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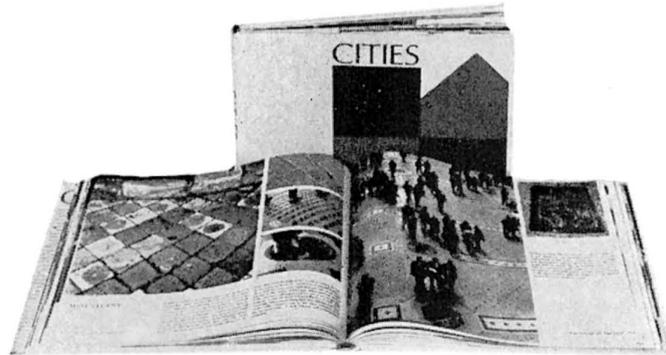
by Lawrence Halprin

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## In Next Month's Issue of Arts & Architecture

Modern Architecture—Birth, Establishment and Future  
by Thymio Papayannis and Anna Venezis

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Also coming in the February issue is an increase in the newsstand and subscription prices of A & A, which has held the line against inflation for almost 20 years. The cost of the magazine to the reader has remained constant since 1946 while the cost to the publisher has continued to spiral. It has been a lonely and losing battle and we now capitulate. As of February the single copy price will be 75 cents; domestic subscriptions 1 year for \$7, 2 years \$12 and 3 years \$15; students, 1 year for \$5; foreign subscribers, add \$1.50 per year mailing costs to the aforementioned rates. All subscriptions or extensions received postmarked on or before January 30, 1965, will be honored at the present rate.

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by Martin Pinchis;  
see page 32.

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# MUSIC

PETER YATES

## DELAYED NOTES FROM MY TRAVELS

In my previous travel notes I have written almost nothing about concerts or theaters I visited. This was the year of the Richard Strauss centennial; of which I heard only the distress of sensitive persons after listening to too much Strauss.

The two outstanding series of programs which I encountered in 1964—programwise, since I was too far away to attend them—were the Ojai Festival, arranged and directed by Ingolf Dahl, and the Cabrillo Festival at Aptos, under the direction of Gerhart Samuel, conductor of the Oakland Symphony. Elsewhere, either a thin cultural lacquer of safe classics bossed with a few musical events or “new music programs” of the take-it-or-leave-it sort strung end to end. Unknown music can become “theater,” as the four concerts of the Judson Hall series put on in the heat and sweat of New York at the end of August and the first days of September seem to have demonstrated: a glorious all-Varese evening led by James Tenney, a confused event credited to Karlheinz Stockhausen, and a performance in their own mode by my friends Robert Ashley and Gordon Mumma, of the ONCE group at Ann Arbor—who then went on to appear three times in the Fenice Theater series of the Venice Biennale.

At Ojai and Aptos, California country towns striking out for themselves independent of the musical domination of the cities, the scheduled classics were so chosen that they were events no less than the new music. The Cabrillo Festival made up for its most serious omission of last year, which brought down the condemnation of critics attendant from north and south, by performing the *Symphony on G* of Lou Harrison, who lives in Aptos, to an ovation. I have a tape of the performance, and the ovation was deserved, though the final movement, written at a later time and place than the remainder of the symphony, falls short of what precedes it. Harrison plans to replace this movement with another, composed from his original sketches, which he had forgotten or put aside when writing the later movement. Abrim with melody, *the Symphony on G* is a full-scale work in the lyrical mode, proving as Harrison has proved so often that a major composition, even today, can be singing, full-bodied, free of the instrumental ranting of superposed discordance, though serial in form, and conceived as music needing no introductory technical treatise to describe it. I recommend it to any orchestra that can afford rehearsal time to prepare a work which demands more of the musicians than of the audience. With this I should mention also Harrison's beautiful setting for full orchestra of John Cage's *Suite for Toy Piano*, a sustained composition of continuously evolving melody originally conceived for the nine tones of a nine-key toy piano. Harrison's symphonic adaptation, written for the Monterey, California, Symphony, is a work any orchestra or audience should cherish.

At Salzburg I attended a concert in a room of the Schloss Mirabell where Mozart played. The room holds perhaps 150 persons; it is square, hard-surfaced, with a high ceiling, a typical large salon of the 18th century, not a concert hall. The acoustics resemble those I suffered in Philharmonic Hall at Lincoln Center, New York. Any sound above a certain level of volume is magnified, and sound below that level fades to vanishing. A quartet, with extra violist, played Mozart quintets and a Schubert quartet, in the modern style with heavy intonation and close-joined legato; the room rumbled with reverberation and only the first violin could be distinguished amid the mess. Musicians of Mozart's time played on instruments of lighter tone and reduced the reverberation still more by performing with a disjunct legato, each tone, except when slurred, terminating in a brief interval of silence before the next was played. In a modern hall such playing style might seem thin and mannered—though I'm not sure of this. Yet musicians should be aware of the distinction, use it when practicable, and even in a large hall allow some hint of it to point the musical difference between the earlier and the later style.

At Philharmonic Hall I sat disgruntled through a program of Korean music and dancing. It is out-of-doors music, but even indoors the louder drums should not overpower the more pene-

trating flutes. We have heard such music performed by small and large groups at Schoenberg Hall, UCLA, with proper acoustical balance. In Philharmonic Hall the louder drums reverberated to unnatural dimensions, while the flutes were nearly inaudible.

I am told that another half-million dollars is being spent correcting this condition, which resulted from hiring a committee of experts to correct the work of the original acousticians, who were not permitted to stay and work out their problems. (See my article in this column, November 1963).

Too much money has gone into Lincoln Center to permit tearing it down and starting over. If the buildings stood like monuments defining a graceful or a noble space, one would enter them with a lift, prepared to enjoy whatever happened in them; but the first appearance defeats anticipation. The effect is that of a row of false fronts facing the four corners of a country town. The area they define is graceless, offering no invitation to linger and admire. They do not say to a traveler, this is the cultural heart of a great city. In the Philharmonic lobby I cringe under the menace of Richard Lippold's suspended metal beams crowding airless space; I look away and my sight encounters a bronze sculpture called “Archangel” that is neither forceful nor shapely in that shapeless place, which has the dimensions of a prison cell-block. The ramps are handsomest, flowing with the life that will not leave a staircase in an empty house; the lobby is like an abandoned empty drawer half-open. People cannot warm it as they warm the lobby and waiting-rooms and dens and burrows of Grand Central Station; they cannot linger around it in simple tourist pleasure as they hang over the sunken plaza at Rockefeller Center. Here they drift, as if airless and dehydrated. Let's face it without excuses: Lincoln Center and all that it represents, the costly enclosing instead of the creation of art, is an unmitigated cultural nuisance. It is pretentious power seeking to control art without judgment or taste. Some of our best architectural brain has been blunted on it.

It is neither architecture nor Grauman. The Egyptian and Chinese theaters in Hollywood were conceived in entertainment, and they do entertain. Day after day in New York tourists wait four-abreast in a line which stretches a block from the boxoffice and around the corner for another long block, to enter the one motion picture theater in the world which perpetuates the Roxy and Grauman scale of entertainment. That entertainment may be as monumentally vulgar as the Paris Opera, triviality piled up like ornament on the facade of Strasbourg cathedral—all on the surface—, but it parades, it beats the spiritual drum, it sings.

Why can we not design important buildings simply, as we design suspension bridges! Abstract and utile, confounding the denial between art and science.

In Zurich the guide on the sightseeing bus spoke with pride the name of Zurich-born Othmar Hermann Ammann. Who? Engineer, designer and builder of bridges, with a masterpiece each side this continent, the Golden Gate bridge, the George Washington, the new Verrazano Narrows bridge, he should be honored still living by at least a postage stamp, and every school in the nation should celebrate him. Roebling, Wright, Fuller, Ammann should replace generals of at best dubious accomplishment among our national heroes; they belong with Jefferson and Franklin.

At Queekhoven, an estate outside Breukelen in the Netherlands, a foundation established in memory of Eduard van Beinum, late conductor of the Amsterdam Concertgebouw and the Los Angeles Philharmonic orchestras, assembles musicians for week-long seminars usually featuring a single instrument. At the invitation of the directress, Phia Berghout, we attended a public program of the Harp Festival, given at the Reformed Church, where the pews are so upright that to endure a long sermon in them one's back must be as rigid as one's principles, and the kneeling benches are surfaced with metal.

The featured harpist, a fourteen-year-old girl from the American west coast, played and tuned her instrument with equal efficiency, like a competent mechanic, wasting no time or personality on the crowd. Afterwards at the reception, when the chance came to express my admiration, I backed off. “You play like a musician, not a prodigy,” I might have said, and the praise been misunderstood.

The real treat, the smoothing flow of appreciation which you wait for and seldom feel, began when the alto Aafje Heynis, accompanied by harp, sang Hebridean folksongs in the adjusted intervals

of the folk, the natural intervals the ear seeks when it is not required to conform to the equal temperament of the piano. The soft harp accompaniments ran along beside the voice. Later in the program she sang two Psalms for voice alone, composed for her peculiar skill by a young Dutch composer. I cannot tell you how beautiful it is to hear a voice sing true acoustic intervals, and the Psalm settings, powerful in themselves, had been written for that purpose. Afterwards, when I complimented her ability, she told me, "When I sing Schubert, I sing like the piano." That, too, is right.

At St. Louis we saw a performance by the latest of heroic, persistent Eva LeGallienne's theatrical repertory companies. Some of the actors fitted their roles, and some fitted their roles to themselves. The star, a handsome hunk from Hollywood, acted as if he had trained in westerns. This is not just to run him down, since westerns require discipline, clean movement, clear speech. But the emotion is poured in and squeezed out.

If the theater in America does revive, it will not be the long-run theater, which is confined almost exclusively to New York, nor one exposing to visual intimacy actors from the motion pictures, but the many repertory theaters which have been struggling to surface in many of our cities. I doubt that the new cultural center theaters going up in expensive houses here and there will do the job. Their official proprietors and social sponsors have been too generally responsive to the wrong impulses and the wrong persons; that is why they are where they are. All the same, American repertory theater is establishing itself with an audience that is more than socially interested. Who among them will seek out and bring along new dramatists?

The play was Arthur Miller's eulogized and often performed *The Crucible*. It tells a story of the witch-hunting days in Massachusetts, when the malignant superstition of the elders tempted young girls to invent cruel tales of witchcraft and satanism against members of the community and fearfully and vengefully persist in them through public trial even to the death of those they accused. We have known similar evil in our time and many victims among us still suffer the penalty of having been ostracized from their profession, without the Salem formality of a public trial and confrontation by those who accused them. But the play suffers a moral flaw. Arthur Miller has made himself his ethical martyr in a plot subtly altering the facts of his own trial. His accusation was not imaginary; he was not accused of something he had not done. The persons whom he refused to name had been implicated with himself. To assume the pose of martyrdom by altering the facts of the case seems to me as wrong as in refusing to betray his friends he was ethically right. The play is an appeal to liberal prejudice; though many of us may share that prejudice, we should not deceive ourselves by it.

At such false idealism Ibsen aimed his tragic drama. The Theater Group, University of California Extension, Los Angeles, presented Ibsen's *Rosmersholm*, with an unintended commentary at the center of the printed program: on the one page a reproduction of Michelangelo's "Pieta", now playing under blue lights and twinkling stars, with sacred music from tape-loops, at Robert Moses' Fair in the environs of New York; on the other page "Europe - Michelangelo and You" etc. *The Loved One*, which is being threshed out as a motion picture within sight of the Lawn, cannot do it justice. No irony, satire, sarcasm, contempt can come up to the expensively paid for image the Lawn itself presents on billboards and in print, the very mishmash of American cultural ideology worked up by experts. The heaven is very low, the art very accessible, the ground real estate, the method of subliminal idealization, the purpose cash. Ibsen, possibly, could have come to grips with the state of mind which made it.

I am not directing these remarks against the undertaking business, members of which have shown me on two occasions an extraordinary courtesy unanticipated by Nancy Mitford.

*Rosmersholm* is a timely play, because the plot deals with the vengeful abuse and merciless intolerance, justifying intolerable acts, between reactionary and liberal in a formerly static society become progressive. The real drama is not political but personal: are these real persons caught in the ideological web, or are they monsters of their own invention?

Johannes Rosmer comes of an aristocratic family, the members of which laugh as children but never as adults. His wife has thrown  
(Continued on page 33)



For  
Your  
Information

Q: Do you happen to have any information on the comparative costs of floor covering materials? I am especially interested in the relative costs of vinyl and rubber.

A: We have just completed a resilient floor covering cost chart. It includes installed costs estimated on an average 500-square-foot or less job in new construction where the sub-floor is in proper condition to receive the floor covering. It begins with asphalt asbestos in the B group of colors at \$.25 a square foot and goes up to \$4.50 a square foot for the special designs in vinyls. In addition to approximate installed costs for the various types, it gives gauges, sizes in which the materials are available, and the type sub-floors over which they can be installed. In addition to the asphalt asbestos and the vinyl, the chart lists vinyl asbestos, sheet vinyl and rubber. Copies of the chart are available at the Building Exhibition Center.

Q: I am helping with the interior design of offices for a large corporation. They will be using a great deal of special equipment necessitating an elevated floor system in one area. What suggestions have you for floor covering here?

A: A high-pressure, decorative plastic laminate flooring material with a revolutionary new surface offers the practical solution to this problem for you. It meets all computer flooring requirements and is also ideal for other operations rooms and offices where under-floor access requirements make elevated floor systems necessary. The material meets the rigid floor covering standards of computer environments and has a strong resistance to indentation from heavy equipment, electric insulation properties and good dimensional stability. The floor surfacing will be free of foreign matter and not generate static electricity. It is easy to maintain and clean without the use of waxes that flake and powder and excessive water which can damage flooring adhesives and the service cables beneath. On elevated floors the panels are easily removed to provide quick access to under-the-floor structural or operational systems.

Q: What precautions must be taken to assure maximum strength in a concrete slab?

A: The main thing is not to let the concrete lose water rapidly. Cracking and loss of strength occur when water evaporates too rapidly. If concrete is kept moist for three days after placement, it will reach its peak strength with a minimum of cracking. Under no circumstances should freshly placed concrete be allowed to freeze. At 32° F and below, expansion changes within the mix will cause permanent damage and drastic loss of strength. Direct rays of the sun should not hit freshly finished concrete. Direct heat of the sun promotes too rapid drying. Shade the finished job as well as keeping the surface moist during the curing period.

Q: I have an annoying though minor architect-client relationship problem. After all material decisions are made the client begins discovering and wanting things that are not practical. There is probably no solution to this but it would be nice if there were.

A: Modesty forbids our claiming to be the perfect solution but architects have told us that coming with their clients to the Building Exhibition Center when they are making their decisions is a big help in this respect. The variety of materials on display makes it possible for them to get a better understanding of the client's tastes, and the client will be able to grasp more readily the architect's ideas. You might try it some time.

## BOOKS

**SHELL ARCHITECTURE** by Jurgen Joedicke (Reinhold Publishing Co., \$22.50).

This comprehensive treatment of shell design is directed, with complete and thorough understanding, to the needs of the architect. Many architects feel architecture and engineering are indistinguishable in the area of plastic concrete design. In contrast, the author makes a careful distinction between the two. "It has been necessary . . . to examine buildings interesting for structural reasons alone . . ." Yet he makes clear he is knowledgeable about ". . . attempt(s) to gloss over the emptiness of the architectural statement by impressive structural devices." And further "The cardinal point, however, is not construction as such, but its contribution to architectural form." And again "Construction is an instrument of architectural form, but architecture is a spatial art." He also describes the architect's obligation to making the building a part of the community.

An author who begins with a sympathetic understanding of the architect's role and responsibilities is to be commended, but the book has more good qualities than this. Shell architecture is a very complex mathematical subject. The author feels that although the architect may not be able to work out every force acting in the structure, he nevertheless should understand how the main forces act, so as to design intelligently. At every point the author makes a strong and quite successful effort to keep involved mathematics to a minimum and his structural explanations within the capacities of an architect who does not have advanced training in engineering. The various kinds of shapes are subdivided not on the basis of similarity of computations, but on the more useful basis of similarity of outward form. Explicit drawings and pictures accompany the geometrical definitions.

The body of the book is composed of a large group of photographs of constructed examples, many from Europe, together with diagrams and explanations of the forces and structural principles involved. Many of the photographs were made during construction. Buildings are grouped according to whether they have shells with single curves, (such as barrel vaults), double curves with curves in the same direction (domes), or double curves with curves in the opposite direction (hyperbolic paraboloids). At the end of the book there is a structural analysis of one shell; an essay and some photographs of model experiments; and some essays on the theory of shell construction. Bibliographies and indices are quite complete and cross-indexed to a perfectionist's standard. An excellent book.

**ARCHITECTURAL PHYSICS: LIGHTING** by R. G. Hopkinson (Her Majesty's Stationery Office, agents: British Information Services, 843 Third Avenue, N.Y. 22, N.Y., \$10.00, including mailing).

**LIGHTING AND ITS DESIGN** by Leslie Larson (Whitney Publications, Inc., \$16.50).

These two books complement each other well and are ideal for self-education in lighting. The mechanics of achieving an effect by means of lighting is a most undertaught subject in architectural schools. These books offer aid in this field.

*Architectural Physics: Lighting*, as its title suggests, takes a scientific approach to the subject. It is intended for first and second year architectural students. While it is concerned with the psychological effects of light upon humans, it does so in terms of percents, graphs, and equations. There are many diagrams describing lighting experiments, with a few prosaic photographs which do nothing to inspire creative work in lighting. Text and mathematical tools for work are quite complete, however.

*Lighting and Its Design* remedies this lack of inspiring design examples with hundreds of pictures showing marvelous lighting effects. Its approach can well be summarized from its limited text: "The seeing act itself is complex, and it cannot be properly reduced to a simple formula."

The text contains a very interesting discussion of the contrast between different countries in their lighting recommendations and codes, especially those of the U.S. and Britain. The American recommendations are based upon greatest efficiency of work and call for much greater intensity of light than does the British code,

which seems more concerned with the comfort level of the worker. The greatest interest of the book, however, is its fine photographs. The technical background of how the effect is achieved is cursory. Nevertheless, the examples, voluminous but carefully chosen, provide incentive to any designer. Also included in this book's excellent format are a fine selection of mass produced and custom lighting fixtures.

**CLASSIC NEW YORK: GEORGIAN GENTILITY TO GREEK ELEGANCE** by Ada Louise Huxtable (Anchor Books, Doubleday & Company, Inc., \$1.95).

It is always a pleasure to read Ada Louise Huxtable's books and articles. Not only is she wonderfully readable, but she has a delicate sense of selecting what is most interesting and appropriate. Her latest book is the first in a series of guides to the history of architecture in New York.

Beginning with pre-Revolutionary buildings, and grouping by brief time periods, she lists and describes structures, street addresses, and hours when the buildings are open to the public. Her discussion of the periods, the architecture, and the importance of each building is instructive, entertaining and apt. Excellent pictures accompany almost every building she describes. Within a period, houses, commercial buildings, and churches and monuments are grouped in separate chapters.

The book is ideally addressed to the New Yorker who loves architecture and has an unlimited number of Sunday afternoons to pursue his inclination. The short term visitor will have more of a problem, because the buildings are grouped by period and type, and any given group is scattered all over Manhattan. If you have only the time to visit the best buildings you will have to cull them yourself and make your own map.

When a book is as good as this one is there is always a temptation to criticize the things that keep it from being perfect, rather than to emphasize its good points. But a continual mourning of the destruction of these buildings by developers and urban renewal, and touches like bordering in black photographs of recently demolished structures can only annoy the reader. Of course any architecturally knowledgeable person, indeed, any thinking person will agree that destruction of landmarks to "build" parking lots is a desecration, especially when demolition destroys not only the individual structure, but also the urban condition, the city-scape of a block or square. However, when nagged by the same argument on every other page, a reader begins to consider the necessity of parking lots and the uneconomics of gutting old structures in order to provide modern plumbing, wiring, and mechanical equipment. Making a 150-year-old house livable is not as simple as the author suggests when she says: "You can always put a washer-dryer in an old house." Everyone will agree that the best buildings should be preserved as a public trust, but the marginal productions require individual solutions, weighing economic and social considerations as well as history. This, however, is a minor criticism. The completed series will be invaluable.

**THE CHICAGO SCHOOL OF ARCHITECTURE** by Carl W. Condit (The University of Chicago Press, \$8.50).

Not exactly a reprint and not exactly a new book, *The Chicago School of Architecture* is an enlargement and addition to the author's *The Rise of the Skyscraper* (1952). After a brief discussion of early 19th-century architecture, with emphasis upon the dichotomy between structural advances and architectural expression, Professor Condit settles into life in pre-fire Chicago. He discusses how the city's economics, growth, land values, needs and desires, together with its architects' audacious adaptation and invention of structural techniques led naturally into the architecture of the Chicago School.

Both text and illustrations are greatly expanded from the original version. Many portions, such as those discussing influences upon leading architects seem the result of new research, while other portions will be remembered as coming unaltered from the original book. The School is dealt with in its overall outlines, and then individual firms of architects are examined in detail. There is a lot of new material on what the author calls "the second generation of the Chicago movement." It is interesting to note that the Chicago School can hardly be called dead even today, for Chicago possesses a continuing history of architectural innovation and development. A basis and tradition for much of the fine work being done today can be traced back in the kind of architectural genealogy that Professor Condit provides.

GREEK REVIVAL ARCHITECTURE IN AMERICA by Talbot Hamlin (Dover Publications, Inc., \$3.00).

LOST EXAMPLES OF COLONIAL ARCHITECTURE by John Mead Howells (Dover Publications Inc., \$2.75).

THE ENGLISHNESS OF ENGLISH ART by Nikolaus Pevsner (Penguin Books, \$1.95).

AN OUTLINE OF EUROPEAN ARCHITECTURE by Nikolaus Pevsner (Penguin Books, \$2.25).

Three of these four paperback editions are books previously available only in hardcovers. All are welcome additions to any architectural library which does not already possess them.

*Greek Revival Architecture in America* has long been a classic in its field — Mrs. Huxtable refers to it frequently in the first chapters and notes of *Classic New York*. It traces the factors that led to Greek Revival: “. . . the word ‘Revival’ is an unfortunate misnomer, for this style was only a revival in that its decorative vocabulary was based upon classic Greek detail. In all other respects it was typically of America.” “There was withal a conscious separation from Europe and a fierce will to be American.” “Never before or since has there been less influence from Europe.” This is an unedited reproduction of the original version.

*Lost Examples of Colonial Architecture* is unabridged and unaltered from the original edition published in 1931, with the exception of the addition of a new index. No doubt many lost and altered buildings could be added if the book were brought up to date. It is entirely composed of plates, text being confined to a single page of introduction. Its scope covers the eastern seaboard of the United States from Maine to Georgia. There are many early 18th-century examples.

*The Englishness of English Art* is an updated version of the Reith Lectures broadcast in 1955 on the B.B.C. Essentially an admiration of English art, architecture and national customs, the author lavishly praises the good and smiles indulgently at foibles and archaisms, much as one would treat a beloved child. He attempts to resolve apparent paradoxes by investigating their underlying similarities: “. . . changes in national character prove nothing final — except that the characteristics of a nation are something more complex than is usually assumed.” And, “Decorated is the flowing line. Perpendicular is the straight line, but both are line and not body.” The author mentions that the only other book he has seen on this subject was written by a Viennese art historian. Perhaps national characteristics are most visible to those who observe from a different cultural heritage, but to read of characteristics treated with such a dotting appreciation requires the sympathies of the native-born. The book contains much interesting theory, and notes many interconnections between art and daily life and activities.

*An Outline of European Architecture* is so much a classic it is a textbook in many schools, and seeing this new edition, with its attendant changes and additions, is like welcoming an old friend. The time range of the architectural history covered is from 4th century A.D. to contemporary, with the chief additions, in this edition, being in French 16th- 18th-century architecture. There are more than four times as many photographs as in the last mentioned paperback edition, and they are very useful.

YOUR ENGINEERED HOUSE by Rex Roberts (M. Evans and Company, Inc. and J. B. Lippincott Company, \$7.50).

Mr. Roberts believes that any family that wants to put in the effort required can have a better designed, better built, better looking, and more satisfactory home for itself than it could by buying a ready-made product. He begins with a family's needs and desires, covers programming, finding a site, planning, picking structural and finish materials, financing, and ends with sketches of some sample houses. Everything is stated in the simplest of terms and illustrated with homey stories. The basic idea is that a family must think out its needs very thoroughly and never spend a cent on any item it could do without. Preferably, the family would build a shell with plumbing and live in it awhile, only installing partitions, doors, extra plumbing, paint, etc., when absolutely driven to it. This way all unnecessary expenditures are avoided.

Mr. Roberts recommends selecting a site outside the jurisdiction of a building or zoning board, not to avoid the problem of obtaining an occupancy permit, which would be difficult in the above cir-

cumstances, but because they will force you to build like your neighbors. If you would like water on your property, but find such sites too expensive, he recommends keeping your eye out for a swamp, as being easily convertible. He admits semi-rural living will require a septic tank, but claims it will leave you money ahead. Wells are good for the same reason, and, by his palate, the water tastes better than city water.

Having bought the site, but not yet planned the house, he advises a series of picnics over a two-year period set around some stakes which you have driven into the ground, so that you can measure sun angles. He claims this is easier and quicker than use of a map and a sun chart.

The book does have many good, sensible suggestions and intelligent — though hardly revolutionary — ideas (it's nice to have sunlight in the house, and in the summer it's not), but this usefulness is tempered a great deal by the author's implication that he thought them up himself.

Sketches which are quite numerous, are unbelievably bad.

—ALAN RAPHAEL

THE CREATION OF THE ROCOCO by Fiske Kimball (The Norton Library, W. W. Norton & Co., New York, \$2.45).

