

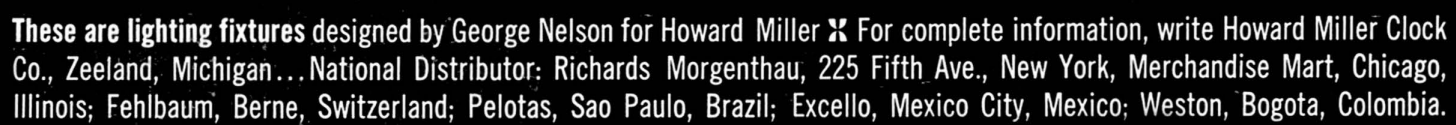
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CONTENTS FOR APRIL 1964

ARTICLE

Movement and Light in Today's Art by Frank Popper	24
---	----

ARCHITECTURE

4 HOUSES — A Diversity of Expression	
House No. 1 by Kitchen & Hunt, architects	14
House No. 2 by Samuelson & Acott, architects	16
House No. 3 by Marcel Sedletzky, architect	18
House No. 4 by Jacques Couelle, architect	20
A Plan for a Sector of Paris by Victor Serfaty	23
Two Projects by Tigerman and Koglin, architects	26
Suspended Exhibition Structure by Frei Otto, Hans Habermann, Christoph Hertling, John Koch & Hans Wehrhahn	30

ARTS

Art	6
Music	8
Books	10
Sculpture by Ruth Asawa Lanier	28

FEATURES

Notes in Passing	13
Scandinavian Imports	32
Et Cetera	37
Reader Service — Product Literature & Information	39

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ART

DORE ASHTON

Whatever Leonardo may have meant when he said *la pittura e una cosa mentale*, the phrase remains oddly commanding. I suppose that he meant that a work of art is only as good as the mind that conceives it. There are no arguments that could banish this thought.

But there is a possible extension of the thought: that a certain kind of painting is more bound up with acts of the mind than other kinds; that certain painters draw less of a distinction between the symbols of logical discourse and the symbols embodied by the painter's hand.

Baruchello, a thirty-nine-year-old Roman painter whose interests in science and philosophy are legible in his work, belongs to an increasingly broad category of plastic artists who move freely from the realm of written and spoken discourse to the realm of paint and color. These artists assault the conventional boundaries of painting with their "mental" preoccupations. (It is true that Leonardo did many graphic representations of his scientific observations, but he did not appear to classify them as works of art. This generation does, and with considerable justification.)

The artist as intellectual is not a new entity, but he is one who is once again being consulted both in his capacity as thinker and in his capacity as shaper.

There can be no doubt that Baruchello, who frequently takes to the word to elaborate his philosophical ruminations—they go back to primordial slime and forward to the last tick of the countdown apparatus—belongs to the new breed of painter-thinker who is intent on using every means possible to expand his intelligence. Painting for him, then, is another form of research. But not the positivistic research of the modern scientist; rather, it resembles the philosophical research of the medieval alchemists whose independent experiments everyone admits were vital to the progress of chemistry.

What interests Baruchello, to isolate one of his own phrases, is "an integral between information and perception." He is like a new Mercator, abstracting from scientific observation, charting a world (Baruchello's, though, is a universe) in the best interests of those who have to navigate it.

What is this universe Baruchello seeks diligently to portray?

In his whites, often limpid, ethereal, bespeaking sky and water and unqualified time, Baruchello suggests extension beyond our ken. In his numerous meticulously drawn symbols, he makes learned allusions to various scientific and humanistic disciplines. There are chromosomes and equations, arrows and script, mechanical parts and organic parts, chemists' symbols and litterateur's symbols, iconological and biological cryptograms.

They are posed in deliberately ambiguous terms. Their author

does not supply the key. He indicates, though, the nature of his speculations, in his titles, either ironically or in full scholarly seriousness. His speculations move around the nature of time: "Whoever says it is qualitative and concrete is with me. I cannot see myself in quantitative, abstract time." He sees himself in terms of positive and negative time, "white elements entangled in the white of uncertainty." This is a literal translation of his paintings with their thin white raised lines flowing in infinite white. Baruchello is also concerned with dread temporal events such as "the Geiger counter's clacking."

Somewhere in all of this is the 19th century idea of a deliberate disordering of the senses, an attempt to "get at the roots of the intellect." Baruchello admires Henri Michaux precisely because he feels that Michaux, in inducing the disorder of senses by means of lysergic acid, has plumbed the depths of intellect. In short, there is an accounting for non-causal behaviour, for all the accidents that upset the rationalist's tick-tock universe.

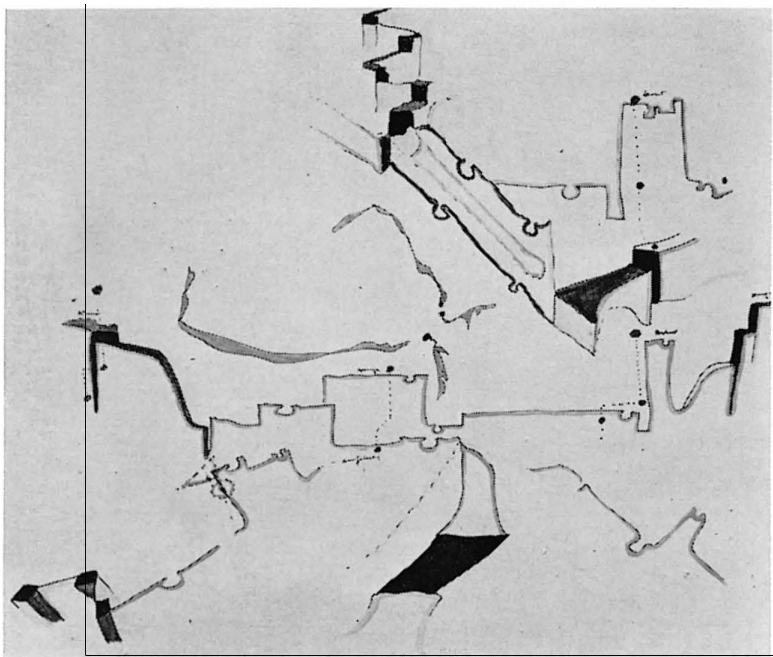
In the sparsity of Baruchello's figuration I read a suspicion that what we know is little, what we intuit is little more, and yet if we could only catalogue it all, we could move out, if only in millimeters, toward that which is still possible.

His attitude is best read in smaller works, particularly graphic projections such as the two panels called "The Interior Peninsula." Although rendered in paint, these are essentially schematic drawings, bringing into the line of vision Baruchello's biography and his presentiments. There one can read of fortresses and estuaries and enormous cemeteries—a Mediterranean past. And one can read of writing, thinking, map-making, log-making and microscopic research. These, of course, are metaphors for a man's teeming mind. Shapes like nerves and shapes like the maps of Italy and France, and shapes like arteries: all attest to his method of multiple allusion which can easily slide over into the written word or back into the atmosphere—shall I say Apollonian?—of plastic shaping. What an intuitive painter such as Wols conveyed is here brought forward in intellectualized terms that insist on mobilizing the mind.

Not that Baruchello's paintings are "literary." What he does could only be done in the way he does it. The discontinuous nature of scattered symbols and graphic representation of time (by this I mean those long, slender lines arching endlessly, and the bright, swimming, primordial light which can only be supra-worldly in reference) could never be conveyed in poetry or music or prose or even the dance. But neither could they stand alone, without a cultured viewer who recognizes at least in part the sources of the signs.

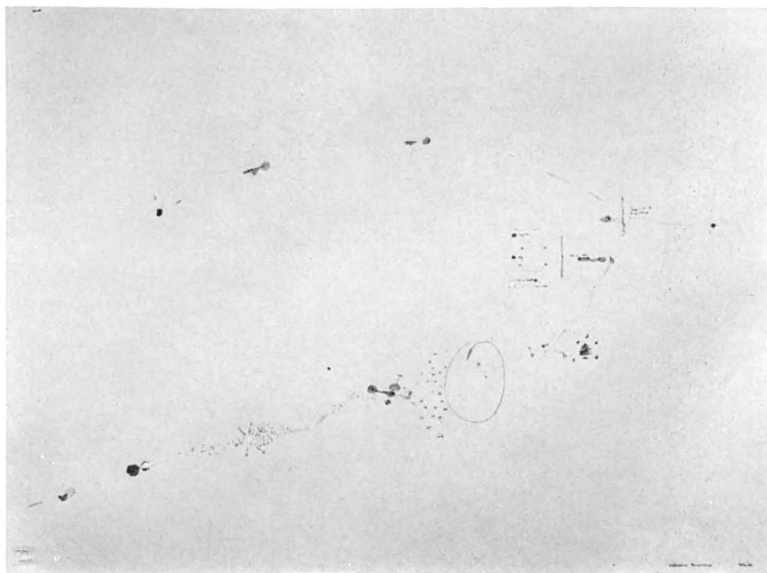
There is something clinical and something ornamental warring in Baruchello's paintings. The clinical appears mostly in the large canvases, painted with disagreeable enamel and effulgent as is the slide beneath the microscope lit powerfully from below. The ornamental occurs in several smaller works where a bright red or orange shape floats coyly in the gleaming but vacuous background. Ultimately Baruchello will have to resolve this conflict.

In the meantime, he adds a considerable chapter to the story of painting as a hybrid born partly from the impulse to write.



Baruchello

1963



Baruchello

Gouache, 1963

The list is by now rather staggering. In fact, there were several hundred entries in the Stedelijk Museum's exhibition of writing in painting, and Americans by no means in the minority. Artists working in this mode range from those imitating orthography for its suggestive and musical possibilities (Twombly for instance) to those using actual words for their actual meanings (Elise Asher) to those using disparate letters and phrases for their cumulative effect (Rauschenberg and a host of others).

The few, who like Baruchello, intend to expand the visual vocabulary by judicious intrusions of conceptual verbal vocabulary, are at the beginning I'm sure, and there will be a great many more experiments to come. The danger is that they may find only impossibility as the terminal, as did Hermann Hesse in "Journey to the East." When finally he looks over his precious manuscript in which he had been chronicling the journey, he found that:

"Everything seemed so confused and stupid; the clearest relationships were distorted, the most obvious were forgotten, the trivial and the unimportant pushed into the foreground . . . As I continued reading the manuscript I had to cross out sentence after sentence, and as I crossed them out, they crumbled up on the paper, and the clear, sloping letters separated into assorted fragments, into strokes and points, into circles, small flowers and stars, and the pages were covered like carpets with graceful, meaningless, ornamental designs."

Moving now from an Italian painter to an Italian critic, Giulio Carlo Argan, there are similar problems which may be characterized as problems of theory in relation to the practise of creative painting.

Trickling in during the past few months were rumors of an acrimonious quarrel between Argan, Italy's leading art critic, and a group of painters some of whom he had supported in the past. The quarrel blew up to absurd proportions and led to long and complicated polemical statements by Argan himself who even published his position in a prominent Roman daily newspaper.

Although it is not easily summarized, essentially Argan seems to have taken the position that the solitary artist, heir to the individualist 19th century tradition, is outmoded. More important, he is outnumbered. Argan appears to be saying that if he doesn't want to be swamped into oblivion by mass culture, he had better ally himself with a few of his confreres and learn to produce works of art as a team. In numbers lies safety. Alas, Argan doesn't stop there. He even proposes that the ultimate development of rampant individualism, of the exalted solitary, is a monster: no less than a dictator like Hitler!

Obviously in a country such as Italy, where political configurations are of paramount importance, and where conscientious intellectuals feel obliged to be committed to some socially progressive point of view, the kind of polemic offered by Argan is incendiary. It is frankly socialist in tenor, and frankly scornful of the kind of inflated *kitsch* thrown up as art in the notoriously epicene capitalist countries. He rejects most contemporary trends as anti-social and has invented the term "neo-gestaltic" for the only manifestation he can support as a good socialist: team-art, or works produced by artists who band together and follow the same pro-

cedures as scientists.

On the face of it Argan's argument is ridiculous. But Argan is an intelligent man, and several of his observations are well taken. He eases into his subject by stating his answer to the question as to whether the methodology of a group is not the exclusive realm of science and technology. No, he says, since it has long been practised by urbanists and architects, and we would hardly relegate them to the history of technology. After all, he says, Wright in Taliesin and Gropius at Harvard developed the team concept. (But Wright and Gropius remain in the history of "art" only because of what they personally originated—not because they developed bright boys to do their drafting.)

In answer to the question "What will become of individual expression?" Argan offers the fact that his notion of team work is not exactly new. After all, he contends, group esthetic research has a thirty-year history, having been initiated at the Bauhaus by Moholy-Nagy and Albers. The new version, he says, takes up where they left off as a kind of dialectical statement in reaction to the general crisis of visual art.

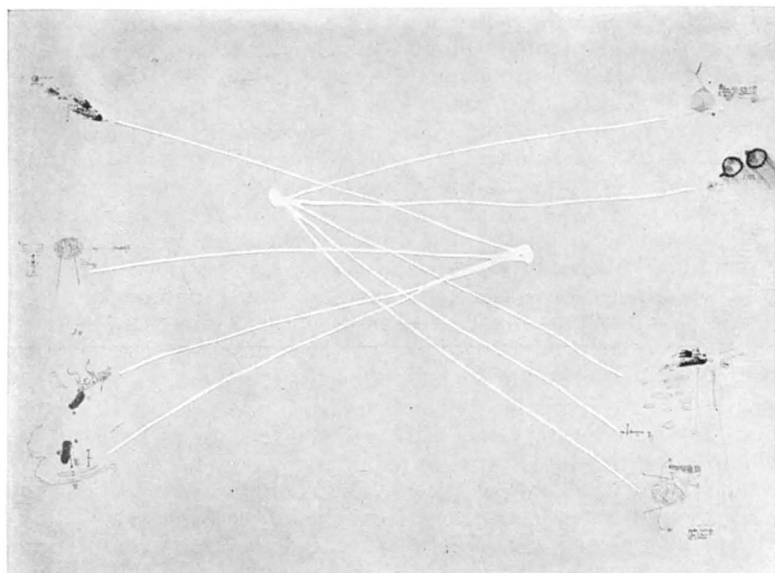
"Before saying what type of collectivism the gestaltic group represents," Argan continues, "it is necessary to see what type of individualism is practised by the contrasting schools: the so-called 'realism of the object' school; the dubious American 'Pop-art', and the ambiguous 'new figuration'."

These he lumps together in the category of sociological reportage. The artists working in these idioms, he maintains, fish in the individual and collective subconscious for an index, or the symptoms of a situation, without ever making esthetic (or any other) judgments. These casual observations, Argan feels, are no more individualistic than the research of the social scientists and less useful. He implies that such an accumulation of random data verges on immorality. Not only does it eliminate esthetic judgment, but it paralyzes and renders the individual incapable of intervention. Group art, on the other hand, is the last resort of the conscientious artist since it is prepared to assert values. It is therefore not anti-social and arbitrary on the one hand, and not "massified" on the other.

Argan's complaint that pop art and object-art work at the level of mass identification is justified certainly. The pop artists are the first to disavow an ethical purpose for their art. But his remedy is likely to kill the patient. While many serious artists have dreamed of a collective and relatively anonymous climate of esthetic ease—Mondrian, Arp, Kandinsky, Larionov, Lissitsky, Moholy-Nagy, Vasarely to name a few—none has successfully fought down his own individualism.

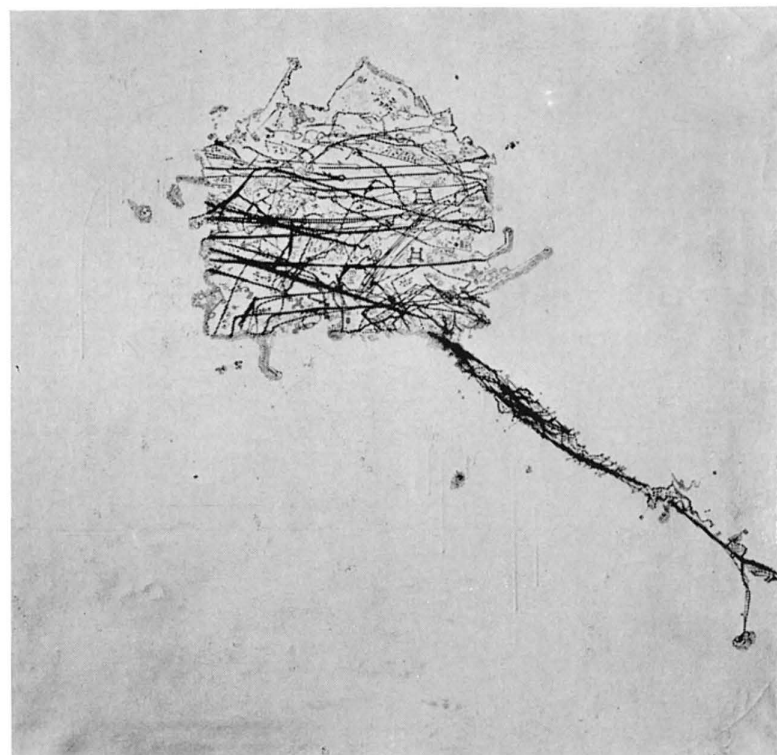
Without going into a long philosophical discussion, I think it is possible to say that never has team-work substituted for the free-

(Continued on page 38)



Baruchello

"Absolute Future" 1963



Baruchello

"The Interior Peninsula" 1963

MUSIC

PETER YATES

REVIEWS CONTINUED

Ludwig Olshansky, a personable but personally unobtrusive young pianist from New York and the Juilliard School of Music, played in November his Los Angeles debut, a warm-up for his Town Hall debut the next week. Both program and playing showed an unusual musical intelligence, marred by occasional compulsion to succeed by the wrong means.

He played, to begin, *The Alcotts* from the great and immense *Concord Sonata* by Ives. This is as if one were to play alone at the start of a recital the small, safe second movement scherzo of Beethoven's *Hammerklavier*. In the sonata, the movement functions as a point of rest, the family parlor of *Little Women* set among the transcendental reaches of Emerson, Hawthorne, and Thoreau. "And there sits the little old spinet-piano Sophia Thoreau gave to the Alcott children," Ives wrote in *Essays Before A Sonata*, "on which Beth played the old Scotch airs, and played at the *Fifth Symphony*." It is the gift of Ives that from the spinet-piano and the Scotch airs he can achieve a spiritual dignity and intimacy which comprehend the significance of Beethoven's *Fifth Symphony* played in an American family parlor at that period.

Playing the one movement alone the pianist was tempted to interpret, to move in the TV cameras and transcribe the original music for orchestra with a Viennese accent. So he missed entirely the point of the little domestic joke, when the "old Scotch airs" change by innocent transmogrification to "Here comes the bride!" I over-emphasize a small matter, because only by doing so can we hope to persuade musicians to play Ives's music whole and in its native language.

I had not heard the Copland Piano Sonata for several years. It is not insistent; my mind was drifting to other matters, when I wakened suddenly to my own cough and to the realization that I was listening to an extraordinary pianistic idiom being performed with

exquisite deliberation and restraint. The cough vanished, but the brooding simplicity of the concluding slow movement went on and on, unhurried, until one's respect for the young pianist who could play it so became an element of the profound respect one was feeling for the music. Copland has written one of the few integrally conceived piano sonatas of the 20th century. This, instead of the noisy, concert-smart, imitatively fabricated sonata by Samuel Barber, should be in the repertoire of an American pianist.

Then there was the Schumann *Fantasy*: proclamative introduction, the wooing, the winning, celebrated by another of Schumann's German marches — never more than one thing at a time. When it ended, I began, with several others, to applaud; but my wife firmly restrained me. I had forgotten the succeeding, attached movement of domestic bliss. The movement, like a couple of Poulenc's concerto first movements, is a complete composition in itself.

Afterwards we heard Schubert's *Impromptu* in G flat and then Beethoven's *Appassionata*, the big passages, which demand more volume than this pianist can give, supplemented by the stamping of his left foot. I don't object to the stamping; I thought it quite musical; but I do object to the continual dragging out of this one sonata as a musical gimmick to stir up the crowd. The audience responded by offering a few bravos. For encores Mr. Olshansky played first, with utmost finesse, a favorite Scarlatti sonata, then let down with a routine, overslow reading of the Schubert A flat *Impromptu*.

What he lacks in more obvious emotionality (or bigness) Ludwig Olshansky makes up by his control of delicate nuance and by a comprehension of metrical detail very rare among musicians. Instead of relying on rubato to effect a transition, he arrives at the point of change in strict command of tempo and rhythm, so that the new passage proceeds immediately like a change of step in dance. This elegance, and the grace and restraint of his conception, when unforced by any sense of need to make the composition "go" emotionally, give this pianist a persuasive musical character. He should build his art entirely around this conceptual accuracy, leaving to others less brained but bigger muscled the more commonplace successes of bravura.

At a Monday Evening Concert, Howard Colf, violinist, Myra Kestenbaum, violist, and Vance Beach, cellist, performed Schoenberg's String Trio, opus 45, which holds the place in the evolution of his writing that might have belonged to a fifth string quartet. Time and performing experience have eased the demands of this Trio on player and listener. Though it is still one of the most demanding works in the chamber music literature to perform, the style is no longer so strange, and for the listener such an excellent reading as this can be delectable. Hearing it again one realizes how carefully Schoenberg in his composing directed his music to the listener, knowing that a composition, however unusually designed, must be aware of acoustical relationships and the combining harmonies of tones.

If the compositional elements are extra-tonal, the requirements are of course quite different. Percussion or noise music, unless poorly composed, avoids the sort of bald notational configurations, which, against Schoenberg's forbidding, have carried the 12-tone method beyond the implications of the emancipated dissonance into unrelieved, anti-acoustical discordance. The intent of the method was to free tonality, as an acoustical means, from any obligation to fixed key relationship; the outcome has been, in effect, to free each tone from any combinative relationship to any other, except by such diagrammatic connectives as may be arbitrarily assigned by the composer. Some of the resulting difficulties can be read in the pages of the magazine *Perspectives of New Music*, Spring 1963—it appeared somewhat later—for example the articles by Gunther Schuller on performance, by Kurt Stone on notation, by Leonard Stein on the performer's difficulties, and studies by Allen Forte, Michael Kassler, J. M. Perkins, and Peter Westergard which seem, to the unspecialized reader, more appropriate to a text of mathematics than a study of music. Throughout musical experience, the ability to write music as a notational exercise has been distinct from the ability to make music sound.

One finds this in the immense, musically unproductive studies by Alkan and Sorabji, and the two larger versions of the *Fantasia Contraptuntistica* by Busoni, in comparison with so many of Erik Satie's little unpretentious pieces, for example the twenty playful *Sports et Divertissements*, that I delight in, or Busoni's sonatines.

An example of such failure appeared in the same program, played by the same musicians: Goffredo Petrassi's Trio for strings, written in 1959, a piece which seemed to be forever preparing to

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unwind some musical activity, but each thread pulled loose. Curiously enough, the very discordance and aimlessness of the piece made it not only trivial but as if always at the point of turning sweet. The tones do not combine, rasp, or shape. Arbitrary noises in the same notational design might have proved more effective.

Grace-Lynne Martin sang delightfully the cycle *Nuits d'ete*, poems by Theophile Gautier set to music by Hector Berlioz. I had believed the original score to be for voice and orchestra, but the singer assured me that the piano score used on this occasion was the original accompaniment, later transcribed for orchestra, one of the few occasions when Berlioz composed for the piano.

Pearl Kaufman, who accompanied the song-cycle, ended the unusually satisfying program by performing with decisive vigor Bela Bartok's piano suite *Out-of-Doors*. I admired especially her exact control of the technically difficult embellishments in the *Night Music* movement.

Karl Kohn, from the Claremont Colleges, presented an unusually interesting Monday Evening Concert, beginning with the little Divertimento no. 11 (K. 251), composed by the twenty-year-old Mozart for his sister's twenty-fifth birthday. It's a gay piece, with hints of the French manner and good parts for all instruments, especially the oboe, violin, and viola. (By chance, in the most recent 20th century manner, an extemporaneous part for squeaking chair added an obbligato to the first three movements; which being replaced the musicians reverted to the idiom of Vienna, although most certainly not as Mozart would have played it.) I wonder what we would think of such a divertimento, if we heard it played in the natural style of the instrumentalists for whom Mozart composed it?

An invitation to attend a program by the Los Angeles Philharmonic brought us an evening distinguished only by the character of the performance. Zubin Mehta, the 28-year-old music director of the orchestra, conducted. Son of the concertmaster of the Bombay

(Continued on page 34)

Then they played, four hands at one piano, Schubert's Variations on an Original Theme. This is genuine house-music, but casual reading could easily fail to discover the tremendous power generated by this performance. It's as though Schubert, getting on with the job of turning out four-hand music for his publishers, to order, started by going through the motions of a rather conventional set of variations on an old-fashioned theme of his own manufacture. Towards the middle the music unexpectedly catches fire in a brilliantly fast variation. And Schubert, wakening, thrusts aside the polite limitations he has been imposing on himself, so that the listener finds himself in the midst of a developing harmonic polyphony prefiguring the music an elder Schubert might have written, if he had lived so long as Mozart. In places the harmony divides in contrasting voices as separate as if set apart by polytonality. What could not have happened, if Schubert had survived the eighty years of Verdi!

