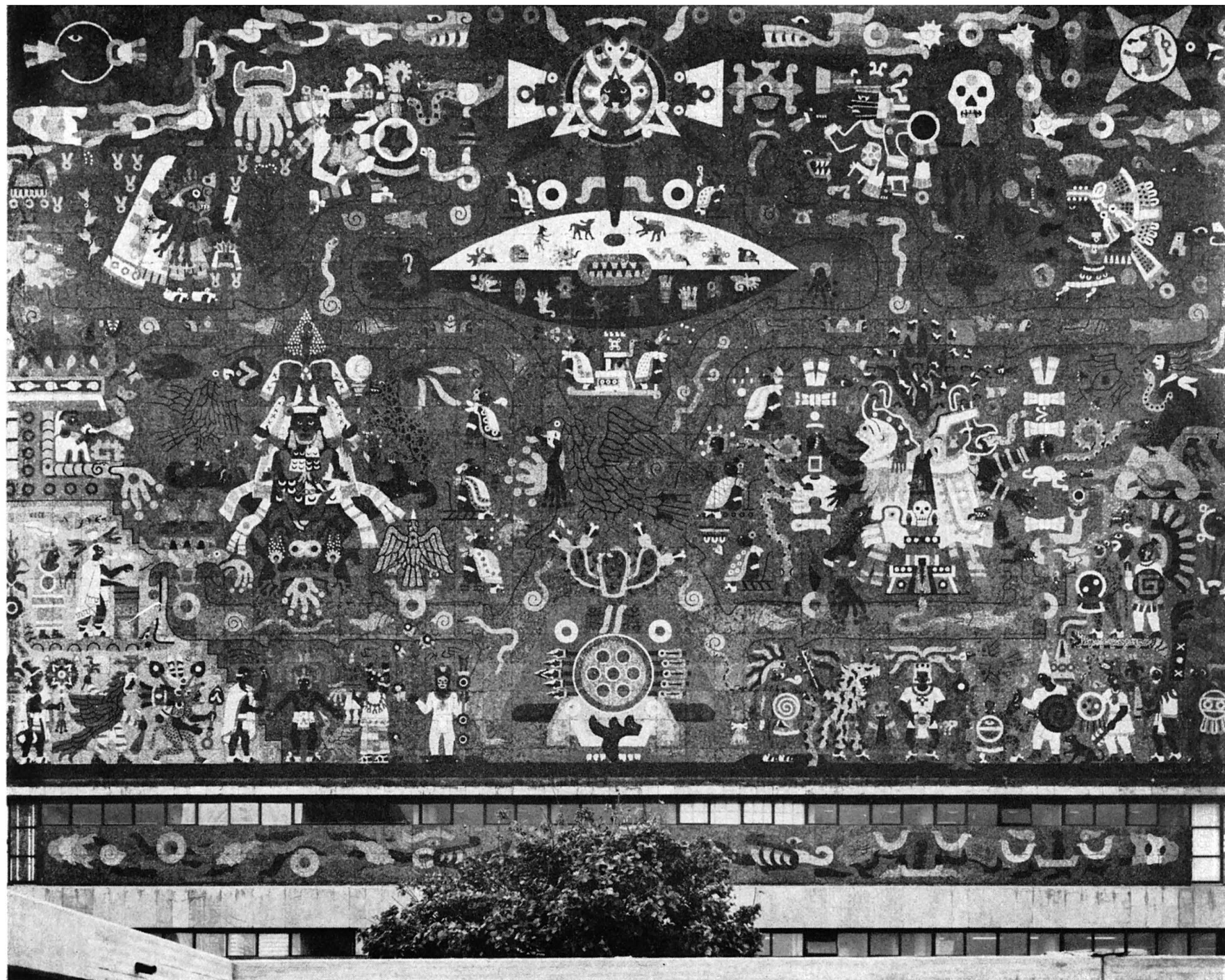
When the Spanish came to Yucatan they said, "The Phoenicians have been here. The Greeks have been here." But by that time the vitality had already gone out of the Mayas.

Nunnery Annex, Chichen Itza. A small exquisite building constructed after the Toltecs had migrated to Maya territory; it is reminiscent of some of the earlier Maya architecture of Uxmal.



The Palace, Sayil, Yucatan. Early 9th century classical Maya building has Doric columns interspersed between bundles of small columns and a frieze of masks of Chac and columns.





North wall of the book-stack tower of the University City library, Mexico, 1951, showing the Aztec culture, religious rites, cosmology.

MEXICO /

MOSAICS OF JUAN O'GORMAN BY ESTHER McCOY



Cuauhtemoc mural on wall beside swimming pool at Posada de la Mision, Taxco, Mexico, 1956.



West elevation of Communications and Public Works Building, Mexico City, 1953. Mosaic depicts growth of communications from canals and rivers in pre-Hispanic times to the present.

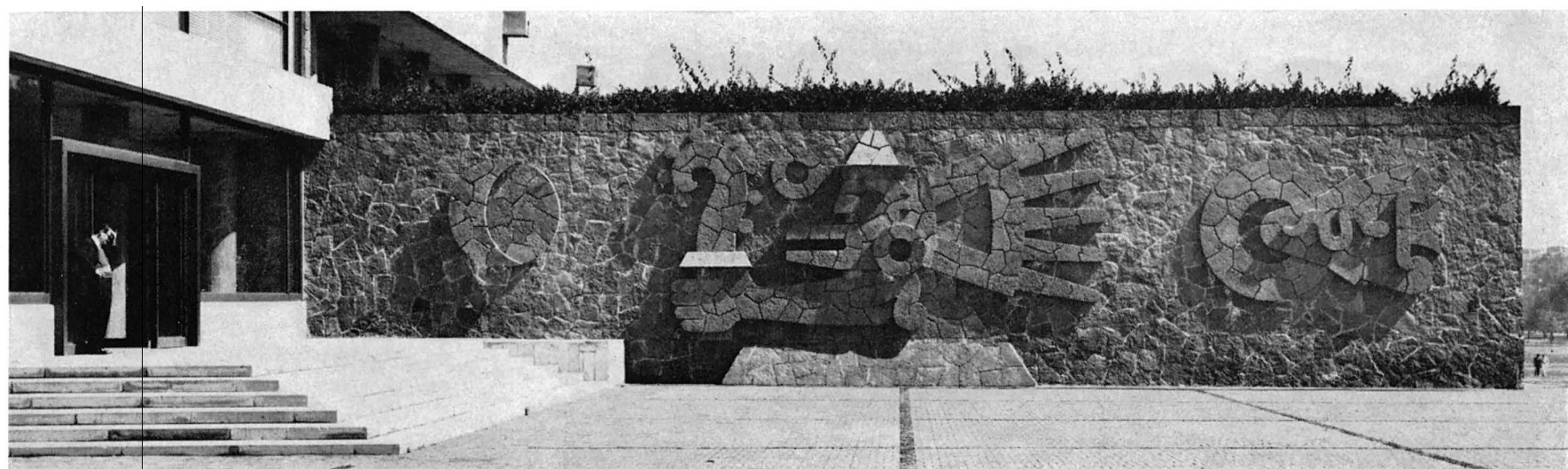
"It has been our luck in Mexico to initiate the movement to again incorporate painting and sculpture on a large scale into architecture," wrote Juan O'Gorman in 1950 in *Arts & Architecture*.

The most spectacular attempt to integrate the arts in this century is his ten-story mosaic mural that wraps around the exterior walls of the book-stack tower of the library on Mexico City's new University City campus.

An exhibition of photographs and drawings of the mosaics of Juan O'Gorman will open with an address by Mr. O'Gorman at San Fernando Valley State College in Northridge, Wednesday, February 12, 8 P.M. The address will be given at the College Gymnasium and a reception will follow in the Art Department Gallery.

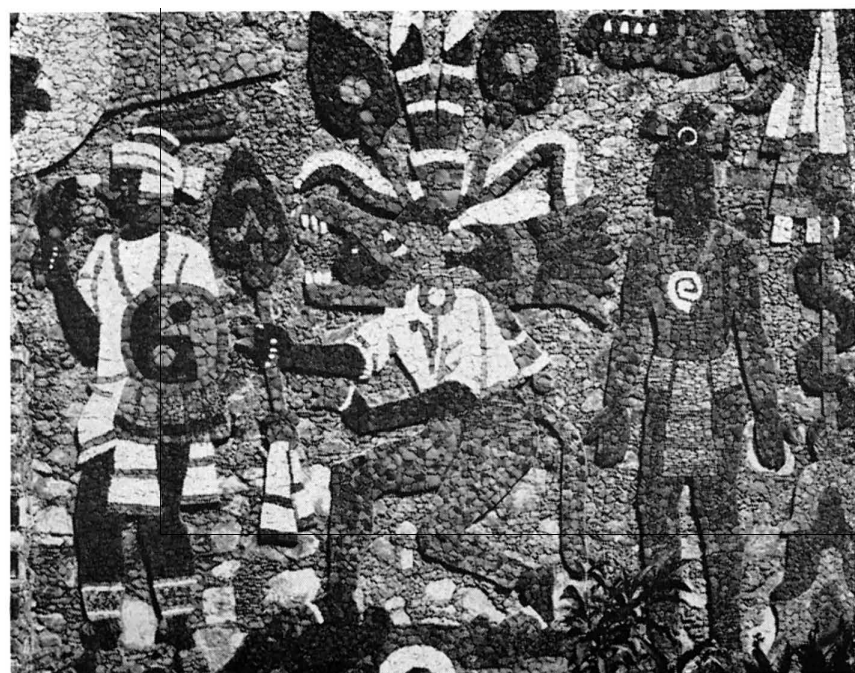
The architectural historian Henry-Russell Hitchcock says of it: "O'Gorman has used the blank walls of the stack tower, unbroken except for the tiny stair windows, like the pages of an illustrated codex. The colors of the mosaic, executed with rough lumps of natural minerals rather than glass tesserae, are remarkably soft and rich, while the scale and texture is definitely architectural."

O'Gorman gave new direction to a dying art. Since the Byzantine period the use of large mosaics for walls has slowly declined. During



Wall of lava rock with relief of Aztec symbols encloses an outdoor reading room at University City library.

PHOTOGRAPHS BY MARVIN RAND



Detail of the Cuauhtemoc wall. Ordained dancer in coyote mask is central figure.

the Renaissance mosaics were looked upon as a barbaric art, and great sections of fine mosaics were chipped out to make space for fresco painting. The discipline exercised by the Byzantines over subject matter and techniques accounted for the greatness of the early period; but the centralization left no room for the enrichment of the art by new ideas, and soon mosaics became an intellectual exercise. The same thing happened in architecture when the Beaux Arts system maintained a tight control over design, with no leeway for regional differences or art native to a locale; official architecture soon stagnated in copies of copies.

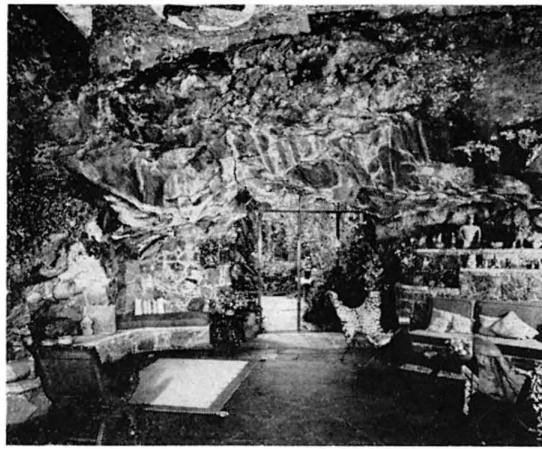
Mosaics fell to the level of copying painting, without success, for gradations of color and subtle detail are outside the technical limitations of mosaics. In the last quarter of the 19th century, however, there arose a genre of mosaics so rude and fanciful that it would not have been considered seriously by a mosaicist who had patiently copied a Raphael tone by tone, detail by detail. The brilliant Catalan architect, Antonio Gaudi, covered parts of his fantastic and masterfully engineered buildings with fragments of broken tiles and pottery.

O'Gorman said of him: "Antonio Gaudi used ceramic mosaics as a necessary complement to the baroque forms of his great architecture, and it is evident that without the mosaics he could never have achieved the wonderful snake-like balustrade in Park Guell in Barcelona, or the

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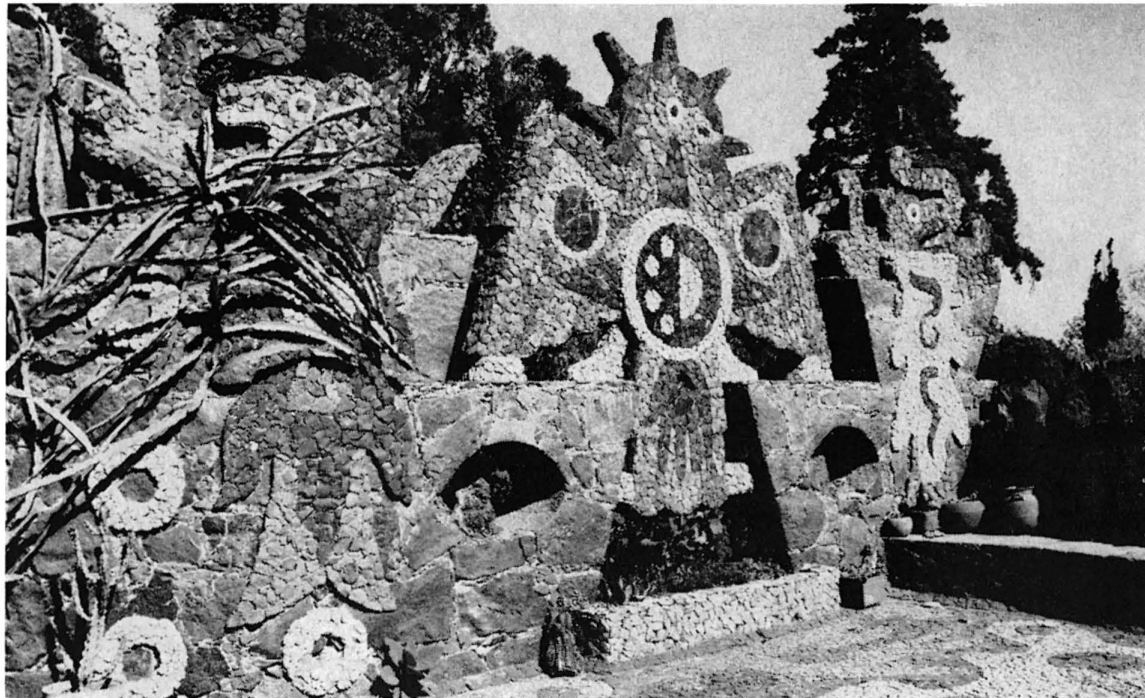
Second floor bedroom terrace of O'Gorman house, San Angel, Mexico. Above the bedroom is a studio with terrace.



The living room of the O'Gorman house is partially roofed and walled by a volcanic flow in a cave-like formation.



A grotto in the living room of the O'Gorman house is formed by a curved wall of mosaics and a natural rock formation.



Above: east wall of bedroom terrace of O'Gorman house. Below: (left) concrete slab stairway cantilevered out from lava rock; (right) approach to the house with mosaic facade of Aztec symbols.



color and texture of the roofs, walls and pinnacles of his great buildings."

Mosaics in folk art in this century and the last have enchanted O'Gorman. Fernand Cheval, the French postman, covered much of his homemade castle with chips of colored glass, oyster shells and broken pottery to create, O'Gorman says, "a masterpiece of modern baroque, a magic palace that took 48 years to build. Raymond Isidore, guardian of the graveyard at Chartres, finished his Chateau des Assiettes Cassees with mosaics that cover everything, including the furniture, and has produced a work of art of enchanting and poetic character. These breaths of freshness and pure creation, in which the imagination is applied to free expression, are a wonderful relief in the stagnant academic atmosphere of our pretentious commercial modern times, and they reveal the love of decoration which is the beneficent character of the baroque. There is no word other than baroque to express the complicated, colorful and intricate possibilities of an architecture using mosaics, whether on the flat or curved surfaces of walls and ceilings, or as a permanent form of polychrome sculpture."

An example of folk art closer to home is Sam Rodillo's Watts Towers, in which every sort of castoff material is used in mosaics.

"The whole question of mosaics should be treated as an architectural theme," O'Gorman says. "I find it unfortunate that the interest in mosaics has been taken up as a billboard decoration for the blank walls of the architecture of the International Style, which is contrary to the baroque character of the mosaics."

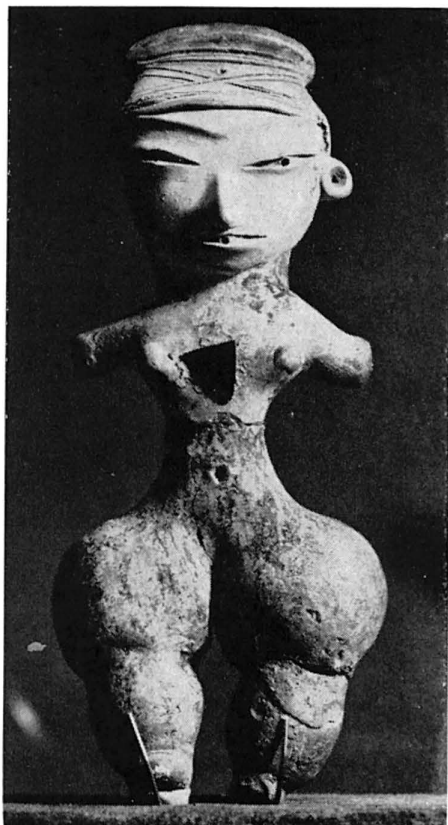
He finds two advantages in mosaics over painting: the possibility of integrating mosaics into architecture, and the possibility of using mosaics on exterior walls. "This brings us into the realm of color as part of architecture, which in antiquity and up to the Renaissance was always an essential part of the composition."

O'Gorman's love of color and complex forms comes naturally to the Mexican. The heritage of Mexico, pre-Hispanic and Spanish Colonial, is baroque in spirit. A wall was a surface to be embellished. The morning, the high noon and the evening of all the pre-Hispanic cultures were notable for their rich decoration. Only the degree of exuberance varied.

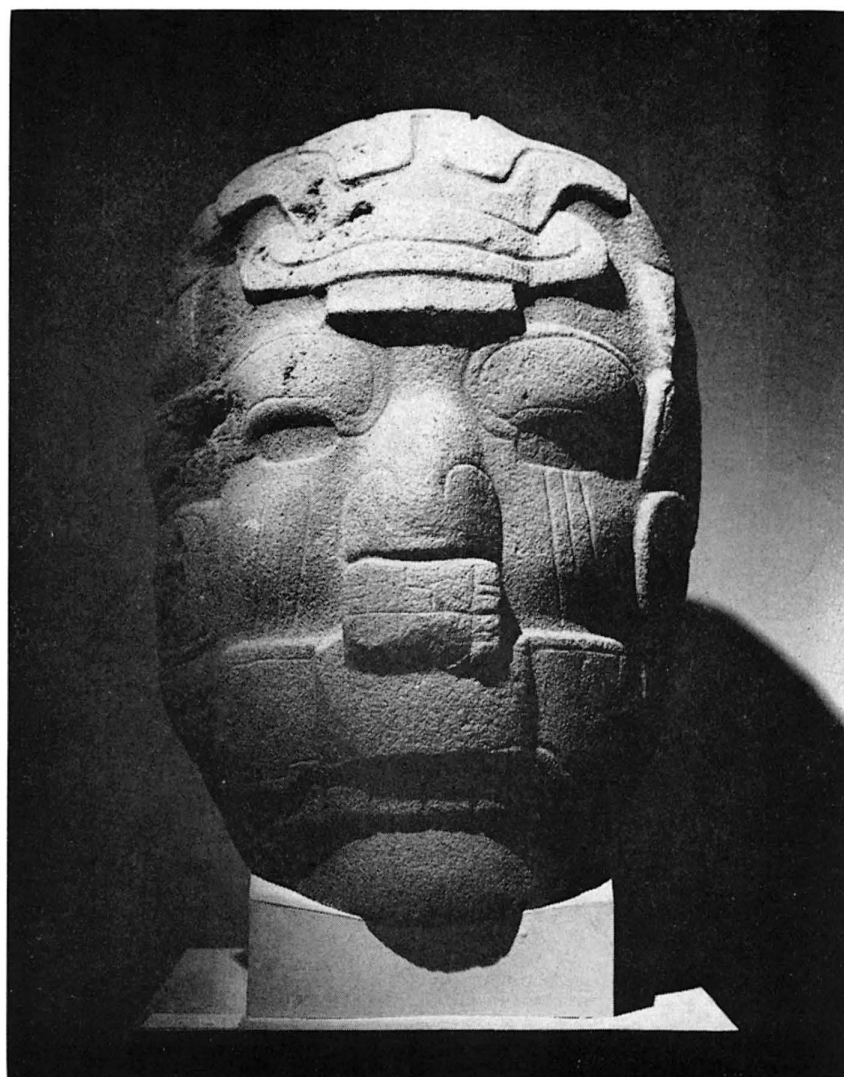
Compare, for instance, two Maya temples, the early 9th century classical Palace at Sayil, with the late 9th century Maya Baroque Palace of the Masks at Kabah; the low relief of the early classical period in Palanque with the richly sculptured cornice of the 9th Century Renaissance Governor's Palace at Uxmal. Whether reserved or unrestrained, whether dynamic or static, the ornamentation is exuberant.

