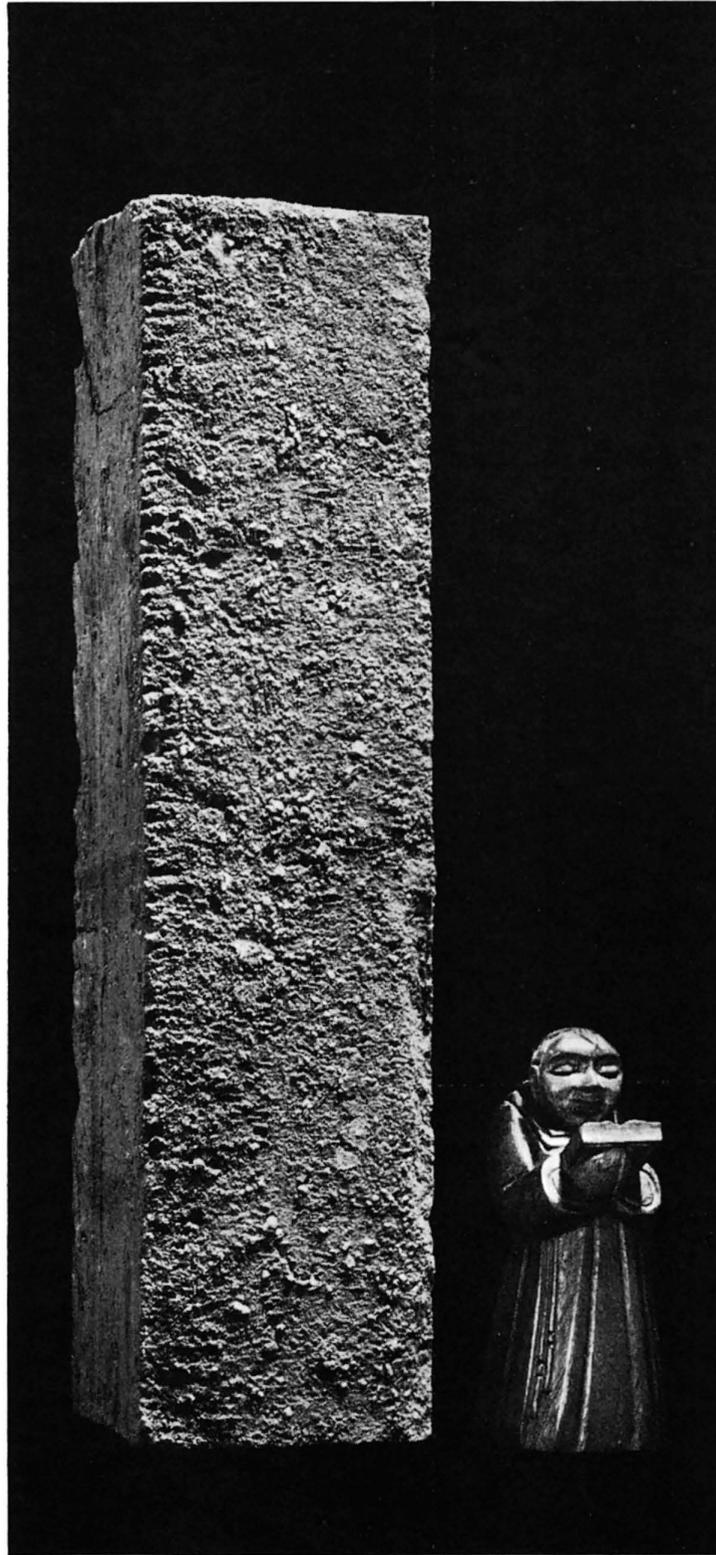


arts & architecture

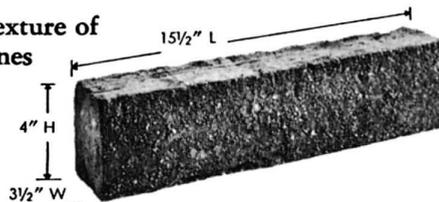


PADRE...an exciting new dimension in Brick

Padre Brick takes the color, size and texture of traditional Spanish adobe — and combines it with modern structural brick — to create one of the most exciting building materials ever developed.

It will design beautifully.

Padre Brick gains its warm, rich, earthen color from famous Alberhill clays. Its texture is purposely primitive: rough, sandy, irregular.



And it will build *permanently*.

Padre Brick adds a new dimension — not only to brick — but to California architecture. Padre is available now exclusively from Pacific Clay Products, Los Angeles Brick Division.

Pacific Clay Products LOS ANGELES BRICK DIVISION
 1255 West 4th Street, Los Angeles, California 90017 • 482-3100
 890 Commercial Street, San Jose, California 95112 • 294-4437 

Please enter my subscription to

arts & architecture

NAME (PLEASE PRINT)

STREET ADDRESS

CITY STATE ZIP #

NAME OF YOUR FIRM

TYPE OF BUSINESS TITLE OR OCCUPATION

- 1 year —\$7.00
- 2 years—\$12.00
- 3 years—\$15.00
- check enclosed
- send bill

These rates apply to subscriptions to U.S.A. and Possessions only.
Elsewhere: one year \$8.50, two years \$15.00, three years \$18.00.

In Next Month's Issue of Arts & Architecture

West Coast Architects V by John Lautner

The Coming Search for Quality

Environmental Design and Psychology





BUSINESS REPLY MAIL
FIRST CLASS PERMIT No. 43623, LOS ANGELES, CALIF.

arts & architecture

3305 WILSHIRE BOULEVARD

LOS ANGELES, CALIFORNIA, 90005



arts & architecture

CONTENTS FOR JULY 1965

EDITOR: David Travers

EDITORIAL ASSOCIATES

Amir Farr
Dore Ashton
Peter Yates
Esther McCoy
Alfred Auerbach

LAYOUT

John Follis
John Gilchrist

EDITORIAL ADVISORY BOARD

John Entenza
William Wilson Wurster, F.A.I.A.
Walter Gropius, F.A.I.A.
Nathaniel A. Owings, F.A.I.A.
Richard J. Neutra, F.A.I.A.
Welton Becket, F.A.I.A.
George Vernon Russell, F.A.I.A.
Maynard Lyndon, F.A.I.A.
Victor Gruen, F.A.I.A.
Marcel Breuer, F.A.I.A.
Paul Thiry, F.A.I.A.
William L. Pereira, F.A.I.A.
Harris Armstrong, F.A.I.A.
Robert E. Alexander, F.A.I.A.
John Rex, F.A.I.A.
A. Quincy Jones, F.A.I.A.
Whitney R. Smith, F.A.I.A.
Gregory Ain, A.I.A.
Pierre Koenig, A.I.A.
Ira J. Bach, A.I.P.
Harry Seidler, A.R.A.I.A.
Konrad Wachsmann
Nathan Shapira, A.D.I.
Paul Rudolph, A.I.A.
Craig Ellwood
Isamu Noguchi
Finn Juhl
George Nelson, F.A.I.A.
Gyorgy Kepes
Arthur Drexler
Garrett Eckbo, F.A.S.L.A.
Edgar Kaufmann, Jr.
Dorothy Liebes
Harry Friedland
Herbert Matter
Harold W. Grieve, A.I.D.

PRODUCTION MANAGER

F. Stuart

CIRCULATION MANAGER

Paula Jones

ADVERTISING DIRECTOR

Patricia Kempler
3305 Wilshire Boulevard
Los Angeles, California 90005
383-1161

ARTICLE

New Housing of Southwest Washington by Stanley M. Sherman	22
-----------------------------------------------------------	----

ARCHITECTURE

Blair and Zaik, Architects	16
M. Paul Friedberg & Associates, Landscape Architects	18
Gregory Gunn, Architect	21
Justus Dahinden, Architect	26
Project for an Exhibition Pavilion by Lynne Paxton	28
Mario Brunati and Sandro Mendini, Architects	30
Case Study House No. 28 by Buff, Hensman and Associates, Architects	32
Andre Bloc	34

ARTS

Theater	8
Art	10
Music	12
Books	38

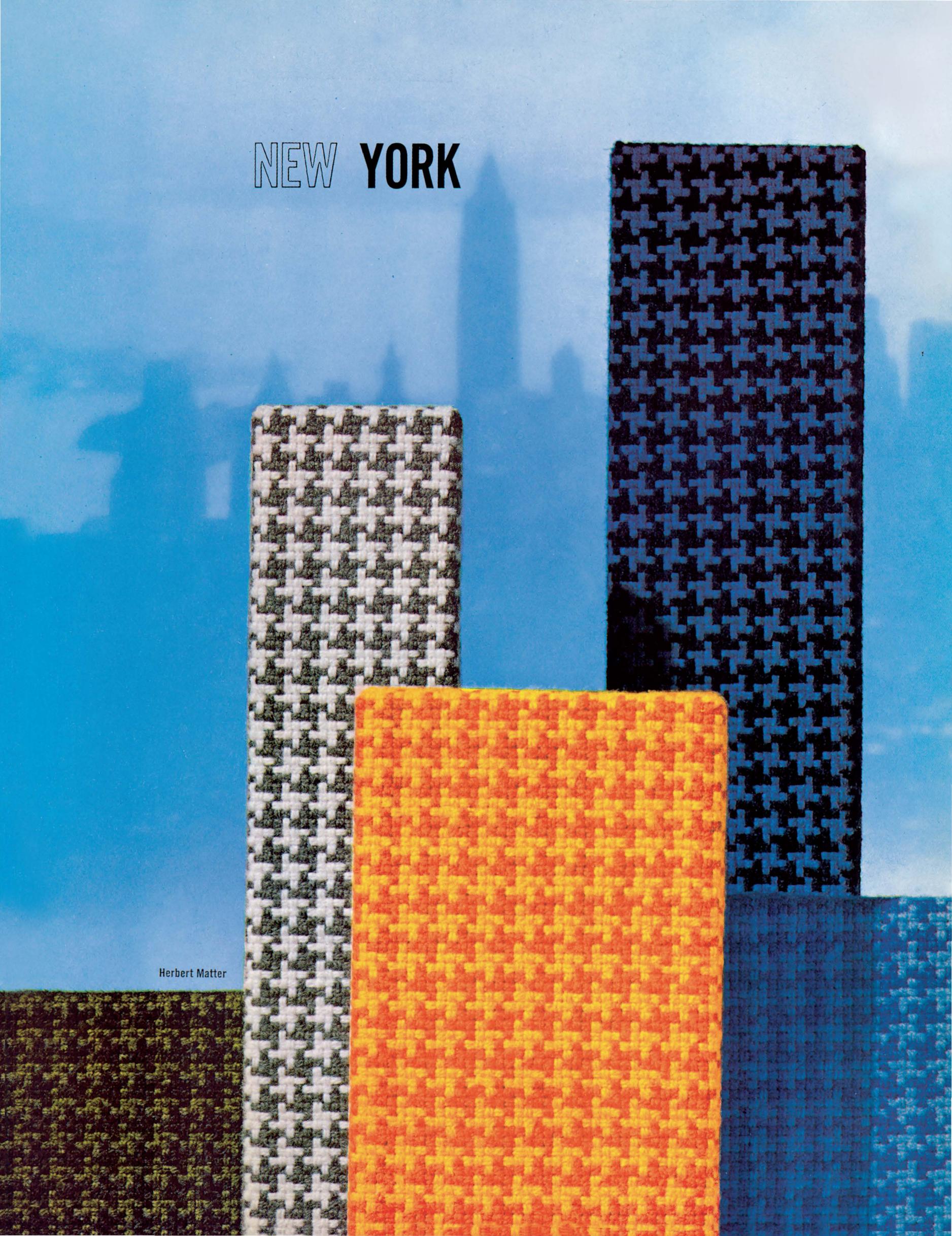
FEATURES

Notes in Passing	15
Louis I. Kahn Exhibit *	36
Reader Service — Product Literature and Information	41

ARTS & ARCHITECTURE is published monthly by Arts & Architecture, Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Priced mailed to any address in the United States, \$7.00 a year; to foreign countries, \$8.50 a year; single copies 75 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

NEW YORK

Herbert Matter



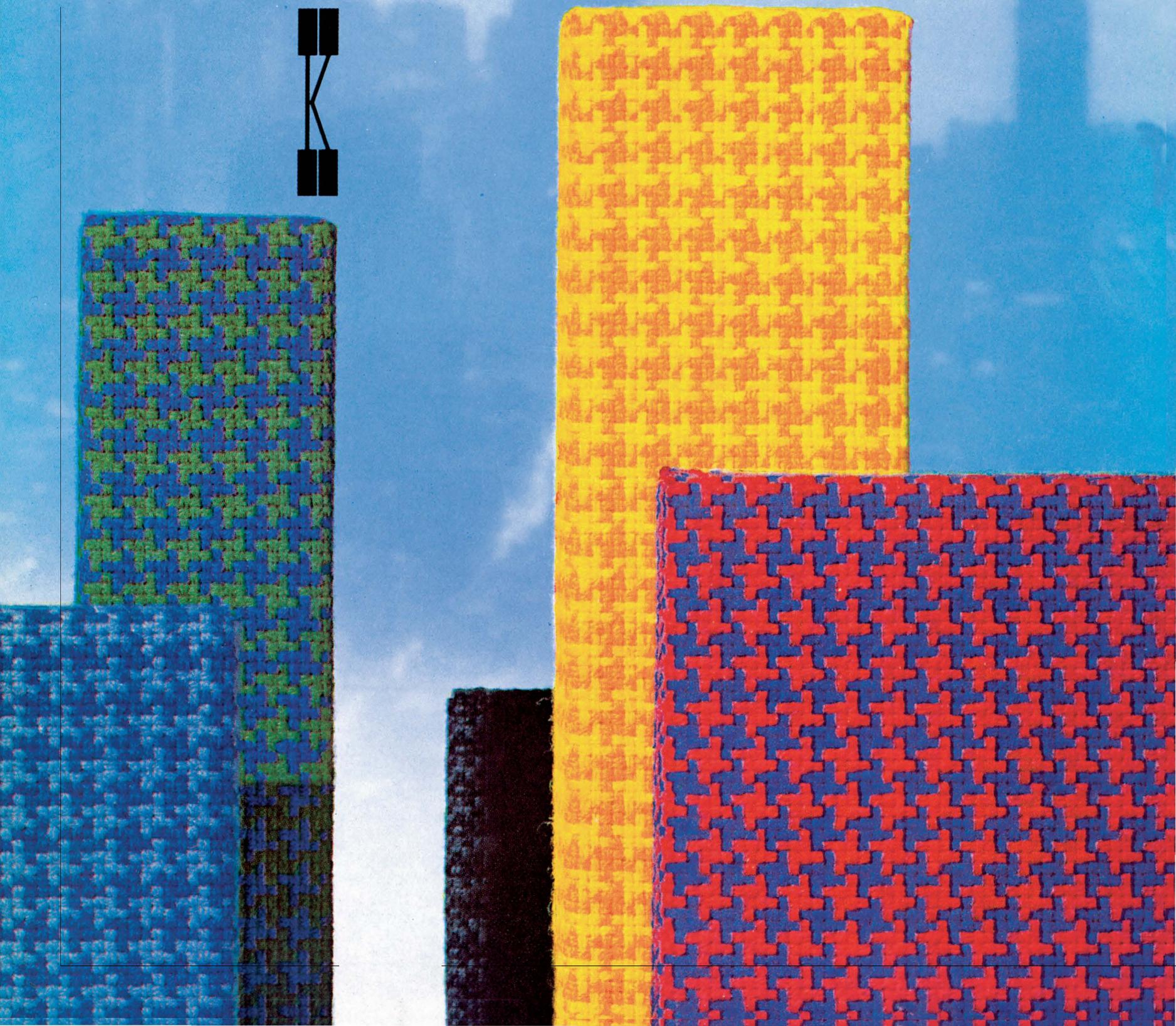
YORK

IS KNOLL'S NEW UPHOLSTERY WOOL FOR HOME AND OFFICE, COUCHES AND CHAIRS. A SUBTLE CHANGE IN CLASSIC HOUNDSTOOTH SIMPLIFIES THE WEAVE SO THAT THE PATTERN WORKS IN ANY DIRECTION. THE NEAREST KNOLL SHOWROOM HAS ALL 16 COLORS TO SHOW YOU.

KNOLL ASSOCIATES, INC. 320 PARK AVENUE NEW YORK N.Y. 10022

Showrooms in: Atlanta Boston Chicago Cleveland Dallas Detroit Los Angeles Miami Philadelphia
St. Louis San Francisco Seattle Washington, D.C.

International: Argentina Australia Austria Belgium Brazil Canada Finland France Germany India
Iran Italy Mexico Netherlands Norway Spain Sweden Switzerland Tunisia Uruguay Venezuela



theater

BYRON PUMPHREY

TOWARD EXCELLENCE IN THE PERFORMING ARTS

"The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. In the panel's view, this status will not be wide achieved unless artistic excellence is the constant goal of every artist and every arts organization, and mediocrity is recognized as the everpresent enemy of true progress in the development of the arts."

—The Rockefeller Panel Report
on the Performing Arts.

From De Tocqueville, in the early years of our Republic, down to such contemporary observers of the American political and cultural scene as Dwight McDonald, it has been steadily proclaimed that democracy is incompatible with the attainment of high standards of excellence in the arts. The Rockefeller Panel Report on the performing arts, released last March, rejects this notion. Its findings are published in a 272-page book titled *The Performing Arts: Problems and Prospects*. To achieve an excellence comparable to that of older societies with an aristocratic past, the report stresses the fundamental importance of professional companies of actors, singers, dancers, and musicians and the role that American corporations could, and should, play in providing adequate financial support. That the corporation is urged to, and, as a result of this report, may be destined to become a major instrument for realizing cultural democracy may come as a shock to traditional liberals, who generally, have been calling for direct government subsidy of the performing arts. The Panel prefers individual and corporate support for two reasons.

For one, it fears political interference with artistic freedom. It notes that of the 830 major titles produced by the Federal Theatre Project between 1936 and 1939, 81—almost 10 percent—were criticized by congressmen or witnesses before congressional committees. Although the Panel report states that the nation has grown in artistic sophistication in the quarter century since the Federal Theatre Project fell victim to politics, it recommends that for the present, at least, the role of the federal government should be limited to indirect support. Matching grants to meet the capital needs of arts organizations (i.e. buildings and other physical facilities) are seen as the most effective assistance the federal government could now render.

The second reason is founded on the Panel's firm belief that direct government subsidy would destroy private initiative and reduce private responsibility: in this connection the report points to our strong tradition of voluntary association to support community activities and to the tax deductions allowed both to individuals and to corporations for contributions to nonprofit educational and cultural institutions.

Private philanthropy contributed over \$10 billion in 1963, but less than 2 percent, or about 200 million, went to cultural programs, with the performing arts receiving much less than half that small percentage. The Panel calls, therefore, for a more considerate distribution of the philanthropic dollar.

Although it was the individual donor who has contributed most (78 percent) of the \$10 billion, the Report states that the corporation seems to offer the best, and most immediate, possibilities of broadening the financial base to include fostering professional performing arts groups. The Report notes in this respect that the federal government permits deductions of up to five percent of net corporate income for contributions to charitable and educational organizations, but it has been the practice of corporations to use only a little over one-fifth of the allowable tax exemption, with exceedingly little of this going to cultural programs. A total of over \$2 billion of business income could have had the government as an equal partner in giving if it had been contributed to eligible nonprofit organizations. What is especially significant is that in the five-year period from 1958 to 1963 corporate income before taxes increased by approximately one-third, while corporate contributions rose only two percent. Corpora-

tions, which have profited most by American prosperity, have contributed least to charitable, educational, and cultural institutions.

As a result of the critical look the Panel has taken at corporate giving ("... its contribution to philanthropy of all sorts is surprisingly small") and the incentive the report gives to arts organizations to solicit corporate funds, it is reasonable to expect that changes corresponding to the suggestions of the Panel will be forthcoming fairly soon. The corporate image stands pretty high at this time and it would seem unlikely that those interested in preserving its present benign aspect would not take steps to correct what could come to be regarded as indifference to all but the material quality of American life. Corporations would not relish being open to the charge of having defaulted on their civic responsibilities.

Every single goal that the Panel calls for as an interim objective for the nation could be realized at far less than the \$2 billion the corporations are now failing to provide for the creation of a better society. For a cost of between \$90 and \$140 million, the Panel estimates that we could now have the following high quality nonprofit professional organizations operating on a year-round basis:

"Fifty permanent theater companies—a number approximating the metropolitan areas with populations of over 500,000, a size large enough to support year-round resident theatre.

"Fifty symphony orchestras—presenting concerts by the full orchestra as well as providing musicians for small orchestral and choral groups.

"Six regional opera companies—offering short seasons in several metropolitan areas not yet ready to support year-round performances—in addition to the four major resident companies and two permanent national touring companies already established.

"Six regional choral groups.

"Six regional dance companies, in addition to the two major resident dance groups now in existence."

The \$90 to \$140 million is only what is needed to launch such a nationwide performing arts establishment. Ultimately, according to the report, between \$50 million and \$80 million could be expected to come from the sale of tickets at the boxoffice, leaving only between \$40 and \$60 million of support required annually to meet normal operating expenses.

Will those who direct corporate affairs regard the Panel's analysis of their attitudes with respect to support of cultural activities as putting them on the spot, or will they respond to the objectives envisaged in the report as a magnificent challenge which they are fully capable of meeting? At issue is whether the traditional American political philosophy in relation to the arts does actually work in today's world. This philosophy, one that pervades the entire report, holds that the private donor—the individual, the foundation, the corporation—has the major responsibility for sustaining performing arts organizations. Having been shown by the report what might reasonably be attempted in the way of an immediate goal, let us see what it has to tell us about where we are now. Although a tremendous expansion has taken place in the arts during the past two decades, the report notes that almost all of this expansion is amateur. Its inventory of performing arts organizations show the actual state of things:

"Broadway, historically the creative center of the American theater, has reduced its output from an average of 142 productions per year during the thirties to 63 in 1963-64, and its playhouses have diminished in number from 54 to 36 in the same span of years.

"The number of commercial theaters in the country has dropped from 590 in 1927 to barely 200.

"Of 1,401 symphony orchestras, only 54 are composed predominantly of professional musicians.

"In the entire country there are only five or six dance companies that meet high professional standards and possess any real degree of institutional stability; only one approaches giving year-round performances.

"Of the 754 opera-producing groups, only 35 to 40 are fully professional, and not more than ten of these provide performances more than 15 days in the year."

To fill in this overall picture, one must include the general poverty and miserable pay of the professional performing artist, which the report touches on but briefly. In the one example cited giving detailed

information, it is noted that only about one-fifth of the active members of Actors' Equity Association, the legitimate theater union, were employed during an average week in the winter season. Of those who do find jobs, well over half are employed for only ten weeks. While this points up the meagre income that all but a few name performers can expect to receive from the pursuit of a professional career in the arts, it is just as well that one get a more complete picture, and here recourse must be had to the 1961-62 congressional hearings on economic conditions in the performing arts, a report which dramatically documents the low income, the short seasons, and the scarcity of employment opportunities. At that time—and conditions have not changed much for the better since—testimony before the committee revealed that the majority of professional performing artists, in order to eat and pay the rent, must earn the major portion of their income from sources other than their art. They are themselves, in effect, a major source of subsidy for the performing arts under present conditions. Let us now see what those conditions are.

1. During an average winter season, a mere 20 to 25 percent of Equity's paid up membership is employed at any given time. Fifty-five percent are employed for less than ten weeks and earn less than \$1,000 during a year. Only 14 percent of the membership worked on stage for 30 weeks or more; just 12 percent (or 880 members), including stars, earn \$5,000 or more a year in the legitimate theater. The minimum union scale for performing in one of the large Broadway houses, though now increased somewhat, was then \$112.50 per week. In off-Broadway productions, the actor received \$45.00 per week. Even to achieve this meagre salary, the actor had to face the continuing and substantial expense of taking singing, dancing, and acting lessons to insure his continuing skill as a player and keep himself employable in the professional theater market.

2. There are 26 major symphony orchestras in the country, but in only four or five of these will the professional musician receive a salary commensurate with his skill. The average salary in this top echelon is from \$10,000 to \$12,000 a year, but in the remainder the salary received annually drops to between \$3,500 to \$4,500. And of approximately 10,000 professional musicians, only 1,900 can expect to find employment at even that scale. As with the actor, the musician also must shoulder certain necessary expenses to maintain himself at a professional level of competence—study materials, reference books, etc. In addition, there are replacement and upkeep costs of his instrument and he must provide himself with suitable formal attire for various kinds of concerts.

3. The American Guild of Variety Artists is the union having jurisdiction over singers, dancers, and concert artists, both singers and instrumentalists. In 1961, 60 percent of their membership paid dues on an income of up to \$1,000; 17 percent on an income up to \$2,000; eight percent on an income up to \$3,500 and five and one-half percent on an income up to \$5,000. On the assumption that \$5,000 is the very minimum that one should earn in the United States in a field of endeavor that requires both special talent and continuous practice in exercising it, 90 percent of the AMGA membership earns a very great deal less.

It is obvious from the foregoing that the vast majority of professional performing artists in our affluent society are compelled to seek other employment in order to sustain themselves; that the greater part of the time and energy that they expend must go into pursuits other than the development of their craft; and that in no other civilized country is there such an enormous waste of artistic ability.

There are, I believe, two major reasons for this, though the Panel mentions only one—the widespread attitude that cultural programs should depend on public demand as reflected in boxoffice receipts. Although the boxoffice must, of course, be given due consideration, it should never be viewed as the ultimate authority on what should be offered. The function of a cultural institution is to advance the taste and perception of the society it serves, to foster and to deepen the individual's appreciation of what is finest in the arts.

The other reason for our waste of artistic talent has its roots, I suspect, in largely unconscious attitudes toward the artist himself. His work is regarded as a kind of play. He is doing what many following hum-drum work would like to be doing, and is simultaneously seen both as living a glamorous life and suffering the economic conse-

Southern California's finest design-interior shop, for sale to experienced, design-conscious, quality-oriented individuals—top credit rating, excellent location, trained staff, accounting in order, must sell due to personal reasons. Box 657, Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles, California 90005.

quences therefor. "Good! Serves him right." That probably, if verbalized, would sum up the average citizen's attitude. The report itself in some measure reflects this in the diplomatic way it discusses the relationship between amateur and professional groups. It observes that amateur and community groups "occasionally" are antagonistic to professional drama—and vice versa—but the reported reason for this is competition for boxoffice and financial support. It goes deeper, I believe, than this. A constructive role is assigned amateurism by the Panel, that of creating audiences for high-quality professional performances. This, indeed, should be the contribution of the amateur, but it remains an open question as to whether, as circumspectly hinted in the report, he may not continue to confuse the two areas of expression and all too often come to regard himself as a worthy rival of professional talent. In any case, as the report notes, "while amateur activity in the theatre and in some of the other performing arts has increased, professional activity has decreased almost as markedly."

In its vigorous championing of professional arts organizations as the high road to excellence, the Panel is by no means unaware of the failure of these groups to make an effective case for themselves when they solicit financial support. To attract this, an organization must be prepared to demonstrate that it has responsibility, continuity, and the promise of some stability. Arts organizations, the report states, are frequently careless in their managerial procedures and fail to provide a reasonable projection of future expenditures. Mentioned also are the transient or disorganized pattern of many, a factor which contributes to foundation preference for the projects of established institutions or programs in universities.

It is the view of the Panel—a view that is substantiated by the growing number of professional theaters that have been formed away from New York since 1960—that the future development of the performing arts on a professional basis may best be realized within the pattern of a non-profit corporation under the esthetic guidance of an artistic director and the financial guidance of a governing board. It is rightly anticipated that the relationships between the artists on the one hand and the governing board on the other may be difficult, and the Panel asks that the arts and the artists be accepted on their own terms, remarking that "patience and acceptance of occasionally difficult personal relations are a necessity in supporting the arts."

In setting forth such a board's relationship to artistic management, the Panel states that the board should not "meddle in artistic direction" and that all members "are necessarily involved in the defense of artistic freedom." Responsibilities of management include maintaining the highest possible standards of performance, perpetuating the finest in its artistic heritage, and in developing new and experimental works. All this is predicated on the general principle that nonprofit arts organizations should not be expected to pay their way at the boxoffice.

In actuality, what the Panel is calling upon the citizens of this nation to do is to exercise an unprecedented degree of statesmanship in the area of the performing arts in the conviction that now, as never before, the human spirit stands in vital need of that nourishment of the heart and mind that art alone can provide. The diplomatic relations obtaining between each segment of society are crucial since everything depends upon a successful merging of financial resources, artistic talent, and audience support. The example the Panel itself has set in the tone of its discourse and the objective way in which it has stated the facts brought to light by research can be regarded as an impressive diplomatic document in its own right, saying all that needs to be said about the kind of statesmanship required.

It is by no means certain that the Rockefeller Panel Report will be heeded, but it will surely stand as a major contribution to American cultural history, a communication that sets forth goals and the means to attain them that could immeasurably enhance our civilization.



RAYMOND BARRIO

(Regular art commentator Dore Ashton is in Italy for the summer completing her latest book. We shall fill her column as best we can during the two months she will be absent. Raymond Barrio is a painter and art instructor at the University of California, Santa Barbara)

THE ECONOMICS OF ART

"At last I could work in complete independence without bothering with a jury. I hated conventional art. I now begin to live."

—Mary Cassat, 1877 (only American painter with the impressionists)

But what determines value? Money forked over? Is that all?

Many of us nowadays are so conditioned to price tags that we rarely take the time to see past them. It takes some second thoughts, then, to recognize that the price tag on a painting has nothing whatever to do with its artistic worth or worthlessness.

As the price inflates, a painting begins to assume more and more the appearance of a football in a status stadium. Values are not so universally standardized as one might think. We differ from one another chiefly in the complex series of values by which we make our daily decisions.

The most admired painting in the world one hundred years ago, and therefore the costliest, was Raphael's "Transfiguration." Have you ever heard of it? Today it is one of the most neglected. El Grecos too have been high and they've been low. They were at their lowest just before the impressionists championed him in the 1870's, and then suddenly zoomed.

Consider for a moment the Indians who accepted \$24 worth of beads for Manhattan. Land was cheap because they had so much of it.

But those beads—! And today in Southern California there are Indians who own half the checkered sections of Palm Springs. Poetical justice has seen to it that their bank accounts are gorged by city slickers who are hypnotized by lots of sand and hot air.

What's a good way of finding out whether a Jackson Pollock or a Hoffmann or any of hundreds of known and unknown abstractionists has a good chance to go up and up and up in value in the near future? The answer isn't that you can't know. It's that you should not concern yourself with it—that is, if it's art and not speculation you're interested in. In fact, if it's fame or game you're after or getting rich or selling paintings you are in the wrong gallery. (Excepting dealers. Dealers have always got to talk about art and this rubs them sometimes because they are human too and alive and also like talking politics, goulash, women, horses, pearl diving, and so on.) If you like a picture and can afford to buy it, buy it because you like it and not because you want to develop a reputation for picking sleepers. Best of all, paint it yourself.

