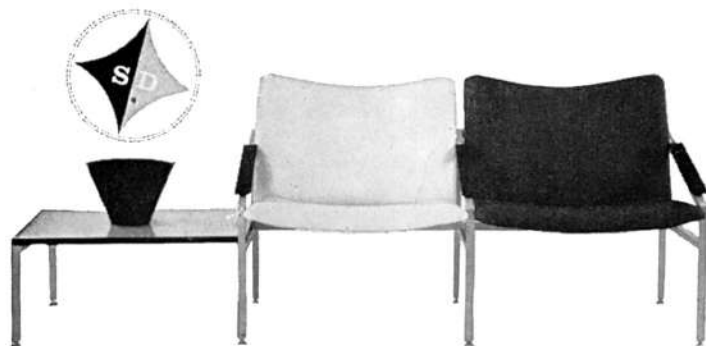
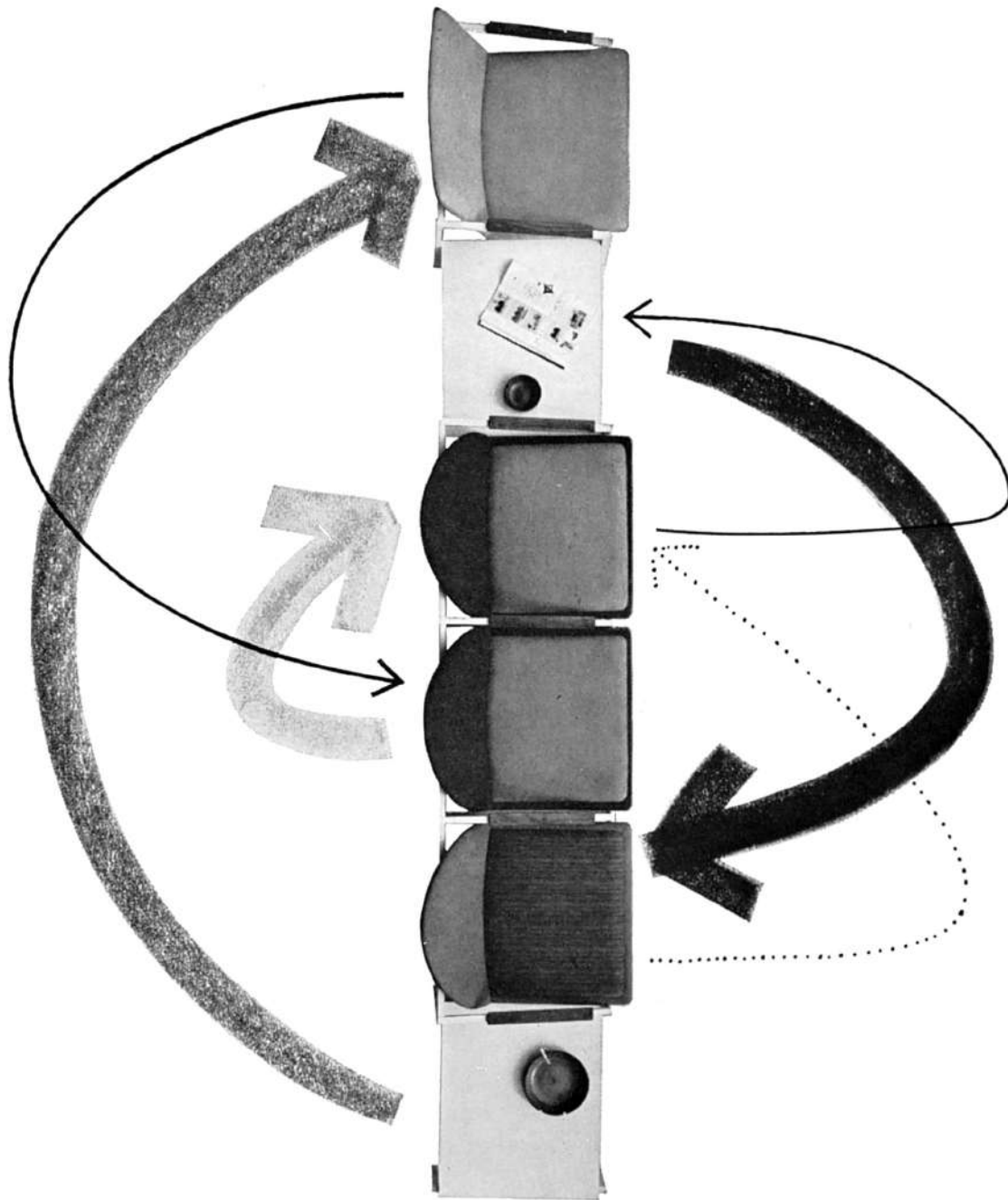


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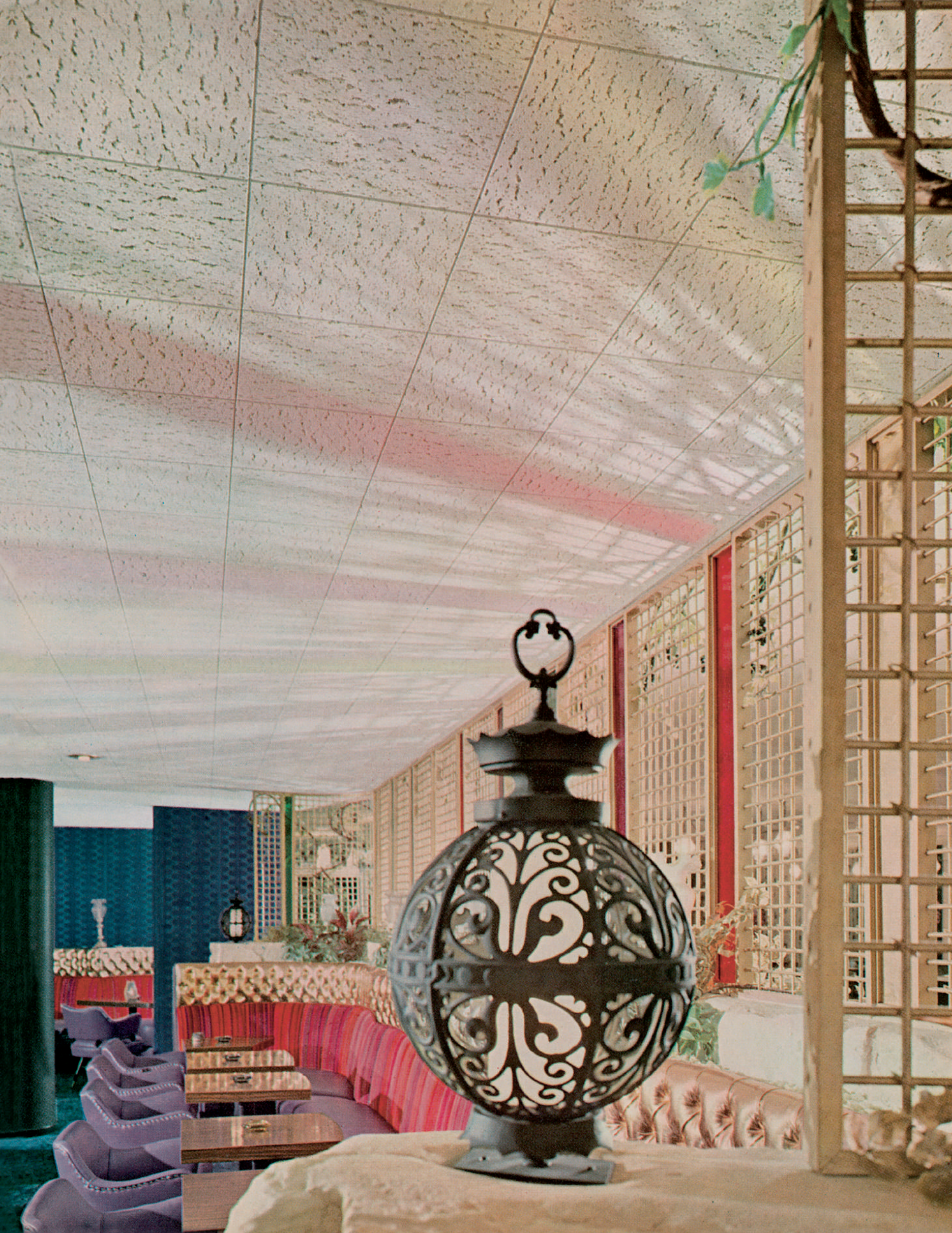
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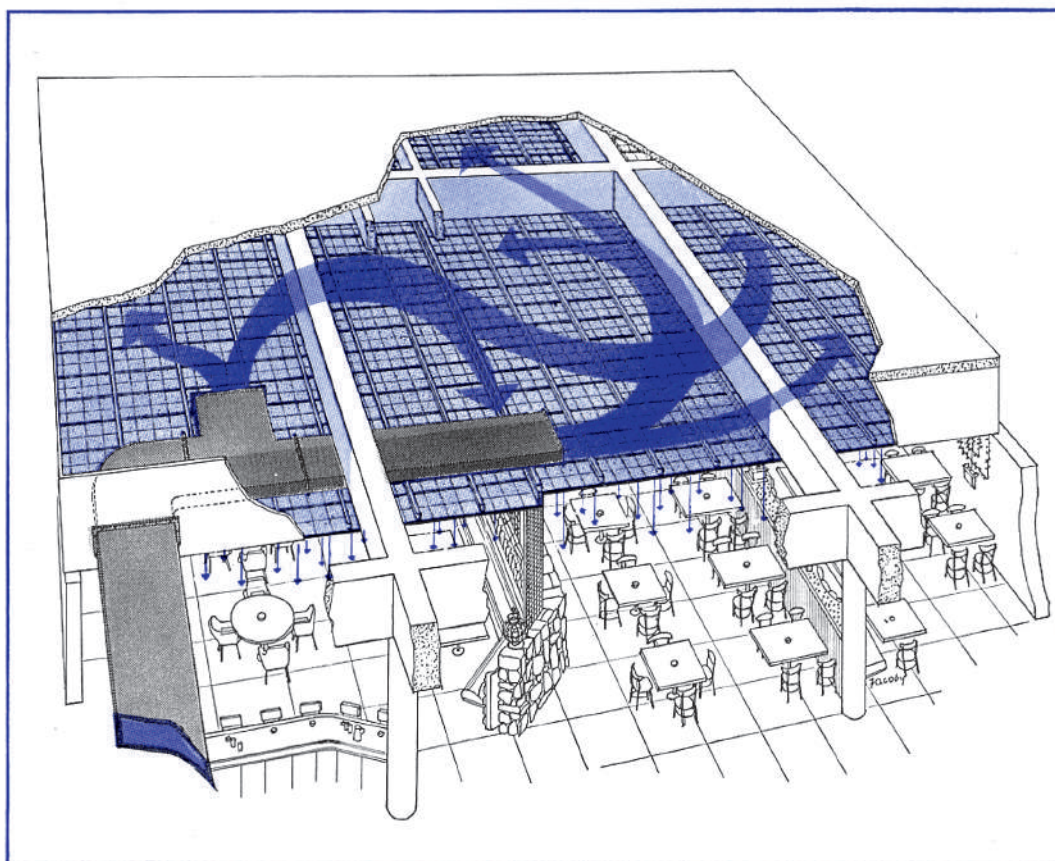
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MUSIC

PETER YATES

TRIBUTES AND OTHERWISE

My friend Wesley Kuhnle died shortly after I had written the two previous articles for this column describing his work. He had devoted more than thirty years to the study of musical keyboard practice in every aspect, the uses of the keyboard, the correct reading of notation, the building of instruments, and the practical consequences of the historic European tunings. I am desolate without him and shall carry the taped remainder of his work wherever I can make it heard. He continued the revolt, begun in the 1890s by Arnold Dolmetsch, against the decline of variety in musical intonation and in keyboard playing. He recognized the great authority of Wanda Landowska, even while he deplored the waste of that authority so often in displays of alternating virtuosity and pedantry. In his own reading he forsook the virtuosity that is no more than the extra horsepower of a car that does not need it. He forbade himself pedantry by following the practice of earlier centuries that each repetition of a movement should be played with some difference. So he practised alone in the evenings during his last years, and when the street was quiet would tape a reading that he felt to be in shape, several times perhaps, or come to it again another night. From these he chose the best single reading and abided by it, though one might hear flaws, because the best was that which revealed as much of the possibility within the composition as he could at one time read from it. Before his death he had completed his *History of Tuning* on tape with many performed examples and the earlier part of a taped *History of Keyboard Practice*. His example, when known, and appreciated, and put to use, may revive the enjoyment of keyboard literature and its instruments, replacing the habits of memorization and reproductive note-reading which are nearly all that remains of a

great art. He was unappreciated in his musical community but would not leave it; he retired from public playing and devoted his time to perfecting his instruments and the studies that came to fruition in his recorded tapes. One can learn more about the five centuries of keyboard music from his taped examples than by reading books. Nothing among the present developments of music reaches towards the future of music more consequently than his exposition of its recent past. I can say truthfully, as I have already demonstrated in my lectures, that knowing what he has done will change our knowledge of music.

W.K.

the mute
string
unbroken
speaks
the mind
that forsook
money
amusement
leaving
to the un-
forgiving
gift
that all
he had learned.

The 106 poems of *Sonnet Variations* by Peyton Houston, published recently by Jonathan Williams, are difficult; he has worked hard to make them so. They are what is in them, and he has sometimes packed them overfull. A poem that is like a package for mailing does not betray its contents, nor reveal them. Making a package that will be one with its content will not give an easy shape for handling. And there is the point at which content is the package, so that one need never unwrap what has been shown from within. This he has not always accomplished, but it involves a multi-dimensional topological tangle sometimes not to be solved. And if solved, the package may vanish, leaving no content, so that one has to discover it as if in total darkness by the lightest finger-touch. I opened while writing to #38, where content is package, and #39, where it is difficult to say whether meaning has swallowed form or whether it is multidimensional topological exactitude. Let us read #87.

Wherefore he conjured out of his celestial hat
A velocipede, the theory of entropy, and a stuffed gibbon
As the mind's verification of the soul
And set the scene darkly—a planet
Revolving intricately about a decayed sun
Going nowhere from nowhere: the role
Of the creature sawed in two was reserved for man.
But interrupted: in the middle of the performance the
dark broke in,
The lights went out, the whole menagerie got loose,
Tigers roamed in the audience, ate
Selected spectators. This did not please.
Interviewed when putting on his coat,
The eminent magician refused comment.
Advance notices, however, had been excellent.

Or you can read, with more difficulty, Jung's *Apology for Job*.
And #88, *One Heaven's View of It*:

Mitigating circumstances and the circus
Strongman tearing telephone book "God
What a cast but no plot" and shod
In rhinestones that celebrated locus
Of perambulating parameters or the
Mathematical inexactitude of the lady
Riding white horse of the apocalyptic eclipse. Be ready
Therefore to meet thy maker—and he
Blew the trumpet.

It stirred then O it stirred.

There was nothing to be made of it except occasional
Dust and the longing souls swarming the ropes as
If it were a great ship. It was absurd
Though no doubt a kind of art. We prepared provisional
Accommodations though in haste. The whole episode was

An example of bad organization, our loss
Substantial—though why, the management was not too sure
Except that the event was accidental, premature.

No one can prove a poet; it will be death to him before long

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whenever one can. One lives in the idiom of this rich book, until it is a language. The poems are not anthology poems, as a book of chapters can't be made of essays. Each holds thought out to the others. As worthy art should be, this is unhabitual and unfashionable. Fortunately, since you should own it, you can, while mingling with the poet, enjoy the pleasure of looking into and handling a well designed book. It is dedicated to me, and I have earned the dedication by fifteen years battling criticism with the poet. Finding the way home through him was as difficult for me as it will be for anybody.

Traveling with fashion one believes one is informed; traveling with the informed one stays out of fashion. I have only contempt for anybody who believes the sonnet a lost form because through lazy use it has gone out of fashion. Anyone can write a strict sonnet, more or less; the art is to comprehend the form and vary it.