This basic scholarly study of the rococo in France first appeared in 1943 as a publication of the Philadelphia Museum of Art. The book treats of “that phase of decorative art which, emerging in France about 1700 and characteristic of the reign of Louis XV, dominated Europe until the advent of classicism in the latter years of the century.” The original large volume has been reduced to a substantial pocket book size, with the result that the print, especially that of the footnotes, is microscopic. It is, however, sharp and black. The many reproductions lose quality. Yet one must welcome such a book in this format and hope for many more of them, expensive books brought down to a size and price which takes them out of the library and into the possession of students.

BAROQUE AND ROCOCO by Germain Bazin (Frederick A. Praeger, New York, \$7.50).

A well-made volume in the Praeger *World of Art Series*, book size and readable. The author is Chief Curator of the Louvre in Paris. The text is divided in two parts, for 17th and 18th centuries, during which the Baroque in art grew into Rococo. A chapter in each part covers the evolution of art for that century in one of eight national or geographical areas of Europe. There are many fine reproductions of a wide variety of artifacts: 43 color plates, 175 black and white.

EARLY MEDIEVAL ART by John Beckwith (Frederick A. Praeger, New York, \$7.50).

Another volume in the same series, covering the period from the court of Charlemagne into the 12th century with 53 color plates, 153 monochrome. Art books of much higher price, with plates several times larger than these, reward the eye of the beholder but are more difficult to read and, with exceptions, are less companionable.

ART OF THE ANGLO-SAXON AGE, An Illustrated Study of England's Churches and Sculpture A.D. 597-1066 by Esther Jackson (Richard R. Smith, Publishers, \$5.95).

This delightful book “is the outcome of many seasons spent in England and of explorations among its ancient parish churches.” The New England authoress has visited Great Britain to spend long summers photographing Saxon churches, sculpture, crosses, or the surviving carved base of a tall cross now serving to support a font, and illuminated manuscripts. The plates are slightly grey and the work of a skilled amateur, instead of glossily professional. The text accompanying each picture tells its story with the informative ease of one who knows the tale from many repetitions. Useful maps inside the end covers show the location of these churches and other artifacts in present-day Britain and the divisions of British in Anglo-Saxon times.

ENJOYING PAINTINGS, a Pelican Original edited by David Piper (Penguin Books, \$1.95).

A dozen painters discuss for BBC broadcast each his chosen “painting of the month.” The painting under discussion is well reproduced in color, and the discussion supplemented by additional reproductions in black-and-white. The contributors, each a professional critic or director of a gallery, have found a reasonably uniform style of presenting first the picture and the reason for their

(Continued on next page)

enthusiasm then a biographical note about the artist, and finally whatever supplementary informative material they believe useful, with a brief bibliography. The choice of paintings is not routine, the informality delightful, the background and critical talk not skimmed nor merely academic. I found not a dull one in the lot. And I am particularly grateful to Carel Weight for his choice of "The Resurrection: Cookham," the chief early masterpiece by Stanley Spencer.

EARLY FLEMISH PAINTING by Robert L. Delevoy and EARLY ITALIAN PAINTING by Giovanni Previtali (McGraw-Hill Book Co., \$8.95 each).

These well-designed hard-cover books come in a plastic envelope; they open and spread out to reveal an informative text, separately bound, with many supplementary illustrations and separate notes on the principal paintings, which are included in the form of color slides in plastic envelopes fastened to the book cover. The selection is more conventional than in *Enjoying Paintings*. For a family with a slide-projector and the wish to begin appreciating art. There are other volumes in the series.

—PETER YATES

#### BOOKS TO WATCH FOR

THE COLONIAL PRINTER by L. C. Wroth (U. of Virginia Press, \$2.75) is a paperback edition of the definitive study of the Colonial press from its Massachusetts Bay Colony establishment in 1639 to the American Revolution. Every aspect of printing of newspapers, books, pamphlets and magazines is thoroughly examined, from the manufacture of paper to the creation of type fonts and advertising insertion prices. The colonies, long dependent on London manufacturers of type faces and presses, developed their own sources, one of the conflicts with the mother country. Well illustrated, this outstanding work of scholarship is also a very readable account of the growth of our printing trade and the history of our free press.

NATURE & GRACE IN ART by John W. Dixon (U. of North Carolina Press, \$7.50) seeks the relationship between Art and Chris-

tianity. Dr. Dixon holds that by finding reason behind the apparent chaos of Nature, the artist expresses the theological and ethical aspirations of man. Illustrated with examples of church and secular art, the author concludes that the artist's expression of order is itself an expression of belief in a God-ordered universe.

MAN AND LAND by Marion Clawson (U. of Nebraska, \$4.50) is of particular interest to Californians because of the complexities of California land laws as they are affected by old Spanish Grants and riparian rights. This study traces the law of real property from the feudal times through the American colonial period to the present. The gradual re-assumption of land for public benefit is a salutary step in the right direction. The author calls for a re-examination of our land and forest policy.

HOW HIGH IS UP by David Loth and Morris L. Ernst (The Bobbs-Merrill Co., \$4.50) examines space age problems and space age law. The book's title relates to the problems of the Causebys, a family whose hens were discouraged from laying eggs by airport over-flights. Was their claim actionable? Would the courts decide for the farmer? Before Bleriot, as the authors state, no court had ever considered ownership of the air and the rights pertaining thereto. Today this is a common cause of litigation. In this interesting volume David Loth, as the layman, poses the problems; lawyer Ernst replies. The authors examine among other problems: the law and the bomb shelter; the legality of "truth devices"; the "legitimacy" of artificial insemination. *How High Is Up* re-examines our judicial procedures in the light of new complicating devices and techniques. As Morris L. Ernst states, however, it is still truth and justice that we are after.

THE DIALOGUES OF ARCHIBALD MACLEISH AND MARK VAN DOREN, edited by Warren V. Bush (E. P. Dutton, \$5.95) offers the urbane and sapient observations of two great Americans and writers on a myriad of subjects. Bush originally recorded their conversation of several days' duration for a TV broadcast, then set down a more complete session in this book. Beginning with observations about poetry and poets, and inspirational source — for Van Doren it was Wordsworth's music when he was at college that inspired him to write poetry — they wander over the field of human endeavor. Peace; man's role as a human being or a vegetable; of course, the Bomb; civil liberties; high school curricula; Paul of Tarsus; Sherlock Holmes; and Carl Sandburg. Two eminent literary figures who believe with Pope that the proper study of mankind is man.

DURER edited by Michael Levey (Norton & Co., \$3.95). Norton & Company's *Masters & Movements* is a notable publishing achievement in Art. The series, which has previously offered inexpensive but beautifully illustrated editions of the works of Raphael, Delacroix, De Stael and Tiepolo now offers *Durer*, a handsomely mounted precis of this great German Renaissance master's work.

LINCOLN'S GADFLY by LeRoy H. Fischer (U. of Oklahoma Press, \$6.95). There was no stranger character who skirted the periphery of the Civil War than "mystery man" Adam Gurowski, foreign diplomat, writer, military and financial advisor, and a constant trial to President Lincoln. This is a full-length treatment of the strange man who was a mixture of seer, Northern radical, spy and general nuisance.

TRADE CASTLES AND FORTS OF WEST AFRICA by A. W. Lawrence (Stanford University Press, \$10.00) recites the history of almost five centuries of trade and exploitation along the Gold Coast, Liberia and ancient Grain Coast and the rivalry of Danish, French, British and Swedish among themselves with the Portuguese-Spanish into the modern era. The stakes and profits were high: gold, ivory and slaves for the cheap manufactured goods of Europe. The castles and forts were the link between two worlds — Europe and Africa — and their conduct offers clues to current political developments in that portion of Africa. As the author points out, it is no coincidence that Ghana — the new name of what had been the Gold Coast — was among the first of the new African nations nor that its complex political development reflects heterogeneous European influences. Primarily a book on architecture and archeology, the political and social implications are made clearer by this highly interesting history.

—ROBERT JOSEPH

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From time to time I have noted in passing the pernicious operation of the Law of Universal Indifference. The substance of the L.U.I. is that the overwhelming majority of us cannot maintain a sustained effort towards an unselfish goal, nor even, in the case of most of us, perhaps in our own long-range interests. We have to progress through a series of short-term gains. Benefits must be immediate and personal. Make the promise — or threat — distant in time and space and we lose interest. What's in it for me here and now? that's our line.

As a result, advancement in material things — shoes and ships, stocks and stones — is at a smart pace. Fine. But betterment of the common good in more substantial matters is discouragingly discontinuous. By fits and starts. Social progress apparently requires the passage of man-made laws which remove this or that anti-social activity from the jurisdiction of the Law of Universal Indifference, which make men indifferent only at their own peril.

In civil (as opposed to criminal) law, I believe there are cases holding that a bystander has a positive duty to act to prevent harm coming to another under conditions where in the past he had a perfect right to do nothing. For example, a man who stands by and allows a child to be run down by an auto, where it can be shown that he could have whisked the child out of danger at little or no risk to himself, can be held liable in a suit for damages by the child or its parents.

Governmental bodies are not immune from the L.U.I., but until recently they have enjoyed a general immunity from liability not only for sins of omission but for sins of commission. The trend is to increase the limitations on this immunity and to extend liability. It would seem time to extend it into the area of urban development. Cities, large and small, all across the country are in the grip of a planning fever. Elegantly bound master plans continue to proliferate — as do the horrendous blunders in urban development and redevelopment. Under the stimulus of federal funds, the desire to keep up with Jonesville, and whatever other motives underlay a politician's decisions, cities are plowing ahead with multi-million-dollar projects based on inadequate or erroneous information. Los Angeles in the Bunker Hill project is spending \$42 million, I believe, to recreate the same mistake made by Boston five years ago in the St. Charles River project and by Philadelphia ten years before that — relocation of a slum.

The waste of money is vast, but in projects like Bunker Hill the burden falls on all taxpayers proportionately. And, in the last analysis, it is they as voters who are at fault. But there are many occasions when the burden is not shared equitably. Ralph Knowles, professor of architecture at U.S.C., pointed out some instances in a recent lecture. He first recounted a newspaper story about a family — father, mother, daughter — which was swept from its hillside home in a suburb of Los Angeles by a localized flood resulting from heavy rain. The mother was drowned in a river of mud. She lost her life because they had been built directly in the path

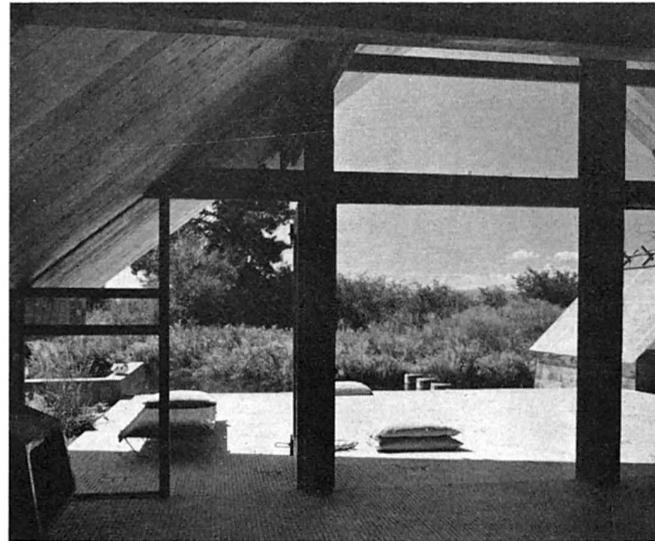
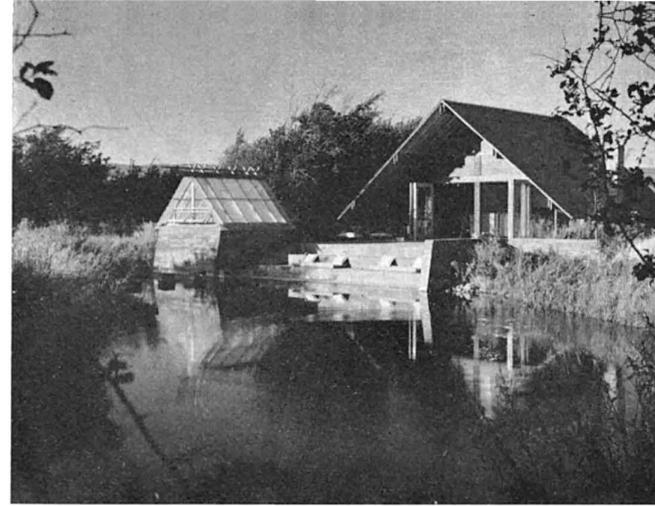
of the natural watercourse. Knowles placed the primary blame with the developer for not taking the simple precaution of building a contour model and testing the water flow. I would share the responsibility and liability among the developer and the city planning and building departments for not requiring the model test.

In a second illustration, Knowles spoke of his grandfather who was killed two years ago when he lost his way on foot in a large city and stepped into the street because he couldn't read the poorly lit street sign from the sidewalk. He was hit by a car whose driver was also trying to make out the name of the street. That these two — the grandfather and the driver — should become disoriented at the same time and place in our increasingly complex yet decreasingly differentiated cities is not unforeseeable. Why should the city not be liable? And how many of the nearly 50,000 traffic deaths last year in the U.S. were due to bad planning — confusing freeways, sprawling grid systems with nothing but street names and other traffic signs to orient even a long-time resident, etc.?

Liability attached in the case of the Baldwin Hills Reservoir disaster — but insufficiently and for the wrong reason. Here again the homes and life lost resulted from placing a development in the watercourse. The city was insured so restitution (partial) has been made. The city, with only votes at stake, generously admitted that the breaking of the dam was foreseeable and preventable, which is highly doubtful. The true negligence was in permitting the tract to be sited where it was. The developer belongs in the liability picture here also.

If cities and private developers were made liable for the physical harm they bring about by developing and redeveloping with such abandon, a more reasoned and cautious approach to urban planning might result. I would be pleased and grateful if readers would write of any more such tragedies directly attributable to errors in planning.

Catherine Bauer Wurster, one of the few who cared passionately about the fate of the city and its people, died November 29 while hiking on Mount Tamalpais near San Francisco. She was Professor of City Planning and Associate Dean of the College of Environmental Design at the University of California, Berkeley, and the wife of William W. Wurster, Dean Emeritus of the College. Mrs. Wurster was born in Elizabeth, N.J., in 1905 and educated at Vassar. Her book, *Modern Housing*, published in 1934, was the pioneer American study of social policy and architecture of government sponsored housing. She contributed to the housing legislation of the U.S. from its inception: she was advisor to President Roosevelt; wrote the housing and community planning chapter in "Goals for Americans," the report of President Eisenhower's Commission of National Goals; and was currently a member of President Johnson's task force on urban problems. In addition, Mrs. Wurster was consultant to the U.N., Ford Foundation, Rockefeller Foundation and numerous housing and city planning agencies.



*Thiry summer house*

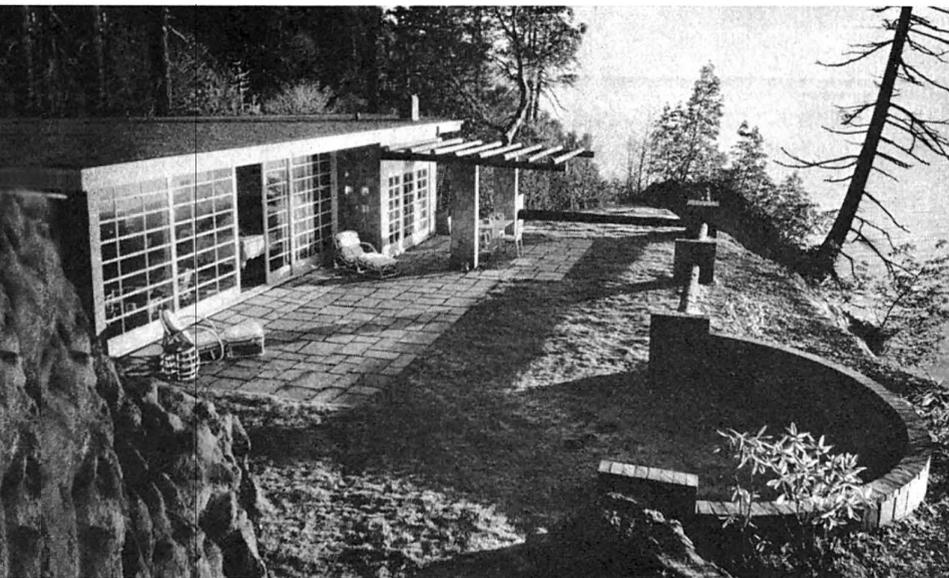
## WEST COAST ARCHITECTS IV / PAUL THIRY

by *Esther McCoy*

Seattle, the city Paul Thiry helped shape, is unique. There are constant misty rains, followed by sudden washed brightness which becomes blinding, the infinite variety of views created by the land cutting on all sides into Puget Sound and its myriad bays and lakes. Two mountain ranges seem to rise out of the omnipresent water, although, because distances are deceptive in the gray light, Mt. Rainier, when visible, hovers rather than rises—an asymmetrical Fujiyama. It is an hour glass-shaped city, and in the narrow neck is the old town, red and Romanesque, humbled by time and the freeway, but nevertheless the old brick (from a local yard in which the clay was long ago exhausted) glows in the low light as the materials of the newer buildings do not. Minoru Yamasaki's new chalk-white IBM

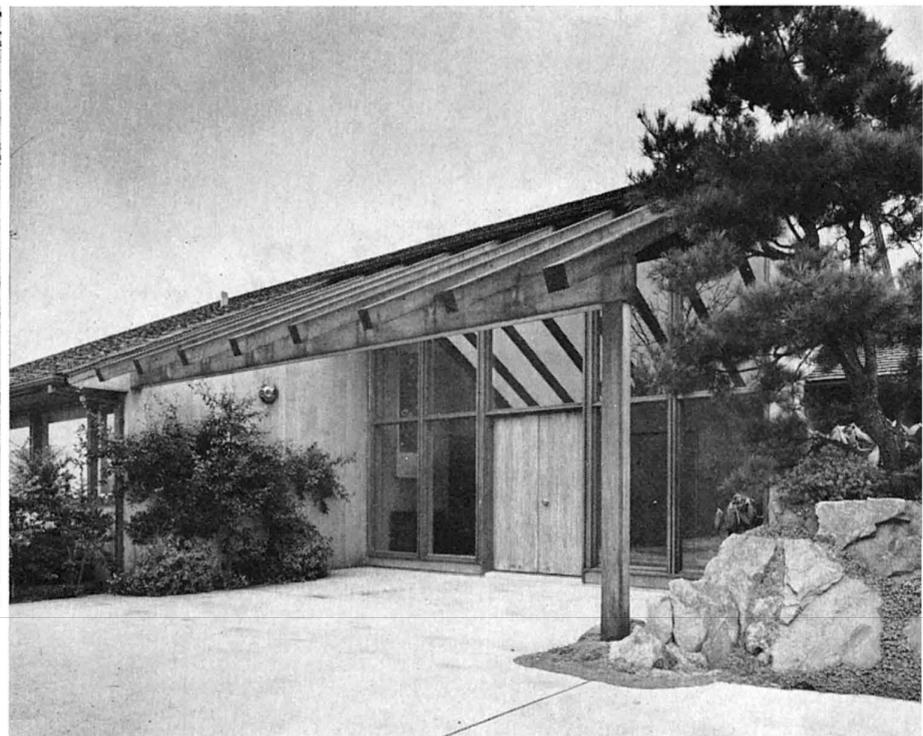
building turns concrete color in the mist. The freeway, placed so that it forever prevents the development of the downtown water front as a place of leisure and beauty, is unusually ugly as freeways go, and it is to Paul Thiry's credit that he resigned from the Seattle Planning Commission when he was out-voted on the freeway route.

Paul Thiry brings to his work a sense of equanimity, an economy of line and material, and a profound love of nature. He sees nature more as an ecologist than as an architect who wishes to emphasize or de-emphasize through the use of plants. Major concerns of his are to prevent a freeway from cutting through the fine arboretum in the city, factories from springing up on the rich farmlands instead of on otherwise unproductive gravelly



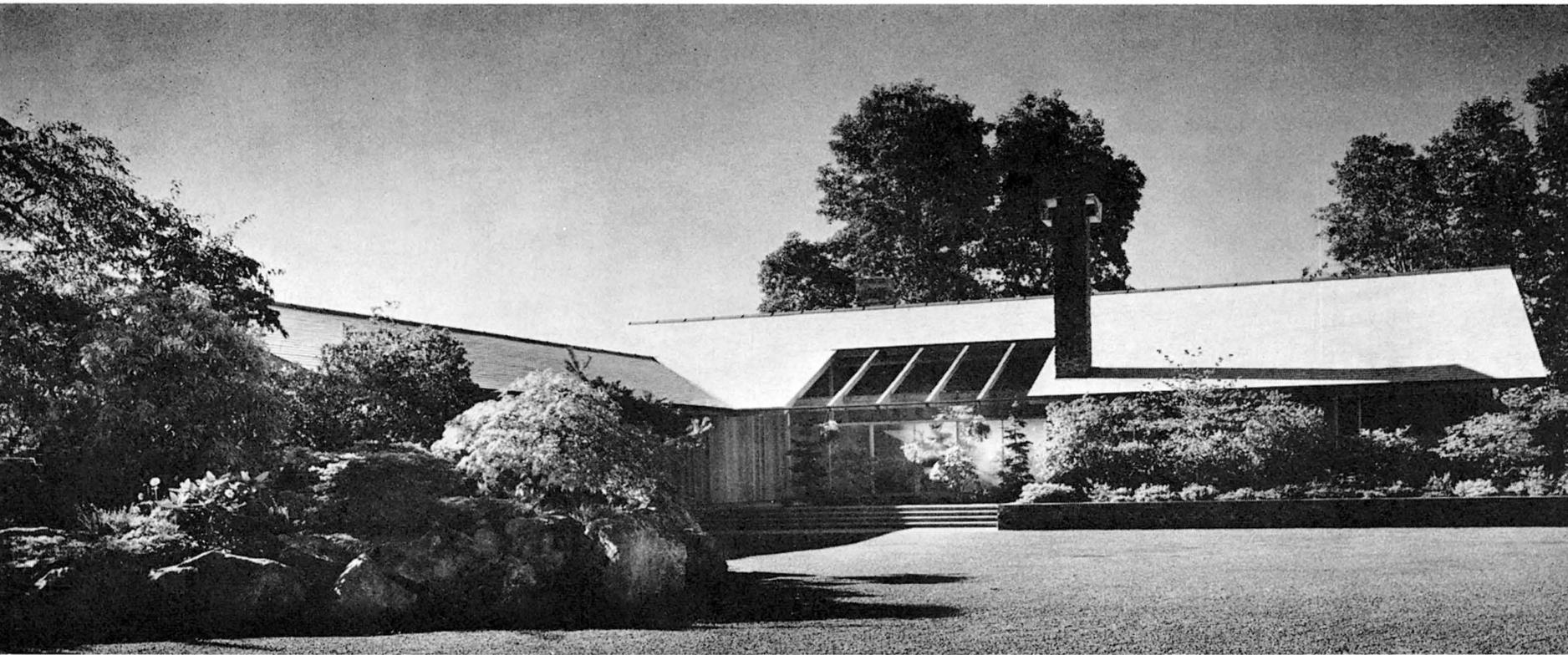
*Kerry summer house, Seattle, 1938*

*Photo by Richard Garrison*



*Stimson house*

*Photo by Chas. Pearson*



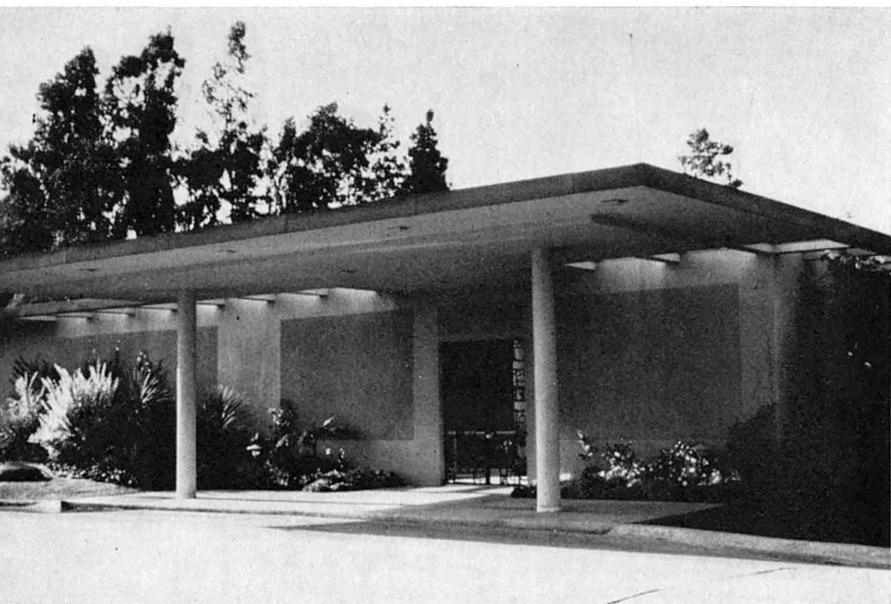
*Brownell house, 1954*

*Photos by Hugh Stratford, Paul Thiry*

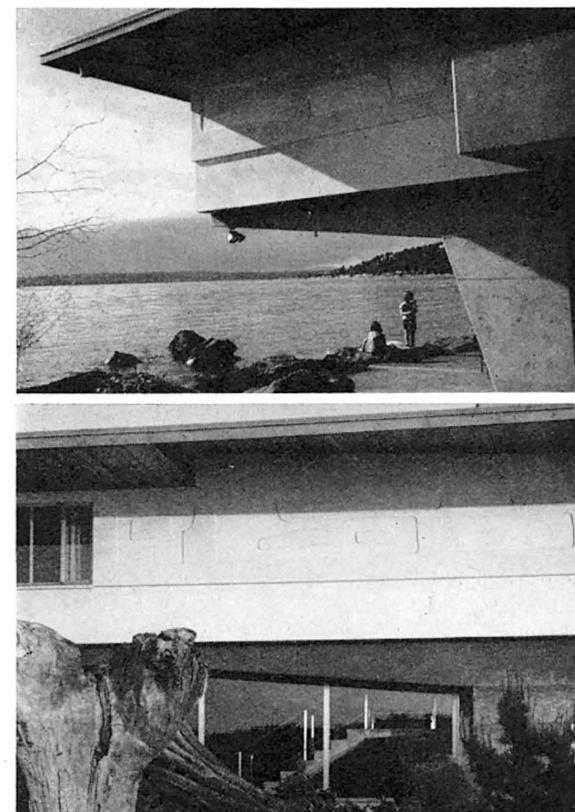
land, and to preserve the wilderness beyond the city and the countryside — all of them checks and balances to maintain the city as a living organism. He is a preservationist of buildings as of land, but not in the usual sense, for he looks upon buildings as part of a total scheme, a viewpoint which has made him a valuable asset to the President's Council for Redevelopment of Pennsylvania Avenue. Buildings often owe their importance to the unimportant ones around them, is his view, and in the hierarchy of buildings on Pennsylvania Avenue few play a star role, while many are in the supporting cast. This was intentional on the part of L'Enfant. Thiry should like to have seen Pioneer Square in the old section of Seattle preserved as a whole rather than picking out a few buildings for

preservation and allowing the supporting ones to be debased, as has happened. He is used to viewing architecture as an all-inclusive art. Few men who took their stand with the moderns in the twenties and thirties are so traditional in spirit.