The love of decoration persisted in Mexico after the Spanish conquest. Each style imported from Spain was interpreted more freely in the New World — new only to the Spanish, for the cultures of Mexico had written languages, bound books, libraries, an accurate calendar, an accurate system of charting the course of the stars and planets; they had a genius for architecture and were accomplished engineers

(Continued on page 35)



Female figurine (fertility?). Terracotta. 3". Pre-classic, middle period (1100-600 B.C.).



Monument (fertility? — swollen eyelids and furrows representing rain). Gray basalt. $52\frac{1}{2}$ x $40\frac{1}{2}$ x $28\frac{3}{8}$ ". Olmec culture: 300 B.C.-A.D. 300.

MEXICO /

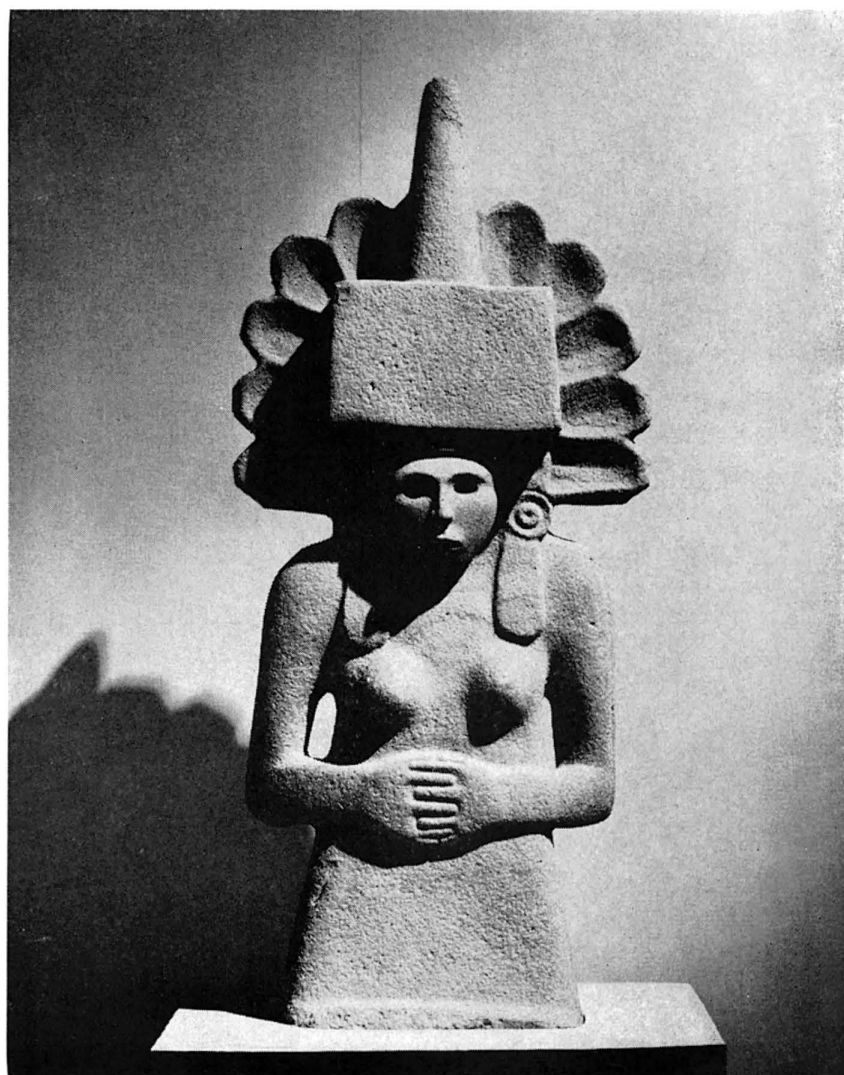
THIRTY-FIVE HUNDRED YEARS OF MEXICAN VISION

AN EXHIBIT AT THE LOS ANGELES COUNTY MUSEUM

PHOTOGRAPHS BY MARVIN RAND



Standing male figures with stelae. Light green and white jade. $7\frac{1}{8}$ x 10". Olmec: 800 B.C.-A.D. 100.



Centeocihuatl, goddess of maize. Limestone. $55\frac{5}{8}$ x $21\frac{5}{8}$ ". Huastec: A.D. 1000-1250.



Chac-Mool, god of Rain. Limestone. $41\frac{3}{8} \times 58\frac{1}{4}$ ". Maya-Toltec: A.D. 987-1185.

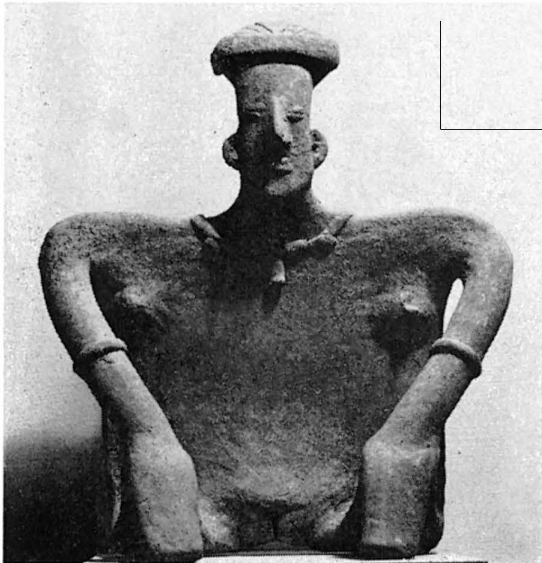


Funeral mask. Stone. $11\frac{3}{4} \times 9$ ". Teotihuacan III: A.D. 300-650.

"... Religion, order, discipline; a uniformly distinguished architecture; a people of unequalled visual versatility from the earliest pre-classic figurines to the maternity paintings by Ricardo Martinez, and capable of the utmost abstraction; a plastic art as delightful as ... Huehuetotl, the 'old man' god of the first fire, and of the extreme ghastliness of Xipe-Totec, represented wearing a flayed human skin, or Coatlicue, whose feet are jaguar's paws, her skirt and belt rattlesnakes, her crown of skulls and her necklace skulls and severed hands ..."

(For review of the exhibition see Peter Yates' column page 4)

Seated female figure. Ochre terracotta. $12\frac{1}{4} \times 6\frac{1}{4}$ ". West Coast culture: A.D. 300-950.



Sitting female with chin on knee. Ochre terracotta. $9 \times 7\frac{1}{8}$ ". West Coast culture: A.D. 300-1250.

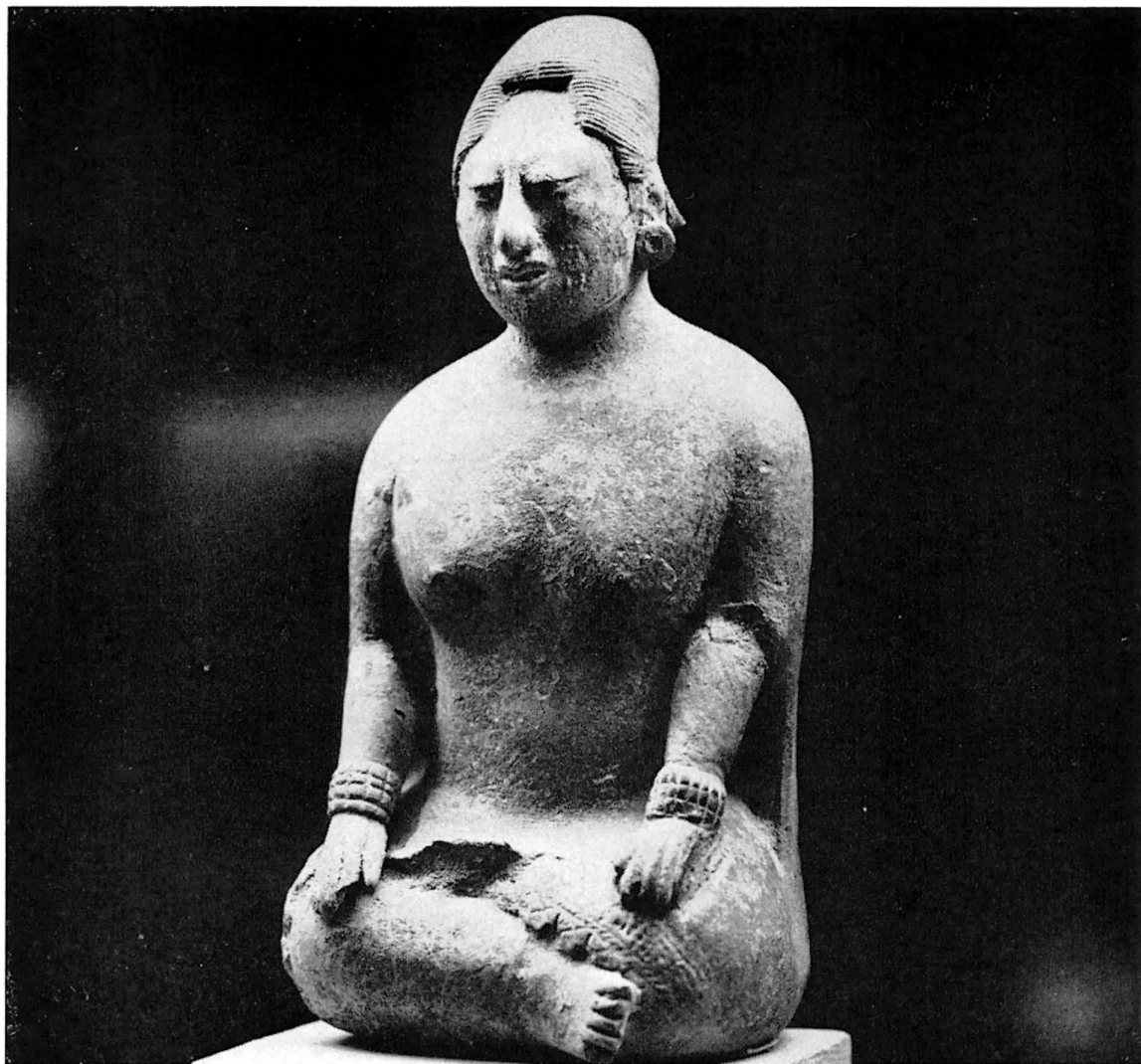


Brazier representing Huehuetotl (oldest known Mexican god). Volcanic rock. $14\frac{1}{2} \times 15\frac{3}{4}$ ". Teotihuacan II: 0-A.D. 300.





Xochipilli, representing music, poetry and human heart of the sacrificed. Andesite. $31\frac{1}{8} \times 15\frac{3}{4}$ ". Aztec: A.D. 1324-1521.



Female figure. Ochre terracotta with traces of blue paint. $5\frac{1}{2} \times 2\frac{3}{4}$ ". Classic Maya: A.D. 600-950.

Coatlicue, goddess of Earth, Life and Death. Basalt. $29\frac{7}{8} \times 19\frac{1}{4}$ ". Aztec: A.D. 1324-1521.



Xipe-Totec, "Our Lord of the Flayed," deity of Spring and Renewal, clad in human skin tied at back of head and seam down the back. Basalt. $22\frac{1}{4} \times 8\frac{5}{8}$ ". Aztec: A.D. 1324-1521.



Seated coyote. Basalt. $13\frac{3}{8} \times 6\frac{3}{4}$ ". Aztec: A.D. 1324-1521.





Funeral urn. Life-size head of a person, representing an owl's head with wings extended. Ochre terracotta with traces of fresco painting. 32 1/4 x 26". Monte Alban IIIA: A.D. 350-700.

Seated old man with smiling mask. Terracotta. 13 3/4 x 10 5/8". Totomac: A.D. 300-800.



Smiling male and female figures representing Xochipilli. Ochre terracotta. 16 7/8 x 8 5/8", 13 3/8 x 8 1/4". Totomac: A.D. 300-800.



"For human sacrifice . . . the Spaniards substituted Christianity; and the Mexicans embraced it with the same ardor . . ."

"The grace of Orozco was foreign to the Europeanized art synthesis as it bent truly to its own ancient tradition. The exhibition contains only work of his last years, and from these Orozco has removed all grace: nothing left but his message against man's evil . . ."

"The people will continue dreaming in visions enduringly lovely and nightmares enduringly hideous. Vision and nightmare slip through the net of deliberative thought which we call art, the rule of law, the repression of politics, the philosophical and psychological retrospect we call esthetics . . ."

Centeocihuatl, deity of Maize. Cap, ear, ornaments and mouth in the shape of a snake. Limestone. 19 3/8 x 19 1/4". Huastec: A.D. 1000-1250.





Cross of Church of Atzacualco. Rose basalt. $47\frac{1}{4} \times 39\frac{3}{8}$ ". 17th century.



Orozco, "Man Pierced by a Lance." Distemper on masonite. $48 \times 38\frac{1}{4}$ ". 1943.



Cardboard skeletons and skulls painted in distemper. About 48". Contemporary folk art.

Standing warrior. Ochre terracotta with black paint. $21\frac{5}{8} \times 10\frac{1}{4}$ ". Totonac: A.D. 300-800.

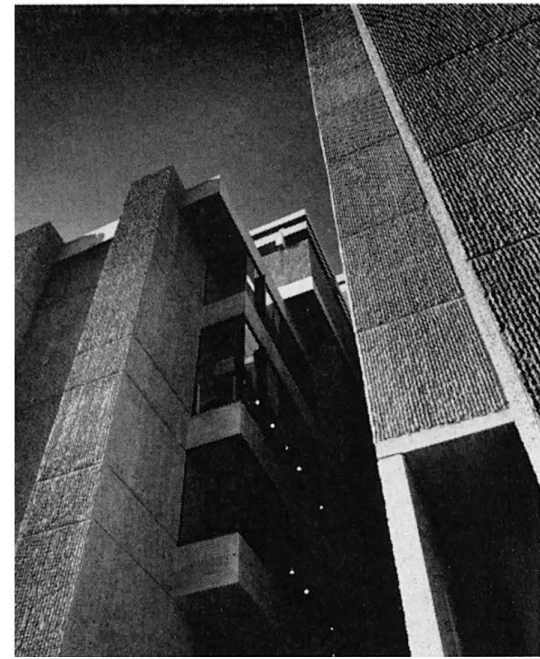
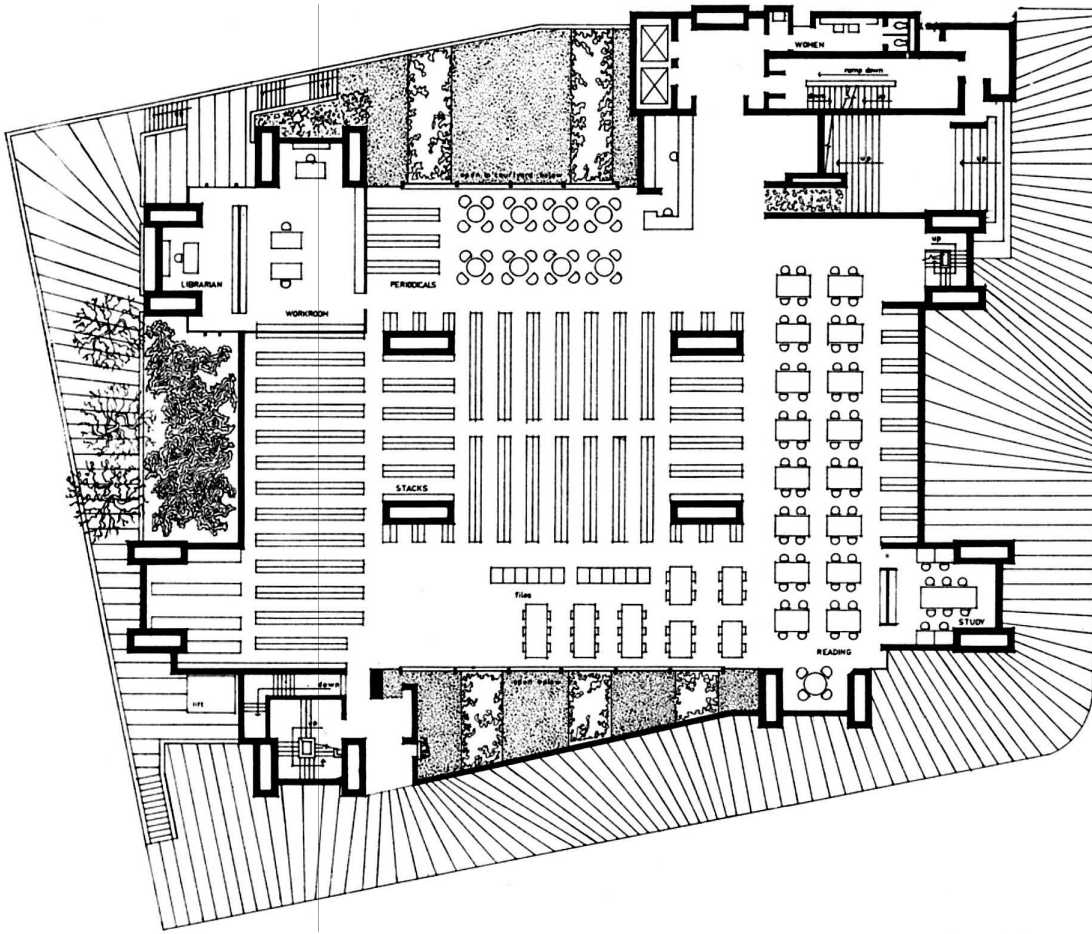


Cihuateotl, goddess of women dead in childbirth. Ochre terracotta. $24\frac{3}{4} \times 18\frac{7}{8}$ ". Totonac: A.D. 300-800.



Jose Alcibar, "Sister Marie Ignacia of the Precious Blood." Oil on canvas. $73\frac{1}{4} \times 43\frac{3}{4}$ ". 18th century.