For me, much of the philosophical writing of Charles S. Peirce has the beauty of Henry James with a less examined surface; you work from within outwards. "Endeavoring, as a man of that type naturally would, to formulate what he so approved, he framed the theory that a *conception*, that is, the rational purport of a word or other expression, lies exclusively in its conceivable bearing upon the conduct of life; so that, since obviously nothing that might not result from experiment can have any direct bearing upon conduct, if one can define accurately all the conceivable experimental phenomena which the affirmation or denial of a concept would imply, one will have therein a complete definition of the concept, and *there is absolutely nothing more in it.*"

Now can there be any more complete definition of a work of art? Yet he is discussing "strains of thought that recalled the ways of thinking of the laboratory, so that he felt he might trust to them . . ." This is how, today at least, a work of art, properly conceived, can be called experimental.

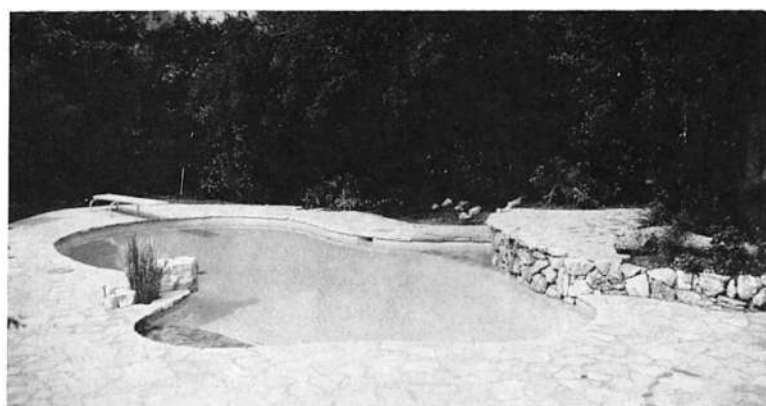
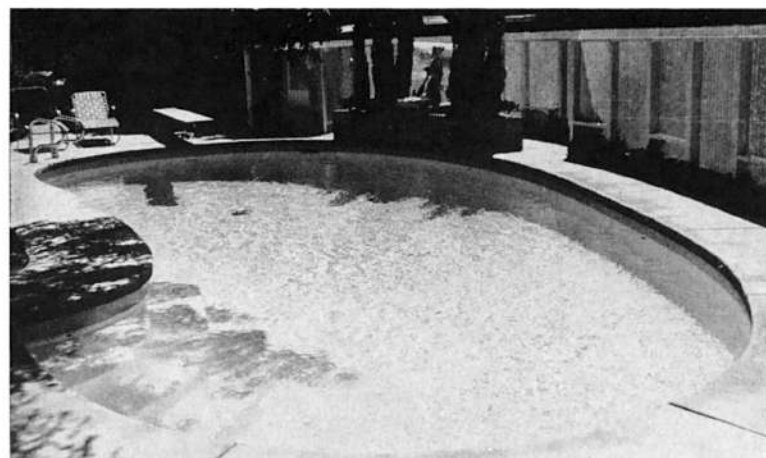
Abraham Kaplan of UCLA, who has won the admiration, TV programs, and all the rest Peirce thrust from himself by insisting on his exactitude (see his long correspondence with William James), has issued *The New Worlds of Philosophy*, where he speaks of Peirce, "a man who is coming to be regarded more and more as the greatest American philosopher, perhaps one of the greatest of the modern world," and then drops him. He does not explain that Peirce could never get his book written or why he was not asked to write it, or what Peirce himself had to say about anything, or what he did write about. Kaplan then formulates *pragmatism*: "In order to understand what is meant by any proposition, we must ask ourselves, 'Suppose this proposition were true; what conceivable bearing might it have on the conduct of our lives?'"

To a listening audience at a lecture that may sound serious, but Peirce's enwrapped presentation will suffice to include any novel by Henry James, whereas Kaplan's summary is moralistic—however widely one may stretch "conduct". Peirce, though an experimentalist, would hold a crack open for any presently inconceivable bearing, as Buckminster Fuller conceived his Dymaxion House in the conviction that new light alloys would be invented within twenty-five years to provide for his design. As did happen. But Peirce would not allow the one sentimental step forward which William James took by submitting to religious experience and miracle only as evidence. By not committing himself William James was never able to conceive what it would be like to be so committed. James himself said so in regret. When Peirce had thought a thing through he was committed but held the door still open for any not yet conceivable new fact.

Theologians and philosophers are returning to "self-love", properly understood as a way of thought stretching back into the *Upanishads* and other mysteries. Peirce says: "The movement of love is circular, at one and the same impulse projecting creations into independency and drawing them into harmony. This seems complicated when stated so; but it is fully summed up in the simple formula we call the Golden Rule. This does not, of course, say, Do everything possible to gratify the egoistic impulses of others, but it says, Sacrifice your own perfection to the perfectionment of your neighbor. Nor must it for a moment be confounded with . . . Act for the greatest good of the greatest number. Love is not directed to abstractions but to persons. . ."

Here is again a thought large enough to include art, its religious presence. Peirce did not stop philosophizing this side theology or call in God for a postulate. "Nevertheless, the ontological gos-

(Continued on page 9)



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ART

DORE ASHTON

ROBERT MOTHERWELL

It is not easy to discern philosophical preoccupations in the work of a modern artist, but it is not impossible. In Robert Motherwell's new paintings at the Janis Gallery, and particularly in *Chi Ama, Crede*, the philosophical implications are apparent. It would be a mistake to read them out.

They go back to an early concern with what he once called "ethical consciousness," and an "ethical background of judgment." To him, the ethical force which impels an artist to venture beyond what he already knows, to preserve the integrity of his passion, and above all to try to give these passions articulate form, is the most respectable ideal an artist can have.

Perhaps these are abstract notions when recorded on the printed page, but for a painter they are all too real. Each time he adjusts a form, erases a form, questions his own intentions and strains to fix a fleeting vision, he is profoundly involved with this ethical imperative. The struggle to establish meaning is nothing else but an ethical struggle.

In *Chi Ama, Crede*, ethical consciousness is the inescapable meaning. It is a summum of years of uneasiness, hesitations, revisions, abrogated decisions and tentative ventures. Its extensive surface is at once a memory of other surfaces and a decisive new image. The artist's struggle is not conveyed on the face of the canvas, but is immanent. The feelings and thoughts that were once broached fervently but insufficiently have found their sufficiency. There is a transcending air of calm expositions despite the highly charged emotions which are the essence of the painting.

Chi Ama, Crede is a painting about something, and even if the "something" is not nameable, the convictions that brought it forth are distinctly sensed. Moreover the forms of Motherwell's past supply many cues.

The dominant shapes in this painting are related to paintings that go as far back as ten years when Motherwell was already experimenting with the complicated idea of "I" as a shape. In his last exhibition, the amorphic figures blundering through spaces that had no boundaries were certainly projections of the artist's feelings just as much as they were semblances of the human figure.

In this composition, the levitated, roughly spherical shape at the right, with its earth-red depths and thinned-red, irregular edges, carries the memory of the equivocal figures in the past. It is not only the-figure-as-"I", but an allegory of a life, for in its roundness, and its nuanced borders, it is just as much a full heart or a universe as a unitary figure.

The same is true of the major shape to its left, a curious rampart shielding activities of an intimate nature. Again, the drenched

pink half-moons are clearly organic references, but the raveled line that wavers out from behind the screen can just as easily be seen as symbolic of an action, an emotion, or an ellipse in the geography of a lifetime.

Since the painting is bound by its harmonies of ocher, laid out in sequences that insist on a reading in time, it can be thought of as the apogee of all the temporal paintings that went before. Here again I think it would be a sin of omission to miss the philosophical basis for these works. For more than fifteen years Motherwell has worked with the notion of unfolding events in time on the surface of his canvas. He was one of the shapers of the abstract expressionist esthetic which clearly sought to denounce the shibboleth that painting cannot be a temporal art. Logically, the eye travels as it looks, and in the course of its travels it is having a temporal experience. By accepting this empirical fact, the contemporary painters have once and for all settled the question. Painting is as much an art of time as of space.

If it were necessary, a whole battery of idealistic concepts of time could be brought to bear. One need only think of Kant's notion of time and space as "necessary ideas." It is possible to conceive of the complete absence of things from space, he said, but it is impossible to think of the complete absence of space. Similarly, it is possible to think of the complete absence of events in time, but not of the absence of time itself.

Motherwell has returned often to the motif of the voyage. Obviously it is the spiritual voyage to which he refers. But in 1949 when he painted *Voyage*, he set out his forms in logical, linear sequence, stylizing the symbols of the stages of the journey. In 1962 he is no longer concerned with the clarity on the surface or the distinct separation of stages. The allegory of life's journey is complicated temporally and spatially, so that one other to the right finds its echo just behind the barrier shape, and again, toward the end of the voyage at left. Or a pale light within the distended sphere appears again in the bar trailing out into the left void. Fugal, complex, *Chi Ama, Crede* is a wise articulation of tensions that the painter only dimly understood years ago.

The unity of this painting, deriving much from the harmonious distribution of earth tones, is another cue to the peculiar contemporary philosophic accent. Certainly it recalls Matisse's notion (*The Red Studio*) of ideal unity as a statement of total relationship. Each form within is related not only to every other form, but to an ideal stated in the total redness. Similarly, Motherwell adumbrates unity by holding to a scheme of earth tones which, despite the febrile emotions implicit in the image, give a large dimension. Autobiography is surpassed.

The modern tradition demands a return to sources, a direct immersion in the origins of experience that avoids any insulation from the vibrating current of the highest moment of insight. This ideal is probably one of the most difficult the artist ever conceived. The Romantic poets struggled to find the paradoxical equilibrium they hoped could exist between concept, or intellectual preoccupation, and instinct. Some took the encyclopedic road (Kleist, who felt that the more knowledge the artist possessed the better his chances to reach a state of grace), but others adopted the *tabula rasa* psychology.

Motherwell belongs among the former. He has not denied the increment of past culture, but has tried to live it through so intensely that he arrives at a truth of his own confection. Like Kandinsky who dreamed of being able to experience forms abstractly—quite different from *thinking* abstractly—Motherwell has stubbornly attempted to go back to the sources both in mind and intuition. In all of his major paintings there is a leitmotif, but it is usually resolved beyond the reach of words.

CONSTANTINO NIVOLA

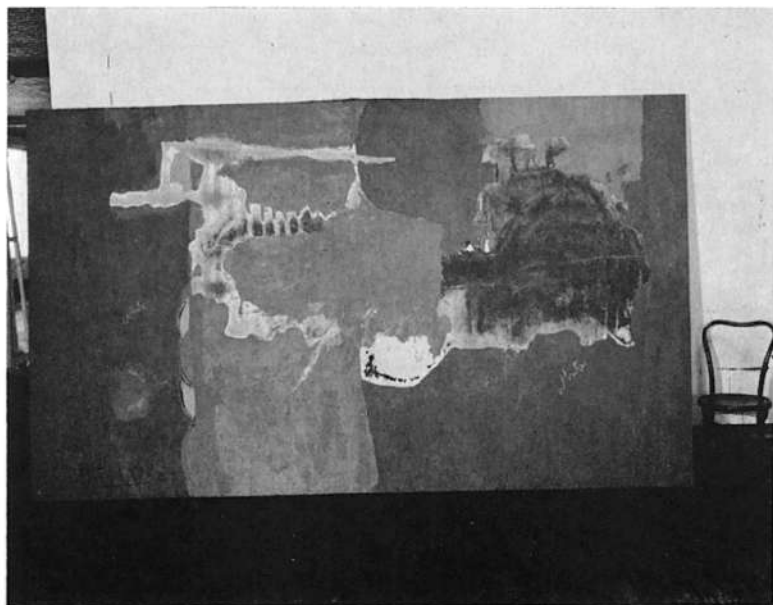
When Nivola's hands started dreaming he could not have foreseen the unlimited fund of tenderness they would invest in simple terra cotta sculptures. His suite of beds and landscapes at the Andrew-Morris Gallery is a protracted reverie in which the artist slips lithely from extravagant fantasy to simple fact, recording the slightest tremors of his daydream.

No one could fail to associate Nivola's terra cottas with their Etruscan ancestors, those stately couches on which the life and death of love recline. Like the Etruscans, Nivola celebrates the family, and like them he knows simplicity of affection.

But if Etruscan love is recorded with a tempered smile, it is not devoid of nuance. The Etruscan men and women had faces;

Robert Motherwell
Chi Ama, Crede; 1962

Courtesy Sidney Janis Gallery
Photograph by Peter A. Juley & Son



they were not archetypes. They were individuals who bore the full taxation of life and still considered it worthwhile.

Nivola's couches are in this sense Etruscan: they dwell with love upon love.

They are also thoroughly contemporary since in Nivola's reverie, sometimes man is there and sometimes only his imaginings. The events of the night are allegorized and elaborated, or simplified and starkly abstracted. All the restless turning of the dream is caught in the delicately modeled swirl of sheets, or the imprint of a head in a pillow timeworn like an aged stone. The vast prospects

Constantino Nivola

Landscape

Photograph by
Robert Galbraith



that the mind envisions in sleep are there, marvelously escalated. Nivola's bed is a desert on which the winds of time and the tempests of life leave their shapes in the sand.

Consider the variations Nivola has wrought in this elementary material of baked earth: A baroque bed, its counterpane whorled like an incited river, its occupant drowning in the deluge. A calm lake on which an entwined couple drift. A desert, ridged and peaked by sharp winds, with a lonely figure prostrated. Another bed with no figure at all but only the chart of its endless journey through the magnified lifespan of the dream. One sprawling rudimentary figure, two butterfly-like pillows and there is a fallen angel. A monumental structure of knees beneath sheets—a trecento madonna. A nearly vanished reminiscence of flesh, the skeletal outline of death.

Certainly unconsciously Nivola has created a rich allegory of the life cycle, shaping with his hands not only events and their protagonists, but also imaginings about events.

The scale is, as in the dream, both vast and intimate. On the baked-out landscapes the eye wanders without cease, bemused as when confronting a pacific sea. These plaques tell a full lyrical story of the elements. The trilling of the winds, the effusion of the waters and man himself, often conceived as an imprint, like the impress of delicate sea animals vanished on the morning beaches. At times only a faint calligraphy of memories tells the story, at times the fully modeled human figure, like a sentinel on the dunes.

It is fitting that Nivola's rhapsodic notations be made in a frangible material. He speaks of the thin thread of life and handles it with infinite care. The surfaces of these reliefs are touched with the lightest of gestures, and each peak, each hollow, or almost imperceptible gradation is modeled in order to absorb and diffuse light—the light of the living sun to which the fine-grain terra cotta responds so splendidly.

It is rare that we see so much innerness, such true and direct emotions in so modest a dimension. Each of these sculptures is a distinct characterization of a distinct and deeply felt emotion, and each has its own tender climate.



Gerald Van de Wiele

A Letter From the Country
1962, 72" x 88"

Courtesy Leo Castelli

Photograph by Rudolph Burckhardt

GERALD VAN DE WIELE

Shades of art nouveau, German expressionism, Blake and Klimt do not take away from the freshness and promise of this young painter's vision. He enriches his paintings with these indirect allusions. In his first exhibition at the Castelli Gallery, Van de Wiele comes out very well as a man circulating around the world of symbol, unwilling to be swept into its literary vortex and equally unwilling to sacrifice the rich legacy it holds in escrow waiting for the majority of the ingenious painter.

His paintings are elaborate, done with short, scrubbed strokes on gleaming white canvases, and retaining the luminous quality of watercolor. His colors are high—scarlets, violets and yellows. His images redolent of birds-of-paradise, piled-high stuffs, drapes, couches, upholstery, and all the elaborate tasseled trappings of middle-European bohemianism.

In the bouquet-like effusion of Van de Wiele's paintings, there are concourses of shapes that suggest not only still-life and interiors, but visionary symbols ranging from trecento angels' wings to the egg of life. Curving lines, insistently entwining themselves amongst the larger volumes reinforce this impression of symbolist intention.

In the regularity of thinness—in terms of technique—and a certain openness of image, Van de Wiele's paintings do not yet have that disturbing element which would bring in the mystery that his idiom calls for, but he is well on the way to it.