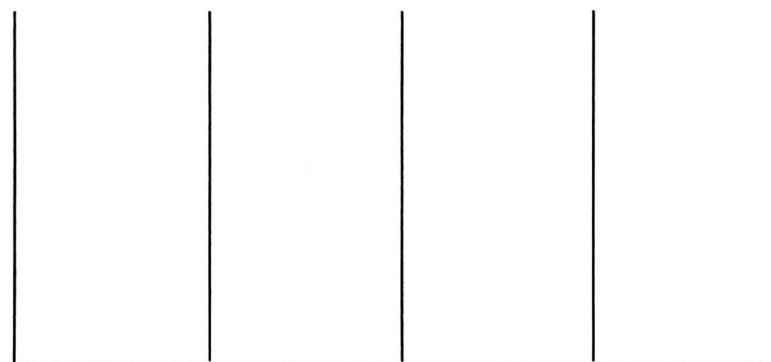
I have by now praised the two-piano performances by Karl and Margaret Kohn so often and thoroughly that it remains only to add that their four-hand playing is of an equal authority and power. And since the piano duets by Mozart and Schubert include some of the best of their keyboard compositions, I shall hope that the Kohns will bring us each year another sample of this literature.

Karl Kohn conducted from the piano a very American reading of the Quartet for violin, clarinet, tenor saxophone, and piano by Anton Webern. Instead of flexing the rhythm to dwell on the tones and ease the melody, in Viennese style, as Webern would have expected, this reading kept strict time, with tone *sec*, and an almost diagrammatic precision, as if jazz and higher mathematics had combined to replace melody. I don't say this to be funny or as negative criticism. Actually it works two ways. If you listen to the recent performance of Stravinsky's *Soldier's Tale*, recorded by Los Angeles musicians conducted by the composer, you will hear the time very strict and the parts very independent, jazz-style; whereas in the older performance by members of the Northwest German Radio Orchestra, also led by the composer, the rhythm, though tight, is melodiously drawn together into exact vertical harmonies. We hear music differently, and our precision in playing it varies with the habit of hearing. I don't know but what the American manner of performing both Stravinsky and Webern is not quite in accordance with the real potentiality of the music, whereas the German or Viennese manner holds it back. The older style, well used, is more appropriate and more easily received by the listener. But I guess that within a few years we shall be hearing even Schoenberg's music in a style of playing far removed from the now almost too evident Viennese melodiousness. What do you put in place of

melody? That may have been a question going around unconsciously in Schubert's mind as he dug deeper into the finale of his four-hand variations. It is also the question bothering our contemporary theorists, who are trying to replace audible melody by some sort of acoustically perceptible diagram.

The program ended with a competent and delightful reading of the Divertimento no. 11 (K. 251), composed by the twenty-year-old Mozart for his sister's twenty-fifth birthday. It's a gay piece, with hints of the French manner and good parts for all instruments, especially the oboe, violin, and viola. (By chance, in the most recent 20th century manner, an extemporaneous part for squeaking chair added an obbligato to the first three movements; which being replaced the musicians reverted to the idiom of Vienna, although most certainly not as Mozart would have played it.) I wonder what we would think of such a divertimento, if we heard it played in the natural style of the instrumentalists for whom Mozart composed it?

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BOOKS

THE LETTERS OF MICHELANGELO, Translated from the original Tuscan, Edited & Annotated by E. H. Ramsden. Stanford University Press, 1963; \$45.00.

Forty-four appendices, a bibliography, a concordance, and two sets of indices distinguish this collection of 480 letters and 11 drafts of letters surviving from the very many more written by Michelangelo during his long life. The translations reflect the quick colloquialism of the son and brother writing to his family, the exasperation of the businessman who has to provide for many cares besides his own, the formality of an efficient if never a practiced courtier, his honesty, his plans, his practicality, his indignation, and the relish of his skill. These letters are for the most part informal, hurried, short, calculated to get a job done, unburdened by abstract eloquence. The practicing artist of this period accepted his position as a master artisan, however high he rose above it; the excess of spirit went not into raptures but into work.

Reading these letters one is at home with Michelangelo in the restless and sometimes threateningly dangerous activity of Renaissance Italy, sharing his discomforts and discomfitures, his occasional rewards, and the burden of responsibilities thrown on him by patrons and family. Busy and industrious, he did not shirk these responsibilities, even when called on by conscience to lecture his father or the Pope. Having father and brothers at home to worry about, he never married (the editor in his Introduction exposes the false evidence that has been brought to prove Michelangelo a homosexual). Unlike so many other artists, he seems to have been without vanity. In his last years he saw too well the vanities of the world that Savonarola had preached against and put them from him.

"Magnificent Messer Luca—Through Messer Bartolomeo Bettini

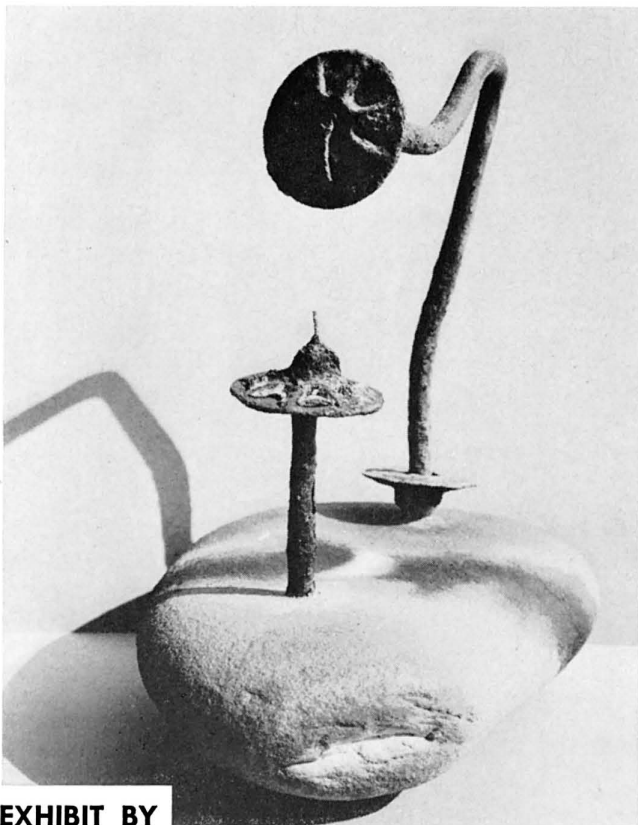


EXHIBIT BY

KATCHAMAKOFF

April 3 - 24 at

ORLANDO GALLERIA

17037 Ventura Boulevard, Encino, California

I have received a letter of yours, together with a treatise—a commentary on a sonnet by my hand. The sonnet is indeed by me, but the commentary is from Heaven and is really admirable, I do not say in my judgment but in that of learned men and of Messer Donato Giannotti in particular, who can't put it down. He commends himself to you.

"As regards the sonnet, I know it for what it's worth; but be that as it may, I cannot pretend that I do not feel a little vainglorious in being the subject of so fine and learned a commentary. And as I perceive from his words of praise that I appear to its author to be what I am not, I beg you to express my acknowledgments to him in terms befitting such devotion, affection, and courtesy. I beg you to do this, because I feel myself to be of little worth and he who is well esteemed ought not to tempt fortune. It is better to remain silent than to fall from on high.

"I am an old man and death has robbed me of the dreams of youth—may those who do not know what old age means bear it with what patience they may when they reach it, because it cannot be imagined beforehand.

"Commend me, as I've said, to Varchi, as being enamored of his gifts and at his service wherever I am.

"Yours and at your service in all that lies in my power,

Michelangelo Buonarroti at Rome"

In the presence of such a letter, and translation of this order of style, there is little more to say.

BUT—this admirable text has been encased in two volumes of weight and page size which come just short of making it unreadable, with vast blank margins, widely-spaced type, and other apparatus of impressiveness. The price is just as heavy. In a library, a pair of volumes such as this will be placed on reference, instead of being permitted to circulate. Owning it one needs to improvise a support to hold one volume up for reading.

In comparison with the complete letters by Van Gogh, also expensive, superbly fitted out with pictures and plates, one resents the difference. The Van Gogh is shaped for the hand, the page and type designed to be read.

Let us hope that within not too many years both collections will be separately issued each in a plain book, on a plain page, at a price intended to put them within financial reach of the ordinary man who would like to own them.

TREASURES OF ASIA: PAINTING OF INDIA, text by Douglas Barrett and Basil Gray. Editions d'Art Albert Skira; The World Publishing Co., Cleveland, Ohio; 1963; \$25.00.

It isn't the bigness of the book that causes the problem: I would not wish my facsimile of Shakespeare's First Folio to be smaller or the Kelmscott Chaucer to imitate a chapbook. As in the Michelangelo letters, I complain of an unnecessary weight, an unjustified impressiveness. Go into any book store this last decade, and you see stacked on tables and piled up from the floor books a foot long and nearly a foot wide containing works of art of all periods, more often than not in glowing reproductions, interspersed with a greater or lesser quantity of text—books, which like older copies of *The National Geographic* magazine, one craves to look at but not read. In recent years the *Geographic* has made its reading text more readable, by better type-size, balance, spacing, by designing the picture lay-out to support the text, instead of the other way around.

Now here is a large volume, in what is usually referred to by critics as the "splendid Skira series"; the subject is Indian wall and manuscript painting and the authors the curator of Oriental Antiquities at the British Museum and his assistant. The proportion of text and pictures is weighted heavily in favor of text, so it is not primarily a picture-book; yet the text has been set in solid blocks of large, widely-spaced type six-and-a-half inches across—half-again the eye-span of an ordinary book. The margins are just under two inches. Unnecessary weight increases again the problem of holding the book up to read it. If it were a picture-book, one could lay it on a table to enjoy it; instead one has to find some way to prop it so that the eye can swing across the expanse of text.

Malraux's "museum without walls" is being confused and befuddled by the same useless blank ornateness which interferes with the practical purposes of a museum. You go to a museum to see paintings and sculpture, not to look at the walls or admire the interference of the architecture. One opens an art book to see reproductions of a proportion and quality suitable to the original and to be persuaded by the book designer's skill and the printer's cajolery into reading with enjoyment much or all of the text. If the

text is not to be read, why not print instead, as some do, a thin volume of reproductions plus a few notes?

In a library of art volumes such as the one I am reviewing, and it is a fair measure of them all, one needs to read standing up at a lectern—an excellent practice by the way and preferred by the majority of our forefathers until the present century.

Having redoubled my protest against the needless largeness and bad page-type scaling of these books, as a class, let me now say that *Painting of India* discusses at length in scholarly detail a field, and several periods, of painting about which most of us are uninformed; the dust-cover is beautiful, the tipped-in reproductions delightful; and Skira has added another to its splendid series.

I just wish they had started the series with a different and more practical format.

JAMES GIBBONS HUNEKER, *Critic of the Seven Arts*, by Arnold T. Schwab, Stanford University Press, Stanford, California; 1963.

This book was not sent to us for review; I write of it here in tribute to its subject and out of admiration of the author.

Nothing more reveals the esthetic divergence between the first and second quarters of this century than the fact that James Gibbons Huneker should be scarcely more than a name to a person like myself. He has at last received from one writer in posterity the complete biography his long critical work in America deserves. The author, a member of the faculty of Long Beach City College, has devoted twenty-five years to his subject, and his book is a compendium of the arts in America between 1880 and 1920. The bundling of facts in the book is no more compendious than the content of Huneker's mind and writings.

Huneker was our most complete critic. His innumerable newspaper writings, the better of them afterwards gathered into books, discourse of music—for which he was trained as a pianist—literature, drama, painting, and the substantial cultural product of his lifetime. Though enormously read, he was a contemporary man, the first in America to discourse with ease on what was being accomplished in the arts by artists of the century from Chopin to Joyce and Mencken. His period is what I have called "after the 19th century". Of Schoenberg's *Pierrot Lunaire* he wrote once in admiring horror; Gertrude Stein scarcely impinged upon him.

Chopin, Liszt, and Wagner were at the center of his cosmos; they were his creative classics, apart from the vast body of literature which served him for reference. His erudition was for display: names, anecdotes, opinions, and cross-references. He lacked the substantial style, content governed by intelligence, which renders the early critical writing of Shaw and Beerbohm as readable today as it ever was. It is not that his opinions were less solid, but his style was, not only in substance but, more seriously, in the wit for which he was famous. Not surprising, therefore, that his most damaging critical bouts were lost to these two critics.

Huysmans and Goncourt were his literary models. He was devoted to Poe and the French succession out of Baudelaire. He was converted to Ibsenism and became a partisan of Nietzsche and Strindberg. For his younger contemporaries he was the true model of an enlightened critic; Mencken became his bardolator. George Moore, Brandes, Maeterlinck, Conrad, Yeats, Joyce, receiving his praises, praised him in return. Paul Rosenfeld grew out of him. All that is no small accomplishment. But Rosenfeld encountered the 20th century.

Huneker died at the start of the 1920s, having stayed away from receiving public honors on the same occasion as the young Fitzgerald, because he feared he would be asked to speak. Though his fame thrived on conversation, he feared public address. At the end of the decade his reputation was dead. Chopin and Liszt were heading to eclipse; Huysmans was a literary relic, Goncourt almost unread.

He remains the largest of our public critics, covering the widest field. His critical volumes, his autobiography, his one novel stir slight curiosity, because his subjects have been discarded or expropriated by others perhaps not more substantial but firmer in more recent literary taste.

Huneker, like Mencken who imitated him, enjoyed brawling in language, freak words, fire-cracking adjectives, adverbs, piling up sonorous mountains tenuous as cumulus or tone-poems by Liszt. This was the language of the American era of beer-drinking. But whereas Huneker set his heart on Chopin, Mencken had already swung attention to Beethoven, and we have gone past them to Mo-

(Continued on page 34)

NORTHERN CALIFORNIA NEWS

By Bill Sherman

A new 280 unit apartment building fronting on Richardson Bay in Marin County presents a striking concept of how architectural design can match pre-determined community needs. John Lord King, San Francisco architect, and E. Elmore Hutchinson, San Francisco civil engineer, are putting together the sixteen-building garden apartment complex on a 25-acre spread that covers 3,000 linear feet of water frontage.

The apartment site itself, while fronting on Richardson Bay, sits just below an expanse of rocky cliffs and exposed earth. The design problem is to get as many apartment units as possible oriented to the water, enabling the units to have boating and docking facilities.

The identifying feature of the apartments is a series of flat arches on a module of 12 feet whose geometric pattern is somewhat softened by narrow vertical windows. Balconies are set out over the water and each apartment unit is divided by a sea wall. The half unit sitting out over water has a foundation built on pilings with a pre-cast concrete slab platform.

The land unit has a regular foundation wall with a conventional wood-joint framing. Stucco exterior walls painted in subdued earthen colors are over regular gypsum board interior walls.

The soundproofing is heightened by the use of Elastizell, the sound deadening concrete that is poured right over the pipes providing radiant heating for the apartments. The use of the Elastizell process enables the developers to offer radiant heat at virtually no extra cost.

Using the relationship of water, rock, and earth, King has placed a sizable garden contiguous to each land apartment; each garden is completely isolated from all automobile traffic. The upper units all boast a good-sized concrete deck, approximately 8 x 30 feet. Decks are located off the living and dining areas and, in some instances, off the master bedroom as well.

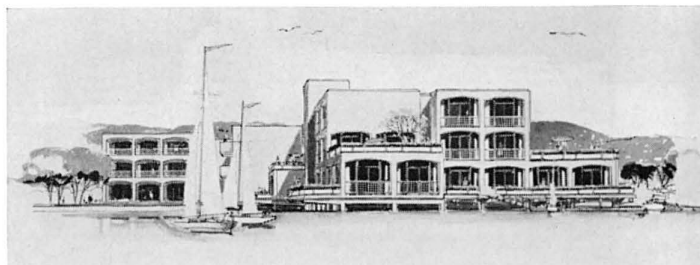
Penthouse apartments have a roofdeck that extends up to 400 square feet, again serving primarily living and dining areas. Roof lines, when observed from the hills above, show off decks and courtyards that are outlined by exposed aggregate.

The apartment makeup is split equally between flats and townhouses. All the individual units boast a great variety; the apartments have either three or four bedrooms, a roof garden, a library, separate dining room, and either a garden terrace, balcony, and/or deck.

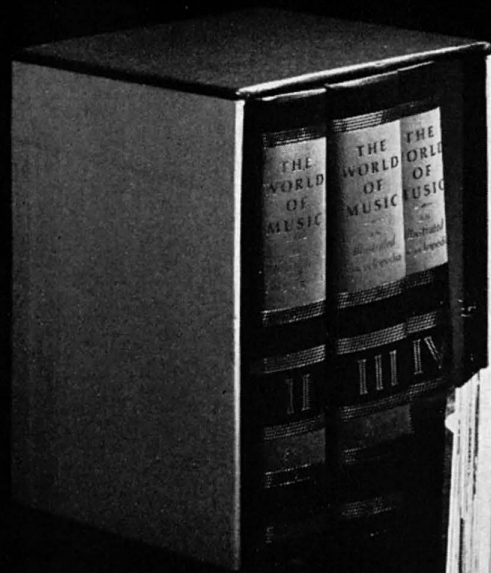
The structural work is being finished by Hayes and Little; Susak Walker, Lackey Associates of San Francisco are the landscape architects.

Alcan Pacific, a Sacramento contracting firm, is the client for the particular project. Alcan Director of San Francisco Operations is James Arnerich.

Architect John Lord King is designer of the Albert Schweitzer Hospital in Haiti, the Andrew Mellon Building in Pittsburgh, and the Mills Hospital in Burlingame.



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S64-42

The United States, Europe's child, is like most children: a puzzlement to its parent, a baroque and diverting conundrum which the elders never tire of speculating about. Sometimes with hope at other times with despair, condescending but envious of our youth, disgusted with our ignorance, full of advice but helpless to change us.

The entire latest issue (n. 281) of the highly regarded Milanese journal, *Casabella*, is devoted to U.S. architecture, giving us not only a look at ourselves as others see us (Ernesto N. Rogers et al) but also an up-to-date appraisal by Americans James M. Fitch and Donlyn Lyndon.

Rogers, noting that architecture is the last cultural expression to mature, tells us that it is much easier to find a definition of American than of American architecture. Delving into sociology, he says that Americans are bound together primarily by shared customs, "a general way of consuming, producing and believing in certain products that unites this huge population . . . Consequently, an American Negro and a white American have much more in common than a white American and a white European." For example we suffer in common from a sort of split environmental personality, working by day in the city under artificial light and breathing artificially conditioned air in skyscrapers or industrial plants and rushing to suburbia to relax in our small homes in the evenings with wives and children and hobbies.

The architect, says ENR, has failed to fulfill "his role as catalyst for his fellow citizens" and reconcile this environmental schizophrenia. Specialization has reduced his authority, and he has tended to allow direct control of his work to slip from his hands. The problem is aggravated by the general practice in our universities of segregating the schools of architecture, city planning and landscape. There are signs, however, "of a growing awareness that greater integration is needed in the sense of a more complete design of the city . . . It is to be hoped that this process will be felt at the very beginning of the architect's training, in the schools so as to favor a unified scholastic orientation."

Rogers' appraisal is quite unparentally objective in tenor, neither a paean nor a curse. He leaves the harsher stuff to the two Americans contributing to the issue. James Marston Fitch feels that our architecture lacks sufficiently high purpose and is "coasting along upon the momentum generated" by our aging giants: Gropius and Mies, Neutra and Breuer. In addition, there has been a decline in the amenities offered by urban architecture and planning due to an emphasis on the visual

aspects of design, "pictorial or plastic manipulations," and to poor zoning laws: "The typical zoning regulation establishes a hierarchy of approved uses and forbidden nuisances. The wealthy American suburb is famous for its social and cultural imbalance; less known but equally lamentable is the complementary imbalance of the central business districts of great American cities. Thus New York's Fifth Avenue — certainly one of the world's great streets — is condemned to a half-life after 6 p.m. because zoning permits only a limited range of tenancies."

Architect Donlyn Lyndon, in his intelligent, long and lavishly illustrated article, believes, on the other hand, that the higher purpose which Fitch finds lacking is being formulated by our younger architects. They are protesting, he says, against an architecture that is rife with arcane and arbitrary abstractions and little related to the chaotic reality which these young architects have inherited and which it is their duty as architects to express and make understandable.

"Forms that were once the result of stringent analysis and hard fighting are now often used as a facile and glib vocabulary, indeed as a kind of slang that consolidates the designer's status with his peers but does little to explore significant patterns of living."

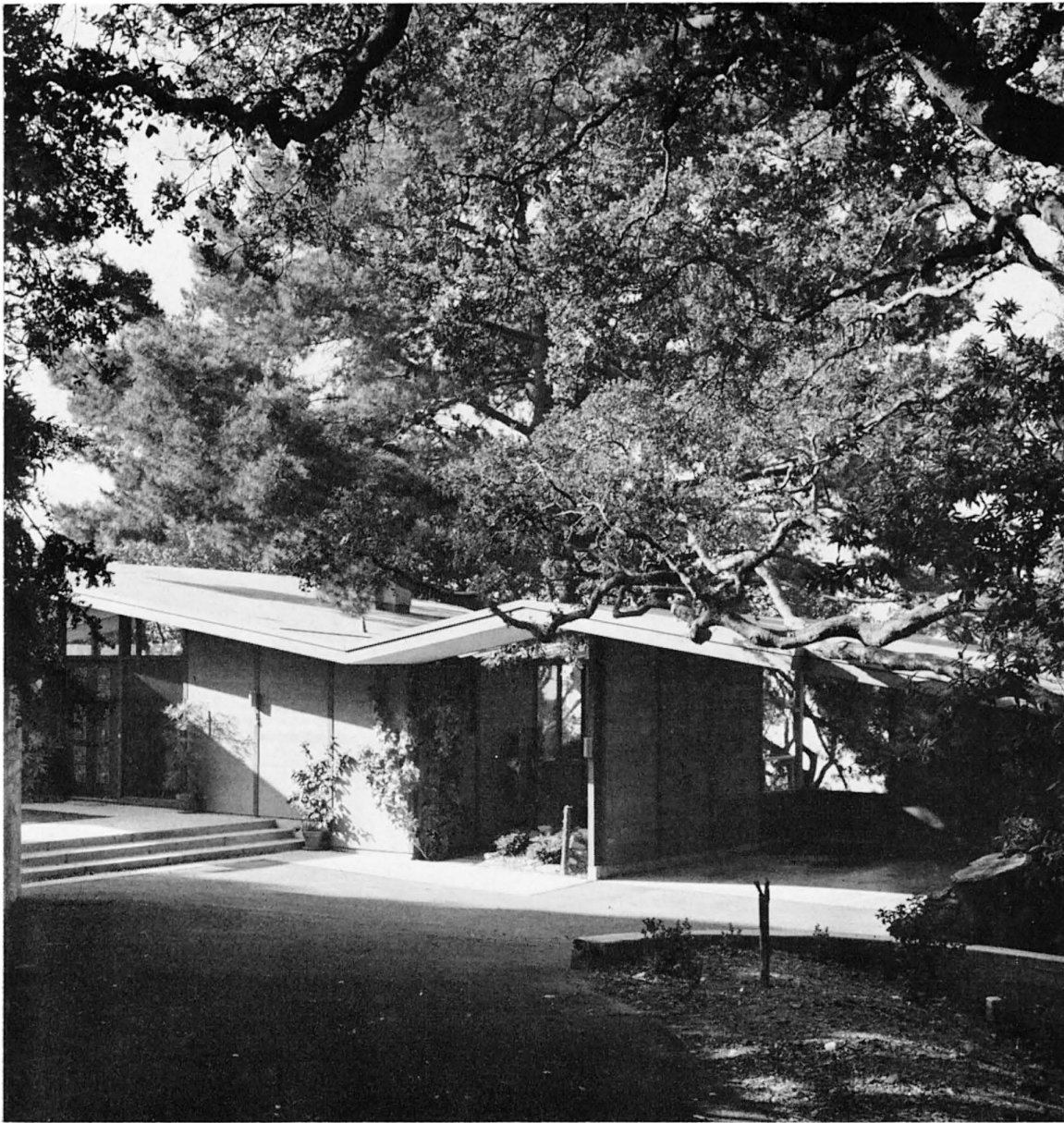
"Faced with a need to accept the bungled and complex environment into which he has been born, the young American need not and cannot accept the ideas that have produced it. Among younger architects there is a growing dissatisfaction, in this respect, with the bulk of present work which seems too easily to have formalized its approach, applying thoughtless canons for design in a manner that recalls the Beaux-Arts formalism that was once rejected with, now, a lower level of general competence."

The young architects Lyndon discusses in the article are attempting an architecture that is less sophisticated and obscure, more understandable to the average architect and thus closer to the layman. Unless they succeed architecture "may have to follow a path similar to that taken by 'pop art' which has attempted to swallow whole the popular culture in which its audience is immersed in order to reestablish contact with the environment in which we live."

* * *

At *Domus*, a few doors up Milan's Via Monte di Pietà from *Casabella*, Gio Ponti has announced that 3 Americans are among the recipients of the first six *Domus* Obelisk Awards: Edgar Kaufmann, Jr., in recognition of his love and service to art, and Ray and Charles Eames, "as a token from *Domus* of

(Continued on page 38)



This house in Berkeley, Calif., was designed for an unusually demanding client—the architect and his wife—who wished to enjoy the natural beauty of the site, the view of San Francisco Bay, and the privacy of their own garden and home after years of apartment living. Other aspects of the program were maximum use of the site without destroying any of the large oak and pine trees and design of a house which would settle quietly into its surroundings with easy circulation inside and out.