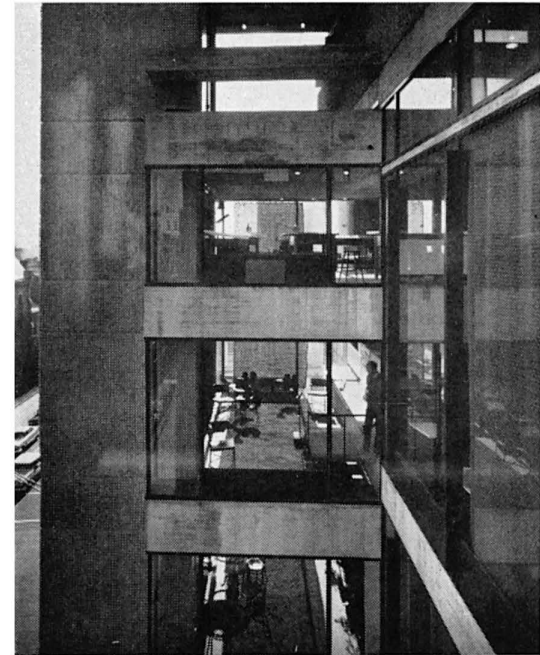




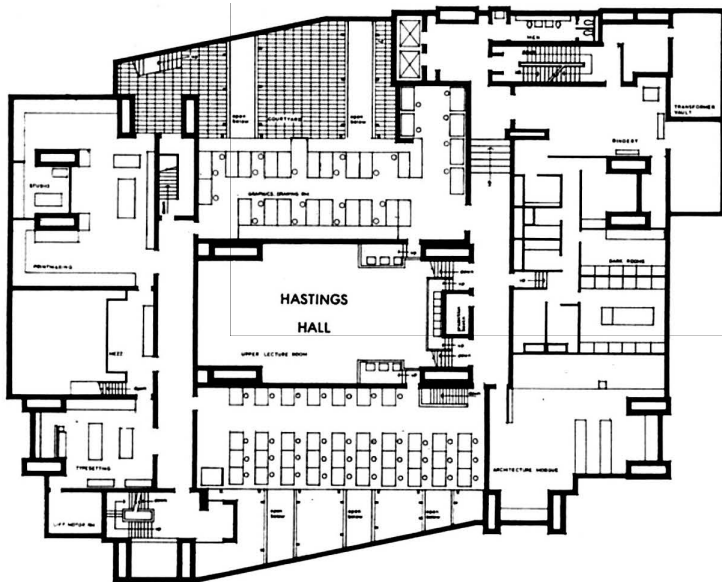
YALE ART AND ARCHITECTURE BUILDING

BY PAUL RUDOLPH, ARCHITECT

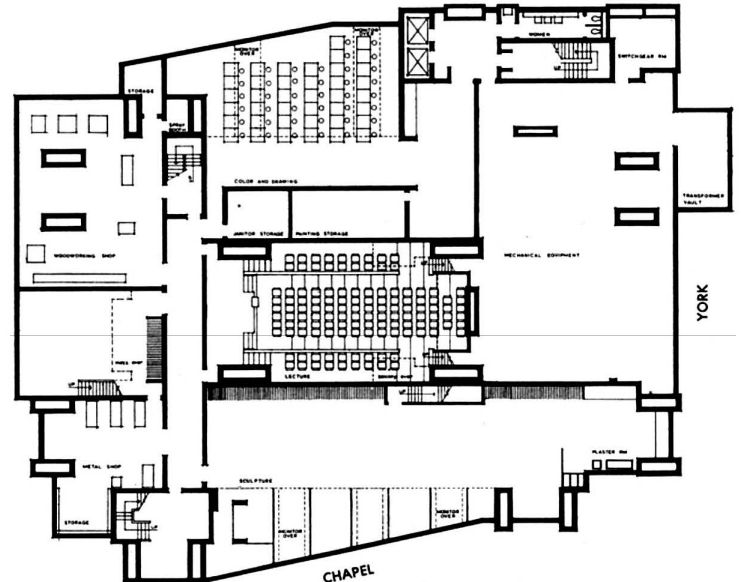
PHOTOGRAPHS AND CAPTIONS BY JULIUS SHULMAN



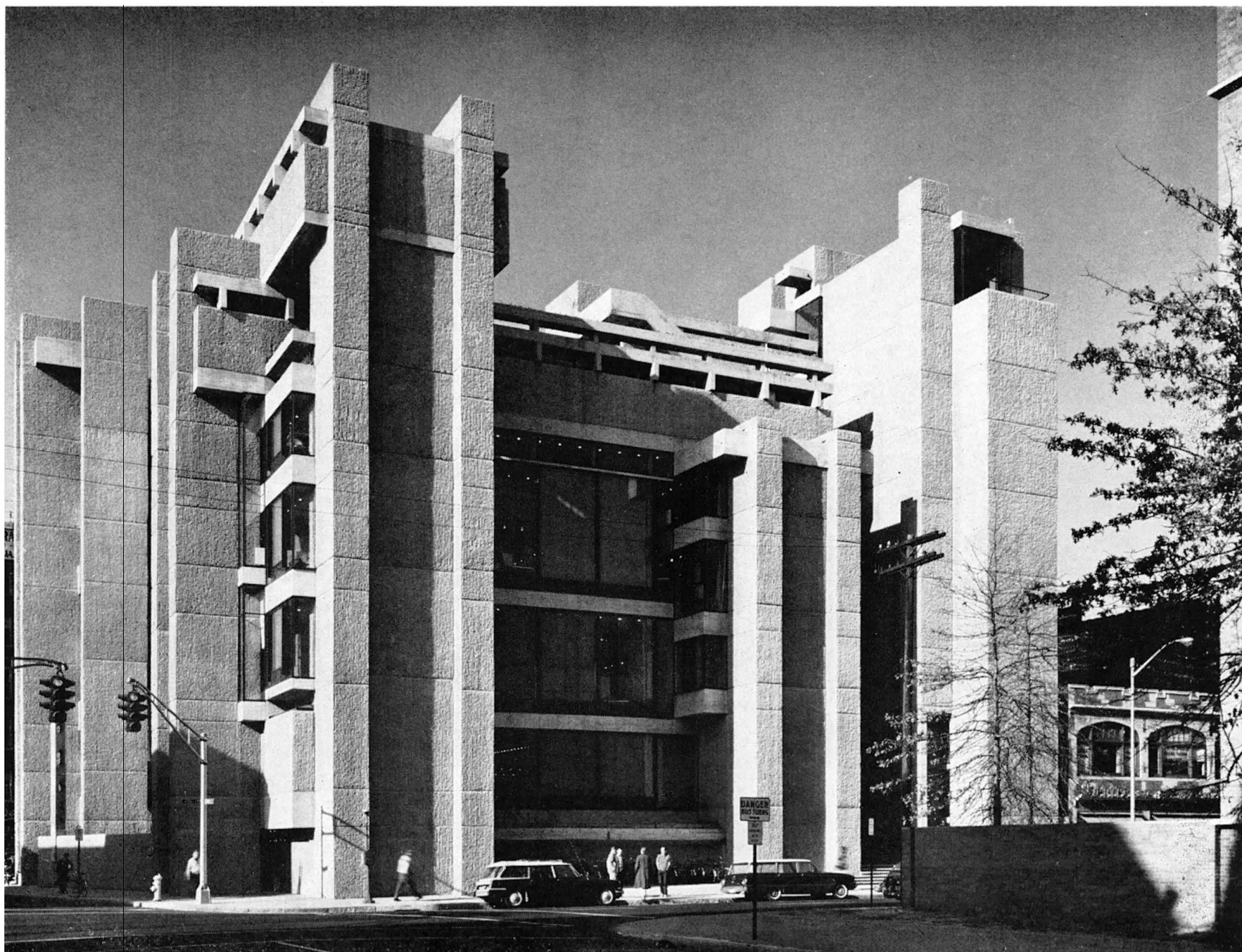
Bridge-like floors occupy an imposing tower element fitting a jog in Chapel Street at the corner of York. Wall area screens small seminar and study rooms from corner traffic.



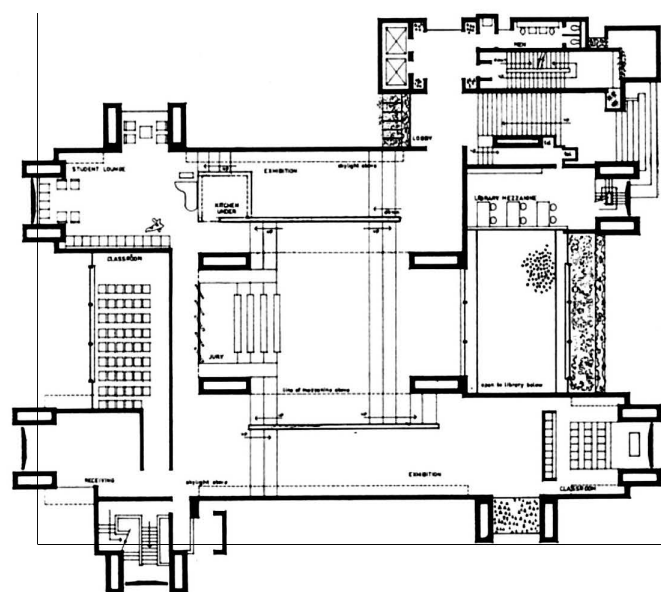
Basement



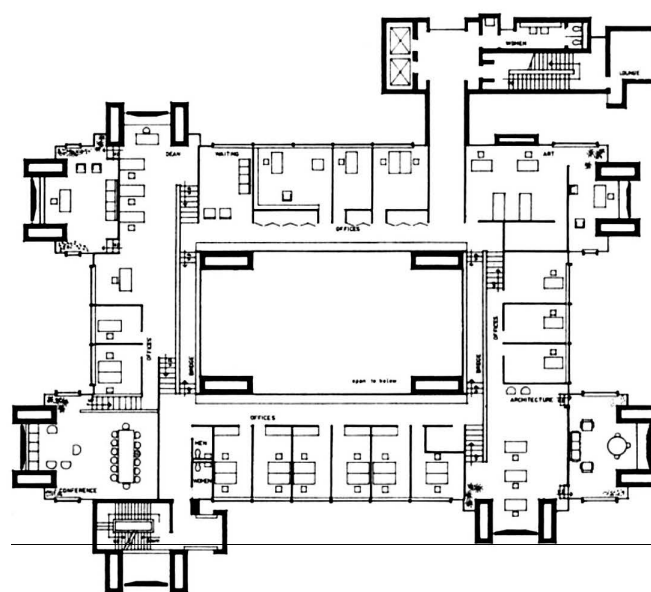
2nd basement



Inside and out the massive building is intricate and full of surprises. After forming, the edges of the corrugations were hand hammered to give additional texture to the exterior and interior walls.



2nd floor



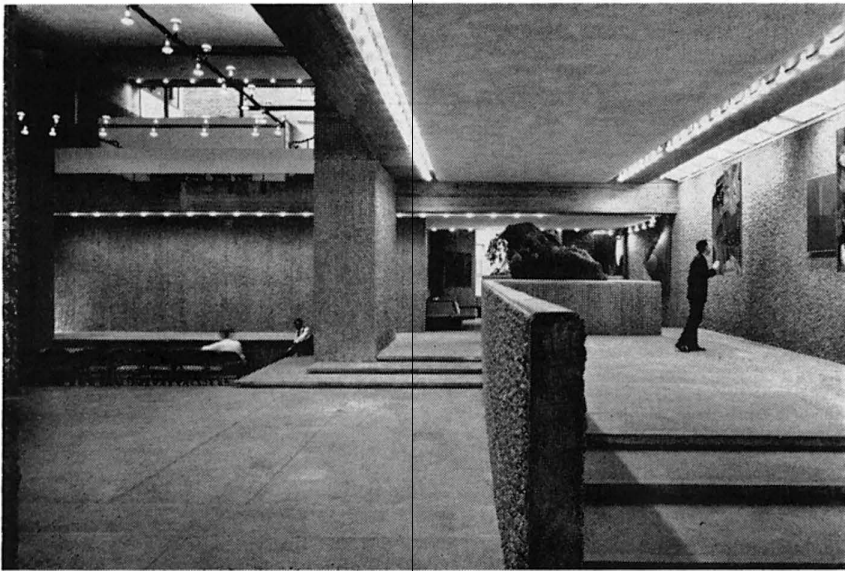
3rd floor



Even the rooftop demonstrates a thorough consideration of masses. Upper floor houses visiting critics in almost luxurious quarters.



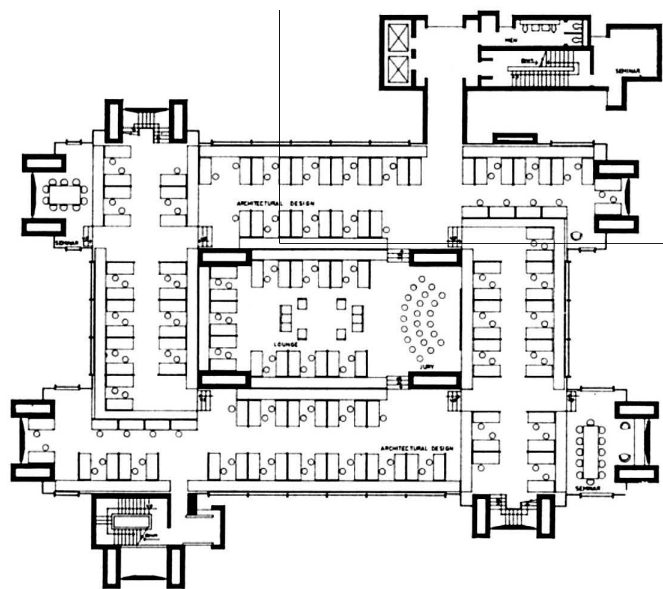
The Art Library (1st floor) is a skillfully executed, elegant area.



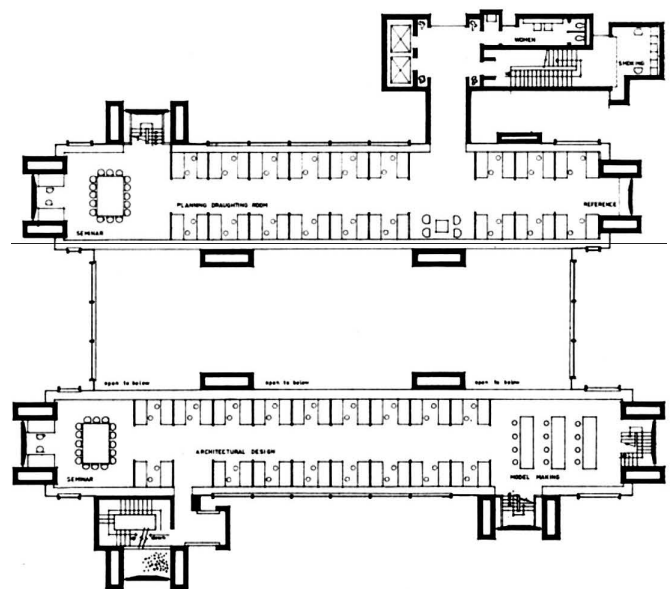
Interior volumes were developed with ingenuity. Although there are seven floors (and two basements), exploring the intricate interior reveals 36 different levels. Above is a view from the entry into the sweeping spaces of the 2nd floor which contains exhibition, lounge, classrooms.



Despite general openness of the spaces, the architectural drafting areas (4th floor and adjacent terrace balconies) give impression of visual crowding and clutter, contributed to by the vertical desk panels.



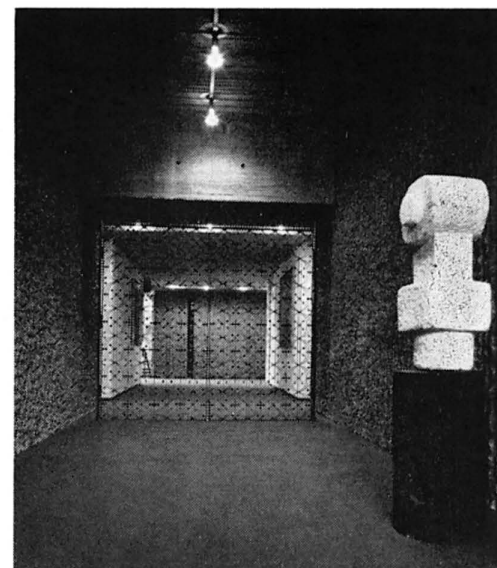
4th floor



5th floor



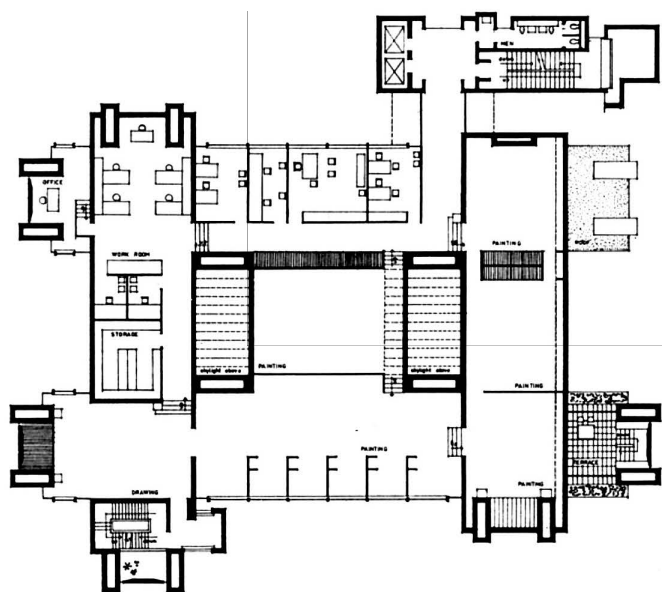
Among the many Louis Sullivan "artifacts" salvaged from the Garrick Theater in Chicago, the frieze (left) and the gates (right) to departmental offices appear superbly appropriate.



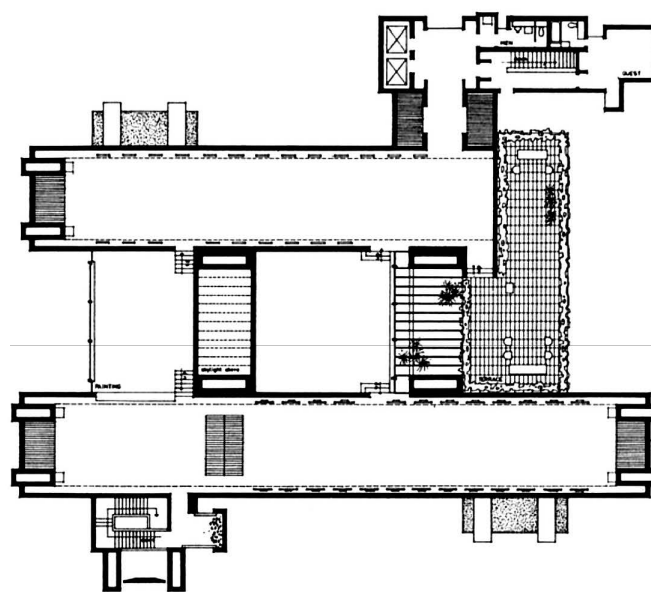
Yale's buildings are unified in the sense that they are all masonry; dependent on their light and shadow for their architectural effect; are rather large buildings but are actually broken down in terms of scale so that they often read as clusters of buildings rather than a single building; they are relatively complex in plan; there is an emphasis on the vertical; they have elaborate silhouettes; vary in style reflecting changing tastes and attitudes. In this sense the design of the Art & Architecture Building is in the true tradition of Yale which is reflected in its buildings — change rather than slavish imitation of the past.