MUSIC

(Continued from page 7)

pell, in whose days these views were familiar topics, made the One Supreme Being, by whom all things have been made out of nothing, to be cherishing-love. What, then, can he say to hate? Never mind, at this time, what the scribe of the apocalypse, if he were John, stung at length by persecution into a rage unable to distinguish suggestions of evil from visions of heaven, and so become the Slanderer of God to men, may have dreamed. The question is rather what the same John thought, or ought to have thought, in order to carry out his idea consistently." And the shift from the torrent to the drop of water is as marvelous style as challenge. Every item of our long-inherited irrationalism cries out in pain of that "consistently". Who should demand of a gopeller and the revelator of *Revelations* to be consistent! Compare again Jung's *Apology for Job*.

Finally, another statement of *pragmatism*, Peirce's rule for attaining the third grade of clearness of apprehension: "Consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then our conception of these effects is the whole of our conception of the object."

Comparing, you will see that Kaplan's formulation becomes as moralistically wishy-washy as that of William James, which provoked Peirce to frame instead the unspeakable, deliberately anti-ingratiating word, *pragmaticism*. They say he is difficult, cryptic, unreadable, as the faculties challenged his morals and character and putting down their whiskies said he drank. We have the like idiosyncratic genius today, equally put out, dismissed, cried down, to go to bat for. Harry Partch I have written of; yet when I play his music it always strikes home among the audience. Wesley Kuhnle has already suffered; Peyton Houston, poet, may yet suffer a like fate.

The dispersal of art is at all times in custody of wiseacres who know the current fashion. These, having broken with the fashion to restore art, for doing so pay forfeit.

What after all is a sonnet but a small perfection, accurately thought. *Sonnet Variations* #1:

You, walking upon earth's thin crackling crust,
Animate act to a brief innocence,
Consume innocence in the mind's pretense,
Reduce real flowers to an actual dust.

The dark a man includes, the question thrust
Against itself: in earth's bright exigence
You bend a moment to its consequence.
It takes a true to make these actuals just.

It takes a just to make these actuals true.
Reality remains a leafing tree:
The roots seek water as the leaves seek light.

(Continued on page 33)

BOOKS

ROBERT JOSEPH

HERE WE GO AGAIN AND OTHER SIGHS

With singleness if not with commendability of purpose, and a word of caution to booksellers, Grove Press has published *Tropic of Capricorn* by Henry Miller, erotic companion piece to his *Tropic of Cancer*, which had the armies of the ignorant and narrow-minded flocking to the courts to do legal battle a year or so ago.

Grove published the earlier *Tropic* in 1961 also at the respectable price of \$7.50 and fifty court trials later emerged with a best-seller and the knowledge that the ignorant will always be with us. The cautionary and revealing word to booksellers: "... (W)e cannot ... undertake to indemnify you for the results of whatever legal action may occur in your area ..."

Cancer, long a best-seller, cannot be sold within Los Angeles city limits, although it is perfectly legal to sell it elsewhere in Los Angeles County. The ridiculous result of the attempt to legislate morality is that what is obscene (in Los Angeles) is not obscene (in Los Angeles County). This same absurdity exists in some twenty-one states.

Tropic of Cancer was first published by the Obelisk Press in Paris in 1934. American customs officials kept the book out of the United States for twenty-five years thereafter. This reviewer picked up a copy in a London bookshop earlier this year, for the more rational price of 4 shillings (56¢), and cleverly brought it into the country last January between the covers of *Playboy*. This happened several months after the book was approved for admission into the country. *Playboy*, by the way, has occasionally been banned on Paris newsstands.

Cancer, the earlier work, met its first American Bull Run in Middlesex County, New Jersey, thirteen days after publication in September of 1961. A few days later the Middlesex Rebellion spread to neighboring Mercer, Morris, Bergen and Passaic counties, where books were removed from bookstalls by literary vigi-

lantes. At Trenton, New Jersey, the state capitol, State Attorney General David D. Furman did not exactly discourage the counties from their book-burnings, but he did tell county law enforcement officers that arrests of booksellers could not be made by either local constables or New Jersey highway patrolmen without appropriate court orders. A few days later Furman, apparently having read the book in the meantime, told the New Jersey press that the book was "not necessarily" obscene, and that in his legal opinion it was not a crime to sell it.

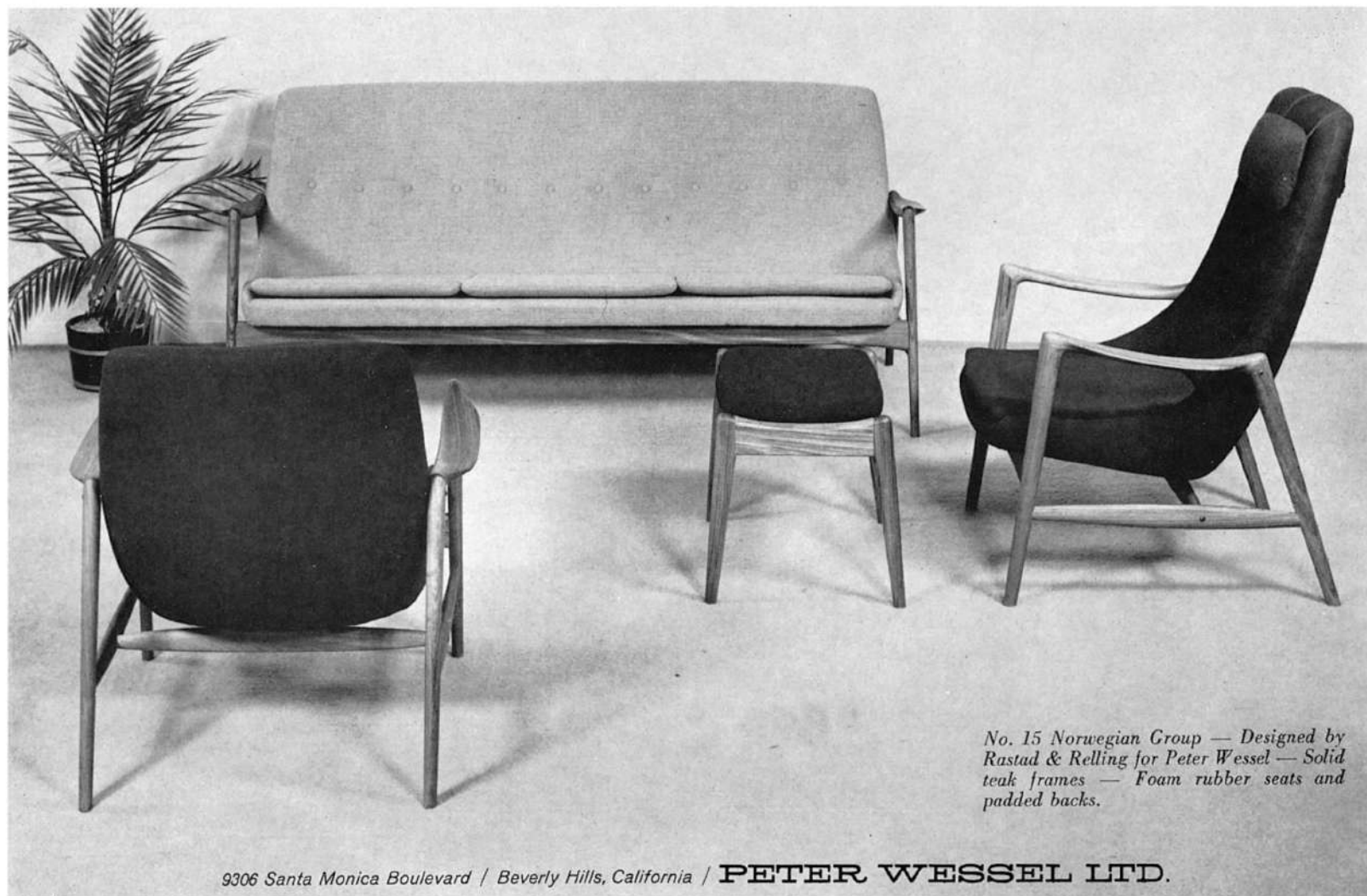
However, the crusade was on and spread to other cities in other states. The manager of the Dartmouth Bookshop in the college town of Hanover, N. H., was arrested on November 27, 1961, for selling the book, as was the owner of a Hartford, Connecticut bookshop.

From thence on it was literary wildfire. Bookshops were "raided" by buyers and vigilantes and bookshop owners reprimanded from one end of the country to the other. On the side of reason, Judge Samuel B. Epstein of Cook County, Illinois, Justice of the Superior Court, exonerated *Tropic of Cancer* at the same time a Los Angeles jury convicted bookseller Bradley Smith on February 23 last of a misdemeanor for selling it.

The wheels of justice were taking a strange turn in New Hampshire in the meantime: the State Superior Court ruled that *Cancer* was obscene according to state statutes covering this elusive point, but charges were to be dismissed because in the court's view the Dartmouth Bookshop manager was selling the book "for the advancement of literature," and "not with intent to cater to and capitalize on prurient interests."

The court took cognizance of the \$7.50 price, suggesting that whereas the book is within the reach of the literate, it is not within reach of the libidinous. (Several learned dissertations on this point published in publishers' magazines raised the interesting question: what happens to concupiscence in New Hampshire when *Cancer* goes into an inevitable 95¢ reprint?)

Shortly after the New Hampshire Decision, Judge Epstein of Illinois released his finding to the press. *Tropic of Cancer*, the judge stated, "is a literary work of substantial merit and, consequently, of social importance; the dominant theme of the book is



No. 15 Norwegian Group — Designed by Rastad & Relling for Peter Wessel — Solid teak frames — Foam rubber seats and padded backs.

a vivid, realistic, skilled, truthful and sincere portrayal of a group of Bohemian characters . . . in Montparnasse during the depression years of the early '30's. Literature which has some social merit, even if controversial, should be left to individual taste rather than government edict . . . (instead of) . . . censorship established by law, whereby all readers are geared to the tastes of the relatively few."

Miller's sequel, *Tropic of Capricorn*, published by Obelisk in 1939, is set in Brooklyn instead of Montparnasse, and depicts the giddy '20's instead of the depression-laden '30's, which raises the further question as to whether those states which accepted *Cancer* because it dealt with Bohemians will adopt the same view with *Capricorn*, which portrays Brooklyn bums. This new aspect now compounds the price problem (respectability at \$7.50 per copy) with questions of geography (everyone knows Paris life is orgiastic—but Brooklyn?).

In all Grove Press has participated in more than fifty legal actions in more than twenty-one states since United States Customs lifted the ban, pursuant to Justice Department opinion, on August 10, 1961.

If the same communities take the same action—for or against censorship—on *Capricorn* which they did on its predecessor, *Cancer*, Grove Press is waiting—with advice.

Grove told its booksellers in a letter addressed to all outlets, "... we cannot . . . undertake to indemnify you for the results of whatever legal action might occur in your area. It would not be necessary for us to state this explicitly if it were not for the fact that, in the case of *Tropic of Cancer*, we volunteered our legal and financial assistance to bookstores throughout the country. . . . If you do become involved in a situation of censorship, we would suggest that you contact us in case we are able to lend information and advice, although we will not be able to bear legal expenses. Of course, we reserve the right to exercise discretion in distribution of *Capricorn*."

Over the years much has been made of the impact of movies and now television on the immature mind. Law-breaking from petty pilfering to murder has allegedly been grounded on gangster movies and psychotic picture-images on the screen and tube—and this has been reported in newspaper stories and Doctorate theses. But no one has yet suggested that Ngaio Marsh, Ethel M. Dell or the Songs of Solomon were the inspiration for murder, rape and theft.

There must be something wrong when we are told that what cannot be prurient if it costs \$7.50 per copy in Hanover, N. H., is an incitation to lust and lasciviousness in L. A. Highway patrol officers, those minions of the law who patrol the freeways, are hardly equipped to pass judgment on the moral contents of *Fanny Hill* or *The Carpetbaggers* or Voltaire's *Candide*; yet in New Jersey they were arresting booksellers for displaying "vulgar literature" in the words of the arrest.

Like liberty, there is no such thing as a "little censorship." Books—textbooks and novels—ought to be sacred, as sacred as the First Amendment.

BOOKS TO WATCH FOR

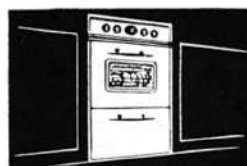
The Slum Makers by Robert Tebbel (The Dial Press, \$4.00) is a documented account of the wall-to-wall slums that are being garishly created in our midst. An appraisal of the nation's urban development program, the housing program, and the "Estates" programs which dot the land, the book constitutes a serious indictment of the get-rich-quick operators who have moved into construction from bookmaking, bootlegging and burglary.

Collectors of Americana will take an especial delight in Burl Ives' latest bookbag of miscellany in *The Wayfaring Stranger's Notebook* (The Bobbs-Merrill Co., \$4.95). Containing an odd assortment of sayings, the full score of *Yankee Doodle*, Dickens on spittoons, a rundown on New England weather superstitions, the substance of a people which makes their history and their heroes is all here. Gracious reading, and lots of Ives sagacity as well.

A Child of Miracles: The Story of Patsy Li by Frederic P. Gehring with Martin Abramson (Funk & Wagnalls Co., Inc., \$5.00), is the story of a foundling of Guadalcanal, Pao Pei, taken in tow by Father Gehring, a chaplain in the Navy who saw service in the South Pacific in World War II. The child was separated from her mother in a disaster in an evacuation ship two years before her "adoption" by Father Gehring, and her story is an ex-

(Continued on page 34)

TAPPAN

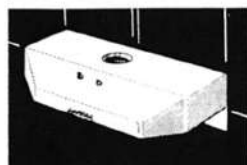
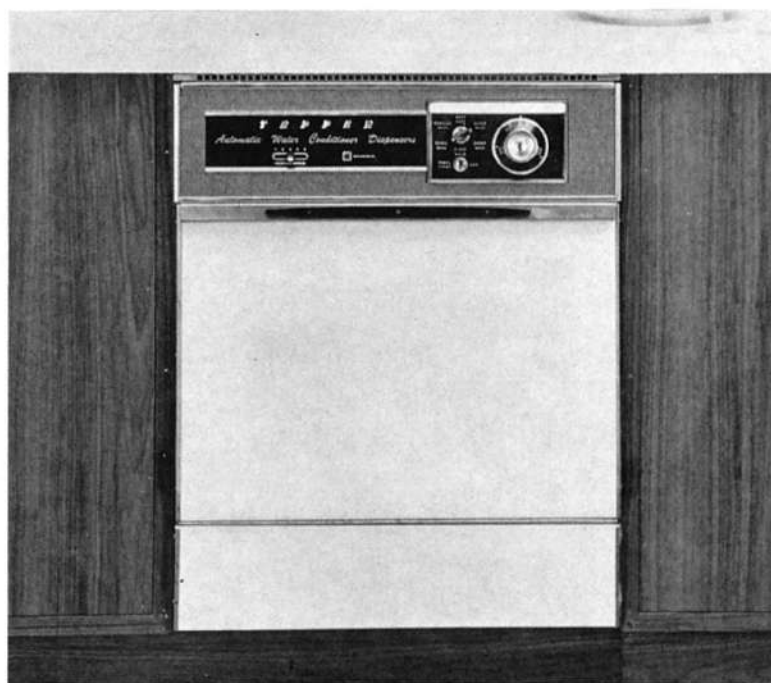