He has made the point a number of times that the modern movement, which was as revolutionary as the Gothic, was in revolt essentially against outworn methods, against inefficiency and against copying, and not against architecture as such. Now when he hears the moderns of his generation described as cold and inhuman, he takes a sharp look at the attempts made to "warm it up," and finds in them too often a conglomeration of materials brought into one composition; structural gymnastics for their

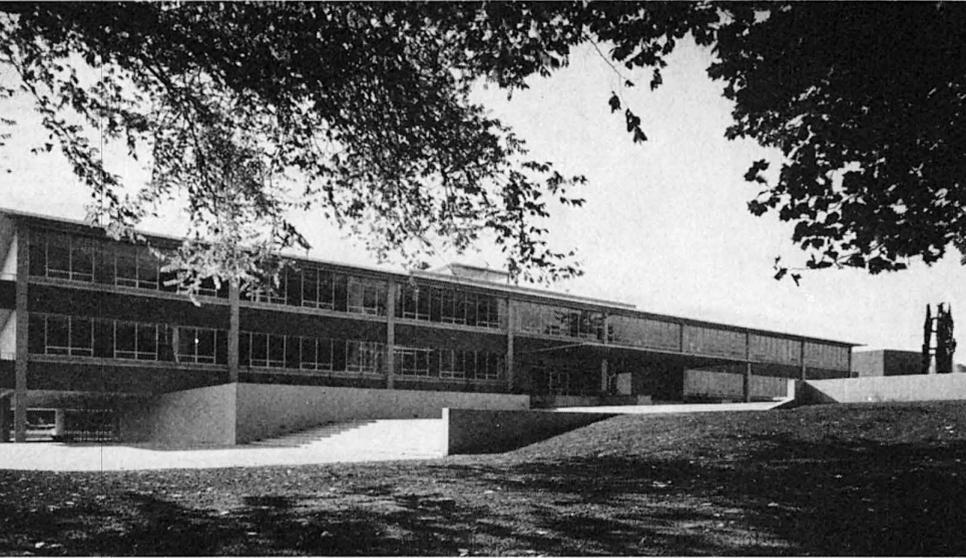


*Embassy residence, Santiago, Chile, 1957*



*Brauner house, 1960*

*Upper left: Science Bldg., Western Washington State College, 1958*  
*Upper right: Library addition, WWSC, 1960; sculpture by J. Fitzgerald*  
*Lower left: Women's dormitory, WWSC, 1959*  
*Lower right: Women's dormitory, Washington State Univ., 1950*



own sake; and an emphasis on techniques and applied decoration. The desire for novelty, linked with the swiftness of communication, has brought the modern movement full circle: most architecture today is the art of copying, he says.

Paul Thiry is the heir to two cultures — French and that of western U.S. His father, a mining engineer, took his bride from his native Paris to Alaska where he was a joint owner in a mining operation. Their son Paul was born in Nome. When the mining venture showed signs of failing, the family moved to San Francisco and bought a house, only to have it destroyed in the great fire. After this the family seemed to commute between Seattle and Nome, with frequent excursions to Paris. With the

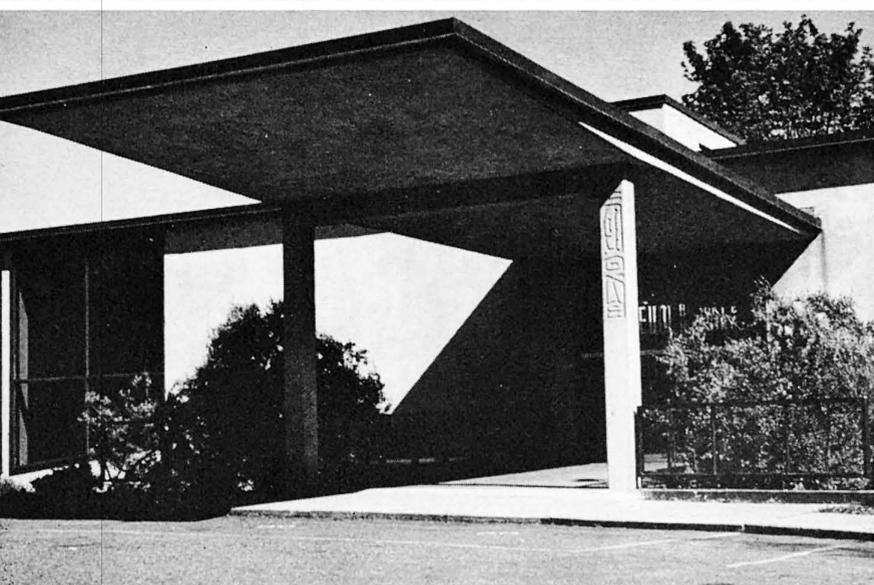
outbreak of World War I, the elder Thiry, an officer in the French army, left his family in Seattle and returned to France.

In a period of financial stress Mrs. Thiry sold her trousseau, which proved to be the beginning of a career for her as a couturier; it took her to Paris a number of times, and often she was accompanied by her son.

But for the most part young Paul spent his school years in a Dominican boarding school in Washington, and the simplicity and austerity of the life had their effect upon his character.

After receiving a degree in architecture from the University of Washington, and a medal from the American Institute of Architects upon completing his studies, he went to Fontainebleau, France, to study for a diploma





*Upper left and bottom right: Women's dormitory, WSU  
Center left: Museum of History and Industry, Seattle, 1950  
Center right: State Library, Olympia, Wash., 1957*

from the Ecole des Beaux Arts.

One might have supposed that upon returning to Seattle to set up his own practice he would settle into the then profitable field of eclectic architecture, that Gothic churches and Renaissance and neo-Classical public buildings would flow from his office. Instead, he allied himself with the new architecture and his position was unwavering.

During the depression, soon after he had opened his office, he decided to close it and spend what money he had on a trip around the world. It seemed better, he said, to travel than sit around waiting for clients. This was a decision he never regretted. Even as a young man he did not consider working as a draftsman; from the beginning he had his own office.

He was fortunate enough to get a small apartment house to design early in his career, and from this he turned to the design of houses. He became intensely interested in prefabrication, but it was years before he would have an opportunity to explore the field. The missing factor, he said, was not the lack of ideas but the absence of machinery for lifting the prefabricated parts into place, which only a war could produce. He had a thirty-year wait before it became economically feasible to hoist prestressed and other concrete panels into place. Cost has always loomed large in his design thinking; it is perhaps through this consideration that he arrives at the essence of a building: dignity and economy are one.

For him, architecture is divided into a public face and a private face,

*"It is in plan study and structural analysis that the architect gives form to his work. His vision must measure up to the possibilities. He should not predispose his designs to the false standards of beauty alone. Beauty is an intrinsic quality born out of the factor of use, structure, and design, combined with environmental and visual satisfaction.*

*"We need to be aware of use. We should be cognizant of method. We must understand our objectives. Form and the control of space are always before us — always changing with use, with method, with structural system, with adherence to external and internal conditions. Form and space can adhere to no fixed conceptions — what we need seek is harmony, conciseness and relationship of one thing to another. We need to design with respect for people, for the person, for environment, and in scale and harmony with nature, and, I earnestly hope, in keeping with human aspirations." — Paul Thiry*



*“As we ride along the waterfront of our most recent colossus (viaduct) and enjoy the awesome spectacle of Puget Sound, let us not be misled by the view. Let us go beneath and see the shadows and darkness and the litter; let us look at the human beings who are dedicated to work in the atmosphere of our creation; let us look at the buildings that must abut it; let us contemplate the sign hangers who crave to beautify it; and let us ask ourselves how much sensitivity was employed in its design. Be mindful that this is only the first half of the structure, that there are many things to come — immensely expensive things to come that merit*

*your prompt attention.*

*“We need the interest of the people of the arts, not only of painting and sculpture and music and architecture, but of the great art of living — of good living. We need an environment that is the direct result of our cultural aspirations. We need places that pulsate with the music of life. In our destruction, we need creation. It can be practical and beautiful too, if we will it.*

*“Let us cease to look at the tree to see only the fallen leaves that need be swept away.” — Paul Thiry*



*St. George Church, Seattle, 1953*

and there is never an effort to reassure the public or himself that they are the same thing. His Women's Residence Building and Dining Room for Western Washington State College and his Women's Residence Building for Washington State University have in common a high sense of order and an unusual appreciation of the contours of the land. The architectural statements are basic ones that refer directly to people, and the nine years between the two brought no essential change in his point of view toward those who were to use the buildings. The circulation is different; in the later building rooms are entered from continuous balconies. Steps connecting different ground levels are a tribute to the land, and express a subtle poetry. Recognition of the slope in the Haggard Hall of

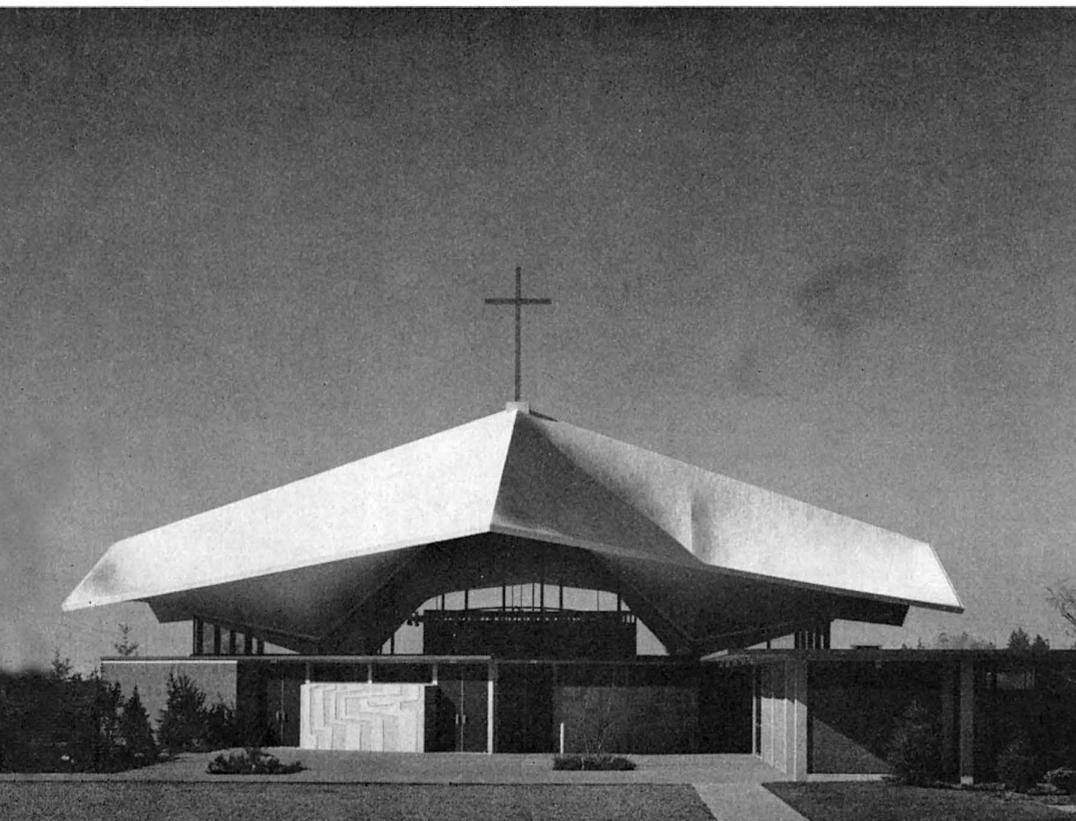


*St. Demetrios (Greek Orthodox) Church, Seattle, 1960*

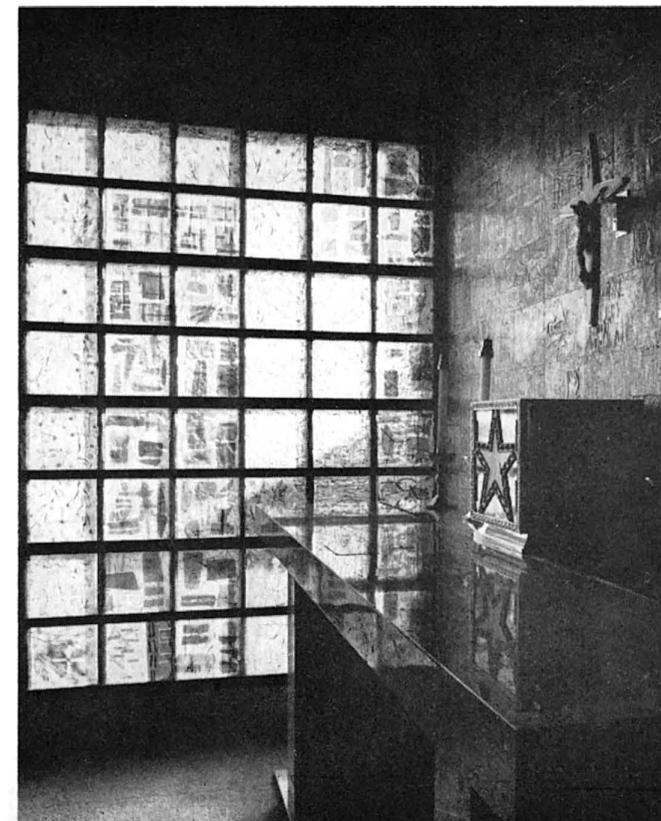
Science enhances the building, and the bridge connecting the two Women's Residence Buildings and spanning the walk, defines the landscape. Thiry has in his own summer house made of the steps from terrace to lake a poetic experience. Rarely has such a purely utilitarian structure as a dam been put to such pleasant use. The concrete work also is developed into foundation for the small A-frame, which is sleeping quarters for the Thirys' two sons.

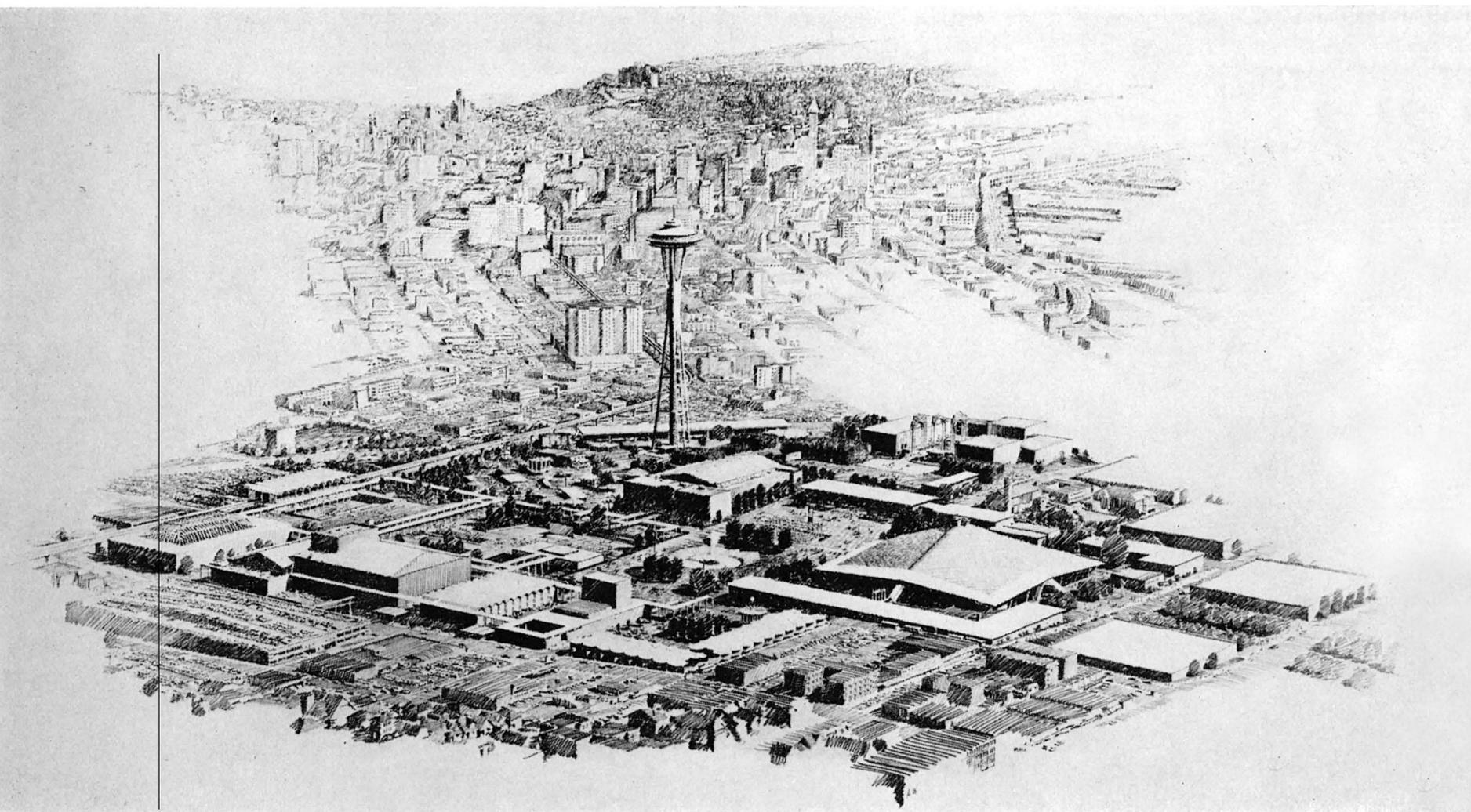
Compared to his public buildings, Thiry's churches have a more immediate appeal to the senses, their emphasized roofs making possible the celebration of light, i.e., faith, while in the studies for structures for the Century 21 Exposition he gives play to a love of structural fancy.

*Presbyterian Church, Mercer Island, Wash., 1961*



*Convent Chapel, Seattle, 1956; window wall by J. Fitzgerald*





*Seattle Center, long range development, design 1962*

As primary architect for Century 21, he played a large part in the overall planning, and here he made the clear distinction between fair structures and permanent ones, and developed relationships between permanent buildings and gardens. In this respect, he is the traditionalist, drawing upon the accumulated knowledge of great planning of the past and present to create a complex of buildings and spaces in which the esthetic and utilitarian are combined.

He took as his own project a building that he called the work horse. It was the coliseum, which was designed to perform in a multitude of ways after the close of the fair. It seats 18,000 persons, but the tiers of seats were designed to be movable so that the space can be scaled down to

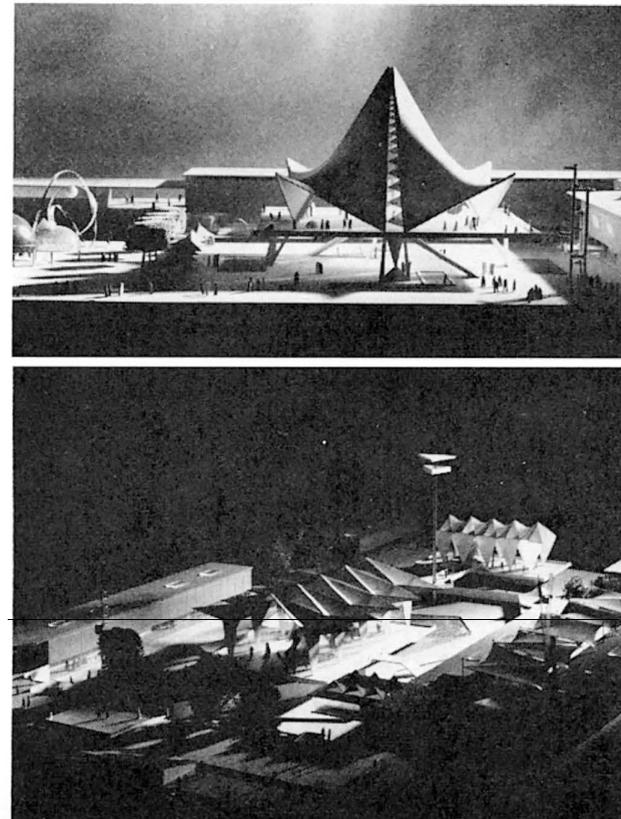
accommodate comfortably audiences of half that size. A system of sound-proof sliding panels operates to create spaces for still smaller gatherings. For a work horse, the coliseum is exquisitely planned in every detail, and its drama is of a more expressive kind for the city than the theme structure for the fair, the Space Needle.

Thiry is a modest man, personally and architecturally, he has a small office, has never had a partner, sees no advantage in architectural team work, and was willing to design when required "the small supporting building" — all of which might easily have led him directly to obscurity. Instead he has become a strong force in Seattle and western Washington and is known and respected throughout the United States.

*Seattle Center Coliseum, redesigned 1962*

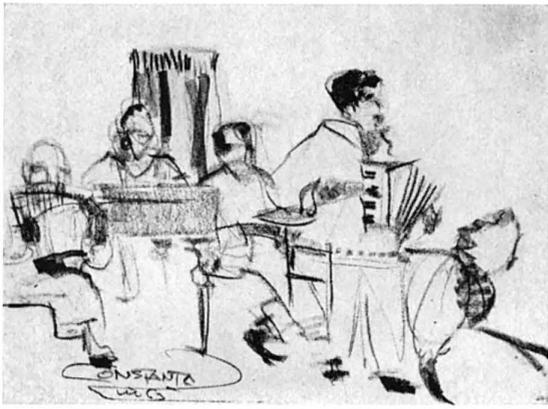


*Study models, Seattle Exposition, 1959*





MUSEUL SATULI 63

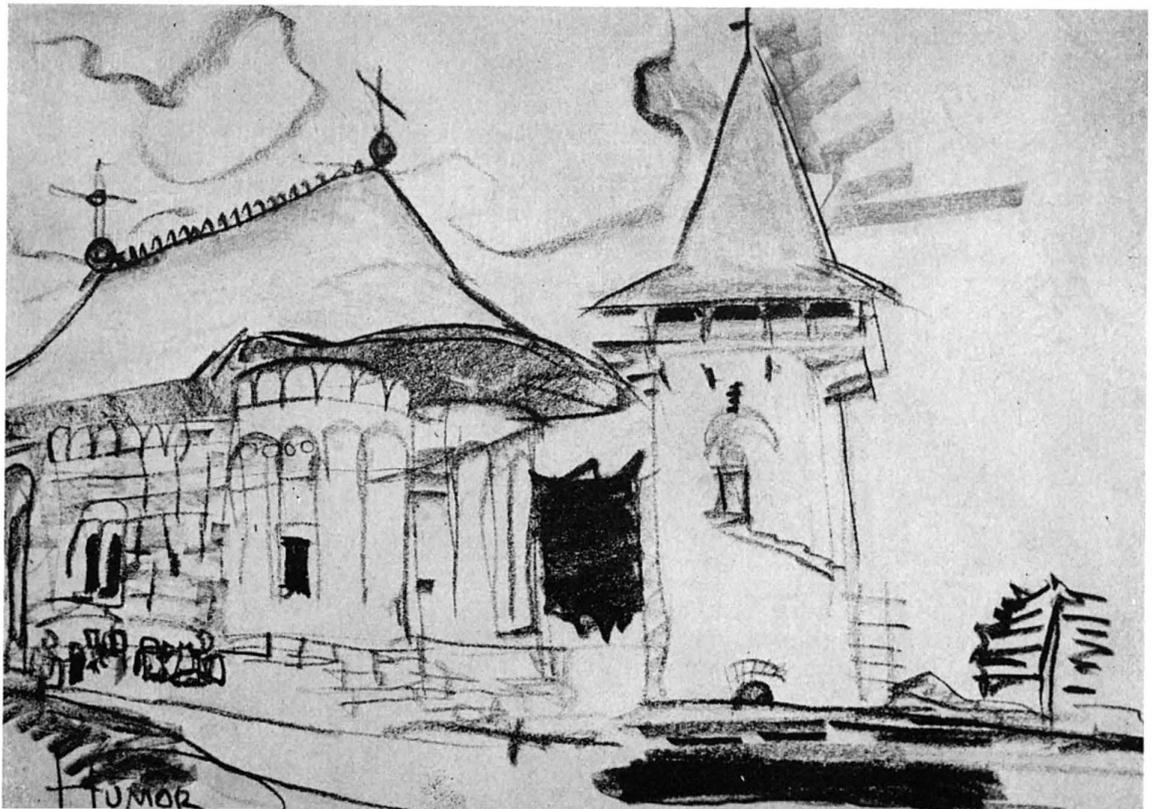
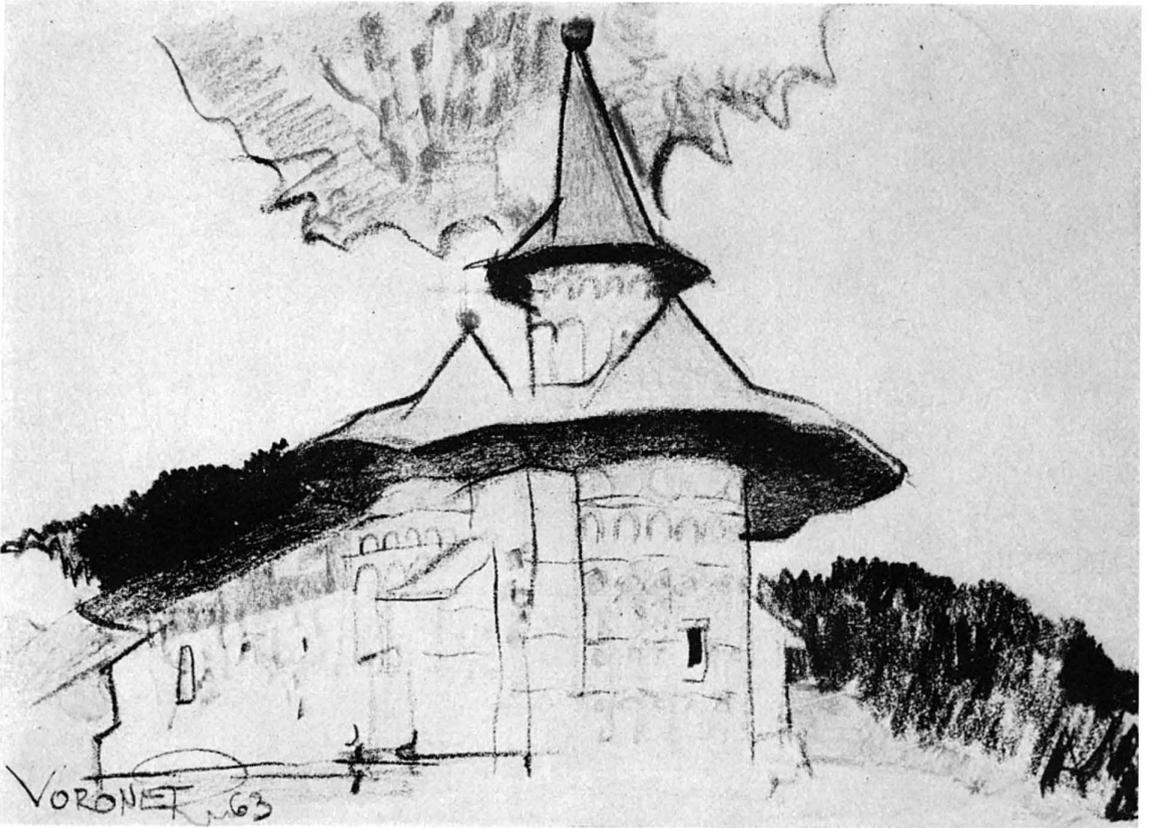