The site for the building faces Louis Kahn's Art Gallery and a commercial street, thus the two buildings form a gateway to the campus. This situation will undoubtedly change toward the north since the buildings have already outlived their usefulness. Therefore the Art & Architecture Building is open-ended toward the north. Consequently a service and vertical circulation core have been placed toward the north. This will allow the building to grow in that direction forming a future courtyard. If one starts at the New Haven Green and proceeds in a westerly direction, the sequence of space and buildings is quite clear. First there

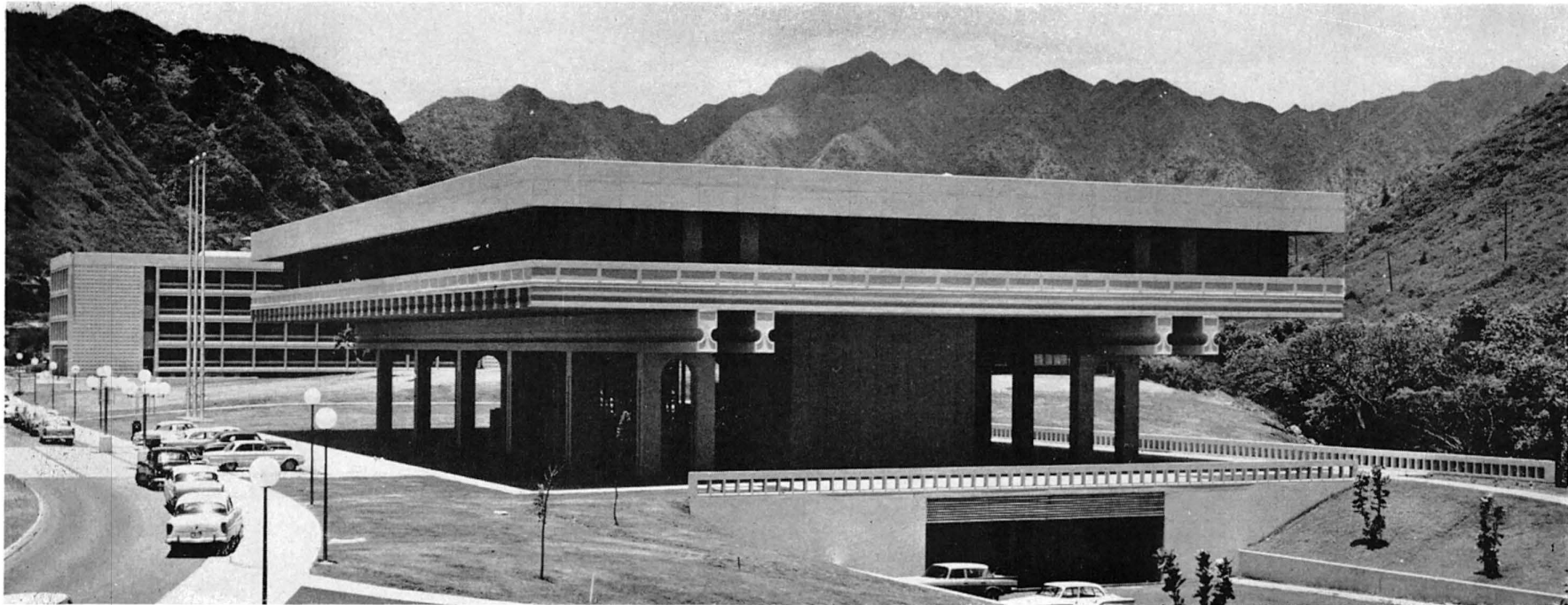
(Continued on page 34)



6th floor



7th floor



Administration building

EAST-WEST CENTER IN HONOLULU, HAWAII

A JOINT VENTURE OF YOUNG & HENDERSON, ARCHITECTS,

AND I. M. PEI & ASSOCIATES, ARCHITECTS & PLANNERS

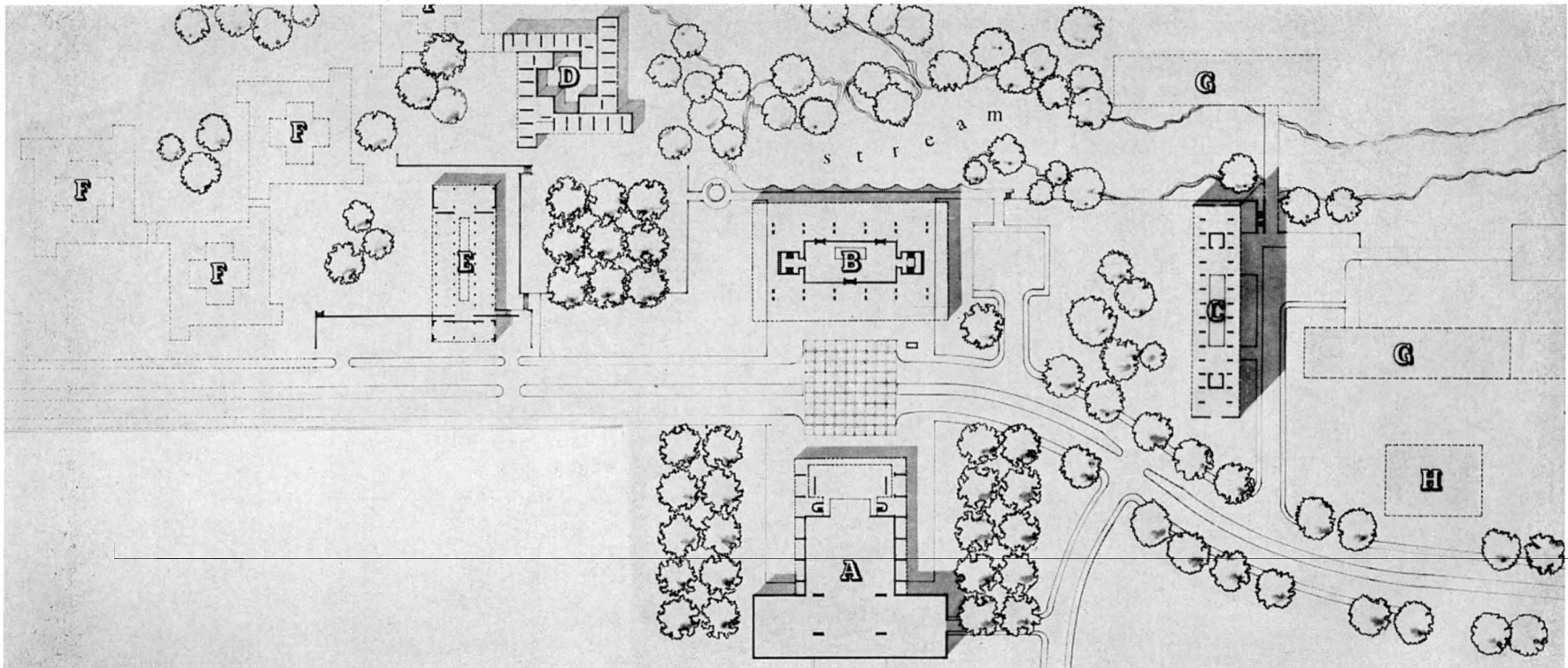
This center for cultural and technical interchange between East and West is a facility of the University of Hawaii and consists of 1) dormitories accommodating 2,000 students, 2) housing for 120 transient visiting scholars or senior professors, 3) faculty apartments for 200 families, 4) administrative building, 5) theater-auditorium.

The low-rise Women's Dormitory (associate architect: Design Associates, Architects) is a pin wheel plan of four wings enclosing an interior courtyard and providing housing for 120 students. Two of the wings are three stories and two are four stories with 10-student units, each unit containing living room and bath. Resident manager's apartment, lounges and recreation rooms are on the ground floor. The structure is of load-bearing concrete hollow blocks supporting reinforced concrete floor slabs. Pre-cast reinforced concrete window frames are used in both dormitory buildings and the four-story Transient Quarters for visiting scholars (associate architect: Hadyn Phillips, Architect) which is also of concrete block supporting 6" concrete slabs.

The 13-story reinforced concrete Men's Dorm houses 480 students also

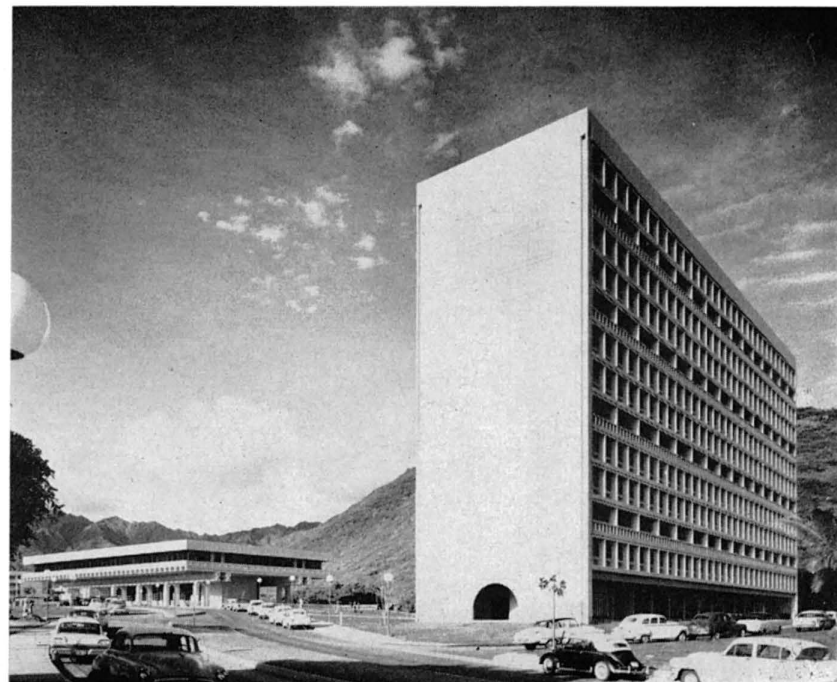
(Continued on page 34)

A. theater, B. administration, C. men's dormitory, D. women's dormitory, E. transient scholars quarters.

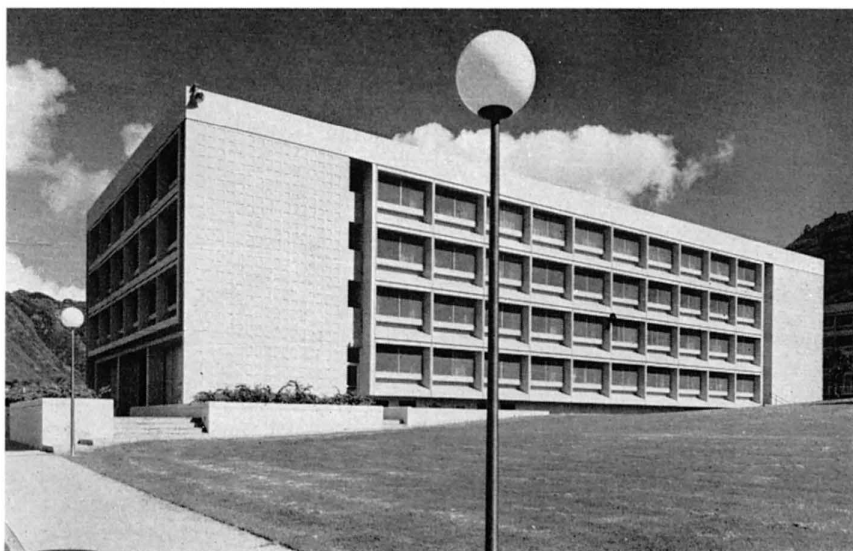




Theater



Men's dormitory; administration building in background



Transient quarters

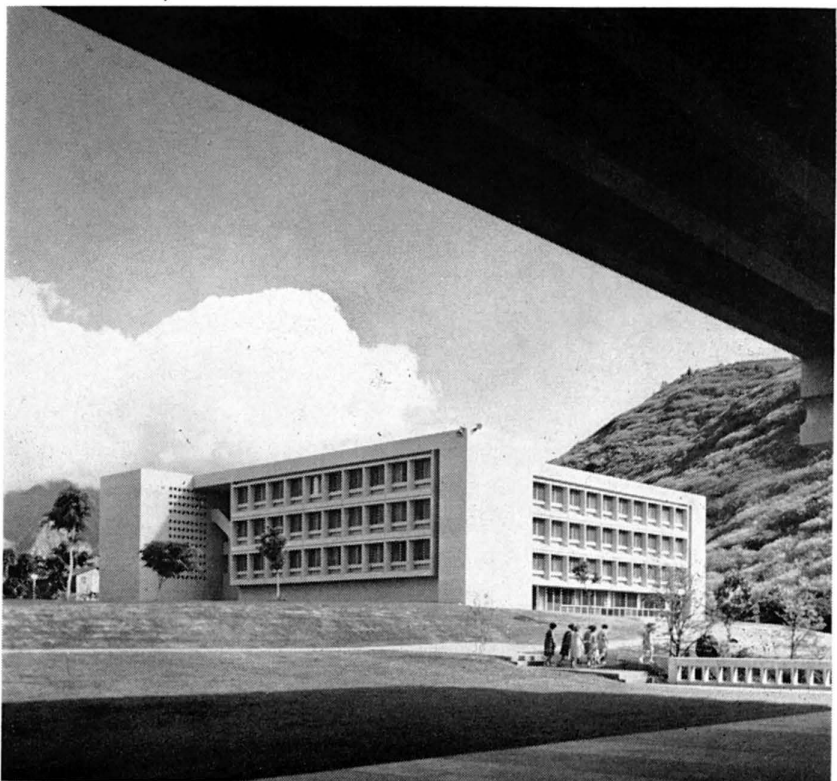


Lobby of administration building

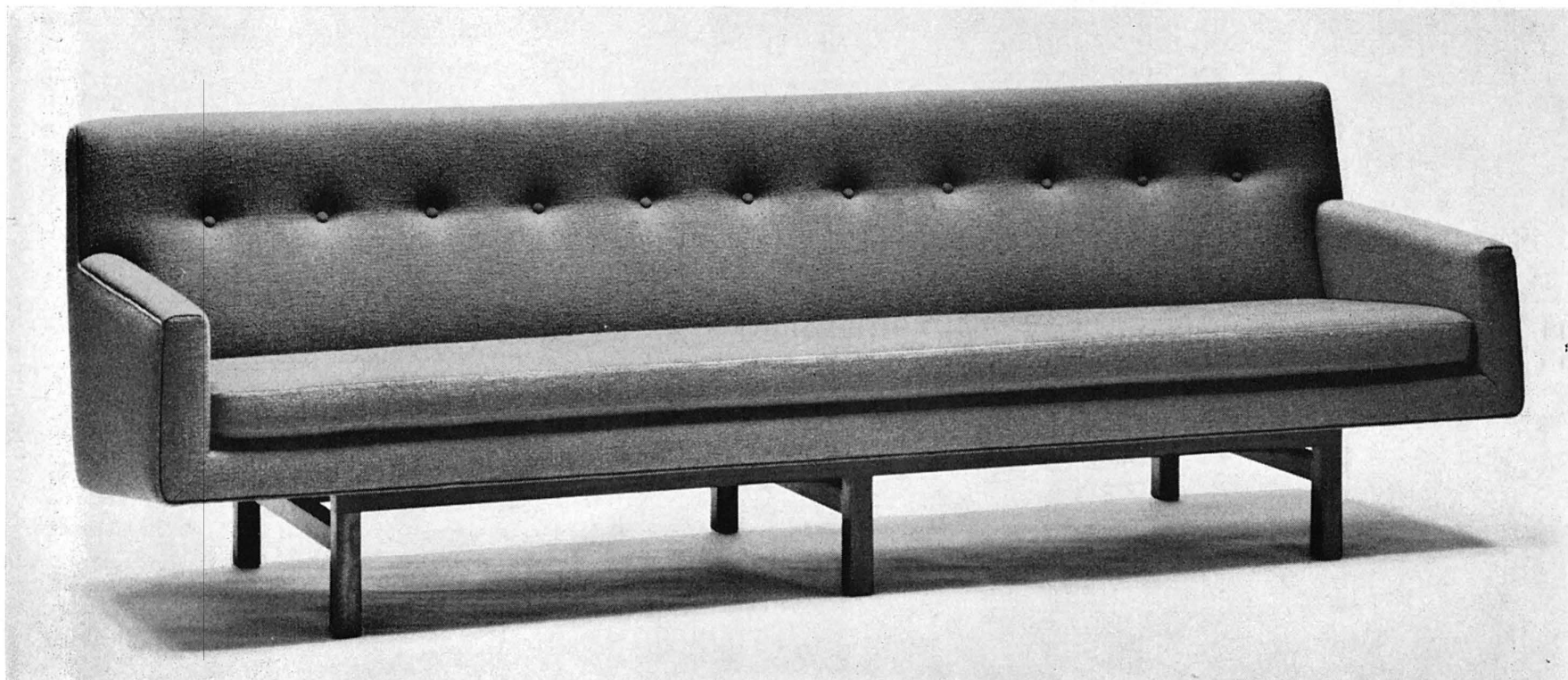
Men's dormitory



Women's dormitory

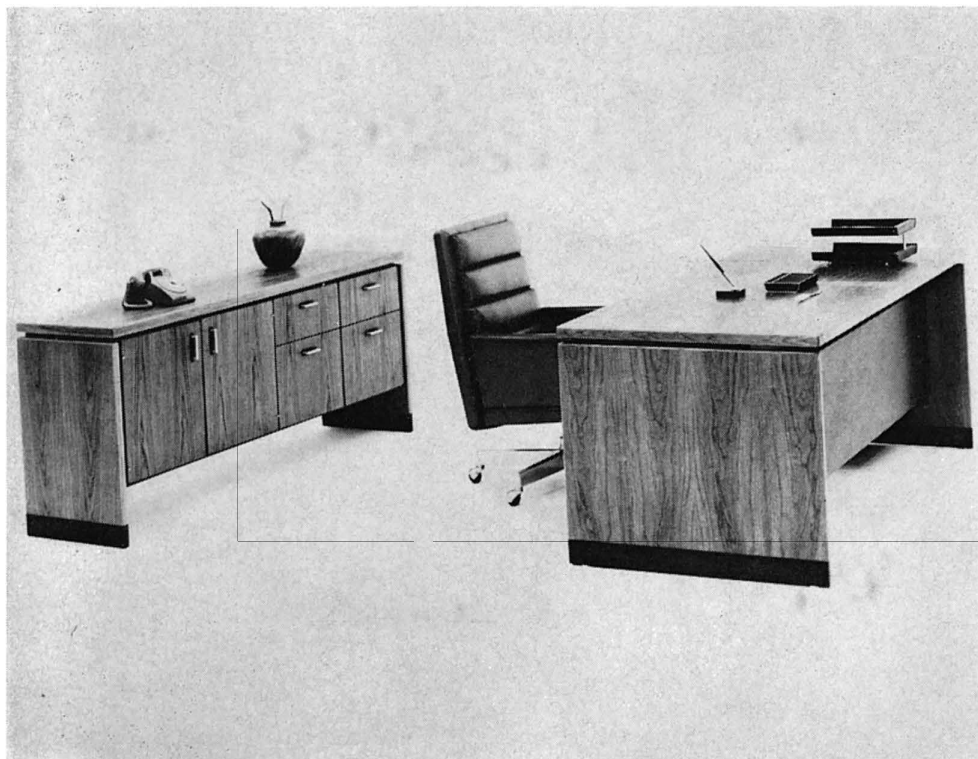


Sofa by George Kasparian; 96" long, walnut base with hand rubbed oil and varnish finish. Available in a variety of Kroll fabrics. Kasparians, Inc., Los Angeles.

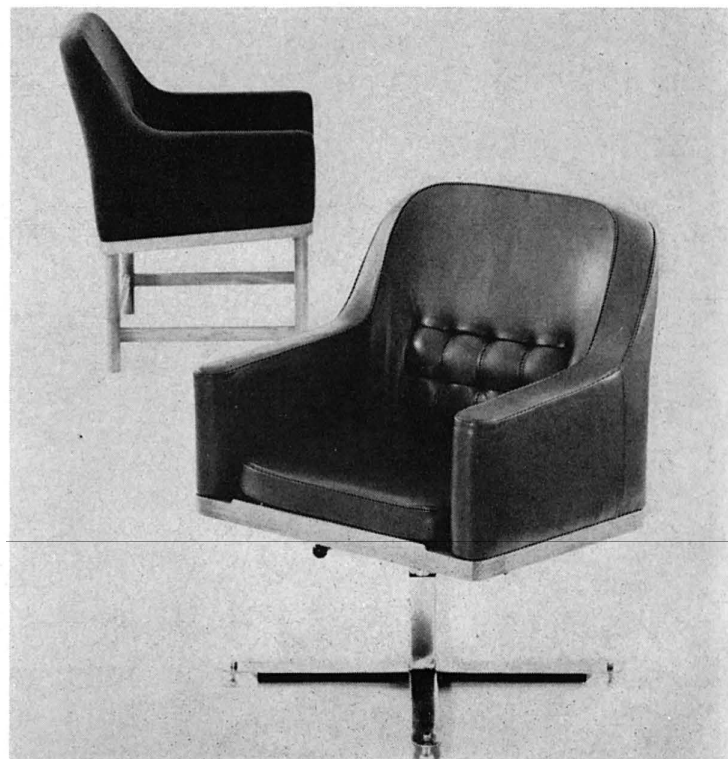


FURNITURE

Executive desk and storage unit designed by John Follis and Elisha Dubin for Brown-Saltman, Los Angeles. Available in different sizes and combinations of shelves, bookcases and drawers.