BUILT-IN OVENS

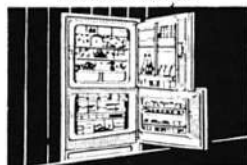


SURFACE UNITS

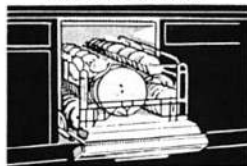
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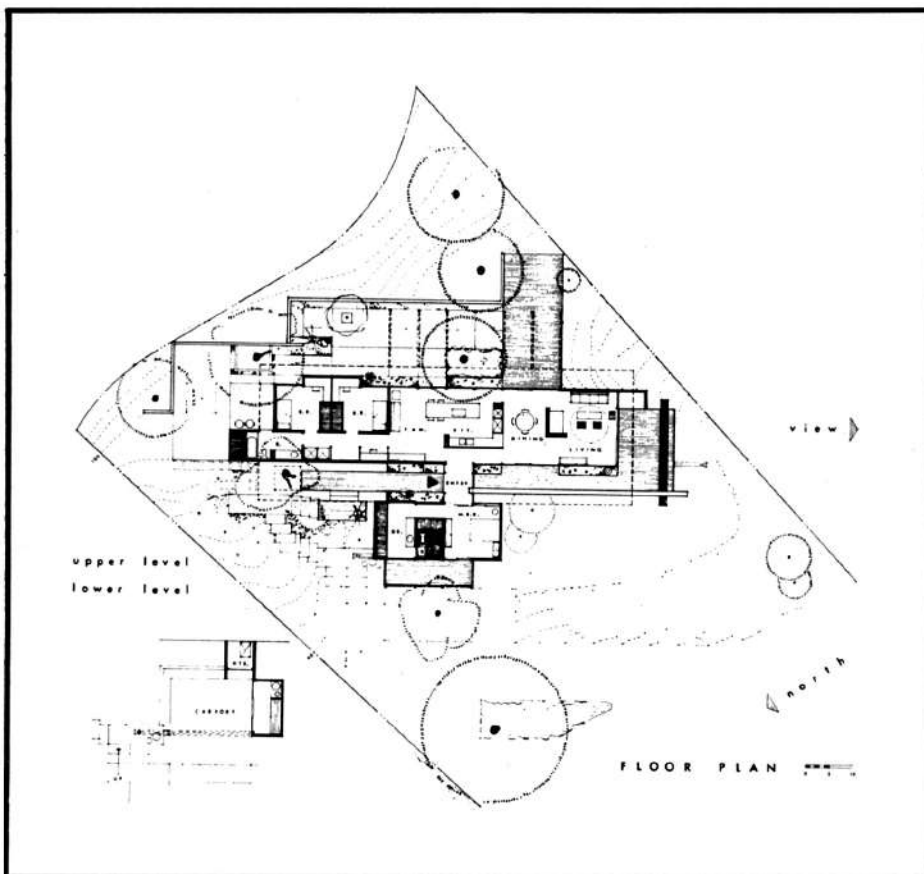
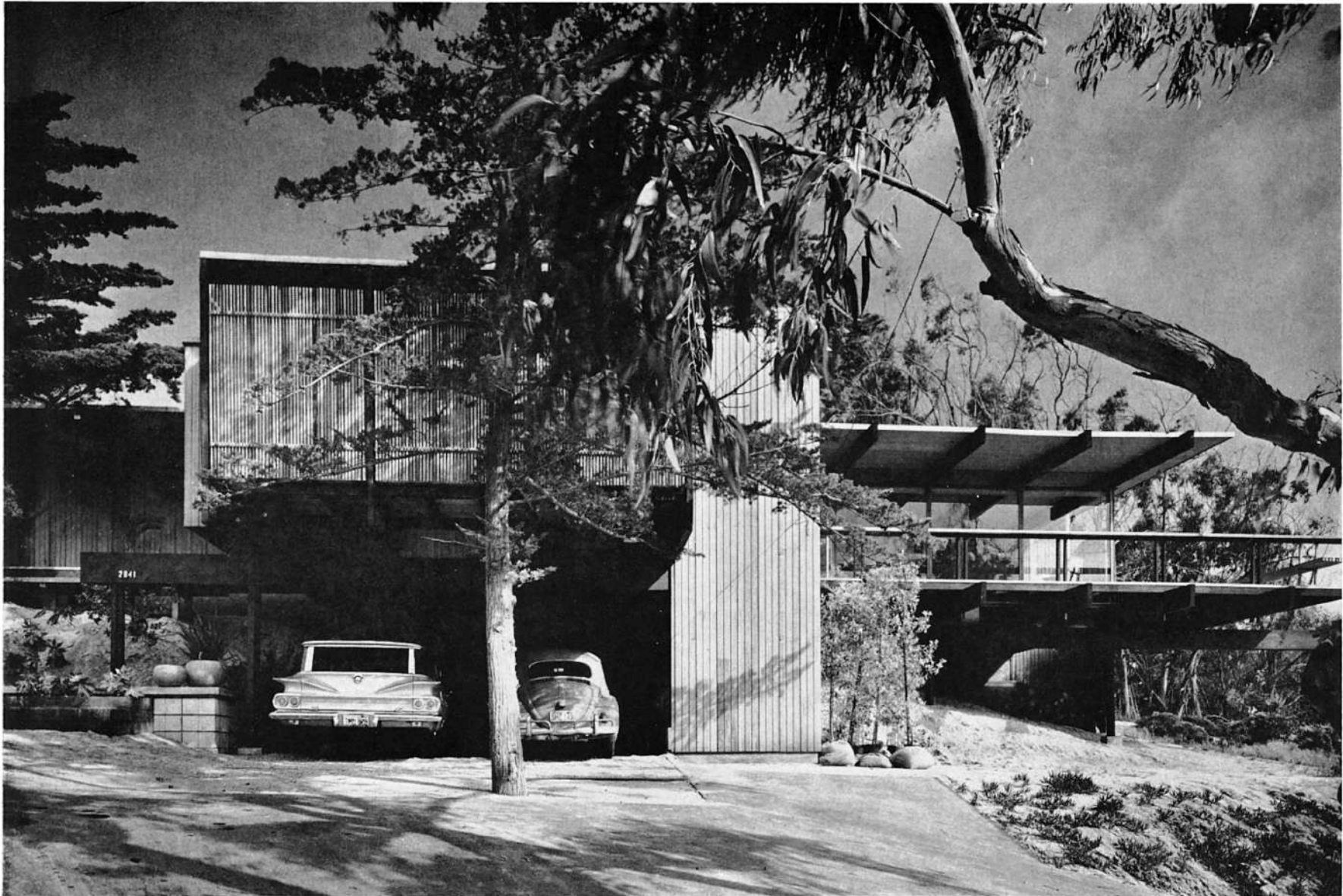
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Functional need and its expressions are determinants of stylistic form. They are sources of the pleasure afforded by the sight of something perfectly fitted for its task. It is like the joy of the carpenter in his tools, the engineer in his locomotive, the sailor in his ship. We sense it in many bridges, airplanes, dams, and instruments. This functional satisfaction is important, but it has misled some men into believing that it is the only source of architectural excellence. They try to persuade us that forms should exactly reflect their structure or their efficient plans. This ignores the fact that a chief function of architecture is to be a work of art. Is the form of the Parthenon less beautiful because it was inefficient in its use of structure and materials, in its wasteful use of space? Is it less beautiful to one who does not know how the Greeks worshipped there? Was it less beautiful when the Turks stored powder in it? Is it less beautiful now that its ruins serve no practical purpose save that of swelling Athenian coffers with tourist money? Physical performance is a determinant of form, but not the only one, not always even the most important one. Mere excellence in physical or social functioning does not guarantee beauty.

Again there is pleasure in noticing firm construction, neat assembly, careful finishing by consummate workmanship. Following the gossamer of the Golden Gate or George Washington Bridges, sensing the tensions and compressions, we see a marvelous counterpoint of weight and support, spring and leap. Many structures have no such thrill, are no more than wooden boxes or piano wires. But a hammer-beam truss arched above a dining hall, the visible skeleton of a skyscraper, a giant reinforced-

concrete cantilever or thin-shelled canopy, a tetrahedral dome—these may be poetic. Whether one believes that a structure should be exhibited, as the early Gothic architect did, or covered, as the Renaissance architect often did, it is not wise to follow those who insist that excellent design can occur only when forms emerge from the “honest” expression of structure. Mere skill and boldness in engineering may produce beauty, but does not assure us of it.

The axioms about style are subjective, however pontifically critics and architects announce them. The popular notions about “honesty” of structure, faithfulness to materials, and expressions of use are all debatable shibboleths. Palladio and Michelangelo created great designs without accepting any of them. There are even romantic ideas that a building must express “the spirit of the times,” the personality of the client, the temper of the architect, the building’s site and regional terrain, its national origin, its age—especially modernity—and technology. Each of these dogmas has its proponents. All of them are important indicators of style and expressions in some time. But not one of them was believed by excellent architects of the Gothic, classic, Renaissance or academic periods, who recognized that a building may express all these things without being great architecture. They assumed that an architect could not help but express his age, the materials and the use of the building; but they never made the error of believing that expression, alone, especially of the self-conscious kind, made a building a work of art. Changes in style reflect mere changes in hypotheses, not in the bases for quality judgments.

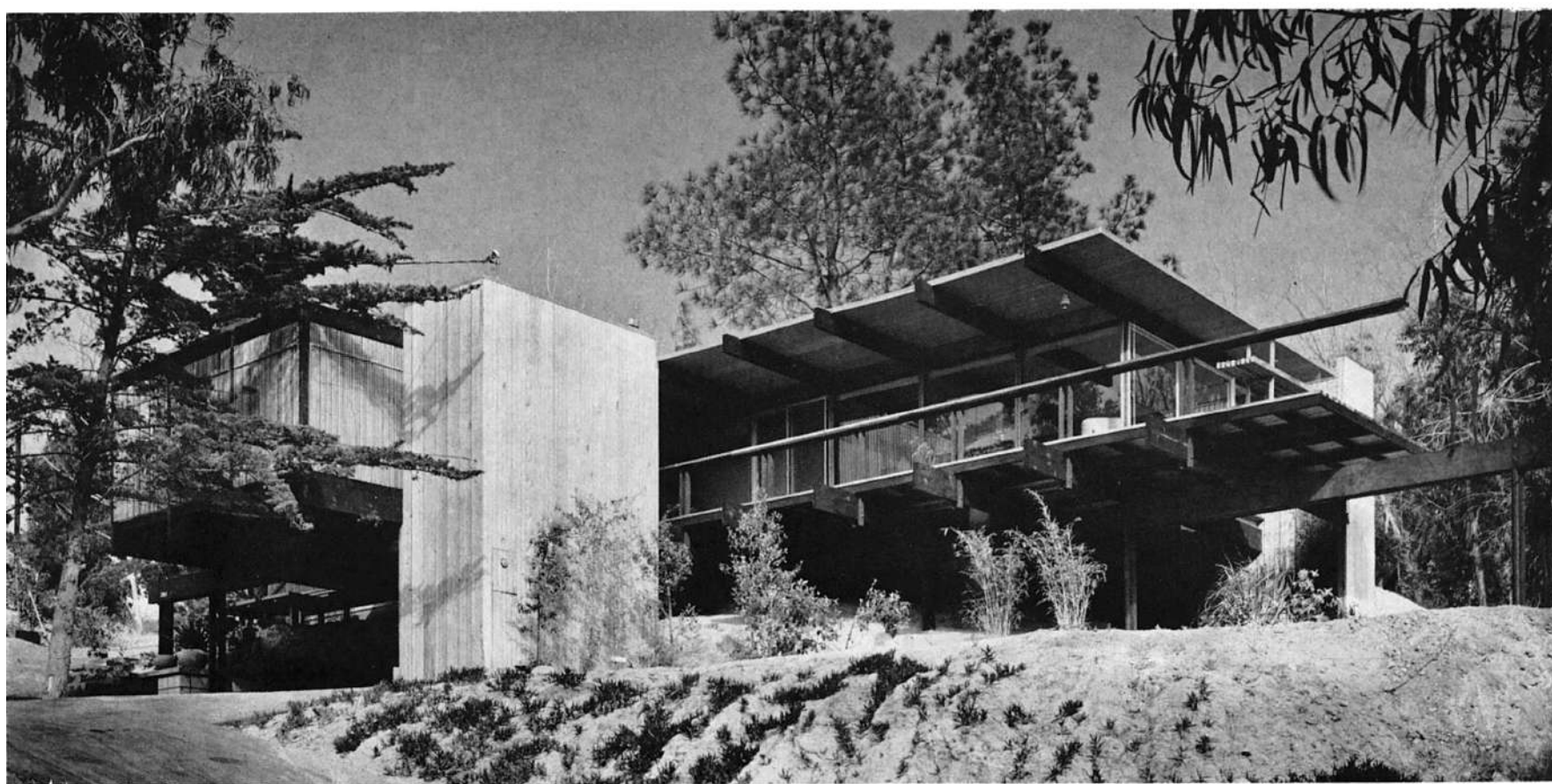


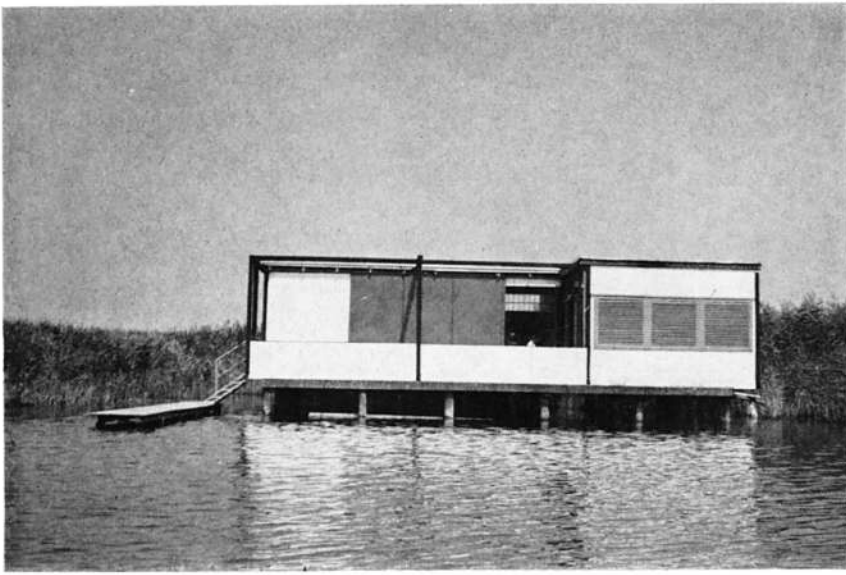
HOUSE BY ROBERT E. JONES, ARCHITECT

This house was designed to give maximum psychological space with a minimum of enclosed space, blending the natural landscape into the design. The orientation of the site evolved from the location of existing trees, and utilization of the contours of the land to dramatize the view of the valley leading to the Pacific Ocean at Del Mar. The portions of the house that do not directly rest on the ground are suspended above it so as to let the space flow under the structure. The house seems impressively large, both inside and out, and it is surprising to learn that it has only 1600 square feet.

The plan allows for expansion in three ways (1) by enlarging the family living area when the children grow up and need an entertainment area of their own (2) adding a dining room for more formal dining, converting the present dining area into a music and entertainment area and (3) building a studio-guest room beneath the living room with separate access from the remainder of the house.