Reynolds is credited with having produced 2,000 portraits in his lifetime. He ran a commercial type shop with skilled assistants and apprentices. We hardly ever see reproductions of his work; he is out of style. Was his loss of favor caused by his being chiefly interested in collecting commissions and flattering his sitters?

Turner turned out 20,000 watercolors, everyone his own, bearing (like Marin's work) the stamp of an original and unique personality. His individuality had a distinct effect on the impressionists, where the more robust Rubens had not.

Rubens, the foremost painter of the Flemish school, ran a regular art factory. To this day experts squabble over which strokes are his and which his apprentices' or his partners'. He is generally credited with the basic idea and the layout, and some of the finished strokes. More than 2,500 paintings are "attributed to his studio"—which is the way the entry reads in the encyclopedia.

Speaking of Rubens, interest was high when the Cleveland Museum of Art paid half a million dollars—the going rate for that rare a work—for "Diana and Her Nymphs Departing for the Chase." Its pedigree traced back to 1796, proudly authenticated by the world's greatest living authority on Rubens. It was so rare that there was only

one other, which one of the wealthiest men in the world, J. P. Getty, publicly announced he was acquiring. What! Another original? Of the very same fine painting? Not only did JPG claim that his original was the original original; he also displayed a pedigreed pedigree tracing back to 1640, the year Rubens died, to prove it.

The contestants squared off. What did JPG do? He shelled out half a million of his own hard earned cash. It's somehow difficult to shade off the feeling that he must a pretty shrewd poker player. The Cleveland outfit, however, was struck breathless. They gasped: "It is inconceivable that Rubens painted two Dianas. But what that other might be is somebody else's problem." That's what they said. Somebody else's problem. JPG only smiled his most inscrutable. Even if Cleveland doesn't stick an "Attributed to—" label on its fake, it's going to be very very difficult to recoup the loot after all that publicity. Maybe they should have done something crazy with all that money. Like buying a lot of contemporary paintings, living art, cheap. Now it's drained away. Will the fake be buried? Quietly?

Here's another way of looking at this mess. Either the painting excites, delights, and instructs, or it does not. Either one. For even the experts can't tell them apart at times. There is a simple way out. Why aren't skillful copies of all masters commissioned by museums and hung up all over?

The wrangle between fine art and commercial art is still going on pretty strong today. Here's an easy rule of thumb for distinguishing one from the other, either of which can command high prices: a) the commercial job is commissioned (a man wanting his wife's portrait; a manufacturer wanting his hats advertised); the artist is hired; his pay depends upon how well he satisfies his client's need; b) the fine artist on the other hand—usually and hopefully in anticipation of some monetary reward—produces a painting which is his own creative expression, independent of whether someone else will like it or not. He may get paid or win prizes; or he may not. Also he may be painting in an artistic dead end; or breaking new ground.

In addition there is a large gray area in which the fine artist paints "buckeyes" or "potboilers," which are competently painted, having the appearance of being original and creative but which have been slanted or aimed at a market (and often only the artist knows this, within the confines of his own conscience) which he shrewdly hopes to penetrate.

Conversely, when some fine artists begin to connect and to sell, some unsuccessful or embittered rivals sometimes try to stick the "commercial" label on them. But the exchange of money for art is not itself the criterion; it is the artist's inner intent; and this in turn is determined by other artists of equal integrity.

Ambroise Vollard was a dealer. South of the subcontinent of Asia, in the middle of the vast Indian Ocean, a thousand miles from nowhere, lies the tiny island of Reunion.

Ambroise Vollard, a creole, was born here in 1867. His father sent him to Paris to study law, which he did, diligently. In his spare time however he also studied the prints and paintings strung along the quays of the River Seine. Had he been wealthy, with his liking for art, he would very likely have gone for the works of the artists then in fashion, Bouguereau, Meisschier, and all those others no one ever hears of today. Instead he forced himself to take an interest in those upstarts, the experimenting impressionists, and the post-impressionists, who were then being ridiculed and laughed at—but also being talked about.

Vollard's prescience insisted so strongly that he abandoned law altogether and entered the art business. First, he took a job in an art gallery to learn the trade, speculating with paintings on the side. He started with the impressionists, which was all he could afford really, betting that the excitement they were generating would increase, helped, of course, with whatever little push he could give. Through Degas, Vollard met Lautrec, Bonnard, and Vuillard. Famous names? They were the young, hungry, insolent, despised, emancipated riff-raff of their day, the beatniks of their day. Rue Lafitte was then "gallery row."

In 1893, at the age of 26, Vollard rented his first gallery. It was a small shop. It had the correct address. He showed some Manet sketches for his first private exhibit. He had some success and the following year he moved to a larger place up the street. Rung by rung. Soon

Vollard's name became known to all the bohemians and extremists in Paris, the experimenters, and he became a solid success. In the 1890's, Cezanne's name was often mentioned to him. No one however could tell him where he lived or where he was or even whether he was still painting.

Cezanne was only an unknown painter.

Vollard persisted. The larger galleries had the important impressionists and they didn't either know or care about Cezanne. Twenty years had passed since the first impressionist exhibition. Vollard became more curious. At last someone gave him an address. A long shot. Going to a crowded Paris street, Vollard knocked on every door until by chance he came upon not Cezanne but his grown son, and from the son Vollard finally traced the moody and now aging artist painting alone and silently to Aix, in southern France. No excesses, no scandals, and so we have no exotic movies about this reticent artist, whose work, scattered about in chicken yards, was to cause the entire movement of modern art to swing away from traditional forms. Cezanne warmed to the dealer's interest and let him have 150 canvases. Vollard hung fifty of them in his gallery on Rue Lafitte.

It might have been pure instinct, blind choice, or genuine insight. But no matter what the bait, Vollard could not possibly have hooked a bigger fish. A few individuals, a few artists, a few alert collectors, waking up to the extraordinary power in Cezanne's form-constructed compositions and ignoring the howls of the blind, had spread the word.

In 1899 one Cezanne was shown in the Salon des Independents.

In 1903, 1904, more of his work was shown in Paris. Picasso came to look; he stared and thought and looked again, and the seed of modern art took root in lusty soil.

In Aix, for mere francs, Vollard picked up many canvases which the artist had simply given to the townsfolk or tossed away—presenting us with the unthinkable spectacle of great art and great ideas being practiced and thrown away as trash, with but the minutest contact necessary to a Matisse or a Picasso or a Braque, the light in the cave, the tiny speck which in turn led to the dazzling blazing sun of new and genuine artistic vigor.

Vollard had to suffer the torture of having to sit through 150 sittings for a single portrait Cezanne wanted to paint. Cezanne reprimanded him for falling asleep. "Does an apple move?" he roared.

In 1906, upon the artist's death, Vollard hurried once more to Aix and bought up all the canvases he could unearth, hidden in attics, in cellars and closets. This was not a time for sentimentality. One indignant lady would not part with a painting that was guarding a hole in her chicken fence. The fence was valuable and so were the chickens. What was a pretty picture? Could you eat it? She was only being practical. After all, it was a good, husky chunk of canvas.

In addition, Vollard had his finger in other pies.

Earlier, in 1900, he had agreed to give the flamboyant Gauguin (then in Tahiti) a \$60 monthly allowance in exchange for his paintings. After a year or two Vollard's remittances became irregular. Gauguin was gagged by miserable poverty (his own doing) and his quarrels with local officials (his own querulous stupidity); his health grew worse and worse (his own fault), ending finally in his death in 1903. Shortly thereafter Vollard made a real killing from the sale of his sewed-up Gauguins.

In 1905 he bought all Derain's paintings when the artist was only twenty-five. Derain in turn led him to Vlaminck, a fauve, and the dealer also bought him out for 1,500 francs. This windfall enabled Vlaminck to move out of Parisian slums and into the country to paint more freely.

Vollard worked hard to interest his clients in his artists, to everyone's mutual profit. In 1901 he gave the 20-year-old Picasso his first exhibition in Paris, even before the young Spanish artist had decided to settle permanently there. But the dealer didn't follow through. His sniffer balked at cubism. He let Picasso get away. It didn't matter. He was already very rich.

A young fauve, Van Dongen, described a very anguished experience. He ran up to the famous dealer, holding out his paintings. Vollard was bored. However, he asked, "And who did these?"

"But I did!" answered Van Dongen anxiously.

"Your name?" He told him. It sounded too foreign. "No, no. They

do not interest me."

And Vollard strode away. Later however a friend of Van Dongen's became an important critic and through this friend Vollard relented and gave him a show. But it didn't seem to matter, "Least of all to Vollard. He was established and he no longer paid any attention to us younger painters. We were merely a pretext for attracting clients to see his 'serious' paintings by Renoir or Degas."—What a commentary: the great exhibitor of experimenters getting hardening of his artistic arteries!

In 1916 Vollard became Roualt's exclusive agent. He set up a studio for the artist. Roualt agreed to illustrate some books Vollard was producing. It was now the dealer's ambition to print the most beautiful books in the world, beautifully illustrated. He could hardly have chosen a better artist: Roualt worked conscientiously on the illustrations for twenty years, producing a body of 58 powerful etchings and aquatints. When Vollard died in 1939, Roualt brought suit against his estate for the recovery of 800 unsigned and unsold works of his.

Roualt won.

He then proceeded to burn half of them as not being worthy of his standard. A deeply religious and unworldly man, suddenly finding himself the target of depraved accusations, Roualt had to deny indignantly allegations that he was destroying them for the purpose of increasing the value of his other work.

Attracted to his predilection for taking chances in his earlier days, the young painters had taken Vollard to be one of them, and they turned him into a rich man. His sponsorship of Cezanne forever links him to art's greatest upheaval. His fortune at his death was estimated at more than a billion francs.

Not bad for having prescience.

In any large city nowadays you can see one-man shows of modern and abstract paintings by little-known artists. You can see price tags on the paintings of \$500, \$1,000, and more.

"How dare they ask that much?" you'll hear. "How come?"

(Continued on page 39)

LOS ANGELES GIFT SHOW
JULY 25-30



VARIATIONS ON A THEME

THE RIB SERIES . . . cast iron . . . solid bronze . . . colors

Clear, beautiful colors of tangerine, olive-green, white, yellow-gold, blue and the classic black as shown.

Cast Iron . . . solid overlay of color

Bronze . . . solid overlay of color (or clear bronze) with the ribs struck back to bronze.

Retail representative: Dillon-Wells, Inc., Los Angeles, Calif.

Cast iron Trays \$9 / Book ends \$8.75 each / Box \$10 / Lighter \$9.50*
Bronze Trays \$17 / Book ends \$22 each / Box 13 / Lighter \$12.50*
Postage per item - 70¢ / book end - \$1.00 Add 4% tax in California
*Evans lighter units.



Les Huiter
DESIGNS

Mail orders to: P. O. Box 234 Manhattan Beach, California

music

PETER YATES

A FORD TO TRAVEL

III — *Electronic Sound Generation and Music on Tape*

(I am indebted to L. A. Hiller, Benjamin Johnston, Herbert Brün and Morton Subtonick for criticizing this article and offering many suggestions to improve it.)

The division between science and art is not so great as many practitioners and observers believe. Experimenting with methods of recording and reproducing music by mechanical means produced the musical clockwork of the later 18th century, for which Beethoven composed, Mozart wrote a pair of masterpieces and Haydn a large repertory of dances. The music was "recorded" by punching holes in a circular metal disk according to the composer's notation; the clockwork reproduced the music by the sounding means with which it was provided, being sometimes capable of the variety of a small orchestra, as when Maelzel's *Panharmonicon* performed Beethoven's *The Battle of Vittoria* (*Battle Symphony*). I have a tape of Haydn dances from an old record made from one of the original metal disks played on the original clockwork.

Music boxes that play from rollers or barrels (barrel organ) studded with a pincushion of wire nails have a longer history, culminating in that ancestor of the jukebox, the nickelodeon. The player piano, playing from paper rolls punched with holes and slots could reproduce with close accuracy an actual live performance on a specially equipped piano. Several important composers, Stravinsky among them, have composed or arranged music for the "pianola." Some composers have learned the trick of composing for the player piano by carefully measuring and punching holes in the paper sheets. The American composer Conlon Nancarrow, who lives near Mexico City, still composes in this way, producing a music too intricate and rhythmically complex to be performed even by several hands at the keyboard. Nancarrow's music has been reappearing on the programs of recent music festivals.

Invention of the acoustical phonograph and record made possible the recording of actual live performance by voice and instruments. This was the period of short operatic records, when the common man first discovered the pleasures of "classical" music. In the later 1920s the acoustical method of recording through a horn was replaced by electrical recording.

During the 1930s several experimenters explored the possibility of composing directly on a record, so that the result would reproduce exactly the composer's intentions, free of any performer's interpretation. Carlos Chavez and John Cage argued in favor of such means. Composition would resemble easel painting, each recorded performance the only one of its kind.

Soon after my first meeting with Cage, he invited me to a small gathering at the home of pianist Richard Buhlig in Los Angeles. Saying he would play for us the means by which music would be made in future, Cage put on the phonograph a record which had been developed by a telephone company for testing its lines. The sound consisted of an electronically generated sine curve of fundamental pitch without overtones, rising and falling between the audible limits, resembling a thin wail. All of us, I am sure, left the gathering unconvinced, but this was not the first or the last of the conceptual marvels by which Cage would soon alter the historic course of music. Within the year he had composed directly on a record (using two of the telephone testing records, a tam tam, and a piano having its keys struck with one hand and the strings damped with the other hand, the first successful surviving electronic composition) his *Imaginary Landscape No. 1*. He was also the first in America to compose (1952) a score for electronic tape, his *Imaginary Landscape No. 5*, using as material any 42 phonograph records, with graphic instructions and chance operations derived from the Chinese oracular classic, *I-Ching*. His *Williams Mix* (1952), combining six distinct categories of sound, created the art of noise-music.

Electronic and tape music therefore included from the beginning electronically generated and artificially restricted sound, the combining of artificially produced with "live" and instrumental sound, the collage

of superimposed sound-sources, and the new discipline of "chance" that Cage later preferred to call "indeterminacy."

Chance composition or "indeterminacy" split into two usages: *aleatory*, depending on more or less controlled choices of alternative materials or actions in composition or performance or both; and *random*, where all choices, whether made by the performers or produced by such means as the computer used as a composing instrument, are equi-probable on the average.

The Columbia-Princeton Synthesizer, a now practically obsolete electronic device for producing musical sound, should be credited with having aroused the desire of composers in other universities to possess their own means of sound-synthesis. Experimental studios or laboratories equipped with electronic sound-means are now appearing in many universities. At Washington University in St. Louis, at Yale, and at the University of Illinois the electronic laboratory is crowded into space never intended for such purpose. At San Fernando Valley State in Southern California, Gerald Strang was given authority to design an acoustically perfect music school building with built-in wiring and space to accommodate every type of electronic equipment except computer; this will now be linked with a new computer which is being installed at the University of California, Los Angeles. At the University of Michigan, the University of Toronto, and elsewhere, new electronic musical laboratories are rapidly coming into use, directed either by a sound-engineer or by a composer or by one who is both. Some schools allow the composer access to a computer installed for other purpose. It is not only the composers who are interested. Both RCA-Victor and the Bell Laboratories have had for years sections experimenting with the reproducing of natural sound by synthetic means. The disciplines of music, acoustics, and electrical engineering contribute to studies which are rapidly altering our understanding of the art of music, exploring information theory, and developing new methods of communication. Besides directing the Studio of Experimental Music at the University of Illinois, Lejaren Hiller, composer, scientist, and engineer, directs the work of several graduate students in electrical engineering.

In this field of electronic sound or sound recorded on tape almost anything can happen. Any mixture is possible. The pioneers in this field rather cautiously drew sound-sketches, which were called by the French term *musique concrete*. Such work has been done by Vladimir Ussachevsky and Otto Luening in America. The basic idea of these composers and of their more radical successors, among them Milton Babbitt, Karlheinz Stockhausen, and Luciano Berio, is still to create "music," the new sound-means serving to extend the traditional conceptions. The idea of the *Gesamtkunstwerk*, the all-inclusive, esthetically mixed masterpiece, which stems from Beethoven's Ninth Symphony and Wagnerian opera, with a dash of color-projection derived from Scriabin and Schoenberg, distinguishes the intentionally "musical" composer from the outright adventurer in sound. (Let me say here, and in regard to subsequent distinctions rather sharply described, that a majority of the present-day composers, if not all, would place themselves in some degree on either side of the distinction I have drawn. They would not for that reason call the distinction wrong).

It is the *aim* instead of the comparable result which distinguishes: Berio, for example, speaks of Cage's later work as "not music but" something else; Cage describes his later work as "theater," but theater was the fundamental intention of the *Gesamtkunstwerk* and Berio claims it for his own goal. In spite of conceptual and technological confusion, the lines of development move steadily farther apart. In America and Europe, reputation and performance still favor the intentionally "musical" composers, Ussachevsky, Luening, Babbitt, Stockhausen, Berio, etc.; worldwide, Cage and the American experimental tradition are becoming the more influential among the younger generations of advanced composers.

Schoenberg defined the tone-row as the method of composing with twelve tones related only to one another. Growing out of Schoenberg's "emancipation of the dissonance," this is the revolutionary innovation which distinguishes 20th century music from that of the three preceding centuries (1600-1900)—the *Harmonic Period*. Theoretically and factually, in the nature of the field of sound, any collocation of sounds, however related to one another, could replace the tone-row. It was Cage who first clearly recognized this fact and stated it. He wrote in 1937: "I BELIEVE THAT THE USE OF NOISE TO MAKE MUSIC

WILL CONTINUE AND INCREASE UNTIL WE REACH A MUSIC PRODUCED THROUGH THE AID OF ELECTRICAL INSTRUMENTS. Most inventors of electrical musical instruments have attempted to imitate eighteenth- and nineteenth-century instruments, just as early automobile designers copied the carriage . . . The special function of electrical instruments will be to provide complete control of the overtone structure of tones (as opposed to noises) and to make these tones available in any frequency, amplitude, and duration. WHICH WILL MAKE AVAILABLE FOR MUSICAL PURPOSES ANY AND ALL SOUNDS THAT CAN BE HEARD . . . THE PRESENT METHODS OF WRITING MUSIC, PRINCIPALLY THOSE WHICH EMPLOY HARMONY AND ITS REFERENCE TO PARTICULAR STEPS IN THE FIELD OF SOUND, WILL BE INADEQUATE FOR THE COMPOSER, WHO WILL BE FACED WITH THE ENTIRE FIELD OF SOUND." That is exactly where music is today. The period of the predominance of vocal music ended around 1600; the period of keyboard-oriented harmony and its orchestral enlargement ended around 1900; we have entered the period of the computer used as a musical instrument to explore the entire field of sound.

In former days, the Christian composer might sign his name at the end of his composition "*mr. w. birde laus sit deo,*" and the practice continued through Haydn. In the 19th century the idea became vaguely deist, that the works of Beethoven and Brahms came from God, not by Mosaic dictation but in the nature of their music—you could not really say the same for Hummel or Schubert. The inheritor of this tradition preferred to think of "genius," a romantic sorcery, which in Wagnerian style took charge of the entire business. With that we are in the era of Marx, Nietzsche, Freud, Jung: the immediate personal revelation, which had been asserting itself for three centuries against orthodoxy in church and sect, became now an authority as conclusive as any. The poet could communicate with angels; the composer could resort to "natural law as related to the sense of hearing" (Anton Webern borrowing the phrase from Goethe) and determine *by his hearing* what should be natural law in music. Ferruccio Busoni summarized this ideology in *A New Esthetic of Music*.

"The audible presentation, the 'performance', of music, its *emotional interpretation*, derives from those free heights whence descended the Art itself . . .

"Notation, the writing out of compositions, is primarily an ingenious expedient for catching an improvisation . . .

"But the lawgivers require the interpreter to reproduce the rigidity of the signs; they consider his reproduction the nearer to perfection, the more closely it clings to the signs.—

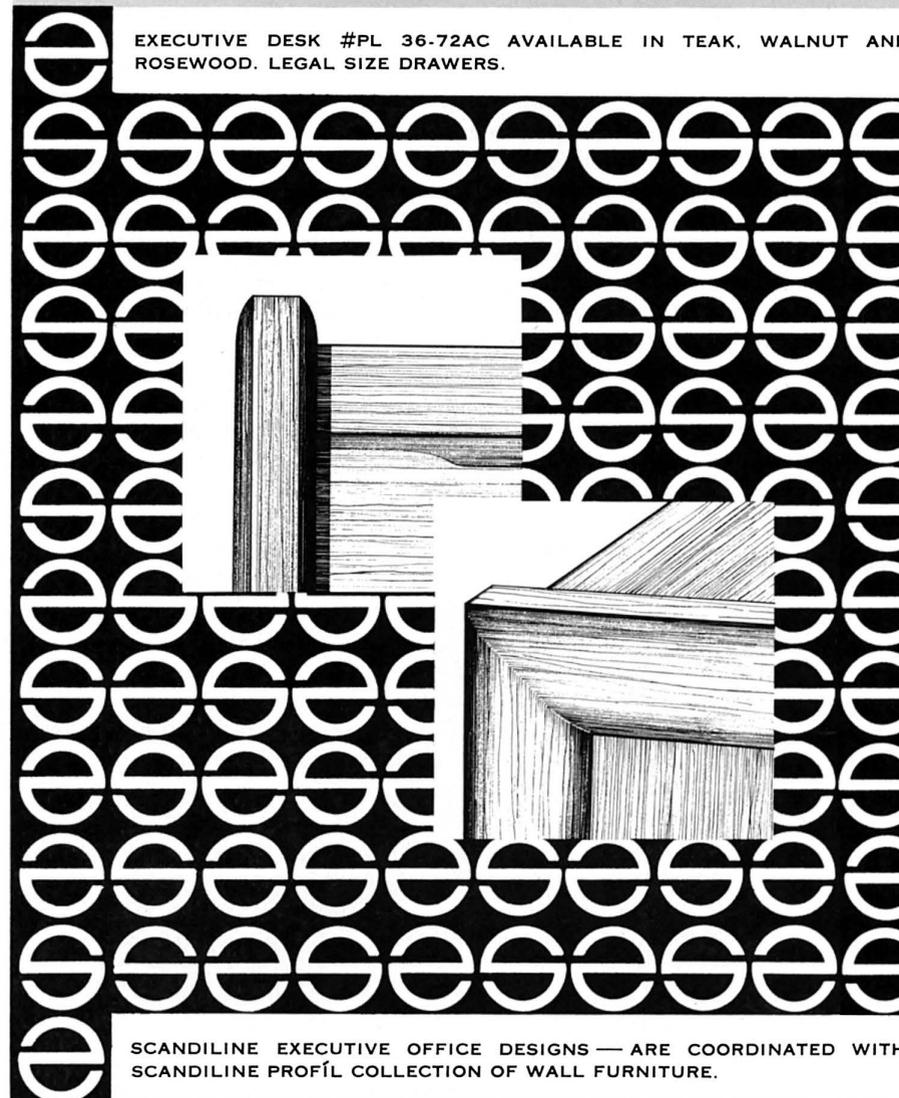
"But, it is not possible; the buoyant, expansive nature of the divine child rebels—it demands the opposite. Each day begins differently from the preceding, yet always with the flush of dawn . . ."

Poetic, fundamentally vague, yet fundamental. Busoni was referring to the performer's interpretation, but Edgard Varese, for many years, has understood Busoni's meaning as I read it. Cage told me at our last meeting that he had read and endorsed Busoni's comment on notation. Varese, the one European-born founding father of the American Experimental Tradition, takes his stand on Busoni's *New Esthetic*. In his few masterly compositions of the 1920s Varese explored and created by ear and intuition a harmony of timbres, of tone-qualities, in Henry Cowell's words, "more important than the harmony itself . . ." Since *Ionisation*, composed in 1931, Varese has created only a very few, though potent, scores.

For Schoenberg, on the contrary, the exact note was the essential; but it is no longer the variable note determined by key-relationship (the same note on the keyboard that is taken to be a different note in different key-relationships). Schoenberg reduced the base of music to a single key of the 12 tones, and a note is now, in his understanding, only what it is, its exact sound, nothing else. Schoenberg refused to consider retuning the chromatic scale to its correct acoustical relationship of unequal intervals. He rejected the word "natural" in the sense given it in Webern's definition of music: there is, instead, *musical necessity related to the art of hearing*—the artificial and arbitrary note/tone language of the composer. Thus both Varese and Schoenberg, each in his distinct understanding, uphold *musical sound* against the acoustical



EXECUTIVE DESK #PL 36-72AC AVAILABLE IN TEAK, WALNUT AND ROSEWOOD. LEGAL SIZE DRAWERS.



SCANDILINE EXECUTIVE OFFICE DESIGNS — ARE COORDINATED WITH SCANDILINE PROFIL COLLECTION OF WALL FURNITURE.



significance of traditional notation. And it is therefore only one step more to substitute *any* sound, "musical" or "anti-musical," which musical necessity will seem to dictate: tone-music becomes sound-music.

For this new ocean of musical exploration the composer has no charts. By what means are sounds to be related to one another? acoustical principles formulated by Pythagoras around 600 BC, principles long since abandoned in practice though as true as ever in the nature of sound, which are now being reinstated by composers working in just intonation (among them Harry Partch, Lou Harrison, Ben Johnston, LaMonte Young)? by ear and intuitive judgment or "natural" law related to the sense of hearing" (whatever that may mean in a context which excludes just intonation)? or by schemes and methods still being formulated? (Cage long ago pointed out that in any succession of vertically related tones or sounds, without regard to harmony, emphasizing the upper tones will give the effect of a dominant, emphasizing the lower tones the effect of a tonic).

The present condition of this exploratory music may be called, if one wishes, *non-esthetic*, in that we have no esthetic tradition capable of determining the effectiveness of the new means. Isolated examples of this music may be called by a term I have used referring to the work of Cage: *esthetic instances*—philosophical axioms to begin with. Some of these examples may be proved true by their consequences, others exceptional; most of the examples will have few or no consequences—being derivative imitations or bad guesses. Much that seems to the uninformed to be quite arbitrary, shocking, ridiculous, may appear, after further experience, to be well conceived, in the line of development, and not unreasonable. I have watched this happening to the music of Bartok, Schoenberg, Ives, Varese, Cage.

We spent an evening at Urbana in the home of Herbert Brün, a former member of the group of composers associated with the Cologne radio in Germany, who came to America to lecture and has remained for two years at the University of Illinois. Jerry Hiller and Ben Johnston joined us. During a long discussion Brün and Johnston outlined divergent attitudes towards the creation of experimental music. It was not outright disagreement, and the lines were not clearly drawn. Brün upheld the intuitive position. Johnston asserted the importance of the acoustically correct scale and the significance in these terms of exact notation. "Why should I worry about scales and correct intonation," Edgard Varese had exclaimed to me several years before, "when by electronic means I can create any note or sound I want!" Neither discussion led to any conclusion, but each was significant of what is happening at the present time among advanced composers in this country.

For these reasons, instead of continuing the chronology of our journey, I skip forward nine months to a Saturday afternoon in December. As the guest of composers Morton Subotnick and Ramon Sender of the San Francisco Tape Music Center I had twice presented for their audience my *Composite Lecture*. That afternoon they played for me tapes from their collection. However far out these may seem in the description, keep in mind that the composers are serious workmen who have put together a large studio full of electronic equipment and support themselves by making tapes for commercial use.

During a previous visit I had listened to a composition by Subotnick, called *Play*. The rules are as definite as those of *Parceesi*: in certain places, according to what happens, certain things are done; you move ahead or go back and so on. *Play*, as a general motivating principle, replaces "beauty" as the goal of esthetic relationship. There is of course much "play" in such a strict discipline as the art of *canon*; I see play rather than beauty or "tragedy" as the real guiding principle in several Beethoven and Schoenberg movements. More cautiously: to regard these movements as schemes of play will do them no harm and may enlighten us to enjoy them in a different manner.

The first tape, *Mills Mobile*, was made on the scene of an outdoor event at Mills College, as background music. Five tape-loops of differing lengths played continuously in ever-changing sound-relationships, while visual oddities, costumed people in trees and such like, were being discovered by the strolling audience. Here sound is neither *Muzak* nor band concert but a fanciful atmosphere for fanciful occurrences.

The next was a sound-collage composed by James Tenney while a pupil of Hiller at the University of Illinois. Tenney was for three years a composer for the Bell Laboratories and is now at Yale. A collage is a

formal arrangement of the fortuitous, may be taut as Braque or careless as all get out. *Blue Suede* is ingratiating, like its name, rather than exciting.

There was the tape of an improvisation by Subotnick and Sender, playing alternately, one at a prepared piano, which gives arbitrary tones instead of notes, the other on a percussion rack of suspended large metal pieces from automobile junkyards. The performers define improvisation as "a total commitment to the present"; being skilled, imaginative musicians they had practised what they were doing and knew the effects they wished. The live performances are recorded and re-enter the composition as tape-loops, the previously improvised mingling its now fixed choices with the still indeterminate improvisation. In live performance the movements of the percussionist across the front of the large rack of suspended auto parts provides a visual dimension.

The next is the payoff. If your imagination wins, you're with it. The four sides of a tropical fish tank are painted with a musical staff, and with squares indicating *arco*, *pizzicato* etc., or "make a vocal sound." Four instrumentalists sit one at each side. Six fish placed in the water swim behind staves and boxes to furnish notes and instructions. Several weeks of practising were needed to enable the players to keep up with the fish. Here is art as play accustoming itself to events in a non-esthetic landscape.

After that, John Graham's washing machine piece, the tank filled with small glass world globes: beater beats globes, participants open lid, remove globe, smash it; tape-loops, speech, instruments, song, everybody and anything get into it. For a technical term: a spontaneity. Here play becoming fun risks aimless dissolution.

Mandolin by Subotnick includes a Liszt *Petrarch Sonnet* for piano saccharinely played, accompanied by solemn reading of the sonnet; a toilet flushes and all are swept up, plus a Chinese New Year parade "for volume," into elaborately altered tape reproduction. Next a tape of Sender in the bathtub: liquid sounds and near-exact pitches by rubbing a wet finger along the tub enamel. Do you realize how tape, instead of being a reproductive medium, is becoming an extension of the human ear and aural memory?

UCLA is Subotnick's composition on or by a musical instrument with piano keyboard, the keys activating tape-loops which continue sounding while the "note" is held. The four-minute loops may be of any types or sequences of sound; in fragmentary use as "notes" they contribute to larger compositions. This is an outcome of the prepared piano.

We listened to three tapes, in whole or part, by Terry Riley. He arrived in person for a few minutes of cheerfully bearded non-communication; later I joined him where he was rehearsing *On C*. His *M* on four tracks vocally illustrates the effects of mescaline: humorously simulating or the real thing? His *I* of mixed recorded loops raised the question how often he had actually said the word and how much had been mirrored and altered by tape reproduction. Theoretically, one uninflected "I" should suffice, leaving all variant inflections to the mechanism. The piece is a controlled hysteria, could be terrifyingly effective as a broadcast but lacks the precise impact of Kenneth Patchen reading his poem of the repeated word: "*Wait*."