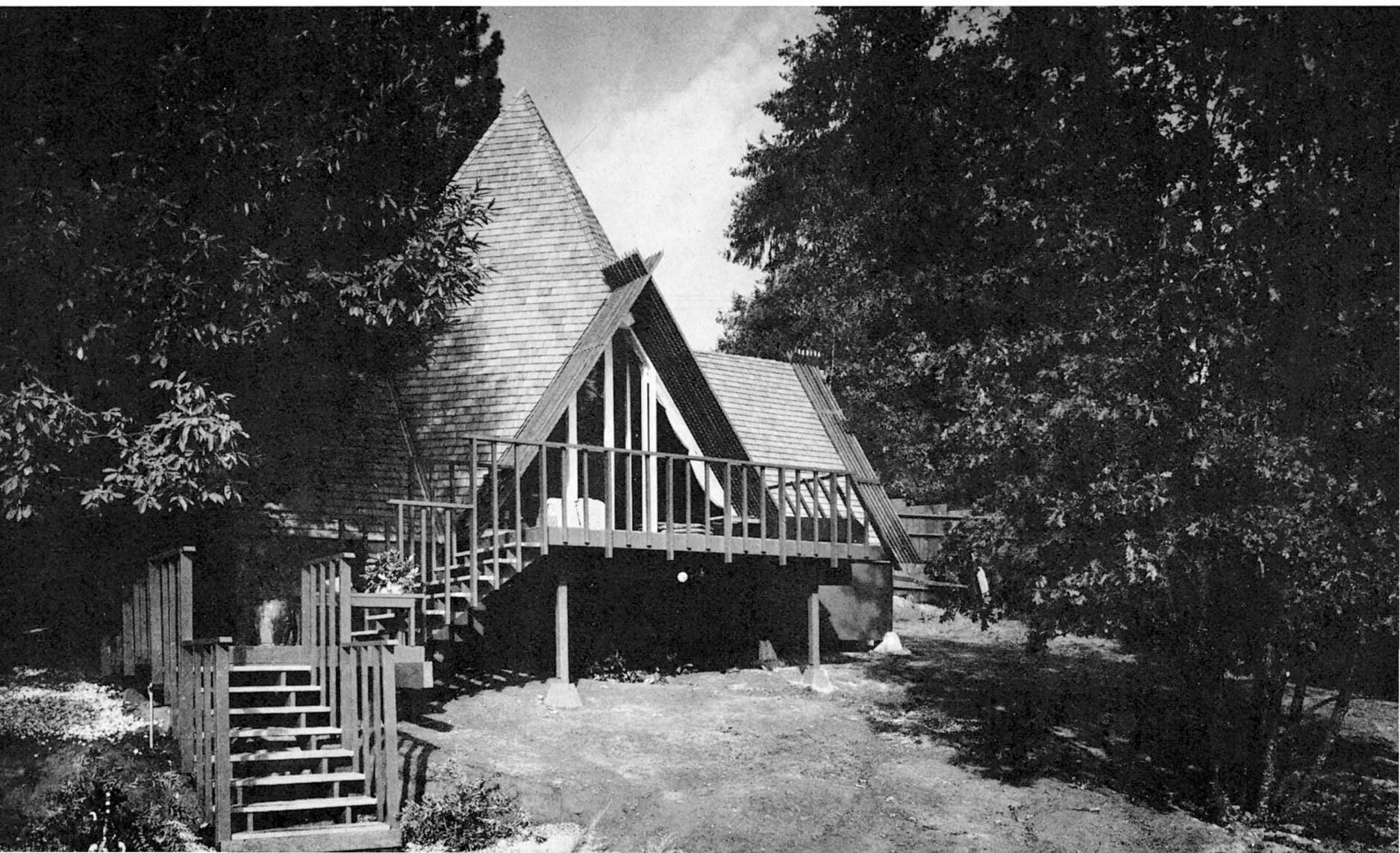
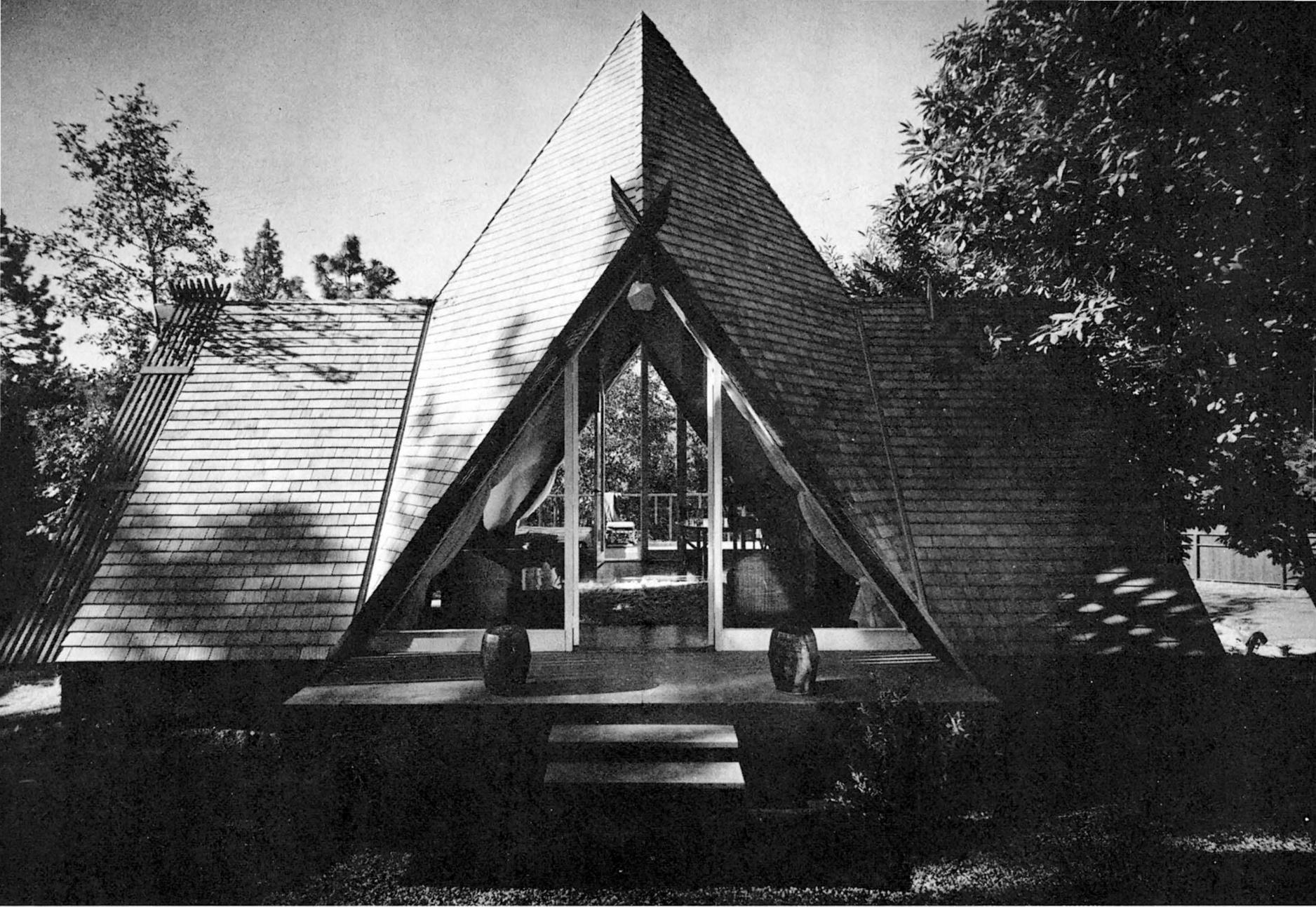
## SKETCHES FROM RUMANIA

by Richard J. Neutra

Yesterday a country of agriculture, Rumania is today characterized by aspirations and by fulfillments of industrial revolution. Treasures of the earth are ample, but treasures of the natural scene are even more obvious to an architectural visitor. From the heart of Bucharest to its outskirts, and from the Black Sea with the miracle of development of Mamaia, which cannot be matched by anything in the United States, to the venerable reconstructions of monasteries and old architecture in the Carpathian Mountains, with the most exotic-style of architecture anywhere in Europe, I couldn't find time enough to make all the sketches which gave pleasure to my heart.

The greatest admiration of an architect practicing in the USA for his colleagues in a country like Rumania, is, I believe, caused by their non-dependency on "market considerations." We, surrounded by the market of building supplies and techniques of a long-industrialized country, are continuously advised by engineers and experts of many kinds, who daily offer their services and materials. We can choose from many samples, get information on many precedent installations, and do not have to depend only on our academic training, nor even on our personal experience. It is sometimes miraculous to behold how well the architects in socialized circumstances of building find their way through a mass of untried novelties and technology and lead their projects to success.



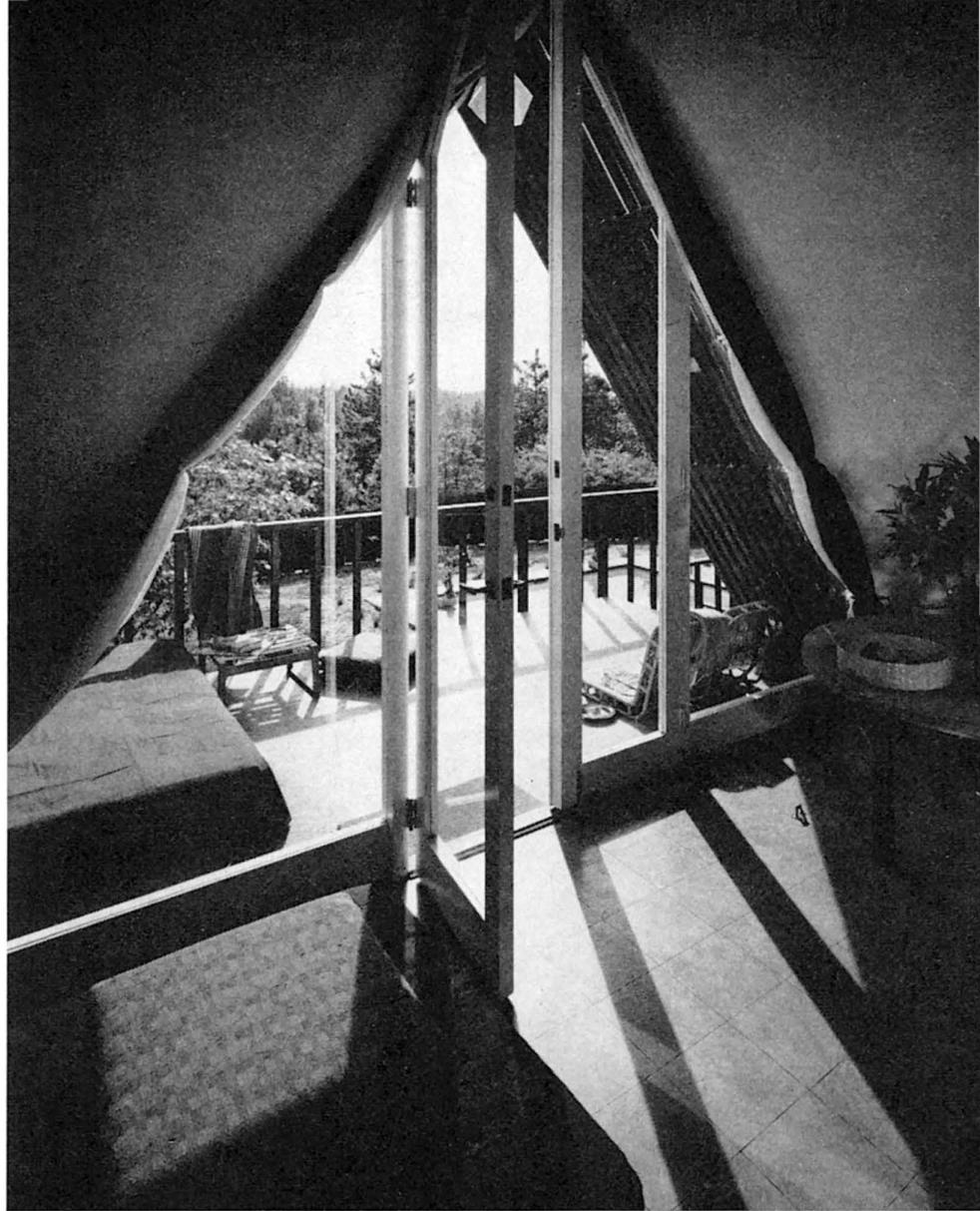
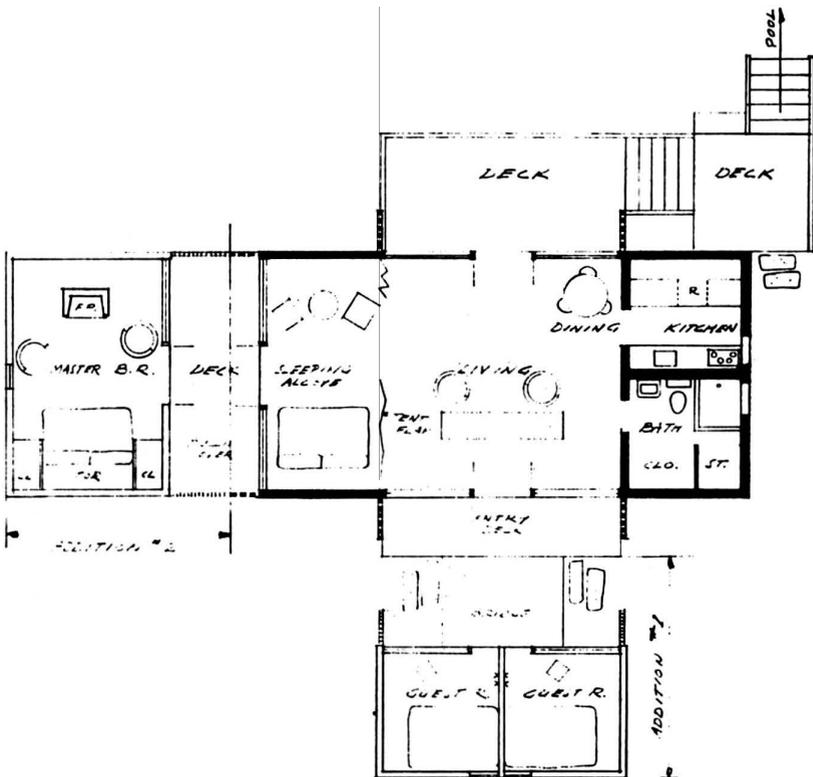


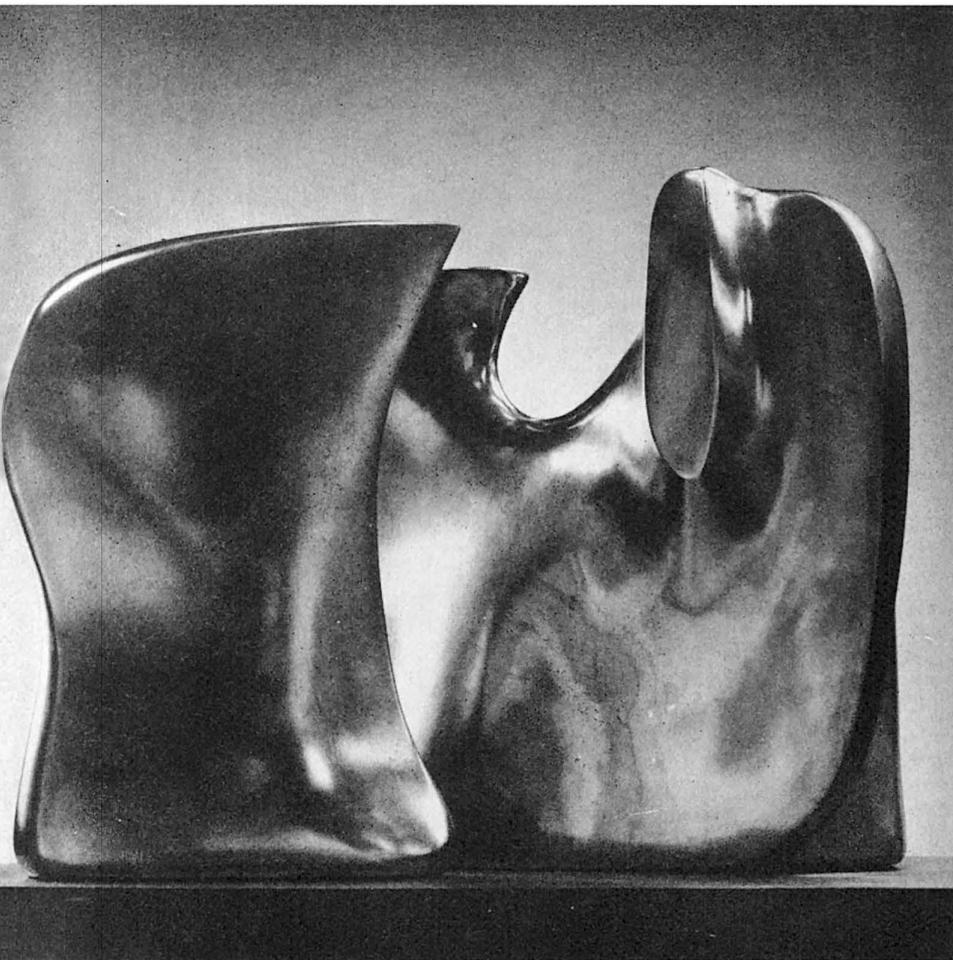
## WEEKEND HOUSE

*Campbell and Wong & Associates, Architects*

The helm roof of this mountain vacation house near Nevada City, Calif., has been brought nearly to the ground, giving it a tent-like form. This theme is carried to the interior where rooms off the central living room have A-frame doorways with blue denim tent flaps. The A-frame window walls also have denim flaps for privacy and separate white mosquito netting which cuts out sun glare but not the view. The plan is expandable, permitting the addition of three bedrooms which will be detached from the house but connected by wooden bridges and related structurally by trellis. Exterior colors are forest green, natural cedar shingles, white window trim, brown-green trellis over windows. Inside the floor is gold-yellow vinyl, and walls white and teal blue.

House and pool (20' x 20') together cost under \$12,000, excluding land, fees, landscaping and furnishing.



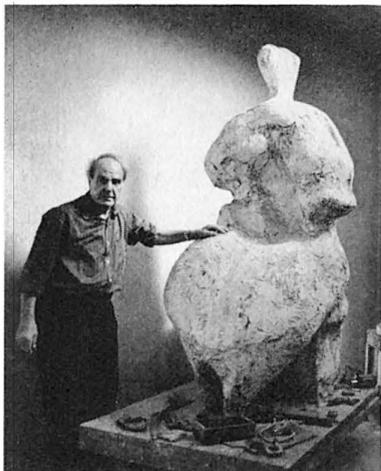


"Two-Piece Knife Edge Sculpture," 1962/63; polished bronze, 36" x 18"



"Three-Way Sculpture #2," 1964, plaster model

## HENRY MOORE: DEUKALION OF MODERN SCULPTORS by Rosalind G. Wholden



*The Myth:* Poets tell of a terrible deluge which only Deukalion, Prometheus' son, and his wife, Pyrrha, survived. Offering thanks to Zeus for sparing them, they asked that the human race be restored. In response, an oracle commanded the couple to throw "their mother's bones" behind them. Knowing the earth to be the primordial mother, Deukalion and Pyrrha collected stones, then cast them over their shoulders. Quick as wildflowers, a new populace sprang into being from the earth's inexhaustible bones.

*The Echo:* From the same maternal bones, Henry Moore has been externalizing ancestral imagery for almost 45 years. Moore proceeds as reverently as Deukalion, willing to observe any oracle his quest might inspire. But as a sculptor, he takes upon himself the metamorphosis of each stone. His objective has been to embody the vital interdebtedness of all organic form. Preferring to set his finished sculpture within a landscape where it may be seen by sunlight, Moore's most successful works mediate between man and the life-shaping energies of earth and atmosphere. Juxtaposed with nature they seem to silently challenge the provincialism of chronology. While art bears the length of the passageways that led to its existence, living creation radiates brevity. If you compare an

egg by Brancusi with a Rhode Island Red's, you recognize the irony that slowness is both the stigma and glory of mortal creation. The great divide between *begotten* and *made* persists even in an age whose aesthetic makes room for duplicated and found-objects; all men see the chasm, but artists will always be tantalized by the illusion that they are just a stone's throw away from emergent being.

\* \* \* \* \*

Related to the belief that art should manifest intrinsic realities rather than mirror appearances, in this century the ideal of "truth to materials" became a point of convergence for *avant garde* artists of every extreme. Brancusi, the Bauhaus, the British Museum's primitive sculpture, all shared this aesthetic morality. Early in his career Henry Moore became convinced of the reciprocal importance of substance and expression. Moore, the son of a coal-miner, was born in 1898 at Castleford, Yorkshire. He began his first serious visits to the British Museum in 1921, subsequently traveling whenever possible to view works of art in the environment which generated them. Carving directly in wood and stone, he was soon admired for inventing forms that seemed native to each substance's experience in nature: the expansive and circular growth of wood, the surprising effectiveness of water's insistent entreaties upon solid matter. Bones, armor, sleeping bodies, knees, pebbles, sepulchres, cradles, the mine, the rib cage and the womb became for many, through Moore's clarification, familiar aspects of the same immortal genetrix. His public acclaim extended even further when he was awarded the international prize for sculpture at the 1948 Biennale of Venice.

Carving is slow work, the mind runs ahead of the arm, and numerous and important commissions started coming his way after 1948. These and other factors contributed to a change in procedures for the man who could easily be called the Deukalion of modern sculptors. Since mid-century Henry Moore's major efforts have been in cast bronze; yet the newest developments reveal their lineage from stone antecedents.

Before discussing a representative selection of Moore's recent work, it seems appropriate to summarize some of the sculptural principles he has advanced in various written statements. During the Thirties, in addition to "truth to material," his aims included: full three-dimensional realization; training the comprehension of shape through observation of natural objects; and the belief that welding together abstract and human elements



"Helmet Head," 1964, bronze



Photos by Julius Shulman

could deepen meaning and provide greater vitality of expression. He became intrigued by "the mystery of the hole" and concerned with the emotive problem of a stone's physical size, recognizing that it must have proportions suited to the expressive content of a work instead of being scaled to fit a subject or site. Since his present carving is done in plaster the exigencies of *a priori* physical limits are minimized. In this medium the sculptor can easily enlarge the piece at any point in its development. Moore however seems to have a propensity for intuitive self-discipline, thus he now strives to achieve tension and inner force in forms, to create a sense of power being exerted "from the inside outwards." The ease implied in using an extrinsically pliant medium becomes inconsequential when countered by such inner demands. Since the beginning of Moore's bronze age he has emphasized the study of the human figure as a foundation for all sculpture, having been reawakened to the Greek legacy after a visit in 1951. Perhaps his chief formal concern remains making the space and form in his works inseparable in importance, and as a side-effect of that concept of inseparability, Moore has even developed an interest in bas-relief, a mode of sculpture he previously disdained.