Executive swivel chair and matching conference chair designed by Arne Halvorsen for Peter Wessel; teak, walnut or rosewood frames; upholstered in leather or Norwegian wool fabrics. Available also as a 3- and 4-seat sofa, lounging, and high-back chair.





Imported Italian end table with brass base; 17" high. Designed by Sabricio for Peter Goran of Los Angeles.



Pega Wall System based on Ib Juul Christiansen design and imported from Norway by Scandiline Furniture, Inc., of Los Angeles. The system is available, wall hung or free standing, in 12 leg heights.



New desk and return unit (1500 Line) by Hiebert. Walnut or plastic top, brushed aluminum pulls, walnut or brushed chrome steel legs. Hiebert, Inc., Torrance, California.

Architectural seating designed by R. B. Saltz, A.I.D.; 84" long with solid bar stock base, tufted seat detail and covered in Dupont's Kensington. Sofa (No. 2784) is first of a new series of contract seating by Crossroads Mfg. of Whittier, California.





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EAST-WEST CENTER — YOUNG & HENDERSON, PEI & ASSOCIATES

(Continued from page 30)

in 10-student units. Each unit has living room, bathroom and bedroom-studies (4 singles, 6 doubles). The elevator stops at the 1st, 3rd, 6th, 9th and 12th floors only. Bed-study rooms are reached from living rooms by interior stairways.

The Administration Building contains a reception office and central lounge on the first floor. Administrative offices are on the second floor. Inner core of the second floor has two conference rooms with projection booths, press room and interpreters' rooms. Below the ground floor are kitchen and cafeteria overlooking a Japanese garden. The structure is reinforced concrete. Four post-tensioned girders 216 feet long by 5 feet deep with 20-foot cantilevers support second floor precast joists 128' x 3'. Roof joists are similar to floor joists excepting for the "T" shape. Interior paneling is teak. All concrete surfaces are exposed and painted.

The John F. Kennedy Theater is reinforced concrete with painted exterior finish and roof structure of Lin Tees spanning 88 feet. The theater seats 640 and has a 50-foot-wide proscenium with sliding panels of teak.

Total cost of the complex, including roads, site work, landscaping, fees and administration costs — \$8,528,400. Consulting campus planners were Harland Bartholomew & Associates; consulting engineers were Donald T. Lo, Alfred Yee (structural); Wynn Nakamura, Robert Curley (electrical), Douglas Forbes (mechanical), Iwao Miyake (acoustical); General contractor: Robert McKee Contractors and Nordic Construction Co., joint venture.

YALE ART AND ARCHITECTURE BUILDING — PAUL RUDOLPH

(Continued from page 29)

is the Old Campus which is bounded by a series of buildings which form a kind of wall defining the interior space. Then comes High Street which is truly a gate in the sense that a bridge connects Street Hall to the old Art Gallery Building. The old Art Gallery building is the most plastic of the existing buildings along Chapel Street, and indeed its scale is great inasmuch as it reads as a one-story-high building although it is equal to the new Art Gallery's four and a half floors. The new Art Gallery with its neutral wall of brick forms the perfect transition to the new Art & Architecture Building which can become much more plastic because of the neutrality of the new Art Gallery.

The new building averages approximately 25 feet higher than the new Art Gallery, but the side facing it is the same height as the highest portion of the old Art Gallery. The irregular silhouette of the existing buildings at Yale has been a natural outgrowth of the program for the new building. In order to minimize the differences in height of the new and old, the Art & Architecture Building utilizes two floors below grade. While it is a relatively

large building covering most of its site, the scale of the building is purposely reduced so that at each corner there is a cluster of forms breaking down the total volume. The irregularity in plan allows the vertical to be emphasized. At the same time the horizontal demarcation of each floor produces a kind of layered aspect in the new Art Gallery which has been carried into the new building. Indeed this layered aspect is consciously emphasized.

Since the building is on a corner its role in the cityscape is to turn the corner. A pinwheel scheme has been adopted because (1) it turns the corner; (2) it allows such rooms as the architectural drafting room to have an area of desks which logically turns the corner; (3) this fundamental pinwheel scheme allows a centralized space with a higher ceiling for every other floor; (4) the pinwheel can grow logically, i.e., the building is open ended.

Once having adopted the pinwheel scheme, the architectural problem became one of articulating it in three dimensions. To this end a structure was adopted which allowed each leg of the pinwheel to be at a different height giving a kind of overlapping and interpenetrating series of platforms. This series of platforms had been manipulated in such a way as to change the spaces as desired. For instance, in the architectural drafting room each of the five years has its own platform, but the drafting room is still one room taking up the entire floor in order to facilitate interchange of ideas between the students and faculty. Two mezzanines have been introduced in order to accommodate the planners in the same general area. This fundamental scheme allowed the ceiling heights to vary up to 28 feet. An auditorium, a portion of an exhibition hall, the center of the architectural design drafting room, and two studios form a series of high central spaces. These are surrounded by lower spaces which in general augment the high central ones.

The building is further organized by placing a series of fireproof floors (consisting of three levels) at every other floor. Within this floor mezzanines have been inserted according to the use of the space. For example, the library has a 7'-6" high stack area but has a reading room 20'-9". The exhibition floor has four levels and varying sized exhibitions. Additional views of the exhibits can be had from the surrounding mezzanine which houses the administrative offices. The space is varied in lighting intensity and dimensions which grow out of the use of the building. The building will be used by the architects, planners, painters, sculptors and graphic artists. It is the hope that the placing of these various disciplines under one roof will help bring about a common understanding. Each discipline has its own precise area, but when possible they are brought together. For instance, the jury room for the architects is placed in the center of the exhibition area to allow anyone to observe the jury if he so desires. Indeed the other disciplines may use the jury room from time to time.

There is a terrace at the top floor which will accommodate outdoor painting and sketching. A penthouse apartment plus an additional guest room will house visiting critics. The living room of the penthouse will serve to bring together distinguished visitors.

The main stairs have at each landing jointly used seminar rooms and smoking areas. There is a joint student lounge for all disciplines, and indeed the faculty shares its similar facilities. The building is arranged to give each discipline its most desirable light. To this end the architectural drafting room reaches up to the sky through the center of the building to its skylights. The upper two floors are devoted to painters to give them the best possible light. Walls and quality of light vary with the use of the building and account for much of its plasticity. Advanced students in each of the disciplines have cubicles which are always related to larger spaces. Each space is designed to accommodate best its purpose, but partitions are in general not fixed to allow for further flexibility.

The building utilizes reinforced concrete poured in special forms to allow the aggregate to come to the surface, it is exposed by breaking off the leading edges with a hammer. This surface is exposed on the inside and outside except in close areas where the board marks of the concrete are exposed. The entire interior of the building is supported on four columns which mark the change of the level of the various platforms. Most of the floors are hardened concrete (carpets are used in the library, offices and seminar spaces). No door frames are used to emphasize the monolithic quality of the design.

The structure is a system of hollow columns which accommodates all of the mechanical elements. Hung acoustical plaster ceilings form plenums for the heating and the future air conditioning systems. —PAUL RUDOLPH

MOSAICS OF JUAN O'GORMAN — ESTHER McCOY

(Continued from page 20)

(they corrected optical illusions; provided for seismic shock) long before, as O'Gorman likes to say, "the Arabs taught the Spanish algebra."

During the Colonial period the Mexican Baroque of the 18th century came closest to the popular taste. "Its wide appeal was due to the fact that this style was characterized by a profusion of form and color, and was also typical of the ancient art of Mexico. Even the neo-classical architecture of the period of the Independence is in a certain way made more decorative by the application of painting and sculpture to the altars of the churches, rendering it more acceptable to the popular taste," O'Gorman believes.

It is not by chance that a school of mural painters unique in modern times developed in Mexico in the twenties; nor is it strange that when mural painting spread to other countries it lacked the vitality of the Mexican work. The mural was used generally for social protest, and in the twenties the memory of the 1910 Revolution was still strong in the minds of the artists, whose sympathies were stirred by social injustices. Although social themes dominated the mural work in the United States during the thirties, the results were without great merit.

Great impetus was given mural painting in Mexico in the twenties when the Minister of Education commissioned Diego Rivera and Jose Clemente Orozco to paint frescoes on the walls of several public buildings. While Juan O'Gorman was a student at the National Preparatory School he stopped often to watch Rivera and Orozco working on a fresco on the walls around the courtyard.

Juan, born in 1905 in Coyoacan, a pleasant suburb of Mexico City, was in his middle teens when he was first exposed to fresco painting. Although his interest was aroused, he realized soon enough that the technique and the correct scale for the mural was not to be learned from easel painting. While he was a medical student at National University he began thinking of walls on which he could test his skill, and found the owner of a *pulqueria* (the Mexican equivalent for pub or corner bar) who was amenable. Juan soon discovered that he would rather be an artist than a doctor. There was a compromise—he took up the study of architecture.

The son, unlike the father, gave as much time to painting as to his profession, and to a very high degree combined art and architecture. In 1928, after completing his studies, he built for his father the first modern house in Mexico. The concrete and glass house reflects his interest at that time in the architecture and writings of Le Corbusier. But cantilevered projections and exterior spiral stairways relieved the planar surfaces, and the glass areas were offset by planes of blue, red, yellow and brown; window sashes were sometimes orange or vermillion. In 1929 he designed

NORTHERN CALIFORNIA NEWS

By Bill Sherman

In Northern California's Marin County, where subdivision and accompanying forms of urbanization fight a continuing battle of Zoning Commissions, Planning Groups and Boards of Supervisors, it is an unusual occasion to see a master plan submitted, approved, and adopted without any changes made. Such a plan for San Geronimo Valley, however, was submitted by Marin County Planning Director, Mary Summers, and Dan Coleman Associates, Engineers and Planners, and given immediate approval.

The chief ingredients of the plan are: (1) a retention of the rustic patterns of real estate (2) an emphasis on the development of additional recreational pursuits.

The Valley is surrounded by high ridges; it is bordered on the west by Samuel P. Taylor State Park, on the south by the Marin Municipal Water District. To the east lie the suburban areas of Fairfax and San Anselmo which outline the western edge of suburban population. Along this road are the small towns of Lagunitas, Forest Knolls, San Geronimo, and Woodacre. Another valley to the south is occupied by the watershed property of Big Carson Creek including the eastern arm of Kent Lake.

Marin County has long demonstrated that its residents and administrators are not prone to proposals that purportedly advance progress for progress' sake. There have been many occasions when the County has been accused of being either "Mickey Mouse" or "Fuddy-Duddy." There is some justification for this but, in the master plan for San Geronimo Valley, a fine line of balance has been maintained. Of the 8,700 acres to be developed the ultimate planned population is not expected to exceed 20,000—a ratio of 2.3 persons per acre. The limited density is necessitated not only by the allocation of land for recreation but also by the specification of individual systems of sewage disposal.

All plans by land developers or subdividers must be submitted to the Planning Commission for prior approval before construction is begun. This is to provide a safeguard on the limitations and use of terrain as well as to provide a check for the individual system of sewage disposal indicated by the particular subdivider.

The chief catalytic agent to the development is expected to be the proposed 18-hole golf course. Other commercial recreational areas are planned, a dude ranch, picnic grounds, more swimming and tennis facilities, horse stabling and show ring areas, all recommended to be integrated at separate locations along the other parts of the development.

One of the level sections of the area is set aside for a senior high school, plus community recreation facilities such as baseball, softball, and football fields, swimming pools, bathhouse, gymnasium, tennis courts, and other outside courts for volleyball, badminton, handball, and basketball.

The plan for utilities appears to be more than adequate. There is an abundance of water available from Kent Lake, which is a main storage area for the County. The Pacific Gas and Electric Company and Pacific Telephone and Telegraph facilities are adequate for now and may be increased as dictated by community need.

While there is not now a natural gas supply, PG&E will bring one into the area as soon as substantial development is underway. There is no sanitary sewage collection system or community sewage disposal facility, therefore all existing residences and businesses use septic tanks or cesspools. The master plan has emphasized that individual systems of sewage disposal must be constructed and maintained as set forth in the sewage report under all applicable regulations of the Marin County Health Department.

The first step—a suitable and acceptable plan—has been accomplished. The next step—development—is just about to begin. The final result is well worth waiting for.

a concrete house for Diego Rivera in San Angel, and there followed a series of houses in similar vein. During this time he was draftsman, supervisor and later contractor (Mexican architects do their own contracting) in several large architectural offices in the city.

O'Gorman was appointed in 1932 by the Ministry of Public Education to direct the Department of Construction's new program to build thirty much-needed schools. He broke with the traditional Colonial forms to design low-cost functional structures of concrete. During his three years work for the Ministry of Public Education he helped to organize a new architectural school in the Polytechnic Institute; the training program was based on modern engineering and construction methods rather than the memorizing of historical styles. He taught for a number of years in the new school.

He returned seriously to painting when his work was finished on the schools. His first important commission was a large three-panel mural for the Mexico City Airport; two of the panels were subsequently destroyed and the third was moved to the Palace

of Fine Arts when the airport was demolished to make way for a larger one. He painted a number of other murals for public buildings, his favorite the one in Bocanegra Library, Patzcuaro, 1941; his latest in 1961 for Chapultepec Palace, Mexico City.

O'Gorman's mural and easel paintings are strongly architectural in composition, and although they are crowded—with fantasy, symbology, realistically delineated figures—his particular skill at spatial organization gives them an airiness. Small details of a landscape are lovingly picked out, or a quantity of ideas are presented in symbolic shorthand. Social comment can be made with a stern abruptness or fantasy can be spun out; there is the Mexican bravado about death and a personal tenderness toward children; there are memories of the strong layered landscape of Guanajuato where he spent part of his childhood, and some of the two-dimensionality of the folk painters telling of dire catastrophe. There is Rousseau, Hieronymus Bosch, and his master the landscape painter Jose Maria Velasco. There are the literary overtones, from his prodigious memory of the classics in Spanish, French and English from which his father read without fail for an hour each night to his children. And pervading all his painting is a reverence for the ancient cultures of Mexico and a sense of present injustices.


O'Gorman was forty-five years old before he turned to mosaics. By this time he had deserted functionalism and become what he called a traditionalist. "The mechanical and technical aspects of functionalism reduced the building to the mechanical necessities, and in so doing denied one of the most vital needs, the pleasure produced by form and color," he said.

Functionalism was to him the antithesis of the plastic arts of Mexico. "This is because the principal characteristics of Mexican art are the pyramidal form of the composition; an exaggerated emphasis on the three-dimensional volume; the dynamic asymmetry of the axis; the complex variety of the decoration; the richness of form and color; and the superb manner in which the building harmonizes with the landscape. Even in the popular architecture of today we find these characteristics which, in my estimation, are the synthesis of the Mexican manner of expression." His interest in Wright and organic architecture had grown, and he thought of Wright as "one who had taken up where the ancient architecture of Mexico left off."

O'Gorman first tried out mosaics as a decorative element for a fireplace wall in his own house, using the same volcanic and sedentary rock that he later chose for the library mosaics. His next step was to take the mosaics outdoors for the exterior walls of a small house for the American composer Conlan Nancarrow. The design was sketched directly on the walls, then the rock set in place in a bed of mastic cement.

But an acre of mosaics for a ten-story tower was not so simple. O'Gorman's first study for the library did not call for mosaics; it was planned as a low building of volcanic rock with in-sloping walls, the windows in the shape of the truncated pyramid peculiar to Mexico, and filled in with thin slabs of local translucent onyx. When this design was rejected because it broke too sharply with the prevailing cube forms of the other buildings, O'Gorman placed the reading rooms on the first two floors, and the book stacks for a million-and-a-quarter books in a windowless, air-conditioned, humidity-controlled tower. The original plan was for low relief on the exterior, and in the executed version the low relief is on stone walls enclosing outdoor reading rooms. Onyx was also used eventually in clerestory windows of the reading rooms as sun control.

Most of the buildings on the campus had reinforced concrete skeletons with interspaces filled in with hollow ceramic tile, the typical Mexican system of construction today—typical also of most countries where steel is scarce and costly. A protective skin

			
<p style="text-align: center;">WHERE INTEREST IS COMPOUNDED DAILY ...AND NIGHTLY</p> <p style="text-align: center;"> <small>LYTTON SAVINGS AND LOAN ASSOCIATION HOME OFFICE: HOLLYWOOD</small> <small>LYTTON SAVINGS AND LOAN ASSOCIATION OF NORTHERN CALIFORNIA HOME OFFICE: PALO ALTO</small> </p>			

is required for the skeleton and infilling, and the architectural teams designing the buildings for the \$50 million campus selected their own sheathing materials.

"When we did the plans for the library I at once had the desire to cover the exterior walls with mosaics. The correct scale was one of the most difficult decisions of the project. The way I worked it out was to draw on the library walls figures which I estimated could be seen at various distances, and then by reducing these again and again until I had found the smallest possible size from which they could be distinguished from various set points, I found the proper scale, both in relation to the building itself and in the relationship between the tower and the spectator. The feeling of what was the right proportion, rather than a logical principle, served as a practical guide," O'Gorman said.

The figures are all proportionately wider than they are high, to correct an optical illusion when seen from the ground. The walls of the long sides of the tower are approximately 140 feet long by 90 feet high, and the ends are somewhat more than 50 feet in length.

The theme of the mosaic is the history of ideas in Mexico. The north wall depicts the pre-Hispanic period, the south wall the Spanish Colonial, and the subjects for the end walls the effects of these two periods on modern Mexico.

The Spanish Colonial wall is bisected by a vertical arrangement of three elements in the colonial culture, a church, a Greek temple and a medieval castle, which represents Catholicism, humanism and medievalism. These representations have been designed around a series of glazed slits in the wall, lighting the stairway in the tower, and skillfully incorporating into the mosaic an architectural necessity.

The right half of the Spanish Colonial wall, composed around a medallion which idealizes the Ptolemaic system of the universe, presents symbolically the historical events beneficial to Mexico — the Franciscan and Dominican Missionaries who brought learning to Mexico, the Augustinians who founded the university. On the opposite side, which depicts the destructive forces of the Conquest, representations of war and a subjugated people are grouped around the Copernican medallion.

The entire north wall is devoted to the Aztecs, a people at the height of their culture when Cortes arrived in 1519; with rare artistry O'Gorman has gathered all the elements of their civilization, good and evil, within the spaces between the winding canals of their city Teochtitlan, which after being totally destroyed by the Spanish was rebuilt as Mexico City. Religion, ceremonies, their accomplishments in art and science, their civic life, their emperors, their wars are all drawn into a unified composition by the waterways linking together the Aztec empire.

The two end walls depict modern life in Mexico as it is influenced by the pre-Hispanic and the Colonial cultures. To effect a transition between end walls and the larger ones, O'Gorman shows on the edges of the end panels the influences of the pre-Hispanic and the Colonial on present day life in Mexico, thus wrapping his symbolic narrative around the corners of the building.

O'Gorman began his experiment with mosaics by using six different colors of rock, all of which were tested in laboratories for hardness and color-fastness. But when he wished to expand his palette he began a long trek over Mexico, sometimes by burro, searching for new colors. His final selection was gray lava, violet lava, Indian red, yellow sienna, two calcedonias in light and dark pink, black obsidian, white calcedonia, white marble, a light and dark green, dark red and deep black. The cerulean blue is glass.