And there was *On C*. Which is literally what it is. One or more instruments play C continually while other instruments deviate about it. Alfred Frankenstein has described it: "He begins with very simple melodic material, restricted in compass to only a few notes. This is very simply harmonized, at least at the start. The rhythms are as axiomatic as the other elements, the tempo is brisk and rigidly unchanging, and the volume level is consistently loud. . . . It is formidably repetitious, but harmonic changes are slowly introduced . . . melodic variations and contrasts of rhythm within a framework of relentless continuity and climaxes of great sonority and high complexity appear and are dissolved in the endlessness."

The piece can go on for an hour or so, like the ceremonial music of pre-Columbian Mexico, to which Frankenstein compares it, or the court music of Korea. We have to remember the many uses of music other than listening to it in a concert hall; one of these is to become the ritualistic arbiter of a ceremonial.

Having read all this you should be imaginatively prepared to go exploring into new auditory dimensions which no one can solemnly evaluate by looking at the score.

The collapse of land and houses last month in the Pacific Palisades area of Los Angeles is a continuation of the endless, sordid drama of corrupt cause and tragic effect. Newspaper stories about the structures which were ocean view houses and apartments one day and beach front rubble the next tread so hard on the heels of accounts of bribery scandals in the city building department, that even the most charitably disposed can hardly avoid linking the two.

Yet not a murmur of public protest has been heard—even the expropriated owners have expressed only resignation at their loss! It's incredible but apparently city employees are right in feeling themselves so safely entrenched, so inviolate that they can with impunity issue permits to build on land which is notorious for its instability. For 25 years, the palisades overlooking the Pacific Coast Highway have been subject to periodic landslides. Motorists have been buried and the highway blocked so many times the roadway at one point had to be shifted further from the foot of the cliffs.

And these most recent buildings to fall are far from the first to become total losses because of land slippage in that area. Insurance companies are aware of it and specifically exclude landslide coverage in policies on these and other structures in the Palisades. (The city has made the ridiculous proposal that the insurance companies should assume liability, in effect penalizing them for showing sensible but hardly remarkable foresight in protecting themselves from loss. The insurance companies should be issuing building permits!)

In previous discussions of urban development errors that have resulted in loss of life and property (A&A, Jan. and Feb. 1965), I suggested it was high time that public officials—and private developers—who were responsible in fact were made so in law, by new legislation if necessary. Pursuing it further, because of the fact that the building department must know that the Palisades have been slipping and sliding for years, why can't the city be held accountable under present law for the property lost there? The U.S. and state constitutions protect us from appropriation of private property for public use without compensation. Where are the Melvin Bellis, Jake Ehrlich, A.L. Wirins to argue that "appropriation by" equals "deprivation of" and that it is immaterial whether

the property is appropriated for public use or whether it merely disappears as a result of questionable acts by public officials? The distinction is without a difference, the effect on the property owners exactly the same: they have lost their homes and the land is useless to boot (the boys downtown must have been told by now to lay off the Palisades, no more building permits—at least till the dust settles).

What's more, can the owners walk away with a resigned "that's that" as they seem disposed to do? Presumably the million dollars worth of property that tumbled down the cliffs to perdition was subject to long-term mortgages. In the latest UCLA Law Review journal, economics Professor Werner Z. Hirsch notes that private land ownership in America is virtually imaginary, the real owners being financial institutions. This may be true of the rights of ownership, but there's nothing illusory about the duties of ownership. These include payment of taxes and repayment of loans. Aren't the imaginary owners in the preposterous position of having to continue making mortgage payments on property that is only a memory?

The devastation in Pacific Palisades is not an isolated nor even an extreme case. In the January and February issues I noted in passing that in the last year or so people have died and a number of houses have been destroyed as a result of the transcendent greed which controls our land development. And more than 30 people were killed during 1964 on a relatively short stretch of highway near San Diego last year because no effective action was taken to stop the slaughter. Why worry about existing highways when we have new ones to build? seems to have been the line taken.

The two primary aims of the many laws now on the books which make us, as individuals, liable for the consequences of our irresponsible and criminal acts are 1) to induce us, in our own interest, to act with care, and 2) in the event the inducement is ineffective, to compensate whoever is injured. Imposing similar liability on the city and its officials might reduce the incidence of irresponsible building and planning which results from bureaucratic indifference. Who knows, it might even reduce corruption. And even if it didn't accomplish either and the bloody and costly blunders continued, compensation would make them better endured.



This apartment project is the first element in the development of a large condominium apartment community at Salishan, Oregon, consisting of seven units per building with the buildings to be repeated as needed. The site is a long stretch of ocean front property separated by the main access road from a golf course.

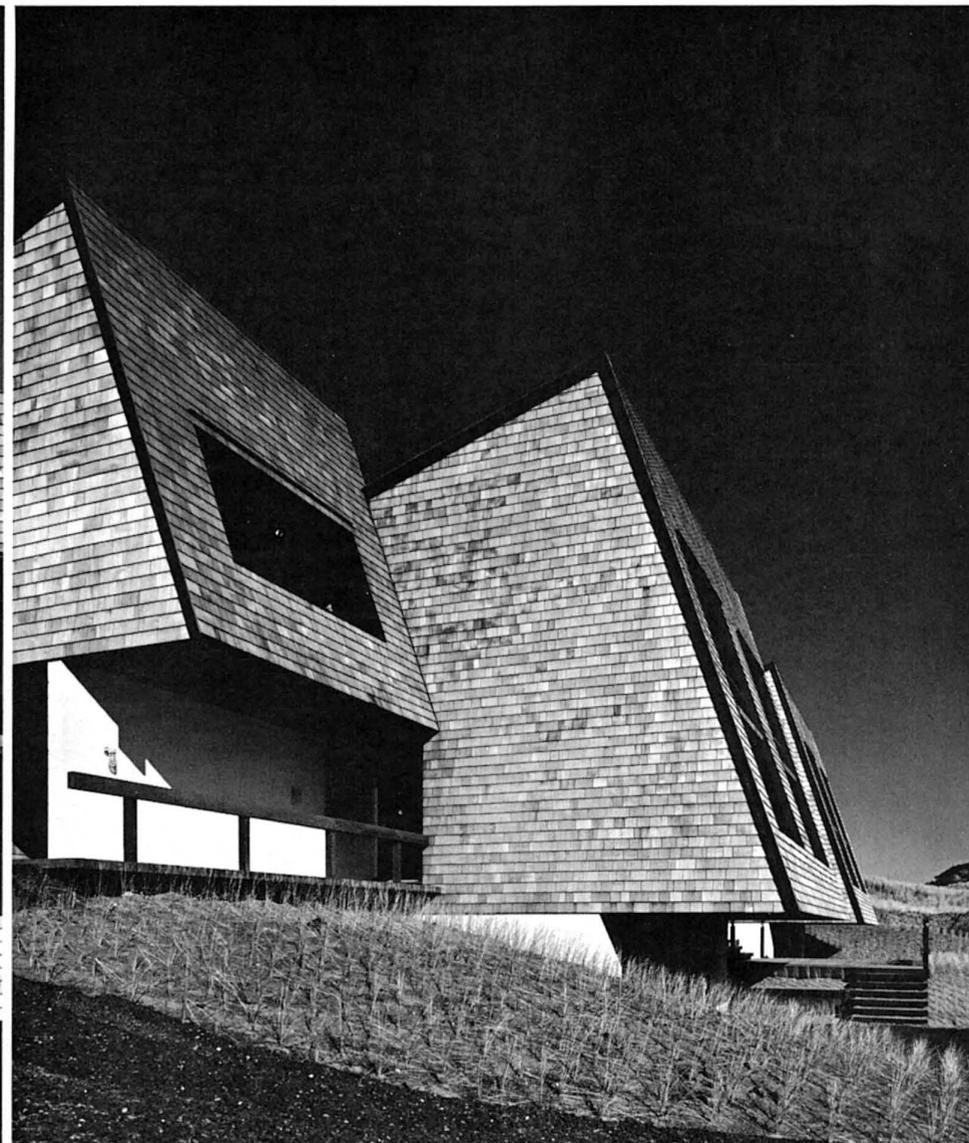
Since the access road is some 20 feet below the top of the rolling sand dunes and because the ocean view is all-important, the building is stacked in a series of levels to permit entry at the road level and view and beach access from the upper levels. Also for view purposes, the apartments developed as sort of row houses, but by varying the units up and down and slipping them front to back, the architects have avoided the two-story row motel look. The

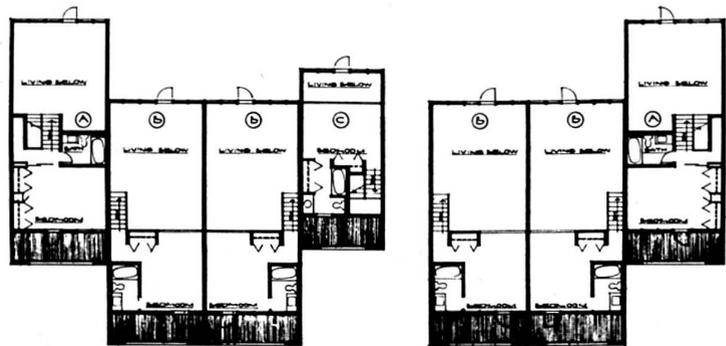
scheme has the further advantage of providing more privacy at entrances and outdoor decks on the ocean side.

There are three types of units: four two-bedroom apartments of 1000 square feet on four levels with carport; two one-bedroom apartments of 720 square feet on three levels with carport; and one bachelor apartment containing 660 square feet on two levels with balcony sleeping.

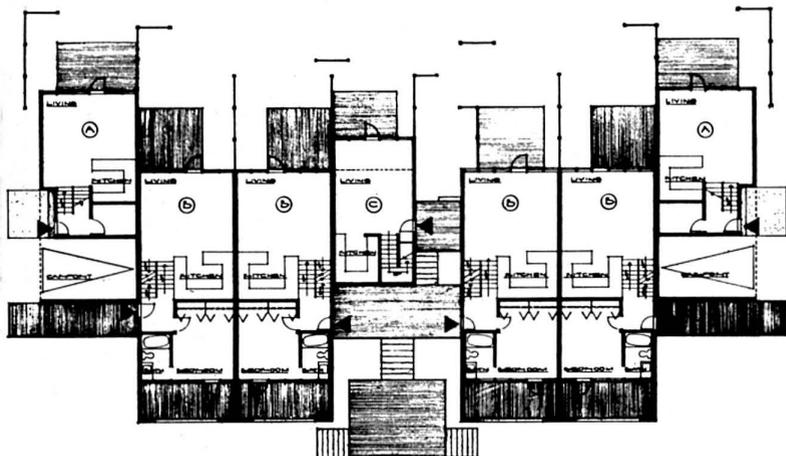
The building is wood frame with concrete block foundations, 2x4 laminated roof and Keizer sound walls between units. Interior finish is gypsum wall board with some resawn hemlock paneling in living and bedroom areas. Exterior is finished entirely with cedar shingles left to weather. Trim is olive green.

Photos by Edmund Y. Lee





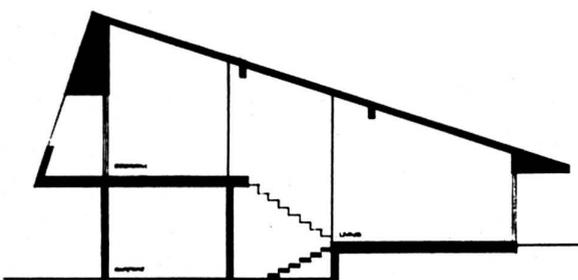
UPPER LEVEL



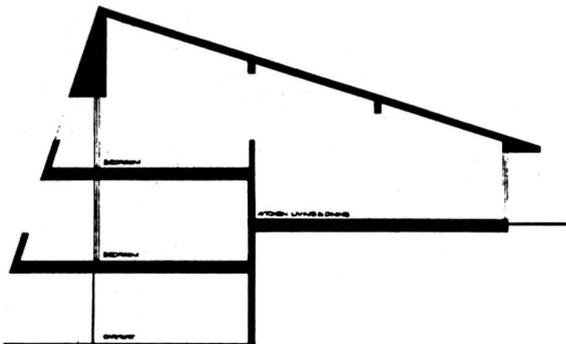
MAIN LEVEL



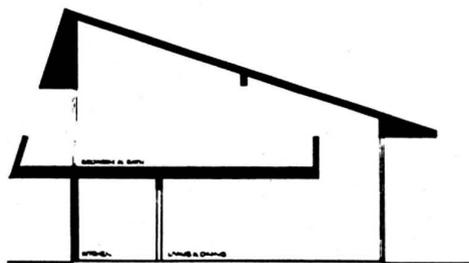
BLAIR AND ZAIK, ARCHITECTS



SECTION - UNIT A

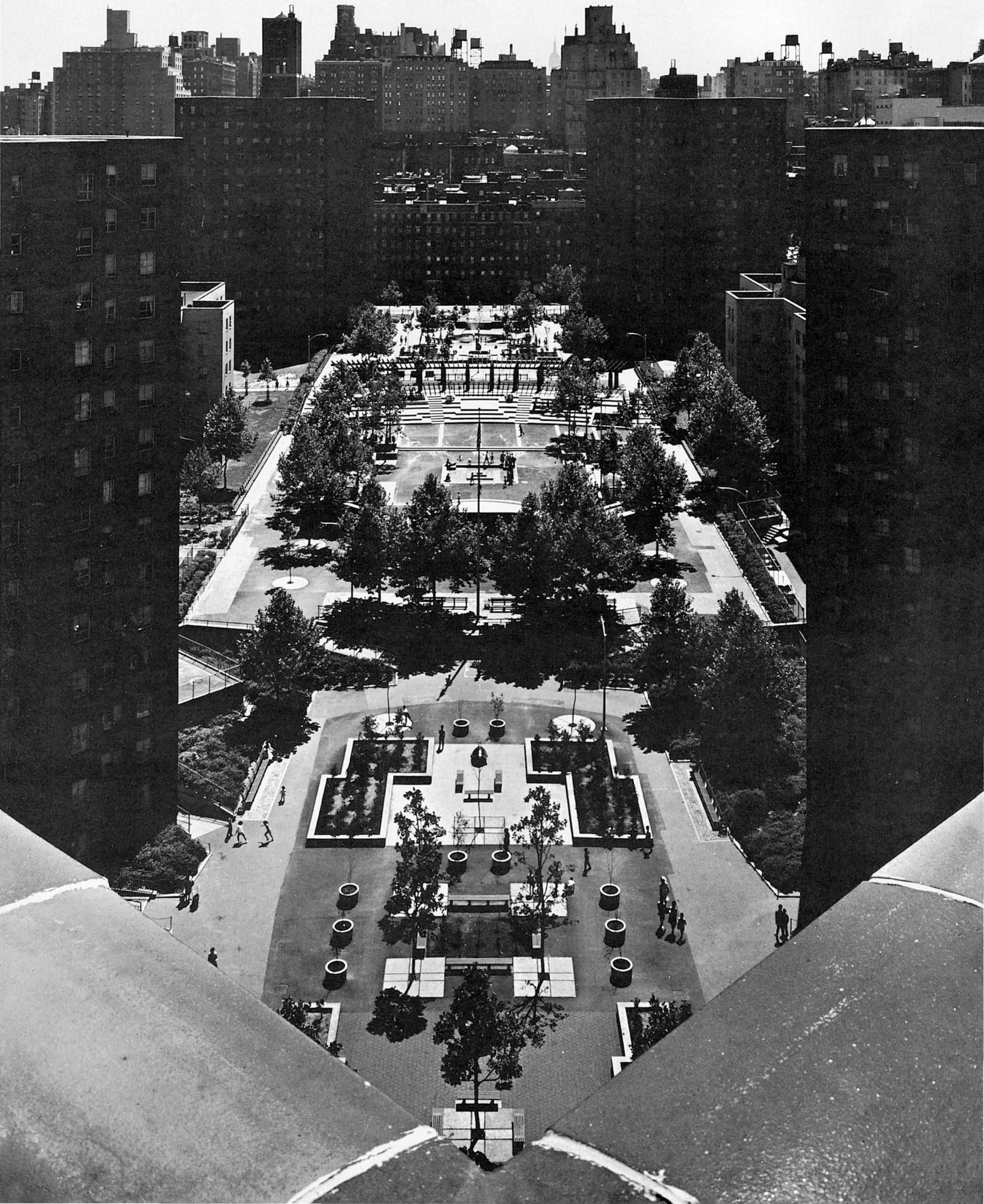


SECTION - UNIT B



SECTION - UNIT C





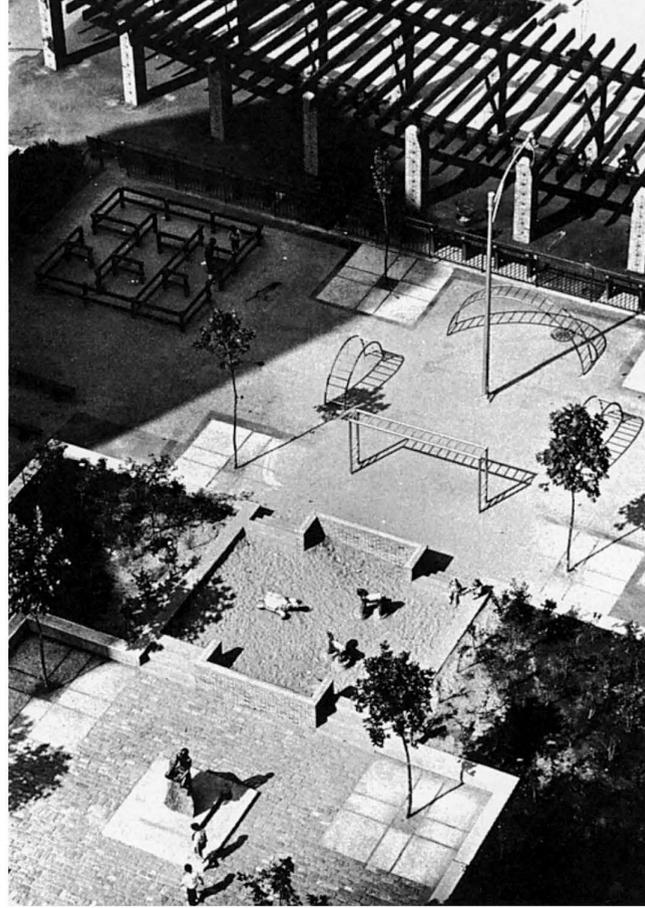
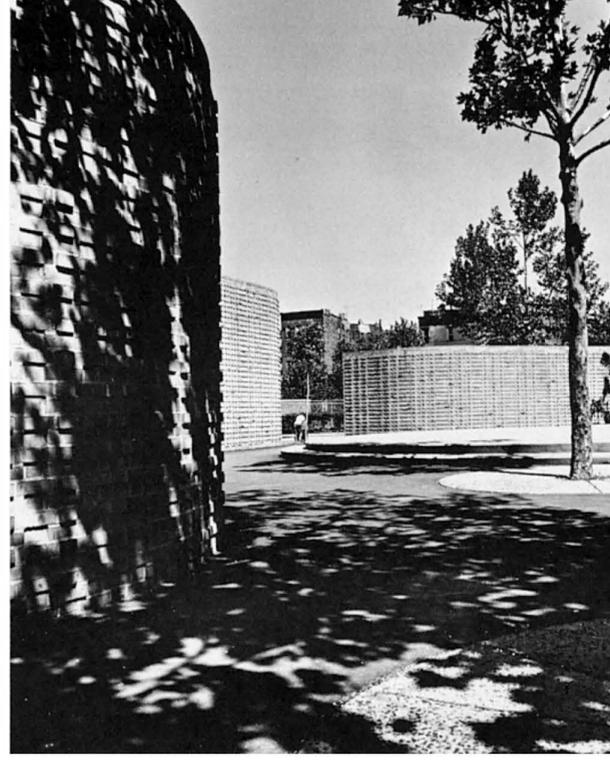
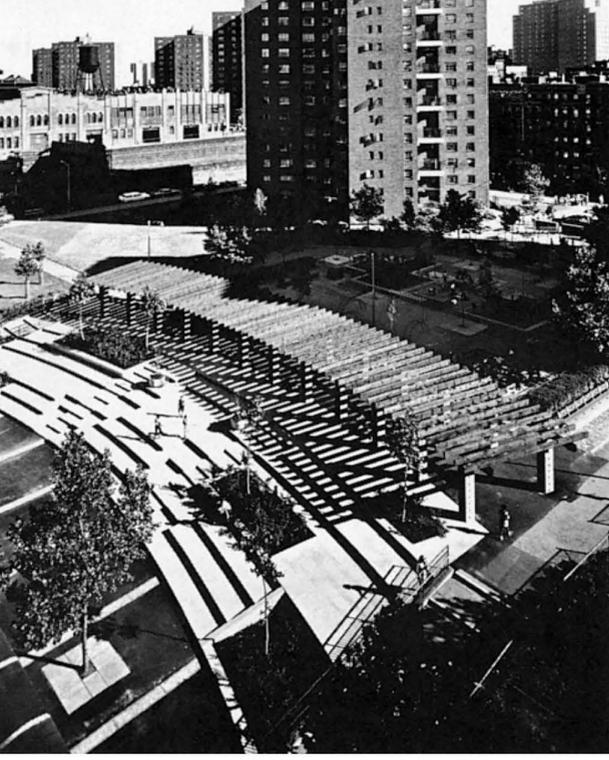
M. PAUL FRIEDBERG & ASSOCIATES, LANDSCAPE ARCHITECTS

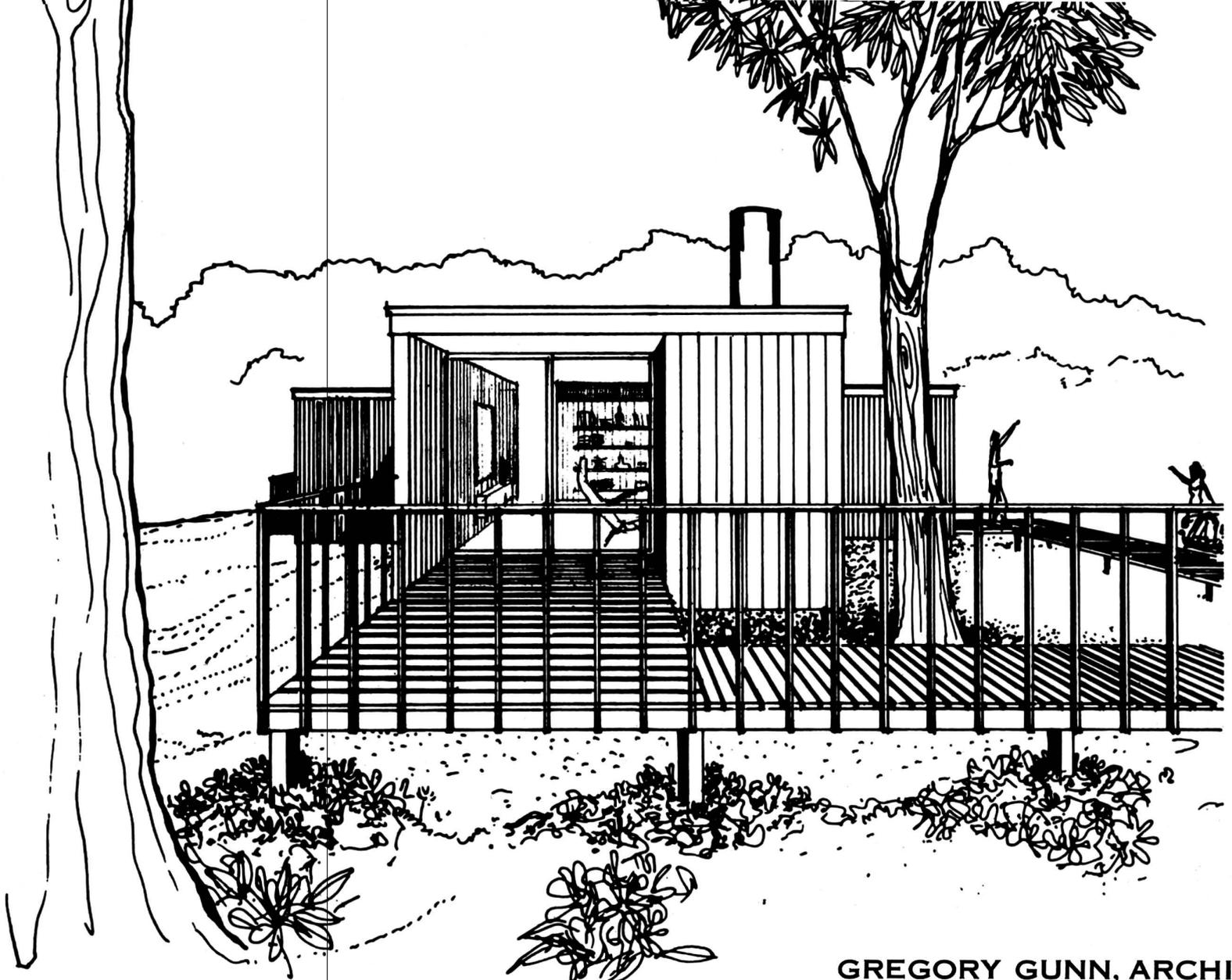
The low level of residential planning in this country is an indictment of our entire culture. The home is our most personal possession and should, therefore, represent our esthetic and social aspirations. As a nation we wear our architecture and planning as an outer garment for all the world to see. How high can our opinion of ourselves be if we dress so poorly? Even more important than visual appeal is the lack of consideration for the requirements of the individual in this country. To date, little of our planning indicates any concern for the people who will eventually inhabit the residential complexes. There is a stock list of excuses to answer this indictment none of which can stand the gaff of close scrutiny: bad planning is not inherent within the confines of restricted budgets, impersonality of design is not a requirement for government sponsored projects and lack of imagination is not a prerequisite for designing for low income groups.

Confident that there were answers to the problems inherent in urban residential housing design, the Vincent Astor Foundation (at the request of the New York City Housing Authority) sponsored the redesign of Carver Houses—a three block long low income residential complex between 99th and 102nd Streets and Madison and Park Avenues. The firms Pomerance and Breines, Architects and M. Paul Friedberg and Associates, Landscape Architects were commissioned to investigate the restructuring of the internal mall described by six and fourteen story buildings. A free hand was offered to the designers; the catch-words were *experiment*, *explore* and *discover*. Existing concepts were inverted. For example, it was felt that projects of this scale in highly dense urban situations could do without lawns. Lawns inhibit use by the tenants and the tenants were the prime concern of the designers. The esthetic imperative was combined with a strong social purpose. The designs had to work, function and satisfy recreational and social needs of both the project's tenancy and the neighborhood. A large paved plaza was created. This plaza housed an amphitheater of terraced steps, a Greek stage, decorative walls and fountains. Children's spray pools and covered walkways, densely planted raised planting beds and closely planted trees gave shade, intimacy, scale and a spatial definition to this area. Here was an unrestricted open space within the heart of the city where children could play and people could meet, congregate, socialize and enjoy recreative functions together without managerial dictates. This was truly a permissive atmosphere. The traditional environment identifying low cost housing complexes was missing. Fences were abolished along with restricting linear walkways, sensitive delicate planting and "Keep Off" signs. This was an environment dedicated to human beings, and they became essential to the success of the design as human interplay within this space gave the plaza its life blood and excitement.

M. Paul Friedberg







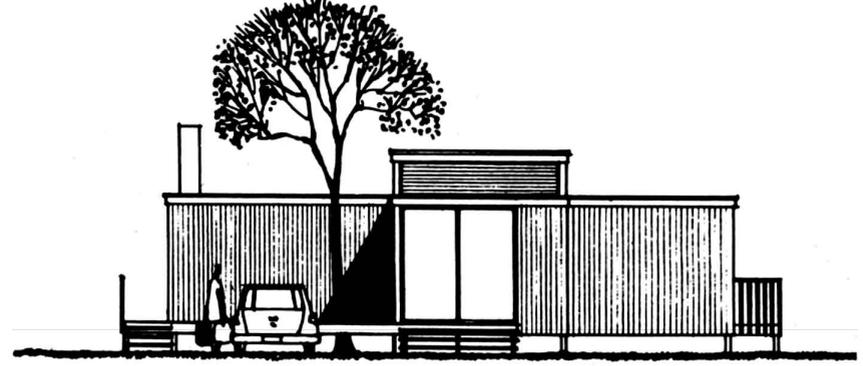
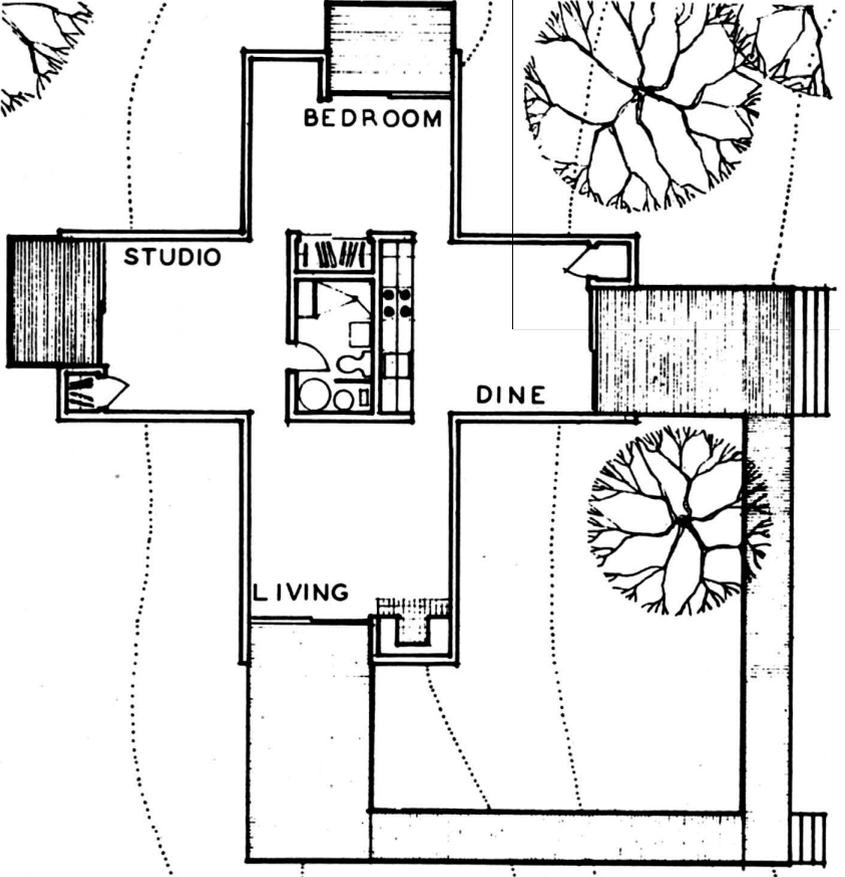
GREGORY GUNN, ARCHITECT

Site of this small house for a bachelor teacher is to be a heavily forested area of the Missouri Ozarks some 180 miles southwest of St. Louis. Since the house is to be used only for vacations and weekends, the budget was extraordinarily tight and preliminary estimates support an expectation that it will come in under \$10,000, exclusive of land and fees.