At its worst, Moore's sculpture reminded you of the *Mother Goose* riddle rhyme "Tongs": "Long legs, crooked thighs, Little head, and no eyes." Two deficiencies in the artist's professional vocabulary contributed to the weak points within his formidable array of sculptural achievement. Moore is seriously lacking in sensitivity to qualities of line. There have been too many instances when he responded to a surface's need for two-dimensional elaboration by resorting to clichés of parallel grooves or little punched-out circles. The organic diversity which he has always commanded in disposing volumes became conspicuously absent every time he incised a type of Morse Code for eyes, nose, mouth and nipples. Perhaps since most of that embarrassing detail takes place on the face, Moore acquired his second weakness: pin-heading. Fortunately bronze makes possible many variations of thinness and suspension. Plastic contrasts now do most of the jobs Moore used to fill with superficial mannerisms.

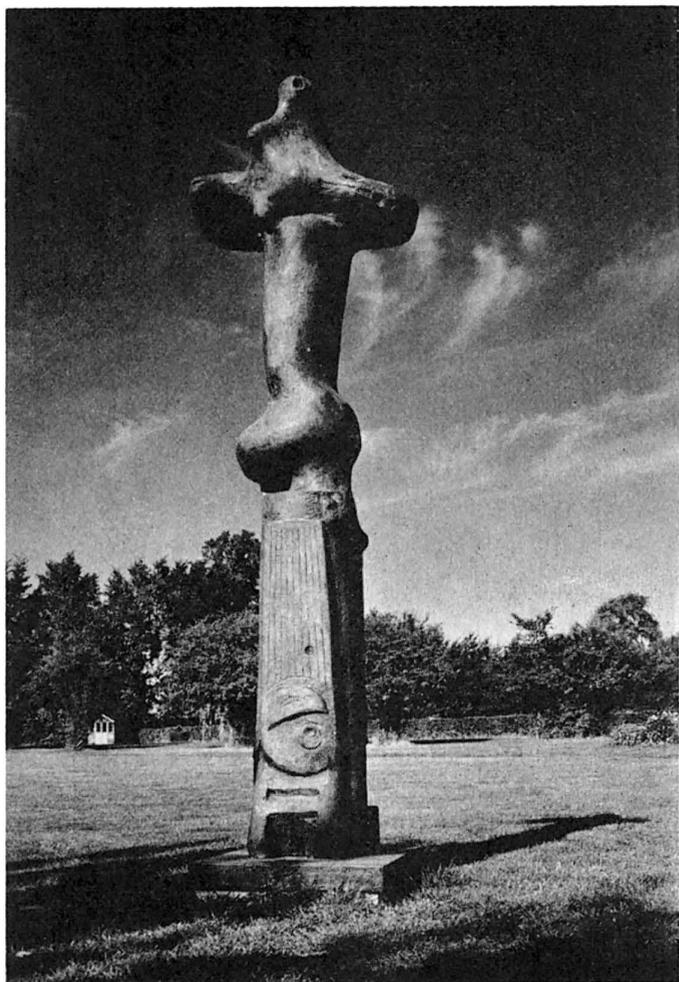
The theme hidden within most of Henry Moore's work is form-as-place. In essence, this is what makes him more "contemporary" than Lipchitz or Marini and less absolute than Brancusi. He shares with Arp and Giacometti a vision of three-dimensionality whose first condition for existence is position. Where would matter be without space? And being

in space where is it? And once located, how are edges fixed so that size exists? Are the limits spacial or material? Or is there no such place as size? But if there is, how can you know if it is occupied or vacant? Is dimensionality dependent upon the viewer's position or is it also a function of his perception, emotions and intelligence, etc.? When these are sculptor's questions rather than physicist's the answers are found through man's capacity as *homo faber*. In making aesthetic form, the sculptor locates, limits and evokes the qualitative aspects of embodiment, allowing the work itself to establish the distances appropriate for its presence to be recognized. For example, you are never as far from a Henry Moore as you are from a Giacometti, from the point of view of the sculpture. And from the perceiver's perspective, an Arp of the same metric weight as a Moore would probably appear lighter and its invisible boundaries on space would seem more like a close-up.

Flexible perspective and quick perception are part of the human equipment a photographer brings to the film recovery of a piece of sculpture. Most people today receive the greater part of their vision of sculpture through the photographer's eye and the camera's lens. In this sense, photography becomes a performing art, the composition is given, but subject to interpretation for an audience. Julius Shulman's gifts for architectural observation contributed to his being particularly astute in re-creating Moore's art since both men are practiced at seeing configurations among intervals of volume. Some of Moore's works which were exhibited this summer at the Documenta III in Kassel, are necessary to any discussion of his recent developments in bronze sculpture, but for the most part the examples cited are illustrated by Shulman's photos. These, taken in England at the artist's residence, offer the additional pleasure of viewing the larger pieces within the landscape in which Moore created them.

In 1952/3 Moore produced two quite dissimilar figurative pieces, the "King and Queen" and the "Draped Reclining Figure." The royal couple's erect and elongated bodies, their cursive slenderness in profile, the flat bench-of-a-throne rising under them like the handle on an old iron, are engaging manifestations of the tractable yet resolute properties metal brings to sculpture. In contrast, the draped figure is primarily a carving which has knowingly changed substances. Thin-peaked irregular folds cling, furrow and encircle the great central mass of torso in an endless skein, while the body itself is poised and alert, its elbows and feet braced

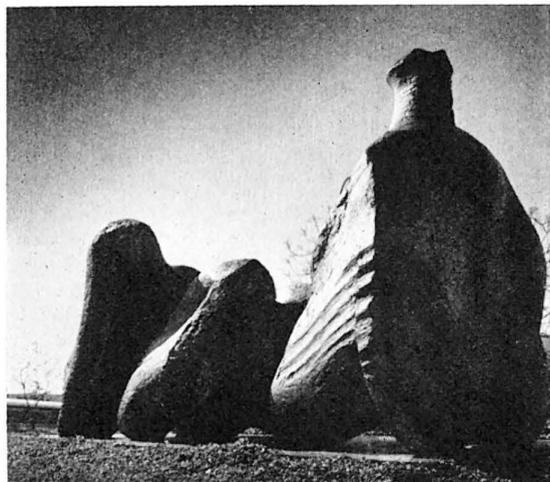
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"Glenkiln Cross," 1955/56; 11 feet



"Large Locking Piece," 1963/64; bronze, approx. 9½' x 9½'



"Three-Part Reclining Figure"



"Reclining Figure-Exterior Form," 1953/54 bronze, 84" long

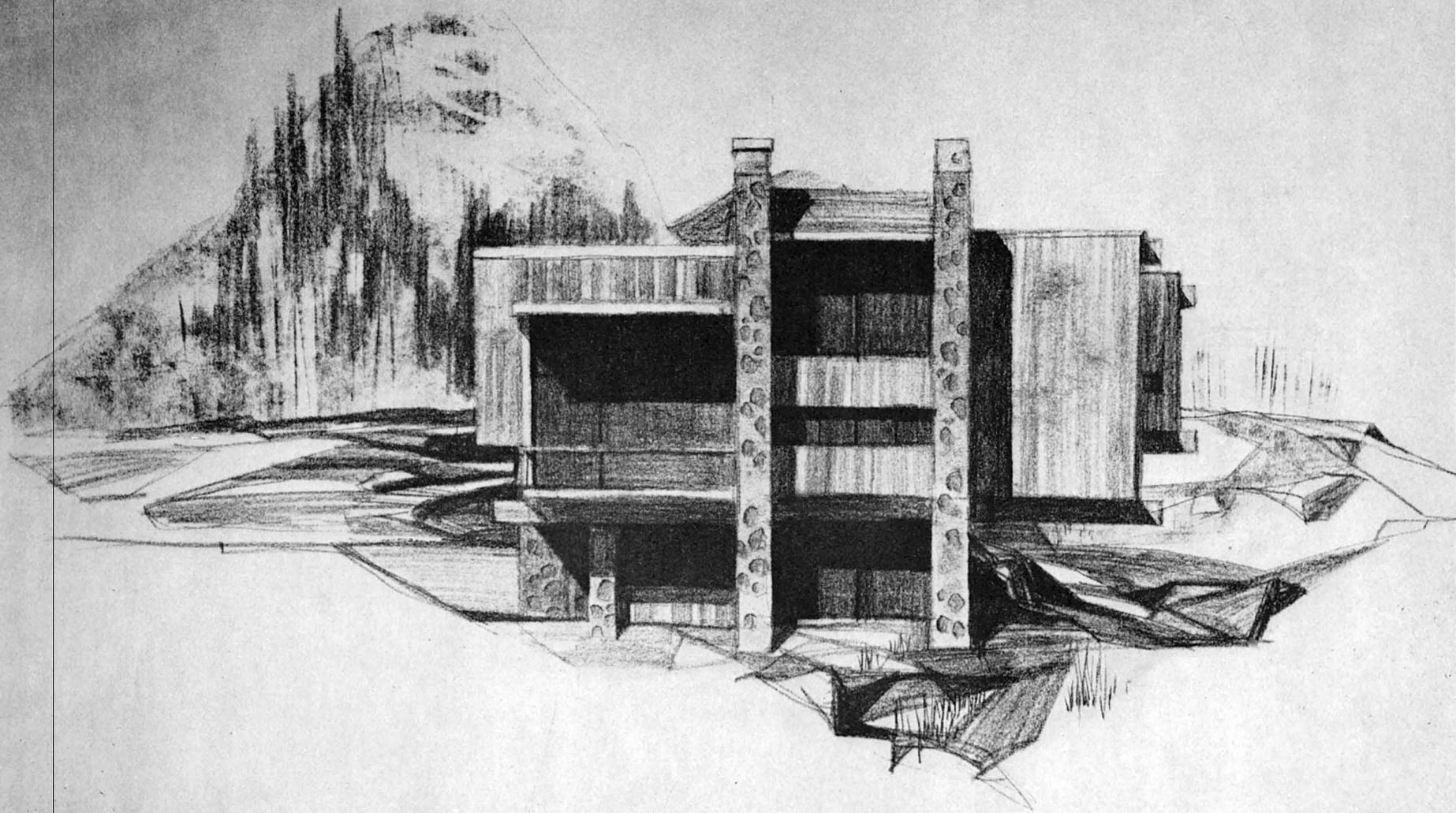
against the pedestal, ready to propel apparent calm into vigilant action. A vanguard presence, the woman combines the squared-off monumentality of a Mayan-Toltec rain god with a modern tribute to the articulation and austere grace found in classical Greek drapery.

Shulman's superb photo of the "Reclining Figure - Exterior Form" by avoiding the usual parallel-to-the-picture-plane view of a horizontal sculpture, provides an experience of the tunneling, recoiling and shrouded feeling Moore has explored in countless serpentine excavations of the body. Here, shadows cast on the voids from the solids, bisect the openings' light just as the modeled forms are cascaded by the penetrations of space. Bone-crowned cavities of living viscera, the mother cradling new being within the terrain of her body or a child stretching itself under a blanket are the stuff of this imagination's labyrinths. But Moore is Daedalus not Theseus, he invents and does not follow.

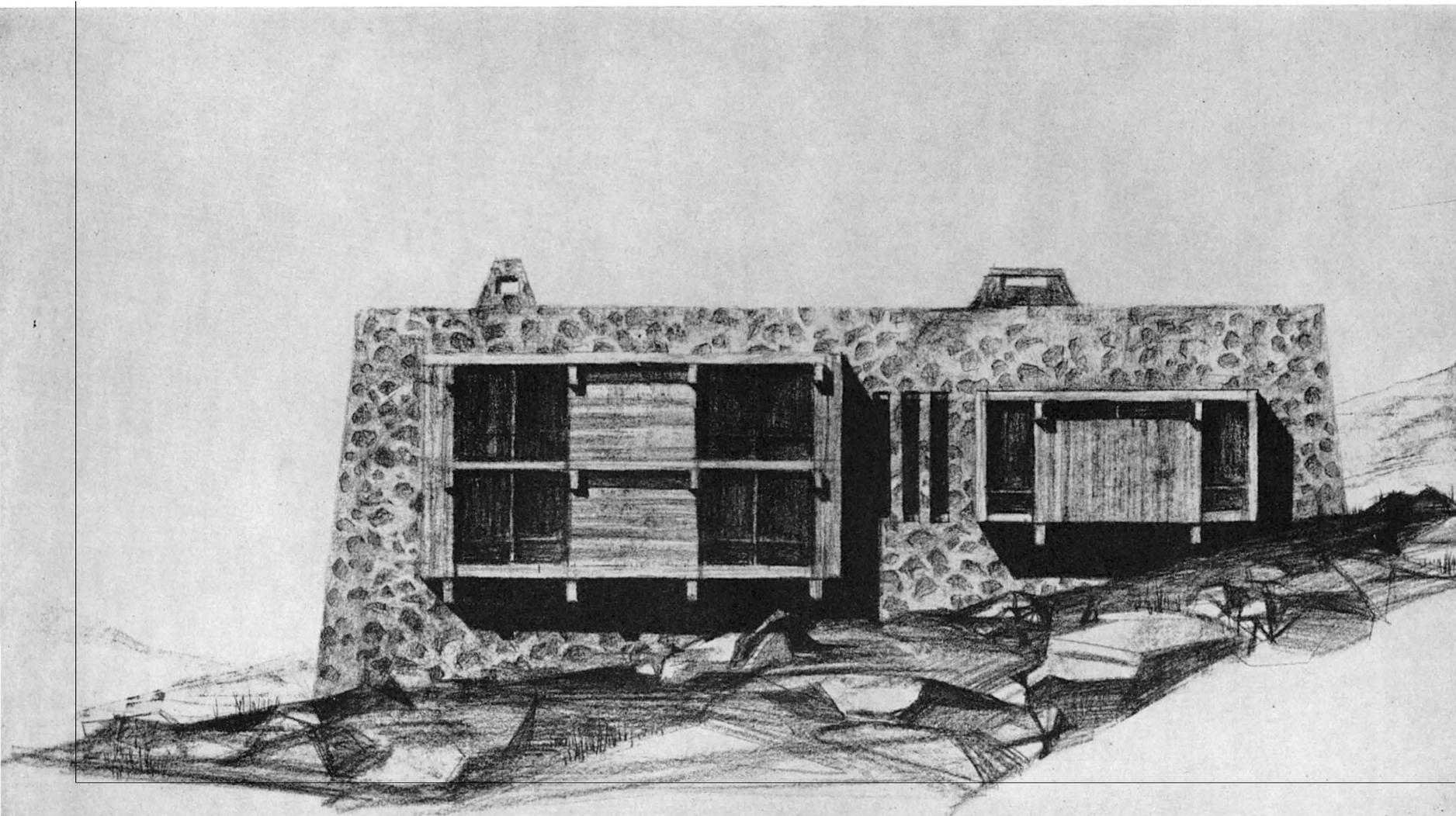
The "Glenkiln Cross" is a curious work in conflict with itself. Obscure references to Anglo-Saxon runic stones support a stub-ended cross. Although it resembles a mutilated torso, the organic writhing above and the ineffectual line elements below achieve only a literary idea of form: you sense what the sculptor was trying, but he failed to materialize it in the work. A massive segmented bronze, the "Three-Part Reclining Figure" is included among the Lytton Savings collection of contemporary art in Hollywood. Exhibited in the East Plaza of the building, Los Angeles viewers can compare their manifold experiences of the actual sculpture with the photographic entity presented here. Vision is partially orientation and it is likely that fragments of the tactile and solid qualities of the work will dominate an initial encounter with the actual sculpture. What the photographer contributes is a unique moment in the relationships of these bifurcated, slow, lobed forms. He captures the surprising might of Moore's shapes, including the shaping of the air between the spout-like and protogenic curds, and he encourages the timid onlooker to get close to the sculpture, even if need be, to squat beside it.

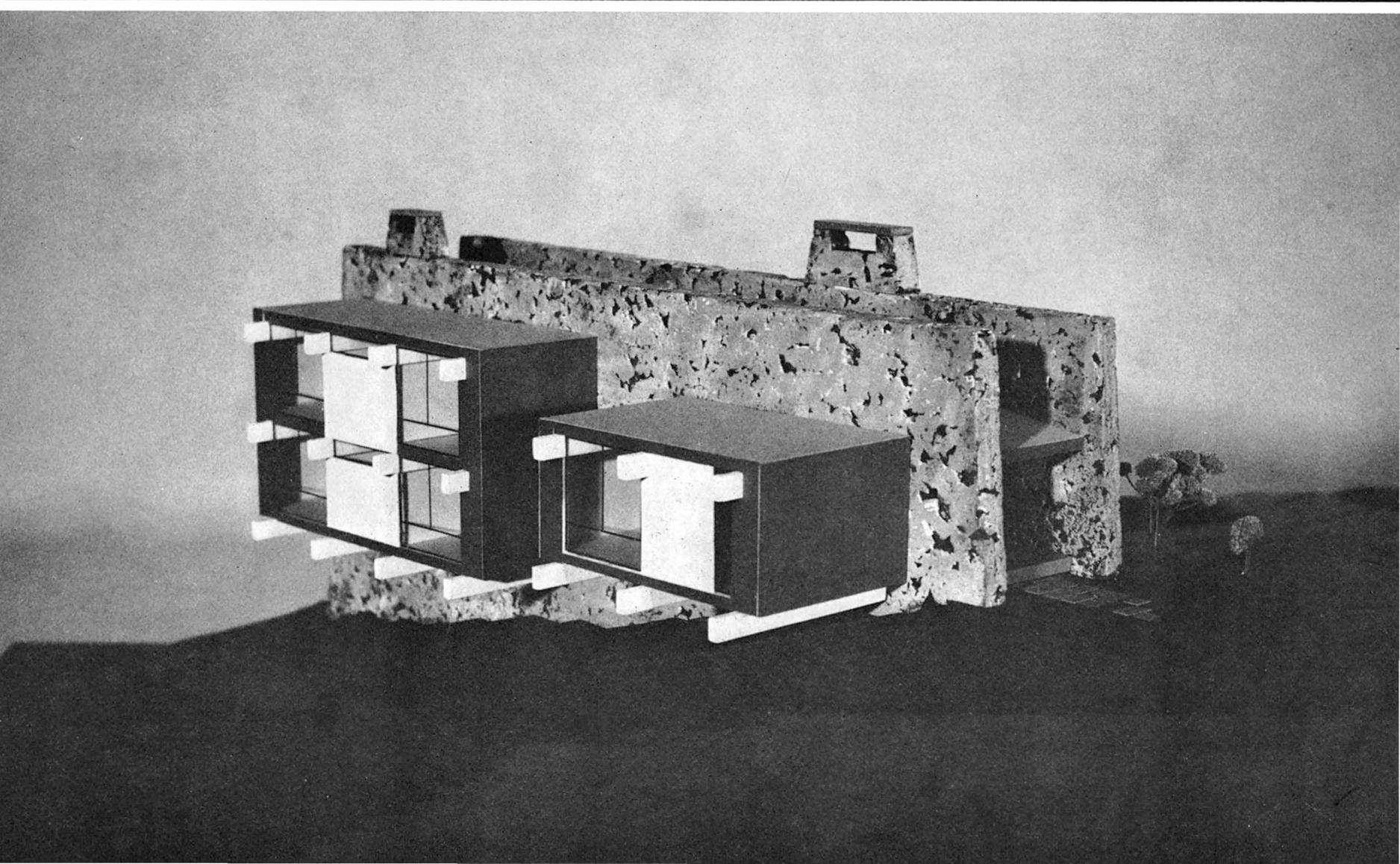
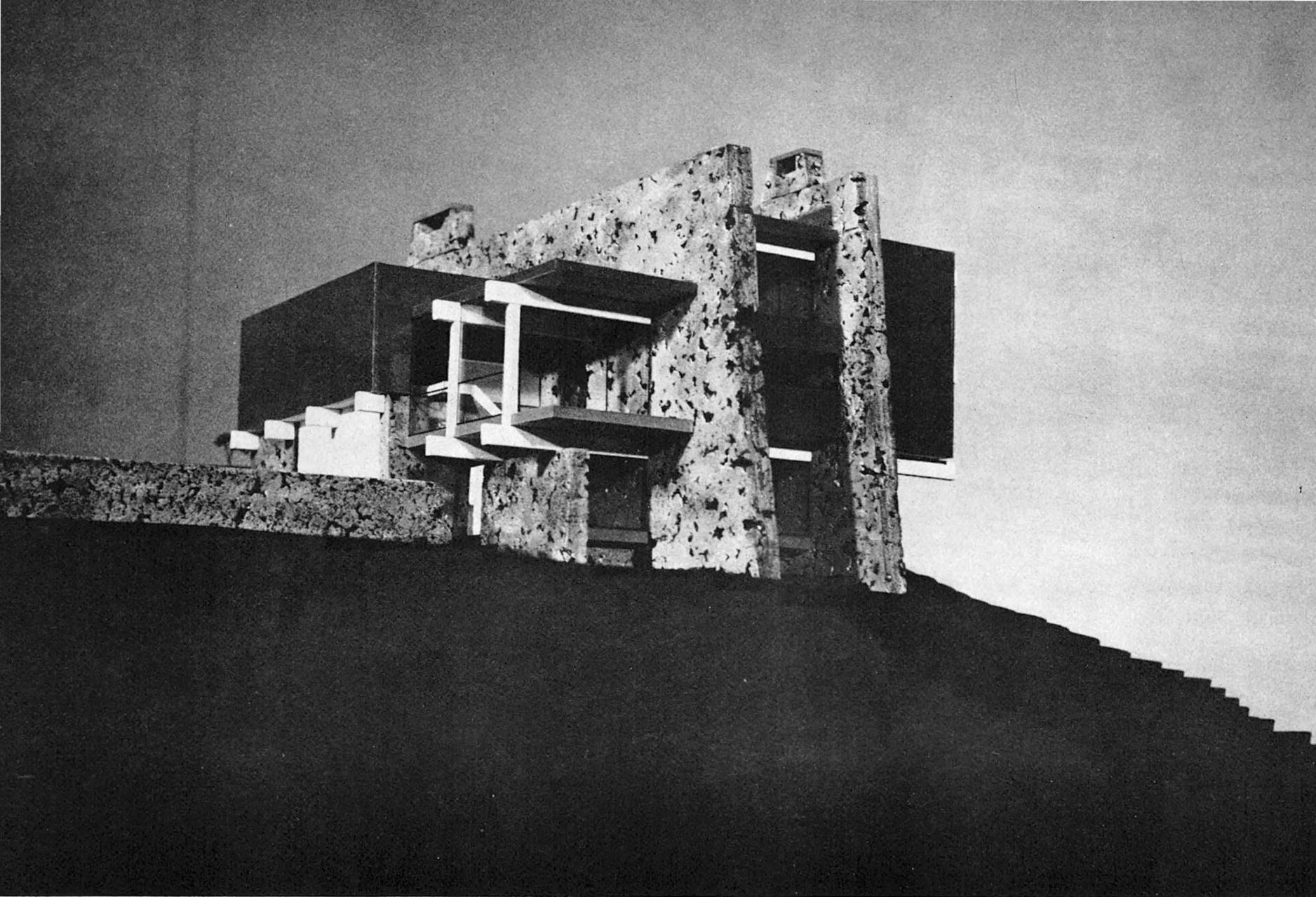
The Documenta exhibit included Moore's "Standing Figure - Knife Edge," 1961 an important predecessor of the "Two-Piece Knife Edge Sculpture" of 1962. Here the greater plasticity of bronze is used for the kind of abrupt changes a cook might see in sawed-off stew bones. The tall standing figure is blade-like, a roughly textured scapula with the bearing of a fashion model, while the smaller composition is highly polished, its delicate sensuous appeal makes the viewer want to touch the fine contours of the double-axe shapes while watching the other piece as a slice of abstract contrast.