It was clear to O'Gorman from the first that it would be impossible, because of time and cost, to draw the cartoons on the face of the building and set in stones by hand from a scaffolding.

LETTERS

Dear Sir:

I have been looking over my piece, "How Long Is Art," which you published in the December issue and I owe your readers a correction which perhaps some of them have already discovered for themselves.

It was not Dorothy Sayers who said "Great poets mean what they say," but rather J. Middleton Murry in his essay on Keats and Shakespeare. I made this correction on the manuscript but evidently it did not get transferred to the copy sent to you. Miss Sayers quoted it in the introduction to her *Introductory Papers on Dante*, published by Harper in 1954.

JOHN E. BURCHARD

Dean, School of Humanities and Fine Arts
Massachusetts Institute of Technology

Dear Sir:

In your January, 1964 issue there appears a review of last year's Cabrillo Music Festival at Aptos, Calif. written by Peter Yates. I should like to correct two factual errors in Mr. Yates' article that pertain to myself:

(1) I am referred to twice as an "Oakland composer". The biographical material I supplied for the festival brochure said that I was born in Oakland. It nowhere said that I am a resident, nor have I been since the age of two. At the time of the festival, I had been living in San Francisco for nine years, and have since moved to Berkeley.

It would be regrettable if any of Mr. Yates' readers should infer that a "mutuality of residence", either real or imagined, formed the basis for Mr. Samuel's choice of my "Three Shakespeare Songs" at the Cabrillo Music Festival. Until the brochure was printed, Mr. Samuel had no way of even knowing that I was born in Oakland, as we hardly know each other and our association stems only from the time of the festival.

(2) The reviewer imputes a criticism to me of certain music by Igor Stravinsky that I have not made and do not entertain. It happens that I own all but a fraction of the complete recorded works by this composer, as well as most scores, all of his available published writings in English, and innumerable biographies in books and periodicals. Anyone who knows me at all is aware that the regard I hold for this man amounts to unabashed hero-worship. Far from finding Stravinsky's "Three Shakespeare Songs", in the reviewer's words, "a little dry", they are, in my view, completely delightful and, as is most of this composer's music, immune from reproach.

GORDON CYR

Berkeley, Calif.

Mr. Yates pleads guilty to having misread the festival program, and agrees it would indeed be regrettable if readers were to infer that anything other than merit formed the basis of Mr. Samuel's choice of music. Regular readers of Mr. Yates' column are aware that he has found — and long decried the fact — that "mutuality of residence" too often moves a conductor to omit from a program the work of a local composer. Editor.

While he was working on the plans he was devising ways of fabricating the mosaic in pieces and lifting them into place. On perhaps the largest drawing board ever set up, O'Gorman and art students drew a full scale copy of the mosaic (in reverse) in charcoal on heavy paper marked off into square meters. The color of each area of the mosaic was noted on the paper. The next step was to cut the paper into meter squares and build a form around each one. In the meantime the rock, which had to be broken by hand rather than machine as first planned, had been reduced to pieces roughly one and a half to two inches in diameter. Then for six months workmen fitted the rough stones onto the paper in the forms; an inch of concrete was poured into the forms and steel hooks imbedded in the concrete. The form was removed, the paper scrubbed away, and the panels were numbered and filed. When all were finished, the panels were hung from steel hooks protruding from the wall of the tower and pressed into the layer of cement coating the wall. O'Gorman spent three months on a scaffold making final corrections in the mosaics before the rock was cleaned and brushed with a preservative.

The total cost of the mosaic was \$58,000, less than the price of marble. The building, which has become the symbol of University City, was completed a year after ground was broken, in time for the ceremonies in 1952 opening the new university.

The mosaics have been called a Persian rug, an Olinala box; but the landscape colors of the rock tie it to its lava rock setting so well that the building, despite its strict form, is on the way, as someone said amusingly, "to becoming the first indigenous building on the campus." Seen from a distance, veiled in morning mist, it is the softest of draperies, and as the sun burns through, it emerges at the same moment as the snow laden heights of the volcanoes, The Sleeping Woman and Popocatepetl, to stand between the two as an offering to tradition.



Elegance Extraordinaire

by

**Peter
Gorian**

8823 BEVERLY BOULEVARD, LOS ANGELES 48, CALIFORNIA

Two years later O'Gorman designed mosaics for the ten-story Communications and Public Works Building in Mexico City. He had already mastered the technique of fabricating the panels and putting them in place, and had arrived empirically at a scale for mosaic figures in a high building; his major problem was one of composition. On the north face of the building he expressed symbolically the ancient culture and the growth of communications in a space roughly the size of one of the smaller panels of the library; but on the west facade the space offered for mosaics was two narrow panels at either side of continuous bands of windows, and a narrower panel at the top.

It took some skill for the artist to come to terms with the emphatic horizontal lines of the windows, which he solved with representations of winding waterways in blue up the narrow panels — unmistakably rivers because of the large-scaled fish swimming in them. In the spaces between the blue are shown the various forms of communication. On the larger panel a woman in Indian dress symbolizes La Patria, and above her is the Mexican eagle flanked by Aztec emperor Cuauhtemoc and the revolutionist Emiliano Zapata; below are the god Quetzacoatl and Indian heroes and deities.

O'Gorman was to do a more intimately scaled representation of Cuauhtemoc in 1956 for a long garden wall at the Posada de la Mision in Taxco, which is in the State of Guerrero where this last king of the Aztecs is buried. Vincente Guerrero hero of Mexico's present day Independence, also figures in the mosaic mural.

The central figure is Cuauhtemoc, his feet on the heads of two plumed serpents whose undulating bodies form the lower part of the 15-foot-high mural. The composition follows the traditional Aztec division of Day and Night.

While on the library project, O'Gorman bought for himself and his American-born wife, a noted artist, botanist and author, a lot near the new Pedregal subdivision close to the university. It is a wild landscape of lava, the rhythm of the flow of molten rock frozen in black porous configurations. Within this turbulent sea of lava O'Gorman planned a house using a natural cavelike formation for a living room wall.

The core of the house is a circular shape continuing above the roof line to form a curved head resembling the rain god Chac. With the help of one mason, O'Gorman did the construction work, using stone from the site as his material. Many of his motifs still come from the Aztec world — the plumed serpent, the suns and moons — but as many are based on folk arts of Mexico. The Judas figures on either side of the entrance are representations of the life-size papier-mache Judases strung with fireworks and shot off on the Saturday before Easter in every village and city in Mexico.

A parade of sprightly and fanciful animals moves across the curved wall of the grotto in the living room, and when drenched with sun from the skylight the bright butterfly as big as the monkey, the jaguar and other animals real and imagined, are the best of all animal worlds. The living room ceiling mosaics depict some of the more awesome Aztec symbology, but on the terrace leading off the second story bedrooms, and the exterior walls, there is a less serious, often playful note — the surrealist diving figure outlined on the stone wall of the circular service wing.

The landscaping adds immeasurably to the fantasylike atmosphere of the whole. It was sensitively designed by Mrs. O'Gorman, who made good use of plants native to the Pedregal. From the high entrance gate, along curved paths, each turn bringing a surprise, the house emerges suddenly, veiled by the leaves of pepper trees cut into by spikes of plants; at no point is one given a bold literal view of the house. And each year the house becomes more deeply entwined in its own landscape.

MUSIC

(Continued from page 5)

the power of its absolute service to religion, good or bad though we believe that religion to have been. The Aztec was its last and bloodiest formulation. In our own time an artist must seek in his unique existence whatever will serve as substitute content for unique communal faith. He may like Van Gogh moralize upon a billiard table or see the flame of the everlasting twisting upwards in a cypress. He may meditate upon a mountain or an apple. Or he may preach to reluctant onlookers a nearly unacceptable last judgment.

But then what has happened to the esthetic? That has become two dissimilars: the artist's interreaction with the content of his work, his thinking what he has done and what he does; and our responding to it, our interacting with it, whatever we are able to think and do when we possess it. The possession of work of art is a rarer privilege than one might believe in reading books about it. The esthetic begins where the book ends. The esthetic begins in the presence of the work and grows with our possessing of its content as our content.

The esthetic persists in our recognition of the work of art, what we bring back to it of ourselves, what we carry from it to other works, resemblances and distinctions — not, except subordinately, explanations. The object exists for itself and to be seen through. Many artists today are trying to dispense with the object, so that the work is window.

"Esthetic quality" is not an honorific. It is as near absolute experience as most of us can have. Fully experienced it approximates the mystic amplitude. But the true mystic does not seek his awareness of absolute in a work of art. The object exists for itself and to be seen through. The image one may bow to is a door into oneself. Having found that door one is no longer self-concerned.

The fault which comes between ourselves and art is the fault of self-concern, the wish to be informed, the seeking a substitute knowledge. In all our arts today this substitute knowledge oppresses us, both artist and recipient. It is what we pay for, to prove we are up-to-date. If we are to see the apple to recognize it, we must pass through it, so that we have known the apple and cease, at least in that regard, to be concerned.

I have found the mind of the artist to be like the ocean's surface, forever fretted by whatever irritation passes over it; and the depths of that mind, when there is depth in it, like the greater body of the ocean, moving in persistent currents, untroubled by surface irritation.

That is why we gain by passing backwards into a large gathering of art which is all anonymous, the report of a people and its culture, its content of vision in the most literal meaning, its religion. Artifact is in this sense more inclusive than work of art. We cannot even be sure that these masters of a cultural experience thought of themselves as artists. At the high periods of their cultures these makers worked from the untroubled depths, being artisans, serving their culture to produce for it what was needed.

My colleague Dore Ashton has been writing of the cathedral builders and that there were individuals among them who knew themselves as artists and signed their work. I don't believe that this discovery changes the fact that these men served a common purpose. They were not fashionable, because there was no fashion. Whatever they were making had its place in the assemblage.

What are we to say, then, to the totalitarians' desire to reestablish this communal oneness in their nations? That without religion a people perish? The assumption is too easy and incorrect. We would not resume the Aztec religion. We might be wise to reconsider our too patly spoken "freedom", to consider whether the freedom of these Mexican craftsmen was in any way more constricted than that of a creative artist in America today, to question whether military, political or hierarchic repression within a unified communal system is more "tragic" than the communal indifference, the so-called "alienation", that is thought by many to be the *Made in America* stamp on any intellectual in our society. Without a fulness of communal content the individual will perish. And it is very difficult for a free individual in America today to retain a fulness of communal content. That shows in our arts; those who are the most full are the most isolated, because our culture lives on borrowed pretensions and does not like to speak its native language.

But the attempt to reimpose a communal oneness, if that is no longer in the nature of the community, can succeed only when imposed by force. We have seen it done. Wherever a little leader springs to power through bloodshed, in the name of the people, he

is soon repressing the people in the name of government and nation. Communal oneness is in the spirit of a people and survives long repression. If we are to have in America many commissions for the arts, we shall have to resist them in spirit until they learn to speak our language.

We link the arts to freedom because they flourished together during one brief period, rather mythically deified as democratic, in old Greece. We could better link them to an hierarchic religious order, because they have flourished during the high period of authority of every long-established church. Today we are exploring, with serious difficulty, a new society of unprecedented nomadic, individualistic spiritual independence. We are practising new manners of social and knowledgeable organization, seeking new forms of order.

Our contagious social liberalism is changing the back-countries of the world. The temporary dictatorships, the new totalitarianism, mark the first step in a double-stride crossing centuries (Thorstein Veblen defined the same process in the growth of modern Germany).¹

Resuming the esthetic argument: Gregorian chant, a formalized ordering of common Latin Speech, became liturgical, its manner of expression slowly altering through the centuries, until the Council of Trent fixed it as authority; so that the monks of Solesmes who studied to recapture its original expression were dispersed and exiled, and then restored to make the Gregorian chant, as we listen to it, work of art, again unintentionally altering its nature. This restored Gregorian chant was then reimposed as musical authority, *Motu proprio*, to the eliminating from the liturgy of all music which did not agree with it, regardless of any other appropriateness or beauty; and I learn that the Ecumenical Council may soon revise these restrictions. Where, in this millennial narrative, do we apply *art and esthetic*?²

I get in so deep, because only by such means can one suggest the necessary questions.

The long-lived civilizations of Egypt, of China, of India, of Byzantium-Russia, of the Polynesians, of Greco-Roman Europe, and Mexico, are like long-dreaming sleep, from which we are awakening, believing that we cannot go back to them. Whether we shall persist and grow, still changing as rapidly as the entire world has been changing during the five centuries since the discovery of America, we cannot guess. We may go again dormant into another long-lasting, hierarchically ordered, cultural sleep. But the people will continue dreaming in visions enduringly lovely and nightmares enduringly hideous. Vision and nightmare slip through the net of deliberative thought which we call *art*, the rule of law, the repression of politics, the philosophical and psychological retrospect we call *esthetics*. I believe that Richard Brown, in his *Foreword*, meant no less than this.

He should feel thanked by the crowds, among them the thousands of Mexican-American families, who came eagerly to see this exhibition.

I am indebted to old copies of *Scientific American* for a couple of suggestive anthropological footnotes.

1. "In simpler cultures . . . family and society are practically coterminous: all men are either kinsmen or potential enemies. We, in contrast, are primarily citizens, not kinsmen." Meyer Fortes: *Primitive Kinship*.
2. "Among the lowest savages with the least copious vocabularies the capacity of uttering a variety of distinct articulate sounds, and of applying to them an almost infinite amount of modulation and inflection, is not in any way inferior to that of the higher races." Alfred Russel Wallace, quoted in an article about him by Loren C. Eiseley.

arts and architecture

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BOOKS

(Continued from page 11)

and labor costs are high. Also building departments here demand so many calculations that shells use up much of the budget before actual building begins. The requests for more calculations are based on the belief that the behavior of concrete is always predictable, a fallacy Candela sensed in the beginning and which, in fact, drove him to depend to some degree upon his senses — just as Gothic builders did before him.

He divides shells into proper and improper ones, throwing out all the singly-curved ones, such as barrel vaults and folded slabs, because they are less strong and require more material; only doubly-curved surfaces (in nature the sea shell is an example) can be light in weight and at the same time exceedingly strong. These hyperbolic paraboloids — hypars — are also the most beautiful, as Candela's buildings prove. As Candela once remarked, there is nothing complex about the hyperbolic paraboloid except the name, and it is good to see it shortened.

Candela has made the hypar his field and he has brought it to its greatest development and beauty. Based on observation of nature, his doubly-curved surfaces in restaurants, churches, band shells and factories inevitably remind one of forms in nature. The new chapel in Cuernavaca is like a great calla lily lying on a plateau above the city. The eight-petal shell of his restaurant in Xochimilco, reflected in the water that surrounds it, is as delicate as the flowers on the floats anchored at its base. Mr. Faber calls it "the most delicate concrete membrane ever to bridge such a span." It is 150 feet in diameter and "as the shell edges, fine as threads in space, approach the ground, they are cut in sharp inverse curves before retracing their upward sweep."

What has done most to make his structures a part of the natural world is his development of the thin edge. In his earlier shells, edges were thickened to act as stiffeners, but this heaviness, which denied the thinness of the rest of the surface, troubled Candela. His standard thickness has been 1½ inches for all surfaces but he did not succeed in expressing this until in the shell for the Xochimilco restaurant he transferred the edge stresses to the groins.

Most of Candela's work is done for architects; a set of plans is submitted to him and he designs the roof structure, which in almost all cases is the essence of the building. A dozen sets of plans reach Candela every month, many from architects in the United States, where he sees little future for the shell. The majority of the plans are unsuitable for shell roofs and he turns them down. "They are too complicated; there are too many details. There are too many committees."

"I can do one thing well," he has said. "The same is true of Nervi. One must learn to say no."

Mr. Faber has in his book quoted generously from the many papers Candela has written for journals and his many lectures delivered in the United States and in Europe. One statement of Candela's which recurs in many forms, might sum up his present attitude toward his work:

"Science goes on analyzing until it attains an ultimate part of the thing analyzed, but art, the synthetic process, pools many things together so as to get the complete vision."

ESTHER McCOY

AN ALBUM OF MAYA ARCHITECTURE by Tatiana Proskouriakoff; University of Oklahoma Press, Norman, 1963; \$7.95. First edition published by the Carnegie Institution of Washington, 1946.

The publishing activities of the University of Oklahoma Press have produced a number of interesting series of books on American exploration and travel and the western frontiers of America. There is also the Centers of Civilization series, to which my longtime friend, Dr. Glanville Downey, has contributed studies on *Antioch in the Age of Theodosius the Great*, condensed from his two larger volumes on the archeology, history, and personages of that city, and of *Constantinople in the Age of Justinian*. These small books, packed with information, well reward the reader.

In the field of Mayan studies, this press has published John Lloyd Stephens' invaluable *Incidents of Travel in Yucatan*, with the famous engravings by Frederick Catherwood, first published a century-and-a-quarter ago, which record, with an exactness confirmed by more recent uncovering of the sites, the appearances of the jungle-ruined Mayan structures as these first explorers found them. *A Catalog of Maya Hieroglyphs*, prepared by J. Eric S. Thompson, greatly ad-

vances the ability of archeologists to relate buildings and artifacts with the calendrical exactitude achieved and recorded by the Maya astronomers.

The University Press has now reprinted another major study in the realization of Mayan archeology, a series of 28 drawings of important Mayan structures from various sites and successive periods, supplemented by sketches of the actual surviving ruins with projected outlines, plus a set of drawings showing the stages of structural growth of a temple at Uaxactun, Guatemala. The artist has accompanied her drawings with brief, clear historic and factual notations, not failing to record the doubtful features of her reconstructions and to indicate the sources of decorative motifs now almost totally vanished.

SUN FATHER'S WAY: The Kiva Murals of Kuana, A Pueblo Ruin, Coronado State Monument, New Mexico, by Bertha P. Dutton; The University of New Mexico Press, Albuquerque; The School of American Research, Santa Fe; Museum of New Mexico Press, Santa Fe; 1963; \$15.00.

As the collaborative publication indicates, this is a book by present-day New Mexicans about the earlier Indian inhabitants of the area. The opening chapter summarizes the first encounters of white men with the indigenous inhabitants of the Tiwa pueblos, as recorded in the chronicles of the Spanish invaders. The second describes the archeological investigation of the sites of villages told of in these chronicles and the five year excavation of 1200 rooms at Kuana on the west bank of the Rio Grande; the discovery of a kiva or underground ceremonial chamber containing mural paintings on walls and altar; the preservation of the many layers of surviving plaster murals; and the removal of the murals to the Museum of New Mexico in Santa Fe. The third and fourth chapters examine the paintings in terms of their chronology, symbols, the myths and socio-religious organization of the people who made them, with extensive description and evaluation of their contents and meanings, supplemented by excellent reproductions in black and white and in color. An appendix adds reproduced figures from rock carvings in the same area.

This is work-book by and for archeologists and anthropologists which does not go beyond the capacity of an interested reader. A handsome volume, it should please the many persons who are learning to be knowledgeable about the past history of the American Southwest. Travelers to New Mexico can now see the painted kiva, restored to its original condition, the murals reproduced by modern Indian artists, at the Coronado State Monument.

MEXICAN WALL PAINTINGS OF THE MAYA AND AZTEC PERIODS; Mentor-Unesco Art Books; \$95.

The exhibition 3500 Years of Mexican Art included reproductions of three "false vault" rooms from Bonampak in Southern Mexico; the name means "painted walls". These exact reproductions are alive with frescoed scenes of Mayan ritual, copied from the originals; great effort is being made to preserve these at the site, since moving them, as was done successfully with the Kuana murals, seems to be out of the question.