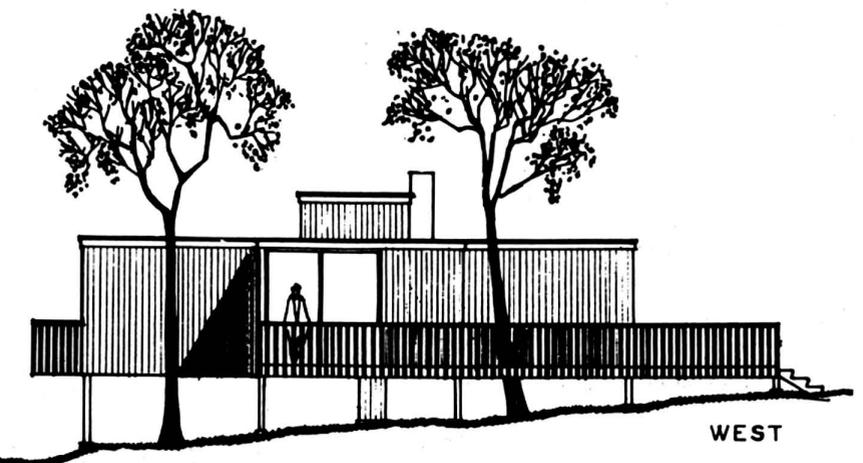
The house contains about 850 square feet with living room, dining room, bedroom and studio around a central bath-kitchen core which also houses

water pump, storage tank and furnace-air conditioning unit above.

Conventional wood framing will be used with exterior walls covered in Texture 1-11 cedar plywood and interior walls and ceilings 1/2" painted gypsum wall-board. Finish floors are to be vinyl tile over plywood subfloor; decks will be 2 x 4 fir with 1/4" spacing. Aluminum sliding glass doors will have aluminum screening. The shower stall is to be prefabricated in fiber glass. Roofing will be built up with tar and gravel.



SOUTH



WEST

THE NEW HOUSING OF SOUTHWEST WASHINGTON

STANLEY M. SHERMAN

Chief, Project Design, District of Columbia Redevelopment Land Agency

A city changes as it responds to all manner of forces, haphazard and otherwise. Where it is possible to distinguish some of those forces they deserve close viewing. Urban renewal, that amalgam of public and private enterprise, is one method of directing change in cities which attempts to establish some recognizable order. That it should have come about, in view of the prevalence of distressing social and physical conditions, is not surprising, so long as one grants that public action to deal with such problems is appropriate. Renewal is a complex and constantly evolving method. No single exposition, however complete, of a renewal project, however large, will demonstrate all the facets of the process. But a review

total 560 acres. (Fig. 1) For the most part in our discussion the three will be considered as one. The statistics compiled for the conditions existing prior to the initial clearance were simply appalling. One wonders, however, whether items listing 44.3 percent of units as lacking baths, 70.2 percent without central heating, or 43.2 percent with outside toilets are capable of conveying the feeling of degradation or the sense of shame any honest person had on encountering the shocking conditions the statistics represent. Flat figures have no impact; the simplest image is usually more successful in conveying an impression. A photograph suggesting the squalor associated with wooden shacks, rotting fences and crowded con-



1

of the completed residential portions of Southwest Washington gives some idea of the challenges inherent in the process.

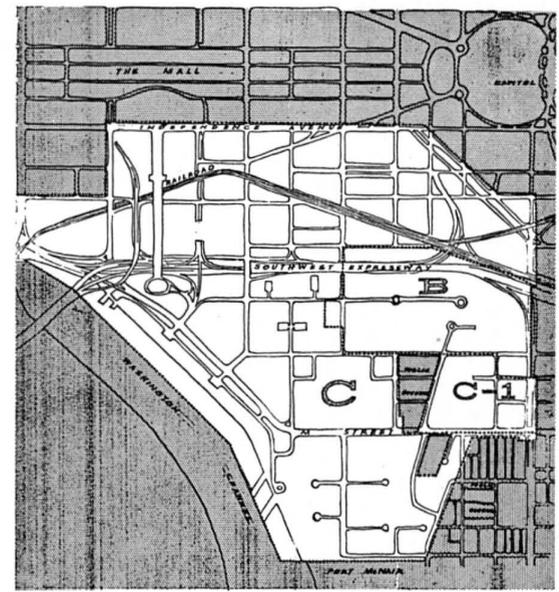
Two themes dominate our discussion; the planning aims of urban renewal which influence physical settings, and the character of one such setting as a special place. These themes also involve the principles and methods of urban design and their links to renewal plan controls. We shall see that diverse architectural solutions are possible within established planning criteria and controls. As a matter of particular interest for rebuilding cities this will receive moderate emphasis.

Finally, we shall assess both the effort and the result. In cities as we know them, no change takes place without costs of one sort or another. Bluntly, we never get anything without paying for it. The known results in Washington are described below; also what was expended both in social and fiscal terms.

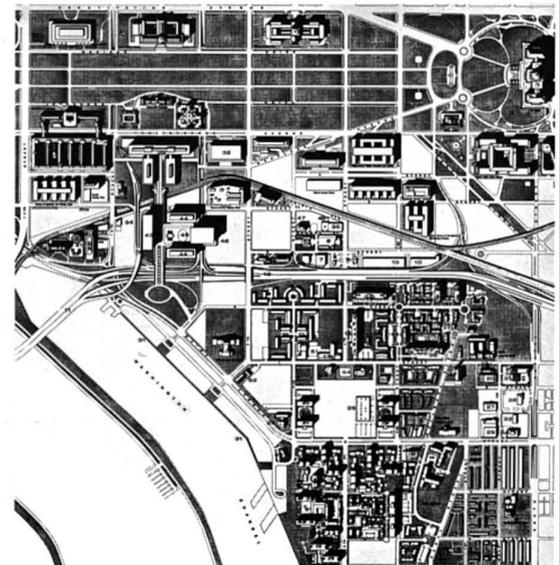
South of the Mall and west of the Capitol is the District of Columbia's Southwest section. The three contiguous renewal areas within it, bounded on the west and south by the natural open spaces of the Washington Channel and Fort McNair,

conditions in shockingly close proximity to the Capitol conceivably did more than statistics to convince skeptics of the need for some corrective action. (Fig. 2) Something had to be done for the people sheltered in these quarters. Four fifths of the 5600 households rented their so-called accommodations; two thirds had annual incomes less than \$3600 (in 1956) and, significantly, better than three quarters of the 23,000 were, to use the euphemism, "non-white." All had to be rehoused. The problem was not a minor one if it is remembered that the 1950 Comprehensive Plan for the Nation's Capitol was based on a segregated city.

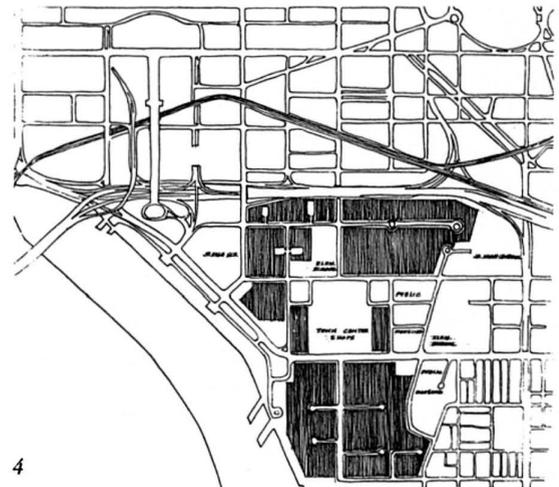
However, only part of the large picture of social ills associated with large and indigent negro populations is touched when discussing their housing situation. Washington's problem is unusual only in that the negro population presently outnumbers the white within the city's boundaries. Obviously this is of some concern since relocation largely involves the poorer groups. It is a mistake to assume that renewal, as outlined in legislation, has sufficient scope to deal with all the concurrent needs of those who do not share the benefits of an affluent society. The struggle in education, in



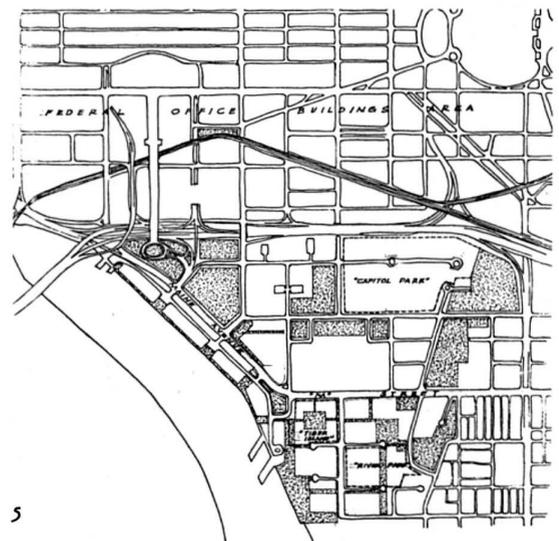
2



3



4



5

employment, in civil rights are independent of both the methods and objectives of renewal. These, at least, are matters within the bounds of public action. Left aside, however, are the possibly more explosive concerns of custom and de facto segregation. In the face of these, finding adequate housing may uncover many problems long kept out of sight.

To meet the needs for new quarters, renewal agencies are required to offer decent standard housing within the means of those families undergoing relocation. These public bodies have succeeded in 80 percent of the recorded cases, with something between a quarter and a third of the total settling in government subsidized and publicly managed housing. Washington's local public agency found satisfactory housing for 96 percent of the families in Southwest. Relocation in Washington, where the surrounding states limit opportunity in this direction, was hardly an easy task for the renewal agency. It achieved its aim because large scale migration to the suburbs occurred at the same time that relocation housing was needed. This joint occurrence suggests how one problem replaces another; the suburbs growing at the expense of the city. It has been argued that as more renewal projects are undertaken more low-rent housing should be provided for the displaced residents in those areas. This is not the place to discuss this issue, except to say that the private developers who, under the law, do the actual rebuilding, with or without public assistance via insured mortgages, up till recently gave little evidence of their eagerness to provide such accommodations.

The foregoing comments indicate some of the limitations associated with a renewal program. Between the extremes of criticism which on the one hand says that renewal does not do enough to overcome racial or class inadequacies, and on the other that the work of renewal is better done by private initiative rather than by public action lies the uneasy middle ground of actual construction. One is hard put, therefore, to judge the work on its own grounds, though we shall make the attempt. We can say, at least, that the completed buildings indicate the flexibility of the objectives and controls of the renewal area. It was clear that the established controls for Southwest could not restrict overall redevelopment to a single class or income level else public bodies be accused of either maintaining or establishing a ghetto. At the same time, some flexibility to allow for adjustment to changing conditions while maintaining standards was essential. The actual construction shows how this combination has worked out. Standards set first for middle income housing were maintained virtually unchanged in the Urban Renewal Plan Specifications, despite modifications of provisions in response to construction costs, market forces, and changing urban needs.

To avoid misunderstanding, an explanation of the distinction between "planning standards" and "design principles" is here offered. For our purposes, a standard is an objective measure, a principle a subjective one. A standard incorporated in an official plan is a control; any proposal which fails to meet the standard is thereby rejected. A principle, on the other hand, is part of an official plan as intent, unless translated into other terms. For example, density, the number of specific quantities in a given area, is a standard, easily transferred into a control, and as easily measured. But "urban scale," a principle commonly expressed as a desirable feature of residential areas, as yet means different things to different people unless some minimum dimensions are given as guides. The distinction is admittedly a convenience, and should not be stretched too far. Principles are put into practice via translation into measurable terms; standards without reference to clear intentions are meaningless. The distinction will, however, prove useful later. The two are, of course, interrelated.

Not unexpectedly, therefore, what is true of one in the Southwest renewal areas is true of the other; to wit that neither holds any surprises. Start, for example, with the objectives listed in the renewal plan. The first ones relevant to our discussion are as follows:

"1. To re-establish Southwest Washington as a major physical and economic asset to the city of Washington, appropriate to the National Capitol.

"2. To continue in the Project Area residential neighborhoods near the central business district and within walking distance of nearby government offices and establishments, and to provide opportunities for owner occupancy of individual residential units.

"3. To provide suitable locations and good environment for a cross section of housing types and accommodations needed and marketable in the District.

"4. To create well-planned, cohesive neighborhood units which will eliminate slum and alley dwellings and which can be maintained against blight and deterioration.

"5. To provide adequate sites for schools, parks, recreation areas and other public uses."

Here, then, are the subjective principles. The cynical might expect the subsequent exposition to show how these admirable aims were watered down by the attrition of politics, public and private. Admittedly, not all were met as conceived. Nonetheless, given the conditions previously outlined, as well as necessary adjustments, most were attained relatively untarnished.

Part of the explanation lies with the land use plan for the area, and part in the Southwest's location, close to the heart of the city yet with a splendid setting including magnificent views down the Potomac. The location made the area attractive to investors, who recognized the potential in a coordinated disposition of activities and handsome developments. The land use plan, in turn, is closely related to the objectives listed. (Fig. 3) Between the boundary of the Mall on the north and the existing railroad which follows two of L'Enfant's diagonal streets, the land was set aside for development with six new federal office buildings augmenting three already there. With such a stable employment factor within the renewal area, clearly any housing provided would be within walking distance. Thus the second objective listed above is a clear description of a condition inherent in the land use plan. By the same token, objectives three, four, and five relate to land use dispositions as well as to controls incorporated elsewhere in the Official Specifications.

Unspoken assumptions underlie the document and maps. Some of these are familiar. Keep through traffic out of residential neighborhoods, while taking the needs of the residents into account. Locate schools and community facilities, including shopping, centrally. Put on a given piece of land appropriate numbers of row houses, walk-ups or apartments. Encourage overall site planning on reasonably large sites, rather than relying on a lot-by-lot zoning basis. Bring back middle income groups into the city. And, insofar as possible, coordinate separate developments. If these are the assumptions, what is the framework? The pattern of streets is almost the ghost or skeleton of the former grid, for the investment in underground utilities was too large to ignore in any replanning. The new layout resulted more from eliminating excessive streets, particularly alleys, and short-circuiting key ones than by establishing an entirely new system. Cul-de-sacs are particularly prominent as a result, a clear indication of super-block planning. Such large blocks are consistent with the attempt to provide areas large enough to permit coordinated developments.

The range of housing densities is small, from

25 to 87 units per net residential acre. (Fig. 4)

The lower limit, of course, is for families with children, the upper for childless households. The range is decreased further by encouraging slightly higher row house densities. As the Urban Renewal Plan has it: "The density [30 dwelling units per acre rather than 25] and coverage [40 percent rather than 30] of an area to be developed with row houses and planned with a common open space for light, air and recreation may be computed on the basis of the combined area of (i) all lots be occupied by such row houses, and (ii) the area of the common open space." This provision, recognizing that a large portion of land in row house layouts is limited solely to the lots of individual units, attempts a more flexible solution. By grouping around common open spaces, all adjacent dwellings have an area none could have separately, and a larger number share in such grouping. In this manner, developers also have a greater number of units to guarantee their investment. As described below, a number of projects have utilized this provision in their site planning.

The upper density limit of 87 units per acre is related to the height restrictions on residential buildings in the District of Columbia. These were originally limited to 90 feet or eight stories, though the latter restriction was later rescinded by Congress, since the District has no law-making powers of its own. With a building restriction of 30 percent to insure sufficient light, air and play space, to say nothing of avoiding overcrowding, and eight residential stories, the average unit size with this density is about 800 square feet. Since elevator apartments in the current market seldom exceed two bedrooms in size, this figure is a reasonable one.

In addition to row houses and elevator apartments there are two other housing types in the Southwest, flats and walk-ups. Neither exists in significantly large numbers at present. Flats, at 40 units per acre, are defined as buildings with two apartments. Such units, which must be built between party walls, are indistinguishable from row houses. The only external evidence is the number of entrance doors, but where flats and row houses are mixed, one is hard put to tell them apart. New walk-up apartments, which are allowed at a density of 43½ units per acre, are presently under construction. When all are built they will be roughly five percent of all units. However, one can say little of them at the moment.

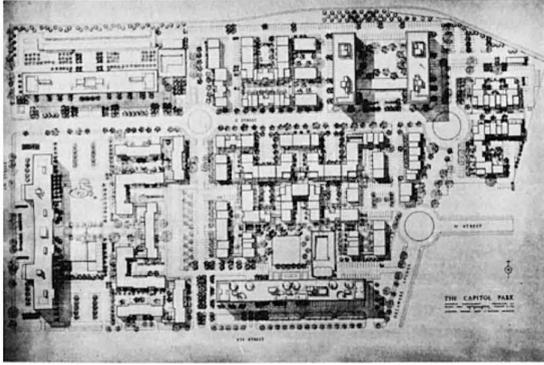
This brief summary of some of the requirements of the renewal plan specifications concerning residential sections hardly suggests the contents of the larger document. Many parts of the area, such as waterfront commercial uses between Maine Avenue and the Washington Channel, are designed to serve the entire city. Each land use is treated in detail, as are related services such as parking. Only as they impinge on the residential areas, however, will they be discussed below.

The standards listed do not make exciting reading. They are included not to dim the lustre of the challenge inherent in rebuilding cities but to suggest some of the effort involved in finding reasonable answers to urban living (Fig. 5).

To re-emphasize what the residential projects are attempting to achieve, a rephrasing of the problem faced by the designers is helpful. This was done extremely well by the British architect, Sir Hugh Casson. Responding some years ago to the interest raised by the *Architectural Review's* pinpointing Subtopia in its famous "Outrage" issue, Sir Hugh said: "The problem before all townplanners is the same as ever it was: how to give the effect of space while economizing in space; how to achieve a compact urban form without congestion either actual or visual; how to weld the ideas of many architects into a coherent whole without stifling originality or imposing uniformity;

how to marry the new and the old so that the qualities of each enhance the other—in other words the art of what has come to be called "Townscape."

The notion of Townscape is one the *Architectural Review* has fostered for many years. It has been linked to Sharawaggi, the English term for Chinese landscape gardening in the eighteenth century, and to picturesque theories of landscape which dealt with natural elements and earth forms as if they were part of painted compositions. Picturesque theory has been described as an attempt to give every object the best possible chance to be itself. Utilizing this description we can see a clear application of the theory in Southwest developments.



6

The first discussed is the Capitol Park project (Fig. 6) by the architects Satterlee and Smith (with later parts by Chloethiel Woodward Smith and Associates). Articulation of parts predominates at Capitol Park. For example pastel colors distinguish each row house though they may on occasion share common walls and roofs, and each apartment building, despite similar spine corridor floor plans and reinforced concrete structures,



7

Photo by John Ortolani

nonetheless presents heterogeneous facades. Every element is defined, from the site plan, where no immediate discernible pattern marks the disposition of the buildings (Fig. 7), to the smallest treated surface, whether a balcony panel or a row house terrace. The risk where so much differentiation occurs is that design is ephemeral. In Capitol Park this possibility is offset by the splendid plantings and remaining large old trees.

Despite the described emphasis on architectural landscape elements there is still an awareness of the larger development. The row houses are linked by a common spine created from a former street. The present streets serve a similar purpose, acting as a base, from which the random treatment branches off. Larger spaces serve the five apartment buildings; swimming pools occupy two of these, a tabled outdoor dining area with a vaulted open pavilion another (Fig. 8).

Perhaps the best summary of the design method utilized in the completed work in Southwest is that, unlike historic residential squares, there are no total enclosures. Vistas are limited, but by distant, as well as near buildings. An observer



8 & 9 Photos by John Ortolani & Robert Lautman

thus always has a double impression, of space immediately present, and of other spaces, usually more than one, beyond. The so-called "Forum" at River Park, a cooperative housing project designed by the architect Charles Goodman, is a good illustration (Fig. 9). Five separate blocks of row houses, none connected, define a simple, multi-leveled rectangular space. All of the blocks continue beyond the 90 by 120 foot area to line



10 & 11 Photos by Robert Lautman & John Ortolani

walks leading to and away from this central meeting place. Each unit of the blocks is distinguished from its neighbors, though by methods unlike those of Capitol Park. Picturesque theory is common to both developments, despite the different architectural tastes of the designers. However, one can consider Goodman attempting, via the Forum, to resolve the contradictions in picturesque layouts. Or so one must describe the problems inherent in any approach which on the one hand partakes of "planning" as a means of achieving order, and on the other strives to achieve constant irregularity or deliberate disorder.

This interest in differentiation of two developments so disparate in character should be linked, perhaps, to Washington's most fashionable residential section, Georgetown, a near perfect exemplar of picturesque theory in an urban setting. There, the street grid, old trees, and patina of time link row and terrace housing built in varied styles over some hundred years. A present-day architect, witnessing the success of this vernacular architecture, might react by striving for like effects in contemporary terms. Goodman utilizes one material, aluminum, in both the row houses and elevator apartment building of the development (Fig. 10). The predominance of a metallic element, in screens, mullions, and panels, set off in dark frames—brick for the row house party walls, black-painted concrete columns and beams in the apartments—suggest an industrialized character for River Park and fix the design firmly as mid-twentieth century. The distinction from the crafts-like character of Capitol Park is pronounced.

As a counterweight to the Sharawaggi hitherto described we shall look at two other completed sections; the four Town Center apartments, all exactly alike, by I. M. Pei, and Tiber Island by Keyes, Lethbridge and Condon. The former is a symmetrical placement with great emphasis on proportions, detailing and structural expression; the latter, the first design competition winner, a strongly sculptural answer both to the placement of buildings and expression of their parts, not without careful asymmetry and thus an equal distance from picturesque relationships. The sparseness of treatment of Pei's designs is an outgrowth of a careful, almost scientific, concern with the potentialities of reinforced concrete (Fig. 11).

The close visual ties between the row houses and elevator apartments of Tiber Island suggest a closer view of two points, contrast and spatial definition. One starts from the premise that visual stimulus is a worthwhile experience. Too great a regularity is dulling, but some degree is necessary to measure departures. The question is, what degree of urban contrast is perceived by the limited compass of a single, ground-based observer. Obviously, this is a subjective evaluation, with judgment impossible unless the aim is translated into other terms. From our standpoint, so long as the objective is a mixed urban setting without unfortunate gaps, very little greater contrast than that prevalent in the Southwest is possible. Taller buildings at the same densities as those described can only draw further away from the low ones; at densities greater than the average of 52 to 55 units per acre the land may be overdeveloped, a condition renewal generally wishes to avoid. The completed projects indicate that eight-story buildings can mix visually with row houses. Each acts as foil to the other, establishing a reasonable contrast. Mixing the two is a more stimulating visual experience than either alone would be.

The grouping of row houses visible elsewhere on Tiber Island's eight acres illustrates the utilization of common open areas to allow for moderate increases in density. Each of the corner quadrants remaining between the boundaries and the cruciform pattern of the apartment buildings has a small open area scaled to the size of the surrounding row houses. Urban land is too precious

to go unused; these small spaces suggest how it is harbored. Had the renewal plan not permitted the slight increase of density, this might not have happened. There would be fewer units with a greater likelihood of larger gaps between buildings.

As Sir Hugh Casson's comments suggested, the constant problem of designing at urban densities is in finding an optimum point between too great separation among buildings and a reasonable degree of privacy. Only those solutions which control open space in relation to buildings have the best chances of success. A concurrent risk is the possibility of too rigidly restricting the social activities occurring within the formed spaces. The heartening aspect of Tiber Island's central square, from the standpoint of encouraging examples, is that it is open-ended, neither constricting any activities in a limited area, nor discouraging future modifications. Such a solution illustrates how urban designs may adapt to changing mores. Perhaps a measure of a successful urban design is its success in being self-effacing, of allowing the observer to ignore its shapes or limits while pursuing particular pleasures.

Only one early survey, primarily of apartment house tenants, has thus far given any accurate statistical analysis of the new residents of the Southwest. Not unexpectedly, this information merely substantiates what one might expect in such buildings and in this city; professional, managerial and clerical occupations for 90 percent of those listed; young households, rather than families with children. Since the conclusions were what one reasonably familiar with the area and the people might expect, a similar guess, updating the information in the light of the completed town-houses, may not be too far off.

Efficiencies, or studio apartments, and one and two-bedroom apartments are common in all housing types except the row houses. The smallest units of the latter, on the other hand, contain at least two bedrooms. All units, of whatever size, count as one in density calculations, which may not be the best way of measuring densities. The British method, utilizing total bedrooms per acre, gives a more accurate picture of the kinds of families likely. In any case, the different housing types in Southwest have meant in practice a separation among units, a separation related to the age of the families. Young families, usually without children, are the chief occupants of the elevator apartments; though there are some with infants. Somewhat older families, their children probably in elementary school, occupy the town houses. Families with children number about 25 percent of all units. Since with fewer children there is less competition for available open space, such families tend to favor what they feel is a privileged status. The apartment dwellers enjoy their environment for other reasons, with perhaps the best covering one being a commitment to urban living.

To the question of whether the intermixture of high and low units has brought about a corresponding mixture among the families, there can only be an equivocal answer. It is hard to tell. Perhaps the River Park cooperative, mutually owned by the row house and apartment occupants has achieved the greatest interweave among the residents; social groups there are not limited to one or the other housing type. These perhaps are an outgrowth of the realization that there are advantages to both groups in propinquity. The apartment buildings easily accommodate community rooms which are unlikely in individual row houses. Surrounded by low buildings, the tall blocks, in turn, are guaranteed permanent light, air and views, as well as helpful children for errands. Each thus helps the other. Nonetheless, there is a fundamental division between a family with children and one without that design alone is hardly likely to overcome. We must

admit that housing proximity does not insure an identity of interest. That this is true in Southwest Washington where the general educational level and background of the new inhabitants is so high and broad should warn us not to expect too much in the way of social mixing. Under any circumstances knowing one's neighbors depends on individual inclinations. Note, however, that there is considerable satisfaction on the part of nearly all the residents, both with their quarters and the mix. Not only are many of the residents original occupants of the new Southwest but, once a building has been completed, it is rare for more than five percent of its units to remain unoccupied.

Three quarters of the nearly 3000 completed units, as well as of the final distribution, are in elevator apartment buildings. Granting some of these are cooperatives, linked to units of other types, the majority of the new residents are, and possibly will be, transient dwellers. In a society where social mobility is so prevalent, this is not necessarily a serious problem. But for the coherence and long term stability of the area, a distribution of unit types and monthly costs that would have permitted families to remain in the area as their housing needs and earning capacities changed would have been welcome. Due to the small size of apartment units, no such distribution exists at the moment, and in this the planning of the Southwest may be faulted. Conceivably, however, with time, the completion of walk-ups, and another housing market, something closer to such a range may come about.

Monthly shelter costs at the moment start at about \$100.00 for some of the efficiency units and go up to \$285.00 and higher for some of the larger rental units. Those town houses that are sold, either outright or as cooperatives, yield similar costs, and suggest that the average income of householders in the renewal area is about \$10,000 yearly. In view of the proximity of projects immediately outside the renewal area's boundaries, and predating them, which have over 1000 units of subsidized housing for low-income families, it is evident that there is a sharp cleavage in the housing costs of Southwest residents. The disparity is all the greater since there is as yet little housing for the middle income groups. In some ways, this is just as well. The better-educated and better-situated groups are less likely to imagine a workable community welding such divergent stocks as an impossible goal. A single statistic clarifies the contrast; the racial compositions of the private and public housing. The latter is better than 90 percent negro; the former is about 90 percent white. Incidentally, the integration indicated by the latter figure is not without significance in Washington, where few comparable examples existed prior to the completion of buildings in the renewal areas.

Despite stratification by income and race, there are attempts at establishing a single Southwest community. Obviously this will require considerable effort. However, efforts at bridging the gap are likely to increase the feeling of identity with the Southwest and are thus a possible long term advantage. As much as Arts Festivals, Halloween or Christmas parties, political, religious and recreational groups are indications of community spirit, it is impossible to say that evidence of this identity already exists. The contemporary, even novel, character of the new buildings may contribute to this feeling as visible manifestations of the special situation. Even more, the completion of further facilities, serving not only the Southwest but the city as a whole, is bound to contribute to the residents' awareness of dwelling in a special place. Although there is much good about the renewal, one regrets it is also necessary to mention less successful elements. As was pointed out earlier we will not discuss the internal planning which is more an architectural matter except as a reflection of the influence of financial investment on

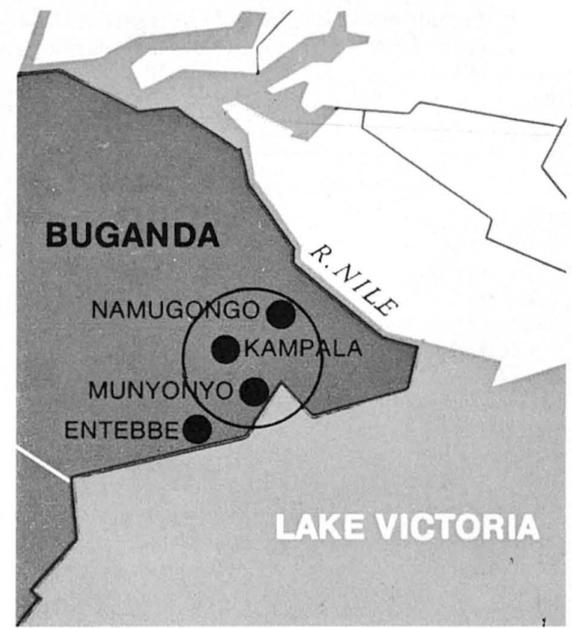
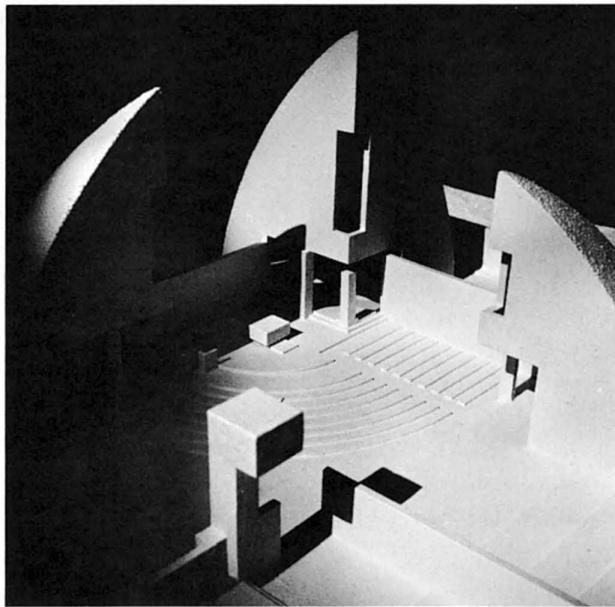
physical form. However, there are still two parts of the overall planning that require some harping comment. Both are concerned with a fundamental urban problem, automobile traffic. The faults are: that parking requirements are low, and that a major street bisects the residential area. These two variations of a familiar theme are illustrations of how the problems of the larger city impinge on any single section. M Street, the artery in question, was not kept open to meet specific needs of the Southwest, but to tie into an arterial system established before the replanning. Even if one accepts this condition one may legitimately wonder whether it wasn't possible to raise or lower the street in order to minimize its impact. Objections of cost, interference with below ground utilities if the street is depressed or visual and psychological separation if the street is elevated make the alternate solutions difficult. M Street no doubt provides good access to the commercial facilities bounding it, but it is also a barrier for the school children living south of it. Hopefully, a proposed pedestrian grade separation may ameliorate the conditions to some extent.