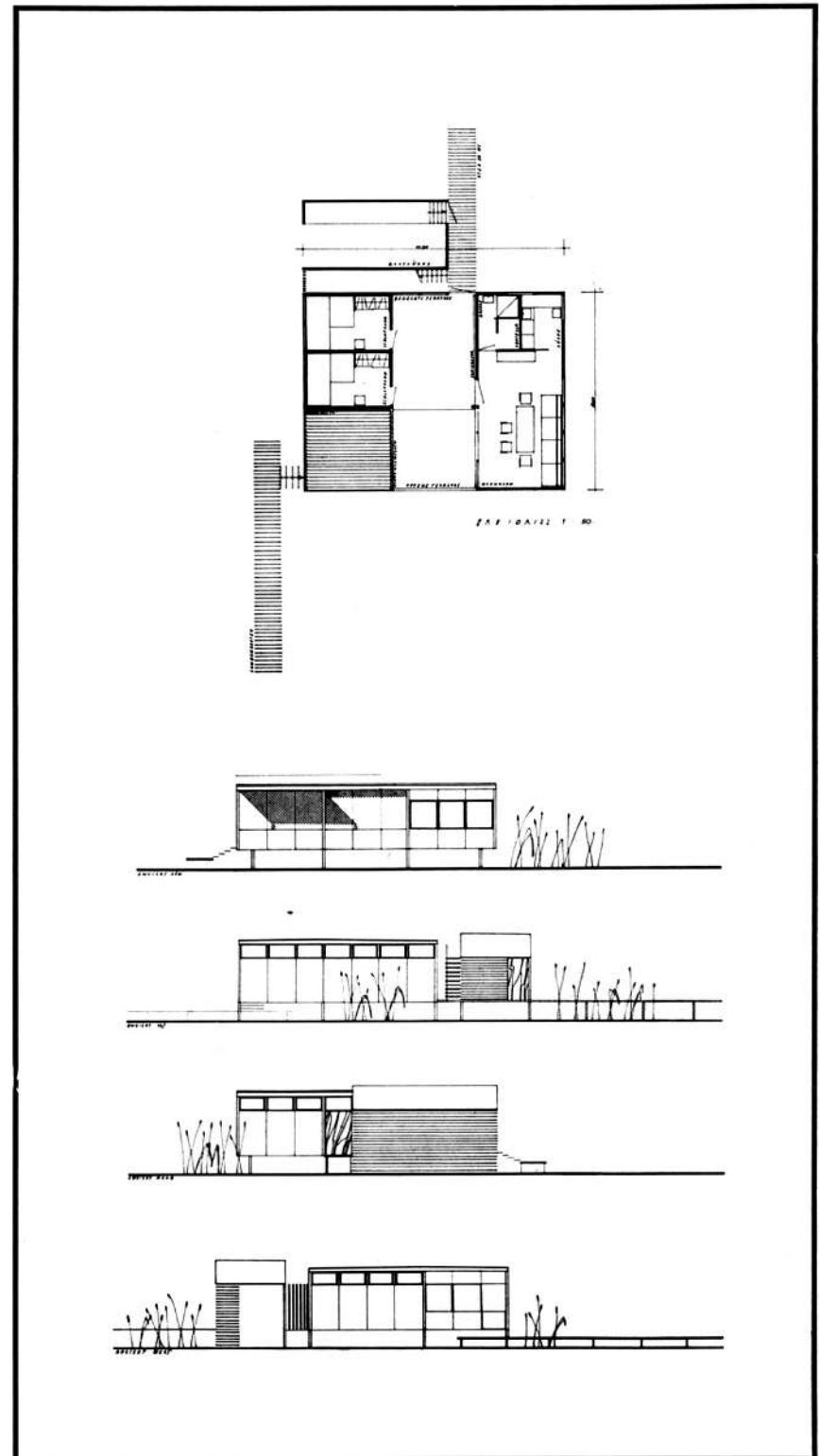
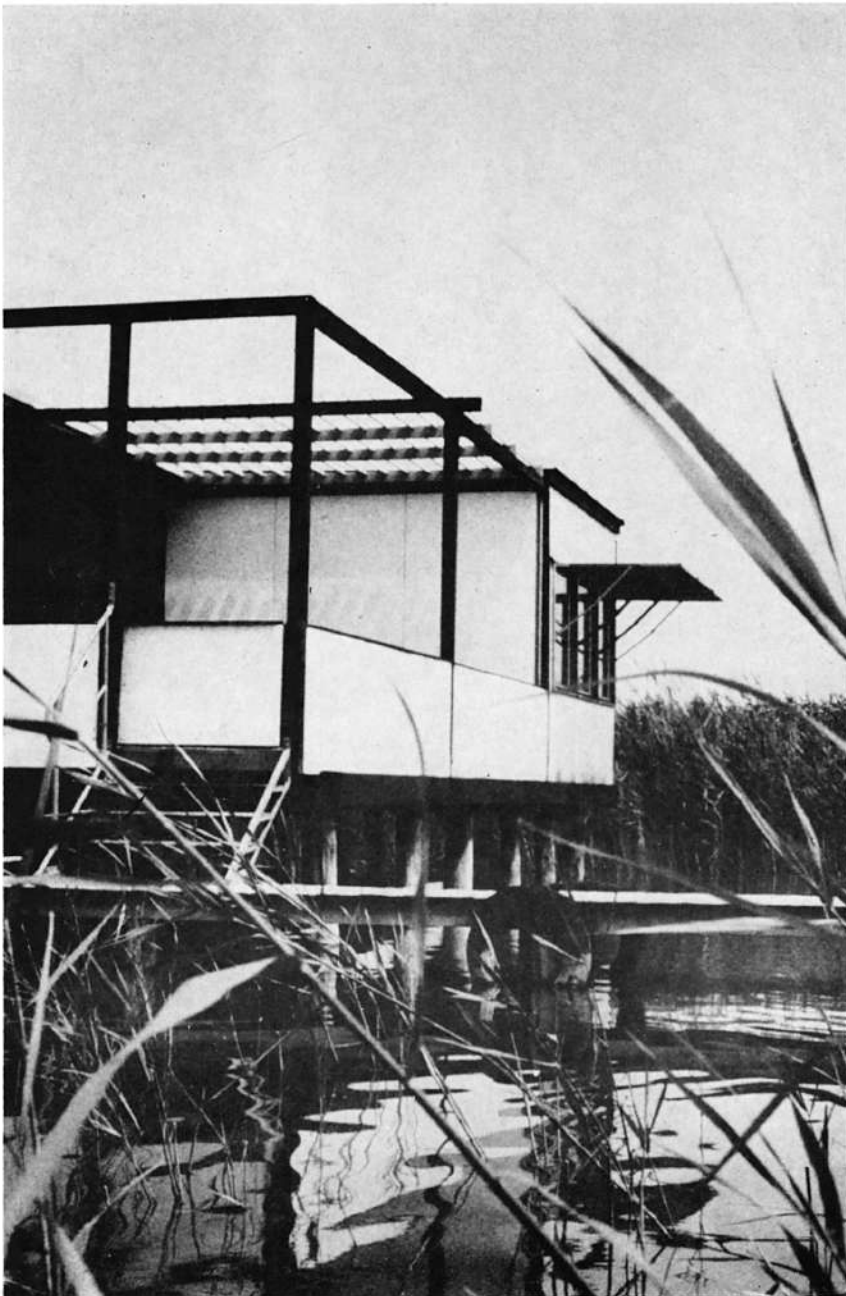
The kitchen is designed as part of the family living area, with the cooking and eating island lowered to a level for both functions for the average person.

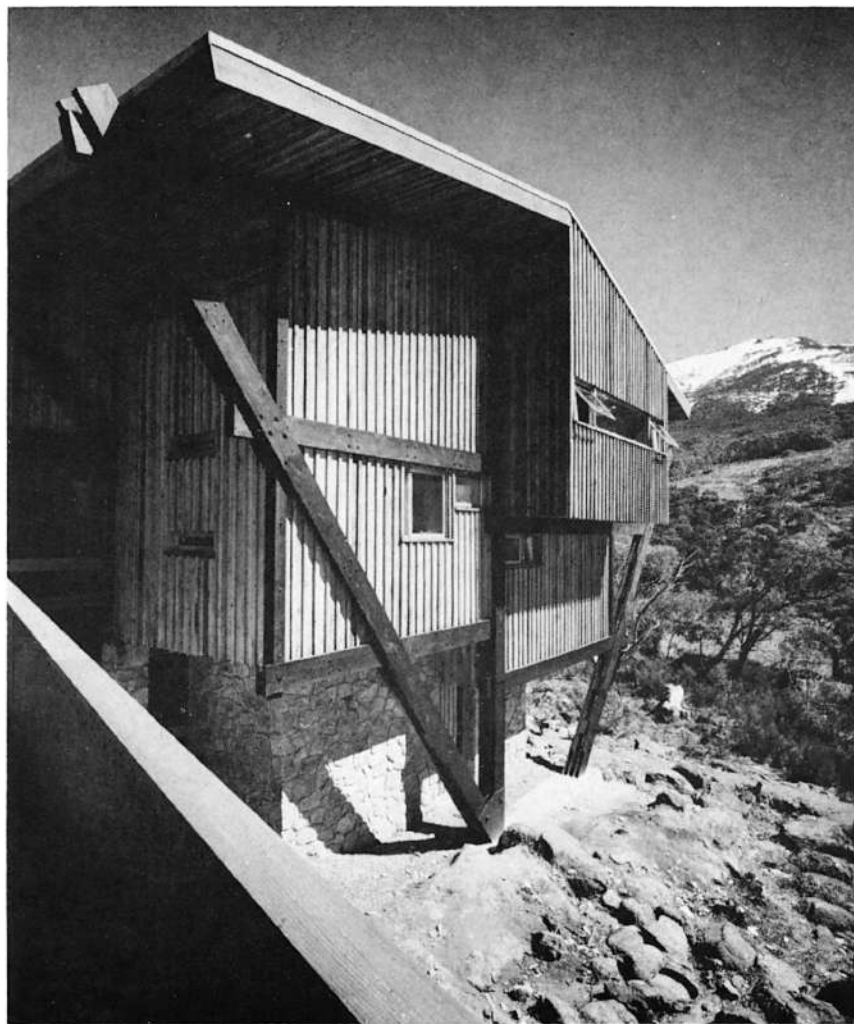
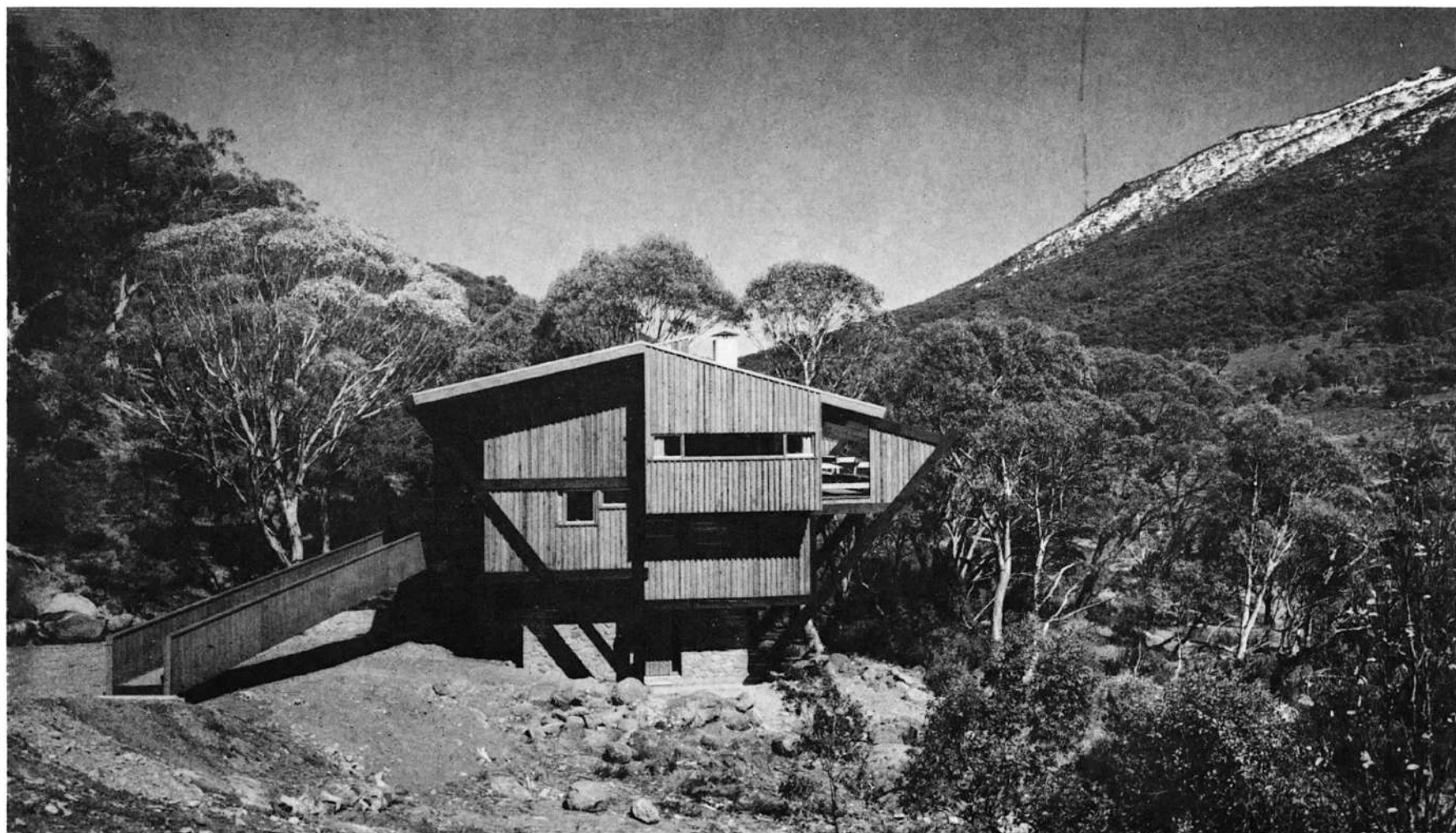




This small house, on an Austrian lake, has been erected on existing piles. A central hall divides the living, kitchen and bathroom area from the sleeping area which contains two bedrooms, each of which can accommodate three people. The construction is wood with "Eternit" facing on all outside walls. Sliding glass doors open the entire front of the house to a large terrace. The flat roof of the boat house at the rear has been planned for sunbathing.

VACATION HOUSE BY BRUNO TINHOVER, ARCHITECT





SKI LODGE BY HARRY SEIDLER, ARCHITECT

Built at the edge of a ski resort village high up in the Australian Snowy Mountains, this lodge perched on a sloping site over a mountain creek offers a good view of the ski slopes and the chair lift to the north. The approach is from the east.

The shape of the compact, multilevel timber building was determined by the requirements. The ski room, sauna, wash and drying rooms occupy a small space contained within a stone-walled bottom level. The two double bedrooms and two four-bunk rooms on the center floors are between this and the large lounge and dining areas with their terraces on the top levels. As the required floor areas increase toward the top the resulting shape of the building is supported by equally spaced vertical timber trusses with floors of increasing width hung between them. A free-spanning, 50-foot-long plywood ramp gives access into the central main stair connecting all levels.

The trusses consist of bolted, spaced double timber members and are stained black. The infill walls are of rough-sawn local ash boards and battens, with a natural oil finish.

The freely planned space of the top living floors extends out to terraces with glass doors. A central skylight admits the northern sun into the upper dining level, and the free-standing, two-way stone fireplace forms the focal point of the space. To allow a view down to the running water under the building, a section of the living area floor suspended over the creek is of armored plate glass.