The elaboration and all-pervasive presence of the Bonampak frescoes as reproduced in the constricted space of these temple rooms quickly becomes for many persons too oppressive for pleasure. Another cause of this may be the lack of flexibility in the emphatic outlines and uninflected flat surface coloring of the reproductions when we compare these with the same figures photographically reproduced in color from the originals in this little book, another in the Mentor-Unesco Art Book series. The color of the small photographic reproductions is very good and more vital than that of the painted reproductions. The greater part of the 28 plates is devoted to the Bonampak frescoes, but almost entirely single figures, giving only slight indication of the mingling of hieratic majesty, ritualistic presence, and conversational intimacy, which so strikingly convey the barbarous realism of the preparations for the ritual, the procession with priests disguised as anthropomorphic creatures and with musicians, the battle, and the sacrifice of victims. But the little book, at 95 cents is a treasure.

Other new books in this pocket-size Mentor-Unesco series are *The Ajanta Caves*, *Early Buddhist Paintings from India*; *Japanese Paintings from Buddhist Shrines and Temples*; and *Byzantine Frescoes from Yugoslav Churches*. The introductions and the color-printing in each are excellent.

PETER YATES

NEW arts & architecture READER SERVICE

For Manufacturers' Product Literature and Information

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

(1) 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.

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

(3) 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.

(5) 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.

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

(7) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure ab-

stract to figurative modern in the tradition of 12th century stained glass. Roger Darricarrere.

(8) 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.

(9) 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.

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

(11) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete

selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin.

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

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

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety

ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 1/2" x 11 1/2". International Pipe and Ceramics Corp.

(15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(17) Lietzke Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerulean and amber. On custom order pulls can be produced in ten additional colored glazes. Literature, free upon request, contains samples on full color line. Sample board with the eight shapes in the four stock colors can be had for \$5.00 f.o.b. Mogadore, Ohio. Lietzke Porcelains.

(Continued on next page)

Circle Number for Desired Product Literature and Information (Card good until 5-31-64)

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

(20) **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.

(21) **Lanterns,** a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure. The illustrations show all 21 styles in four models—ceiling, wall, table and floor—and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Howard Miller Clock Company.

(22) **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.

(23) **Write for complete new catalog on Wee-Mac accent, recessed and surfaced 12-volt lighting fixtures** that are adjustable, blended and hidden light with choice of finishes. Also Allura-Lite complete 12-volt garden lighting system that yields a soft glow rather than usual harsh light, featuring simplicity of installation and flexibility. Montrose Lighting.

(24) **"The pleasure of planning your home with Mosaic Tile,"** a new 24-page brochure, depicts unusual uses of tile and 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.

(25) **Completely new full-color 28-page catalog of Mosaic ceramic tile** manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request. The Mosaic Tile Company.

(26) **Northrop Architectural Systems' product lines include Arcadia sliding windows,** available in a wide range of stock sizes, and Arcadia aluminum sliding glass doors in stock and custom designs, including the Acme 500 sliding glass door for light construction. The details of the single glazing and insulating glass and all other well known features of Arcadia doors and windows are presented in three catalogs—a 12-page catalog on doors, an 8-page catalog on windows and one dealing with the Acme 500. Northrop Architectural Systems.

(27) **Store Fronts and Entrances:** Northrop Architectural Systems includes full Acme line of architectural aluminum storefronts and entrances. Known for advanced and economical design, Acme includes encapsulated floor closers, strong door corners and entire snap-together framing systems. A 16-page catalog is available. Northrop Architectural Systems.

(29) **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.

(30) **Recessed and Accent Lighting Fixtures:** Complete range of contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-

blown colored or satin opal glass as well as metal shades. Light-form fixtures—soft satin thermopal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation.

(31) **Reiner Industries' Swepe system of remote control** can provide instantaneous control of all electrical devices from master control points. The Swepe units may range from the light control of a single room to the master control of the whole building or home. Each unit consists of illuminated, name-plated buttons mounted in a continuous strip, which can always be extended. Available also is a portable remote control unit. Reiner Industries, Inc.

(32) **Manufacturers of contemporary furniture,** featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc.

(33) **Appliances:** Thermador presents two new brochures. The 14.2 cubic foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. Thermador Electric Manufacturing Co.

(34) **Full color illustrated brochure describes new Thermador Bilt-In Dishwasher:** stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Thermador.

(35) **Wall Furniture:** Broad and versatile line of wall-hung furniture, manufactured and warehoused in Los Angeles; the Peter Wes-

sel wall furniture line is of the highest quality and workmanship constructed of genuine walnut, oil finished. Special custom finishes, color matched to customer's selection. Ideal for home, office, and institutional use. Catalog and price list available. Peter Wessel Ltd.

(36) **Norwegian Furniture:** Complete collection of outstanding Norwegian imports. Upholstered furniture and related tables, dining groups, specialty chairs, modular seating groups. Teak and walnut; included in the collection is an outstanding selection of fabrics of bold contemporary color and design. Immediate delivery. Peter Wessel, Ltd.

(37) **Filon Corporation offers a 4-page brochure on FiLite,** the translucent Fiberglas ceiling panels, which insure even, shadow-free light diffusion for the home, business and industry. Also available is the newly revised and expanded AIA file containing complete product data and technical specifications for Filon products. Filon Corp.

(38) **Key to Elevator Planning.** A 12-page brochure is available containing hatchway and penthouse layout information and standards for hydraulic and electric passenger and freight elevators. The National Association of Elevator Contractors.

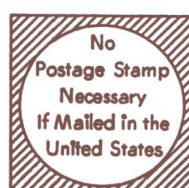
(39) **New "Color Edge" line** features tough specially compounded cellulosic plastic T-moldings, designed for exceptional durability, easy application and decorative appearance at low cost. Also new flexible vinyl moldings, track for sliding doors and a complete selection of wallboard trim. A six-page color brochure is available upon request. Plastiglide Manufacturing Corporation.

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

(41) **A free 28-page catalog by Steelcraft** explores the great flexibility that can be achieved with America's finest line of standard metal doors and frames. Included are a variety of door styles in many finishes and a list of the accessories they can be prepared to accommodate. Special attention is given to Steelcraft's extensive line of Underwriter Labeled fire doors with matching frames, transoms and removable mullions. Another section features "custom" frame designs that can be achieved with Steelcraft standard frame components. Steelcraft Manufacturing Co.

(42) **Scandiline Furniture offers a 36-page catalog "Scandinavian at its Best".** Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

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



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(201) Visualite louvered windows, full frame and strip hardware, illustrating vertical and horizontal installations, with blades of wood, aluminum, and colored and clear glass. Stainless steel tension clips, an exclusive Visualite feature, insure louver tightness in both the gear and cam operated windows. Available in standard and custom sizes. Other products include Spray Mask, to protect frames from stains and plaster burns, and Magix Metal-Lube, a silicon base lubricant. Acker and Acker.

(202) Industrial building products in aluminum, including sheeting, rib roofing, industrial siding, etc. Also have available information on hand rails wrought aluminum products, curtain walls, store fronts, windows and doors. Aluminum Company of America.

(203) Amtico Permalife vinyl flooring, solid vinyls that are available in 20 patterns and unlimited custom colors as well as in conductive tile, Amtico Carefree vinyl, a budget priced flooring with no paper backing, in 5 modern patterns and a wide choice of decorator colors. Amtico vinyl and polymeric resins for above-grade, on-grade and below-grade installations, available in 12 colors, and Amtico rubber and plastex rubber flooring in marbleized patterns featuring 22 colors. American Bilt-Rite Rubber Co.

(205) American Maid shower doors and tub enclosures featuring decorative laminated glass and acrylic panels with gold, satin and polished frames. Also available in other plastics and wire glass and in special anodized finishes. American Shower Door Company.

(206) Manufacturing a complete line of quality paint products and exhibiting the Color Key library, an original method of color selection. Divided into Color Key #1 and Color Key #2, the method separates the entire spectrum into only two palettes with the colors in each mechanically related for total harmony to facilitate the pre-selection at a glance of the entire range of colors for all decorating. Ameritone Paints by Vi-Cly Industries.

(207) Manufacturers of Anti-Hydro, Aidsil and Amurseal waterproofing, Amortop hardener and the new Demicon Curehard, the single application material to cure, chemically harden and dust proof concrete. A written guarantee is available on Anti-Hydro Products when application is supervised by a factory representative. Anti-Hydro Waterproofing Company.

(208) Supplier of Baxco CZC (Chromated Zinc Chloride) for pressure treatment of lumber to guard against termites and dry rot in foundations, sub-floor framing and sheathing, and of Baxco Pyresote for pressure treatment of all lumber to resist fire and flame spread termites, insects and dry rot. Both materials are approved under I.C.B.O. research recommendations and each piece of Pyresote pressure treated lumber bears an Underwriters' Laboratories, Inc. label. J. H. Baxter and Company.

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

(212) Rubber and vinyl tile flooring in 51 marbleized and plain colors with rubber cove base to match. Also display rubber stair treads with matching tile and base. Special color matches are available at no extra charge on orders of 2000 square feet or more. Burke Rubber Company, Inc.

(213) Manufacturers of Cabots stains, oils, waxes and colloidal paints for preserving, protecting, and coloring all types of exterior and interior woodwork, as well as adhesive products, damp-proofing and clear waterproofing materials for brick and concrete. Samuel Cabot, Inc.

(214) Colored vinyl link mats and runners in weave widths of $\frac{1}{2}$ ", $\frac{5}{16}$ " and $\frac{3}{8}$ ", fashioned to specifications. Also manufacture tire fabric link mats and runners, and rubber and vinyl matting. Cactus Mat & Patch Manufacturing Company.

(215) Colored, decorative glass panels by Jim Weaver executed from the architect's own pictorial or abstract design, including motifs that carry from solid to transparent areas. Cal-Western Manufacturers.

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

(217) An association of member mills whose Redwood lumber is properly seasoned, graded and milled under close supervision and given the CRA Trademark of quality Redwood. Both finish and construction grade Redwood are available for siding, paneling, fascia, finish and millwork. California Redwood Association.

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

(219) Manufacturers of Blue Flame fireplace log lighter and the A.G.A. certified Blue Flame gas valve, available either separately or in a combination pack. Canterbury Enterprises.

(220) An extensive line of decorative panels for sliding, folding or fixed partitions. Unlimited designs are available including carved wood grille patterns, the palisade panel for use as an opaque room divider, and panels with inserts of perforated metals, fabrics and translucent plastics. All feature the exclusive overhead hardware and bottom guide and quality hardwood frames. Carlton Products.

(221) Dex-O-Tex latex base troweled-on flooring and roof deck coverings which include special decorative terrazzos, static conductive floors, industrial flooring and acid proofing, underlayments, adhesives and marine products. Crossfield Products Corporation.

(222) A complete line of washroom dispensers for commercial and industrial buildings including chrome roll dispensers, recessed towel dispensers and waste receptacles in satin buffed stainless steel and prime coated steel and towel and tissue dispensers in chrome, white, stainless steel, copper plate, and Kromotex finish in green, bronze and gray. Crown Zellerbach Corp.

(223) Structural clay products including Steeltid brick, Imperial brick with cellular openings to create static air space for insulation and less weight, and Bel Air flats for walkways, decorative veneer, wall capping patios, pool decks and window ledges. Davidson Brick Company.

(224) Ply-Sawn, the Douglas fir siding for a new dimension in exterior siding, and random plank Philippine mahogany plywood paneling from Mindanao and Luzon, either unfinished or pre-finished, for use as an interior wall finish. Davidson Western Plywood Co.

(225) Maintains a continuing policy of programs and informational services for the architects, including the Gold Medallion Seal for residential construction and the exclusive Merit Award for commercial and industrial buildings that conform to required standards of excellence in electrical installation. Information on these is available from the department's residential or commercial utility consultants. Department of Water and Power.

(226) Styrofoam, a feather-light board of expanded polystyrene for concrete forms, floor, wall and roof insulation, insulating plaster base and pipe and vessel covering. Also manufacture Saraloy 200 and ply-film waterproof membranes Saraloy 400 elastic flashing Scorbord insulating board, Roofmate FR roof insulation and the Miller dry wall system. The Dow Chemical Company.

(227) Plastifutre, a resilient floor covering of vegetal felt backed by jute burlap canvas, coated with plastic, for use indoors and out, over wood, concrete and tile, where a carpeting effect is impractical but desired. Available in four patterns and a variety of colors, and suitable also as a covering for interior walls. European Chemical Corporation of America.

(228) Execute scale models of all types of buildings and site developments stressing details in design and materials. Glenn Evans Miniatures.

(229) Manufacturers of intercommunication and sound systems for schools, hospitals, medical buildings, commercial structures and residences, with consultation service for layouts available for any type application. Executone Systems of Southern California.

(230) Laminart, a high pressure decorative laminated plastic, manufactured in Los Angeles. The new line, with samples available at the display, includes solid colors, wood grains, decorator, and special patterns. Fabircon Products, Division of Eagle Picher Company.

(231) Natural, cellular, lightweight lava stone for garden display and masonry veneer in a color range from light grey to charcoal, as well as sierra tan, and available in varied sizes, shapes and custom cutting. Featherrock, Inc.

(232) Manufacturers of roofing materials including built-up roofing, Rex-Kote, Acrylic Coat, aluminum reflective and asphalt emulsion coatings, and Uni-Thik asphalt shingles. Also make concrete forms and Monoform water-proofing membrane, acoustical tile, insulating materials including board, batt, roll and Canec roof insulation, Ceil Dek structural building board and Tred-Top and Flint-Mastic bituminous flooring. The Flintkote Company.

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

(234) An extensive line of overhead doors including wood, both paneled and carved, and the new Filuma door of Fiberglass and aluminum for garages, and a variety of doors for commercial and industrial use. Featured in the display is a working model of the new telescoping movable center post for unimpaired clearance in multiple door installations with the safety factor of non-closing unless the post is in place. Also manufacture hardware for all types of sectional and rigid doors, operators, weatherstripping, pass doors and rosettes. Frantz Manufacturing Company.

(235) An extensive line of concrete block, both structural and veneer, including Flagcrete, Lacestone, Slumpstone, Terracrete and Viking Stone, as well as sculptured and flat concrete screen block. General Concrete Products, Inc.

(236) Textolite, the high pressure decorative laminate in both conventional and textured surfaces with samples available in the solid colors, decorator designs and wood grains. The latest development is the Candy Stripe pattern for commercial installations featuring a 2-inch stripe running the width of the sheet. General Electric Laminated Products.

(237) Koroseal, a vinyl wall covering of precision calendered vinyl sheet welded to flame-retardant fabrics. In a wide variety of high styled and functional patterns, it is registered and approved for flame-retardance by the California State Fire Marshall. B. F. Goodrich Co.

(238) Illustrations of a complete line of acoustical tile, including wood fiber, mineral and fire rated, and samples of special sizes and colors which the firm features. Also has available suspension systems, integrated lighting, luminous panels, mouldings and other accessories for acoustical work. O. P. Grani, Inc.

(240) A complete line of common brick for reinforced grouted brick masonry construction, including standard, oversize and modular units in a variety of textures. Higgins Brick and Tile Company.

(241) Marvel interior finish in color or as a base for paint, exterior stucco in a wide choice of weather-resistant colors, Marblecrete finish in color and imbedded with exposed pebbles or marble chips, acoustical-type textured plaster for use where acoustical properties are not required, Hi-Sorb acoustical plaster in many colors, and a swimming pool finish resistant to acids and algae. Highland Stucco and Lime Products Co.

(242) A complete line of jamb type garage door hardware and accessories for all doors and weights, both residential and commercial, also, structural devices such as joist hangers, anchors, connectors, "T" and "L" straps, concrete form ties and related items. Distribute the Hollywood Wonder Action Disappearing Stair. Holmes Hardware and Sales Company.

(243) Manufacturers of Hoertiron steel folding gates for all types of commercial installations. Also available, when appearance is the

predominant factor, folding gates of cold rolled steel, aluminum or bronze constructed of cold formed end and track sections to receive ball bearing rollers, machined bearings and brass washer construction, built-in cylinder locks for standard or master-keyed cylinders and flush wall cabinet to receive gates. Hoertig Iron Works.

(244) Manufacturers of putty and caulking compounds for all glazing and caulking problems, including Hunco architectural caulking compound for use where a permanent elastic expansion joint is required and Hunco commercial caulking compound used as a sealant for cracks, joints and around door and window frames. H. R. Hunt Putty Manufacturing Company.

(245) Aluma-Roof, the fire resistant, all aluminum, interlocking heavy butt shake shingles in custom colors for application over two-ply 30# felt base and recommended for use on roofs with a 4 in 12 minimum pitch. Hunter Aluma-Shake, Inc.

(247) A masonry veneer of fabricated stone with the realistic appearance of quarried stone. Made of concrete, crushed rock and sand, it is available in a variety of natural colors and comes in sheets approximately 3' x 4' in size and one inch thick. It can be used as an exterior or interior finish. Loma Stone Sales Company, Inc.

(248) A variety of colors and textures in facebrick including Norman, Roman, Colonial Amsterdam, Economy Norman, Hillcrest Splits and Alberhill Pavers. Also manufacture Kord Modular and over-

size common brick, fire brick and flue lining. Los Angeles Brick & Clay Products Company.

(249) Vetrum venetian glass mosaics, Lake Como Italian pre-cast marble mosaic tile with recessed or smooth surfaced matrix, Cremona and Appiani Italian quarry tile, Latco vitreous porcelain ceramic glazed or unglazed tile, and decorative tile from Spain and Holland, for use on exterior and interior walls and floors. All are available in a myriad of colors and patterns. Los Angeles Tile Jobbers, Inc.

(250) Dual Window Wall, a system consisting of a metal louvre exterior with glass louvre interior, both movable. Also manufacture aluminum louvre windows, frame or strip hardware, Roller King aluminum rolling windows and doors, and Aqua King shower and tub enclosures. Louvre King, Inc.

(251) Cam operated, stainless steel, louvre window strip hardware and overhead suspended aluminum rolling window with Fiberglass screen. Also manufacture an aluminum nail-on surround for louvre windows with steel or aluminum hardware and a bottom rolling aluminum sliding glass doors. Louvre Leader, Inc.

(252) The Series 300 aluminum sliding window for commercial use and the Capri Cavalier aluminum sliding door with outside slide design. Also available is the residential line including the Rollmaster, an aluminum sliding window with both sections removable, and the Capri Cadet aluminum sliding glass door. Lujon Corporation.

(253) Marlite plastic finished wall panels for residential, commercial and industrial use, featuring wood grain reproductions, decorator patterns and pastel colors available in sheets and planks and developed by Raymond Loewy Associates. Also exhibit Korelock, a hollow core paneling which requires only a backing of studs or solid nailing or furring strips. Marsh Wall Products, Inc.

(254) Manufacturers of roof scuttles of heavy steel construction with spring levers and lock and padlock hasp, and steel ceiling hatches. Both products are available in special materials and sizes. Metal-Tite Products.

(255) Ornamental garden art in cast stone, including statuary and bowls for fountains and a variety of designs and shapes in garden benches and planters. Available in natural or white as well as custom work in colors to match almost any decorative scheme, for indoor and outdoor use. Monterey Garden Art.

(256) A complete custom kitchen, designed by Jeannette Coppes, N.S.I.D. Included is the contemporary Paul McCobb line suited to open plan kitchens, also used for built-in storage throughout the house and assembly for office furniture, and versatile 600 Series adaptable to any period from Cape Cod to oriental modern. Cabinets are of northern maple finished in natural grains of maple, autumn-tone, fruitwood, driftwood and walnut, and in 16 decorator colors, with choice of hardware. Mutschler of California, Inc.

(257) The Viking Spacemaker, a complete sliding door pocket in-

cluding door, frame and hardware, the Feather-Touch Bi-Fold wardrobe wall with Novoply core, the Cinderella mirrored sliding wardrobe door and the Feather Glide by-pass wardrobe wall, all pre-fabricated, packaged and ready for installation. Nordahl Manufacturing Company.

(258) Pictorially a full line of industrial, commercial and residential plumbing ware in both pressed steel and vitreous china. The most recent additions to the porcelain-on-steel line are the new round pullman lavatory and the corner bath-tub built around a sump. Norris-Thermador Corp.