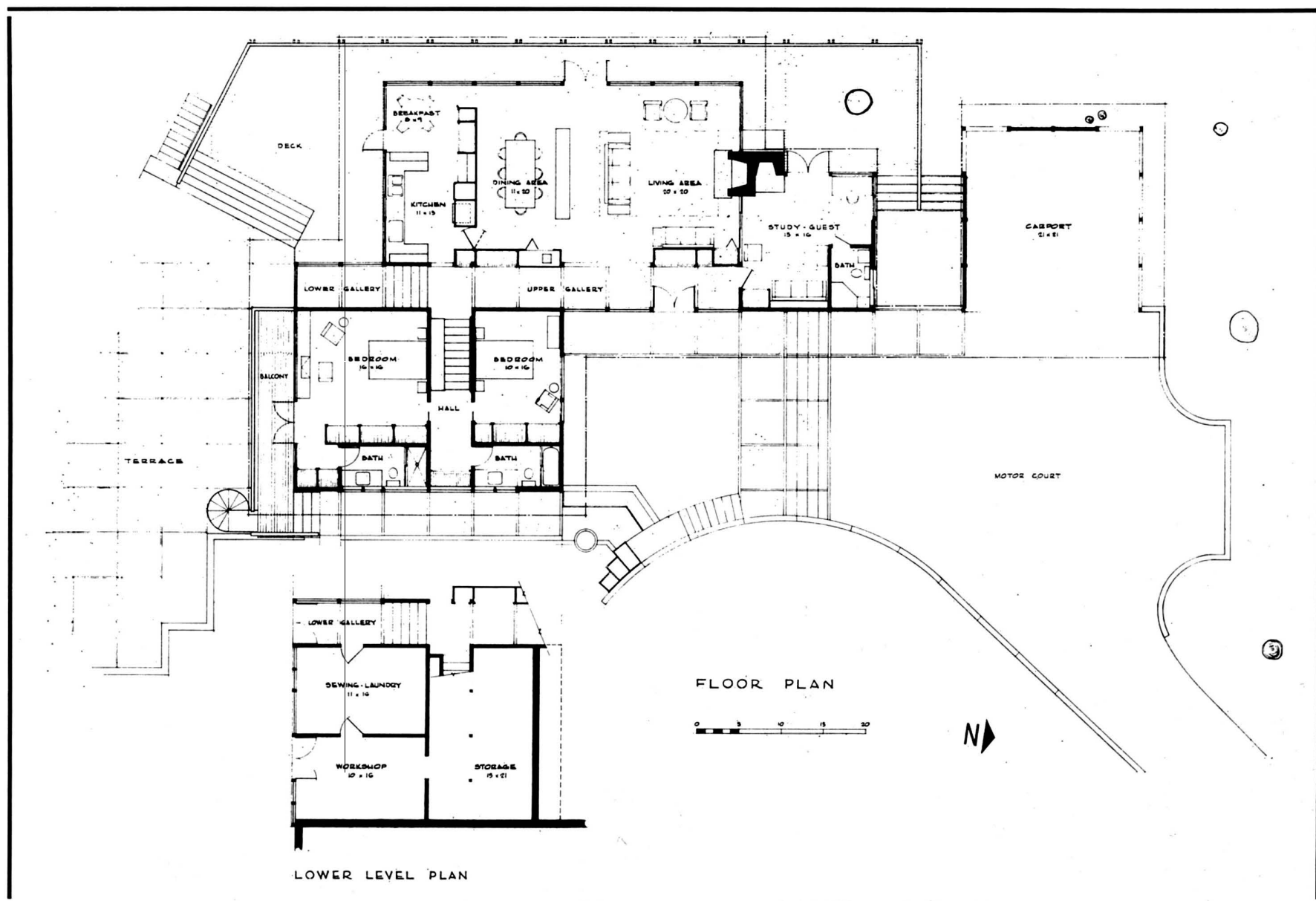
The house is set down into the hillside rather than perched upon it, providing an outlook to the west, across the Bay to San Francisco. Retaining walls for both cut and fill combined with cantilevered wood decks provide maximum areas for access and outdoor living.

The three-level plan (based on a 5' 4" module on interior and exterior) from entrance to patio is served by the gallery which extends full length. Separation from the main areas is by free-standing casework; adjustable shojis allow expansion of the space or for more intimate areas at will. Glass extends from roof to floor in the main living areas, each oriented to take advantage of a selected view. No drapery has been installed or found needed because the trees, the hillside site, orientation and roof overhangs assure seclusion and keep the sun out where it is not wanted. Window blinds of special fabrics are provided in bedrooms only.

The foundation and retaining walls are reinforced concrete; framing is wood with redwood exterior siding, plaster board walls and ceilings; casework is Philippine mahogany and red birch; flooring is vinyl and epoxy-coated concrete with teak dividing strips and plasticized cork covering. The vinyl plastic roofing is colored to blend with the foliage; and gutters extend beyond the eave line, allowing the rain to fall free without need for downspouts. Heating is forced air with floor grilles at glass areas and electrostatic air cleaner. The fireplace screens raise into concealed recesses.

4 HOUSES—A Diversity of Expression



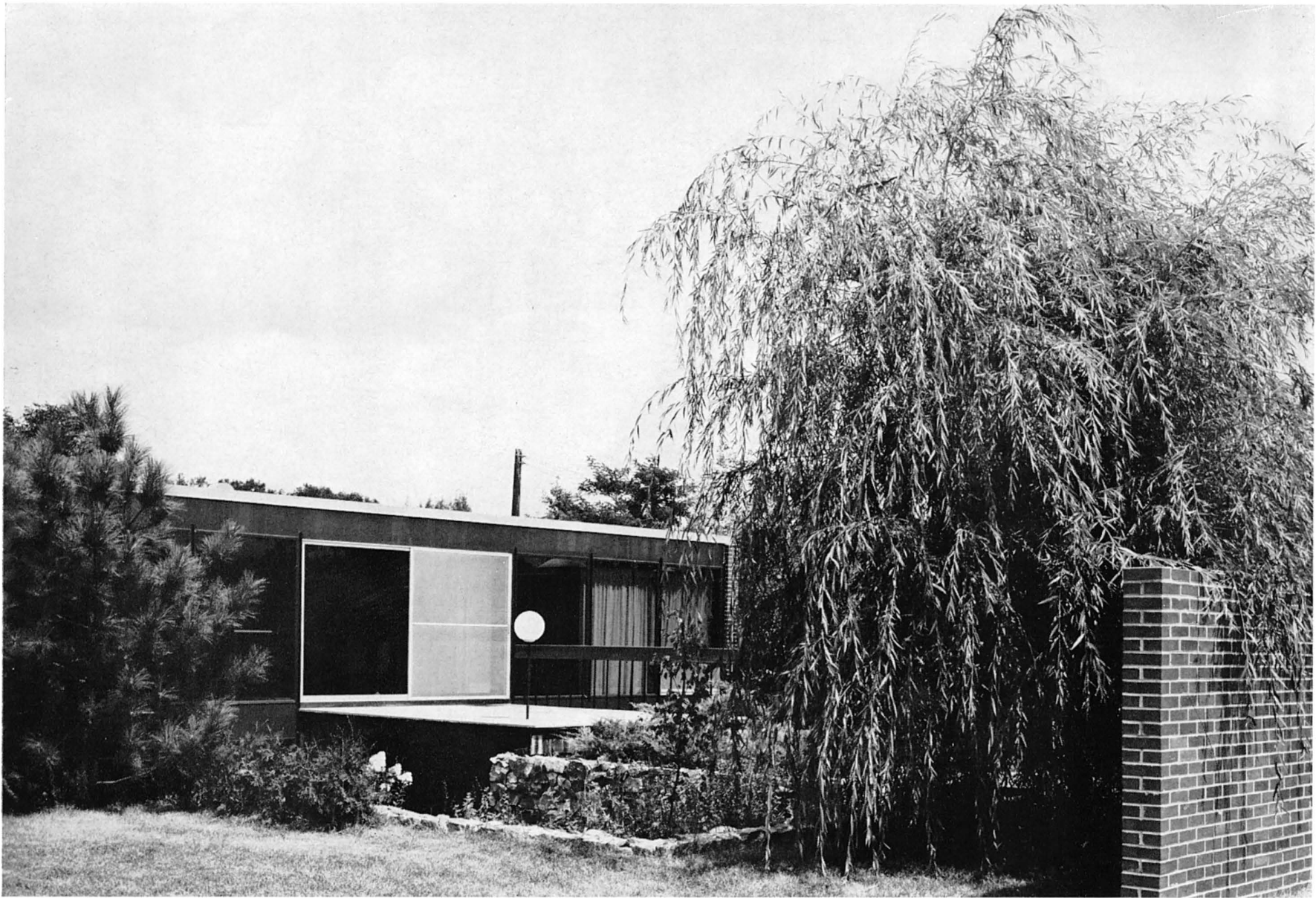


HOUSE NO. 1 BY KITCHEN & HUNT, ARCHITECTS

PROJECT ARCHITECT AND OWNER, FRANK B. HUNT

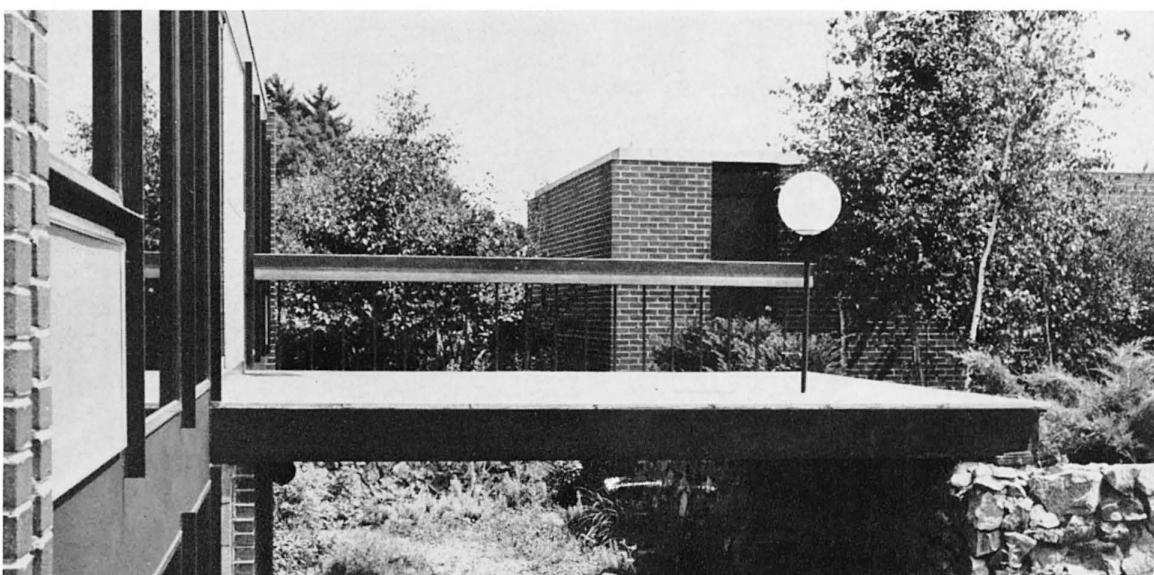
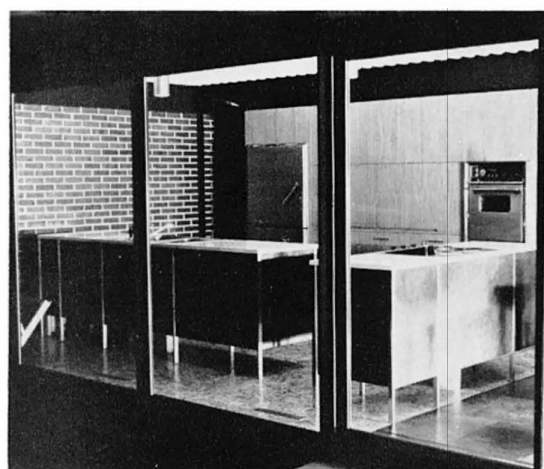


PHOTOS BY GEORGE KNIGHT



HOUSE NO. 2 BY SAMUELSON & ACOTT, ARCHITECTS





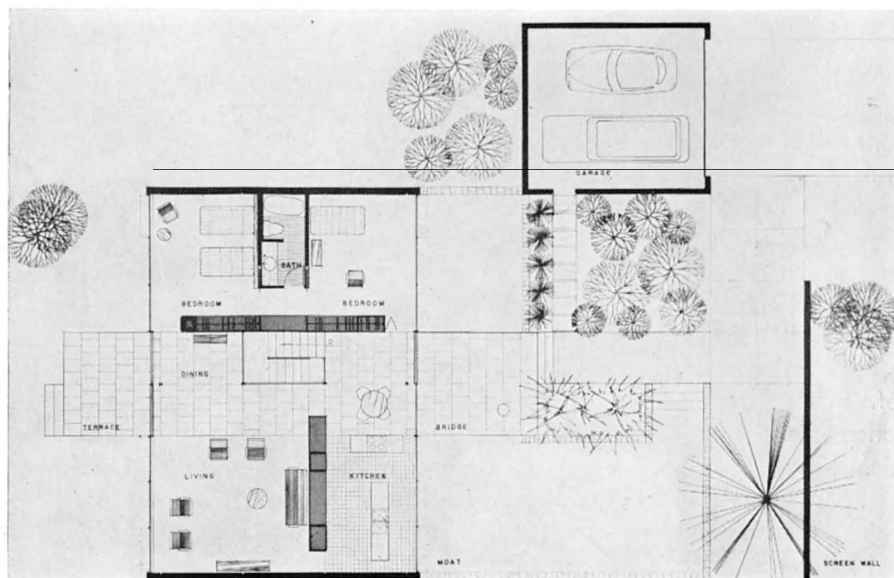
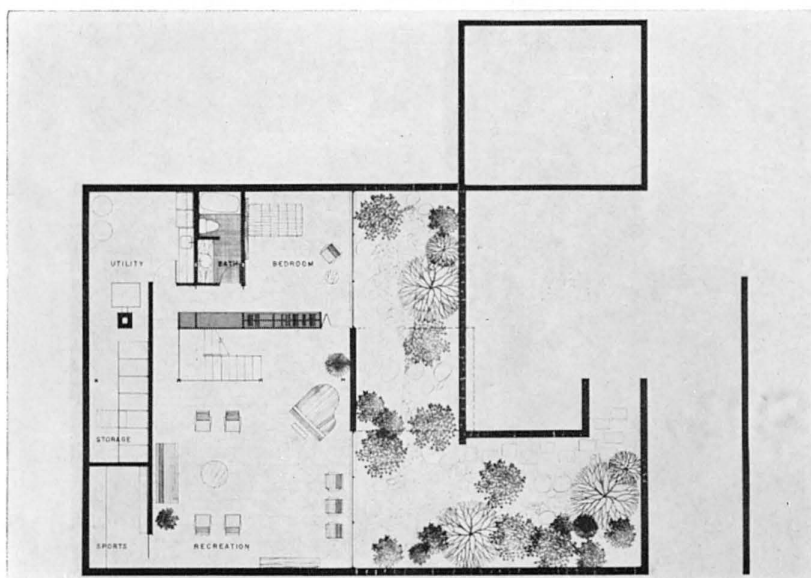
This house in Wisconsin Rapids, Wisconsin, has a simple rectangular scheme with the four major living areas on the upper level. The spaces are divided by two seven-foot-high movable storage walls; the only permanent partitions are those enclosing the bathroom which separates the bedrooms and utility areas. The lower level contains a guest room, 20'x28' recreation room, storage and utility

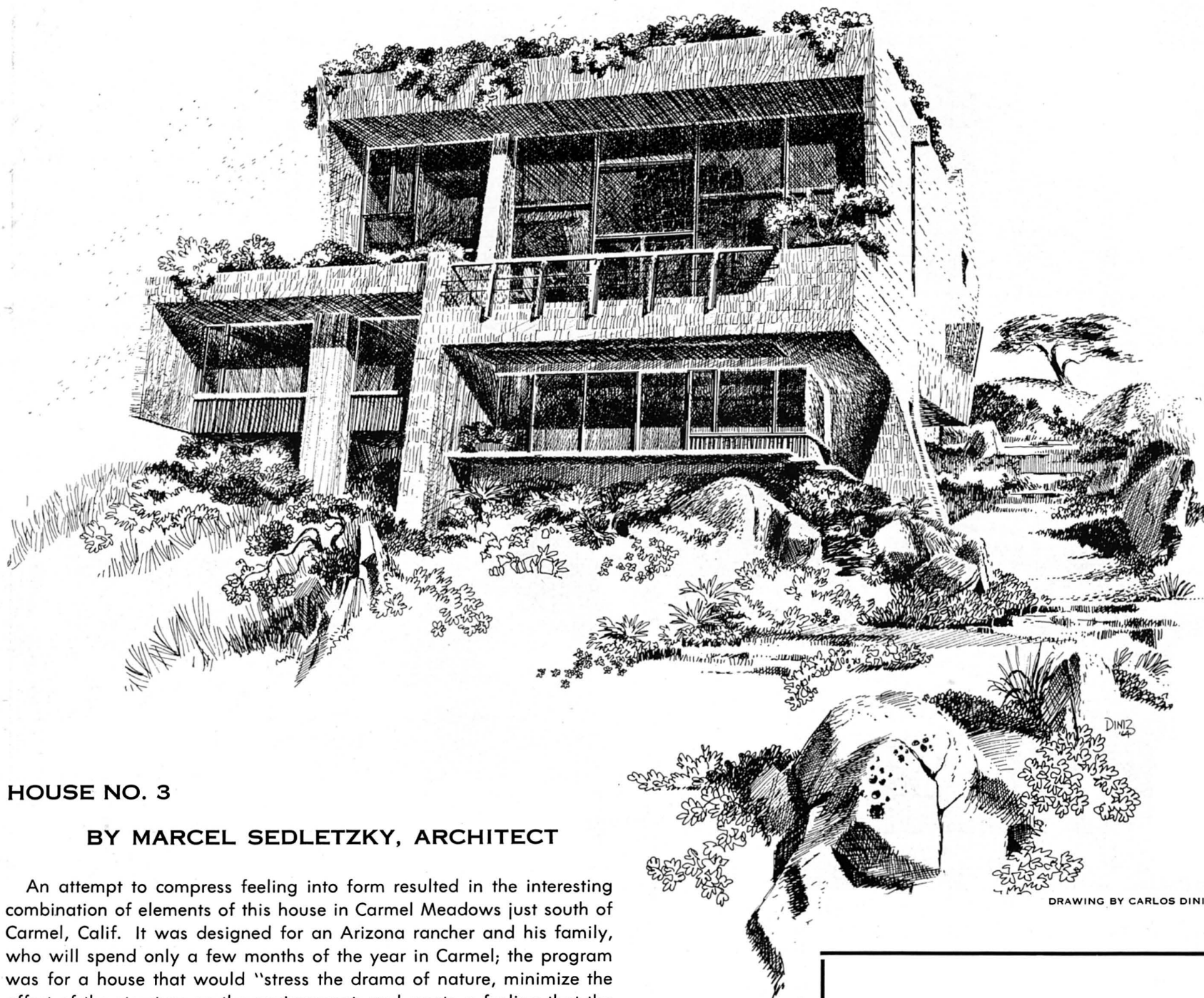
areas. A large moat was created across the front of the house and the lower level opened to the exterior by a large window wall allowing maximum light and ventilation. The window sill and grade is 30" above the lower floor level.

The structural frame employs light Bethlehem steel beams spanning 22' 0" with exposed steel decking spanning 10' between beams. All

steel members have fully welded, restraint-type connections designed to withstand wind forces and provide a structural moment connection. The light weight concrete floor fill was poured on the first floor decking, reducing sound transmittal and providing a base for the marble and tile floors. The exterior skin has a thermo-stop barrier for minimum heat loss; rigid insulation separates the exterior brick from the

(Continued on page 33)





HOUSE NO. 3

BY MARCEL SEDLETZKY, ARCHITECT

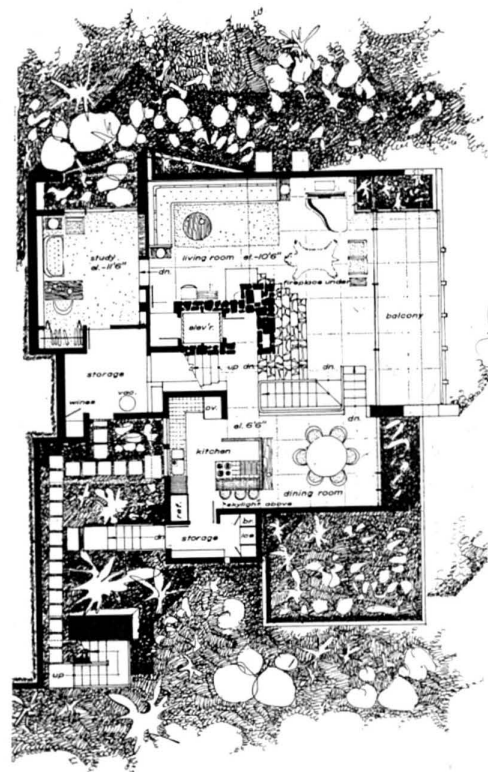
An attempt to compress feeling into form resulted in the interesting combination of elements of this house in Carmel Meadows just south of Carmel, Calif. It was designed for an Arizona rancher and his family, who will spend only a few months of the year in Carmel; the program was for a house that would "stress the drama of nature, minimize the affect of the structure on the environment; and create a feeling that the occupants are alone and in union with nature while, at the same time, comfortably sheltered from its extremes."

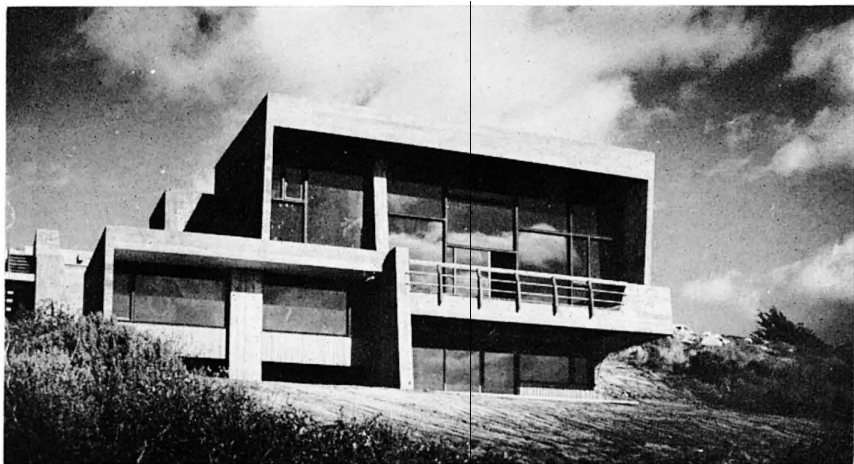
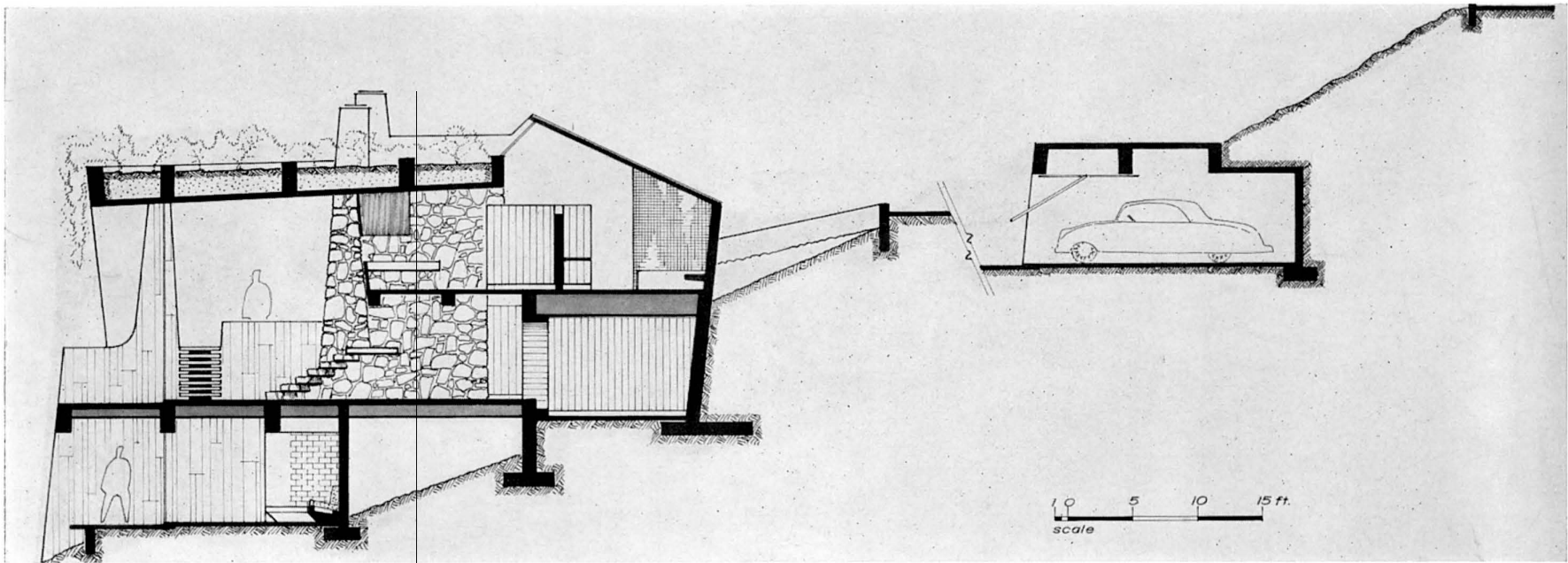
The house is below the street level and what little can be seen from the street is to be covered with the same vegetation that grows wild on the meadow. Plants droop down the walls mixing with the rough textured concrete to give an effect of an outcropping of concrete similar to the outcroppings of rock in the area. The garage is half-buried in the hillside; the interior, on five levels, is reached through a cave-like entry and unfolds as one descends "to create an interesting sequence of spaces" culminating in a sweeping view of the ocean from the living room.