Because there are still undeveloped portions in the Southwest the parking problem is not acute. The requirements adopted are one parking space for each row house and flat, and one for each two apartments, whether in walk-ups or elevator buildings. These were presumed sufficient because it was expected there would be a large walk-to-work population. The Southwest probably does have such a population. However, the ever widening mobility of city-dwellers, the increasing use of cars for leisure-time activities, and the growing ratio of cars per household (particularly in cases where a number of single individuals share an apartment) all combine to pinpoint the obvious inadequacy of the renewal plan's standard. The solution is mitigated to some extent by the fact that most of the completed projects provide a greater number of parking spaces than the required minimum. This, combined with street parking and the use of commercial lots during non-shopping hours make the present conditions tolerable. However, it is a safe prediction that when the renewal areas are complete some difficulties are in store for the residents, unless further means, such as parking structures in place of surface lots, are utilized.

The cold impersonal quality of pages of print, even photos, are poor equivalents of urban stimuli. Only tangible, tactile form induces the aura of excitement and promise inherent in experiencing the rebuilding of outworn parts of a city. The excitement comes from a recognition of the quality of the designs; the promise results from awareness that change is directed towards accepted community goals. Such a combination indicates the close ties between urban design accomplishments and communal values, and directs our attention to the latter.

A financial balance sheet furnishes a start towards discovering such values, although actual figures are only moderately helpful. For example, the private cost in land and buildings of the 31 residential acres of Capitol Park is nearly \$30 million. To what public costs should this be compared? Capitol Park is part of only one of three renewal projects; the \$10 million public development cost is known for the total project containing Capitol Park, not just the residential sections. If the other private development expenditures of \$4.5 million for the remaining parts are added it does not really bring us further along. We have only succeeded in establishing that in this particular area a great deal more private money than public was spent. Since all the new buildings are built by private developers, this is hardly surprising. Nothing is revealed, however, of related costs in adjoining renewal projects. Nor can this accounting tell anything of effects on neighboring urban sections not undergoing renewal. We are forced

(Continued on page 39)

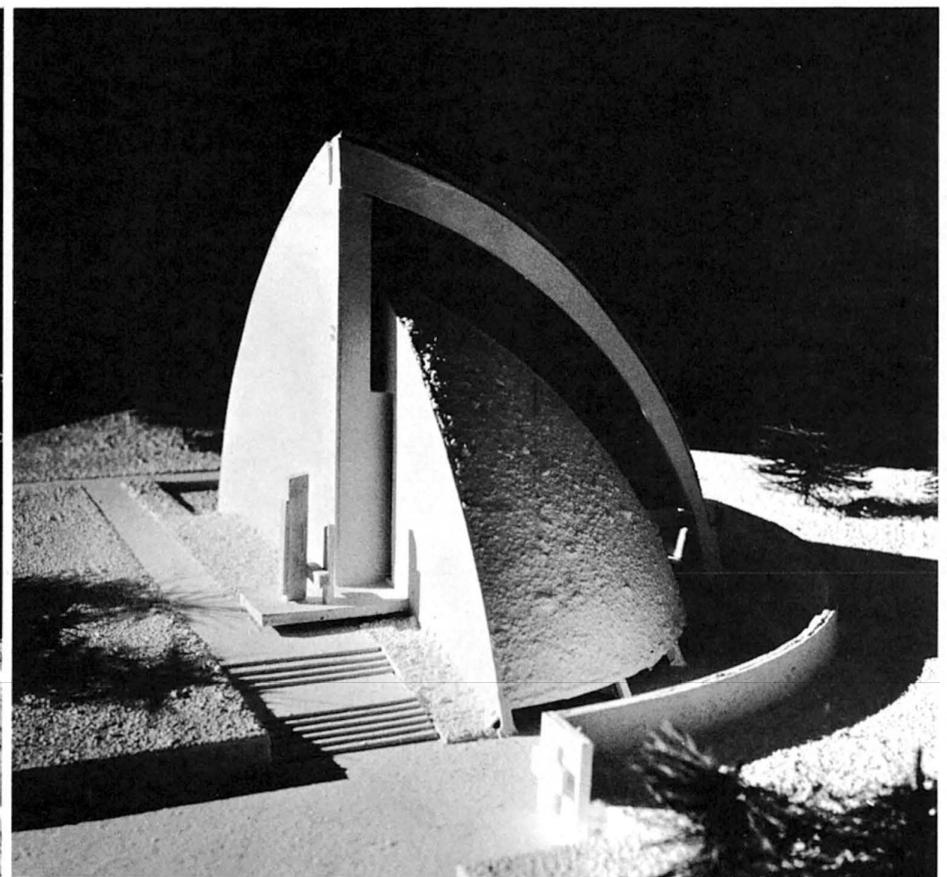
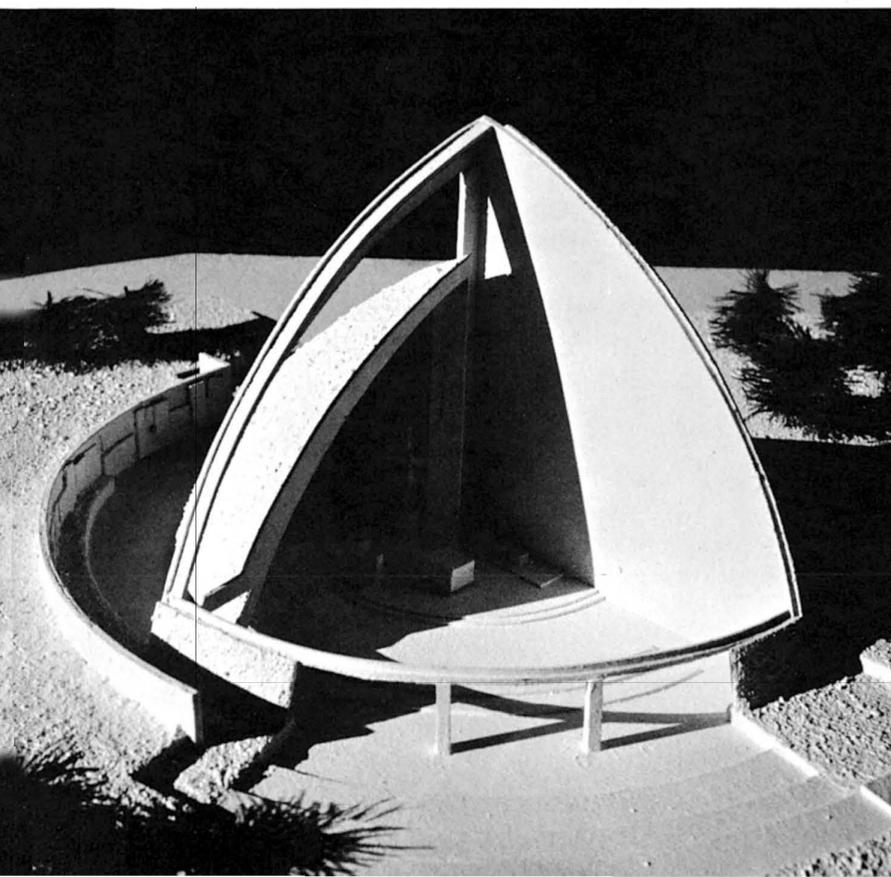


JUSTUS DAHINDEN

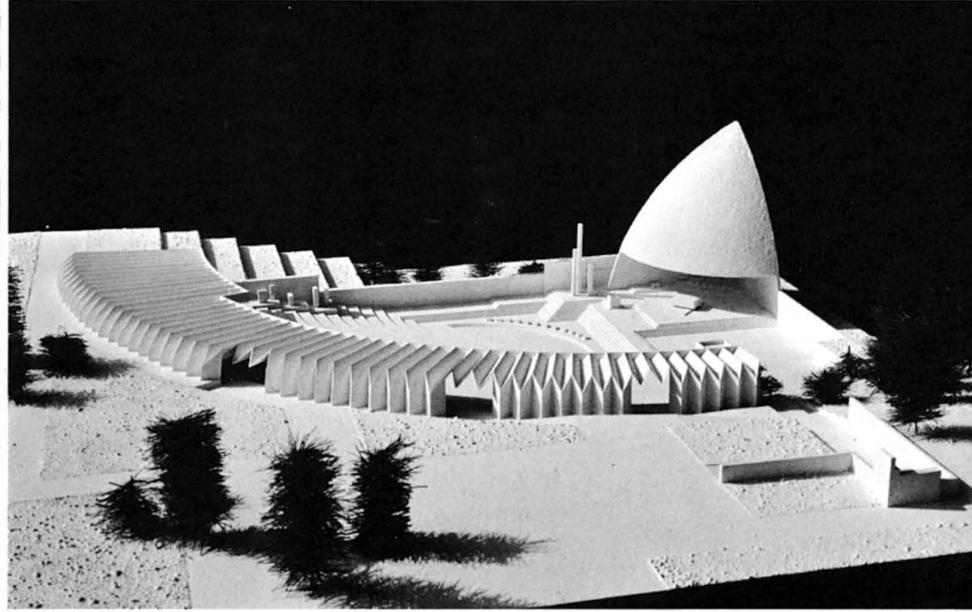
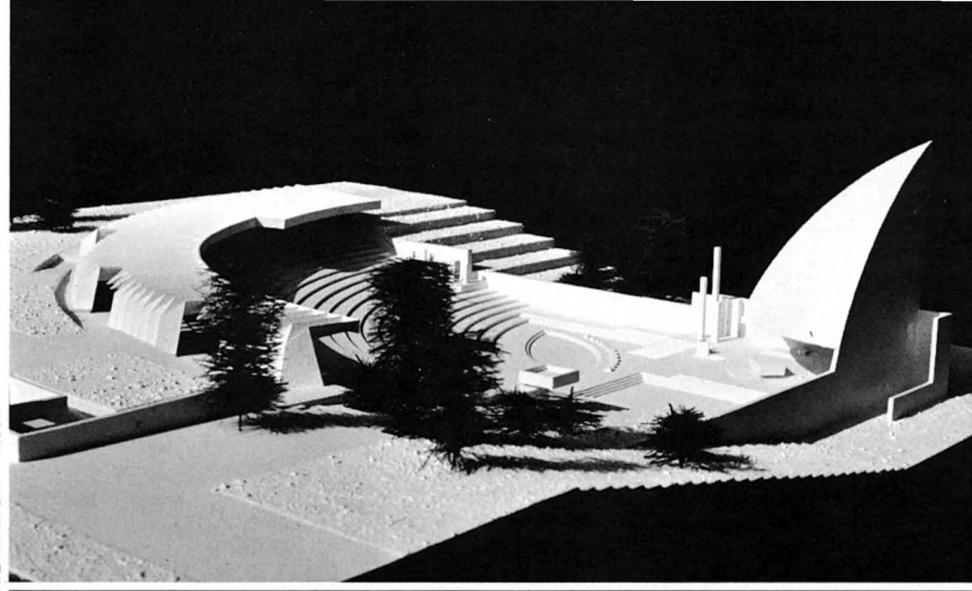
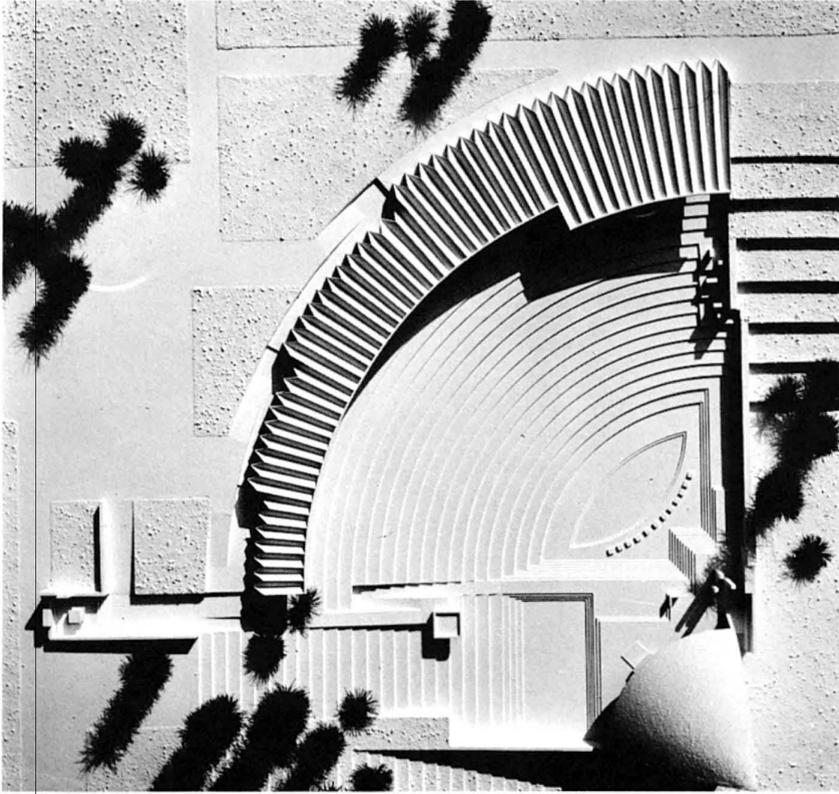
These are the first four of an eventual 20 shrines to be built to commemorate the slaughter of native Christian converts in Uganda, east central Africa, in the 1880's. Of some 200 that were killed, 22 were canonized last year as saints and martyrs by the Catholic Church and another 13 declared martyrs by the Anglican Church. Also to be honored with shrines are an Anglican bishop who was murdered and a Catholic missionary priest. Symbolic forms have been used in the shrines, both in details and overall designs. Indigenous construction methods and materials will be used for the walls; however, the architects will introduce glue laminate beams for the roofs which will be covered in plastic.

Mityana Church will commemorate the deaths of three of the canonized martyrs: SS. Mathias Mulumba, Luke Banabakintu and Noa Mawaggali. Mathias was singled out for the most exquisite death of all the martyrs. A man of 50, his hands were cut off, next his arms at the elbows and then his legs at the knees. After that, pieces of flesh were cut from his body and roasted before his eyes. Finally, the severed arteries and veins were tied to slow the bleeding. It took Mathias three days to die. The church will accommodate 400; utilizing the open courtyards increases the number to 700.

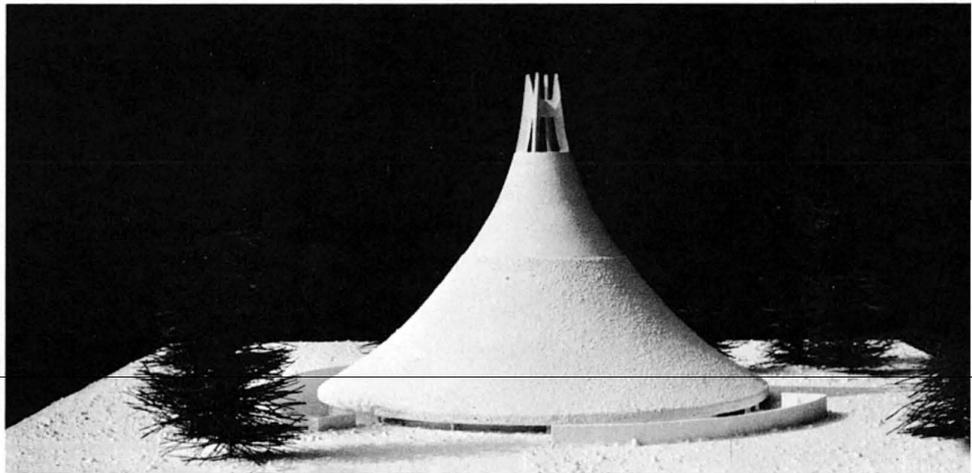
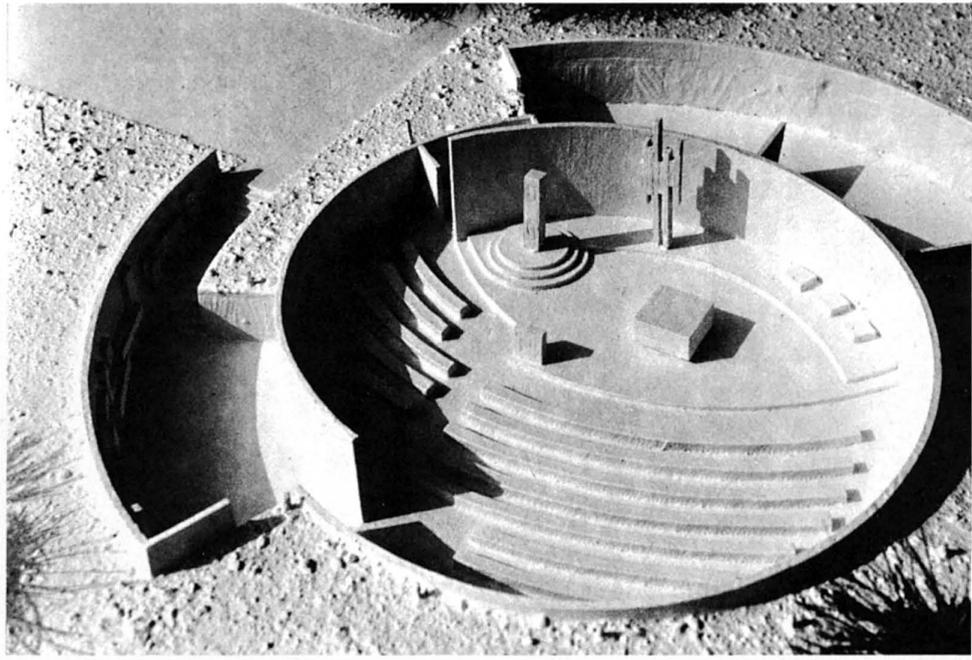
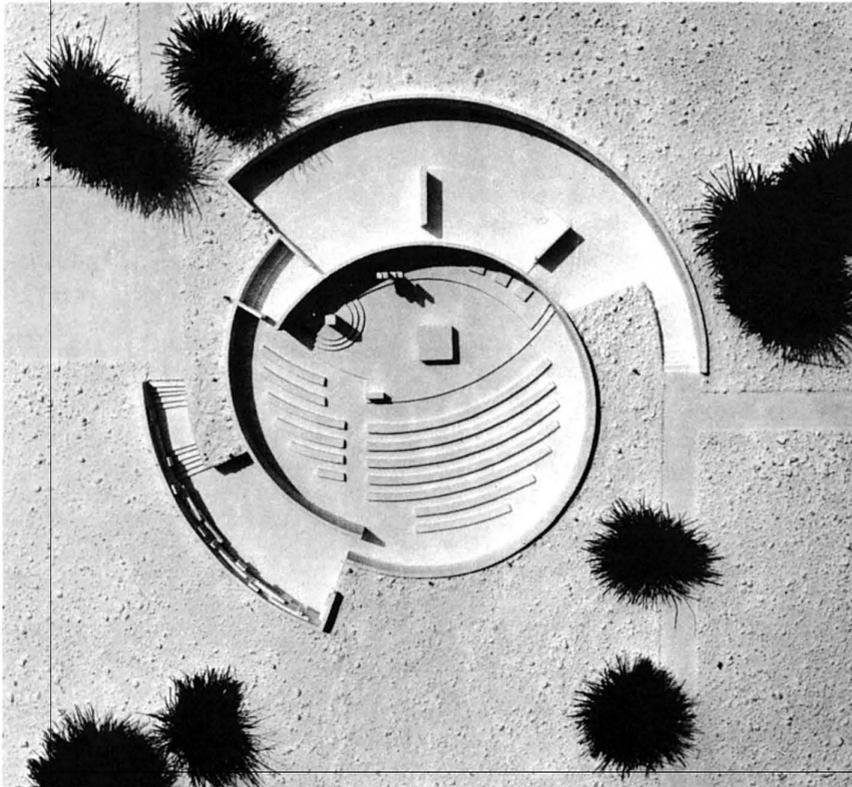
Mapera Shrine marks the place where the first Catholic missionary, Father Lourdel (called "Mapera"), preached and will serve as a meeting hall and chapel for members of the lay apostolate. The building will consist of two quarter cupolas of different sizes, one entering into the other but leaving open an intermediate space for light. The smaller cupola covers the section intended for individual prayer and the larger one for liturgical ceremonies. The larger can be opened to permit increased attendance. The quarter cupola is set in contrast to clean cubic structure.

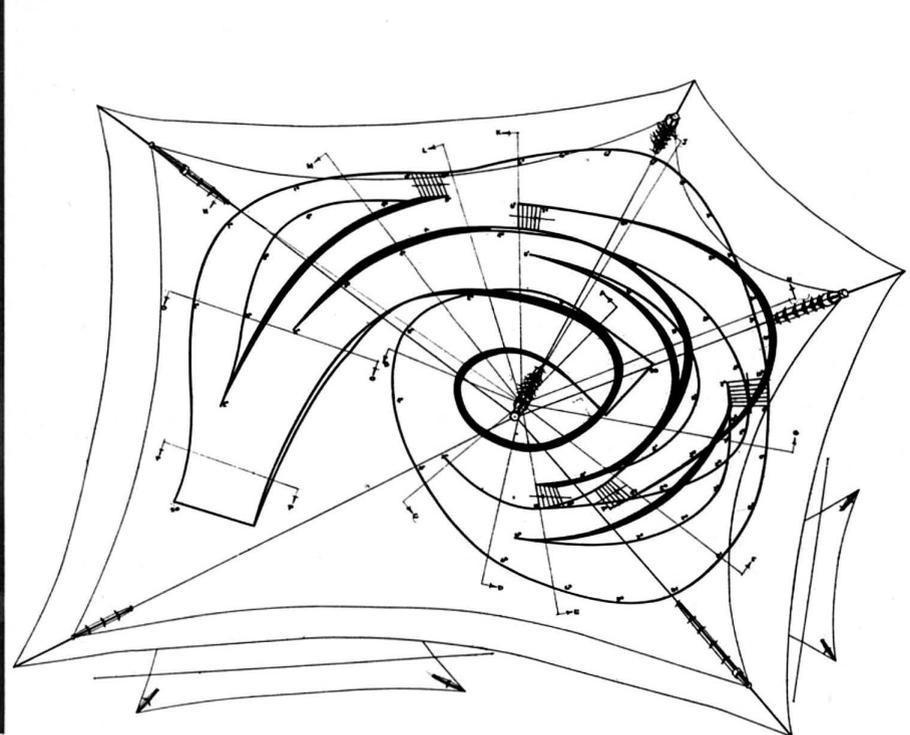
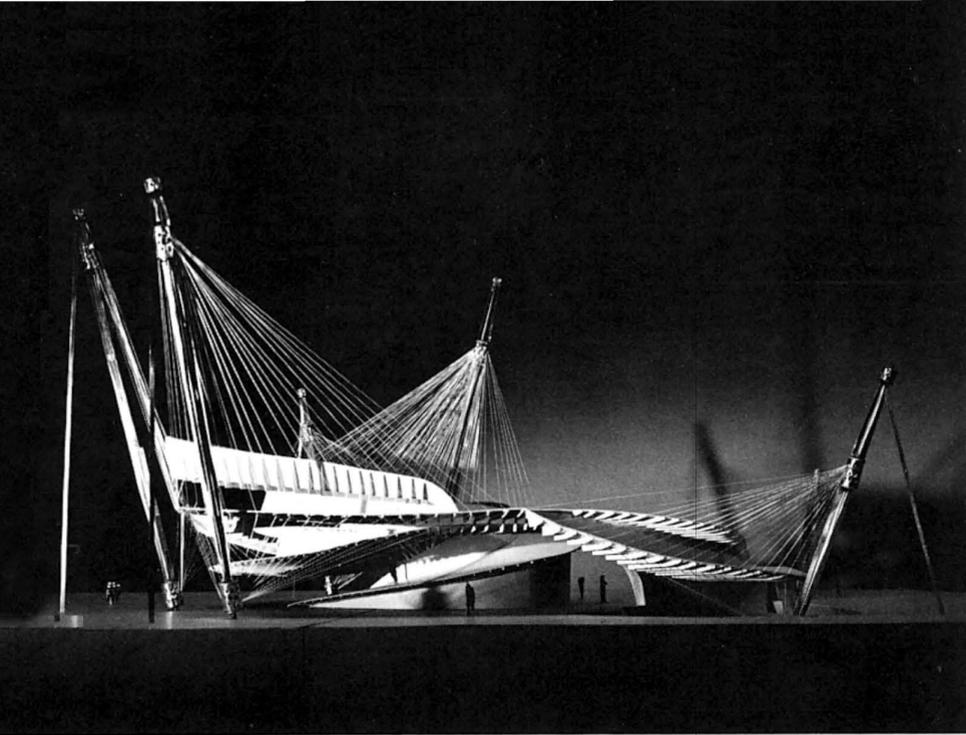


The Amphitheater of Namugongo is to be built near the site where 13 Catholic and nine Anglican pages were wrapped in reed mats, placed on a pyre and burned like human faggots. The plan calls for the amphitheater to be closed on two sides by walls at right angles and on the third side by cement steps forming a segment of a circle. A light roof will protect the congregation from sun and rain. The altar will be placed at the center of a large cupola which can be opened by folding doors towards the steps. A processional way runs through the amphitheater and is marked at the summit by a statue of St. Charles Lwanga, leader of the pages who was roasted over a slow fire.

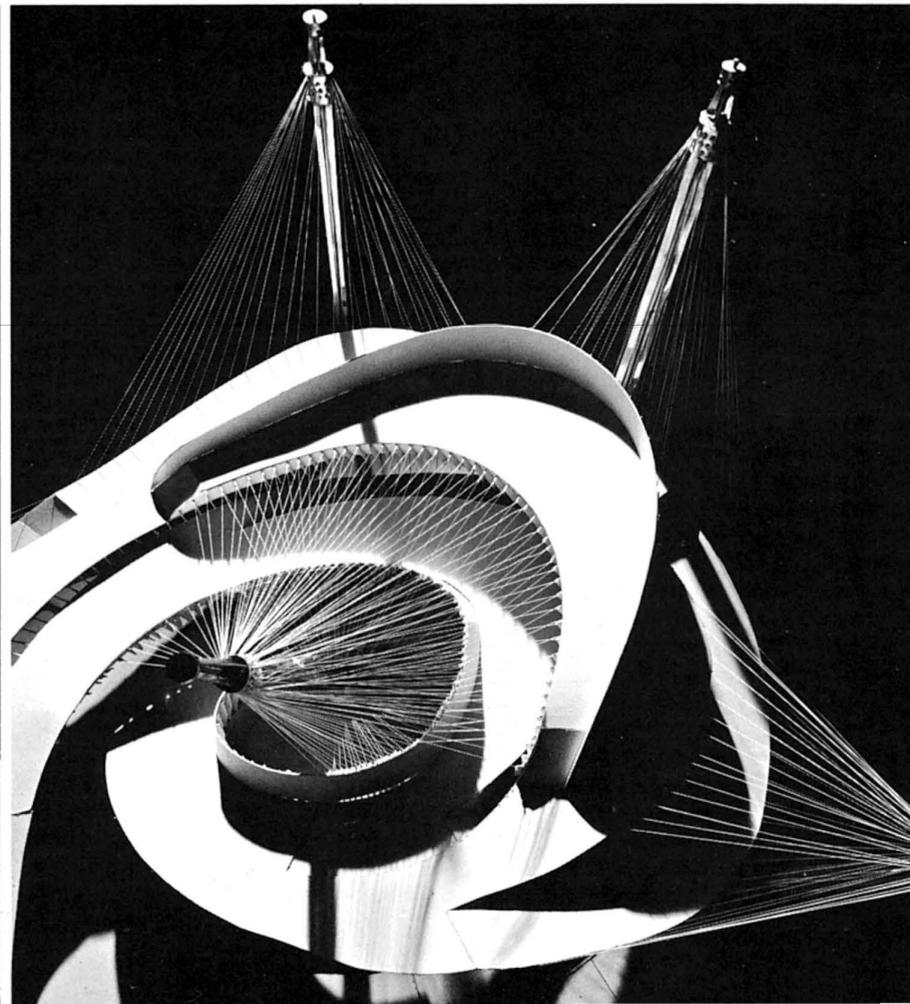
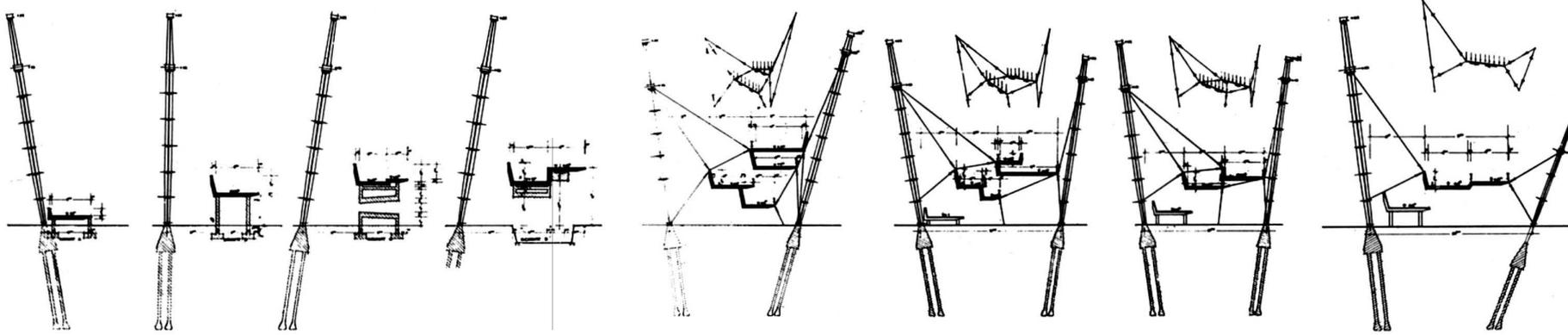


Munyonyo Chapel is the last of the initial four shrines to be erected on the site where the pages burned at Namugongo were sentenced by the king after refusing to recant. The shape of the chapel recalls that of the royal audience hall where sentence was pronounced. Since those who were executed included Anglicans and Catholics, this monument has been given an ecumenical character emphasizing Christian unity. It will be partly underground. The form of the cupola used in the shrine is found throughout Uganda life and its environment in spears, drums, shields, trees, fruits, etc.





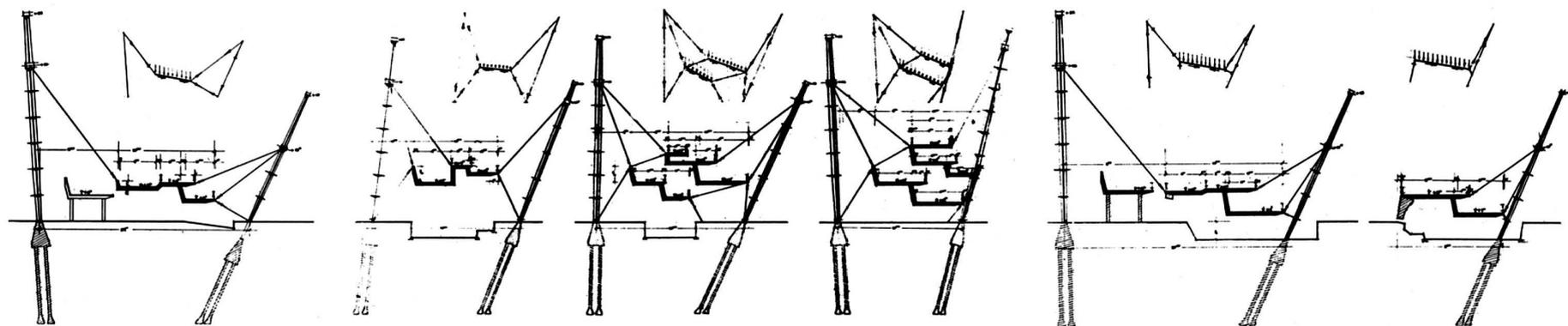
Photos by Julius Shulman



PROJECT FOR AN EXHIBITION PAVILION BY LYNNE PAXTON

The program was to create a structure original and personal enough to single out and identify the exhibitors. The final composition evolved as a tensile pavilion utilizing plastics which synthesized spatial and engineering design, and turned forms arising out of functional and spatial necessity to structural advantage.