(259) A complete line of electrical built-ins including exhaust fans, hood and fan combinations for range and oven, bathroom heaters, and ventilators, door chimes, food center, stereo, inter-com and radio combinations, and barbecues, both electric and charcoal. Nu-Tone, Inc.

(260) Wood stains made of pure pigments ground in linseed oil, including semi-transparent penetrating stains in brown and gray tones that allow the grain of the wood to show through, and heavy bodied stains that give the wood an opaque finish. Other products are the redwood, roof and special purpose stains and pre-stained wood siding. Olympic Stained Products Co.

(261) Manufacturers of built-up door asphalt shingles. Storm-Lap asbestos shingles, roof coatings including Coolite, Colored Coolite, Alumi-shield, and Nu-White, Grip Deck roof decking, and asbestos cement siding. Also make Griplath and Type-X gypsum lath, dry-wall systems, batt and roll insulation and Mastipave bituminous flooring. Pabco Division, Fiberboard Paper Products.

(262) Distributors of and exhibiting vinyl coated wall fabric. Naugahyde and Naugawall manufactured by U.S. Rubber Co.. Coated Fabrics Division, and Lackawana Leather manufactured by Lackawana Leather Co. Pacific Hide & Leather Company.

(263) Provide a courtesy service to the architects on all industrial, institutional and commercial projects to help plan for raceway apparatus closets, PBX equipment rooms, cable rise systems, main terminal room and service from the street. Pacific Telephone Company.

(264) A high-pressure decorative laminate in a wide variety of types including Genuwood utilizing genuine wood veneer, wood reproductions, solid colors, and designs and custom fabric-surfaced laminates. Parkwood Laminates received the American Institute of Interior Design International Award for excellence in design. Parkwood Laminates, Inc.

(265) Manufacturers of a complete line of A.G.A. approved heating and air conditioning equipment including the Pace Setter, Imperial and Spacesaver forced air units. Miracool all gas air conditioner, electric air conditioner for outdoor use, and Econoair, combination heater and air conditioner utilizing gas and electricity. Also make Panel-air forced air wall heater, Sabara wall heater and unit heaters with Astrogard steel heat exchanger. The Payne Company.

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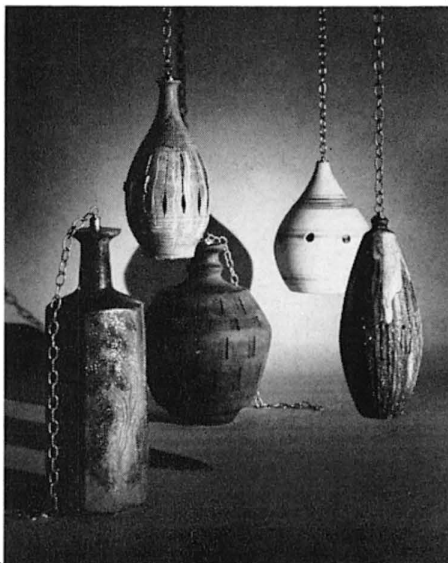
18" to 28"

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large architectural and in-
timate home settings.

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iron chains.

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(266) Pearcelite, a fabricated marble with a hard, smooth, lustrous surface, non-warpage and spotting, and impervious to stains including alcohol, cosmetics and medicinal preparations. Used for walls, pullman and furniture tops, stall show-ers, etc. Pearcelite, Inc.

(267) Sculptured, three dimensional hardwood panels with limitless use for area dividers, doors, screens, interior sun control and decorative sound control when used on walls or ceilings. For exterior use sculptured redwood is also available for fencing, patio enclosures and various types of commercial installations. Also display Sculpturelite, a combination of solid carved wood and translucent plastic for subtle commercial lighting. By utilizing a sound absorbent pad instead of extruded plastic, acoustical qualities are obtained. Penberthy Lumber Company.

(268) Quality medicine cabinets, including the new Dubarry and Cavalier with gold and white wood frame and polished plate glass mirrors to harmonize with gold bathroom brass goods and accessories. Also display residential and apartment house mail boxes, built-in ironing board, range hoods, directories, fire extinguisher cabinets, bathroom appointments, and a complete line of building sheet metal specialties. Perma-Bilt Steel Products Company.

(269) Manufacturers of a quality line of devices for crowd control certified attendance records and fare and admission collection for stadiums, racetracks, fairs, auditoriums, amusement parks, subways, baseball parks, industrial plants, markets, libraries. Perey Turnstile Company.

(270) A resilient polyurethane decking, flooring and roofing plastic that is metered, dispensed and sprayed by factory approved Franchised Applicators. A pure plastic rubber, Urapol 823A, is available in a variety of decorator colors and unusual textured finishes. It is an esthetic and practical coating for concrete, wood, lightweight cellular concrete and metal as well as a remedial coating for all existing surfaces. Poly Resins.

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

(272) A complete line of turf sprinklers, various pop-up sprays, ground cover and shrub sprays, combinations, irrigators and bubblers, featuring rise openings of standard steel or iron pipe thread dimensions, and all bodies and lids of sand-molded heavy red brass. The sprinklers are designed to simplify parts, make the design of complex sprinkler systems easier, and facilitate possible future changes in a system without changing the piping and valving system. Rain-O-Mat Sprinklers, Inc.

(273) Revco built-in refrigerator and ice maker designed for the quality custom kitchen. Originators of the built-in freezers and refrigerators for wall or under counter installation, and floor standing combination refrigerator-freezer built-in. Revco, Inc.

(274) Rez quality wood finishes for interior and exterior use. These are alkyd resin derived penetrating sealers and include the clear sealer and primer, low luster Satinwood Rez, Color-Tones in 13 coordinated fashion shades, Hi-Gloss Rez, White Rez for bleached or frosted effects and Rezite, a clear exterior finish Rez Wood-Tones, Inc.

(275) Kreolite Kountersunk lug and flexible strip wood block flooring manufactured by the Jennison-Wright Corp., and Ironbound continuous strip hardwood flooring and Perma Cushion free floating resilient hardwood flooring manufactured by Robbins Flooring Co. A. B. Rice Company.

(276) Kemiko reaction type stain for all interior or smooth exterior concrete floors; Kemiko wax finishes; Col-R-Tone coloring for concrete swimming pool decks, tennis courts, public sidewalks and rough exterior concrete areas; and Col-R-Tone A for all types of asphalt paving. Also, manufacturers of Kemiko concrete waterproofing, hardeners and sealers. Rohloff & Company.

(277) Clay roofing tile including the new 680 line of light weight high strength clay shingle tile in a variety of fired-in colors, mission and shingle tile and the rambling, rustic American Method shingle tile, all available in a number of textures and colors and offering insulating qualities and complete fire safety. San Valle Tile Kilns.

(278) Luran, the vinyl in sheet form, 6' wide, patterned by roto-gravure, in unlimited colors and designs. This includes Luran standard, with resin saturated backing, for use over wood or suspended concrete floors and Luran Regency and Imperial, asbestos backed for use over any type sub-floor and embossed to avoid marks by sharp heels. All three meet FHA minimum property requirements. Sandura Company.

(279) A wide selection of hand crafted, quality hardware featuring locks, latches and ornamental background escutcheons in polished and satin brass, satin and oxidized bronze, dull black gold and satin aluminum, polished chrome and stainless steel. Also manufacture a complete line of locks for residence schools, hospitals and commercial buildings in a choice of metals. Schlage Lock Company.

(280) Manufacturers of concrete hardeners including Lithochrome, Emerchrome, and Permalith plus Lithochrome color hardener and colorwax, Chromix for coloring ready mixed concrete, and Emerchrome, the heavy duty, non-slip, abrasive color hardener. L. M. Scofield Company.

(281) Towel, napkin, facial and toilet tissue dispensers featuring the new recessed fixture for all types of folded towels, requiring no additional parts to convert from one type to another, and the dispenser which will dispense all brands of facial tissue. Surface mounted units are installed with Scott special adhesive which eliminates drilling holes and marring walls. Scott Paper Company.

(282) Shell-Craft Kapiz Shell paneling created from natural ocean pearl shells, hand selected, processed and laminated to produce a unique and highly ornate surfacing

for wall paneling, table tops, screens, furniture, lamps and other decorative uses. Shell Arts Co.

(283) Manufacturers of Permaglas gas or electric residential water heaters, water conditioners, copper boilers and large volume storage water tanks, and Burkay gas or electric commercial water heaters and swimming pool heaters. A. O. Smith Corporation.

(284) Service to the architects for projects in their areas to establish tentative load and service needs for exterior and interior artificial lighting to meet I.E.S. Standards, adequate electric space heating and air conditioning, and electric cooking and water heating. Southern California Edison Company.

(285) Exhibiting samples of 80 out of 220 known varieties of marble in the world, including imported marble finished in this country, and domestic marble and granite, in a variety of types and colors to facilitate selections. These are available from California Marble Co., Musto-Keenan Co., Selectile Co., Inc., Vermont Marble Co., and Carthage-Georgia Marble Co., association members. Southern California Marble Dealers Association.

(286) Exhibiting Olsonite solid plastic toilet seats featuring the special vinyl bumpers and the exclusive patented finger tight lock nuts and washers. All are available in pottery matching colors and black, white and pearl. Swedish Crucible Steel Company.

(287) Residential and commercial flooring including Flexachrome, the homogenous vinyl asbestos in the new designer solid colors as well as marbled and many other designs and patterns, Tile-Tex asphalt asbestos and Supertuflex grease resistant asphalt asbestos in a wide selection of patterns and colors. Tile-Tex Division, the Flint-kote Company.

(288) Range hoods, oven ventilators and hoods, bathroom and kitchen ventilators and forced air ceiling and insert electric wall heaters and baseboard heating. Other equipment includes Hunter ventilating and circulating fans, electronic cooling and electric heaters. Trade-Wind Motor Fans, Inc.

(289) Micarta decorative laminate, unfinished, prefinished plywood, paneling in a wide variety of woods, Glasweld exterior facing, and particle and flake board. Other products include Weldwood solid and hollow core, sound proof and X-Ray doors, Stay-Strate and Micarta faced doors, Kalistron vinyl fabric, Flexwood, exterior and interior plywood, both soft and hard concrete forms and wood siding. U. S. Plywood Corp.

(290) Royal Naugahyde expanded vinyl fabric, genuine Naugahyde vinyl fabric, and Naugaweave, breathable vinyl fabric for all types of upholstery in a rich selection of colors, patterns and texture. The display also includes samples of the eight standard colors of Royal vinyl carpet. U. S. Rubber Company.

(291) A new and revolutionary collection of vinyl wall coverings in textures and patterns. Also manufacture a complete line of repeat pattern and scenic wall papers, including vinyl protected papers, and import textured, burlap, silk and foil wall coverings. Albert Van Luit & Company.

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(292) The new and improved Sauna dry heat bath for use in residences, hotels, hospitals, country clubs, etc., to improve health and relax nerves. Electric units heat the redwood lined room to 175° or more in 15 minutes and keep humidity below 6% for ease of breathing. Thermostatically controlled, it is inexpensive to operate, and is available in sizes from 4' x 5' to the 1 large 20' x 30', heated by two or more units in connecting series. Viking Sauna Corporation.

(293) Mo-Sai exposed aggregate precast facing. Also have Granux, a polished facing of reconstituted granite, and are custom fabricators of all types of precast concrete products—decorative, architectural and structural. Wailes Precast Concrete Corp.

(294) Facings and related precast and prefabricated items utilizing natural stone, and a rotating display of stone available in the 11 western states, illustrating an extensive stock. For the architect, decorator, landscape architect and color consultant, a unique service including information and availability of unusual and interesting stone from the many small, remotely situated quarries represented. Western States Stone Co.

(295) Mod'n-Form all Formica modular cabinetry for hospitals, professional buildings, and laboratories. Also available, a service including the complete furnishing of equipment and supplies required in buildings of this type. Western Surgical.

(296) Rilco laminated beams, Roddis prefinished hardwood plywood and doors including hollow and solid core, sound, X-Ray, fire and plastic laminate covered, Versabord particle board, Timblend flake board, and 4-Square exterior and interior plywood, a wide variety of siding and paneling, framing lumber, fencing, and red cedar shingles and shakes. Weyerhaeuser Company.

(297) Manufacture true parquet flooring of Arkansas oak made in 19 by 19 square units composed of 16 small squares containing individual strips assembled so that the grain direction changes in each square to minimize contraction and expansions. Wilson Oak Flooring Company.

(301) Decorative escutcheons and handles, mortise, cylindrical and monolock sets, panic exit devices and door closers suitable for residential and light and heavy commercial buildings. Also manufacture a complete line of builders hardware for all types of construction. Yale and Towne Mfg. Co.

(302) Stainless steel sinks including a custom sink, bar sink, vegetable chopping block sink and a double bowl sink. Also manufacture 800 standard sink and work surface combinations in stainless steel and custom sinks for residences, hospitals, laboratories and restaurants. Zeigler-Harris Corp.

et cetera

CONFERENCES

The third annual AIA-BCA-Educators' Conference on School Buildings will be held March 8-10 at the University of California Lake Arrowhead Center. Theme will be "The Achievement of Quality: Planning and Construction". Principal speaker will be Dr. Abbot Kaplan; fee is \$50. For additional information write Department of Arts & Humanities, U.C.L.A. Extension, Los Angeles 24, California.

Architect Eliot Noyes, program chairman of the 1964 Aspen International Design Conference, announced that the theme of the conference will be "Design '64: Directions and Dilemmas". Noyes said that the conference, June 21-27, will discuss freedoms and restraints in design, architecture and visual communication.

ROBIE HOUSE

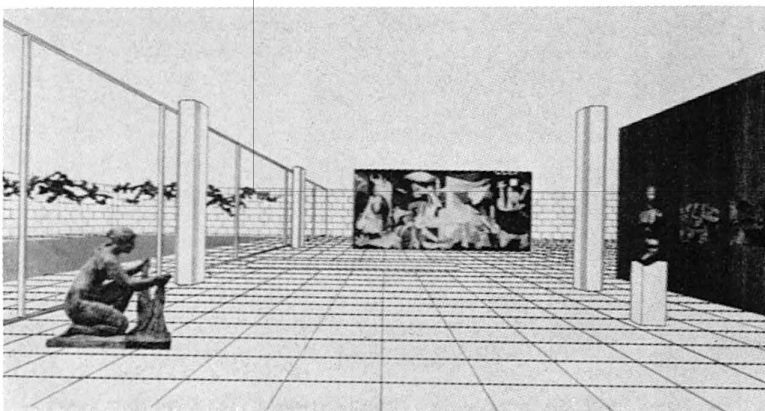
Contributions to the fund for the preservation and restoration of Frank Lloyd Wright's Robie House in Chicago have crept to the \$40,000 mark. The fund-raising drive, begun (officially) a year ago, is headed by an international committee of more than 100 architects, educators, historians and critics. "Much more money is needed if this international effort to save Robie House is to be successful," said committee chairman Ira J. Bach. "We are hopeful that contributions will increase as people come to realize the significance of this great architectural landmark and the importance of its preservation. Modern architecture cannot afford the loss of one of its greatest achievements." Goal is \$250,000. Checks (tax deductible) payable to "Robie House Restoration Fund" should be sent to Robie House Committee, Room 1006, City Hall, Chicago 2, Illinois.

EDUCATION

A special summer program on Noise and Vibration Reduction will be held at M.I.T. under the direction of Dr. Leo Beranek (of Bolt, Beranek and Newman). The program will be held from August 17-28 and will be concerned with noise and vibration control in buildings, machines, and transportation, with special emphasis on building structures. For information write: Director of the Summer Session, M.I.T., Cambridge, Massachusetts 02139.

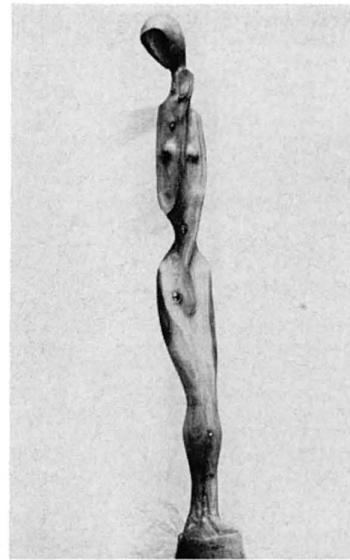
MIES' 20TH CENTURY GALLERY IN BERLIN

Southeast elevation and main entrance of Mies van der Rohe's new art gallery in Berlin set on a 112,000-square-foot terrace podium of granite. Interior flooring is to be reinforced concrete.

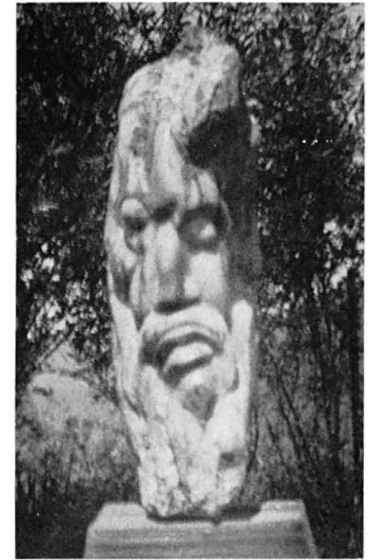


ART

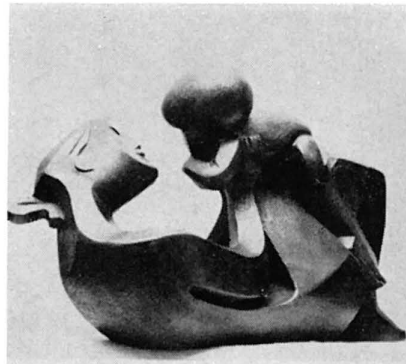
The four pieces of sculpture below were recently stolen from the Los Angeles Westside Jewish Community Center:



Charles Schlein "Adolescent"
Mahogany finish, 5½'



Leon Saulter "Head of Judaism"
Alabaster-pink/white, 20"



Burton Freund "Cradle"
Bronze, 7½"



Burton Freund "Cori"
Bronze, 12"

Kalamazoo (Mich.) Art Center has been awarded a grant bringing New York painter Robert Natkin to the center for a one-month stay in residence. The "Artist-in-Residence" grant is a project of the American Federation of Arts and funded by the Ford Foundation.

Disconcerted by an uncompromising three-man jury which refused to accept a one of the more than 400 entries submitted in the 1963 annual competition, the La Jolla Art Center has asked for suggestions concerning a less exclusive jurying method for 1964. Prior to considering entries the jurors agreed to accept a work only by unanimous agreement.

U. S. AID FOR URBAN DEVELOPMENT

President Johnson has proposed that the government enter the urban development field in order to insure that low-income families will share in the benefits of future New Towns. Federal funds and aid in planning and developing will be offered to private developers and public agencies who will allocate a portion of their housing to the low income market. The object is to promote the development of attractive, well designed communities and make certain that low income families have the chance to live in them.

APPOINTMENT

Eric Pawley, professor of research in architecture of USC's School of Architecture and Fine Arts, has been named chairman of the U.S. Expert Committee on Lighting Education of the International Commission on Illumination, USC Architecture Dean Sam Hurst announced today.

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he fabulous collection of gold breast plates, solid gold masks, carved jade, pearls as big as pigeon eggs, necklaces, fans, bracelets and belt buckles made from various precious stones and metals recently found at pre-Colombian Monte Alban; The delightful mystery of how a Chinese princess came to Mexico in the 1600's and how her costume became one of the national dresses. What was the disaster which overcame the Mayans between the eighth and tenth centuries...the Mayans who had a calen-

dar more accurate than that in use today, who also had a system of vertical numeration and grasped the intangible meaning of zero? How did Cortez with his small band of Conquistadores conquer Mexico City, which at that time consisted of over 60,000 dwellings with elaborate buildings, running water, and highly developed commerce? What makes men challenge the bull? What makes men dive from high cliffs?

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