There are three major materials: poured reinforced concrete, rock masonry and rough-sawn cedar. The walls are generally of poured concrete with some interior partitions of cedar paneling. The central core is of stone masonry; glass Mosaic or ceramic tile is used as wall facing in parts of the master bedroom, the two lower baths and the kitchen. Floors are of waxed concrete with the exception of the master bedroom and dressing room (carpeted), the master bath toilet, the two lower bathrooms and the kitchen (all of resilient flooring).

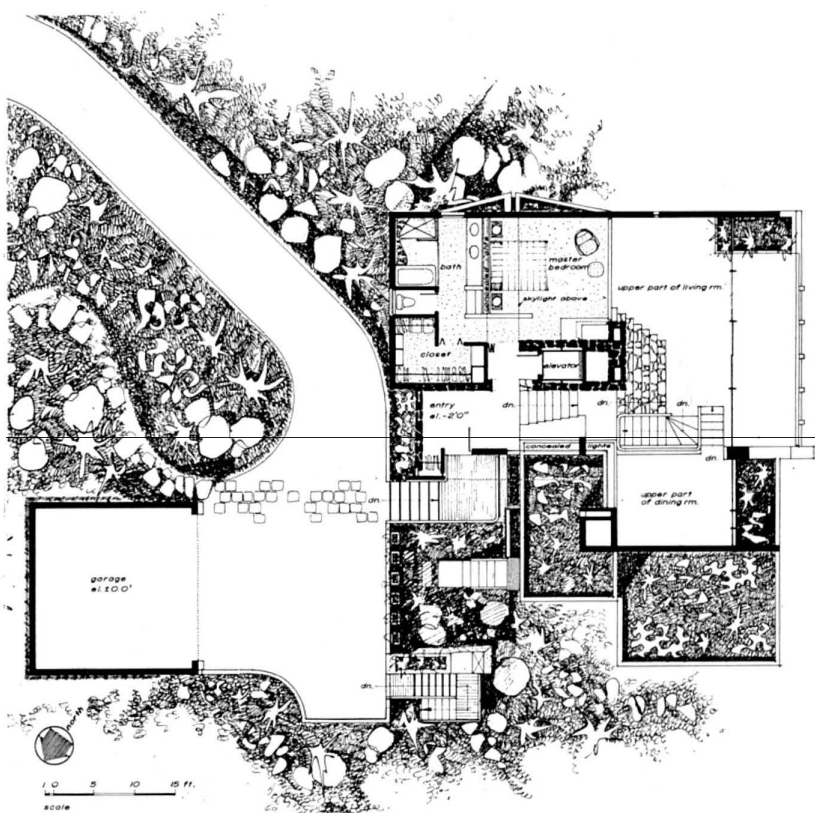
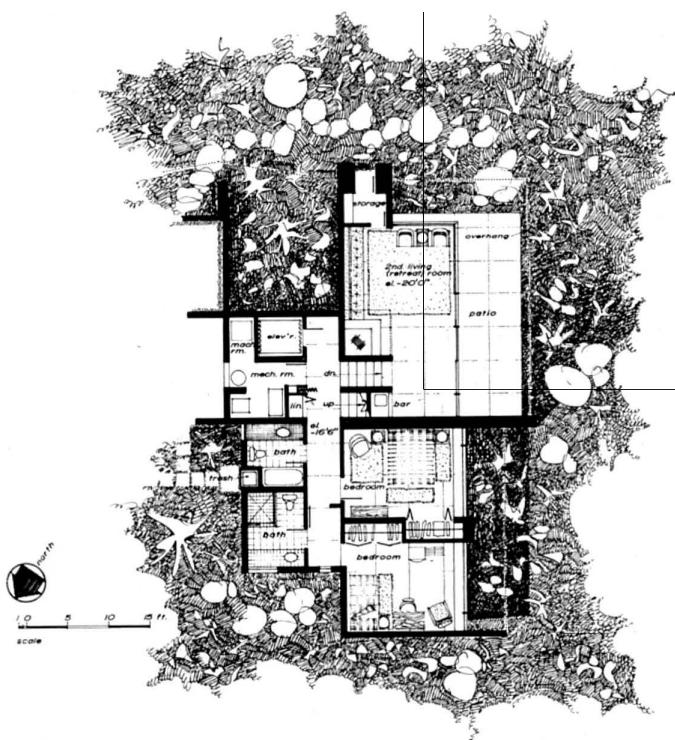
Split cedar boards used for framing the main roof slab were largely left in place as finished ceiling; some ceilings, however, are of exposed concrete and some are suspended cedar to allow for ducts and return plenums. Most of the glass is grey plate with some obscure stained glass and decorative stained glass. Wood sash is used for fixed windows and painted aluminum elsewhere. Artificial lighting is for the most part concealed; and heating is two-zone forced air with perimeter distribution.

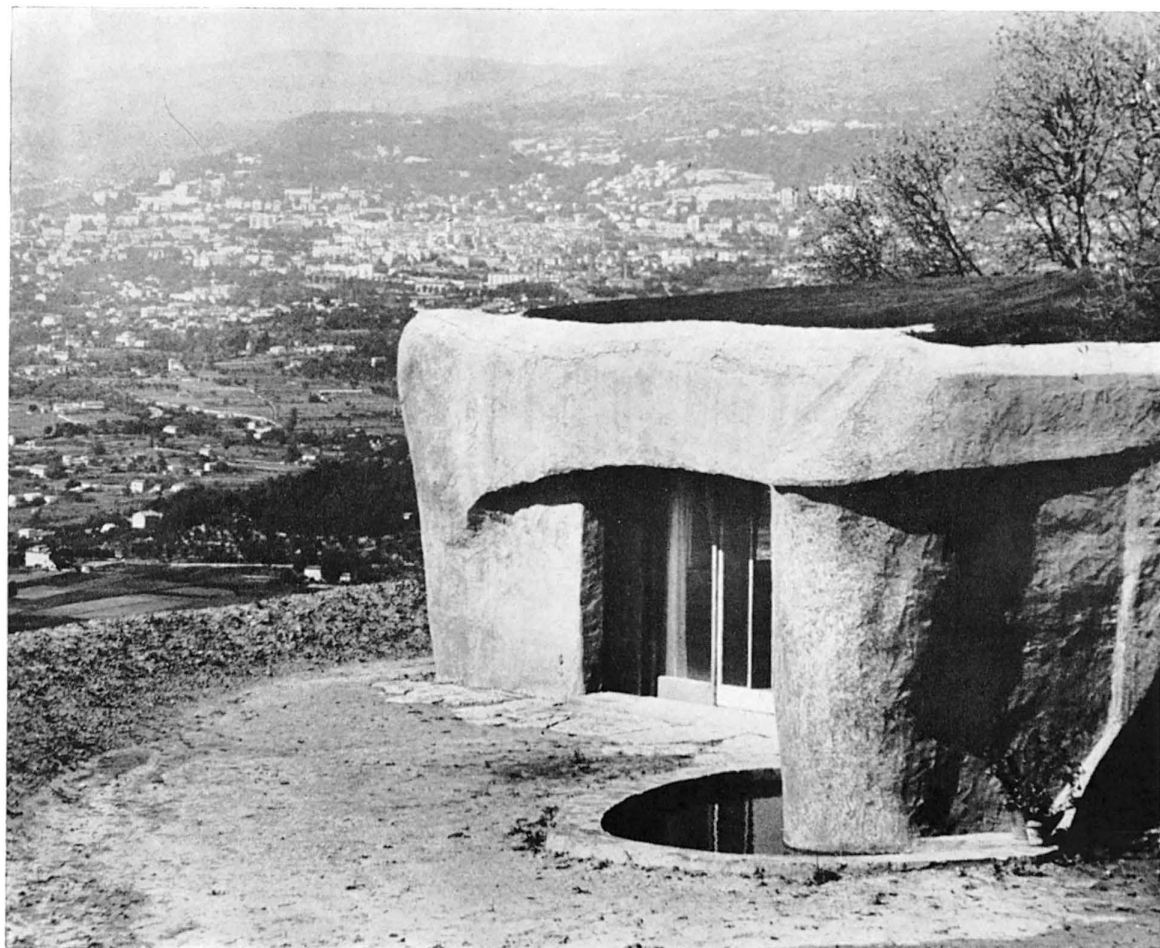
DRAWING BY CARLOS DINIZ





PHOTOS BY AMIR FARR



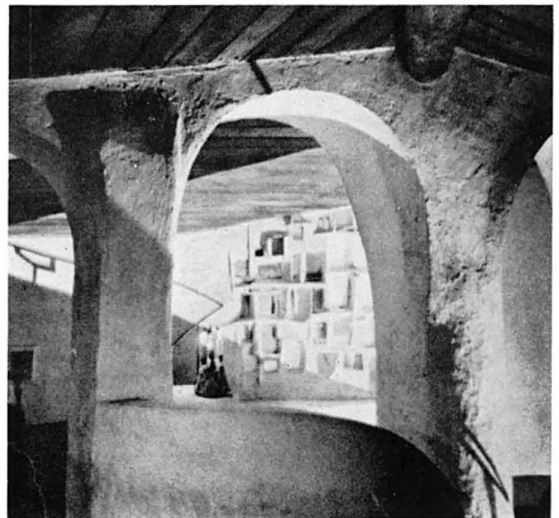
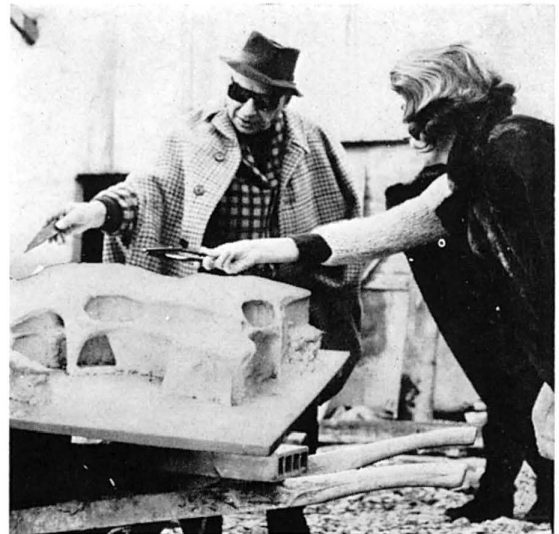
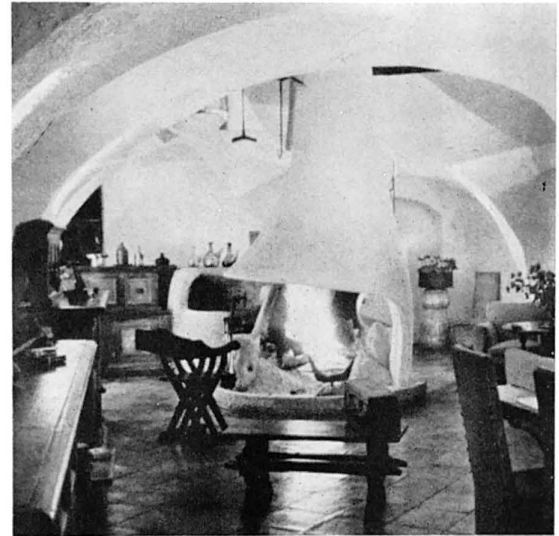
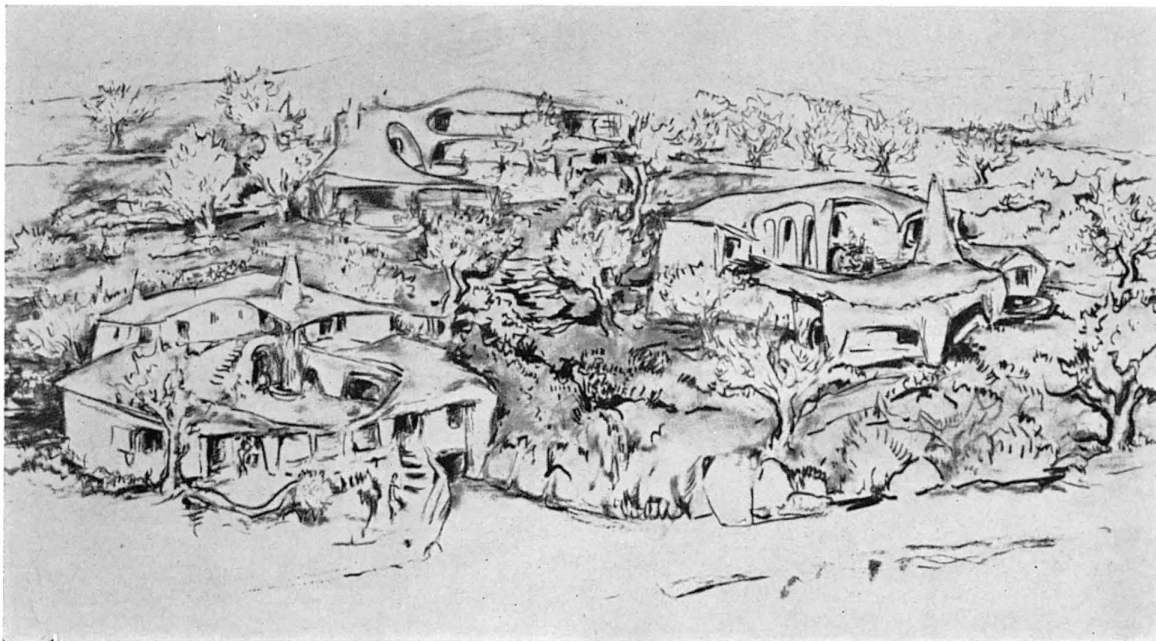


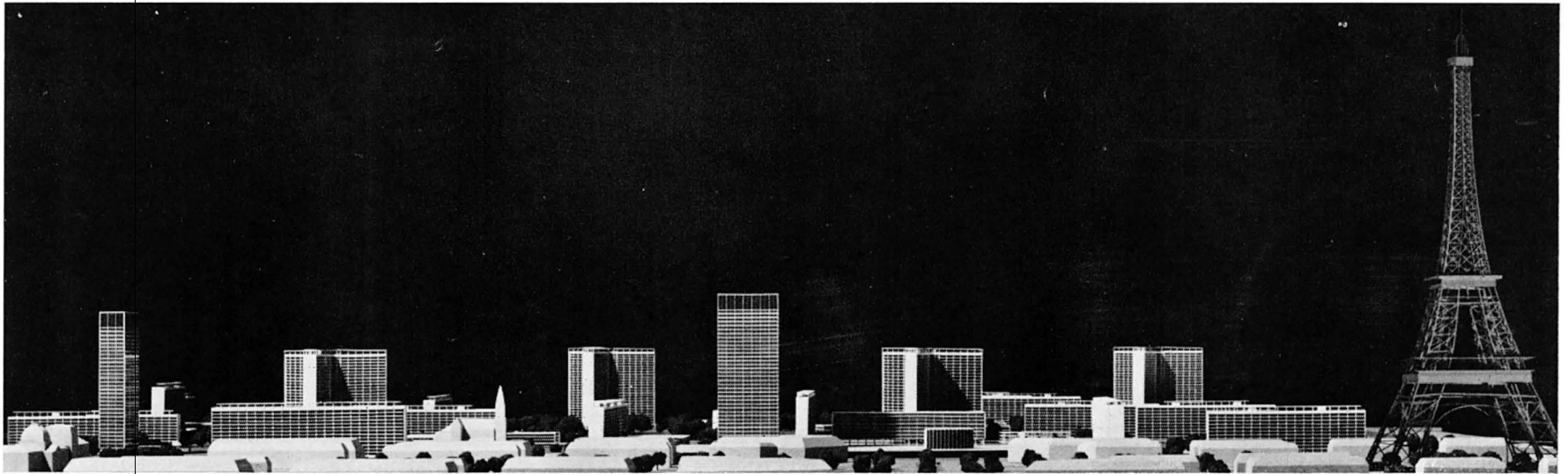
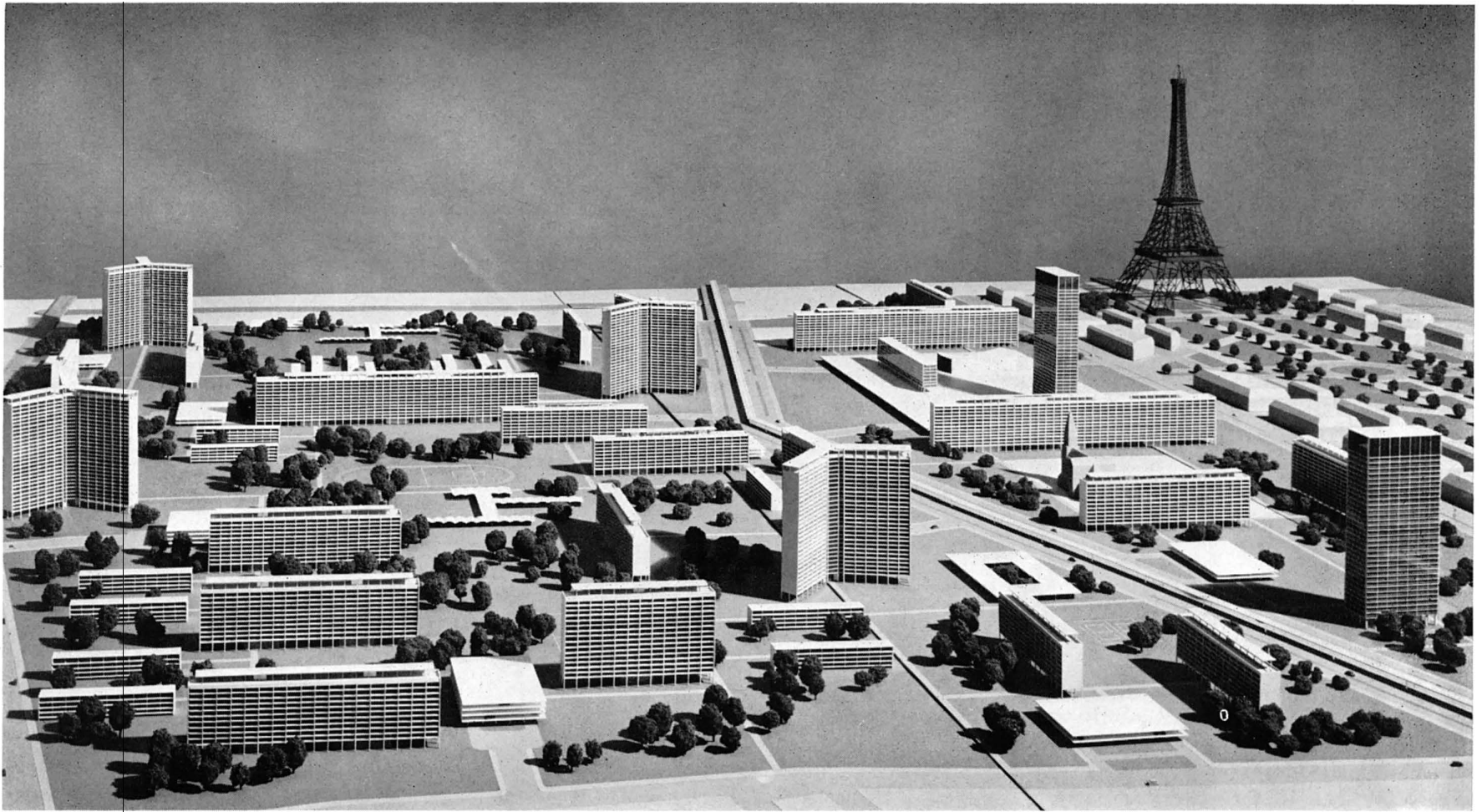
This first of a village of houses now under construction near Cannes in the south of France can be said, without fear of overstatement, to be heavily weighted to the sculptural end of the architectural spectrum. The highly plastic forms represent what the architect terms an attempt at "lyric" architecture and the intent is to blend the village with its landscape. The white-washed concrete of the interior and exterior walls is formed around a metal pre-structure and the houses sited in hollows or nestled against hillsides. Some will even extend partly underground.

Clients are offered a choice among five prototypes and guaranteed an unobstructed view of mountains and the Mediterranean to the south. Each house is to be decorated inside and out by a team of two painters and one sculptor from the *Ecole de Paris*. Paintings, sculpture and furnishings will be included in the price of the houses, averaging about \$160,000. Accessories such as door handles, bathroom fixtures, fireplaces will all be designed by the artists assigned.



HOUSE NO. 4





A PLAN FOR A SECTOR OF PARIS

BY VICTOR SERFATY

A GRADUATE THESIS AT ILLINOIS INSTITUTE OF TECHNOLOGY

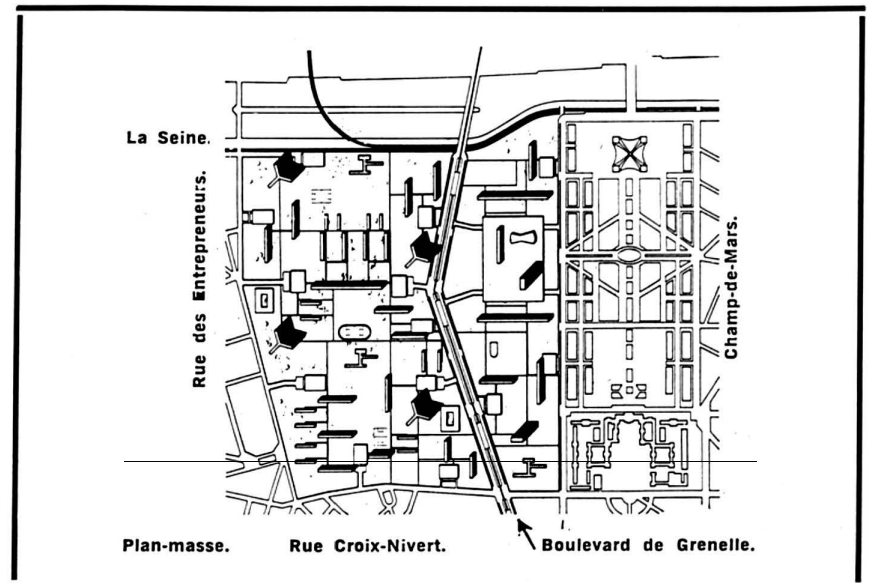
THESIS ADVISER REGINALD F. MALCOLMSON

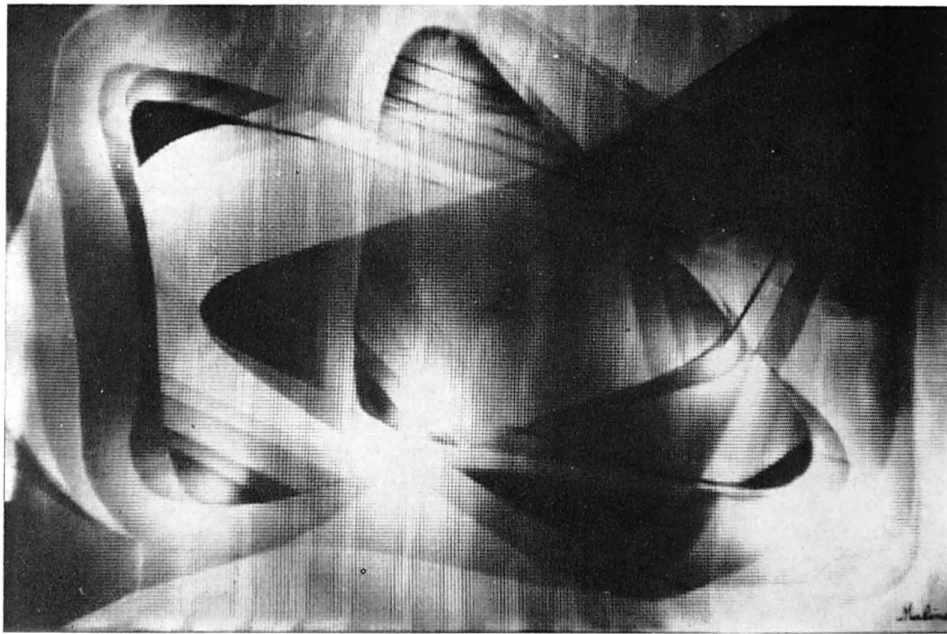
This project is a graduate thesis study for the re-planning of a sector of Paris which at the present time, owing to the indiscriminate mixing of industry and obsolescent housing, has become an area of urban decay.

The area concerned contains 50,000 inhabitants and is bordered by the River Seine, the Rue des Entrepreneurs, the Rue Croix-Nivert and the Champ de Mars. The latter area, the Champ de Mars, forms one of the major urban axes of modern Paris, connecting the Eiffel Tower with the Military School, a major group of buildings dating from the 17th Century.