The two major elements of the design are the suspended bridge, which houses the exhibited objects, and the cable and plastic network roof which shelters them. The bridge is supported by two cantilevering reinforced concrete piers at both points of contact with ground level. Between these supports, the bridge is held in its every cross section by two sets of tension cables, one set running from the outer edge of the bridge to the head and foot of one of the four peripheral masts; the other set from the inner bridge edge to the head and foot of a center mast located in the eye of the bridge.



This seemingly complex structure has been simplified sufficiently to allow the use of prefabricated elements for the bridge and a uniform cable diameter throughout. Profitable use of modern manufacturing technology is made possible by the application of two engineering principles, the first being that the distribution of loads is determined by the relative stiffness of the supporting members.

The bridge is composed of a number of curvilinear horizontal and vertical planes, rigidly interconnected by closely placed ribs radially oriented to the center mast. These planes—platforms and walls—originally introduced as serving circulation and exhibition functions are now made use of structurally to force the building to react to any concentrated loading as a unit, similar to a continuous frame. For example, the width of the bridge changes measured perpendicular to its major axis, resulting in a variance in loading per linear foot of bridge. At the points of greatest loading (where the platforms are widest) the walls are highest, and these two acting as one profile result in a much larger moment of inertia. However, the stiffness of this particular cross section is carefully kept smaller than that of a less heavily loaded section, which induces the movement of the load from the heavily to the lighter loaded section. In other words, a concentrated load immediately becomes a distributed load, the result being that uniformity of loading permits uniformity of dimensioning in supporting members.

The position of the masts relative to the bridge was determined as a matter of design to achieve a peak in the roof structure, which is also supported by the masts, and a major platform area, in each case, had to be related to one another to form a definite space. Their locations were then further defined by the following considerations. Each of the four peripheral masts have been placed opposite a bulge in a platform, along a radial connection of the center of gravity of the platform with the central mast. A number of cables

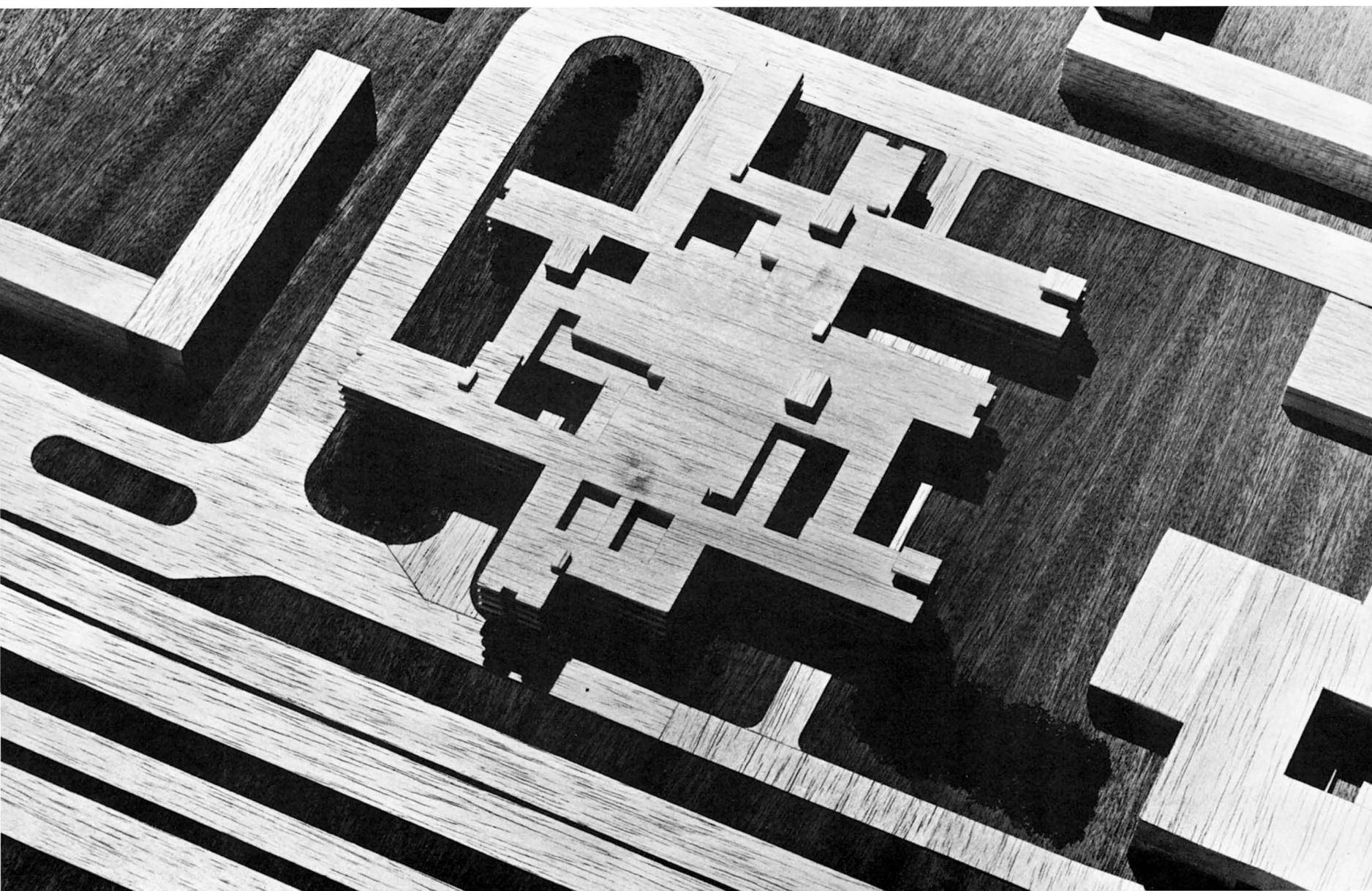
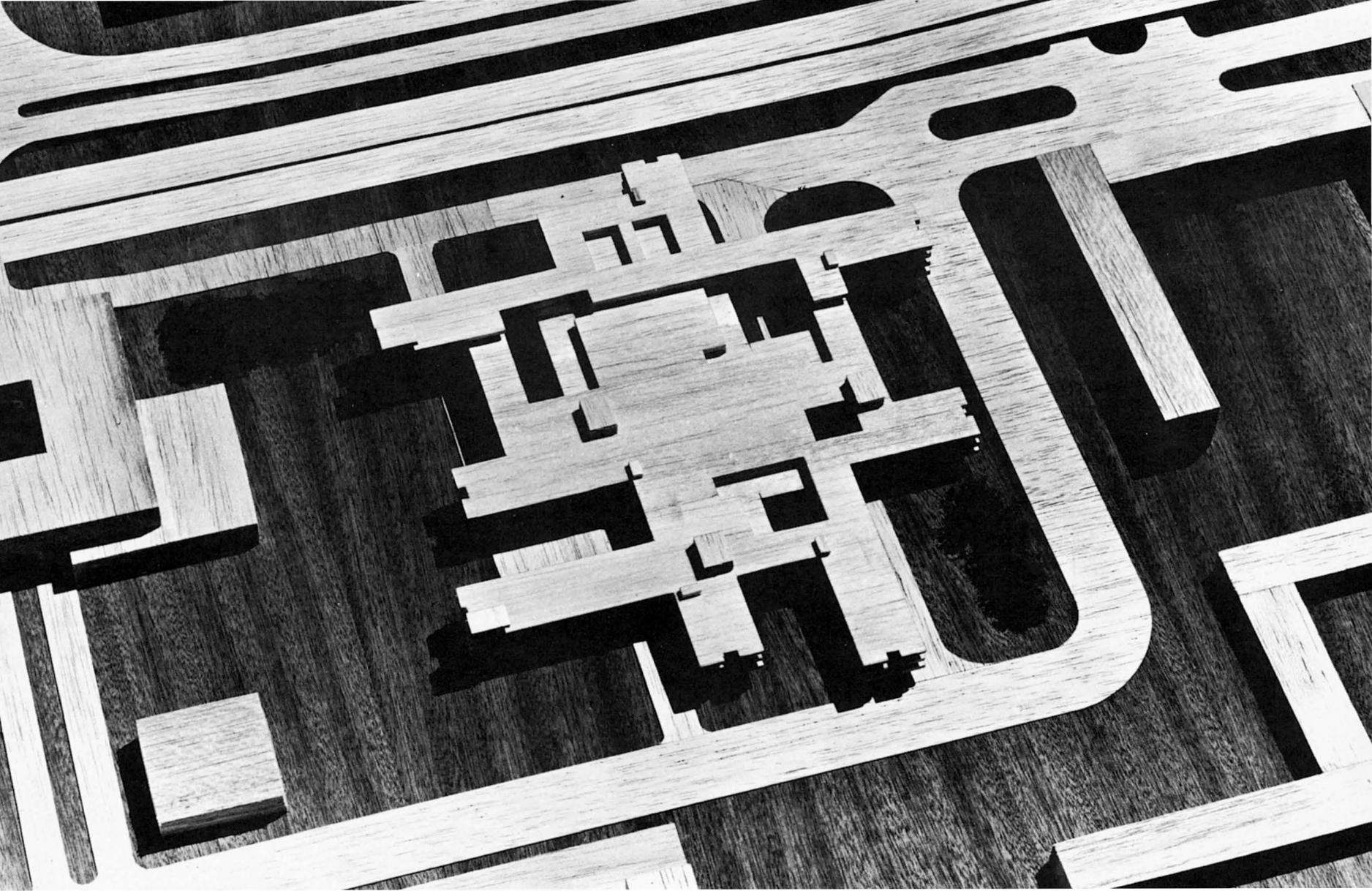
run from a mast to that portion of the bridge supported by it, and are attached to the ribs of the bridge at different angles to the horizontal. The masts are so positioned that the steepest angles of connection correspond to the most heavily loaded increments (the widest portions of the platforms) so that the reaction in the cables is similar to the applied load.

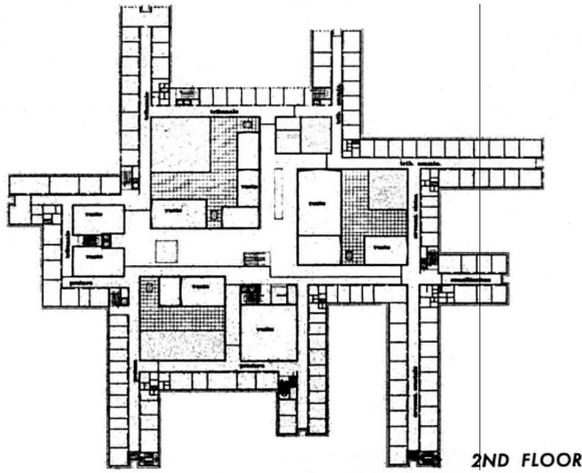
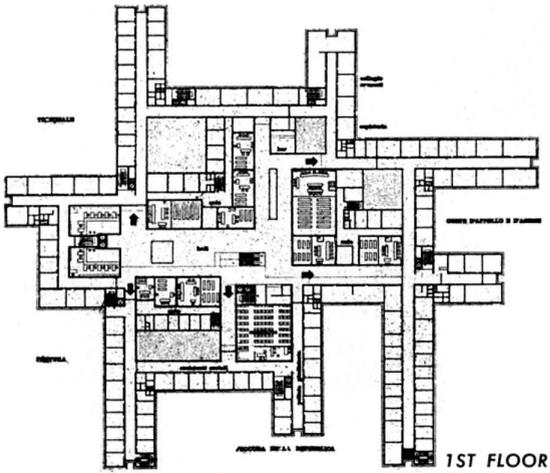
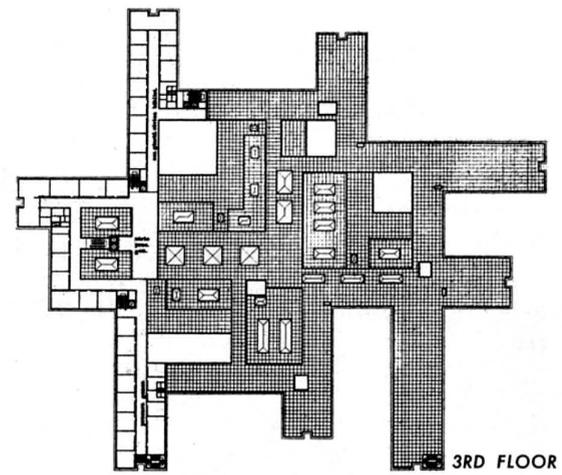
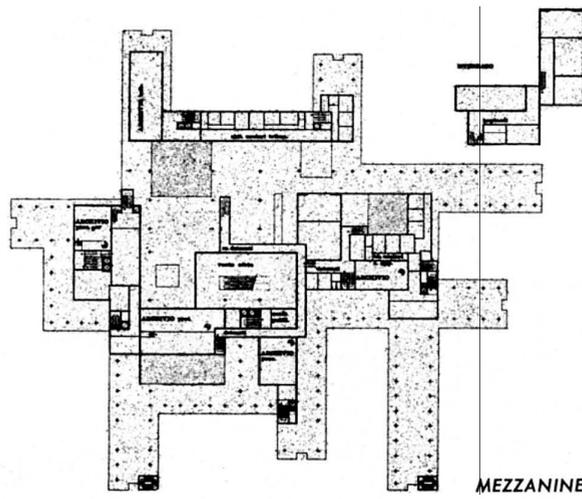
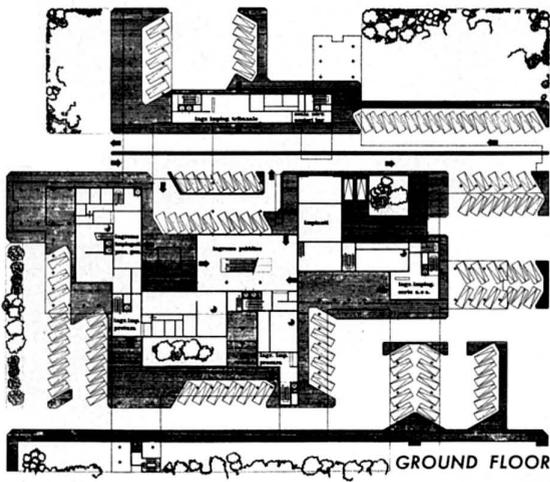
Looking at the elevations, one sees that the angles are steepest where the cable is directly adjacent to the mast, and that the angles flatten as the wires fan out from the center of gravity of the platform. By sketching a force triangle it becomes obvious that the reaction in the cables is greater with respect to the applied load the flatter the angles of connection. Therefore, the narrow parts of the platforms may lie further away from the supporting masts, and again an equalization of loading conditions on the cables takes place.

The supporting cables are prestressed in order to further reduce deformations due to concentrated live loads. This places the bridge cross section in tension and precludes the dimensioning of the supporting ribs for deflection.

The weather protecting roof over the bridge (shown in drawings) is composed of a network of wires in tension covered by a plastic skin composed of many fitted pieces welded together.

Five main supporting cables are hung between the center mast and five masts located on the perimeter of the bridge. Other main cables run along the perimeter from mast to mast. The foundation is continuous around the building and is connected to tensile piles. Tensile wires are stretched convexly from foundation to foundation over the concave main supporting cables. In every cross section of this network there is an interaction of concave and convex cables in tension, to assure the stability of the surface of every point, regardless of loading conditions.





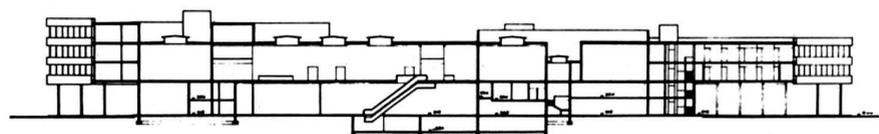
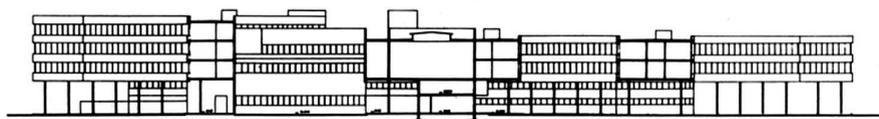
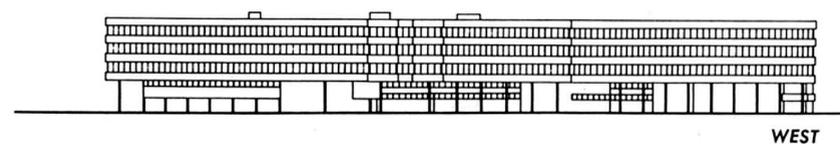
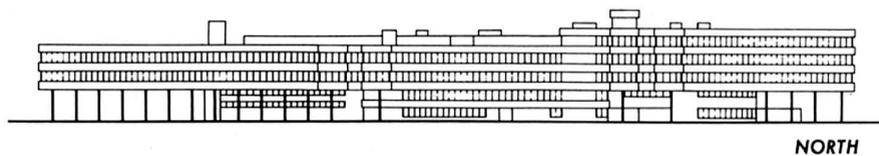
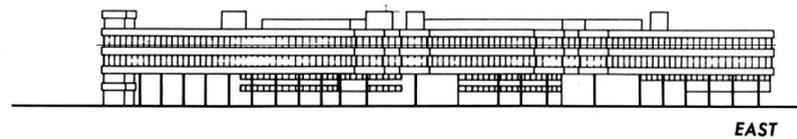
**MARIO BRUNATI
AND SANDRO MENDINI,
ARCHITECTS**

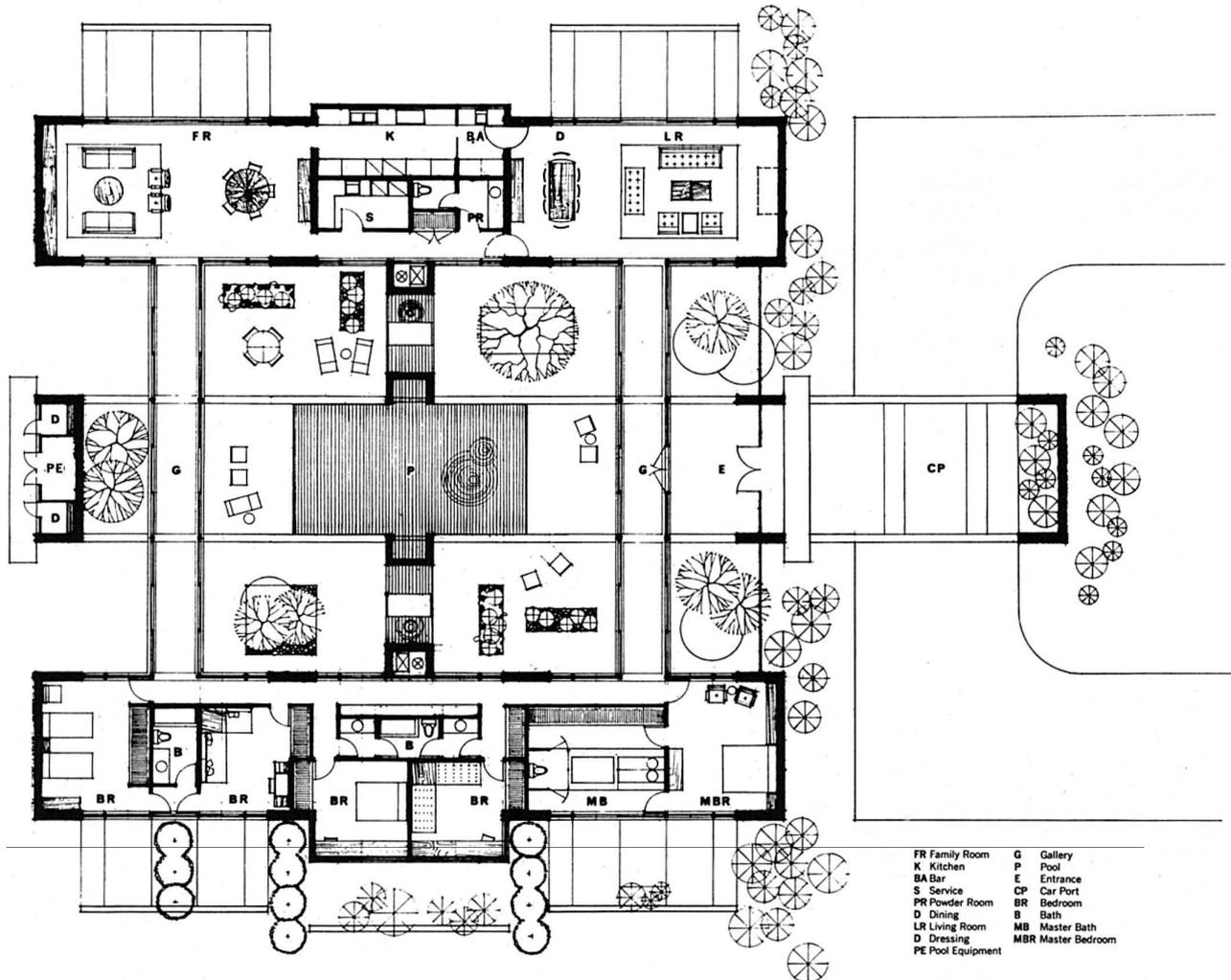
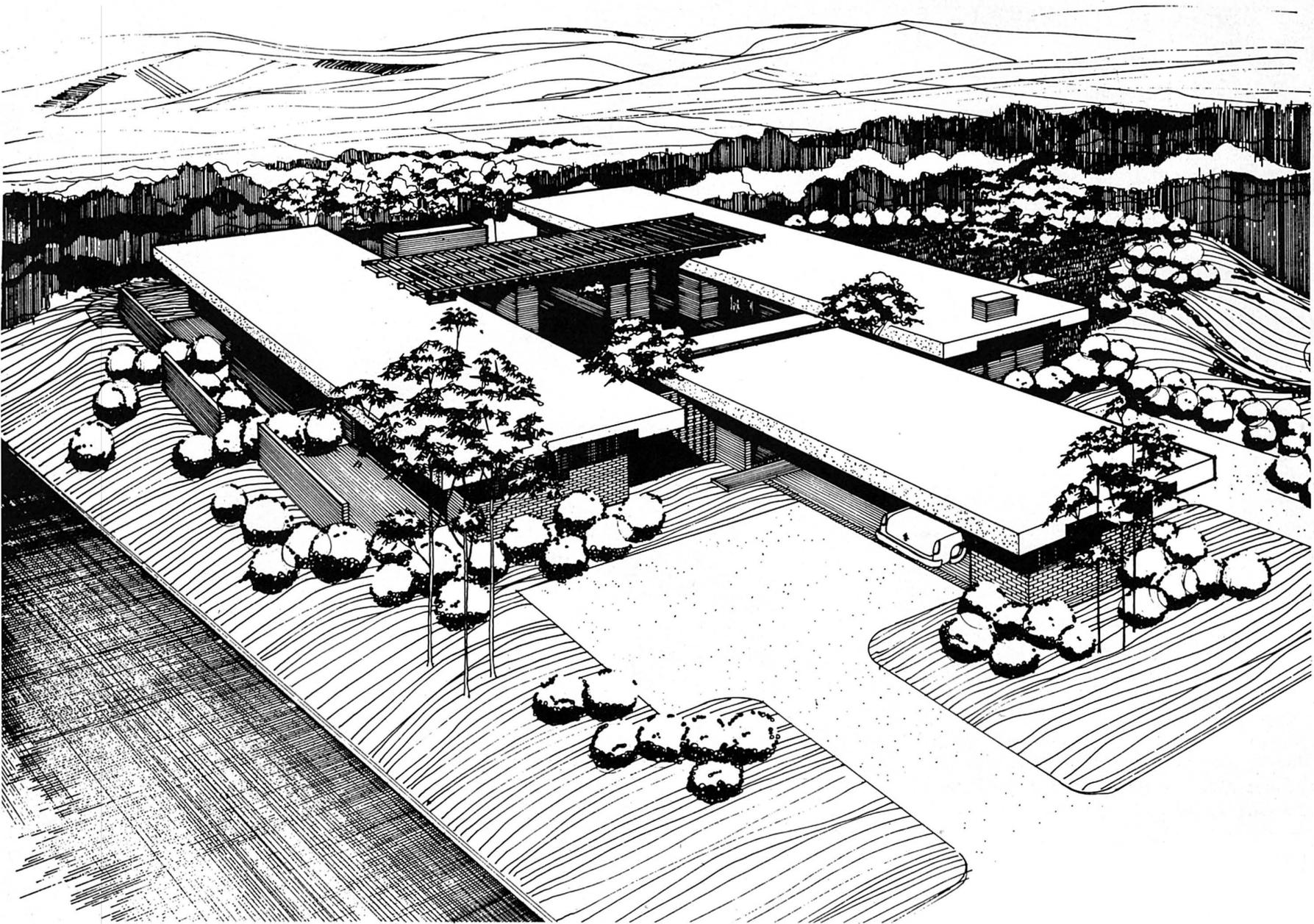
This building has been planned so as to facilitate centripetal circulation from parking lots to office and service wings to the focal point of the building the five groups of court rooms located in a kind of central elevated square. Several parking areas convenient to the various parts of the courthouse have been created to avoid a massing of cars.

The main entrance is below the center of the building with elevators and escalators to carry visitors to the first floor hall onto which the five main "islands" open: the Court of Appeal and Assizes, the Court of Justice, the Magistrate's Court, the records office and the group of general services. Each of the court "islands" is composed of a group of function and service spaces served by an internal corridor. A series of courtyards illuminate and ventilate the rooms. Independent stairway for the prisoners connects to the five "islands" at the mezzanine level.

The general service area for attorneys forms a fourth island and is connected with all the public spaces of the building. The fifth side is composed of the civil and criminal halls of record. Behind every island, jutting out from the central group towards the exterior are groups of offices each with its independent stairway, services and entry and all connected among themselves and to the central hall.

The building is a combination of steel and reinforced concrete construction. The central islands are framed in reinforced concrete; the exterior sides of the offices are iron frame covered with concrete painted dark brown. Interior partitioning is aluminum frame with plastic or glass panelling. Floors of the hall, public rooms and entry are of porphyry or granite and in the offices and corridors of rubber or plastic.





CASE STUDY HOUSE NO. 28 BY BUFF, HENSMAN AND ASSOCIATES, ARCHITECTS

For the Magazine Arts & Architecture, in association with Janss Corporation and Pacific Clay Products

In this project the magazine will document serially the use of facebrick as a principal structural element in single-family residential construction. The architects were asked to develop a design concept that would take facebrick into the structure as a full partner and utilize to full advantage the structural properties and other particular virtues of the material.

The solution introduces brick piers and walls as load-bearing elements, and by combining facebrick with panels of glass the architects have exploited the additional advantage of brick as a material requiring no finish or maintenance during the life of the building. The finish of the brick ties together interior and exterior surfaces, and brick floors throughout the house and brick terraces provide a texture of floor covering that integrates the house with its related outdoor courtyards, underscoring the importance of carrying materials from one space to another.

In subsequent issues of the magazine, sketches and descriptions will cover special developments in kitchen design and concepts for integrating heating and air conditioning with the structure of the house which the new products division of General Electric is introducing in the Janss/Pacific Case Study House.

The house will sit on a knoll in an unspoiled and tree-laden area being developed by the Janss Corporation in the Conejo Valley near Thousand Oaks, Calif. South of the Ventura Freeway with the Santa Monica Mountains as a backdrop, the Case Study House site lies south of Moorpark Road overlooking Los Robles Greens Country Club and is bounded on the west by Oak Creek Drive and on the south by Inverness Road.

The building is designed to utilize the site in its entirety. The overall periphery of the house approximates a square composed of two rectangles separated by a garden court and linked by two glass-enclosed galleries. The central, private court contains a swimming pool and garden areas, forming a visual and physical center to which all major interior spaces relate.

By separating the house into two major parts, the architects divided the active-living area from the sleeping and rest areas. This arrangement of spaces permits great flexibility of living patterns to fit family needs. The separation of the living spaces from the sleeping and lounge area permits an unusual degree of privacy in a house of moderate size. The placement of the wings or parts of the structure on the periphery of the site permits maximum utilization of the remaining space in the interior court for garden, pool and outdoor living area. Circulation between the two major areas by the connecting galleries permits ease of movement from one to the other and to the outdoor living area.

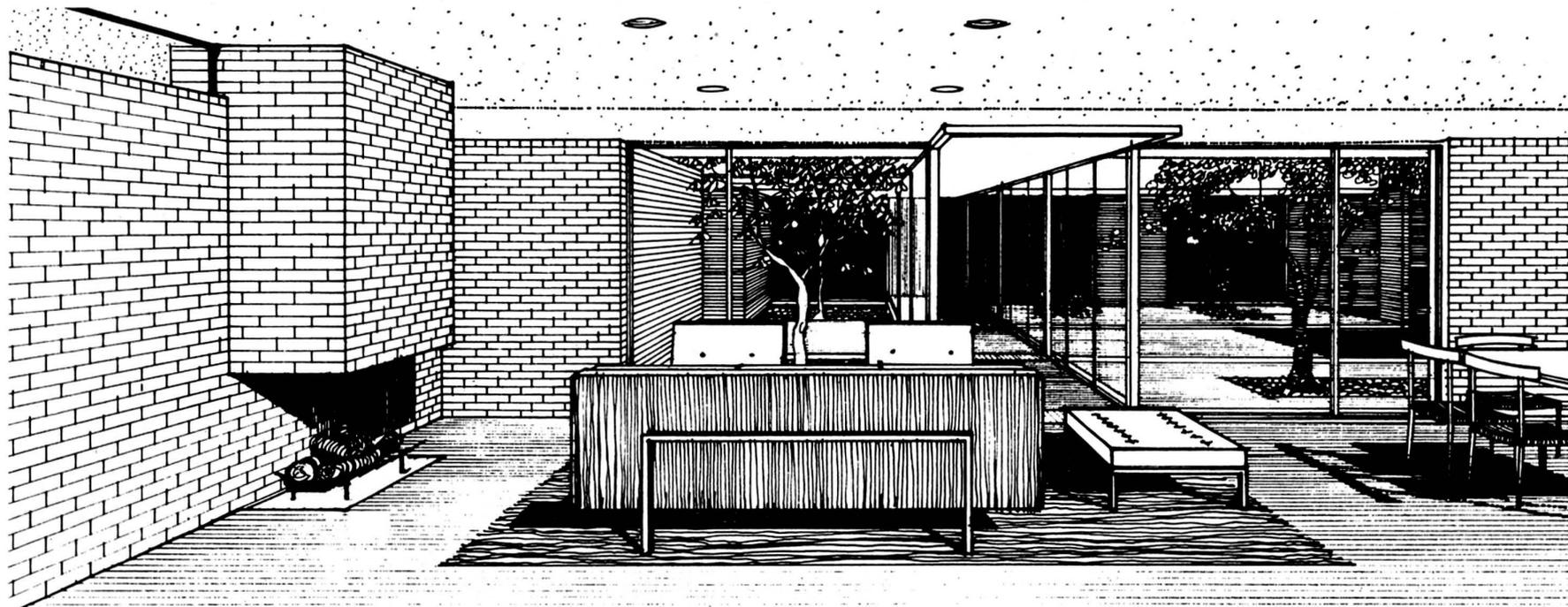
The two parallel wings, 95 feet in length by 19 feet in width, are connected by glass-walled galleries that look inward to the courtyard that results. This central patio or courtyard, 54 feet by 54 feet, provides an outdoor living area particularly adapted to California. The architects developed shade elements

which permit relief from the direct rays of the sun, yet permit full enjoyment of the sun in other parts of the same patio. The swimming pool, located in the center of the interior garden area, is 18 feet from each side of the house. By locating the pool in this central patio, the design permits maximum enjoyment in this valley area where many residents utilize their heated pools throughout the year. At the same time, the arrangement of the garden permits the pool to remain in the background when desired by designing the landscape to screen portions of the pool area from interior spaces.