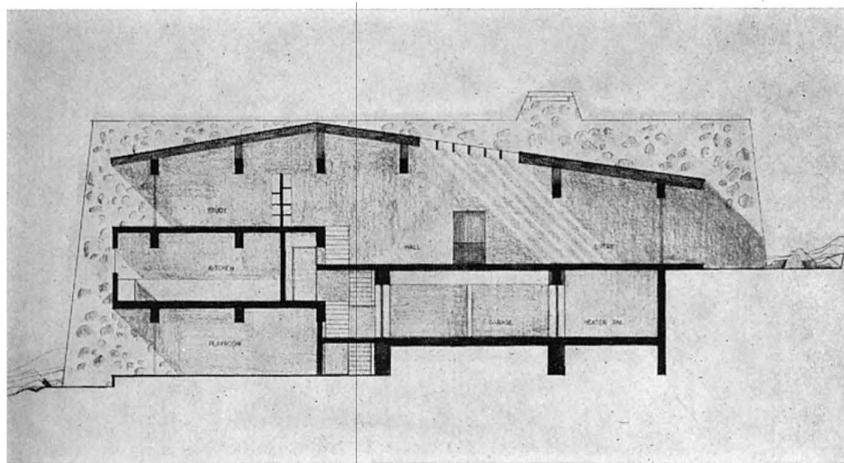
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**SKI LODGE** by *Eliot Noyes, Architect*



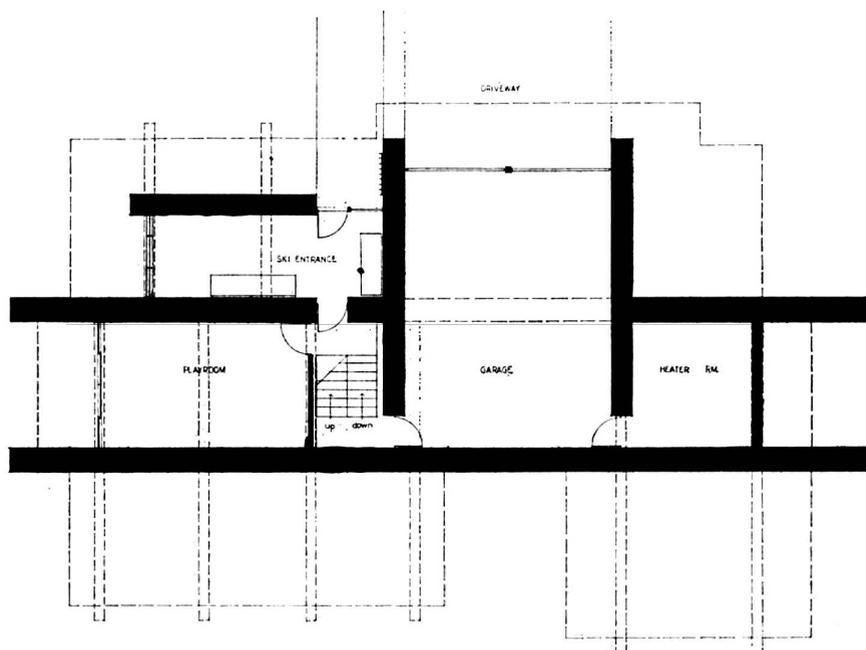
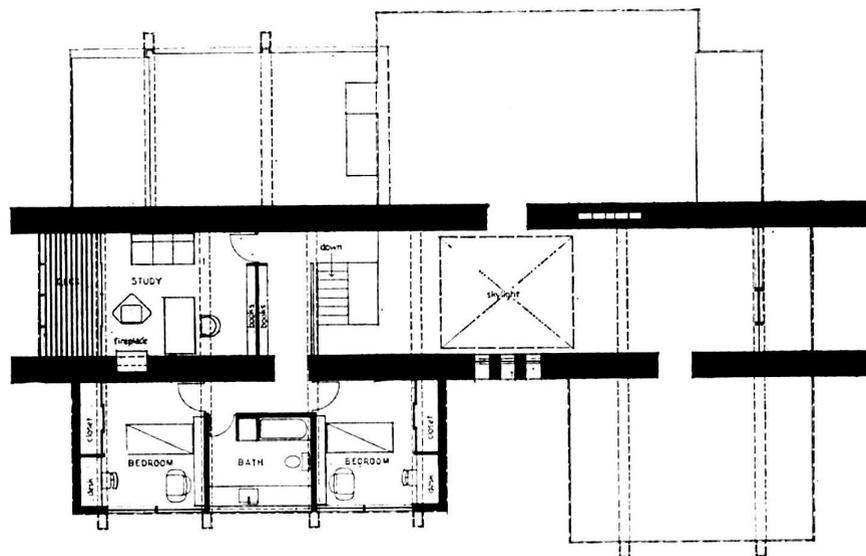




The concept for this house at Aspen, Colo., was inspired in part by Ponte Vecchio in Florence, where the street is enclosed and shops are hung from the outside of the walls of the bridge. In like manner, Noyes here cantilevers the rooms from the two massive, parallel walls which dominate and unify the interior and exterior.

The concept liberates the floor plan from the usual modular patterning and enables the sizes and shapes of the cantilevered rooms to be dictated by function, giving rise to a pleasant variety of spaces. Between the parallel walls, the long interior "street" gives a sense of enclosure and space, the latter strengthened horizontally by the slope of the roof expressed on the interior.

The five bedrooms are hung from one wall and the dining and living rooms from the other, with play and work areas located between. The walls also carry the distribution of water, heat, etc.





## MIES ORIGINALS BY KNOLL

Knoll Associates, sole manufacturer of Mies van der Rohe furniture designs in the U.S., has added four original Mies pieces to the Barcelona Group which Knoll has made since 1948 and the Brno chair, added to its line in 1960.

The new revivals, authorized and in some cases slightly modified by Mies, are the graceful "cantilever chair" (designed in 1926) in two versions, dining and lounging; the Tugendhat chair (1929), an upholstered, easy chair version of the cantilever principle; and the low leather couch with

bolster designed for the 1931 Berlin Building Exposition.

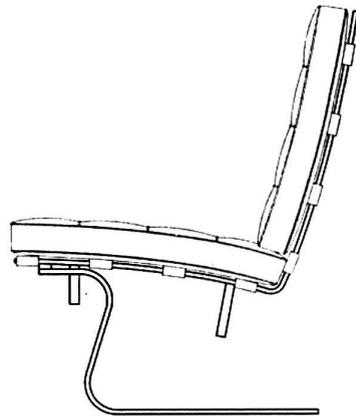
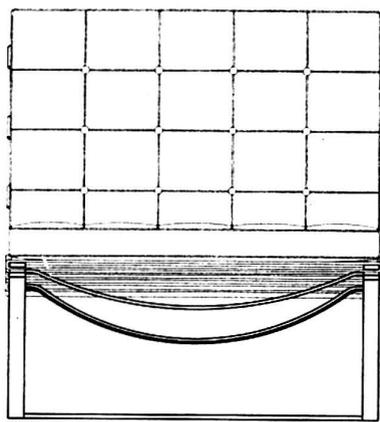
Some changes are noticeable in the three chairs. The cantilevered MR dining and lounge chairs have been lowered, the "S" flattened slightly, to overcome a tendency in the original to give a hazardous amount of help to its occupant in getting out of the chair. In the case of the Tugendhat chair, the original arms have been dispensed with and the height of the back appears to have been shortened to more nearly that of the graceful Barcelona chair.

*Photos by Knoll Associates, Inc.*

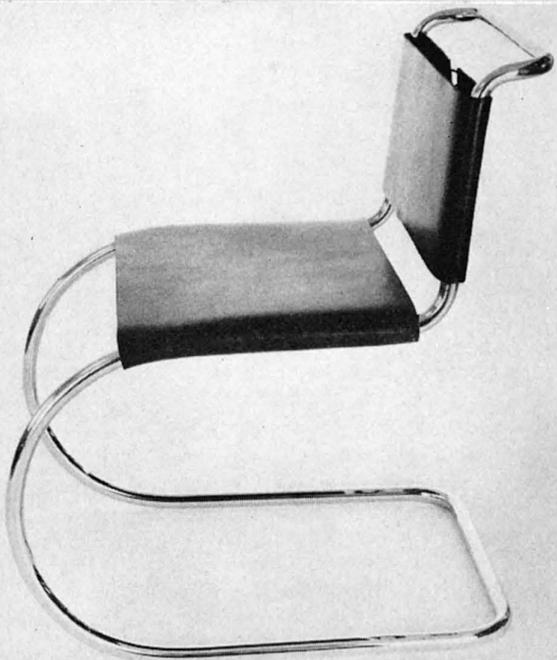
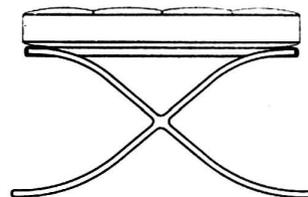
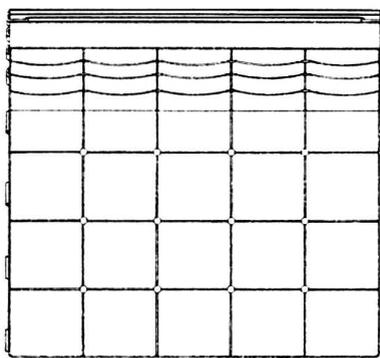




Brno chair



Tugendhat chair



Cantilever (MR) dining chair

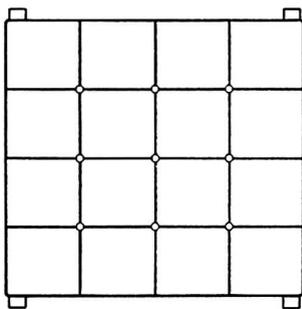
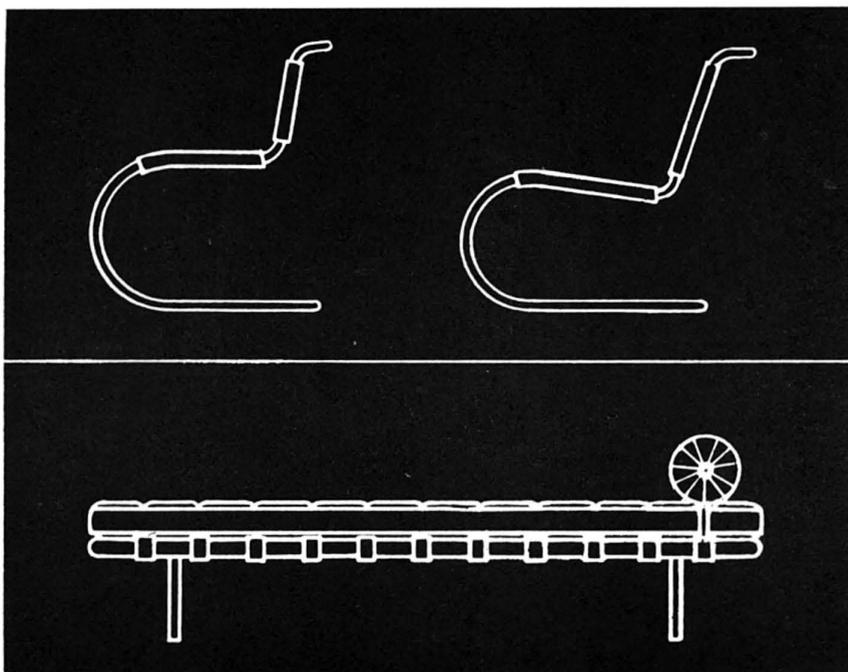


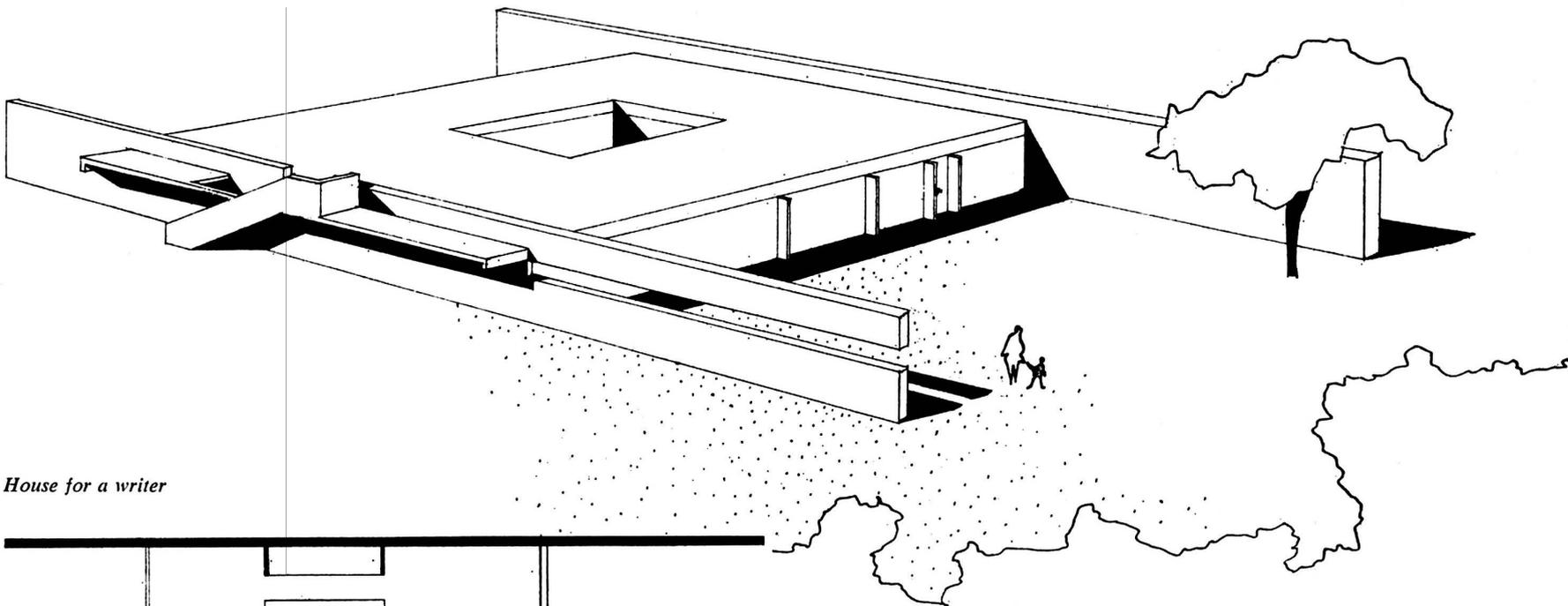
Photo by Karsht

Mies van der Rohe

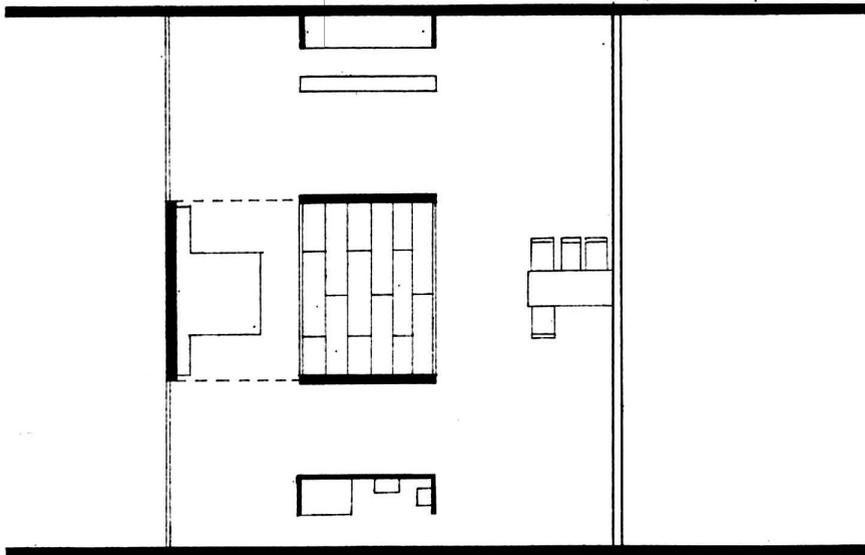


Barcelona stool





*House for a writer*



#### HOUSE FOR A WRITER

The principal considerations in this plan were the desire for isolation, submersion of the client in his work, and protection from curious neighbors. The comparatively small house is squeezed between two giant walls. One of these has a long slit at eye level, permitting a view of lake and valley. Between the walls outdoors there is a protected sitting area. The flat roof can be used for day-walking. An unused, wasted roof is like a wasted floor. In the center of the house, accessible from living and sleeping areas, there is a little court, a "haven for communion and inspiration." The exterior architecture is unpretentious and simple. Since the house is situated in a rural area, it should not overwhelm the farmhouses; it should rather subordinate itself so that the new villager will become a member of the community.

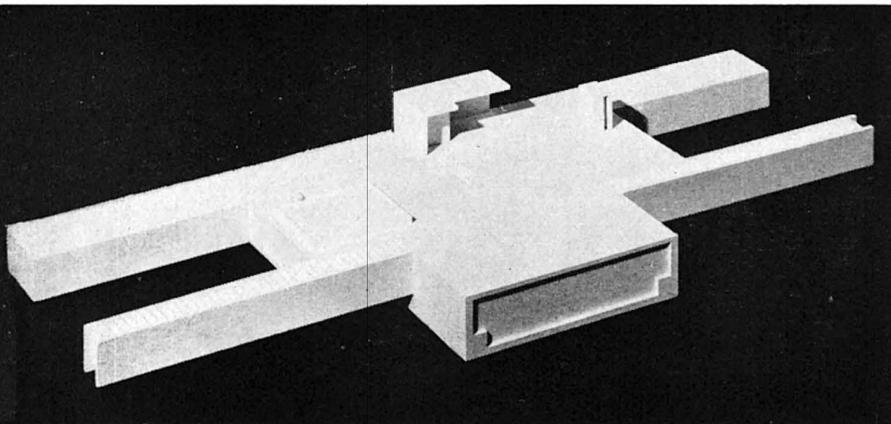
#### HOUSE FOR AN ART COLLECTOR

This is a spacious house for a wealthy man. The valuable art collection should not be housed in the usual rooms or hallways because the paintings either overwhelm the room or are overwhelmed by it. The most difficult problem is creating the proper lighting effect. I have tried to house the vast collection in two long extensions furnished with sky lights. The extensions terminate in a centrally located living room. There is another novel feature to the house: one enters from above because it is built on a sloping lot. The garage and a swimming pool with cabana are found on the extended roof.

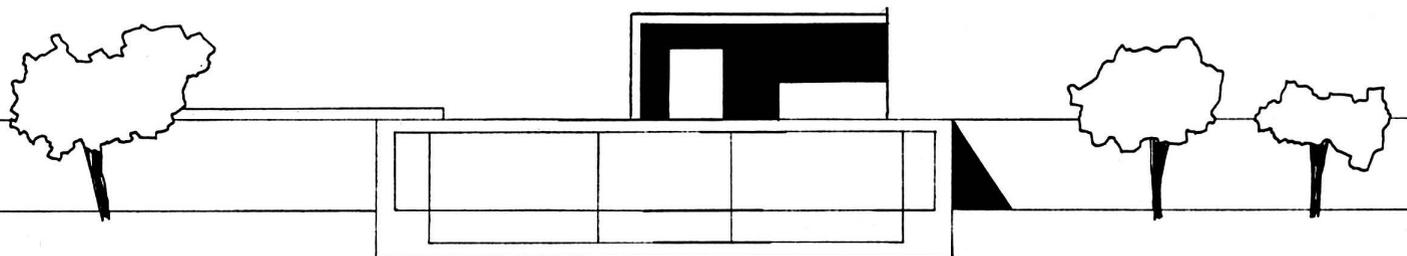
#### HOUSE FOR A BANKER

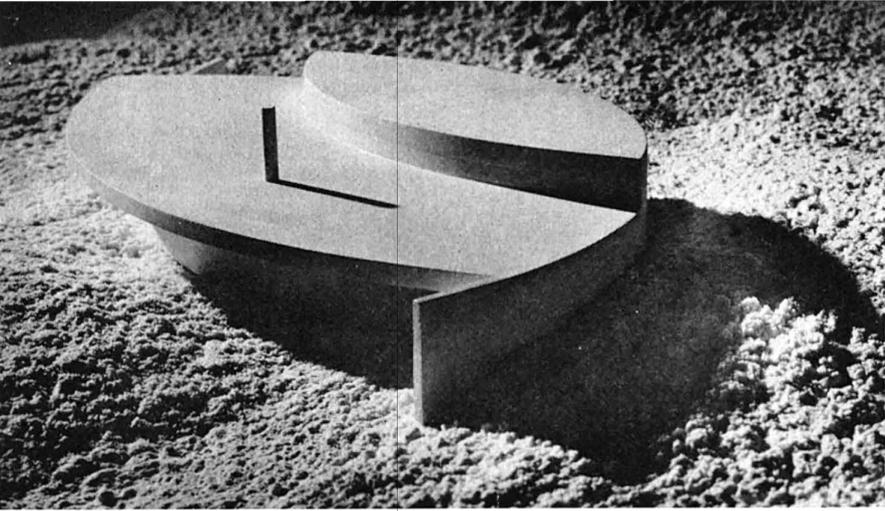
The victim of Wall Street needs absolute quiet after work, but here there is no need for isolation. The feeling of airiness harmonizes with the panoramic view. The round shape was dictated by the wedge shaped site, which is on a wooded incline with a beautiful view of the lake and mountain range. The bedrooms face the wooded area for privacy and because the sleeper needs no view. The spacious living room is not obstructed by doors. A separate kitchen entrance and hallway allow the separation of living and working areas. Due to the natural incline of the lot, the bedrooms are situated one step higher.

—Werner Muller

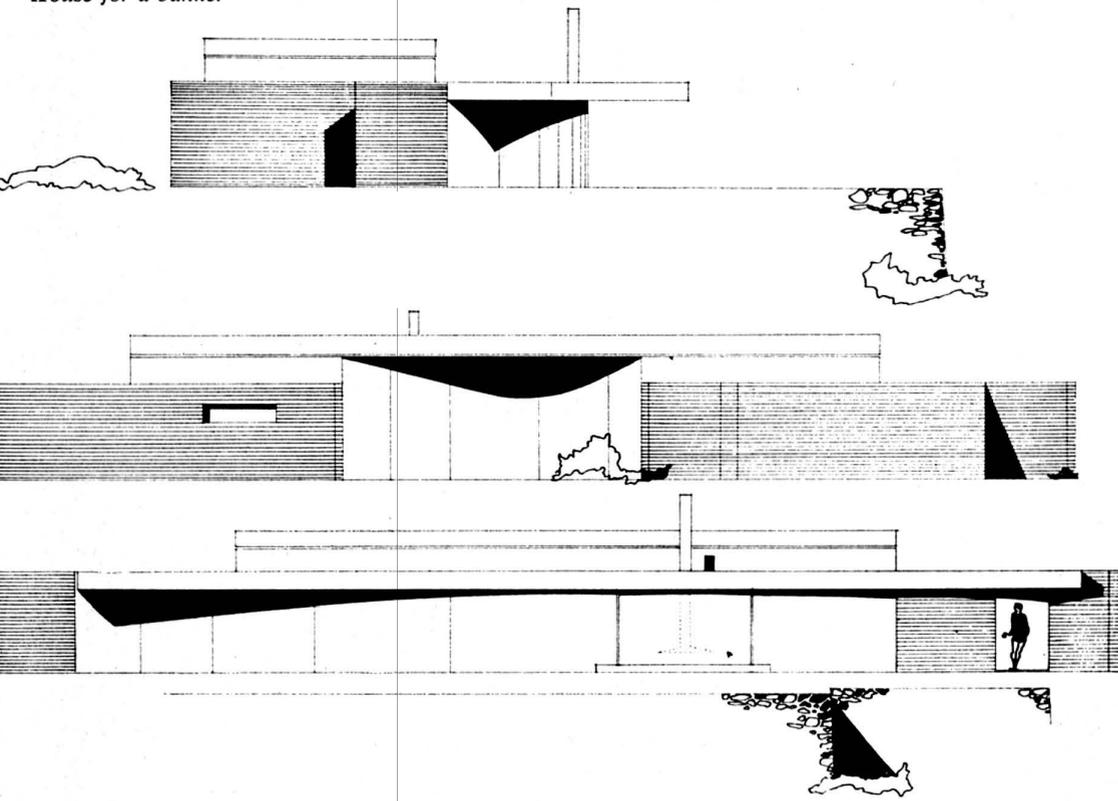
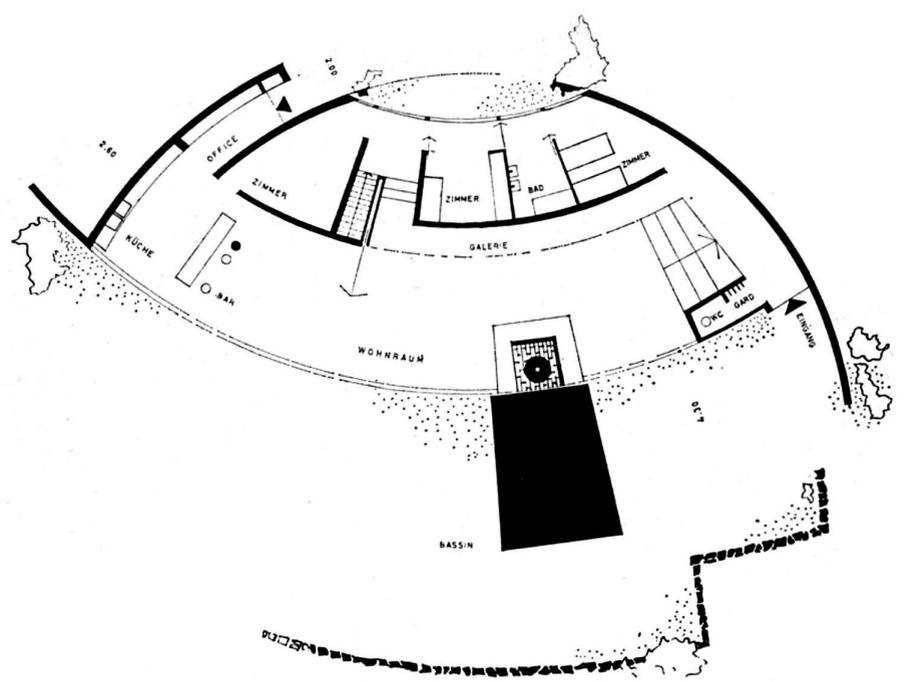