The area shown in this study is approximately 1 mile square and within these borders the number of streets has been reduced to permit pedestrians free access to the residential buildings with provision at the same time for perimeter parking. The Boulevard de Grenelle which bisects the area has been retained since it is one of the major arterial routes of Paris;

(Continued on page 33)





Frank J. Malina
"1 Plus 2 Triangles" 1955

Photo by Malina

MOVEMENT AND LIGHT IN TODAY'S ART

BY FRANK POPPER

Reproduced from Unesco Courier

Man's ideas about movement have varied considerably through the ages. In turn he has feared it and has longed to halt its flight; he has wished to take part in it, then to analyse it, and finally to make use of it. Ever since prehistoric times the artist has tried to give visual expression to movement, and seeking ways to represent it, he has been torn between the urge to arrest each changing scene that met his eye and the wish to breathe new life into the vision he had just set down. Increasing powers of analysis brought greater knowledge; fresh materials became available for the artist's use, and movement began to find expression in new ways.

So we should not be surprised today to witness the emergence of Kinetic art, i.e. the use of mechanical, or "visual" and "natural" movement, and to find others who are reviving the sporadic studies of a few pioneers, such as the American, Thomas Wilfred, the Hungarian, Laszlo Moholy-Nagy and the Russian composer, A. N. Scriabine, all of whom made a very direct use of light in art to give an impression of actual movement.

Scriabine had rays of colored light projected as an accompaniment to his symphony, *Prometheus*, and Wilfred designed an instrument he called the *Clavilux*; by "playing" on its keyboard he cast moving shapes and colors on a screen. In our own day the most important work with light and real movement is being done in painting by an American, Frank J. Malina, and in sculpture by a Frenchman, Nicolas Schoffer.

Nuclear fission, cybernetics and the whole range of scientific discoveries are making a deep impact on the outlook of the average person; their effect on the artist is no less marked. And it is against this background of modern science and its relationship to the basic preoccupations of art, that it is interesting to examine the new role played by light and movement.

What actually are the latest developments in this field of art? What objections to their work do these artists have to face? And how are these criticisms answered?

Apart from works which make use of artificial light and movement, there are today three distinct trends in which the element of time is a paramount factor.

The first uses mechanical movement for various purposes. The aim is to convey the idea of a machine in operation, using light solely to illuminate and emphasize the functioning of the mechanism.

This mechanical or mechanistic trend, which tries to be both amusing and poetic, has a fairly recent history of some importance. Francis Picabia, a French artist, visualized what he called "irrational machines." Another Frenchman, Marcel Duchamp, actually built some in 1913. He constructed his first "ready made"—a bicycle wheel mounted on a stool—and followed it up with various pieces of "high precision optical apparatus," as he called them, such as the "rotary hemisphere." Man Ray, the American photographer, was also constructing "ready mades" at this period—among them a mobile arrangement of coat hangers; while two Russians, Vladimir Tatlin and Naum Gabo, included mobile elements in their constructions.

Among other great pioneers of mechanical movement, we of course find Alexander Calder, of the U.S.A. Calder, though, first used mechanical propulsion in his *Circus* and in the toys he designed before producing his "Mobiles"—sculptures made up of suspended metal plates and wires, which are delicately poetic yet amusing at the same time. More recently, Jean Tinguely, of Switzerland, has been trying to advance beyond the mechanics of science to a new kind of "metaphysics," illustrated by the titles of his constructions — *Metamecanique*, *Metamatic*, *Relief Metamecanique Sonore*. A Belgian, Pol Bury, uses a concealed motor to give slow movement to his three-dimensional construction made of wood, metal and other materials.

The second trend is based on the movement of the spectator's eyes, either by the manner of looking at the work (the eye is guided) or by changing position before it and so causing the eye to move. A Hungarian-born French artist,

Victor de Vasarely, and a Venezuelan, J. R. Soto, are reviving a long-standing tradition that leads us back to the linear and perspective *trompe l'oeil* works of the Renaissance and Baroque periods.

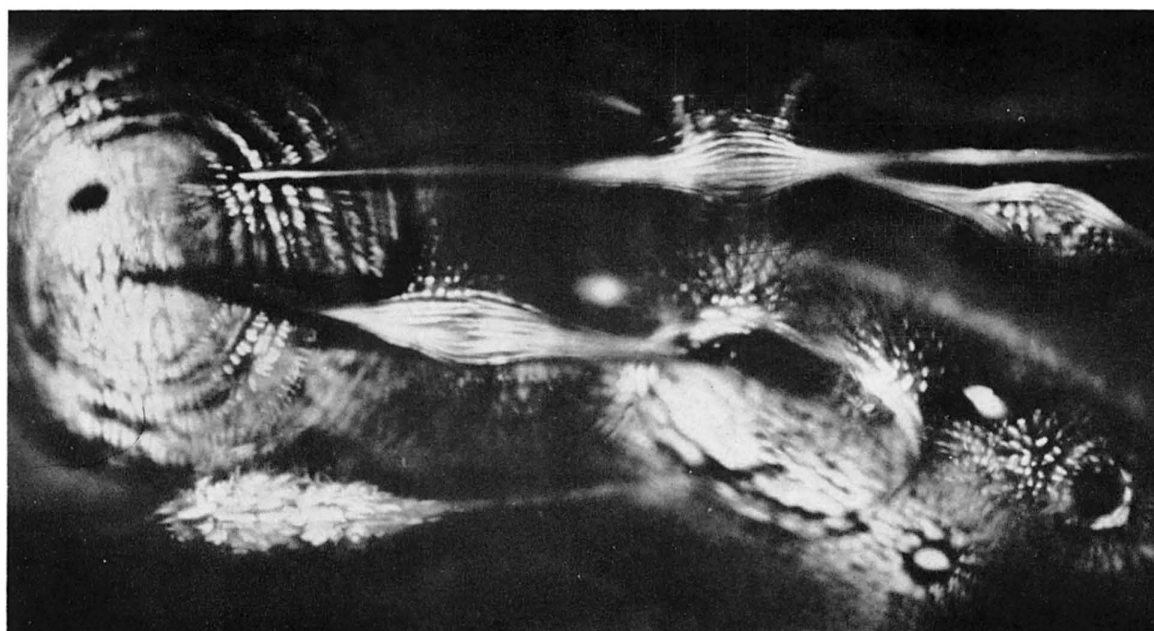
Vasarely began his study of the subject before the war, by experimenting with transparent plaques which slid in grooves. He became the leader of a movement known as *Cinetisme Plastique*. His designs are usually constructed with simple elements — diverging lines or geometrical figures skillfully repeated, cut out and superimposed. These may be black and white or polychrome; it is their juxtaposition which gives them depth and creates a three-dimensional effect. The spectator's change of position when looking at a picture gives the work yet another dimension—duration. These qualities relate Vasarely's work to architecture, to which it may indeed belong.

By the play of specially wrought metallic shapes suspended before a fluted background, Soto achieves a poetic effect of great subtlety. Similar *trompe l'oeil* effects are achieved by Francisco Sobrino and the Frenchman, Yavaral, with Plexiglas and vinyl wire.

The third trend is exemplified by artists who, though working in a similar vein to those just mentioned, use natural elements such as air, water and fire to achieve actual motion.

One group, employing here light and ingeniously suspended materials, obtains movement in the same way as Calder does with his "Mobiles" by using air as the motive force. Thus, J. Le Parc, of Argentina has built structures made of tiny metallized plastic plaques which move with the air and shimmer with light. Another Argentinian, G. Kosice, introduces the force of water into his "hydraulic sculpture," while the Frenchman, B. Aubertin uses matches in his "fire pictures" to produce a real "firework display." In addition to these three main trends mention might be made of the work of the Greek sculptor, V. Takis, and his use of the magnet and its power of attraction.

Thus far, reflected or refracted light have



Frank J. Malina
"Nebula II" 1961, 200 x 100 centimeters

Photo by Malina

played a limited role. Before going on to consider artists who have used it more deliberately, let us look at some of the criticisms levelled at this new form of art.

The main objection is voiced by lovers of painting, art historians and by painters themselves. They maintain that the sudden introduction of movement into a picture destroys the subtle balance which exists in every well-harmonized composition. Movement can only be adequately expressed, they say, by the general rhythm of a picture, by the lines of force or the vibration of the fields of color; and only thus can the feeling for beauty, the artist's sensitivity remain unimpaired.

Many persons have also found it extremely difficult to accept as legitimate art some of the latest trends in sculpture. According to Moholy-Nagy, the art of sculpture has evolved from a block like the pyramids to modelled sculpture (both solid and hollow) and so on down to contemporary forms in which the sculpture is perforated, suspended in the air, and finally endowed with movement as in kinetic sculpture.

The most traditional works of art draw their vitality from the various internal rhythms connected either with subject or with form. Yet this same rhythmic interplay is the guiding principle of present-day kinetic art. The artist tries to achieve a satisfactory combination of the rhythm of the moving object (mechanical rhythm) with the rhythm of human perception (psychological rhythm) and the aesthetic rhythm (our appreciation of the work of art).

Another more sweeping type of criticism denies any connexion between scientific and artistic invention. Or, in other words, scientific inventions such as cybernetics and electronics cannot be used to create works of art and, by the same token, artistic creation can have no bearing on the widening of human knowledge.

Obviously, present-day research in science takes place on a scale vastly different from that in art. Setting up a scientific laboratory demands vast resources and great discoveries are often the result of collaboration between several scientists, even whole teams of scientists,

All the same, one can hardly imagine that a scientist, even a highly specialized one, could wholly ignore the sense of the aesthetic, since he must have it to picture the complex physical phenomena of our universe as well as the aesthetic needs of mankind to which his work is dedicated.

As for the artist, it is equally clear—if we agree that artistic creation is partly a conscious process—that a scientific understanding of the means he employs, of the world around him and of his own personality can hardly fail to enrich the artist's art. But it would be going much too far to say that scientific invention and artistic invention are one and the same process.

Yet the artist and scientist have often been combined in one person: Leonardo da Vinci was an illustrious example of this, and so were all the great figures of the Renaissance. Very few artists could lay claim to universal knowledge nowadays, of course, but some who are working on kinetic art are actually carrying out scientific experiments. Their theoretical knowledge is such that, with the help of specialists, they are able to use the most modern techniques in composing their works.

The art of the cinema has already outgrown these difficulties. The cinema welcomed every invention that could be of use to it, and based its aesthetic theory on a precise relationship established between light and time. Movement as the technical principle of films, the movement of the camera, and many other kinetic features are of great importance here.

Pioneers of abstract film-making, such as the American, Hans Richter, and the Swede, Viking Eggeling, and their successors, have often taken the movement of forms as the central theme of their work. Motion picture cartoons from the earliest down the present day, are all related to our subject. So are drawings made directly on films like those of Len Lye, of New Zealand, and Norman McLaren, of Canada, and the work of a still younger generation. Another contribution was the film, *Le Ballet Mecanique*, the work of the French artist Fernand Leger, which brings us back to painting.



Nicolas Schoffer
"Chronos" at full speed

Photo by Yves Hervochon

Frank Malina, the American painter and scientist, has introduced light and movement directly into his pictures and in this respect three aspects of his highly original work deserve special consideration.

Malina's compositions are ingeniously constructed. After experimenting with an electronic system, he finally devised an electro-mechanical technique for his "electro-paintings." The basic composition is painted in various colors on a fixed transparent plaque (the "stator") while one or more elements ("rotors") which are also painted, are moved by an electric motor. Light, from lamps incorporated in the construction, is cast on a semi-transparent screen.

Here, an interesting attempt has been made to establish a real correlation between Science and Art. A glance at Malina's career may help to clarify this point. He was a brilliant aircraft engineer, and before the war had made a special study of rocket propulsion. He directed the development of the first successful American high-altitude rocket, and as such was one of the pioneers of astronautical development. Later Malina extended his field of research to geophysics.

It is not surprising that the forms of his electro-paintings should be akin to those of coral, radiolaria, diatoma and crystals photographed through the microscope. This kinship with the physical universe is even more marked in the case of stars and galaxies.

In purely artistic terms, the work of Malina evokes the art of stained glass. The artificial light he sets behind the screens of his pictures is a substitute for the changing sunlight to which Gothic stained glass owes part of its miraculous quality.

The way in which he divides his space, the intensity of his black-circled reds and blues, and the ever-changing rays of light all transform a picture by Malina into a kind of animated stained glass window. Unlike stained glass windows, however, Malina's pictures are enclosed in frames and are hung on walls like traditional paintings.

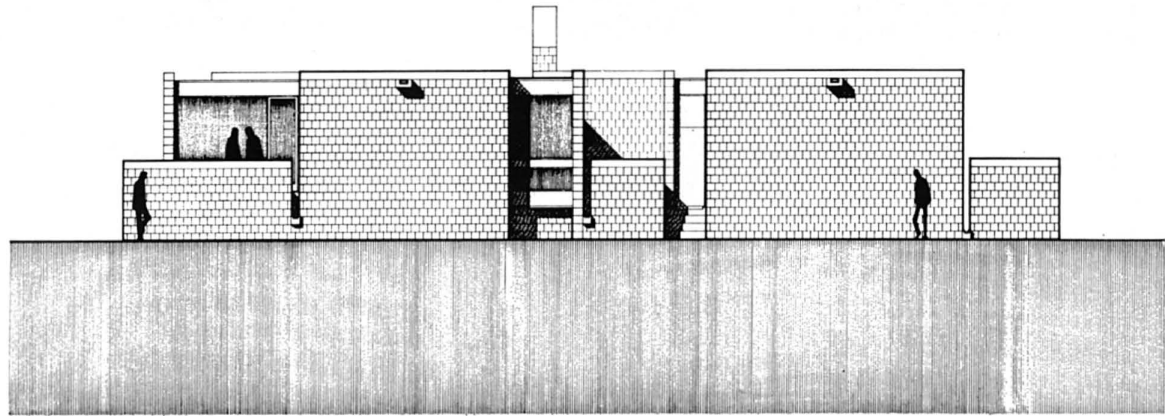
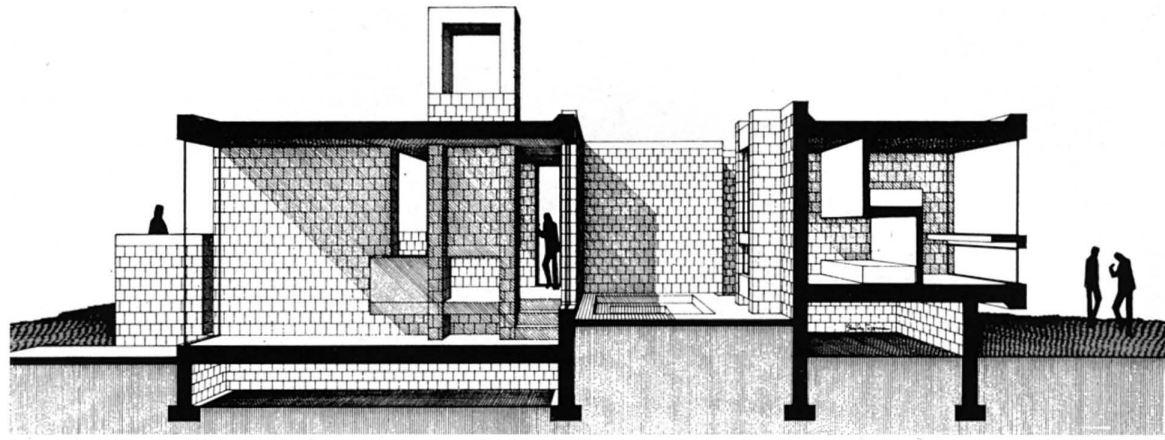
(Continued on page 33)

The program is for a 1400-square-foot residence to include three bedrooms, a study, living room, dining room, kitchen and one-car garage. Because of the compact nature of the house the client was interested in a series of outdoor spaces to enlarge the interior of the house visually. The site is a trapezoid.

The design embraces a center entrance courtyard and the plan is composed of a series of L-shaped walls 13'4" high with extensions beyond the building line, restricted by code to 6'8" high, to contain a series of outdoor terraces.

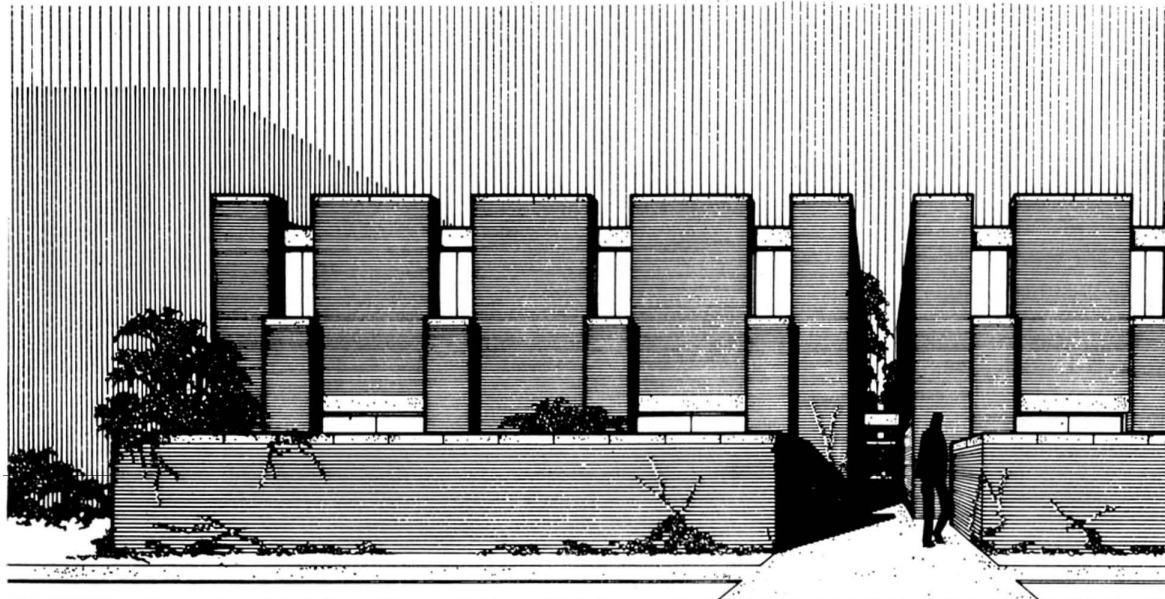
A flat roof and a series of varying floor levels tend to articulate the interior spaces based on room occupancy and use. Both floor and roof are made of wood joists with wood decking and wood ceiling bearing on concrete block insulated cavity walls.

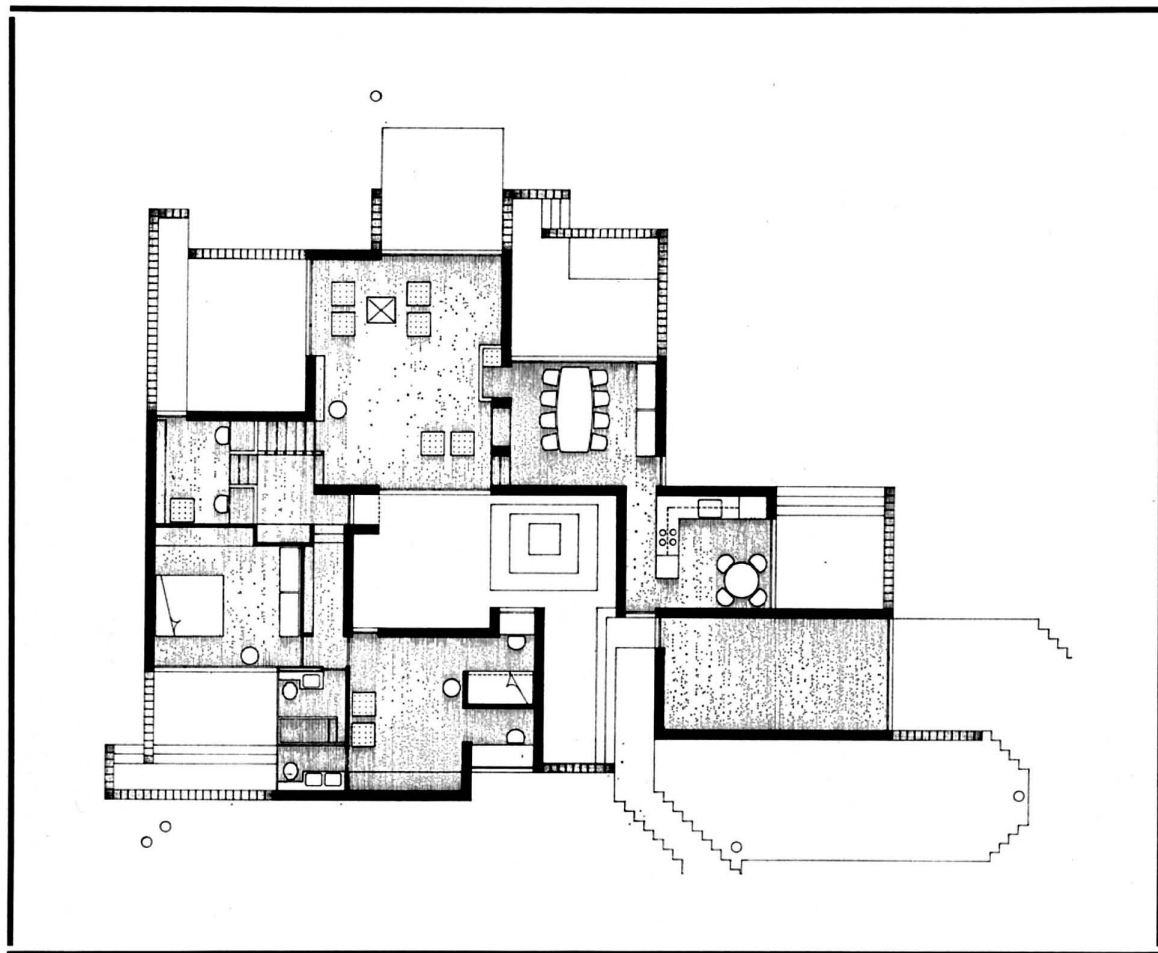
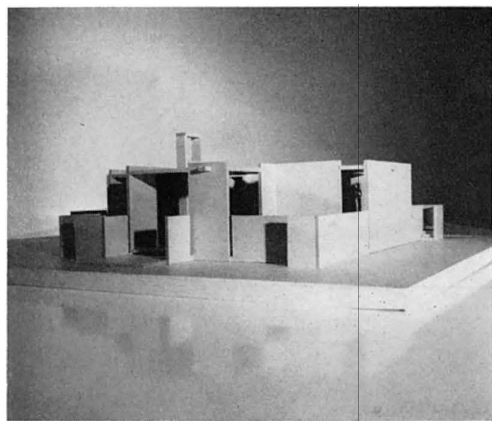
The exterior breakfast terrace, dining terrace, living terraces and bedroom terrace are proportioned to double the interior dimension of the rooms they are adjacent to. The geometry of the house and its courtyard walls are a result of the set backs and height limitations.



TWO PROJECTS BY TIGERMAN AND KOGLIN, ARCHITECTS

The site of these atrium houses is in a multiple dwelling urban neighborhood in Chicago with limited area available for building. The economics of the problem dictated the erection of as many units as possible while providing many amenities, among which were to be outdoor private living courtyards and outdoor community activity areas.



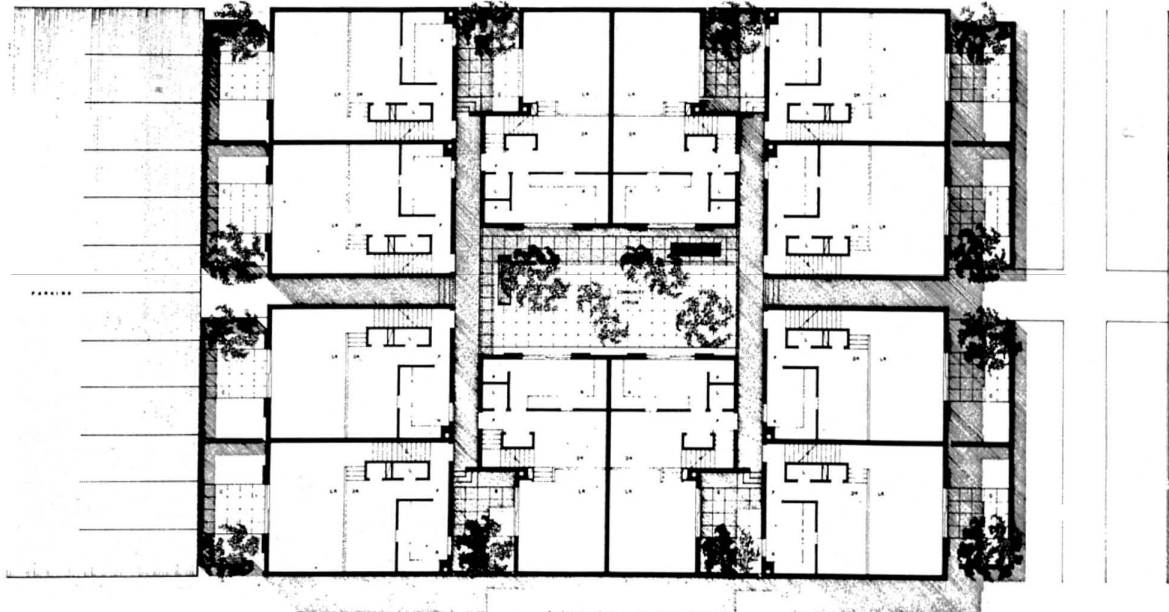


The solution provides twelve 1250-square-foot townhouses, each with a private courtyard off the living room defined by masonry court walls. Access to each of the units is under the roof, which connects all the buildings and acts visually as a bridge helping to define the central community atrium. Parking is provided to the rear of the lot with access to the central

space from the parking similar to that from the street. The units have three bedrooms, a bath-and-a-half, large kitchens and a living-dining space which is separated visually by means of a balcony handrail as this space is divided vertically by steps. Construction is of masonry bearing wall, conventionally framed.