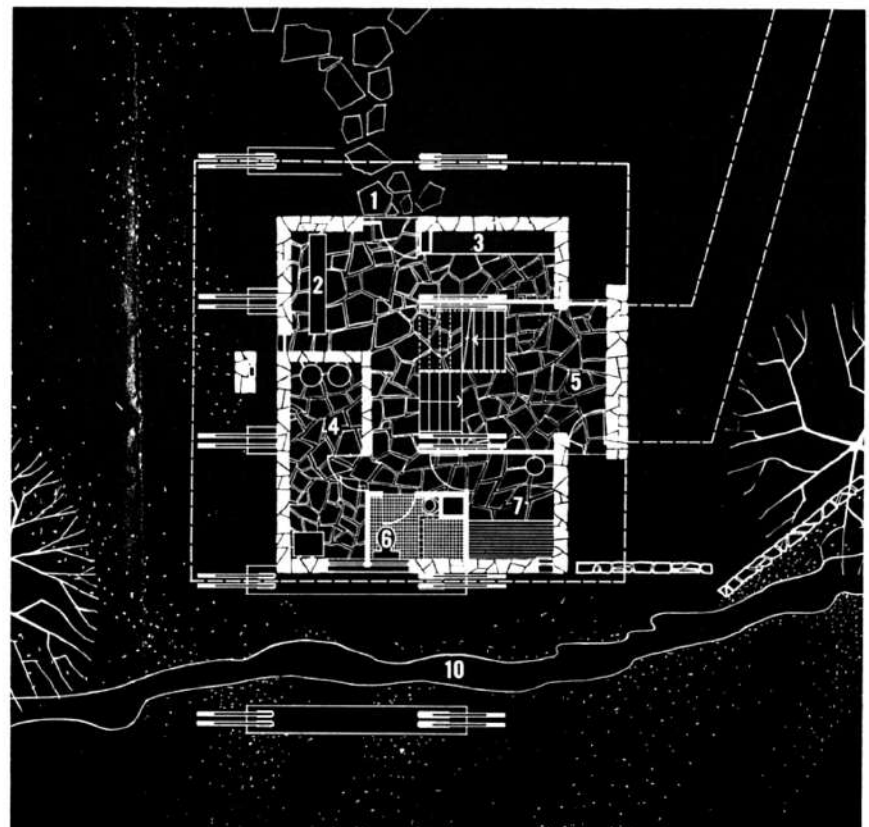
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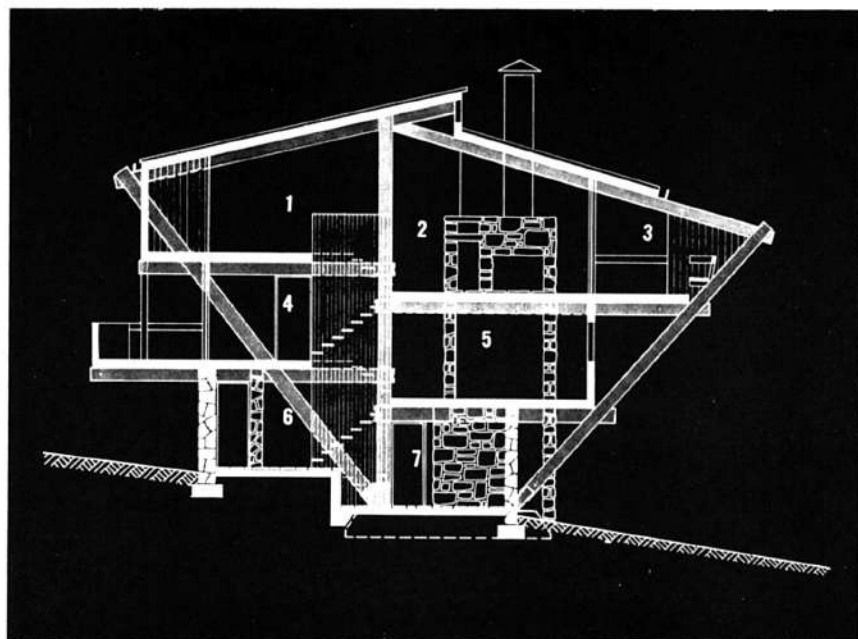


HARRY SEIDLER

FLOOR PLANS

1. Skiers' entrance
2. Ski room
3. Store room
4. Drying room and laundry
5. Entrance from parking area
6. Bathroom
7. Sauna
8. Entrance ramp
9. Car parking
10. Creek running under suspended part of building
11. Bedroom
12. Four-bunk room
13. Ramp entrance
14. Sundeck
15. Den
16. Kitchen
17. Double-sided fireplace
18. Bar
19. Lounge
20. Dining room
21. Glass floor panel with view of creek below





SECTION

1. Dining, kitchen and bar

2. Lounge and den

3. Sundeck

4. Ramp entrance and bunk rooms

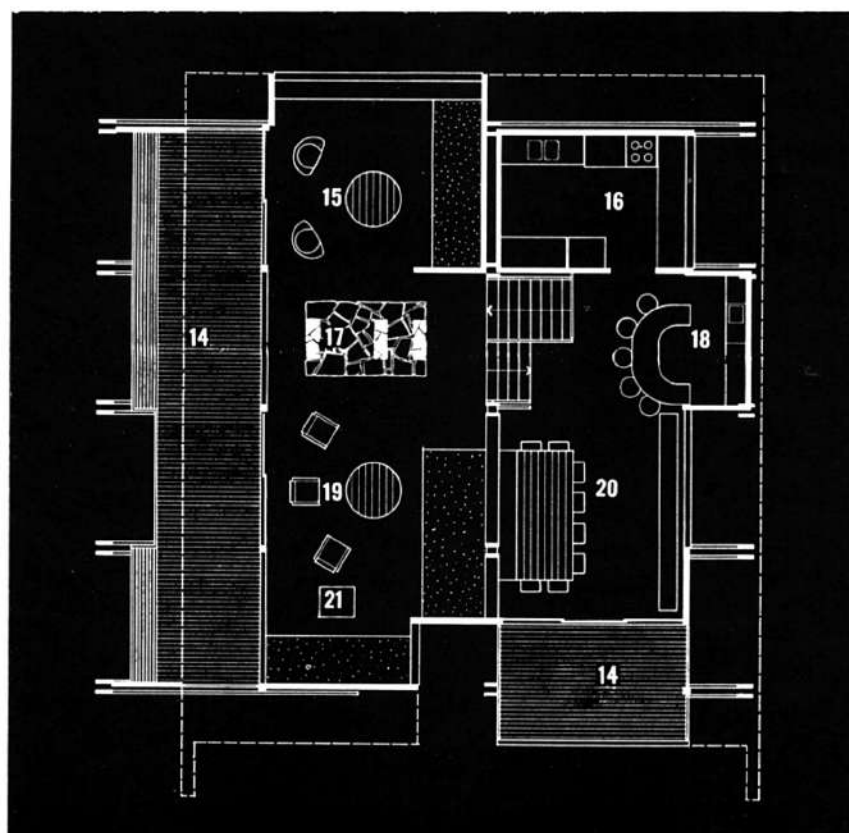
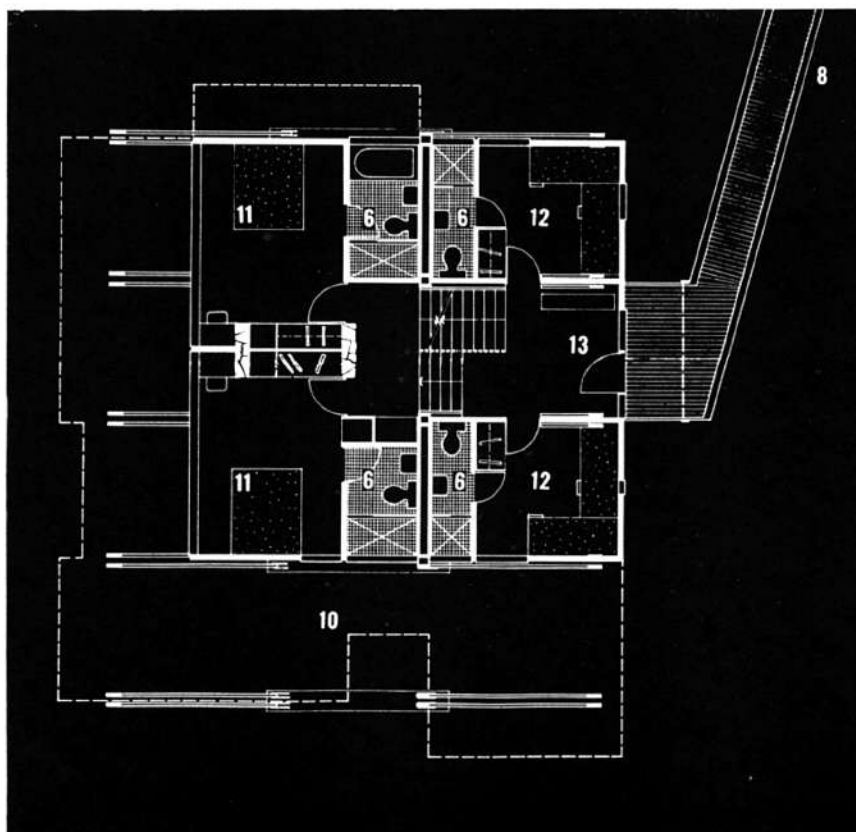
5. Bedrooms

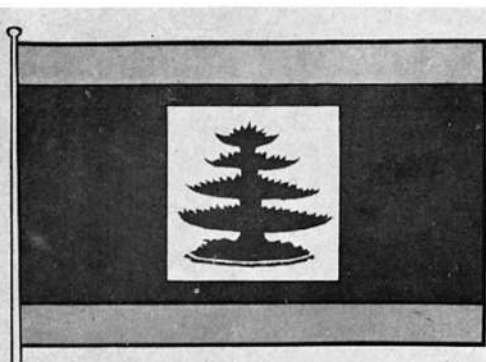
6. Entrance from parking area

7. Skiers' entrance, store and sauna



PHOTOGRAPHS BY MAX DUPAIN





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69TH INF'Y REGT ARMORY, NEW YORK CITY
FEBRUARY 15TH TO MARCH 15TH 1913
AMERICAN & FOREIGN ART.

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Half a century ago American art was enclosed in hard-shelled provincialism. Scarcely more than a handful of artists in the United States were acquainted with the momentous innovations in painting and sculpture then taking place in Europe. Few persons on this side of the Atlantic had encountered at first-hand the works of the fauves, the cubists, the futurists, the expressionists, and such pioneer abstractionists as Kupka and Kandinsky. Indeed, fifty years ago the far-reaching significance of the impressionists, the Nabis, and such post-impressionists as Cézanne, Seurat, Van Gogh, and Gauguin in the closing years of the nineteenth century had been grasped by only a minuscule fraction of the American art community.



The complacent insularity of American art before the First World War ended abruptly on the evening of February 17, 1913 at the Sixty-Ninth Regimental Armory in New York. The occasion — opening night of the **International Exhibition of Modern Art**, quickly tagged the "Armory Show", as the event has been known ever since. Thanks to the Armory Show, artists in the United States had to take revolutionary tendencies abroad into consideration, whatever their attitude to these unprecedented developments may have been. Of course, many an American painter and sculptor has resisted "infection" by radical stylistic departures, as if the life-blood of art was threatened by a fatal pollution. That determined opposition is convincing evidence of the disturbing power of the mutinous challenges to the status-quo by radical painters and sculptors in France, Italy, and Germany. On the other hand, the Armory Show proved a revelation to the more venturesome spirits in the American art community. These venturesome spirits, at first an insignificant minority, gained increasing stature over the years. By the late Forties and early Fifties they had brought American art to its present position of creative eminence in painting and sculpture.

The Fiftieth Anniversary of the Armory Show currently is being cele-

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THE LEGENDARY ARMORY SHOW



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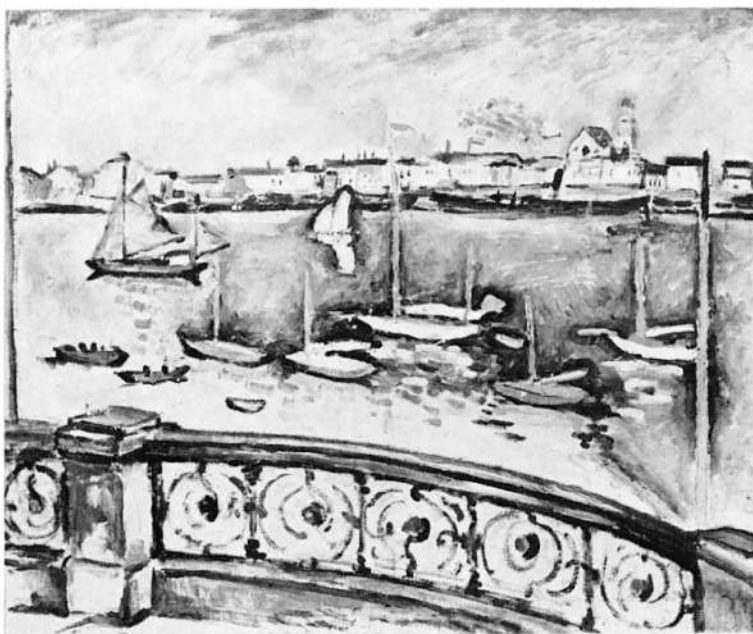
1. "Young Girl", 1912, Jacques Villon. Philadelphia Museum of Art
2. "A Line of Mountains", Arthur B. Davies. Virginia Museum of Fine Arts
3. "Madonna", Edward Munch. Museum of Fine Arts, Boston
4. "The Back", 1909, Henri Matisse. The Museum of Modern Art
5. "Woman's Head", bronze, Pablo Picasso. Albright-Knox Art Gallery
6. "The Man on the Balcony", 1912, Albert Gleizes, Philadelphia Museum of Art
7. "Le Port d'Anvers", George Braque. National Gallery of Canada
8. "Nude Descending a Staircase", Marcel Duchamp. Philadelphia Museum of Art



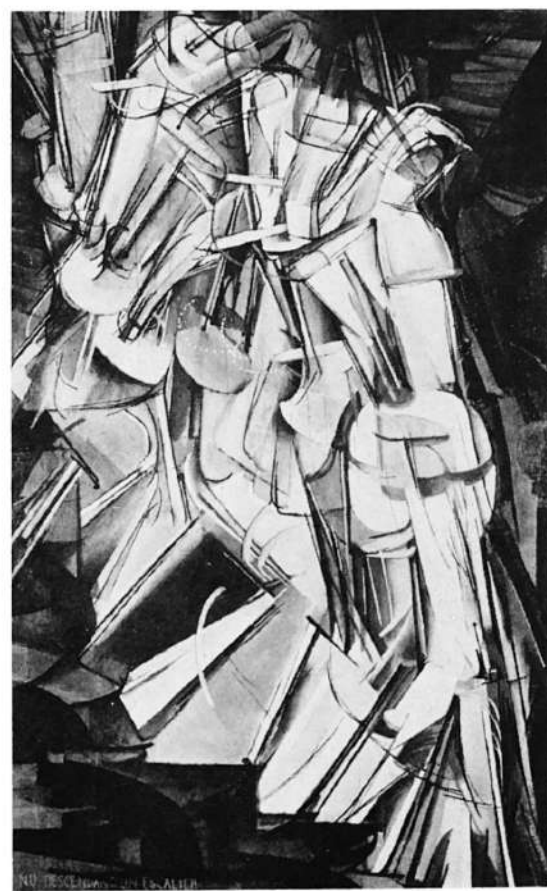
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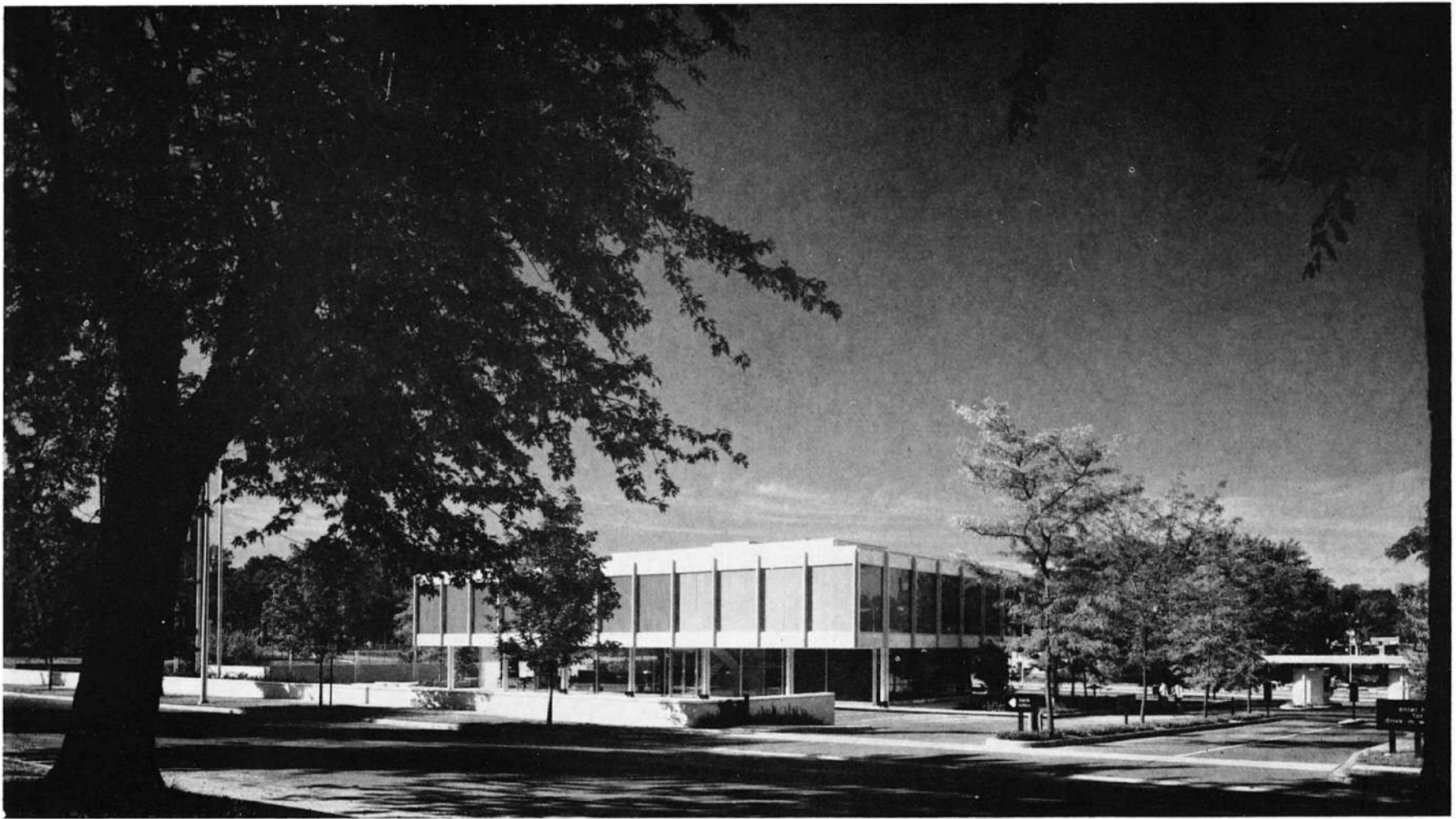
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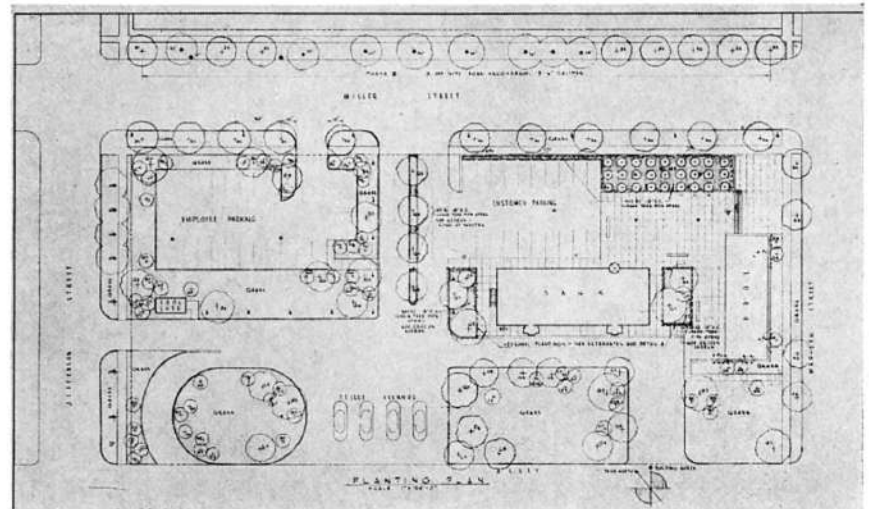