*House for an art collector; plan elevation below; perspective far right*

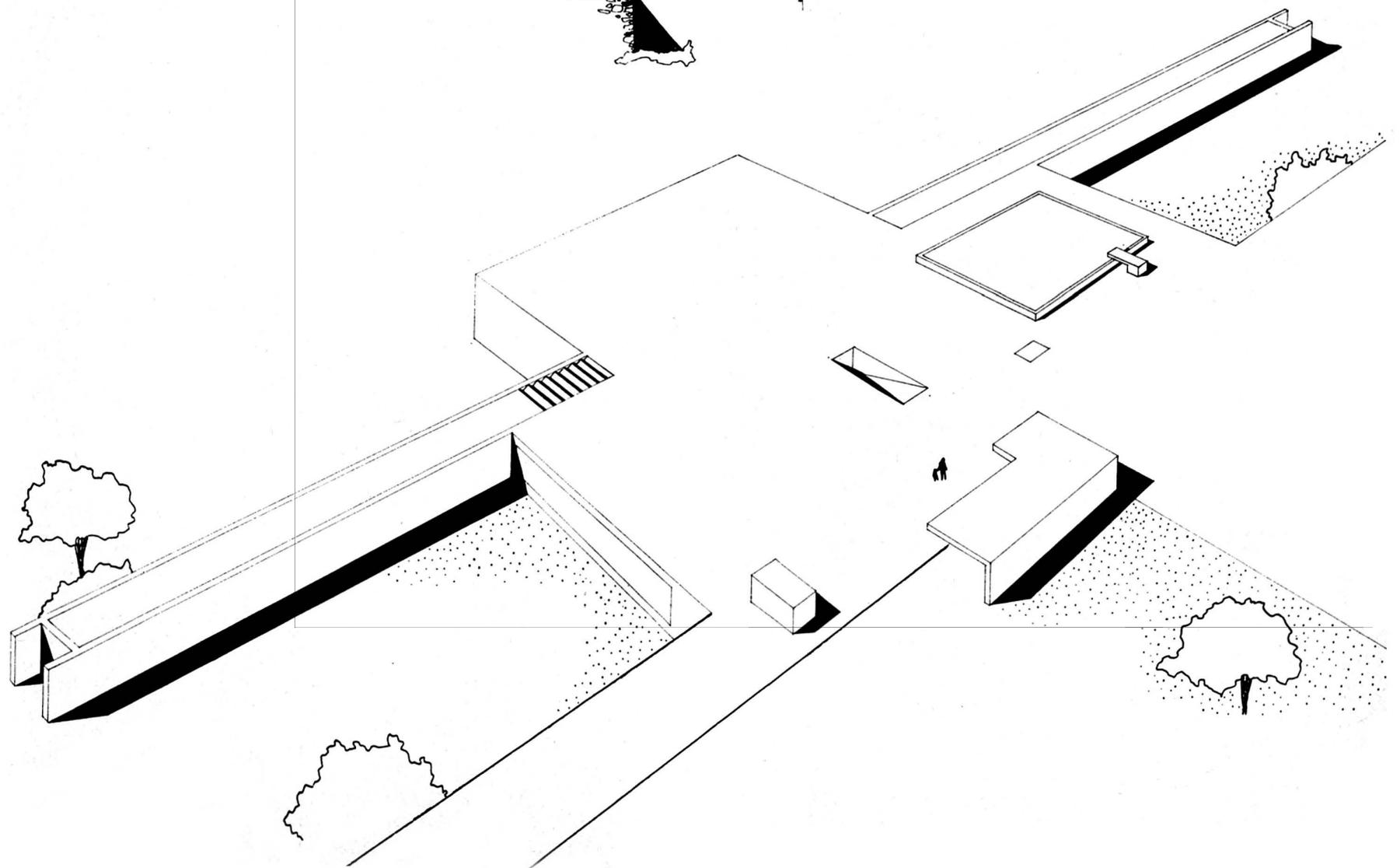


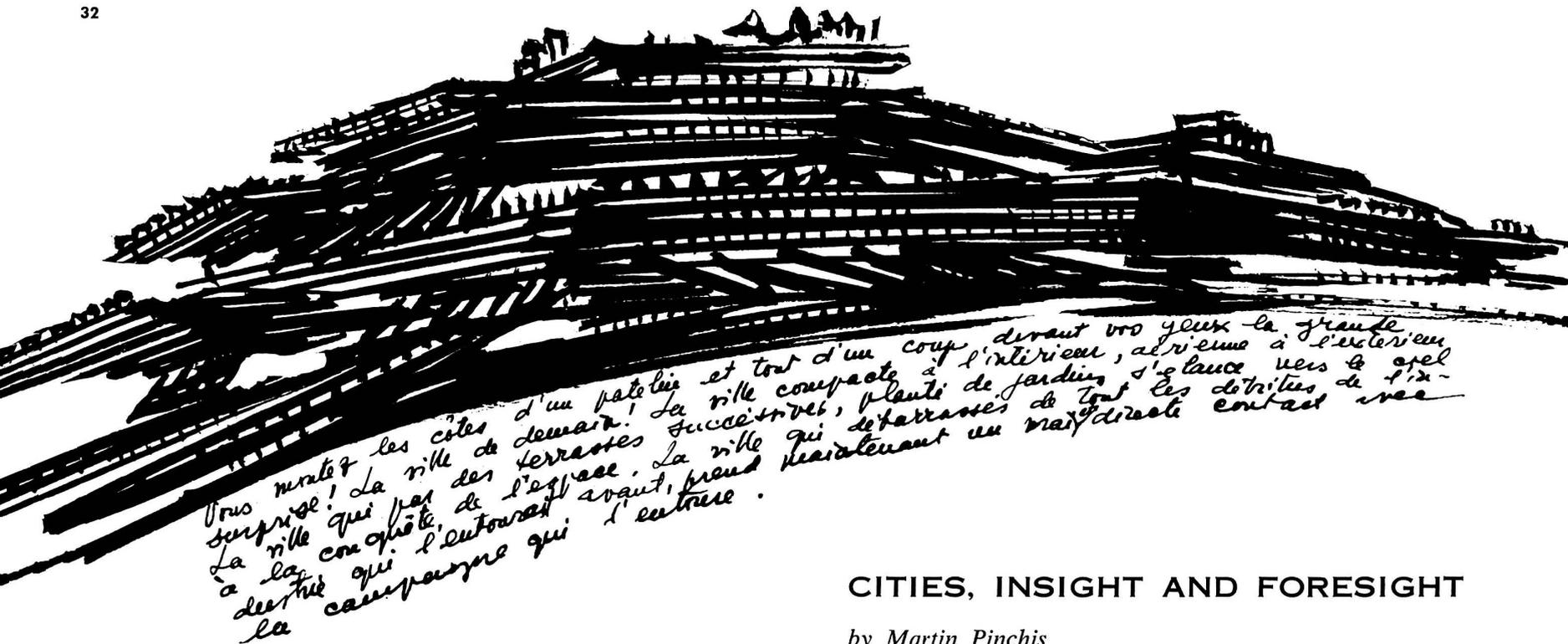


House for a banker



**THREE HOUSES**  
by Werner Muller, Architect





Vous n'avez pas les côtes d'un patelin et tout d'un coup devant vos yeux la grande surprise! La ville compacte à l'intérieur, au lieu de l'extérieur, la ville qui pose des terrasses successives, plantée de jardins, s'élève vers le ciel à la hauteur de l'espace. La ville qui débarrasse de tout les débris de l'ancien monde qui l'entourait avant, prend maintenant un vrai contact avec la campagne qui l'entoure.

## CITIES, INSIGHT AND FORESIGHT

by Martin Pinchis

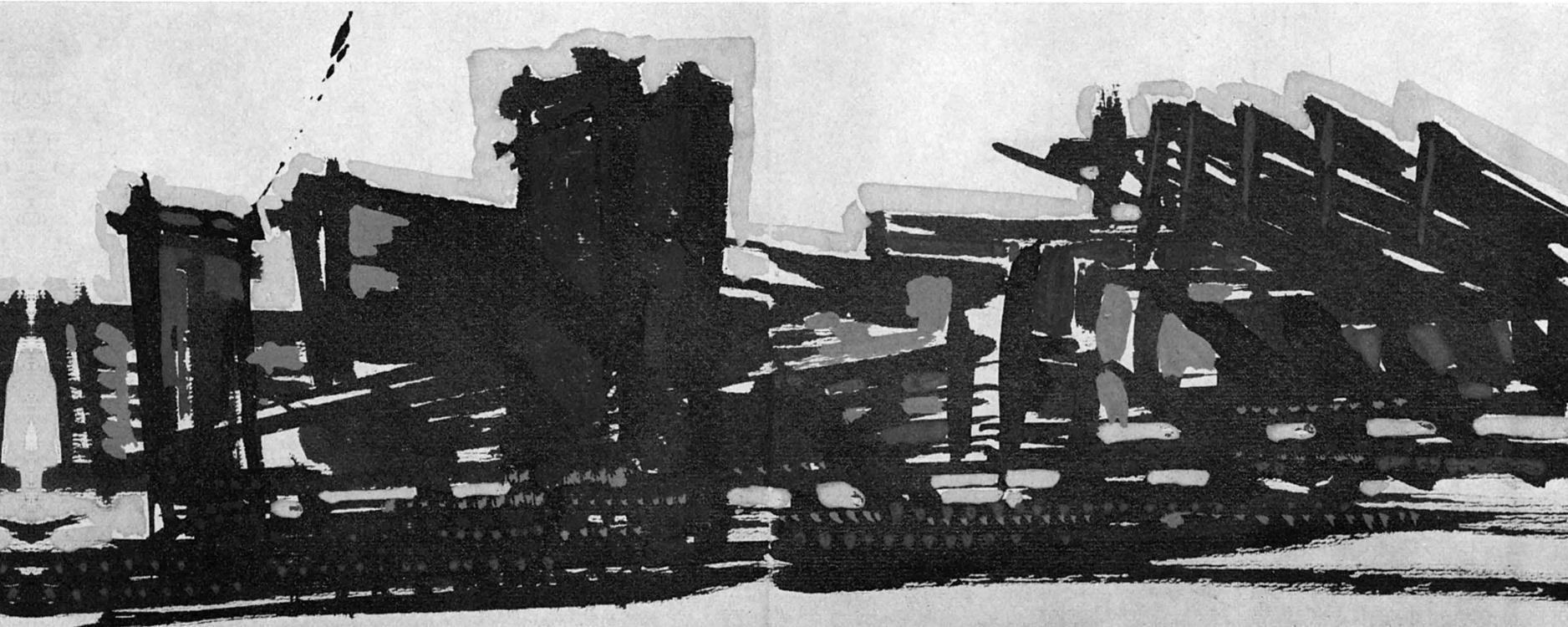
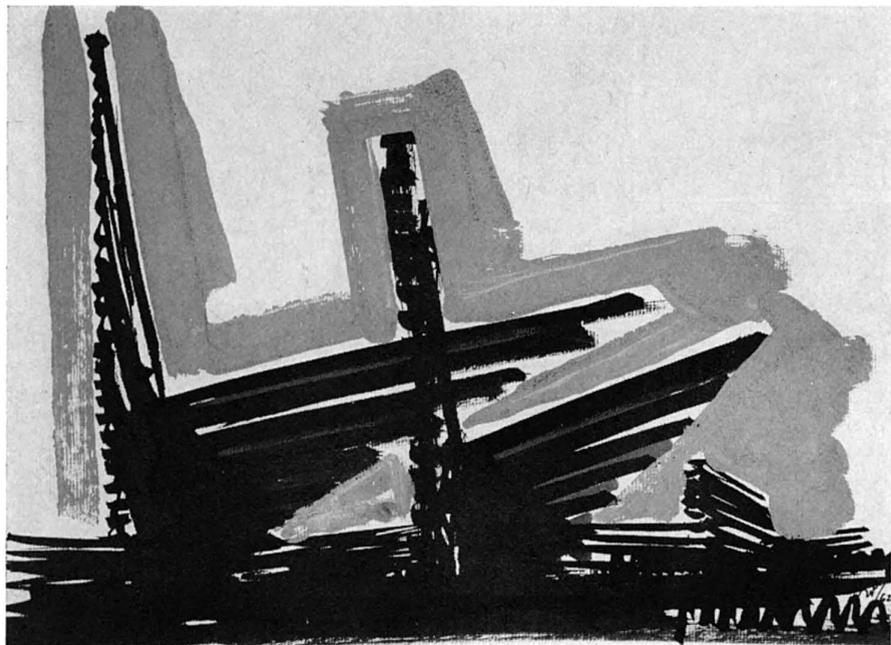
(Although these sketches by Rumanian architect Martin Pinchis are visionary in approach, his accompanying statement indicates that his vision of the city of the future derives from a thorough and practical study of architectural and urban problems. The sketches were brought to us by Richard Neutra, also represented in this issue by drawings.)

The curve of demographic evolution shows that in the year 2000 population of the earth will attain between 6 and 7 billions. It is estimated that within the next forty years one thousand millions of dwellings will have to be built in about 20,000 to 30,000 new cities, of which at least 17,000 will have a population of 100,000 people. Town population is being moreover increased by the general migration of people from rural areas to big urban centers, and this phenomenon is not a privilege of highly industrialized countries; China, India, Pakistan are faced with similar problems. Obviously, the logical solution would be to construct new cities along entirely different principles of organization. But this implies a radical change of policy which is opposed by vested interests, carelessness and narrow-minded eclecticism.

In a situation of utmost emergency, priority must be given to the establishment of new programs based on new realities, with a new hierarchy of values. A scheme for regional and nation-wide planning comprises four essential principles:

1. Cities and their surroundings: two trends are opposed: a) the Anglo-Saxon school favors a city core (Manhattan, the London City) surrounded by dormitory satellites; b) on the continent, high-density compact agglomerations contain both housing and work areas. The solution for the future seems to emerge from an evolution of the latter resulting in a compact city with complex zoning and a differentiated circulation system. The future city will be independent from any particular natural setting. It will project its bold soaring silhouette into space.

(Continued on page 36)



## HENRY MOORE — ROSALIND WHOLDEN

(Continued from page 24)

Compositionally the "Three-Way Sculpture #2" is related to the two-piece knife edge one, but here the forms have become bulbous and as a solitary unit it has a greater sense of being an insignia. Here is an example of the unanticipated charm of the mat white color of plaster. In looking at the photograph of the plaster model it is difficult to imagine that its character will be as satisfying in bronze. On this evidence, how handsome it would have been in white marble!

Moore has been making helmet heads since 1939 as experiments in correlating interior and exterior forms, but the 1964 edition doesn't seem to partake of the heroic vision dominating his more important interfitted sculpture. The "Large Torso Arch" 1963 and "Large Locking Piece" 1964 exhibited at Kassel, are magnificent tributes to an artist's maturation. The student of Henry Moore's art looks back upon periods in which single works stand out as of equal quality irrespective of their date of production. For twentieth-century valuation, ripening or maturation, as a necessary good, has gone out with the concept of progress. This unfortunately has inspired a false corollary that youth or newness is a necessary good. The two large works shown at the Documenta have the quality of mastery which is found only when a man's creative powers have gone so far from the springboard of individuality as to return indivisible with his blood stream. Such a revolution takes time and is a gift of age. The clamor for the "Henry Moore look" has been replaced by the responsible disinterest of doing what has to be done. The arch and locking piece achieve monumentality from the inside, an inevitable scale far different from mere size. Only Moore could have made the great curve of bone which is the arch, or carved the organic reciprocity of each giant knuckle as it fists into a bed of yielding anvils. But at the same time, they are further from the Moore of the pin-heads and pebble-holes than from Stonehenge or Yosemite. In the moments of an artist's mature style he comes closest to that increased unity which makes nature seem miraculous, its authority, its sublime facts. Evolutionary order is more astonishing than novelty because it is a rhythm of survival by perpetuation. Moore's superb new sculpture is at least a beginning. No artist could ask for more than that he should eventually reach the point of perpetuation, that bridge of self-construction which spans the chasm between *begotten* and *made*.

## MUSIC

(Continued from page 7)

herself into the millrace, so that her husband may give up his sterile religion for new liberal ideas and live and love as a free man. For this purpose she brought Rebekkah West into her household and allowed this unmarried young woman total intimacy with her husband, because Rebekkah speaks for the new liberal idealism. Instead of admitting her lack of wisdom in so doing, or her jealousy, Mrs. Rosmer tried to win back her husband's love, presuming it lost, by an unwonted sensuality and blamed the inadmissible consequences on devils, herself turned outwards as well as the prim local society gossips. After she has drowned herself, Rosmer and Rebekkah pass another year together in virginal intimacy, until Rosmer has been fully converted to liberalism.

When Rosmer tries to explain his new freedom to his longtime friend, the reactionary Rector Kroll, the Rector attacks him with all the ghosts of family tradition and slanderous descriptions of the year-long platonic intimacy. The liberal leader Peder Mortensgaard, "the lord and master of the future . . . capable of living a life without ideals," a scandal-marred former victim of Kroll and Rosmer, insists that Rosmer should appear to retain his religion while espousing the progressive cause, so that his seeming religious rectitude shall fight on their side. In the ensuing confusion of motives, which Ibsen keeps clearly before the audience, Rebekkah confesses that she induced Beata Rosmer to destroy herself and set Rosmer free. Guilt-ridden, the two lovers tremble on the verge of a satisfactory solution, but Rosmer, instead of proposing adjournment to the bedroom, twists the opportunity to an ideal plane by proposing that Rebekkah prove her love for him by throwing herself, too, into the millrace. Finally love triumphs, and they both jump.

The play so represented is a comedy of self-justifying error, that becomes tragic by the determination of both parties to continue whirling in the vortex of their idealistic self-esteem. As in *Oedipus Rex*, the past engulfs the present. But whereas Oedipus is held to self-punishment by his own commitment to appease the anger of the god and rescue his city, Rosmer and Rebekkah destroy themselves, not for love or bad conscience but because for all their love, repentance, and uprightness it does not occur to them to pack their bags and go somewhere else. Shakespeare's heroes and villains fight back against fate; Ibsen's genteely rationalize their own destruction.

To underline the tragi-comedy of idealistic self-delusion the figure of Ulric Brendel stalks into the first act and the last, Rosmer's former tutor who for twenty-five years has been treasuring his wealth of idealized literary masterpieces in his head, until, standing before an audience to guide them by his vision, he discovers he is empty. "Can you spare me an ideal or two?"

For all I know, the six actors who played this drama may have behind them distinguished careers in motion pictures or on the stage. Or they may be husbands and housewives of Westwood and Bel Air acting for their pleasure. I am grateful to learn that it is possible in our society for a group of individuals, flaunting no reputations, to perform as well as this.

Another critic has cited for incompetence the entire cast, the director, and even the setting, because it was a real room, pretty and full of sunlight. He gave for comparison a typical Gordon Craig setting amid indefinite curtains. But the play is not abstract nor in a far country of the mind. Tragedy occurs among us in a cheerful parlor with the radio playing a gay tune, and it is exactly this type of tragedy. The monsters of soul in our society do not inhabit caves but dwell among view windows in comfortable homes. The tragic atmosphere of the present-day novel is not darkness but sunlight and heat.

I am more than a little suspicious of dramatic or any other virtuosity, except as it reveals itself in action. One reads of the dramatic virtuosity of so-and-so, for whom the play is made a vehicle; and then of the supporting actors; and then sometimes that the play is not really a vehicle but in itself a drama.

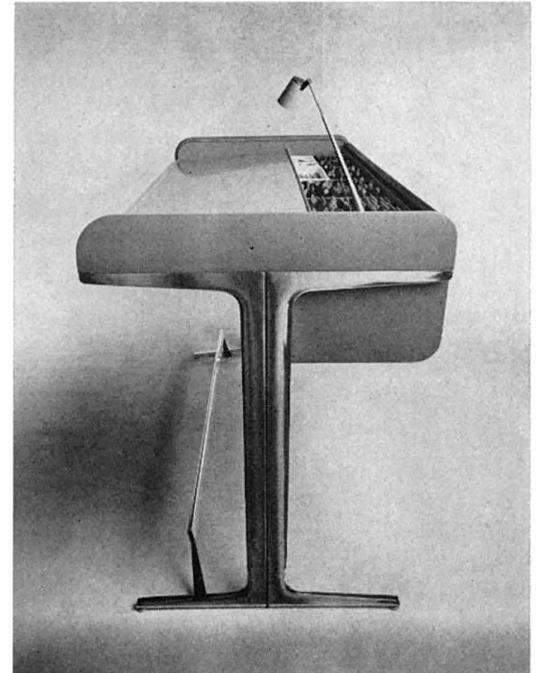
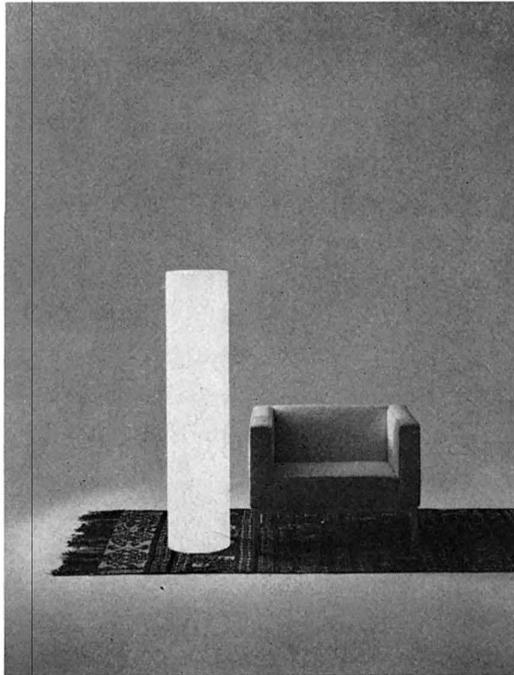
A while ago I heard a program of impeccable accuracy played by the Philadelphia Symphony under Eugene Ormandy: Strauss's *Don Juan*, Beethoven's Seventh Symphony, Barber's *Adagio for Strings*, Respighi's *Pines of Rome* (with recorded nightingale). Statistically a respectable program: two twentieth-century composers, Strauss's centenary, one substantial classic. There was nothing to listen to; the performance had passed beyond the condition of music. Like the operator of an automatic elevator, the conductor pushed the buttons. The audience sat quietly and applauded in a way which indicated that for them as for me nothing had happened. I would have had livelier pleasure from the local orchestra playing rather more like the orchestras for which Beethoven composed.

You see, we overrate the standards of the professional, his professional ability to reproduce every detail of exact performance, until wise young men among us seek release by listening to indeterminate noise on tape. The standards do not provide the conditions for which the work of art was made but only the conditions we thrust upon it. The Phillips Gallery in Washington, D.C., which is an expanded private home with rooms of domestic size, shows paintings to better advantage than the National Gallery, for which paintings were not made and where they do not belong. Mr. Phillips, owner of the home and the collection, is an amateur, and he has formed what is, for its size, one of the best and most visually accessible collections of modern painting in the world.

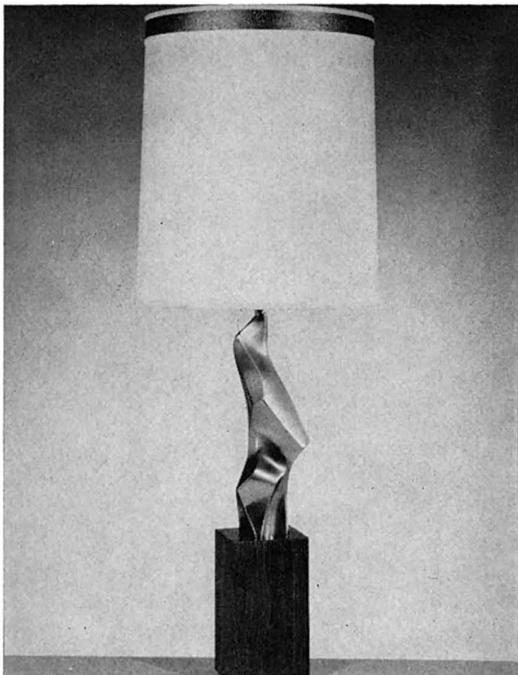
At Washington, also, I saw a performance of Chekhov's *Three Sisters*, played in the round in the gymnasium of American University. The actors were obvious amateurs, but they spoke their lines clearly and with emotional authority, as if they believed in the emotions. One reads of the subtlety of acting needed for Chekhov. This may be true for a very great performance. But I like, too, seeing a performance where the actors do not try to "become" the parts but present them with a diligent belief. Then the play can be read alive for its own sake, unimpeded by efforts of the actors to distract notice to themselves. Between this and the performance of *Rosmersholm* there is a vast technical difference, but the play did not suffer in either case.

## NEW DESIGNS

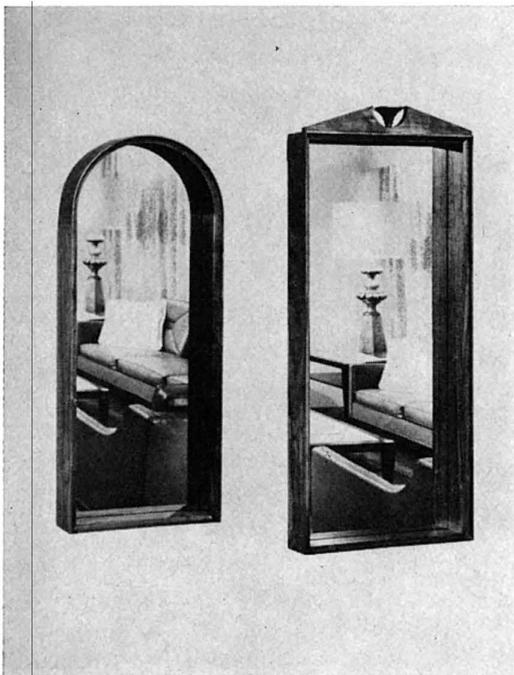
Battery operated floor lamp by Designer Paul Mayen is white Lumacryl plastic, 12" in diameter, 52" high. Hidden switch is operated by turning the cylinder 15 degrees. Habitat, Inc. Circle No. 307 on the Reader Service Card for additional information.



New "Action Office" desk from Herman Miller. Overall dimensions are height 43½", width 64⅞", depth 32". Working surface is 46⅝" x 20½". Desk has foot rails, electrical outlet, file drawers; "lampette" is extra. Comes in oil brown ash, or oil walnut file bin and electric blue, dark blue, black, light yellow or olive green desk end. Herman Miller, Inc. Circle No. 310 on Reader Service Card.