Due to the limited size of the lot, the central

open space is necessarily small in scale, but has a one-to-one horizontal to vertical ratio across its width and it will appear larger than it actually is because of the approach from either the street or the parking lot through a space 4 feet wide and 20 feet high, up steps, under the bridge and only then into the central space which acts as a feeder to all the units.





Sculptured doors

PHOTO BY PAUL HASSEL

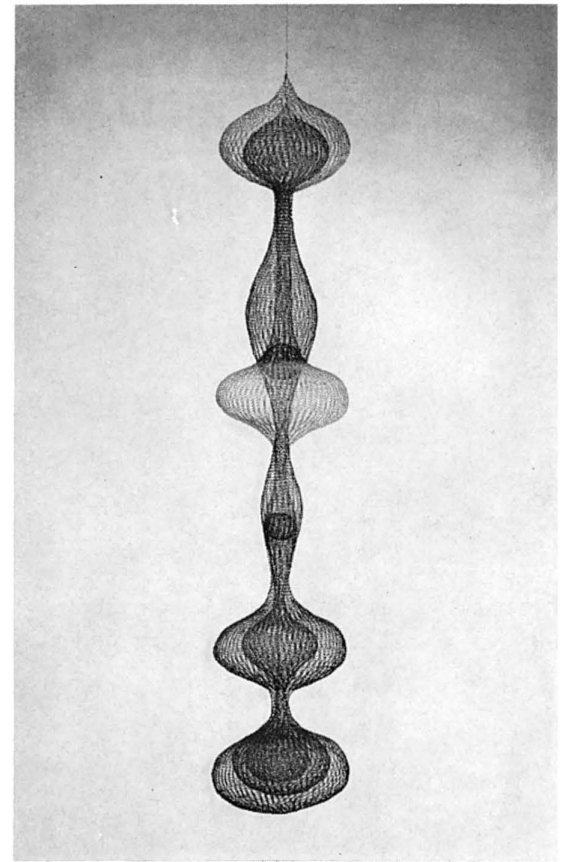


PHOTO BY PAUL HASSEL

SCULPTURE

BY RUTH ASAWA LANIER

The sculpture of Ruth Asawa Lanier has been variously described as "Oriental calligraphy interpreted by a mind of Western education and training" and as "sculpture with a presence." The first is the description by an art critic, the second by a fellow artist. However described, the fact remains that the intricate enclosed rounded forms of knitted wire and the open plant-form abstractions are richly original. The transparent, free-form, hanging mesh sculptures are composed of as many as five pieces, one enclosing another, each a different shape and color. The plant-like forms, which bring to mind the thick foliage of wild brush or the vein structure of leaves, are also metal.

Mrs. Lanier, wife of architect Albert Lanier, was born in Norwalk, Calif., and educated at Milwaukee State Teachers' College and Black Mountain College (North Carolina). The Laniers live in San Francisco.

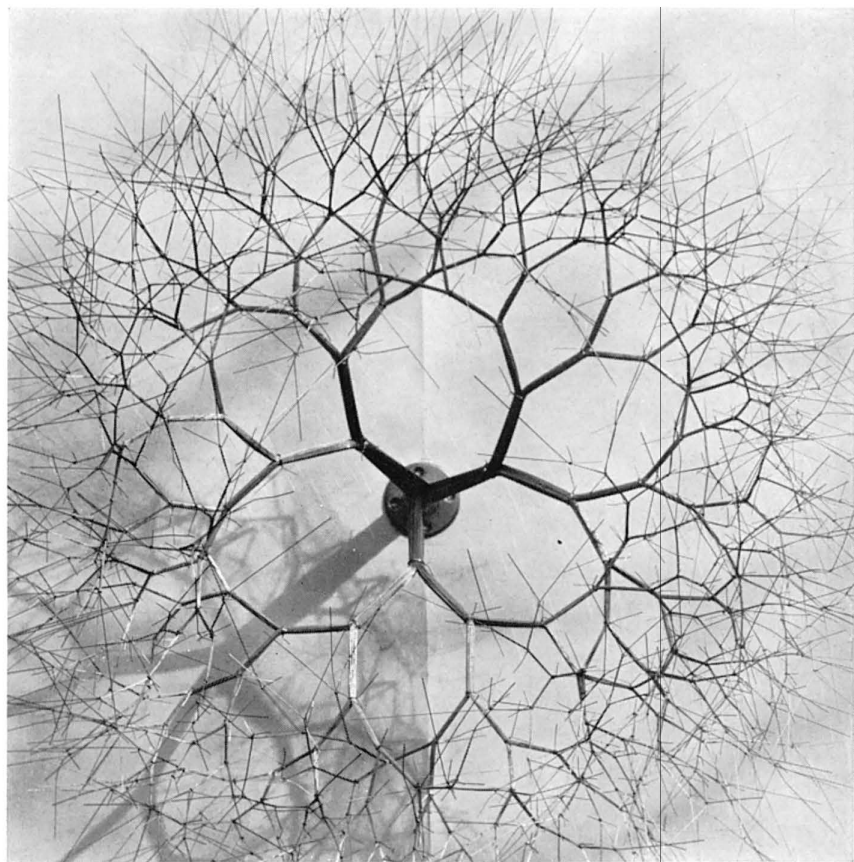


PHOTO BY JOSEPH EHRETH

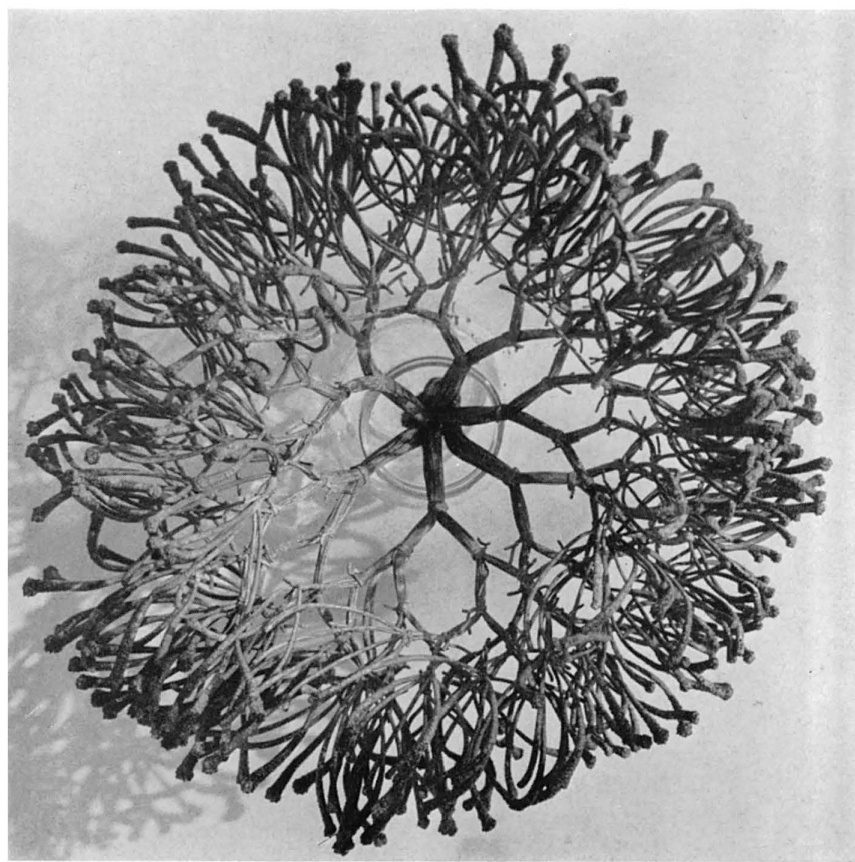
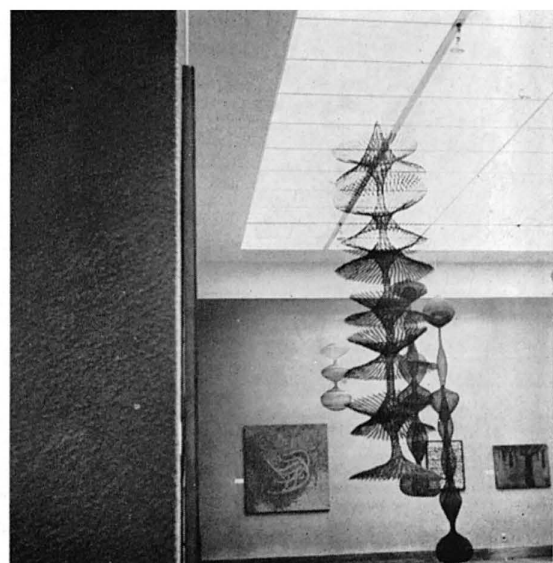
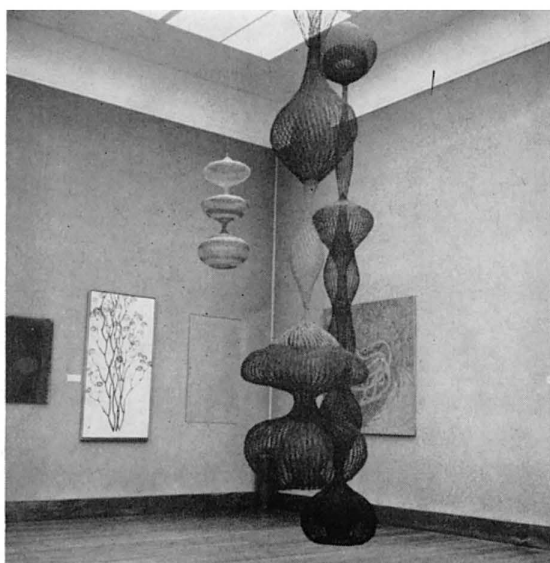
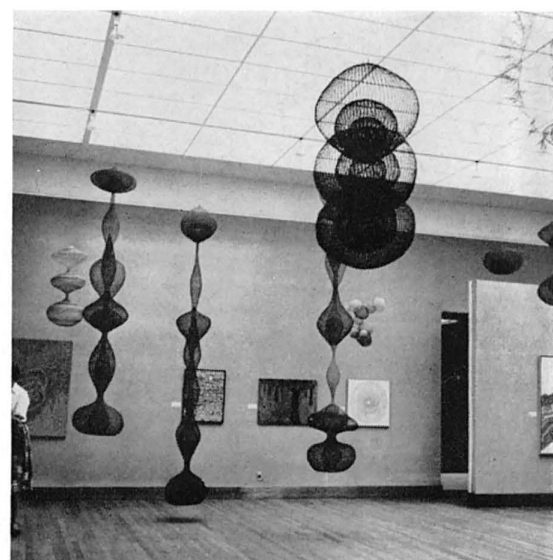
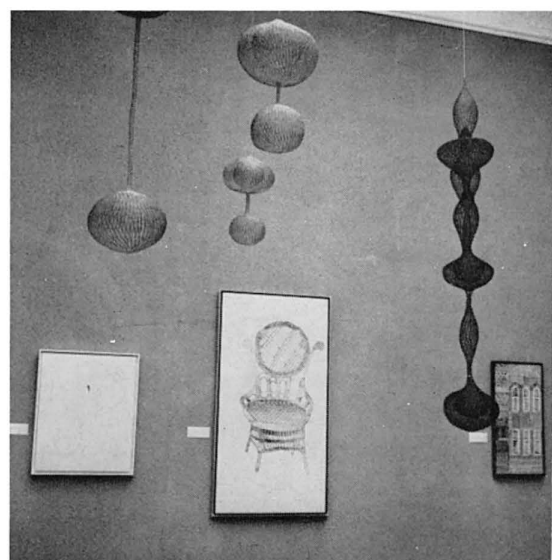
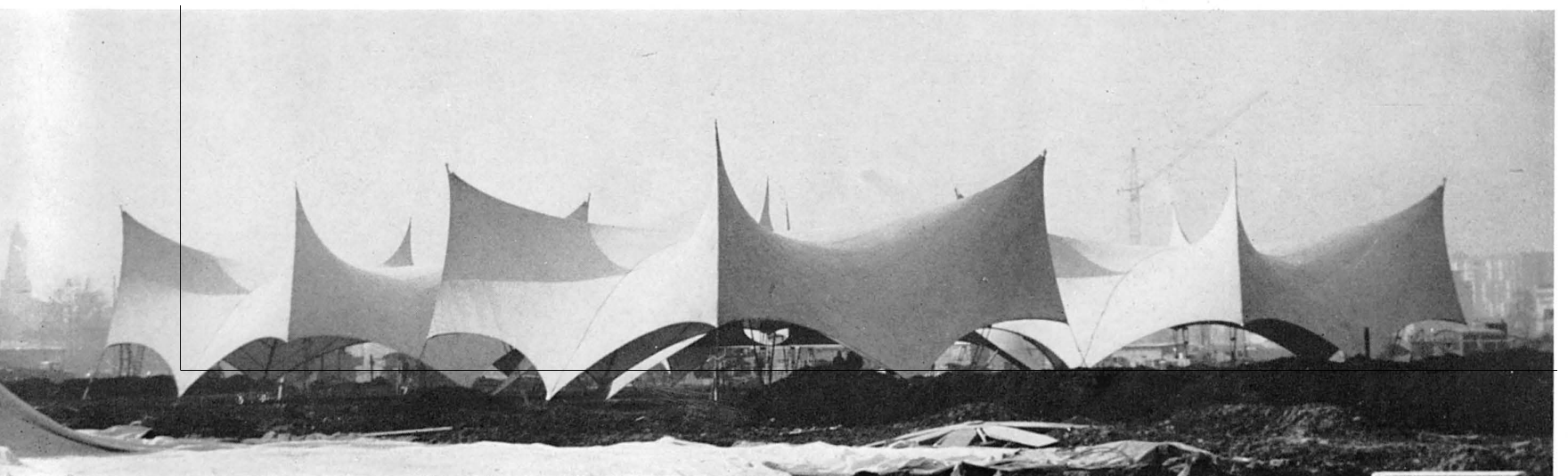
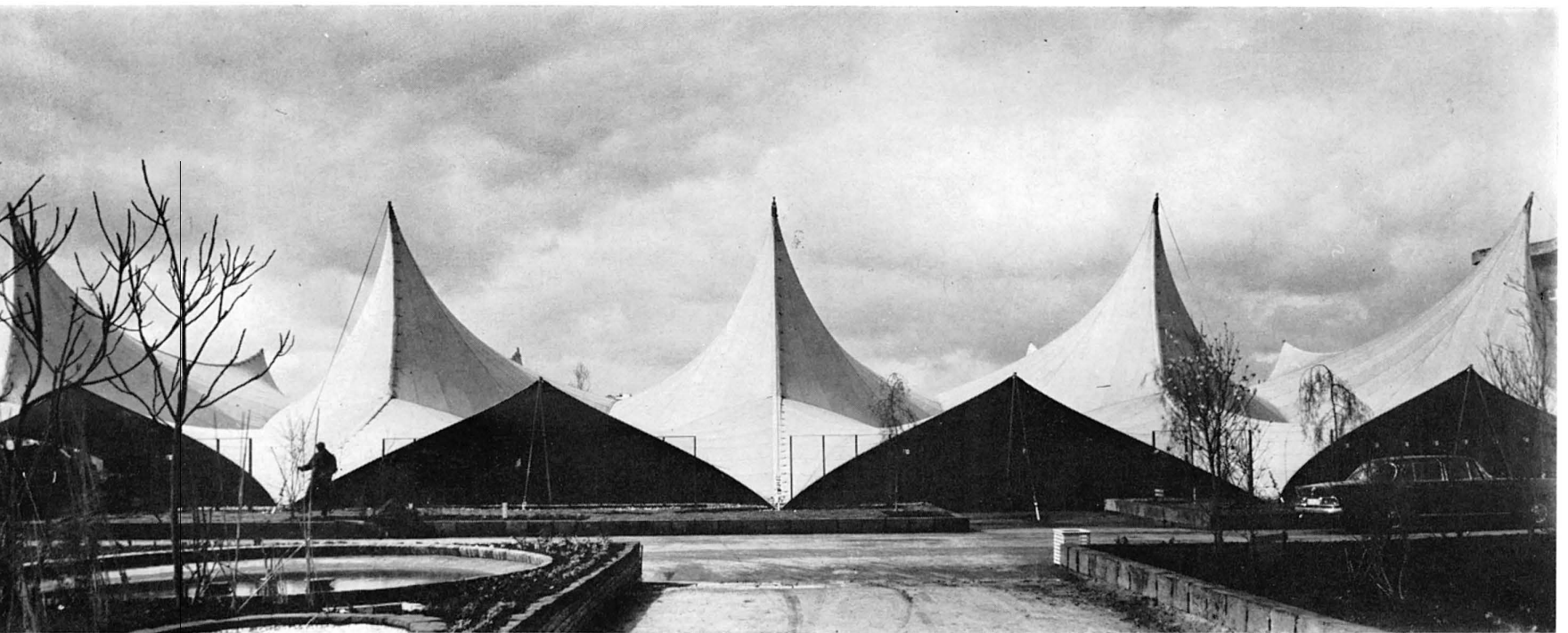


PHOTO BY JOSEPH EHRETH



PHOTOS BY R. ATTRIDGE

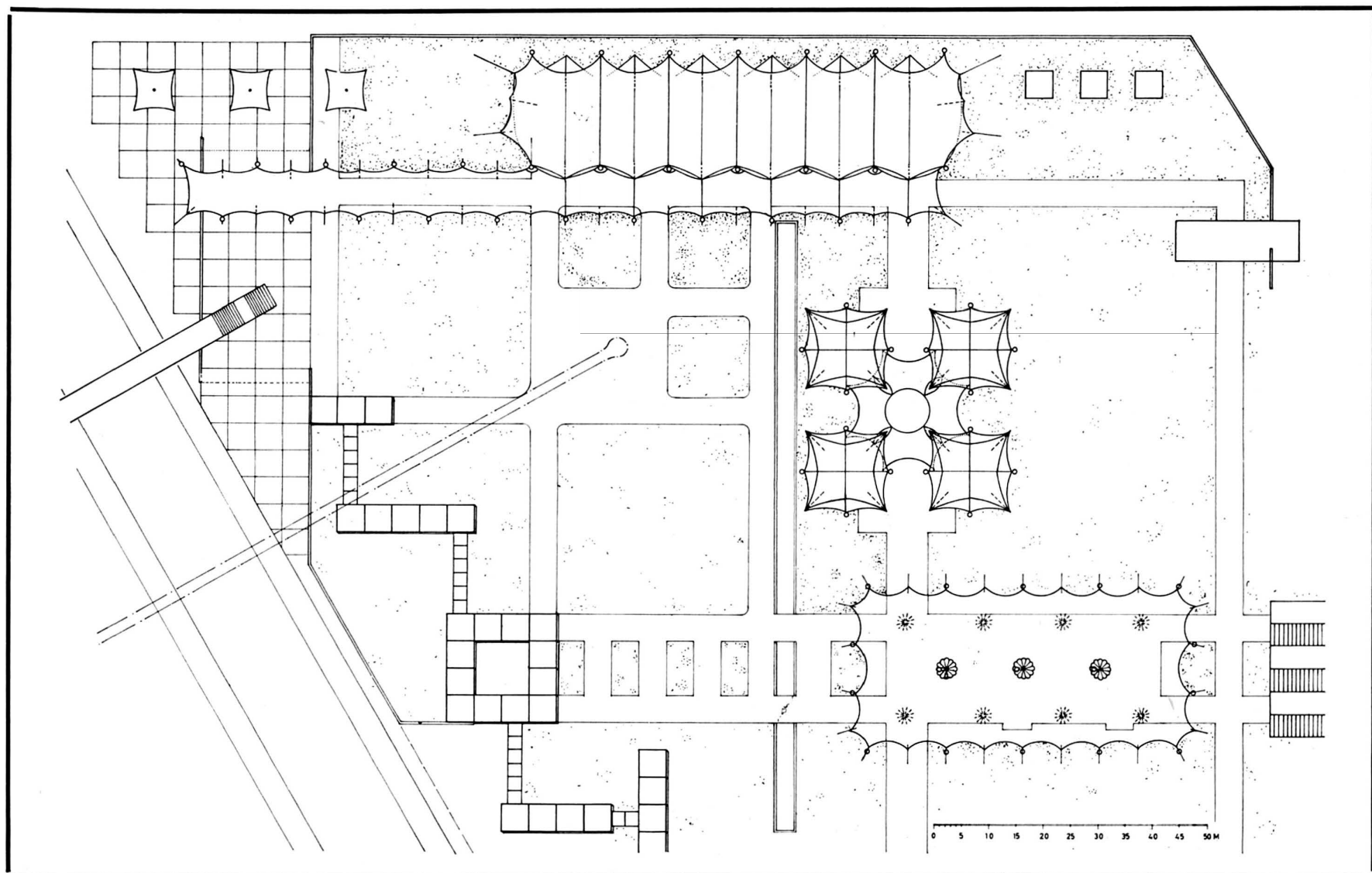
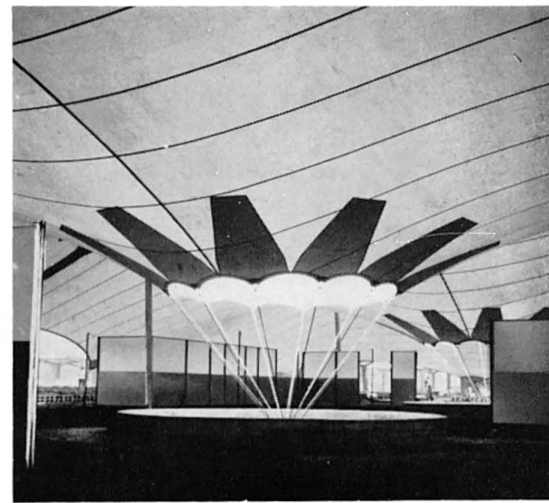
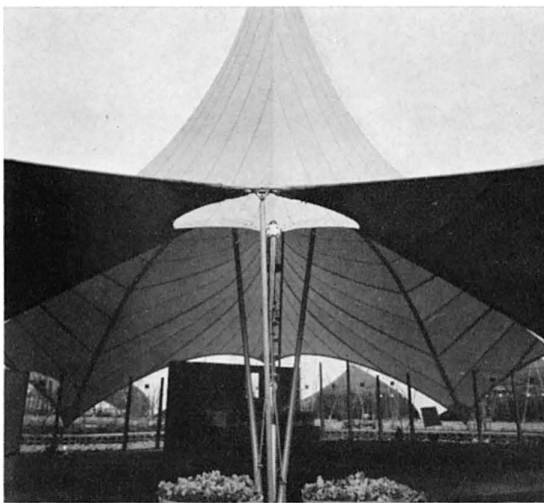
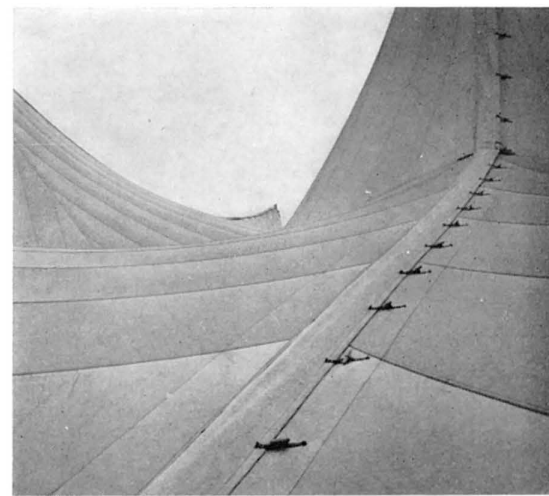
SUSPENDED EXHIBITION STRUCTURE BY FREI OTTO, HANS HABERMANN, CHRISTOPH HERTLING,



JOHN KOCH & HANS WEHRHAHN

These canvas suspension structures were designed for the International Garden Exhibition held last fall in Hamburg, Germany. A covered walkway leads to the undulating *Wellenhalle* (1) of approximately 269' x 65'. Each wave-shaped membrane is supported by a pole and tied at tension points into concrete planted areas or pools which drain the roof.

The slightly smaller—16,200 square feet—*Membranhalle* (2) consists of eight domes supported by umbrella-shaped poles with leaves of sprung laminated plywood. Three low points along the longitudinal axis are tensile restraining points tied to concrete draining basins. Between the *Wellenhalle* and the *Membranhalle* are small pavilions (3) constructed of hypar sections on pole supports housing foreign and other special exhibits.





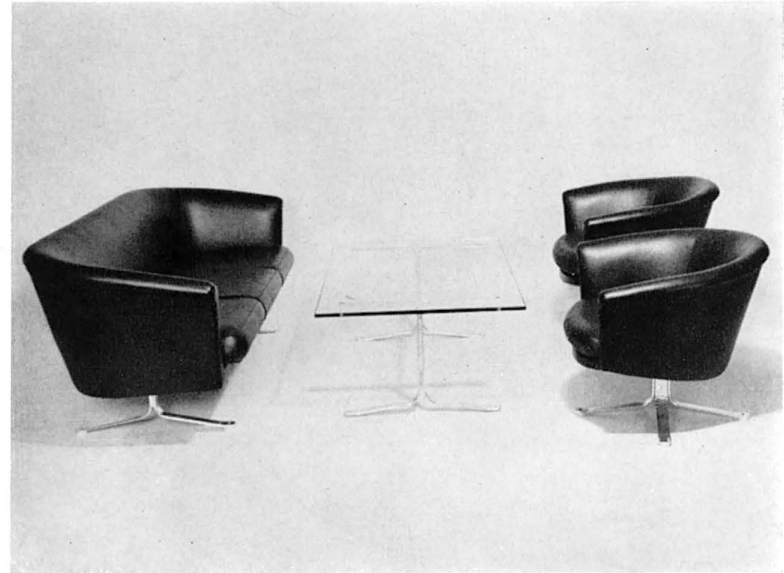
"Wasa Roto" swivel chairs framed here in oak are also available in teak. Table, also in teak or oak, is 16" high and 43" in diameter.