Wherever possible, the Janss/Pacific Case Study House introduces new building products but only products which are or will be available for the general public at the time the house opens or within a short time after the opening this fall. A new luminous ceiling comprised of a modular grid of oil rubbed walnut with acrylic plastic panel inserts will appear in the kitchen and service areas. These panels allow the architects to lift the light level in areas where a continuous surface of increased foot candles is desired. The walnut grid repeats the wood which the architects are using throughout the house for cabinets and storage cupboards.

The combination of facebrick, glass and walnut provides an earth color background which ranges from natural tones through browns found in the wood and brick. This family of earth colors in the natural materials of the house furnishes a foil for the interior design which also is under the direction of the architects. Area rugs which provide colorful accents on the brick floors and further color accents from upholstery and wall hangings will serve to emphasize the importance of the neutral background that pervades the house. By emphasizing texture of the brick, natural wood finish and relationship of the interior with the adjacent areas outside, the architects are taking advantage of the natural qualities of the basic materials used throughout the project. As a result, the house stands on the hilltop with the appearance of a structure that is light and airy, yet wedded to the ground by means of the brick piers. The simplicity of the elevations through the expression of the facebrick walls complements the site with its backdrop of California oaks in the hills that overlook the Janss property. The 84 lots will average one acre. Concealed steel beams provide the means of spanning the distance between the brick piers. With these beams as support, the roof floats over the structure to provide a feeling of lightness. The vertical elements of brick establish the mass of the structure. By working with a perforated beam, the architects will integrate the General Electric heating and air conditioning system with the structure. Technical details of the installation will appear in a subsequent issue of Arts and Architecture.

Ceramic tile counter tops, sunken roman tub and shower enclosures are from Pomona Tile, one of the oldest manufacturers of building products in California. As required in new building and safety provisions, safety glass by Perma-Glass, Inc., will be installed in wall panels and sliding glass doors.



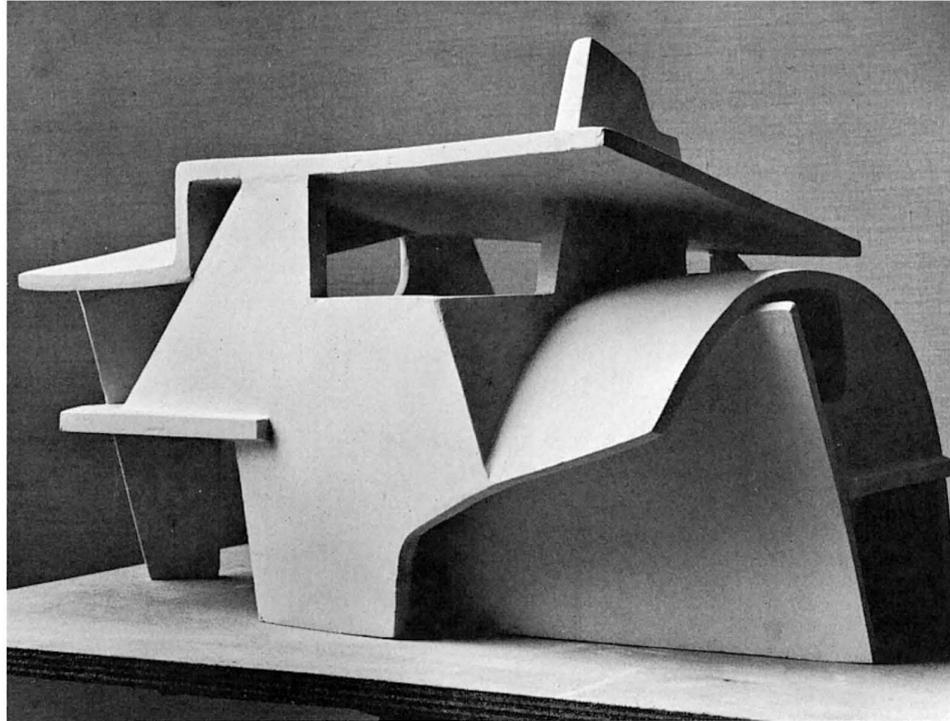
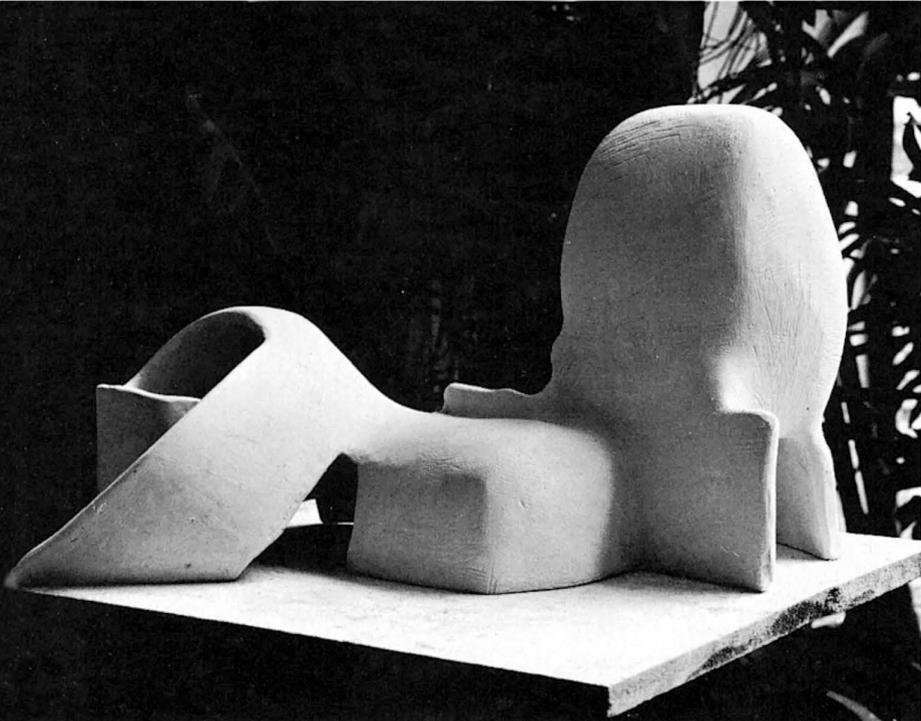
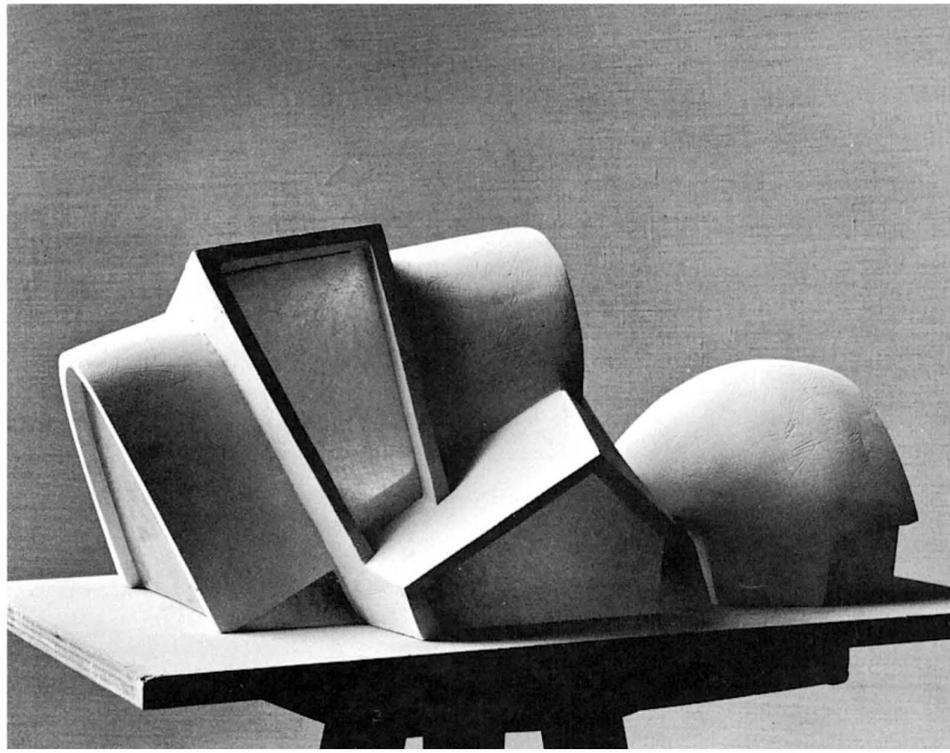
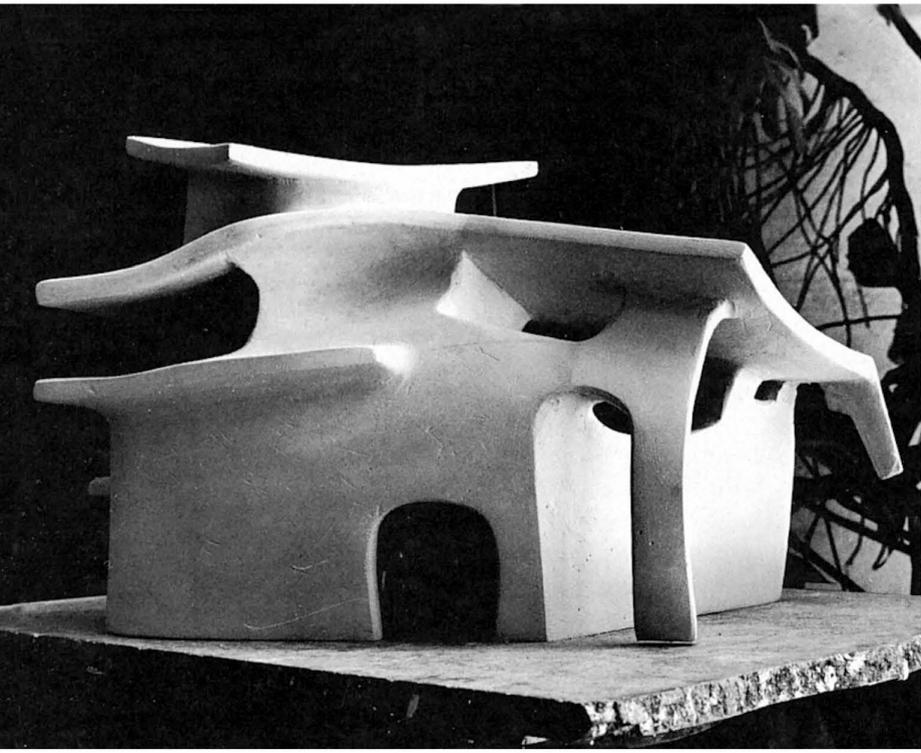
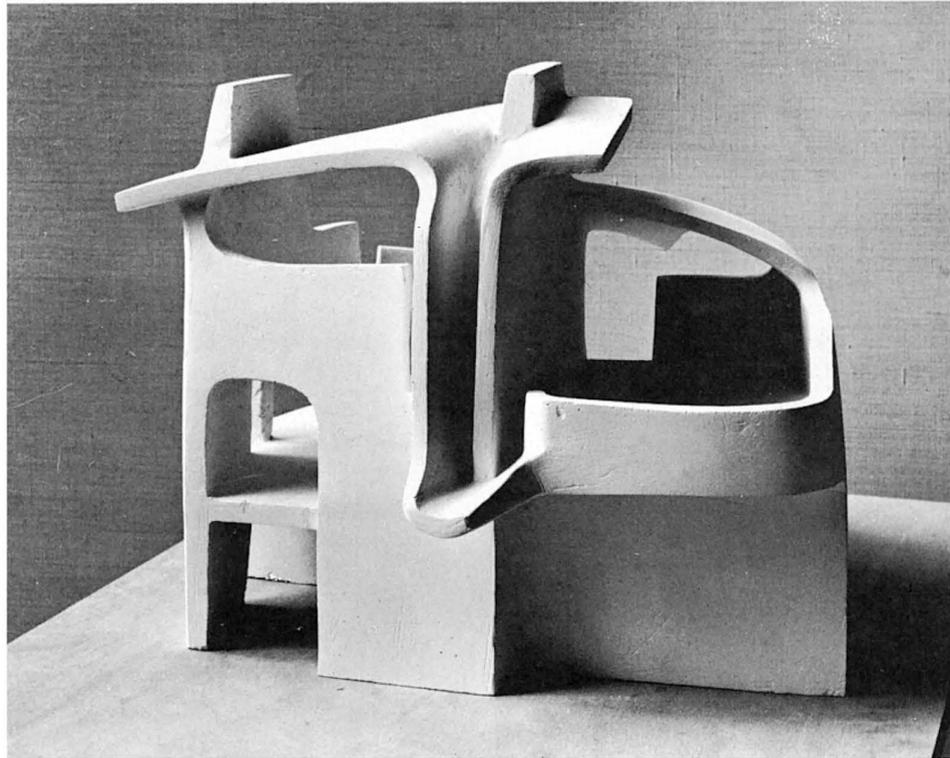
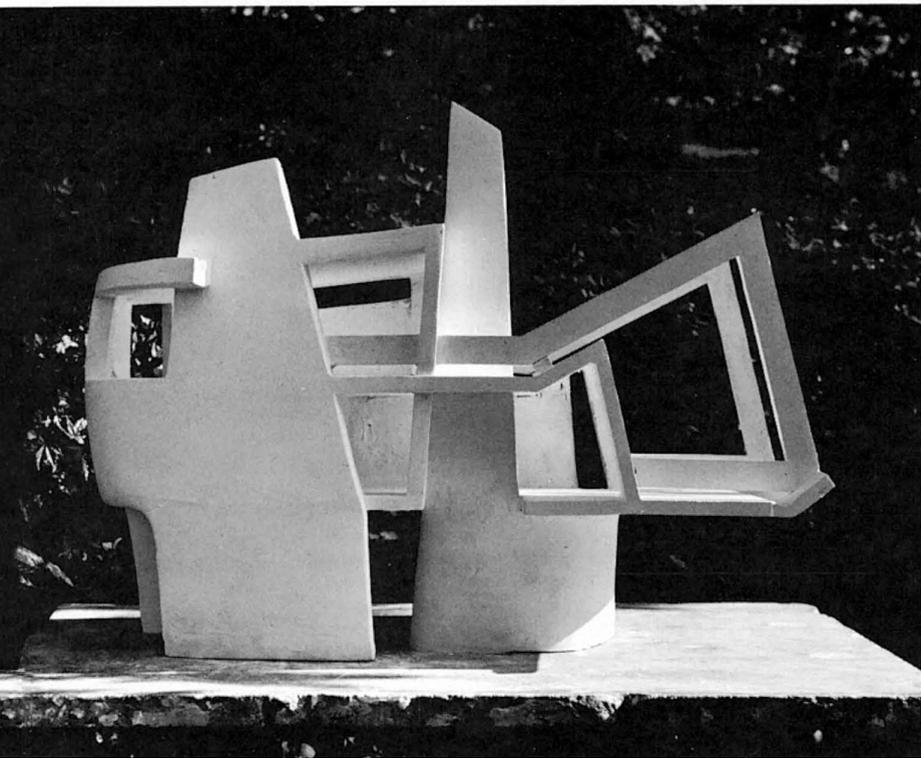




Photo by C. Perez Siquier

ANDRE BLOC

Synthesis of the arts has been for many years the purpose of Andre Bloc's endeavors. In the garden of his house in Meudon, a striking full-scale model of a "sculpture-dwelling" is a result of his experiments though it does not pretend to fulfill the practical conditions of a dwelling. Pursuing his search still further, he built a vacation house for himself in Spain which is a fully serviceable sculpture dwelling.

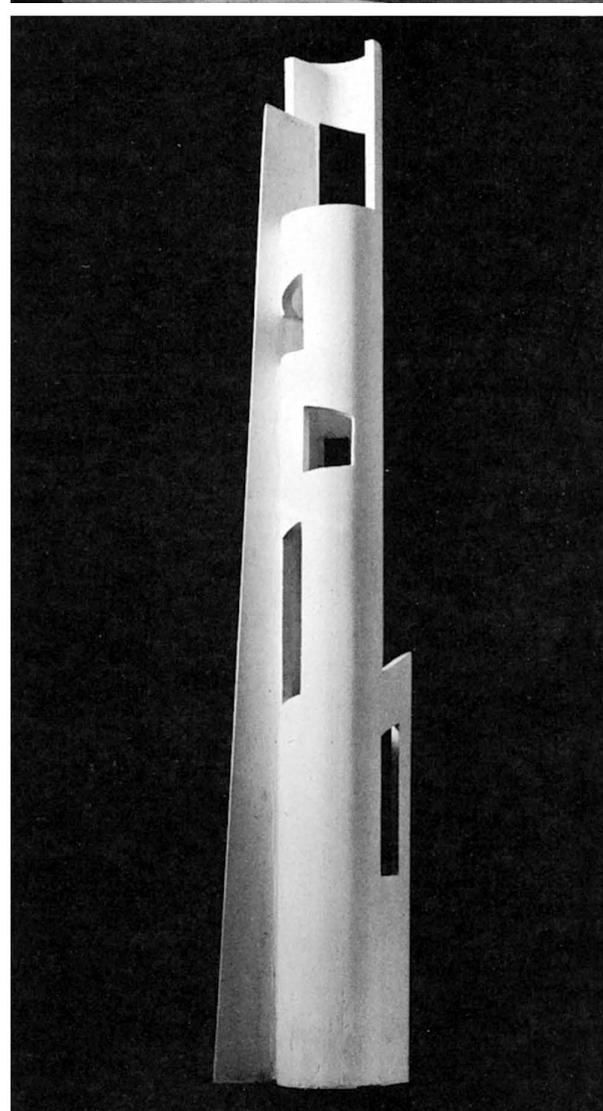
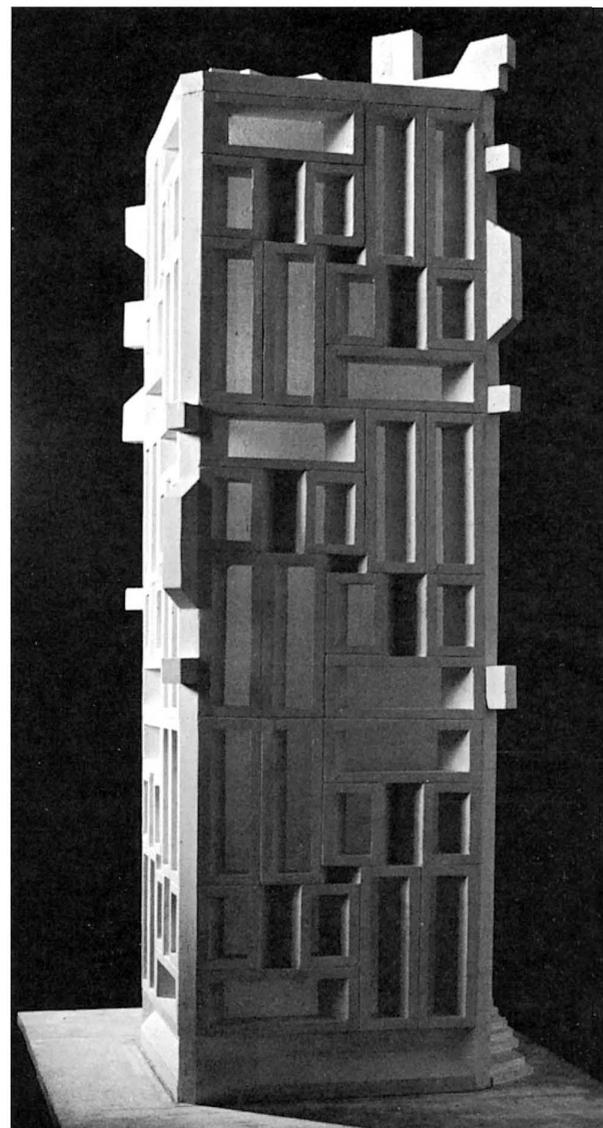
To move through these sculptured dwellings, around and above them, is to glimpse universality where nature, space, poetry, matter and the search for perfection meet at the level of ideal structure. But must one see there, positively, an attraction to the philosopher's stone? Why not? When all is said and done hasn't this always been the yeast in the artist's imagination?

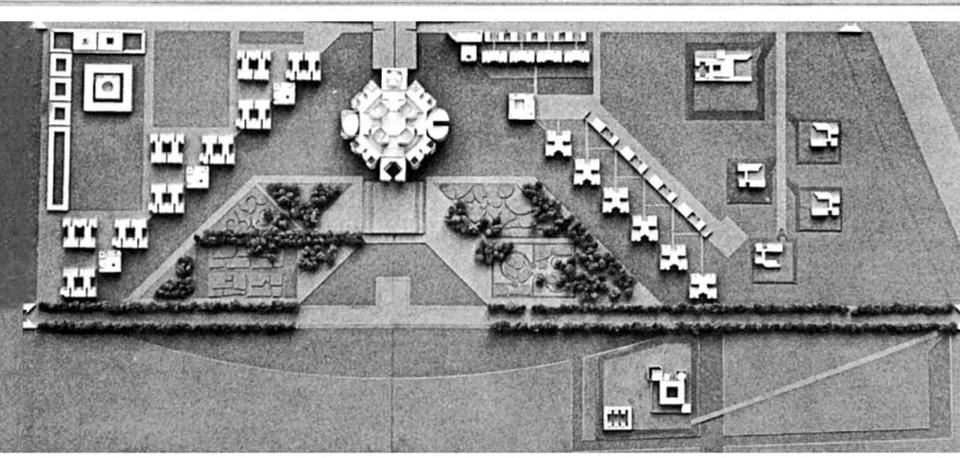
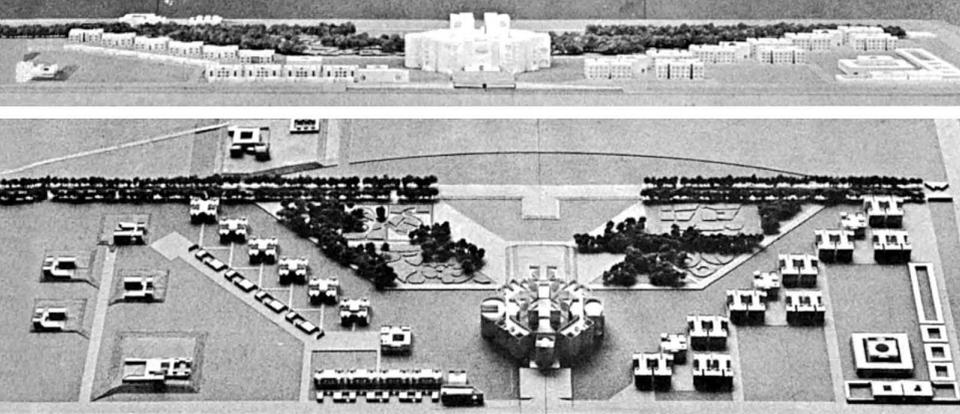
The sculpture of Andre Bloc which affirms its obvious kinship with structure in his vacation house also has ample modulation of material, a

boldly multiplied rhythm of volumes and repeated curves, play with arbitrary spaces or calm nodes; and often light moves in it—as in the vacation houses which it infiltrates—dominating by such complex means as openings without glass and economies of many kinds in the interior partitioning which the rain can't reach.

One finds in Bloc's sculpture-dwelling a plastic emphasis, a desire to achieve functional order without neglecting the impulses of the imagination a liberty which doesn't oppose technology and searches, on the other hand, for a dialog with man; in short, the joy of a potter shaping a house from the soil.

Parallel to this research in sculpture-dwelling, Andre Bloc has been investigating in the field of prefabricated building components which can be assembled in limitless variety and which will prepare the way for entirely new architectural esthetics. —Roger Bordier

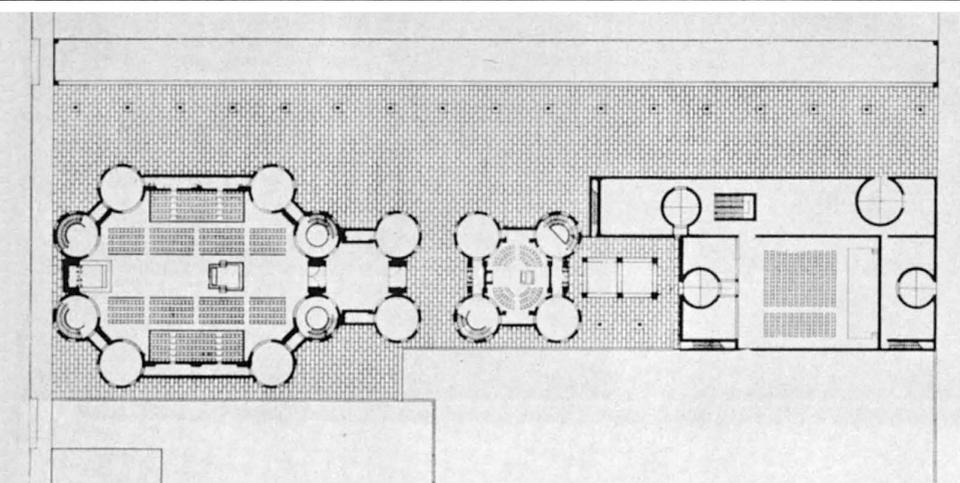
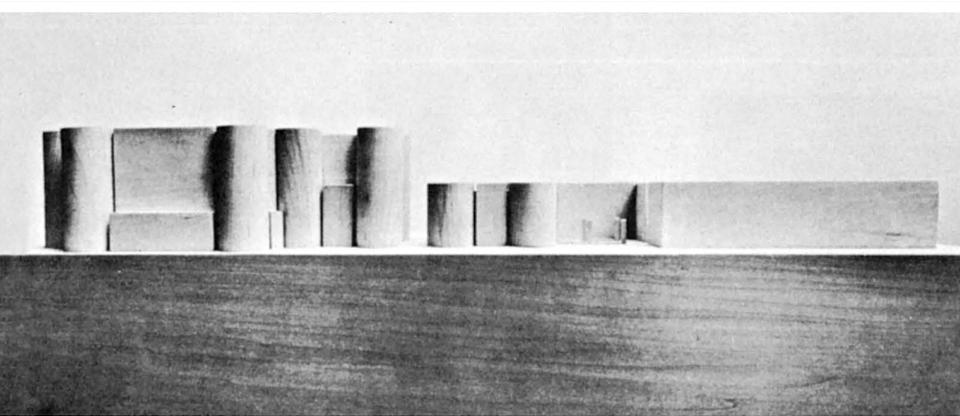




National Assembly, Dacca, Pakistan



Salk Institute



Mikveh Israel Synagogue, Philadelphia

LOUIS I. KAHN EXHIBIT

The Architectural Panel of Los Angeles will present an exhibit of the work of Louis Kahn at the California Museum of Science and Industry July 16 to August 15. The exhibit will consist of photos, sketches and models assembled by the La Jolla Museum of Art.

Among the projects documented in the exhibit are the three shown here in which Kahn concerned himself deeply with the problem of exploiting natural light while avoiding glare. The perforated cylinders of the Mikveh Temple, for example, admit and filter the light; and the buildings of the Pakistan Assembly complex have pierced hoods which act similarly, to introduce and shield light.

Patrick J. Quinn, assistant professor at University of California at Berkeley and a former student of Kahn's, will speak at the museum Friday, July 16, at 8:15 p.m. The public is invited; donation \$1.



Salk Institute, La Jolla, Calif.
 Photos by Annette Del Zoppo

books

THE CHICAGO SCHOOL OF ARCHITECTURE A History of Commercial and Public Building in the Chicago Area, 1875-1925, by Carl W. Condit (The University of Chicago Press. Authorship and publication aided by grants from the Committee on Research Funds of Northwestern University and the Graham Foundation for Advanced Studies in the Fine Arts, \$8.50).

Carl Condit, a student of both culture and technology, the art of building and the changing significance of structure, has written a book on the rise and evolution of the Chicago school of commercial architects, glimpsed through their writings as well as much that has been written about them and seen clearly in the construction of their commercial and public buildings. The text has been amply contemplated by well-chosen photographs.

The Chicago school of commercial architecture created the distinctive building types of the modern urban scene. William Le Baron Jenney and Dankmar Adler were the great craftsmen of these new structures, John Wellborn Root and Louis Sullivan the creative visionaries. The spirit of their work, for all its commercial application, survives in Walter C. Behrendt's tribute to Root for the Monadnock Building: "In an act of self-denial, he puts his individual forces into service for common needs arising from the new social evolution. In this attitude is manifested the truth that building is a social art." The conception of the builder as an individual genius pitting his skills against the world's ignorance for mankind's benefit has been immortalized in the romantic figure of Sullivan, who began his self-dramatization in his book *The Autobiography of an Idea*, written after he had been cut off from active construction.

Many of the great buildings of the period and of these men still survive in full occupancy. Adler and Sullivan's Auditorium Building is now Roosevelt University, and the vast and beautiful auditorium, with its nearly perfect acoustics, is being restored as a public enterprise, though there seems some doubt how its more than 4000-seat capacity will be put to use. Other buildings, landmarks of their period, have been destroyed: how many "cathedrals" can an actively growing community afford to preserve?

Professor Condit is selfless in describing these buildings and how they were made, drawing on an authoritative body of information. He adheres to a long tradition, which is in fact the creation of this Chicago school, in his criticism. He believes that a building should make visible its construction; only then can ornament be justified, and the ornament should subserve the wholeness of the construction. Schools and collectors who are now laboring to preserve some of the ornamentation of these buildings, especially Sullivan's, must believe that ornament, functional or not, is worth preserving for its beauty. The functional view, which regards a building as the visible flowering of its skeleton, has reached, in New York especially, a rather inglorious conclusion, glass enclosed skeletons arising every day to tower above an increasingly unbeautiful scene. We need now, perhaps, a rather different view, not that the building should ornament its setting, which is producing a quantity of expensive monuments to the architectural ego, but that a building should first of all serve its purpose, an attitude not less essential when that purpose is concealed from outward view.