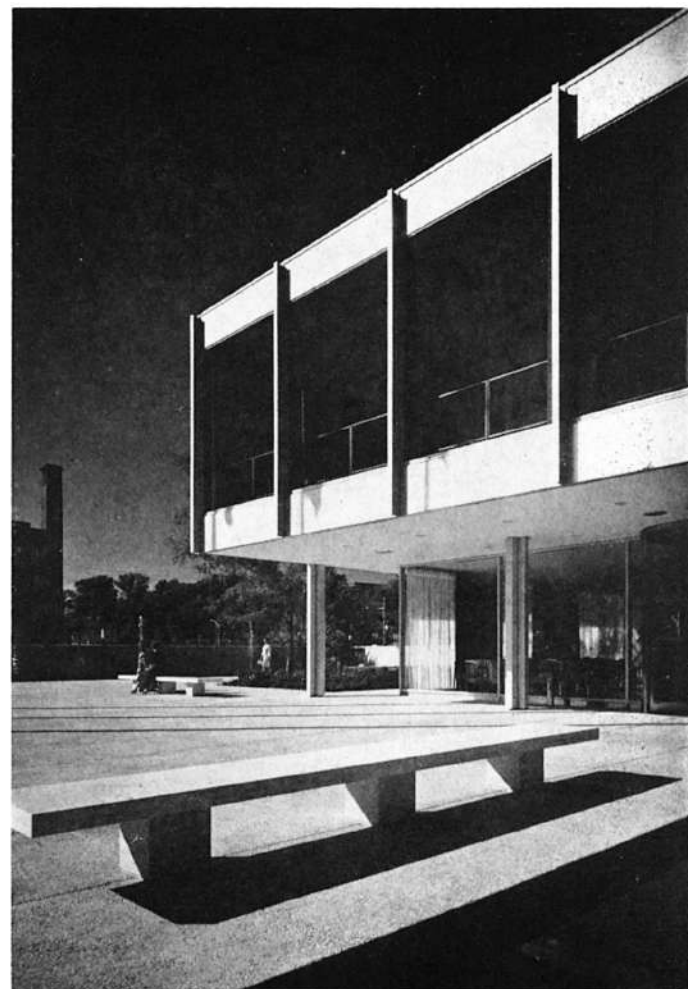
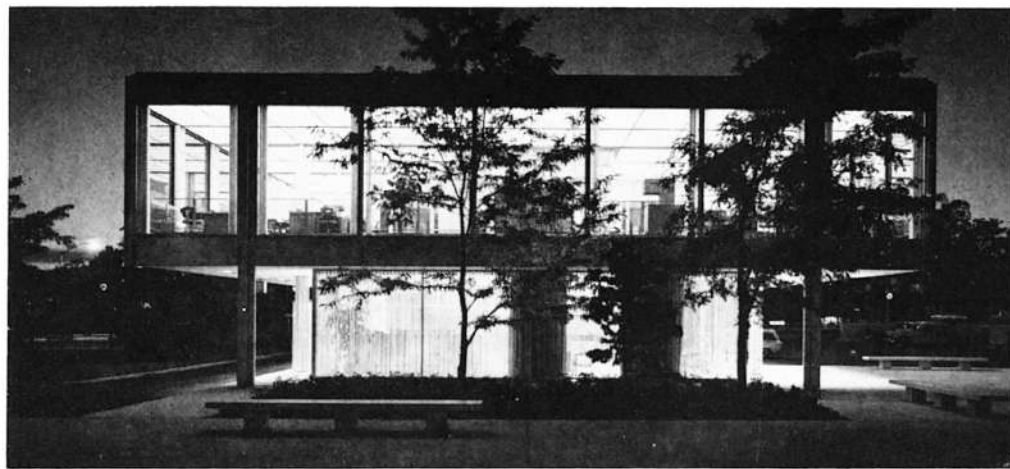
BANK BY SKIDMORE, OWINGS & MERRILL, ARCHITECTS



The Central Motor Bank, a facility of the Central Missouri Trust Company, is located in Jefferson City, Missouri, two blocks from the parent bank and the heart of the downtown business district. The site was selected as being the most desirable location for a motor bank. It occupies a full block adjacent to the new through-town expressway which gives convenient access from all parts of the city.

The major element of the plan consists of an expandable two-story building which contains the in-bank lobby, safety deposit vault and related facilities on the ground floor; air-handling equipment, bookkeeping, employee lounge, kitchen and dining facilities, and a special room for community use on the second floor. A sundeck is located on the roof. The basement houses the main vault and maximum security areas. Six drive-up windows are provided: four in the separate teller island structure and two attached to the main building. All are under roof for customer protection.



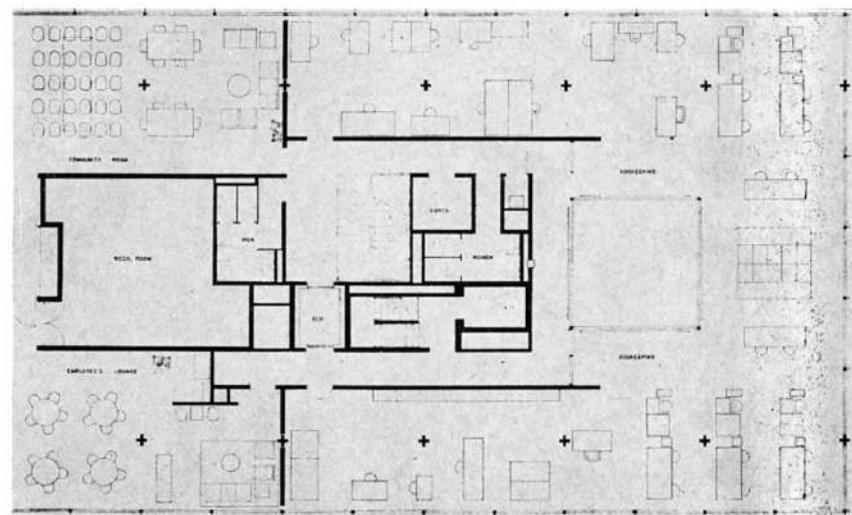
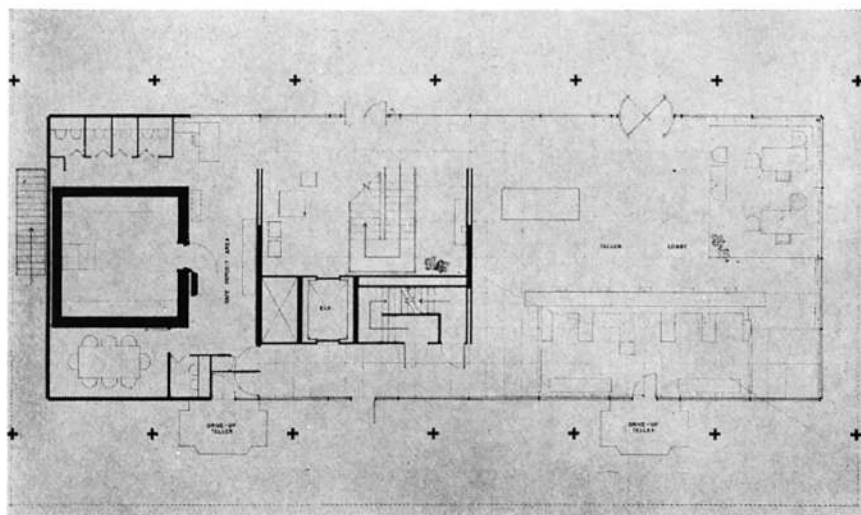


PHOTOGRAPHS BY EZRA STOLLER

The entire site is landscaped to create a pleasant, park-like atmosphere. Separate parking and pedestrian circulation areas are provided for in-bank customers, with special pavement surfacing, planting, benches, drinking fountain, and a reflecting pool with fountains. Three separate means of access and five holding lanes have been planned for the convenience of drive-up customers.

The main building is an all-welded rigid frame steel structure having a span of 45' with a 9' cantilever at each side of the main span. Two rows of X-shaped built-up steel columns support the second floor and roof at 18'-0" spacing. Overall dimensions of the building are 63'-0" x 108'-0". Floor-to-floor height is 11'-10" on the ground floor and 12'-0" on the second floor. Maximum floor-to-ceiling heights of 9'-6" and 10'-6" respectively are made possible by running duct and pipe work through specially-designed openings in the main girders, and between the floor and roof stringers. The basement structure is of reinforced concrete.

The exterior finish of the main building is glass, marble and aluminum. Clear glass is used at the ground level, owing to the large protective overhang and the desirability for maximum visual contact with the in-bank lobby and related facilities. Gray heat-absorbing glass — 3/8" thick — is used on the second floor, supplemented by vertical blinds for sun control. Verte Antique marble panels are used at the ground floor level where opaque surfaces are required. Truscan Travertine is used on the attached drive-up teller stations. All the aluminum work is anodized and natural in color. The separate teller island enclosures are finished with off-white ceramic tile. The columns and fascia of the protective canopy are aluminum. In-bank pedestrian walks and terrace areas are poured-in-place concrete with exposed aggregate finish similar in color to the Truscan Travertine floor of the lobby. All furnishings were designed by the architects.





"Sun," iron, 1957-1962, Collection Daniel Cordier

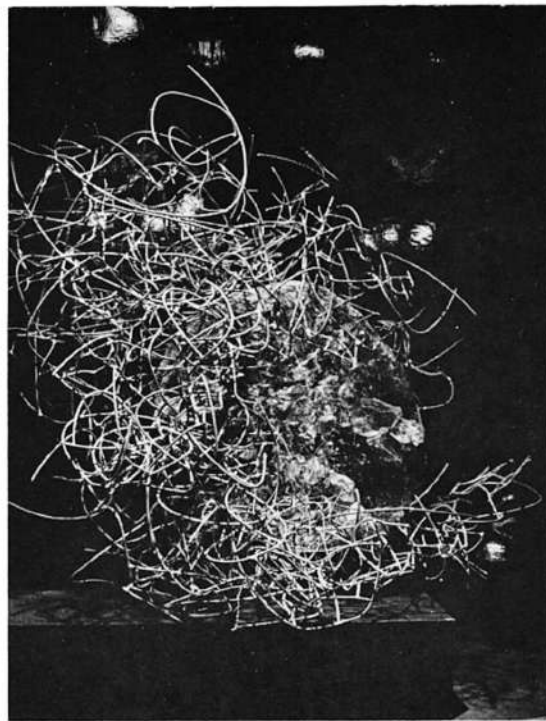


"Sun," detail

CLAIRE FALKENSTEIN — RECENT STRUCTURES



"L'objet, l'Artiste," Musée du Louvre, 1962



"Mars" iron and plastic, 1962



Gates, detail

Where does art begin and nature leave off? Or conversely, where does nature begin and art leave off? Tying into the structure of the universe, man's consciousness coexists with the continuous creation of all living creatures. Indeed, the prototypes of human architecture are in those webs, cocoons, daubed and plastered cells of the insect world. In like manner, all creatures are satisfying basic needs when the structure of their creation comes into being.

Within the human framework, a structure becomes a "thing" which acts as a point of communication. It transmits our feelings, hopes, desires, capable of giving evidence of vital participation in life. Both nature and

art contribute to making the structure significant. Recognizing the intelligence in the materials themselves, seeing the patterns in natural phenomena and knowing all along that we must continue and not stop with recognition, bring about the parallel of art.