These designs are a sampling of the imports by Scandiline Furniture of San Pedro, Calif., which is catering to the continuing demand in the U.S. for Scandinavian furniture and has become representative of 13 Nordic manufacturers employing such designers as Norway's Arne Halvorsen and Denmark's Hans Olsen and Ib Juul Christiansen. The furniture is selected by Scandiline president Sven A. Eliason and shipped to San Pedro where it is assembled and upholstered.



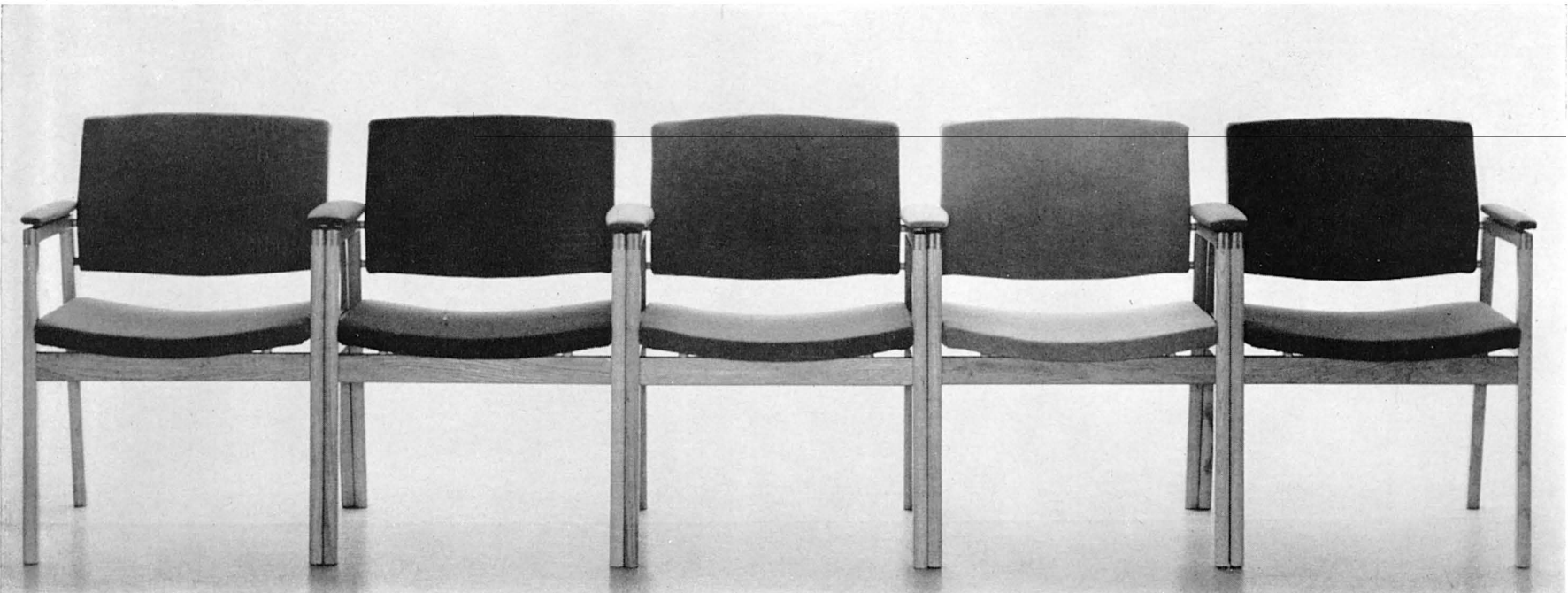
"Torso Minor" conference chair by Hans Olsen; legs are tubular chrome plated steel; 17" high, 27" wide, 25" deep.

"Wasa Roto" group. Swivel chairs are 30" wide by 28" high with chrome metal base, foam rubber upholstery with fabric or leather cover. Sofa is approximately 76" by 28" high; table is of $\frac{3}{8}$ " glass approximately 51" by 40".



SCANDINAVIAN IMPORTS

Auditorium Armchair available connected or single with individual arm rests; oak frame, foam rubber upholstery, with fabric or leather cover; each chair 22 $\frac{1}{4}$ " wide.



MOVEMENT & LIGHT — FRANK POPPER

(Continued from page 25)

Malina's third important contribution to kinetic art is his co-ordination of rhythm—whether physical, human or aesthetic—by the use of continuous movement of colored forms.

Movement in Malina's pictures may be compared to atomic, biological or astronomical rhythm. Psychologically speaking, these movements express the speed of time as it is lived, not as it is shown on the clock face. They bring us closer to life and to human movement than to the prodigiously rapid movement of the universe which is something our minds cannot grasp.

The investigation of human perception has not yet been carried very far in the aesthetic sphere; but even so, the transposition of the rhythm of life into aesthetic rhythm is a particularly interesting feature of Malina's work. His essential purpose in trying to break away from traditional methods of painting, is to create a new rhythm, demanding the sustained attention of the spectator. This experiment has a certain relationship to music. Indeed, in Malina's latest works recorded music is linked to a mechanical and electrical source, so that its variations influence the intensity, while the movement of the colored forms keeps time with the music.

One needs to see some of his one hundred kinetic pictures, such as *Changing Times* in the Lyons Museum, or *Orbits III* in the Musee d'Art Moderne in Paris, in order to appreciate at its true value Malina's contribution to art. He has achieved a synthesis of art and science by evolving a new method for the direct transmission of colored light, accompanied by continuous movement in which different rhythms combine to create a harmonious whole.

Nicolas Schoffer, the sculptor, works with the same concern for light, movement, depth and also color. His sculptures are metallic structures in which curved and angular elements are arranged horizontally and vertically. His most recent works are placed behind large, semi-transparent screens, on which synchronized variable images are thrown—formed by the shadows and reflections of the revolving sculpture and the colors cast by a mobile disc. The source of light, though placed outside the sculpture, plays an important part. Schoffer uses a kind of organ to project and vary his chromatic compositions.

He is interested, too, in the relationship between sound and image, and in his largest work, *The Cybernetic Tower*, a piece of sculpture 52 metres (170 feet) in height, the sound track (street noises, recorded and mingled with electronic music) plays its part in *Formes et Lumieres*, a programme presented annually, from June to September, at the Palais des Congres at Liege, Belgium.

Schoffer's Tower is controlled by an electronic computer sensitive to atmospheric changes, and it is these which regulate the movements of the sculpture. This skillful mingling of aspects of the environment with the most subtle creations of the mind is typical of Schoffer's victory over traditional limitations.

In his earlier compositions sculpture was Schoffer's chief interest; but at Liege his *Cybernetic Tower* is now flanked by a giant screen on which moving forms and colors are projected from a series of "light mixers."

Other experiments in filtering, projecting and polarizing light have been made by the Italian artists Bruno Munari and G. Vardanega, by the Argentinians, Martha Boto and Le Parc and the Israeli artist, P. Hoenich who uses the sun as a source of light and natural wind for movement. Some of their revolving structures are lit from within or reflected in mirrors.

The introduction and synchronization of rhythm and movement in the theatre brings us closer to the "complete" work of art. In Russia, V. E. Meyerhold and J. Annenkov introduced the first mobile scenery. The German, Oscar Schlemmer and Laszlo Moholy-Nagy sought to establish a correlation between visual, spatial

and musical movement in drama and in dance—that art of movement *par excellence* brought back to life by Serge Diaghilev at the beginning of the century. S. H. Eisenstein in Russia, Jean Cocteau in France and Walter Gropius in Germany even used films as part of the stage setting. Kandinsky in Russia achieved the first "complete" theatrical production by staging Mussorgsky's "Pictures from an Exhibition."

The latest experiments again reveal a conscious effort to bring the audience into the performance so far as possible. J. Belson and H. Jacobs at San Francisco, have tried to create a new kind of drama by using electronic apparatus, while in France, Jacques Polieri has ideas about a theatre completely in motion.

Similar methods are adopted in the *Son et Lumiere* performances, the purpose of which is usually to bring some famous building to life and to recount its history. But the real impulse of kinetic art is towards a complete rhythmic synthesis by using elements derived from kinetic art itself.

It thus seems that new modes of artistic expression appeal to man's hitherto neglected kinetic "sense," the connexion being established chiefly by light. It is an art which strives to intensify the relation between this sense and the others through an association of rhythms. From the social standpoint, it may help to improve the standard of aesthetic appreciation by disseminating and multiplying original images conceived by the artist.

Kinetic art will not take the place of the other arts. The poetic, intimate quality of traditional painting, the three-dimensional message of sculpture and the stable, monumental quality of architecture will continue to be subjects for the aesthetic contemplation of mankind. But man's additional need for an artistic link with the dynamism of life has always been of capital importance. In fact, it dominates man's earliest writings and pictures.

As the Twentieth Century progresses, the pace of life accelerates; distances shrink; man's contacts with his fellow men become closer and closer. His ambitions lead him to explore other real worlds, and even his imaginary worlds are now formed from increasingly familiar elements. Will man falter and fail to keep up the pace, will our artists be unable to master the new techniques? Let us hope that the artist was right in believing, as many scientists do, that human resources like those of the earth have hardly begun to be exploited.

HOUSE NO 2 — SAMUELSON & ACOTT

(Continued from page 17)

frame and the interior brick. The steel decking is cantilevered 14" beyond the outer beam and a 1/4" x 24" steel plate fascia attached. The fascia is insulated with 3" of styrofoam cement; the space between the beams and the fascia is used as warm air duct space.

Colors are kept in the primary mood, with the finish materials completing and accenting the overall color scheme. Exterior composition is one of simply detailed block masses with a variety of opaque and transparent surfaces. Depth is created in the vertical plane by use of the moat, the various planting area elevations and the heights of the structures themselves. The approach to the living area is either by the reinforced concrete bridge spanning the moat or by a terrace to the north. Bridge, terrace and related floor between are surfaced with black marble. The solid brick wall on the south provides privacy from the street but an unrestricted view from the living area is afforded by the raised floor.

Both upper and lower levels contain 1400 square feet each and the garage is 480 square feet. Cost was \$30,000.

SECTOR OF PARIS — VICTOR SERFATY

(Continued from page 23)

underpasses connect the two housing areas.

A civic and commercial center has been provided for local government, cultural buildings, commerce and shopping. The buildings forming this group are on an elevated platform with parking

below, and the whole is related to the minor axis of the Champ de Mars.

One of the objects of this study was to show that the spatial relations of the proposed new buildings in this sector based on contemporary concepts can be harmonized with the more formal axial and symmetrical composition of the historical buildings of the Champ de Mars. The residential area would appear to be a vast park within which the residential buildings are freely placed.

Notes the designer: "What makes Paris particularly interesting is the fact that vestiges of past centuries coexist in a perfect harmony. Roman ruins stand alongside the Renaissance palaces and the nineteenth century Eiffel Tower. The architecture of the new buildings in no way conflicts with the existing historic buildings. The Renaissance concept of axial and symmetrical compositions so well expressed in the Ecole Militaire and the Champ de Mars contrasts in an interesting way with the free but orderly composition of the new residential area.

"A view from the top of the Eiffel Tower will show on one side the Champ de Mars with its longitudinal axis running through the Ecole Militaire, the Eiffel Tower, the bridge across the River Seine and ending at the Palais de Chaillot. On the other side, the new residential area in which order has been achieved without sacrificing freedom and without the limitations of arbitrary axial symmetrical arrangements."

MUSIC

(Continued from page 9)

orchestra, who later became its conductor, Mehta began leading the orchestra in concerto accompaniments when he was sixteen. In 1958 he won first prize, among a hundred contestants, for conducting at a competition in Liverpool, England; he was appointed assistant conductor. Mehta is the youngest conductor ever to lead the Vienna and Berlin Philharmonics. In 1961 he was brought from Vienna to Los Angeles to replace two conductors who had canceled engagements. Becoming conductor of the Montreal Symphony, he took the orchestra on a tour of Russia, then was engaged by the Los Angeles Philharmonic and remained temporarily in charge of both orchestras. He made his reputation by directing major 20th century compositions, while increasing his knowledge of the classical and romantic repertory. He prefers to conduct without a score. His efforts to schedule major contemporary works for his Los Angeles seasons have resulted in several successes and several cancellations; such selections run against the long-standing extreme conservatism of the powers behind the orchestra.

The program we heard was originally to have included *Psalmus Hungaricus* by Zoltan Kodaly; we heard instead Beethoven's Fifth Symphony. Jaded critics customarily suppose that a well-routined orchestra can play as well without a conductor, and so it can, in more or less routine style. A strong conductor, by means arcane as well as knowledgeable, persuades each orchestra to play the well-routined work his way; a weak conductor simply goes through the motions, adding perhaps an occasional nuance, which the musicians may or may not repeat in the performance. He tries to make the music go by whooping it up and shushing it down, with gestures. A well-routined orchestra, like a cage full of trained tigers, would as soon devour the conductor by chewing up his interpretation with neatly incised mistakes, as go along with him. A good half of the orchestra members cherish the secret belief that their own musical judgment is as good as the conductor's, if not better—and sometimes it is. (Robert LaMarchina, former leading cellist with this orchestra, recently won high praise in his first bout as conductor of the New York Philharmonic.) The other half are routined into a massive indifference. Either way, they prefer running through the familiar classics to sweating out new work.

Bruno Walter told me that no conductor can train an orchestra by persuasion or force it to play as he wishes. "The conductor," he told me, "serves as the orchestra's conscience." Each player does his best because he believes that the conductor hears him. In the standard repertory this may be very generally true; in the contemporary repertory it is not. The conductor must often convince his orchestra that a difficult new composition can be played at all, then that it can be played well, while educating the musicians by

phrase and note how to play it.

The performance of Beethoven's Fifth Symphony showed in every passage the influence of this sort of discipline. The aery spirit of Anton Webern had entered in the mask of Beethoven. Every note was audible; each phrase moved distinctly from a beginning to an end. To accomplish so much, the customary dynamic train-ride had been made as transparent as a rainbow, except a couple of the necessary climaxes. He's not yet an Otto Klemperer, our former master, but any man who can so wrap the routined aggressiveness of an orchestra around his own conception and bring it out of them again note for note, so that the arabesques his arms cut in the air for the benefit of the audience arrive always precisely with the orchestra at the cut-off or accent, doesn't need me to tell him how to make music. We can disagree; and to disagree with a first-class musician presents a challenge. I'm happy to report that there were many in the audience to shout bravos, I believe for the right reasons.

To begin the program Zubin Mehta directed a reading of Mozart's *Paris Symphony* (K. 297), no. 31 in D, with such care for rhythmic and auditory detail that I remain convinced that I have never before heard it, though reason tells me this can't be so.

For the solo and contemporary work, David Frisina, concertmaster of the orchestra for twenty years and as fine a figure of a man as any orchestra has in its front chair (one of at least a half-dozen violinists of the first rank who live in the Los Angeles area among them Eudice Shapiro, Israel Baker, whose recorded performance of the Schoenberg concerto with Robert Craft will not easily be equalled, and Jascha Heifetz, who told Schoenberg a few years ago that his concerto is unplayable), played the concerto by William Walton, dedicated to Heifetz. He played with style, bravura, ease, and gentlemanly decorum and obviously enjoyed himself. The concerto is clip-and-paste work.

* * * *

Three of the great sculptures of the 20th century, by Gaston Lachaise, were on view at the Los Angeles County Museum as part of a large showing of his works. These three nude figures (modeled, as I am told, by his wife), that seem to float their corporeality in an art as fluid as air, and a marvellous flowing vision of leaping dolphins, stand apart from the remainder as absolutely as good from bad. The remainder of the show is dated by costume, in an *art nouveau* fashion, and marred by many works failing to achieve the same believable corporeality which in the three great works becomes transcendent, and by—oh well! If a man accomplishes three masterpieces and a half in a lifetime, why gripe about his failures.

BOOKS

(Continued from page 11)

zart, and farther into musical domains they knew of but did not personally cherish. The creative revolution of the 1920s swept them both aside. The music of Debussy, Schoenberg, and Stravinsky now dominates their period. For all their zeal they did not discover or foresee their contemporary and neighbor, Charles Ives. I doubt they would have been incapable of him, but they would have missed the spiritual center. By all this we understand how greatly conservatism has changed, how important it is for ourselves to grasp that the "tradition" which seems in our minds to reach back unbroken is in fact as temporary and tenuous as the contemporary achievements we underrate or overrate.

To round out and rub the corners off our assurances we shall do well to dig out Hunecker's critical writings and reread them, to rediscover in them enthusiasms like our own which we have forgotten. Let us start, for example, by genuinely reconsidering the music of Chopin. Wagnerism has fallen from us more recently, and I must confess that I am unwilling to resume it. There was an infectious, licentious enthusiasm throughout the world in Hunecker's period, of which we today suffer the morbid, not simply disillusioned but defeated aftermath. The enthusiasm may have overlaid and covered up matters more serious than any Hunecker—or Wagner—could conceive: Hunecker was a literary and superficial diabolist; we have known Satan. Yet we can use the enthusiasm, and we can pay tribute to Hunecker by recognizing in him one of the first and most compendious critics to mediate between the 19th century and the 20th.

CHINESE MONUMENTAL ART by Peter C. Swann. Photographs by Claude Artaud and Francois Hebert-Stevens. 157 plates, 14 in color, 15 maps and diagrams; A Studio Book, The Viking Press, New York; 1963; \$16.00.

This book is the outcome of a visit two French photographers recently paid to China. Many of the sculptures and wall paintings reproduced are new to Western eyes and scholarship. These are pictures you can return to. If you wish to know more, there is a dutiful, laborious, knowledgeable text covering all main points of religion, history, politics, symbolism, and the rest of it, without raising any of the questions which render scholarship vital—and unimpeded by the pleasures of prose. "Thus the leaping horse looks ahead also to the bas-reliefs of later Han tombs on which powerfully built horses gallop across battle scenes."

The photographs, both black and white and in color, are splendidly reproduced and with few exceptions dramatically paged. The type-size and spacing persuade the eye to read, and the book though large is not leaden.

PETER YATES

DESTINIES, MANIFEST & OTHERWISE

MANIFEST DESTINY AND MISSION IN AMERICAN HISTORY by Professor R. Merk. Alfred A. Knopf; \$5.95.

Destiny, William Jennings Byran once observed, is a matter of choice, not chance; a thing to be achieved, not waited for. A nation's destiny is a manifestation of its collective aspirations—or lack of them—and its character—or lack of it. Several recent books explore the mystique of national character and evolution with interesting and varied interpretations. Those dealing with the Americas, ask why it is that Spanish and Portuguese colonialism of the 17th to 19th century in the Western Hemisphere resulted in stagnation for many of the subsequently independent republics while British colonialism resulted in a vibrant and dynamic United States. History and these books offer many reasons.

Prof. Merk, for example, attributes the slow, inexorable movement westward to the Pacific after the 1783 Peace of Paris to a sense of mission. The Professor's book, subtitled "A Reinterpretation," investigates the national and local motives which sent missionaries, visionaries, fur-trappers, land-grabbers and freebooters into the virgin forests, plains and mountains of the West. Admitting a certain amount of larceny in the hearts of men, Prof. Merk states that the zeal to spread the ideals of the American Revolution, and the desire to bring the Gospel to the wilderness were the fundamental drives among the earliest mass movements. Certainly an early expression of "Manifest Destiny," a felicitous phrase not to be used for another half century, was the case of the "State of Frankland" (or "Franklin," named in honor of Benjamin Franklin, the so-called "State of Free Men," later to become a part of Tennessee). Also the so-called State of West Florida, the Republic of Oregon, and even early attempts to attach Texas to the United States thirty years before actual annexation were reflections of this missionary zeal, mixed, of course, with a considerable interest in acquiring real estate at little or no cost. Prof. Merk, in developing his thesis, and even in emphasizing that through the Polk Administration there was strong Whig sentiment against expansion on both moral and political grounds — moral because any expansion meant the extension of slavery; political, because any expansion meant a strengthening of Southern political hegemony — overlooks the expansionist larceny in the Yazoo Scheme which involved even such libertarians as John Sevier, General von Steuben, and, of all people, Patrick Henry; the Ohio Company; the Fredonian Rebellion, the Bear Flag Republic; even the little Aroostook Incident. These are a few of the many examples of a rapacity presaging our Robber Baron era. Certainly pioneers like Whitman, the Mormons, Greeley, the Methodist missionaries and Captain de Bonneville were interested in expanding the best of America into the wilderness; but Prof. Merk seems to overlook the worst, the terrible price paid by the American Indian for the expression of our Manifest Destiny. We may ascribe holy motives to our westward expansion, but the Cherokees' Trail that Cried is still an irrefutable part of our national past, and a bitter past it is.

BANDEIRANTES AND PIONEERS by Vianna Moog. George Braziller; \$6.95.

This is an interesting parallel study of what happened to the Portuguese colony of Brazil, and attempts to explain why it is that Brazil, with natural resources no less munificent than ours, is still a largely undeveloped and savage wilderness. Actually this interesting and provocative book is as much a criticism of American values as it is a story of Brazil's development, for the author's principal thesis is that North American Protestantism, offering a

religious climate favorable to commerce, spurred aggressive expansion and development in the capitalistic sense; while Catholic Brazil is more leisurely, more spiritual, less strident, less insistent on material success and achievement. Moog contrasts America's and Brazil's respective relationships to two national heroes: Abraham Lincoln, whose wise precepts Americans have reverently and consistently ignored; and Alejandrinho, the great primitive Brazilian sculptor whose monumental works are closer to the mystique of the people of Brazil. Moog criticizes us for our materialistic yardsticks, asks why Lincoln's dream has been so long delayed, and, on the other hand, sees no excuse for Brazil's hesitant economic and material progress. The world faces its present dilemma, he states, precisely because both Protestantism and Capitalism have failed.

LAND SOCIETY IN COLONIAL MEXICO: THE GREAT HACIENDA by Francois Chevalier. U. of California Press; \$8.50.

The author offers a most eloquent reply to Vianna Moog's principal thesis of spiritualism versus materialism, for in the Mexican hacienda system, based on faith, allegiance to Order, personal loyalty to the Hacienda Patron lies the fruit of the kind of societal evolution wished for in *Bandeirantes and Pioneers*. The Hacienda System, based on the old Aztec Order (excellently expressed in a classic work, *The Aztecs* by Fray Diego Duran, an early monastic visitor to New Spain after Cortez' victories, Orion Press, \$12.50, translated and edited by Doris Heyden and Fernando Horcasitas), was based on what the Spanish conquerors found when they landed: a feudal society grounded on cheap, limitless, indentured labor; multiple harvests; a strong profit motive inculcated among Aztec manor lords. In short, a system which paralleled the agronomy and economy of Spain itself.

Land Society recounts the gradual takeover by Spanish grandees of the Aztec system, so that the hacienda concept, operated by bureaucrats, retired veterans, and agents had become the accepted, the only way of life for more than three and a half centuries. In the 18th Century the Church and several successive enlightened governors of New Spain came to recognize the evils in the system. Then came Hidalgo and "independence," but even political independence from Spain could not break the power of the system. The feudal system lasted through the Porfirio Diaz dynasty and even beyond, for it was not until President Lazaro Cardenas instituted the Rodriguez Land Reform in the middle 1930's that the Hacienda System began to break up and peasants increasingly allowed to acquire their own modest pieces of land. The very institutions which Moog finds so essential to the spiritual growth of his native Brazil, were those which stultified Mexico until that country began to realize its own version of Manifest Destiny, the realization of the goals of the Revolution of 1910 against Diaz and the old order.

A HISTORY OF MODERN GERMANY: 1648-1840 by Prof. Hajo Holborn. Knopf; \$10.75.

Still another study in the ethnic, political and economic currents which determine the national character of a people, a prodigious undertaking of historical interpretation, tracing the fate of German speaking peoples from the Peace of Westphalia to the end of the Metternich era. Germany — from the Pomeranian marshes in the northeast, to the alpine redoubts of southern Bavaria, and east to the Danube lowlands near Vienna — is studied in all its facets, political, economic, military, cultural, ecclesiastic and spiritual. The main thread of this modern German history moves toward the ultimate conflict between Prussia, the robber-baron state of the north, and Austria, that strange mixture of an empire. Along the way Germany, including all its major and minor principalities, was exposed to the post-Reformation, the Enlightenment, the French Revolution and the Napoleonic period; eventually Germany chose to be a state of blood and iron. Prof. Holborn's brilliant study tells us why.