So detailed and well-made a history of Chicago architecture deserves to be commended to all readers.

MODERN POETRY FROM SPAIN AND LATIN AMERICA translated by Nan Braymer and Lillian Lowenfels (Corinth Books, \$1.45).

COMRADES!

The intensity of the sorrows of these people! They are all poets, no doubt about it; all sorrowing in language telling the intensity of the sorrows of their people. They write about it. They are intense. They sorrow. Are they, is it—right? They are right to write; they write about it with the intensity of the sorrows of these people. Something is lacking. Is it their right? The intensity of their sorrows is not people.

Walter Lowenfels writes in the Foreword: ". . . the reader will be able to find for himself the 'solitary, silent wisdom' Vallejo left us in the poems he wrote, sometimes two or three a day, as he lay dying of starvation in Paris." And against my verse commentary may be set these lines Lowenfels chose from Francisco Valverde, Catalan literary critic:

"because my need to be of use is stronger than my pain;
because in truth I have only one country,
because if I wanted to leave it, there is only the moon."

SOME DEATHS by Walter Lowenfels (Jonathan Williams, \$3.50).

A former correspondent for *The Daily Worker*, who choose to "align himself with the world's victims," he is a root-radical, not a shrill voice out of the 1930's, a seminal force in the American poetic underground and translated by European poets. He began with a long stay in Paris contributing to *transition*, found his alignment in the 1930s, and like some others of the more potent obscured genuine 100% American radicals he has suffered his lumps for religion as personal lifelong as in sudden wakening drove the rush of pastors to Selma. Reinhold Niebuhr says Americans are "at one and the same time, one of the most religious and most secular of nations." After some time we may discover that some of our secular radicals have been among the most religious, and therefore in the Christian tradition rejected and punished.

"Even now the question has changed since I started this summation to the jury. How can we arrive at an honest verdict? The crime consists in going on trial in the first place.

We should all be declared innocent by birth."

But that's exactly, Will Herberg and other concerned theologians point out, what's wrong with the American secular religion. It presumes its goodness and dwells by sentimental idealism in a solipsist Eden, where anything should be the way any individual wants it. The tragedy dwindles to disappointment blamed on somebody else.

"Among the sixteen thousand insane inmates, he was the conscious maniac.

He doesn't want to be normal. He can't stand the sexless odor of it.

Something happened to him—in the navy—in the army—in the Red Hook dives of his Brooklyn underworld.

The lining of his country's stomach got turned inside out

for him and he saw what he could not swallow.

Some people say he's nothing but a dirty writer . . ."

Look at the picture in this little lyric mirror:

"In conclusion, Comrade poets:

It's not enough to be against kings, tyrants,
feudal rules, et al. Turn your typewriters
against that little murderer, the earth. Then
you can fly into orbit and be a muga.

Who is Muga?

The wing whose feather dries the blood from the
lips, the ink from the page, closes the eyelids
of the past and is always looking for one more
song."

Whose face is it? There have been also plenty of secular-religious heroes and martyrs.

—PETER YATES

BOOKS TO WATCH FOR

THE THINKING MAN'S DOG by Ted Patrick (Random House, \$4.95) with an apology by John Steinbeck explaining why he could not write an introduction to this outrageous book, is an amusing and light effort which dispels many myths about the four-footed creature and his faithless friend, the biped. We say "outrageous," because obviously the author knows no Dalmatians which are the peer of the entire species. We review dog books on the simple premise that in five thousand years of recorded history they have done less damage to the world than almost any other species. Enough to recommend them! Read this one, be amused by it, if you will, but remember that the author has not shared the joy of a Dalmatian which this reviewer has.

JEALOUSY AND MEDICINE by Michael Choromanski (New Directions, cloth \$4.50; paper \$1.70) This novel by the winner of the Polish Academy of Literature prize, first published before the war in 1932, is an amazing psychological study of the eternal triangle — wife, husband, and (surgeon) lover. More than a static account of a romantic triangle, the author penetrates deep into the motivations of jealousy, anger and hate as each emotion succeeds the other.

SAM WARD: "King of the Lobby" by Lately Thomas (Houghton Mifflin Co., \$6.95). Sam Ward was an indestructible power from the west coast to the east, a banker, politician, lobbyist, raconteur and entrepreneur as shrewd and as sharp as any New York financier who thrived from the 1840's until the Cleveland era. Ward knew the drawing rooms of the well-heeled east and the outdoor soirees of the California Fremonts. Related to the Astors by marriage—his Midas relative was to become a bitter financial adversary—he knew wealth, poverty, bankruptcy and pockets full of gold turn and turnabout. Confidant of presidents, senators, generals, looters and pirates, his life is a saga of urbanity and smoothness. Even as a subpoenaed witness before the Ways and Means Committee on charges of having bribed congressmen, his charm, his candor, his good spirits earned him the admiration of his interrogators. Corruption touched him lightly; he was too accomplished for that. A wonderful biography of a colorful figure in our most colorful times.

—ROBERT JOSEPH

NEW HOUSING - STANLEY M. SHERMAN

(Continued from page 25)

to the conclusion that giving figures does not measure worth, and leaves relevant questions unanswered. Would more or less public money have been spent were there no renewal? Would such money have given comparable benefits? And how measure the increment to the private developers accruing over the years and more than offsetting their original investment? The most important question of all, however, is whether the completed work justified the money spent. This cannot be a simple balance sheet, compounded as it is by such non-fiscal items as how the buildings are used, whether a decent living environment is created for a reasonable length of time, and whether the final appearance engenders a sense of civic pride on the part of both inhabitants and observers.

The city does seemingly gain one financial advantage, increased tax return, with lesser municipal service costs. Slum and blighted areas require the expenditure of considerable public funds; in health and welfare services, police and fire protection, education facilities and so on, usually in amounts greater than the return in taxes from the same section. Service costs from Southwest Washington have clearly decreased, and in all likelihood will remain less in relative terms even on completion of all buildings. However, the tax return on the still incomplete area already exceeds the totals collected before renewal. Though this is a plus, we still have only a partial picture, for the city has costs much beyond renewal areas alone. What effect, for example, have relocated families elsewhere in the District had on the overall municipal service-benefit ratio? And what of costs during the whole process of renewal? Unfortunately, these are difficult to measure, so there is no certain proof the city gains. We must leave with a rhetorical question: where intolerable and unquestionably costly conditions exist can a municipality afford *not* to undertake renewal?

If one looks beyond project areas to the larger city to measure the impact of a renewal program, one may as well look beyond the city to the suburbs for related effects. To find solutions to some of the problems of cities, utilization of the resources of these areas is inevitable. As the late Catherine Bauer Wurster recently pointed out, only if the suburbs provide greater housing opportunities for lower income and minority families will this problem be manageable in cities. More public action, rather than less, may be needed to achieve a wider range of housing opportunity; but without such large scale integration the cores of cities will increasingly turn into ghettos, a situation helpful neither to the cities nor the suburbs.

Intolerable conditions cannot be allowed to continue; the pertinent question is simply whether they are overcome either more expeditiously or to the greater benefit of those suffering with or without government action. Granting that change will occur in either case, is not the need for order so great that controls insuring it are worth having? Urban renewal, admittedly, exercises a restraint on the desires of individuals to build what they will, but justifies it by arguing that such restraint is for the larger public good. To eliminate inequities a renewal program must be part of other social actions on many fronts such as providing opportunities in education and employment. No one person, operating independently, has sufficient scope to insure that a rebuilding proposal will relate properly to the needs and objectives of the city as a whole. Only proper municipal planning can do this, and renewal is one of the methods for carrying out such objectives. It is inconceivable, therefore, that the promise inherent in such a governmental tool will be put aside. Methods and aims set for this renewal project are lessons for others; the inherent flexibility is applicable to the entire range of housing for all income levels. For urban dwellings, the density limits utilized in Washington are a reasonable indication both of what is economically feasible as well as visually and psychologically tolerable. The variety of solutions, as was pointed out, are limited only by the abilities of the designers. The actual accomplishment in Southwest is, conceivably, a planted seed that may in time lead to new and better urban housing solutions.

ART

(Continued from page 11)

Well, there's no law against it. Any painter, serious or not, can ask any price he wants for his work. If the onlooker feels indignant it can't be because he himself is being gouged. There are underlying factors. An artificial atmosphere of high value is perhaps being cre-

PLEASE SEND US YOUR ZIP CODE NUMBER

To improve the service and speed delivery of mail, the Post Office requires that you always include your Zip Code Number in your address.

We want to co-operate but we need your help. By giving us your Zip Code Number, you'll be assuring delivery of your magazines.

ated. After all, the only way a man can be forced to pay a hundred dollars for a drink of water is (a) if he's thirsty enough, and (b) if he's got the hundred.

An art dealer, like any honest businessman, is not in it for his health. And to stay in trim, he must know how to supply demand, how to test what the market will bear, and how to help create the climate of scarcity for his wares that is so artificial yet seems so essential. Dealers in antiques have to worry over pedigrees. Those who gamble on unrecognized geniuses lean back in their choice chairs, scratch the balding spot on the back of their heads, and wait. It takes a strong character to resist the known components of insincerity, and even more to egg on an unknown. Sometimes galleries are run by whim, some by women, and others by hacks or by gosh.

A Fine Young Artist comes in the door with that familiar burning gleam in his eyes and a dozen hot canvases tucked under his exposed ribs. He has sacrificed everything along the way: family, kids, if any, new car, yoghurt, and southern comfort. There's intensity there all right, though sometimes it's an intensely burning flame for anything that looks like easy or glamorous money. How to decide whether the kid'll make it or not? Who cares? Just for making the effort at all; the kid's alive!

At last count there were some six hundred art galleries in New York City. The number fluctuates daily. Many galleries charge artists considerable sums to get themselves launched. Such a launchee may pay between five hundred and a thousand quid for his month's orbit on a gallery's walls.

If they catch on, fine.

If not (and usually they don't of course, the odds being what they are), the well isn't entirely dry. It seems like a practical arrangement. To indulge in a big one-man show, however, helping meet the expenses, inviting important people, talking nice to the visiting critters, inviting unimportant people and talking nice to them too, being polite to a beery drunk (not on the cocktails you serve) who loudly proclaims, accompanied by thumps on his chest, that if HE "had the talent AND if it hadn't BEEN for these gawdomed MASTERS—" etc., etc., not daring to show him the doorknob because it's his wife who signs the checks—all such things require a manipulation of factors which at times seems remote to the integrity of the art spirit. If there is a great need to luck out, there is a far greater need to know when to cross the moat and dare to stare into nothingness. It isn't easy to turn one's back on the disconcerting glitter that is gallery row.

Or to turn down a chance at a one-man display.

Or to resist the temptation to spin the public on its ear.

Or to know when to let others beat their drums for you . . .

. . . For if you can resist this approach, to paraphrase Kipling, if you can say hoey to posterity and fame and glamor, if you try to seek only your own genuine satisfaction of accomplishment, then you already possess the basic prerequisite for being an artist.

For several years prior to teaching, Mr. Barrio made his living as a free-lance fine artist. His work has been represented in more than sixty national competitive exhibitions. His serigraph "Structure" won the top prize in the Philadelphia Color Print Society's 1959 national exhibition. Owners of his original experimental prints number in the hundreds throughout the country. A series of his brush drawings were featured in *Trace*, a literary quarterly. Another series will be featured in the next (summer 1965) issue of *The Chicago Review*. His article "Why Not Try Modern?" will appear in a forthcoming issue of *Exhibit* magazine. He is the author of two unpublished books, *Experimenting In Art* (from which the enclosed article is a Section) and *Experimenting In Paint*.

NEW DESIGNS



Crystal vases from Austria designed by Claus Josef Riedel; manufactured by Tiroler Glashutte, C.J. Riedel KG, Kufstein. Photo by Jona Parisini.

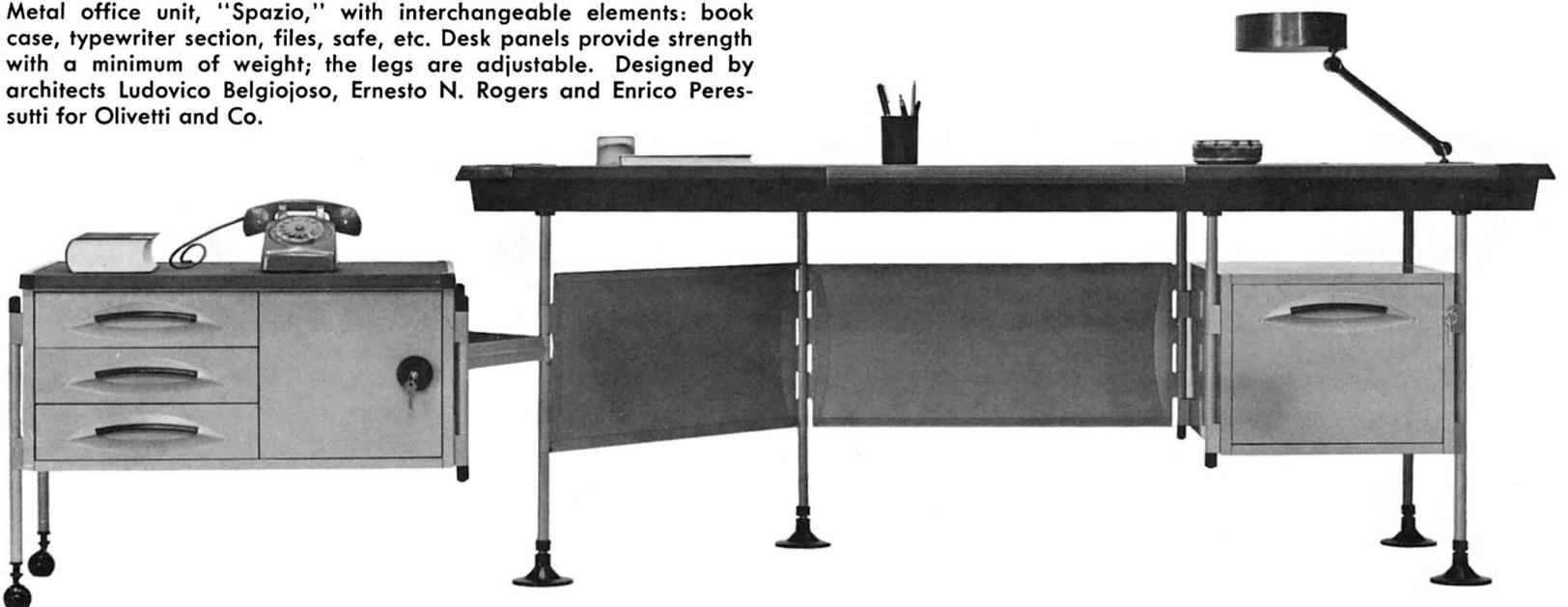


"Atrium," cast aluminum chair with baked enamel finish and inset vinyl strap seat which allows outdoor use, was designed for Brown-Jordan Company of El Monte, Calif., by Hall Bradley. The chair was selected for showing at California Design 9 exhibit. Circle No. 322 on the Reader Service Card for further information.



"Relemme" ceiling fixture has an exterior electric connection recessed in a hollow formed in the top of the dome reflector, eliminating any danger of excessive heating of the wiring. The reflector is lacquered metal with a protective rubber ring at the base. Designed by Italian architects Acille and Giacomo Castiglioni.

Metal office unit, "Spazio," with interchangeable elements: book case, typewriter section, files, safe, etc. Desk panels provide strength with a minimum of weight; the legs are adjustable. Designed by architects Ludovico Belgiojoso, Ernesto N. Rogers and Enrico Peresutti for Olivetti and Co.



arts & architecture **READER SERVICE**

For Manufacturers' Product Literature and Information

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

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

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

(103) 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.

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

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

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

(107) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in California and Virginia for immediate delivery; handcrafted quality furniture moderately priced; ideal-

ly suited for residential or commercial use. Dux Inc.

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

(109) 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.

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

(111) Contemporary Fixtures: Catalog, data good line contempo-

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

(112) 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.

(113) 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.

(114) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New cata-

log 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.

(115) 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.

(116) Executive desk accessories and home furnishings in an original design series of black matte cast iron and other metals. Fine castings made exclusively in this country. Ashtrays, cigarette boxes, lighters, candelabrum, other decorative pieces. Catalogue available. Les Hunter Designs.

(117) 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

July, 1965 — good until October 1. Allow 2 months for processing and delivery.

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120
 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140
 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340
 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360

Circle
 Number
 for
 Desired
 Product
 Literature
 and
 Information

Name _____
 Address _____
 City _____ State _____ Zip # _____
 Occupation _____

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.

(118) 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.

(119) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoina, 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.

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

(121) 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.

(122) 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.

(123) 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.

(124) 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.

(125) 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.

(126) A complete line of tile including Space-Rite and Perma-Glaze ceramic tile and the Designer Series and Signature Series decorative tile designed by outstanding artists in

a wide selection of colors. Also available in Summitville quarry tile. Pomona Tile Company.

(127) 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.

(128) 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 Ramond, Inc.

(129) Fountains — A 70-page catalog-brochure is available from Roman Fountains, Inc. 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, Inc.

(130) Scalamandr  Fabric. 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. Scalamandr .

(131) Scalamandr  Wallcoverings. Large collection of wallcoverings — includes grasses, reds, corks, linens, foils and novelty textures. Write for swatched brochure. Scalamandr .

(132) 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.

(133) 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 Kristensen, is imported from Norway by Scandiline Furniture, Inc.

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

(135) 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.

(136) Unique high fidelity loudspeaker systems in the form of elegant lamps and end tables are described in brochures available free from Acoustica Associates, Inc. Fully illustrated literature gives technical specifications, dimensions, prices, etc. on these decorator-designed lamp-speakers which are now available in 16 different colors and styles. The attractive lamps come in table and hanging models and feature a cylindrical electrostatic loudspeaker which is also the translucent lampshade. Unlike conventional directional speakers, the lamp-speakers and table-speakers both radiate full frequency sound in a true 360° pattern throughout the room. Acoustica Associates, Inc.

(137) New Dimension In Ceramic Tiles. Brochure available to architects, explaining a new tile in the form of the Crown and Coronet which multiplies the possibilities for treatment of flat wall surfaces is announced by Redondo "Tru-size" Tile of Los Angeles. In this their Royal Line they present a flat tile but of such distinctive shape that it imparts the appearance of depth and contour to any wall—interior or exterior. Made in 4¼x 8½ inch size the Crown and Coronet blends with the standard 4¼ square tiles to help architects and designers to create patterns of continuing attractiveness. For instance laid horizontally or vertically this tile imparts a convex or concave impression—and tends to accentuate or diminish the height of wall areas. Redondo Tile Co



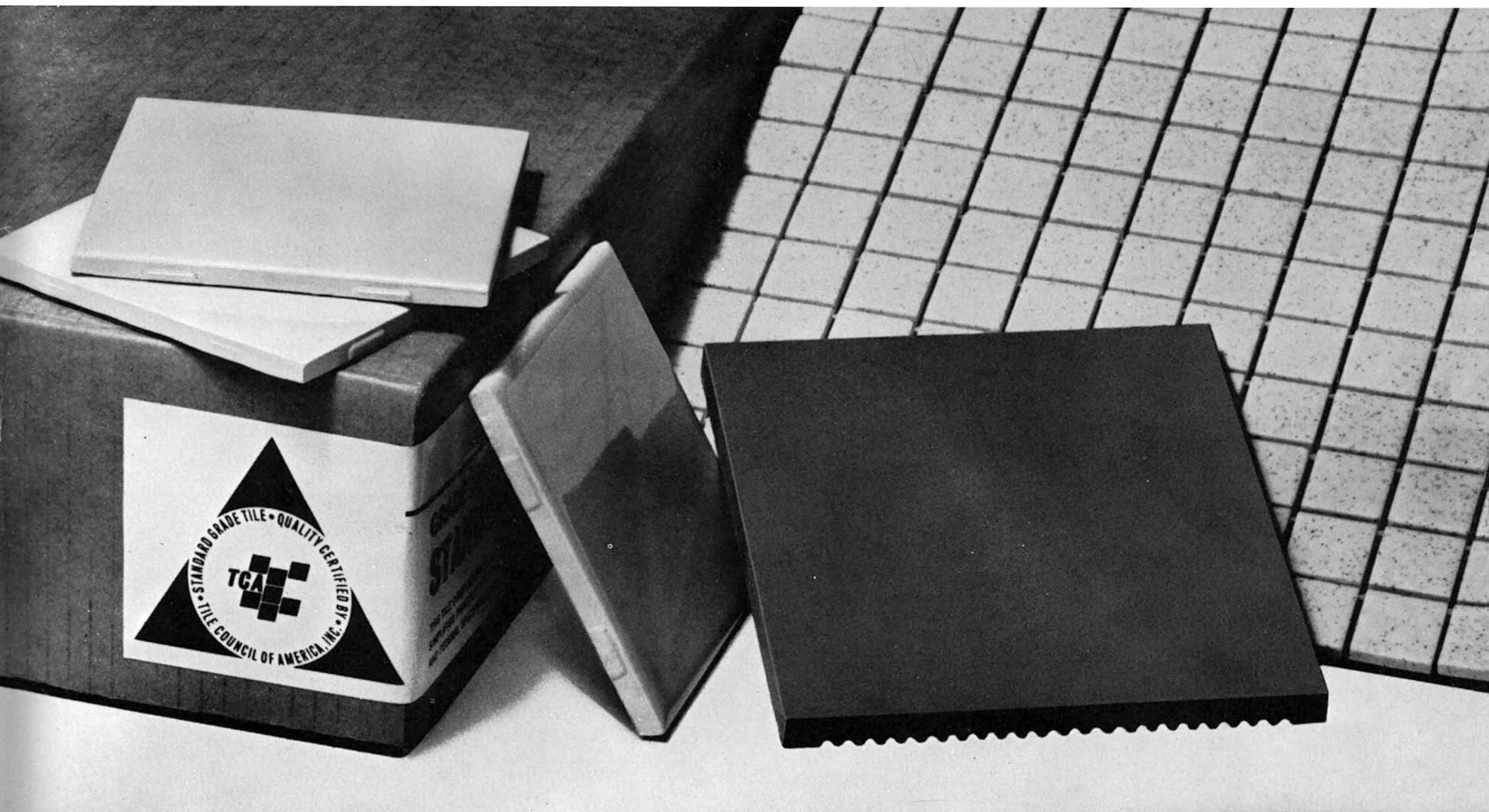
BUSINESS REPLY MAIL
FIRST CLASS PERMIT No. 43623, LOS ANGELES, CALIF.

arts & architecture

3305 WILSHIRE BOULEVARD

LOS ANGELES, CALIFORNIA, 90005





**You can stake your reputation
on this mark**

It labels Certified Quality Ceramic Tile

Quality design and construction require quality materials. And the Tile Council of America knows it. That's why we developed the "Certified Quality" program. It means this: You can now select ceramic tile with complete assurance of quality—tile to tile, carton to carton. We put our reputation on it. You can too.

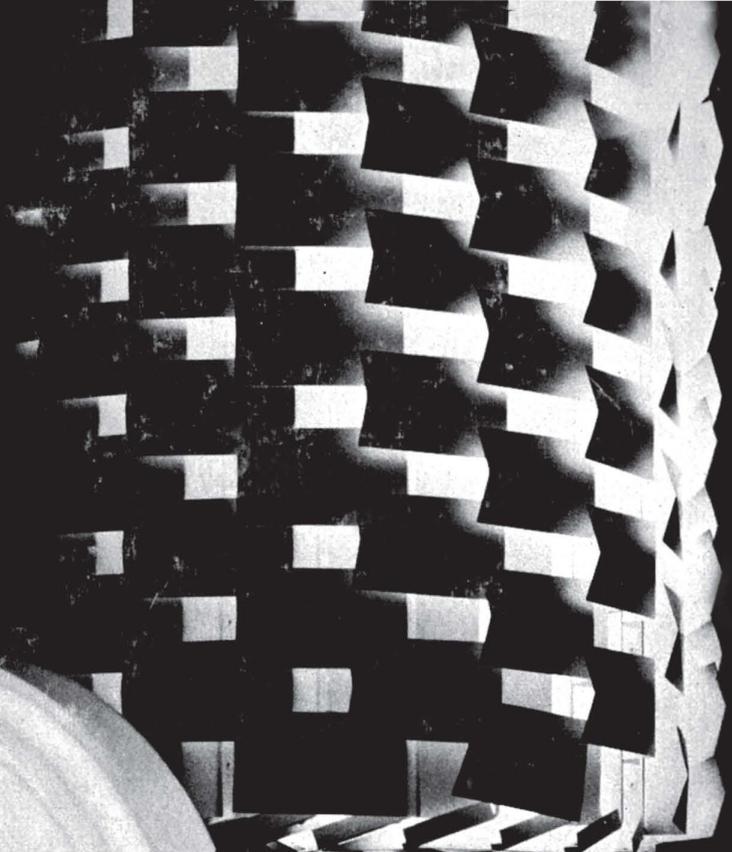
Here's how it works. Tile produced by participating companies now undergoes regular inspections by an independent laboratory. Certified Tile must meet the highest quality standards ever set for the industry. These standards

are published by the government in SPR R61-61 and in Federal Specification SS-T-308b.

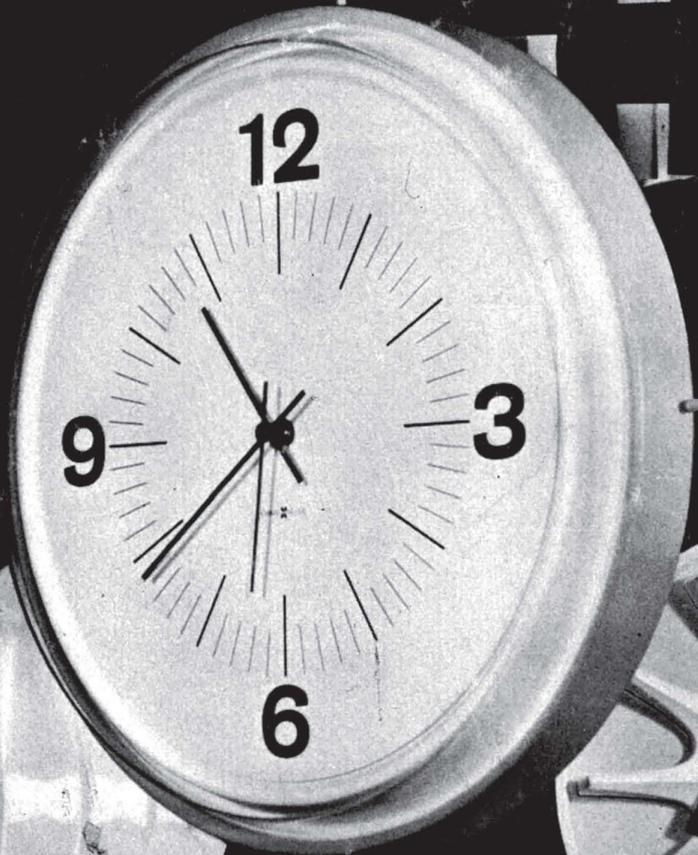
So why take chances? Specify that each carton of tile shall be Quality Certified and bear the Certification Mark of the Tile Council of America. You will be glad you did.



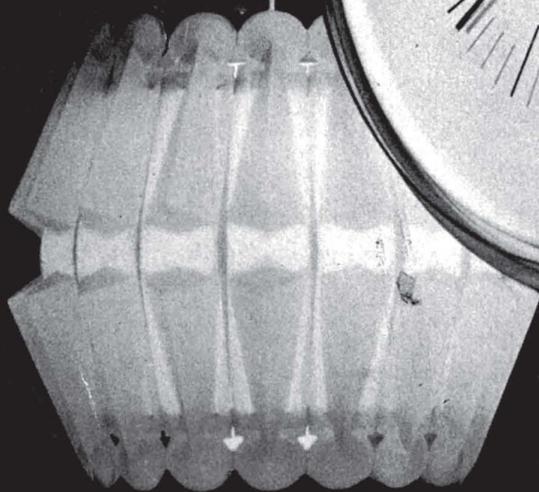
MEMBER COMPANIES: American Olean Tile Co., Inc. • Atlantic Tile Manufacturing Co. • Cal-Mar Tile Company • Cambridge Tile Manufacturing Co. • Carlyle Tile Company
Continental Ceramic Corporation • Florida Tile Industries, Inc. • General Tile Company • Gulf States Ceramic Tile • Highland Tile Company • Huntington Tile, Inc. • International
Pipe and Ceramics Corporation • Jackson Tile Manufacturing Co. • Jordan Tile Manufacturing Co. • Lone Star Ceramics Co. • Ludowici-Celadon Company • Mid-State Tile Company
Monarch Tile Manufacturing, Inc. • Mosaic Tile Company • Oxford Tile Company • Pacific Tile Company • Pomona Tile Manufacturing Co. • Redondo Tile Company • Ridgeway Tile Company
Sparta Ceramic Company • Stylon Corporation • Summitville Tiles, Inc. • Texeramics Inc. • United States Ceramic Tile Co. • Wenzel Tile Company • Winburn Tile Manufacturing Co.



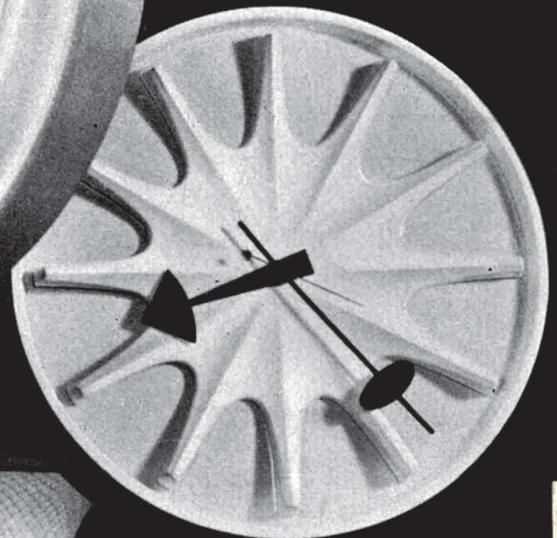
1964



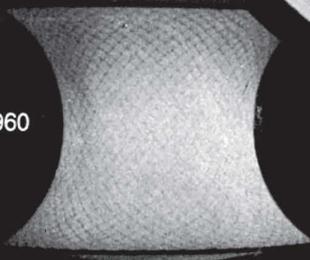
1963



1961



1955



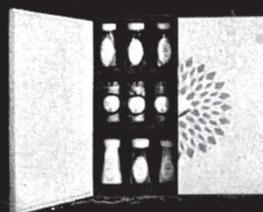
1960



1952

MR. JULIUS SHULMAN
7875 WOODROW WILSON DR
LOS ANGELES 46, CALIFORNIA
EP

SPACE/LIGHT/TIME 8



Cabinets, lighting devices, clocks ...
Basic needs dealt with in an imaginative
and distinctive manner ... a succession
of products of enduring design, all bearing the
imprint of architect-designer George Nelson.
Illustrated catalogs are yours for the asking.
Howard Miller Clock Co., Zeeland, Mich. 49464