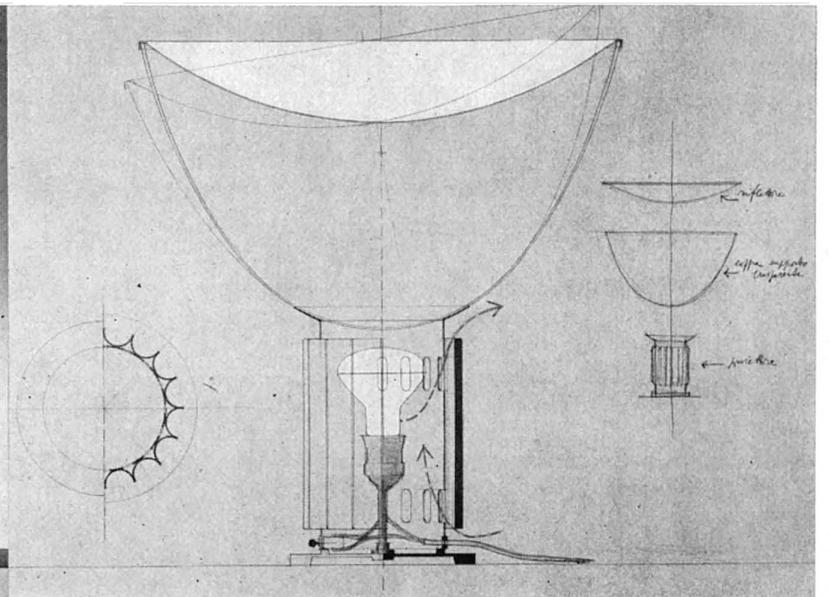
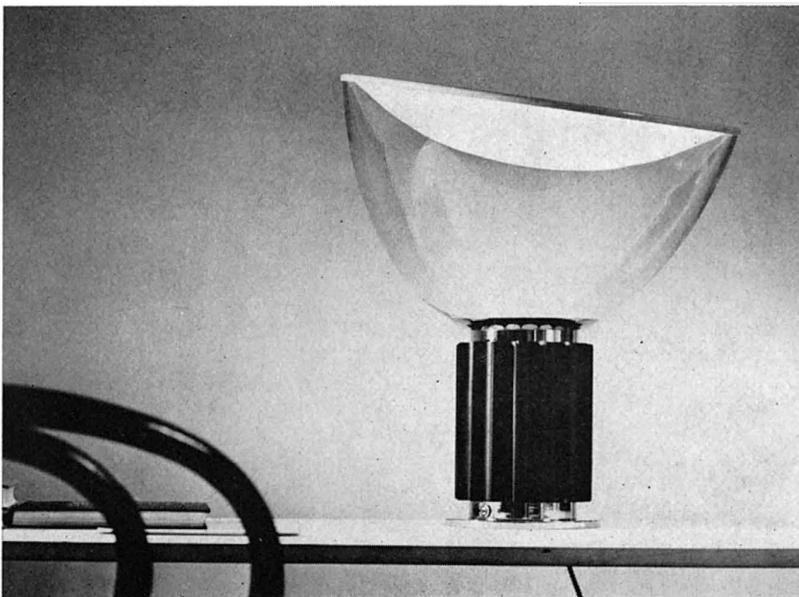


Sculptured table lamp 42" high in rosewood and Swedish brass or chrome. Shade of white linen or Dexlon, 14" x 15" x 18"; Laurel Lamp Mfg. Co., N.Y. Circle No. 308 on Card. Two mirrors from Howard Miller are of solid,



oiled walnut with deep set quarter-inch plate glass. Rectangular mirror with broken pediment and finial design is 30½" x 12½" x 3"; designed by Arthur Umanoff. Howard Miller Clock Co. Circle No. 309 on Reader Service Card.

Indirect light table lamp of glass and chromed metal, designed by Italian architects Achille and Pier Giacomo Castiglioni. The base is made of a cylinder of metal surrounded by another cylinder with fluted surface which permits air circulation. Reflector is convex plate of lacquered aluminum sustained by an upturned bellshaped dome of glass which rotates to direct the light. Height is 53 cm., diameter 48 cm. Manufactured by FLOS, Merano, Italy. Circle No. 311 on Reader Service Card.



**LETTER TO THE EDITOR**

Sir:

Your quotations from Messrs. Damaz (March, 1964) and Orsini (July) on the relations between architecture and "the arts" (painting, sculpture, mosaic, murals) represent a constructive contribution to a pregnant discussion. Mr. Damaz says artists and architects "should" get together and collaborate. This is a righteous and praiseworthy principle which has been accepted in theory for some time now. Mr. Orsini says it is not so easy — that collaboration is apt to mean the loss of the artist's identity, fundamental expressive power, his conversion to a decorator status. He says further that "successful integration of these arts can only come from their being considered as one totality . . . Painting, sculpture, and architecture as we know them, become transformed in unity and become a new art-form, a new unity of expression." This is a much more realistic and subtle statement of the situation than Mr. Damaz' over-simplified and idealistic notion that their separate compositions can become integrated if artist and architect come to understand and respect one another.

Landscape architects are very familiar with the problems and potentialities of collaboration with architects. We have had a great deal of experience, and much excellent work has been done. Nevertheless, we have not progressed much beyond the stage of mutual respect and understanding between various individuals. As a counterforce to these modest efforts we have recent pronouncements by leaders of the architectural profession to the effect that architecture covers total environmental design, that all other design efforts are subsidiary to it and should be coordinated or controlled by it. Recent proliferation of signs saying "Planning, Architecture, Engineering" (with landscape, graphics, and other arts in the back room) are the practical expression of this policy. We seem to be getting back to architecture as the mother of the arts — or, perhaps, the shrewish and determined stepmother . . .

There are two ways to consider this situation. One, most common and normal, is from the points of view of the various arts as they exist, each as a vested interest with a special point of view, a special concept of expression, enclosed within a more or less rigid and legally buttressed set of boundaries. This seems to be industrial society's development from the free and flexible interaction among the arts common to handicraft cultures. Here we are forced to take a tour through a series of established preconceived points of view, each with its own set of blinders and specially tinted spectacles. We become involved in the power structure of the design world, in which architecture and engineering compete for top honors (they deal with central problems, spend the most money), planning remains an aloof Big Brother, and the other arts scramble for lower positions. We must also recognize that, within each art there is a strong creative core carrying forward the powerful expressive and constructive desires of human culture. Important work is being done by a strong minority within each field. We must further recognize that

the need for collaboration among the arts is widely recognized among them, and that there is a widespread willingness to work together. This runs headon into the determination of each art to maintain its own identity and integrity, derived from its history, education, organization and legal status, and security problems. Painting and sculpture, in Mr. Orsini's words, "search for significant form." Architecture, based on "function and social responsibility," works with the central structural shelter problems of society, and derives from that experience theories of total environmental design that become more credible as urbanization increases. Engineering, based on technological necessity, remains secure in an increasingly technological environment. Planning, concerned with large questions of land use and circulation, becomes a theoretically coordinating umbrella over the turmoil of the lesser arts. Landscape architecture, concerned with land planning, site planning, open space design and the use and arrangement of natural materials—earth, rock, water, plants—and minor structures, finds itself increasingly overlapping, and at times competing with, architecture and engineering. Open space, in our times, is not the great central spine or core of urban design as it was in the Renaissance tradition. Rather, it is a more or less accidental byproduct of the relations between land subdivision and construction of all types. Organized park and school programs, and the efforts of dedicated conservationists, planners, architects, and other designers to preserve or develop open space, run counter to this general social attitude. The fate of landscape architecture as a meaningful design profession is tied to the growth or shrinkage of open space. Without that, it becomes mere exterior decoration.

The alternate way to view the relations between the various fields of art and design is from outside them all, from society at large, in terms of what their activities mean to the citizen, whether "average" or "enlightened" in cultural matters. Here we have a problem. The citizen who does not participate in art or design production rarely knows enough about them to comment intelligently — although he very likely knows what he "likes." The artist or designer, on the other hand, finds it difficult to escape from the special position we have described. Nevertheless, we must try.

The citizen — all citizens — lives within a landscape which is a result of continuous interaction between the processes of nature and a constant stream of physical development decisions made by other citizens . . . Thus the landscape (environment) is a composite of all processes and decisions, regardless of source . . .

It would follow, then, that this one total landscape is one total and continuous design problem, to be solved by one total and continuous design process. From this point of view the fragmentation of control over the landscape among many political jurisdictions and private owners, and the fragmentation of design processes among many specialized fields, represent obstacles impeding comprehensive solutions. Architecture's official attempt to pre-empt total environ-

mental design has elements of credibility, because of its central and dominant position, its great history of creative production, and the need for total design. However, architecture's pre-occupation with structure renders it a questionable candidate in an over-structured environment, from which the balancing elements of open space and natural materials have been largely eliminated. Landscape architecture, although weaker numerically and economically, could perhaps be a more convincing candidate for total environmental designer, precisely because of its pre-occupation with open space and natural materials, and its continuous experience in building harmonious connections between buildings, sites, neighborhoods and miscellaneous landscape elements. However, the quality of the urbanized (humanized) environment begins with the relations which are established between structure (buildings, streets, utilities), open space, and natural materials. This returns us full circle to the central and primary relationship between architecture and landscape architecture (building and landscaping) in determining the quality of the environment. Engineering has long been a candidate for total environment controller on the grounds of practical technological necessity. However, even an age as practical as ours has recognized that we do not live by technology alone. Planning, essential to the establishment of a rational and functional framework within which all of the other arts can make maximum contributions to the landscape, is too abstract, too generalized, too disconnected from visual specifics to attempt environmental design . . .

So we begin to approach an expansion of Mr. Orsini's suggestion, that true environmental design might begin with the central relation between architecture and landscape architecture and grow to something greater than, and unlike, either as they are practiced today . . .

Such a field of environmental (or landscape) design would tend to expand in scale (urban renewal), close the gap, and merge with planning. Engineering would remain the technological component of the field, perhaps increasingly integrated.

Finally, we must return to an expanded version of the question discussed by Damaz and Orsini. Could the arts (several or many) be "integrated" with a new art of environmental design which was

already a product of the organic merging of architecture and landscape architecture? The same question would, of course, remain — could the arts retain the integrity of their search for significant form, or would the new art of continuous space organization (indoor and outdoor) force them to play merely decorative roles? The same possibility would exist for organic merging, producing new and more refined forms and concepts in special locations within the continuity of landscape spaces. Painting: structure, sculpture: open space or garden, and multiple variations can be imagined, and have been attempted by artists like Noguchi. The writer has long felt that next to relations with architecture, relations between landscape architecture and sculpture had greatest potential for rich integrated development if we could get beyond pedestal-sculpture concepts.

There remains the question of expression (significant form) as it relates to function and social responsibility. Design begins with problems — of shelter, of gardening, of communication or magical symbolism, of work songs and play dances. What we call fine art or cultured expressions develop from these as civilization becomes richer and more complex. Such expression is not confined to the fine arts of painting, sculpture, and music. Architecture has produced Greek temple, Gothic cathedral, Renaissance palace; landscape architecture Moorish, Italian, French and Japanese gardens. All of these went beyond simple function and social responsibility to become high and enduring expressions, significant forms preserved for their own sake. Although the drives of commerce and industry and the population explosion have reduced us to a scramble for functional solutions, the potential for expressive form is always there. Witness the FDR Memorial and the Harper Humanities Garden at the University of Denver.

However, to paraphrase Mr. Orsini, "The contemporary (artist-designer) finds himself existing in a void . . . values are vague, and there is no common purpose. . . . This situation leaves the individual artist with the necessity of creating his own values and purpose." Many of the functional problems presented to architects and landscape architects contain the potential for high expression, if clients' concepts, programs and budgets were less restricted . . . Garrett Eckbo, FASLA  
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**CITIES — MARTIN PINCHIS**

(Continued from page 32)

2. Industries: a) industries on which the towns depend for supplies; b) industries producing consumer goods for several towns or the country as a whole. In the first case, traffic requirements are reduced, whereas the second category involved very heavy traffic. Arguments are definitely in favor of a separation between industry and the town.
3. Green spaces. Vast areas of parkland, gardens, woods, lakes and watercourses will inter-connect the towns.
4. Transportation. Passengers and goods transportation will be entirely handled by push-button methods, trains will be elevated, road networks will be organized in a multi-level pattern, and new transportation means are bound to be developed. Our soil is being continuously despoiled by haphazard accumulation of buildings on valuable agricultural land, while millions of people suffer from starvation. It is high time that human intelligence and ability are put to task in planning the civilized world of tomorrow.

— Martin Pinchis

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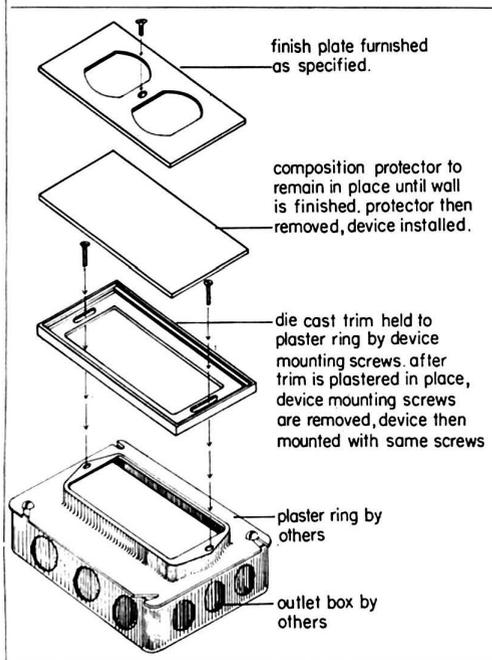
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(11) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi-recessed surface-mounted units utilizing 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) Tile — Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile is ideal for budget-priced homes and multiple dwelling units. A complete color palette shows the 11 plain colors and 9 Crystal Glaze colors available. Also shown are the three versatile Trend Tile decoratives which enable architects, builders, tile contractors and designers to achieve a custom effect at a nominal price. Interpace.

(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) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler and 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.

(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) Clocks — Complete information on the entire Howard Miller Clock Company timepiece line in illustrated brochures. Contemporary wall and table clocks by George Nelson; contemporary, "three-dimensional" electric wall clocks, including remote control outdoor clocks and the new battery operated built-ins; Meridian Clocks in ceramic, wood, metal and other unusual finishes for decorative accents; Barwick Clocks in traditional designs, battery or A.C. movements. Howard Miller Clock Company.

•(21) Lighting — Four-page illustrated brochure shows all 21 styles in four models — ceiling, wall, table and floor — designed by George Nelson for Howard Miller Clock Company. Included are the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given. Howard Miller Clock Company.

•(22) Selections from the diversified decorative accessory collections for the Howard Miller Clock Company. Brochure includes shelves, mirrors, spice cabinets, wall vanities and desks, planters, room dividers, Ribbonwal. Howard Miller Clock Company.

(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

(Continued on next page)

Circle  
Number  
for  
Desired  
Product  
Literature  
and  
Information

January, 1965 — good until April 1. Allow 2 months for processing and delivery.

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Address \_\_\_\_\_

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Occupation \_\_\_\_\_

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 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.

•(34) Appliances — New illustrated, full-color brochures with complete specifications on built-ins by Thermador: ovens, cook tops, accessories and dishwasher. Also electric heating for home, office, factory, apartment, hotels and schools, and the Thermador glass-lined electric water heaters. Thermador.

(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.

(42) Scandiline Furniture offers for \$1.00 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 requirements. 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.

(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.

(48) Complete information concerning the new automatic door closer for screen, glass and wardrobe doors by Kelly Klozer. \$18.95 installed, can be used on your present sliding screen door and features mechanism adjustable to door weight and an automatic safety stop when interrupted. The Kelly Klozer Company.

(49) Lighting brochure offered by Consolidated Electrical Distributors (formerly Incandescent Supply Company / Phillips & Edwards Corp.) describes its electrical services, supplies and apparatus for commercial, industrial, residential, outdoor and decorative lighting, electrical appliances and housewares. Consolidated Electrical Distributors.

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

(52) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Con-

tains Facebrick color-selection chart and Name-Texture-Size-Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(54) Fiesta Pools offers technical and non-technical literature describing facilities, capabilities and experience in executing architects' swimming pool designs. Information about Fiesta's Research and Development Division, and fully staffed Commercial Division. Fiesta Pools.

(55) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.

(58) Fredrick Ramond, Inc. has just printed its newest full color brochure introducing a startling breakthrough in lighting fixtures. Hand-blown, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Raymond, Inc.

(59) Awandi - Imports announces the availability of their new catalog. This new line of furniture, imported from Germany, is illustrated to show the Rio Palisander (Rosewood) grain and the modern design which is equally in style in Commercial or Residential surroundings. The catalog includes available fabric samples and a price list. Awandi-Imports.

(60) New Swiss drafting board which at the touch of a knob moves the board to any desired height or angle. A boon to architects, draftsmen, artists, engineers, blueprinters. No need to move from a normal sitting position, stand on a chair, draw upside down at the top of the board. No more backaches, stiff necks, drafting table fatigue. Vertical shaft moves freely on ball bearings through 360° and may be locked in any position. Two 115v. 400w. motors supply power. Less than five seconds required for changes in

height from 16 inches to 31½ inches or adjustment from horizontal to vertical. Free brochure available. Reed Products Company.

•(61) Scalamandré Fabrics. New Architects' Collection of contemporary textured upholsteries—natural fibres, man-made fibres and blends. Tremendous color ranges and interesting weaves. Also special colors and designs to your specifications. Excellent group of casements for contract and institutional interiors. Write for swatched brochure. Scalamandré.

•(62) Scalamandré Wallcoverings. Large collection of wallcoverings—includes grasses, reeds, corks, linsens, foils and novelty textures. Writer for swatched brochure. Scalamandré.

•(63) Architectural Plastics International's new "Manual for Plastics in Construction" is a comprehensive and informative catalog for architects, engineers, designers, contractors. Published specifically for the construction industry, it embodies a directory, buying guide and a new-product digest for all phases of construction. Various brochures furnished. Architectural Plastics International.

•(64) "The Mathematics of Space in Churches," a new four-color brochure by New Castle Products, Inc., helps church planners and administrators get maximum use of available space. Illustrating how various types of folding doors and partitions, serving as sound and/or sight barriers, provide versatility in the use of church building facilities, this brochure uses the problem - and - solution technique and pictures actual installations in sanctuary, classrooms, social halls and multi-purpose areas. Modern-fold Folding Doors, New Castle Products, Inc.

•(66) Veneers — An eight-page publication discussing new, lightweight, pre-surfaced wall panels and column covers is now available from Mosaic Building Products, Inc. Provides information on Mosaic's panel wall, veneering panels, curtain wall panels, column covers and fire-rated panel walls. Architectural detail drawings as well as types of available surface materials are included. Numerous photographs illustrate handling and installation ease. A short-form guide specifications outline is provided. Mosaic Bldg. Products, Inc.

•(67) Tile — Full-color brochure, gives complete information about Franciscan Hermosa Tile, a Gladding, McBean building product, which features a host of interior and exterior installation photos which illustrate the wide range of colors, shapes and designs available in Franciscan Hermosa Tile. Interpace.

•(68) A brochure describing Flushplate—a breakthrough in the design of switch and outlet plates is now available. Illustrated to show completed installations as well as installation details; for architects, designers, decorators and builders. Flushplate Manufacturing Co.

•(69) Fountains — A 70-page catalog-brochure is available from Roman Fountains/Jabon Studios. More than one hundred fountain ideas are illustrated. Physical characteristics, applications, plans and complete specifications are shown. Fountain planning and engineering made graphically clear. Roman Fountains/Jabon Studios.



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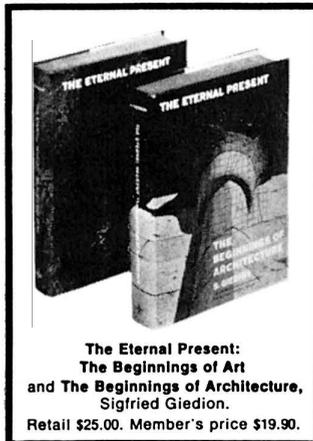
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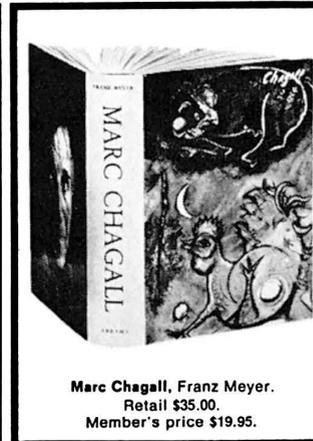
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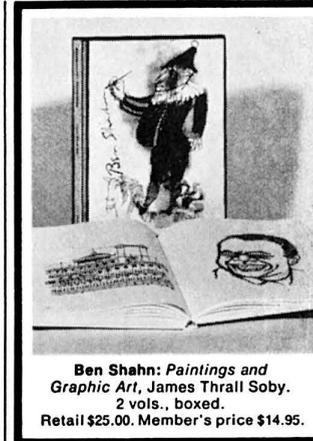
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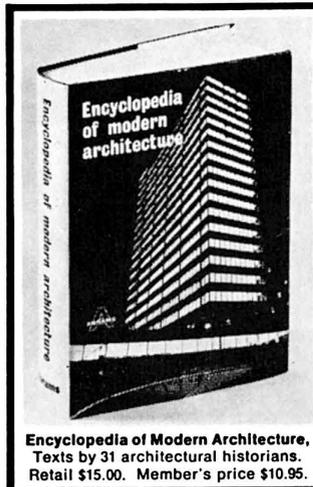
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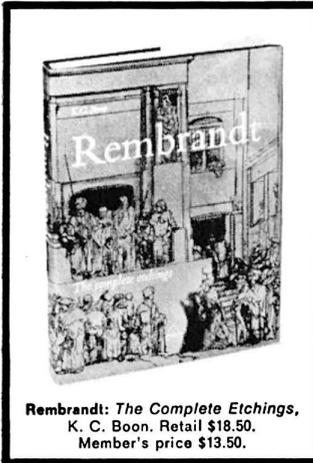


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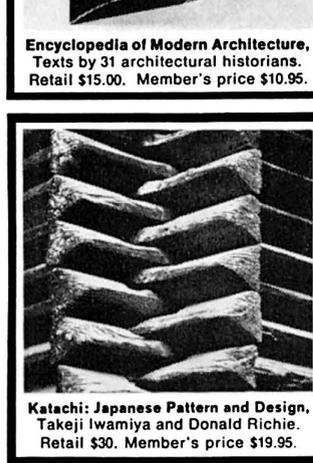


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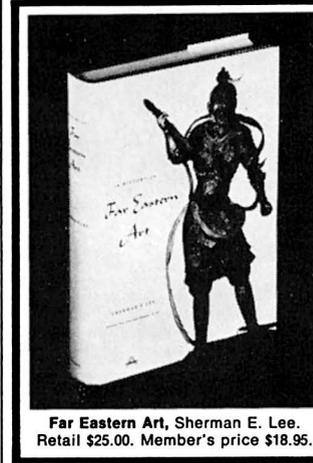
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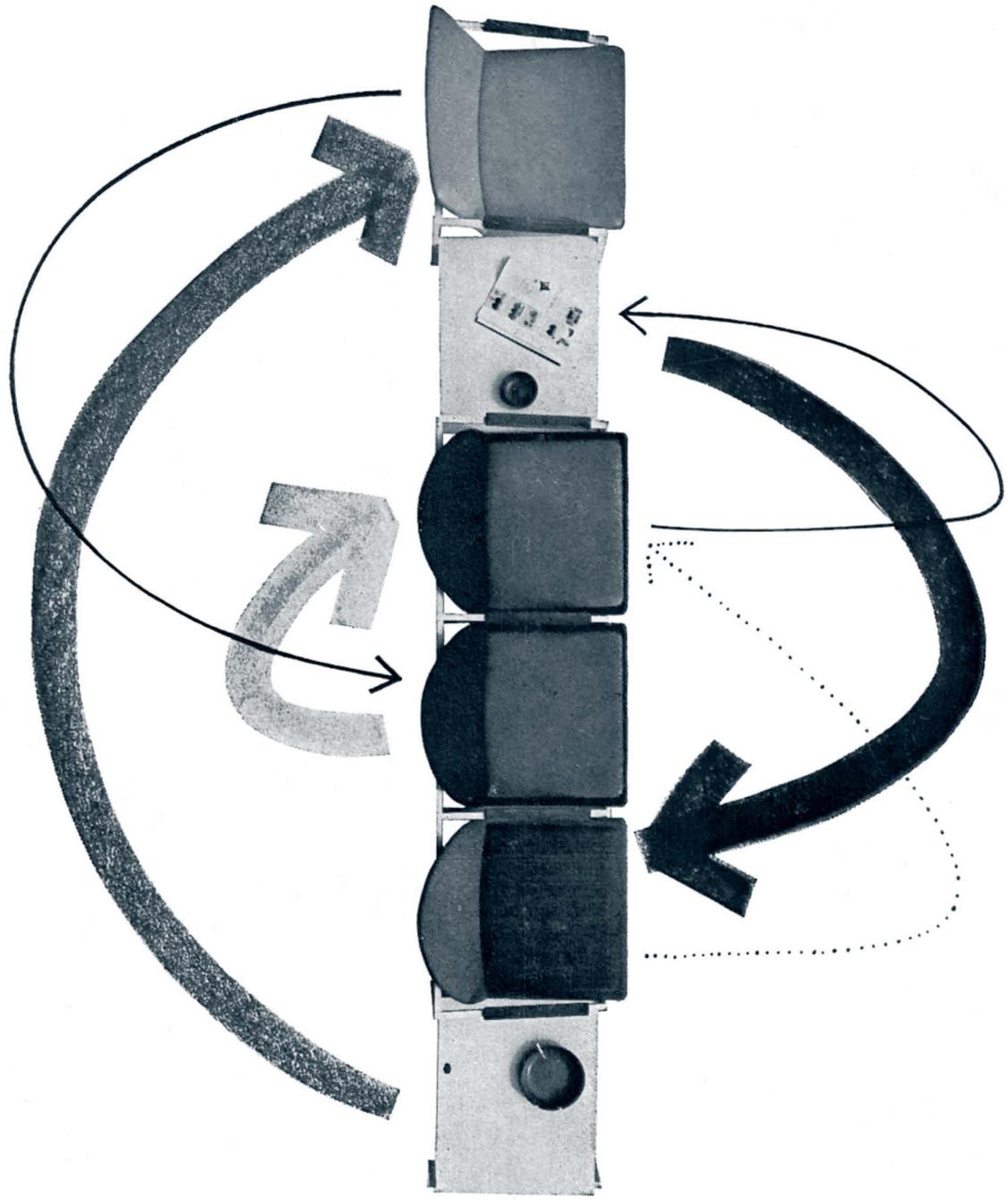
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