Prussia rapidly assumed German leadership as Austria lost power through its own balkanization. Prussia was the first spartan state among German political subdivisions to require citizen loyalty and absolute obedience. By the middle of the 18th century Prussia developed into a sternly disciplined garrison state, chiefly to join in the dismemberment of Poland but also to exert its will over lesser German units, moving from military and diplomatic victory with only Napoleon's crushing conquests interrupting. The strong virus of intense nationalism which infected the Prussian state and people under stern Frederick the Great, spread in the 19th century and

attained plague proportion in our own. The daily regimen of victory, glory, triumph pounded from the school podium, the pulpit and in the press moves us through the pages of Prof. Holborn's book toward the ultimate catastrophe. The romantic idealism of the Goethe-Hegel period, states Prof. Holborn, disappeared as the Revolutions of 1848 approached, and as Germany reverted to a Fredrician absolutism in its drive for political unity. Germany, frustrated in its extra-European expansion, *Weltpolitik*, by England and France in the early 19th century, turned to Europe for *lebensraum* and ultimately took the world through two embittering wars. Prof. Holborn's *History* is the second of a definitive three-volume work. No one can read this dynamic volume without being impressed by its erudition and completeness.

JOHN ADAMS & THE PROPHETS OF PROGRESS, edited by Zoltan Harszti. Universal Library; \$2.25.

This collection of notes and comments on books read by the President, offers an illuminating and fascinating insight into the thinking of one of our great statesmen-philosophers. Adams made copious notes about everything he read, and it is interesting to note that he anticipated the thesis developed more fully by Frederick Jackson Turner in his classic *The Frontier in American History*, that the American West was a safety valve for a growing nation along the Atlantic seaboard. Adams, essentially a Hamiltonian in his philosophy, believed implicitly in political evolution through class struggle. The Constitution in his view was a careful balance between the urban and the rural, the wealthy and the poor, the intellectual and the uneducated; the West, he believed, was the geographic outlet for the impoverished and the malcontents in our society who, he felt sure, would someday reach intelligence and affluence.

MADAME DE STAEL ON POLITICS & LITERATURE, translated and edited by Morroe Berger. Doubleday; \$3.50.

The last word, which, of course, properly belongs to the ladies, on the general subject of national character and national destiny. The incomparably wise Mme. de Stael waged a lifetime battle against tyranny and cant, and numbered Napoleon among her adversaries and grudging admirers. She had great hope for Americans, telling George Ticknor, a future Harvard educator, "You are the vanguard of the human race; you are the future of the world!" Coming from a woman as knowledgeable about the world scene as Mme. de Stael, that was high praise, indeed. *Madame de Stael on Politics & Literature*, offers a very erudite and lively woman's views on the arts and national character, and few were as well qualified as she to pass judgment. She had a boundless faith in Americans and their future, and only Napoleon and the British navy kept her from personally visiting "a new society unhindered

by old impediments to freedom and to individual self-development . . . a nation which will be one day very great."

Mme. de Stael's other national estimates were equally incisive: On Prussia—a military and philosophical Janus; England—enlightened without the delights of gracious living; Russia—a heritage of invincibility, a hatred of foreigners. On all nations—"only political institutions," she once wrote; "can shape the character of a nation." She would have approved America's Manifest Destiny and wished it well.

ROBERT JOSEPH

BOOKS TO WATCH FOR

CONSPIRACY AT MUKDEN by Takehiko Yoshihashi. Yale University Press; \$6.50.

A scholarly and authoritative account of one of the great turning points in Japanese and world history; the ruthless event known as the Mukden Incident which started Japan on her career of aggression. In 1931 Japan was one of several nations with a stake in the wealth of Manchuria, a dangling appendage of China's then warlord-dominated anarchy. Japan's involvement in the power struggle for Manchuria, carefully and deliberately planned and executed by an ambitious military against the wishes and directives of the peace-oriented civil government, never fully in control, was actually an overt act of war, the first step in the inexorable path of world conquest. The book, documented with painstaking scholarship, nevertheless reads with the breathless excitement of a suspense melodrama. The cast includes all the characters of a thriller—the heroes, the villains, and, of course, the victims. The work is painstaking and leaves no shred of doubt regarding culpability.

THE PILGRIM PRINCE by Gladys H. Barr. Holt, Rinehart & Winston; \$4.95.

A fictionalized account of the life of John Bunyan, author of the classic *Pilgrim's Progress*. Bunyan's life was a long, unending career against religious persecution and repression. The filthy dungeons, where he wrote his masterpiece, the intolerance, the resolute heroism of Bunyan himself despite adversity are described with spirit and skill. This is neither an easy period of history, nor is Bunyan the average derring-do hero of historical literature, and the author has handled the man and his period well.

BEYOND TIME by Michel Siffre. McGraw-Hill; \$5.95.

The incredible account of self-incarceration in a living tomb for a period of two months, and the scientific knowledge which emerged from this dramatic and heroic experiment. Michel Siffre, in his twenties, lived 63 days in a cave hundreds of feet underground and scientifically recorded every reaction, every emotion, every psychological and physiological symptom and movement; the information is invaluable for future space exploration. The author's reactions to his void environment, his diary, his isolation, his imagined madness, make fascinating reading in one of the most unusual books of the season.

EIGHT MEN OUT by Eliot Asinof. Holt, Rinehart & Winston; \$4.95.

The story of the 1919 Black Sox Scandal, a thoroughly documented account of one of the great American pastime's darkest moments. Great reading on a bit of Americana.

THE TELEVISION WRITER by TV-film critic Erik Barnouw. Hill & Wang; \$1.45.

A pointed, informed, well-organized guide to television writing, offering plenty of cogent examples, good, sound advice, and absolutely no nonsense. Barnouw, an experienced hand in the game, knows whereof he writes. The apprentice writer would do well to consult this text before writing the great American television drama.

AFTER THE COSSACKS BURNED DOWN THE "Y" by Eddy Gilmore. Farrar, Straus & Co.; \$4.50.

A fascinating and somewhat irreverent account of Associated Press correspondent Eddy Gilmore's return visit with his Russian wife to the Soviet Union. As readers will recall, the Pulitzer Prize winner and his Russian-born wife were suspected of espionage during the Stalin era and escaped from the country. Their return visit years later is interesting, colorful, touched here and there with terror as they "sense" officialdom breathing down their necks. Their departure for home after visiting family, the theatre, and remembered spots of former years is a hair-raiser in the best thriller tradition. More than a mere travel book, this is an excellent view of the Soviet Union today by an experienced "Soviet hand."

— R. J.

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HONORS & AWARDS

PIER LUIGI NERVI has been named recipient of the AIA Gold Medal Award for 1964. The Institute's highest award will be presented during AIA's national convention in St. Louis June 14-18.

Honorary membership in the AIA "for distinguished service to the profession of architecture or to the arts and sciences allied therewith" has been accorded to ANTHONY G. ADINOLFI, manager of planning of the New York University Construction Fund; JOHN L. CAMERON, chief of the School Housing Section of the U.S. Office of Education; S. C. HOLLISTER, dean emeritus of the Cornell College of Engineering; GEORGE MCCUE, art critic of the *St. Louis Post-Dispatch*; and HENRY LEE WILLET, Philadelphia artist (stained glass).

Architects LOUIS I. KAHN and RICHARD J. NEUTRA have been elected to membership in the National Institute of Arts and Letters, an honorary society of the nation's "most distinguished creative artists," founded in 1898. Other artists named to membership were painter and stage designer EUGENE BERMAN, sculptors CHAIM GROSS and THEODORE ROSZAK, and painter HANS HOFMANN. New members in the Institute's Department of Literature are Hannah Arendt, James Baldwin, Truman Capote, Leon Edel, Ralph Ellison, Horace Gregory, Bernard Malamud and John Updike.

R. BUCKMINSTER FULLER will receive the Brandeis University Commission 1964 Award for Notable Creative Achievement at the annual award ceremony and dinner to be held May 26 at the Waldorf Astoria in New York City. Others to be honored at the 8th Annual Creative Arts Awards (music, fine arts, literature and theater arts) "in recognition of a lifetime of distinguished achievement" are producer Cheryl Crawford, writer Vladimir Nabokov, sculptor David Smith and composer Carl Ruggles.

APPOINTMENTS & ELECTIONS

Three architects and three designers compose the new California State Board of Architectural Examiners Qualification Advisory Committee, appointed by Governor Brown for the purpose of registering building designers under the new Architectural Practices Act. Named to the committee were architects WILLIAM STEPHEN ALLEN, FAIA, ALLEN LEW and ROBERT PLATT; designers THOMAS SHOEMAKER, EDWARD HAGEMAN and OSCAR WERNER. The Qualifications Committee will hold hearings and certify to the Board of Examiners those applicants it finds qualified for registration under the APA as building designers.

ULYSSES FLOYD RIBLE, FAIA, Los Angeles, has been elected 1964 president of the California Council, AIA. Nominated to serve with Rible were DONALD E. NEPTUNE, vice president (Pasadena); WARD WYATT DEEMS, secretary (San Diego); CABELL GWATHMEY, treasurer (Northern California) and DONALD L. HARDISON, member at large (East Bay).

AIA NEWS

Speaking at the 50th anniversary meeting of the Virginia Chapter, AIA, Institute president J. Roy Carroll, Jr., noted that "as we grow richer as a nation, we grow poorer in the quality of our physical environment." To reverse the trend, he told the Virginia architects, the AIA has (1) promoted the creation of active design committees in local chapters to elevate the architectural design quality in its area and to "marshal the forces of the community for aesthetic improvement"; (2) inaugurated a "Comprehensive Architectural Services Program, designed to help the architect develop greater skills in performing the more complex services needed by his clients"; (3) produced a report, through its Committee on Education, "which will become the nucleus for a great broadening of architectural education"; (4) held press conferences to help newspapers to "realize the great impact that urban building and rebuilding have on their communities"; (5)

produced a film on architecture and environmental design to be shown to high school students; and (6) is planning a film on good and bad environment to be made available to adult groups and another on the history of architecture and planning for high school classes.

Speaking earlier before the North Carolina Chapter, AIA, Carroll also criticized the quality of contemporary architecture. Mentioning briefly the new ideas in art and architecture that culminated in the Bauhaus, Carroll asked "What has been accomplished since that time? The Bauhaus infant grew up and aged; its principles remain, though many of its offspring have been malformed. . . . If the average speculative office building—that glossy rentable receptacle which we find in every city—is all that remains of this movement, then that movement was misguided. . . ."

Public criticism of contemporary building is all too just, Carroll said, but augurs well for the future. "We are finding out, too, that the public isn't entirely insensitive and this is a good thing. The estrangement of modern art from modern man isn't as complete as we thought. The ordinary man still seeks beauty, and now he is beginning to demand it. This means . . . that there is a chance, over a long and painful period of time, to strike down the laws, interpretations, and restrictions that put a premium on bad building. *This is our responsibility and we must fulfill it. . . .*"

SCHOLARSHIPS & GRANTS

Seven architectural scholarships to the summer design session of the Fontainebleau (France) School of Fine Arts are being offered by the Portland Cement Association. Architectural schools belonging to the Association of Collegiate Schools of Architecture may submit the work of one fourth-year student from material submitted as class work during any school year up to and including the fourth year. The design projects must be two-story or less, residential, and predominantly concrete. For additional information write the Portland Cement Association, 33 West Grand Avenue, Chicago, Illinois 60610.

Funds are being solicited from alumni and friends of the Iowa State University Department of Architecture and Architectural Engineering for the establishment of scholarship fund in memory of Leonard Wolf, FAIA, head of the department from 1953 to his death in 1962. Checks should be made payable to the Leonard Wolf Memorial Fund.

The Philadelphia Museum College of Art has been awarded a \$5,000 grant by the Loeb Charitable Trust for a five-year study aimed at encouraging talented high school students to consider careers in art.

A \$2,000 grant for the study of Latin American Architecture has been awarded to G. Paul Frahm of the architectural firm of Warner, Burns, Toan and Lunde, by the New York Chapter AIA.

ROBIE HOUSE

Designation of Frank Lloyd Wright's Robie House as a Registered National Historic Landmark by the U.S. Department of Interior is the latest development in the battle to save it from demolition. Landmark status is accompanied by a certificate and plaque but no money, which is the principal need for preservation of the Chicago residence designed by Wright in 1909. Of the \$250,000 required to restore the building to usable condition, \$40,000 was raised last year. Contributions, deductible from federal income taxes, should be made payable to Robie House Restoration Fund, University of Chicago and sent to the Robie House Committee, Room 1006, City Hall, Chicago 2, Illinois.

FAIRS

On the eve of the New York Fair, the executive board of the California World's Fair announced the successful end to its four-month search for a general manager to replace former Gov. Fred Hall of Kansas. New chief executive officer is Glenn R. Watson, Los Angeles attorney. Biggest headache for the new head of the fair is to find the \$174 million needed to finance it. Meanwhile, work continues on the 300-acre peninsula being created in Long Beach Harbor which will be the site of the Fair, scheduled to open its doors in April of 1967.

(Continued on next page)



Above is a model of the massive sculptured screen by Paul von Ringelheim for the U.S. Pavilion at the New York World's Fair. The bronze piece, commissioned by Fairleigh Dickinson University (Carlisle, Pa.), symbolizes world peace and is $8\frac{1}{2}' \times 39'$.

COMPETITIONS

The American Institute of Steel Construction is accepting entries in its fifth Architectural Awards of Excellence competition, open to all registered architects practicing professionally in the U.S. Buildings of all sizes and types completed since January 1, 1963 are eligible. Submissions must be in by June 1, 1964. Additional information may be obtained from the Institute, 101 Park Avenue, New York 17, N. Y.

Universities with graduate programs in urban planning have been invited to compete for a \$15,000 award offered by the Pittsburgh Plate Glass Foundation. Each participating school will submit one entry answering the question "How would your university use a grant of up to \$15,000 to extend knowledge and understanding of the problems of physical development of tomorrow's cities—within the framework of goals and procedures consistent with the ideals of a free society?" For details write the Pittsburgh Plate Glass Foundation, One Gateway Center, Pittsburgh 22, Pa.

CONFERENCES

NEW YORK—A & A music columnist Peter Yates will be among the lecturers at the two-month-long 18th Annual Festival of the Contemporary Arts at Cornell University which continues through May 11.

CAMBRIDGE, MASS.—"The Role of Government in the Form and Animation of the Urban Core" will be the subject of a conference of architects and city planners May 1-2 sponsored by the Harvard Graduate School of Design. Downtown Boston will be used as the major case study of the conference which the school hopes will arrive at general recommendations for federally supported urban renewal.

ST. LOUIS—The forces that shape the American community, "The City—Visible and Invisible", will be the subject examined at the National AIA Convention in St. Louis June 14-18. The first two days will be devoted to the "invisible forces": psychological, sociological, legal, historical, cultural, political. The final day will be concerned with the "visible" city, the architect's realm.

VENICE, ITALY—The technical and juridical problems of conservation and restoration of buildings of historical importance will be the subject of the Second International Congress of Architects and Technicians of Historical Monuments sponsored by the Department of Fine Arts and Antiquity of the Italian Ministry of Education May 25-31.

DALLAS—The Sixth Annual Exhibition of Ecclesiastical Arts will be held in conjunction with the Church Architectural Conference sponsored by the Church Architectural Guild of America April 6-9 at the Dallas Sheraton Hotel-Southland Center.

LOS ANGELES ARCHITECTURAL PANEL

"Perception #2", the second presentation of slides dealing with graphics and communication, will be offered by the Los Angeles Architectural Panel, Friday, April 3 at 8:15 p.m., Harris Hall, U.S.C. School of Architecture and Fine Arts. To be shown are the slides of Vance Johnson, graphic designer; John Neuhart, graphic designer; Monte Hartman, industrial designer; and Kurt Lenk, educational photographer in industrial communications. Public invited. Donation \$1.00.

ART

(Continued from page 7)

ly dreaming, originating imagination. As I have written several times in these columns, not even the middle ages were ideally selfless. The great imaginations of the period always emerge as its history. All the artisans that worked on the cathedrals will never be as important as the master sculptor who directed their labors. And all the colleagues who carry out the schemes of Le Corbusier will never replace the source which is his imagination.

But perhaps Argan in his heart knows this and is only writing in reaction to the extremes he sees around him. In trying to think of a system that could re-assert the need for values rather than indices, he created a *faute-de-mieux* theory that is easily devastated—as it was by a dozen Italian artists.

Still, many of his arguments are worth reflection. The minimizing of asserted value can no longer be disguised in contemporary art, and various artists are desperately trying to get around the problem. Artists such as Baruchello meet it by going beyond the orthodox bounds of the visual arts in order to make a statement that has some bearing on his judgment of existence. Others doggedly maintain that their individuality is their probity, and seek to evolve visual counterparts of the state of their souls, so to speak, without having recourse to the symbols evolved in other of the humanist activities.

Those artists whom Argan defends, such as the Group of Visual Research in Paris, try to make common cause with theoretical scientists in the hope that visual data can be transformed into philosophical emblems. I see no reason why a "school" of thought, which is what any group is, need be attacked for what it isn't. But I also see no reason to believe that the individual genius is any less potent today than he ever was in history. Only a defeatist and misguided humanist could work himself into such an untenable position.

NOTES IN PASSING

(Continued from page 13)

the admiration of all." (Others honored: Ralph Erskine of Sweden, "imagination into architecture"; Rut and Tapio Wirkkala of Finland, "poetic spirit of conspicuously high order"; Jose Antonio Corderch of Spain, "right character, right architect"; and *The Architectural Review*, "first review among the reviews of architecture.")

The obelisks will "be presented every year, either once or several times during the year, depending on inspiration. This first time we will confer six of them; then either more or less at a time, as the spirit moves us; on some occasions we may give more than one to a single person. They will be given to architects, designers, sculptors, painters, poets, to critics and to reviews, to museums and collectors as well as for remarkable achievements in the world of art."

If the approach seems a casual one, be encouraged that it is all the more likely to reflect the spirit and personality of Mr. Ponti—a first-class guarantee of satisfaction.

* * *

The award caught the Eames in the midst of frenetic efforts to complete the IBM Exhibit for the New York Fair. They have been working on it since before the Seattle Fair in their unlikely studio, a remodeled warehouse in Venice, a shabby beach slum suburb of Los Angeles. The studio is filled with a transcendent clutter and enthusiastic dementia reminding one, say, of last minute preparations for a senior class play. However, the excellence of the bits and pieces of models and exhibit mockups, and the general air of professional competence underlying the activity effectively dispel any feeling of amateurishness.

The total IBM Exhibition will be composed of a number of sub-exhibits, some designed solely to entertain, others to entertain and give the visitor an understanding of some esoteric aspects of science. The Eames, masters at visualizing the invisible and simplifying the complex, have come up with ingenious improvisations. Experimenting, for example, with various substances in an attempt to discover a combination of liquids that would create the right patterns of form and color without blending for one 12-second sequence on hydrodynamics, they arrived at a concoction of water, Coke and whiskey (Jack Daniels). The resulting film has an eerie cast and the surrealistic quality of a submerged maelstrom.

Judging from what we saw, the IBM Exhibit will be fun.

READER SERVICE — PRODUCT INFORMATION

Turn to page 41 for prepaid inquiry card.

(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 1/2", 5/16" and 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) Plastifeutre, 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. Fabricon 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 Fiberglas 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, Lacemente, 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.

FOR SALE**A lot — for little**

Estate-size scenic view lot overlooking the entire Los Angeles valley and Catalina located on Westridge Rd. in Brentwood. Unexcelled view cannot be blocked on any side. No near buildings or neighbors possible. 187' x 214' deep; ideal for custom home. Excellent value, direct from owner.

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Los Angeles, California 90005**

(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.

(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 Peralith 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.

(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'rn-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, Versaboard 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.

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 1/4" x 11 1/4". 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)

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for
processing
and
delivery.

Circle Number for Desired Product Literature and Information

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Name _____

Address _____

City _____ State _____ Zip # _____

Occupation _____

(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.

(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) Lighting Fixtures: Complete range of contemporary designs for residential and commercial application. Write for new 20-page catalog—Chandeline—a different concept in lighting. Prescolite Manufacturing Corporation.

(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 Wessel 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 F'Lite, the translucent Fiberglass 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 passen-

ger 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.

(44) Executive Desks: New collection by Brown-Saltman features designs by John Follis and Elisha Dubin. Manufactured in Southern California; complete local inventory available for immediate delivery. Brochure shows executive desks, conference desks, executive storage units, etc. Brown-Saltman Company.

(45) Aluminum Railings: Post bases and cinchrail aluminum railings are illustrated in 12-page booklet. Installation drawings included. Michel & Pfeffer Iron Works, Inc.

(46) Orlando Galleria has continuous exhibits of fine paintings and sculpture. Free schedule of exhibitions available. Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

(47) Ogden water purifier converts tap water to pure, spring-like drinking water by a scientifically developed, disposable cartridge. The small, compact, stainless steel unit is easily installed either above or below the sink. Portable and industrial units available. Ogden Filter Company, Inc.

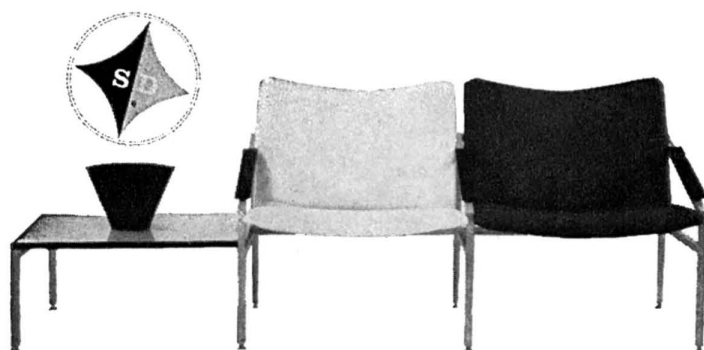
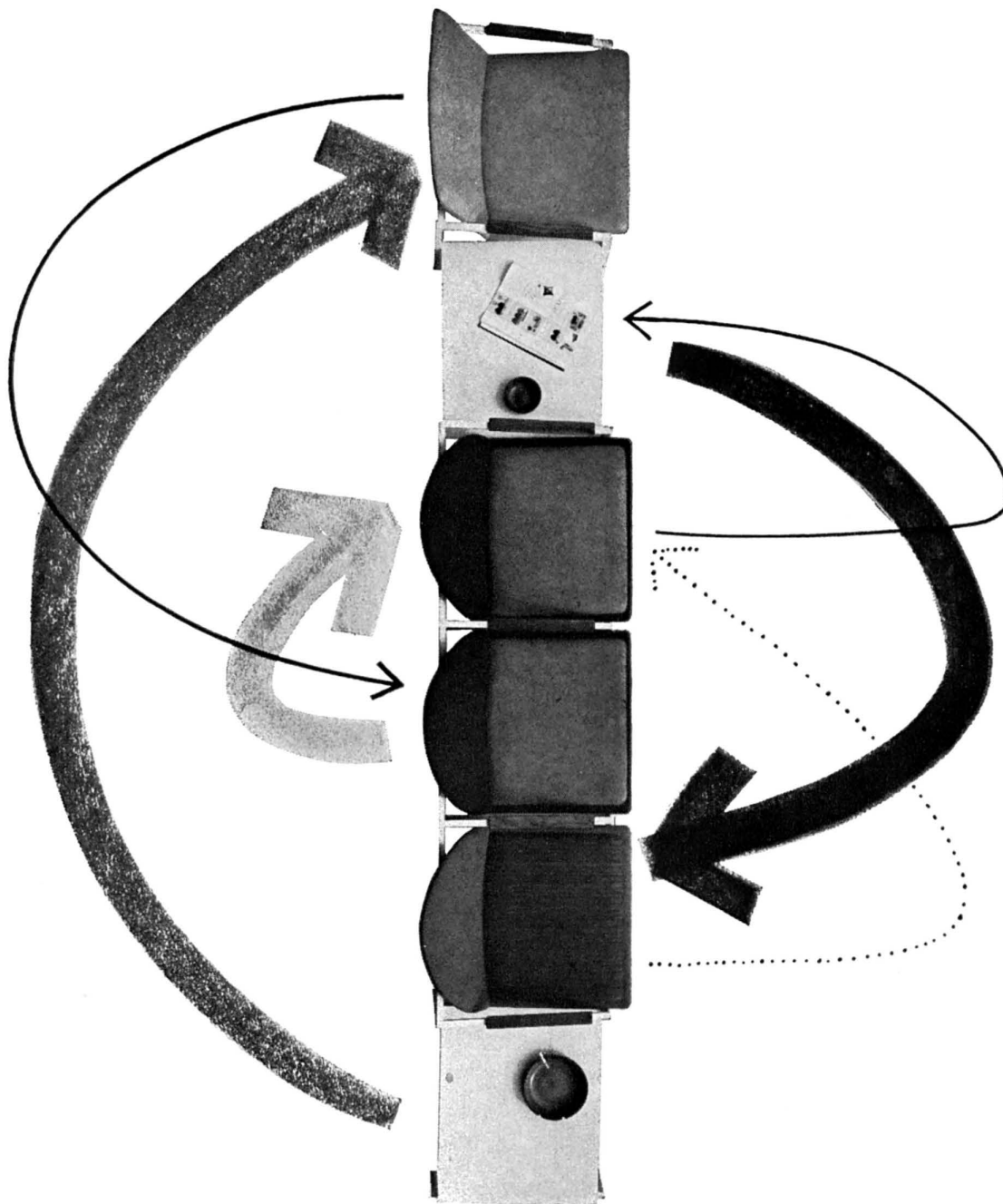


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Selected Designs again achieves good design and craftsmanship with sensible prices by combining strength and light scale in steel frames with the popular dome back "plan" or classic "continental" seat. Designed by William Paul Taylor. Oiled walnut arm rests, baked enamel steel frames, and upholstery of fabric or plastic. A magazine rack, table components and compatible occasional tables allow complete and flexible arrangements. Write for brochure to: Selected Designs, Inc., 9055 Washington Boulevard, Culver City, California; tel. 870-3625.



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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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