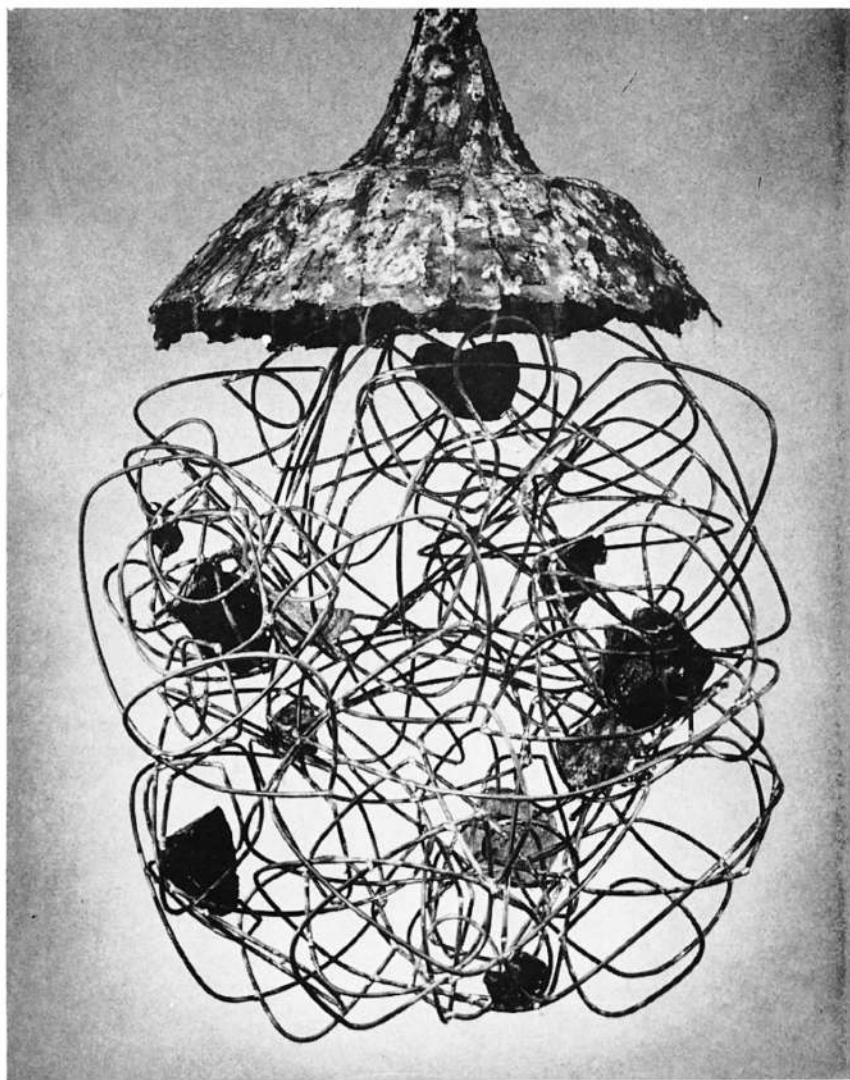
In the Renaissance, Michelangelo said an architect needed to know human anatomy in order to build. How much more complex is the demand today? A contemporary structure should project the great ensemble of our attitudes toward the universe and the necessities of day by day living. Our structures act as points of meeting between person and person, they also reveal man to himself. — **CLAIRE FALKENSTEIN**



"Point as a Set," copper tubing, 1962, collection Rodolphe Stadler



Gates for Palazzo Venier Dei Leoni, Venice, 1961, iron and glass; collection Peggy Guggenheim

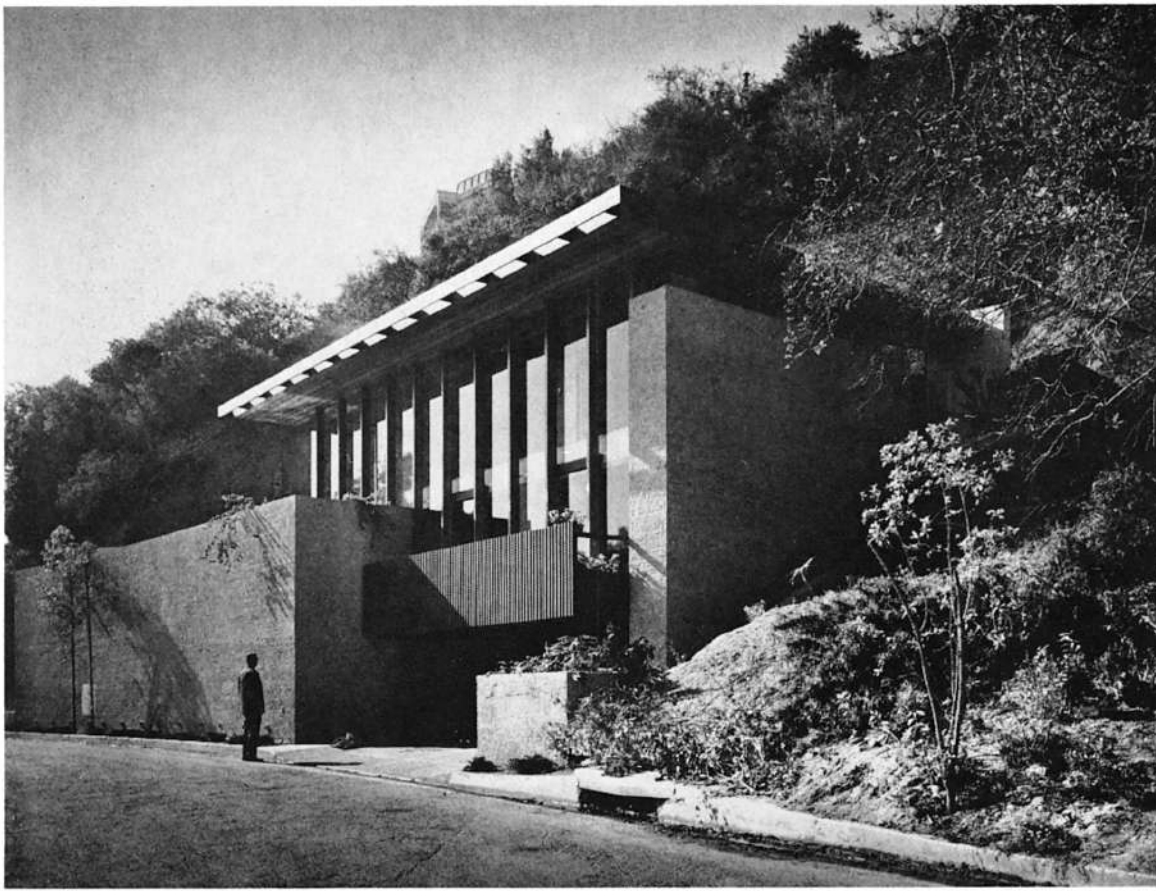


Fountain, copper, bronze and glass; 6' x 3 1/2'; collection Dr. and Mrs. Robert Buffum.



Fountain, detail

Claire Falkenstein's fountain, small, elegant and rich in fantasy, appears as a breath of fresh air. Limited in scope, it offsets its limitations by a concentration on imagination, on the relations between water and structural materials — copper, bronze, glass, and on dramatic placement and lighting. It is an integrated conception in which sculptural form expresses, determines and follows the fall of water from a hidden source. The water adds new dimensions of texture, color, movement and sound. While not alone, this is one of the few contemporary fountains which adds another increment to the great tradition in which water and containing or controlling material react on each other so that each takes on new qualities. — GARRETT ECKBO



HILLSIDE HOUSE BY CARL MASTON, ARCHITECT

JOHN E. MACKEL, STRUCTURAL ENGINEER



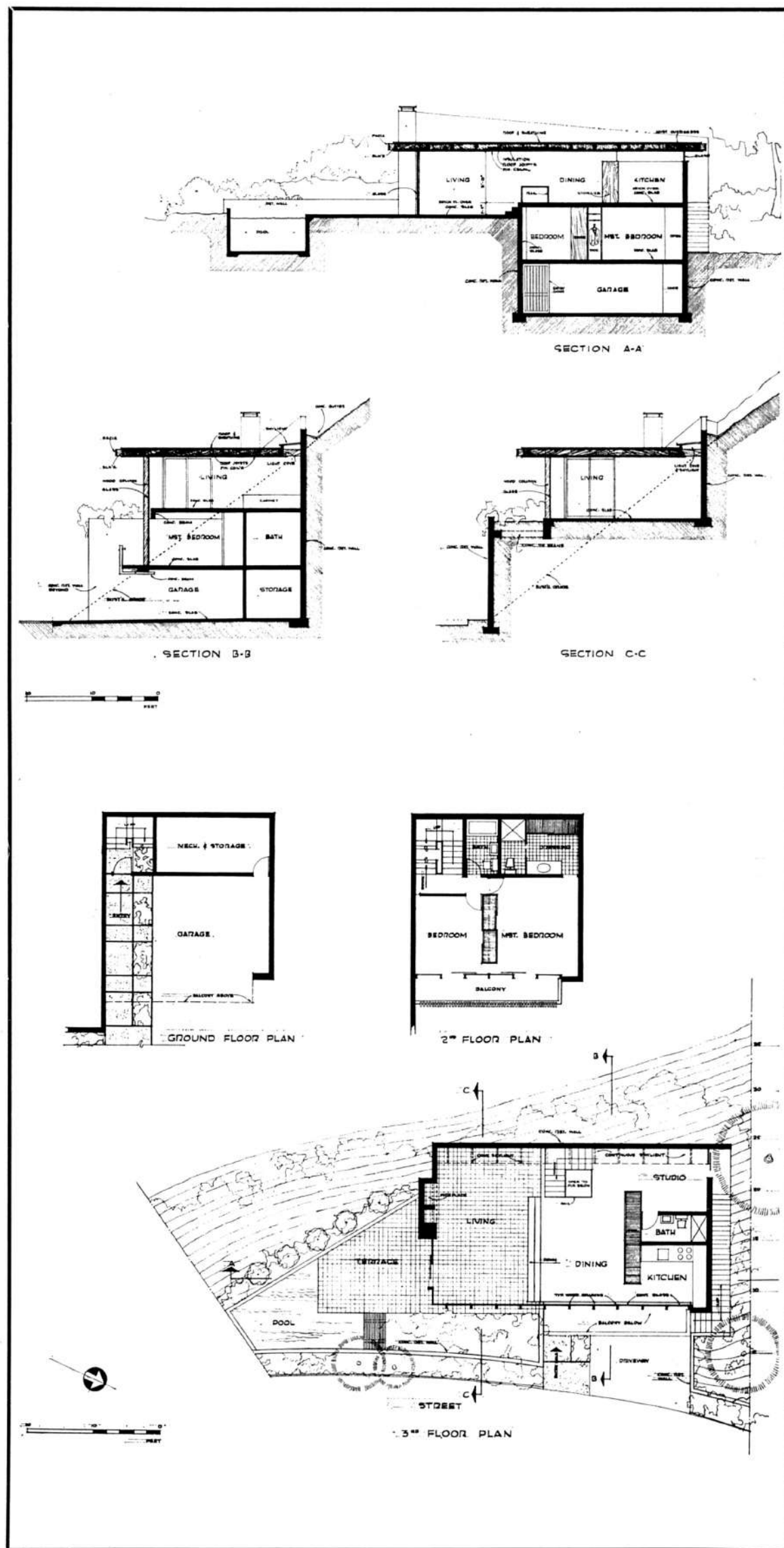


PHOTOGRAPHS BY JULIUS SHULMAN

The site is a steep lot overlooking the city of Los Angeles. The clients, a professional couple, wished the advantages of an urban type town house combined with the privacy of their own property, with a private terrace and pool. This solution consists of a three-story concrete structure set into the hill, with the walls of the house itself designed to retain the earth. The plan, accordingly, was influenced by the need to make the concrete walls and concrete floor slabs buttress each other forming simple spans.

While satisfying these requirements, the prime objective was to design a structure compatible and harmonious with the site. This challenge was particularly pertinent to the architect as a reaction against the prevalent practice of bulldozing level areas, thereby destroying the very quality of the hillside. The other extreme, the house on stilts, creates an artificial relationship between house and site and a usually unsympathetic relationship to the neighborhood.

All concrete walls were poured in place, in forms of 1" x 6" horizontal boards. Front and side walls have been sandblasted to reveal the aggregate texture. The floor and the terrace of the top floor are of flint acid brick laid without mortar joints over electric radiant heating coils. The floor slab of the bedrooms is carpeted. Stair treads are acid stained concrete cantilevered from stairwell walls. All concrete walls that are not sandblasted have been acid stained, white. The ceiling of the top floor is of 1" x 8" re-sawn redwood boards spaced 1/2" apart revealing black insulating boards at the joints for acoustical as well as decorative effect.





SMALL PROFESSIONAL BUILDING

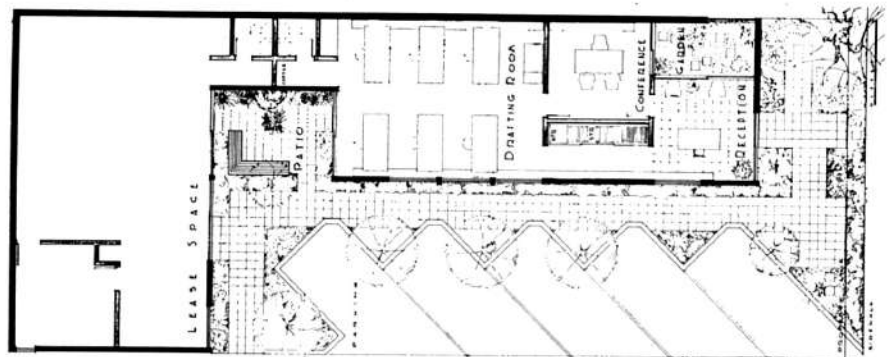
BY HOMER DELAWIE, ARCHITECT

This garden-type structure, containing 2015 square feet, houses the architect's own office and lease space at the rear. The site is a 40' x 100' commercial lot in San Diego, California, facing the historic Presidio Park, and adjacent to a 14-foot-wide alley. The basic design idea to provide a contemporary building which would blend with its surroundings was achieved by using materials in keeping with the area, such as Mexican paver tile, rough cedar siding and metal grillework of contemporary design.

The plan was designed as an "L" shape to give each of the offices a view of the park, allowing space for the staggered parking scheme which takes advantage of the adjacent alley. The small patio at the rear provides outdoor garden space and separation between the two office areas.

The toilet areas were located back-to-back between the offices, both for economy and as a sound buffer. The two adjacent hallways were placed so that by removing the wall between them the front office should easily expand into the present lease space. The conference area and reception room are situated around a small garden court. The passage doors and sliding glass doors are full height to give a feeling of spaciousness.

(Continued on page 32)

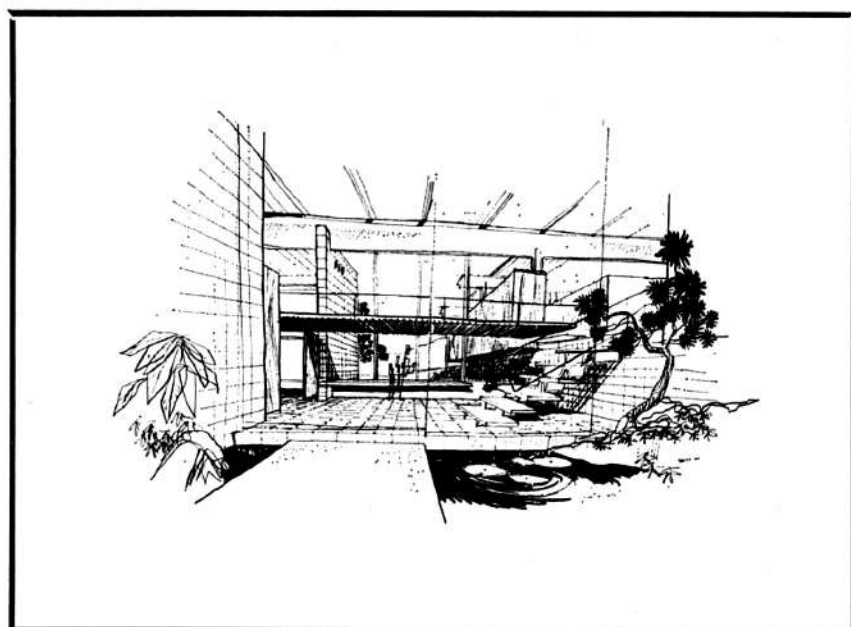


PHOTOGRAPHS BY DOUGLAS M. SIMMONDS

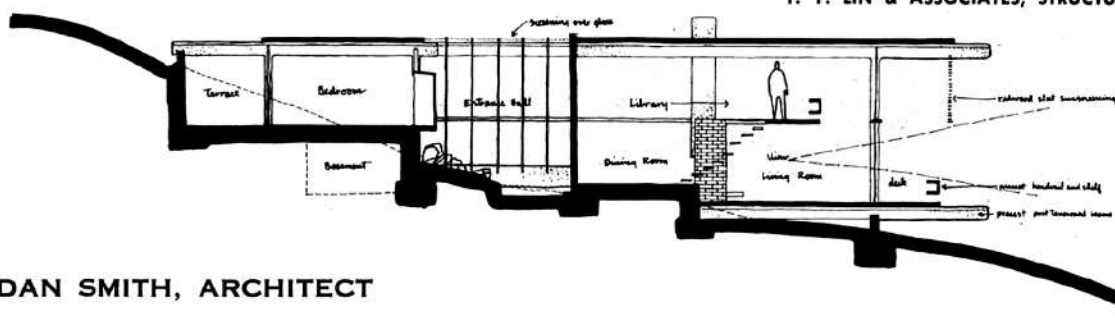
The house will be located on a one-third of an acre site, part of an old estate on which small walkways and trees have remained. Among the clients' requirements were space for entertaining and complete separation of the master bedroom, guest wing and living-dining elements. Secluded space for reading is provided by a cantilevered balcony above the conversation area of the living room. The guest wing can be converted into children's room when necessary, meanwhile it will be used as a guest room.

Because of fire risk in the area, the house will be of precast, post-tensioned concrete beams and columns with structural walls of masonry. This substantially increases the fire resistance of the structure. The entrance reflecting pool, in addition to giving pleasure, will act as a standby fire reservoir. It will be connected to large revolving sprinklers inconspicuously mounted on the roof.

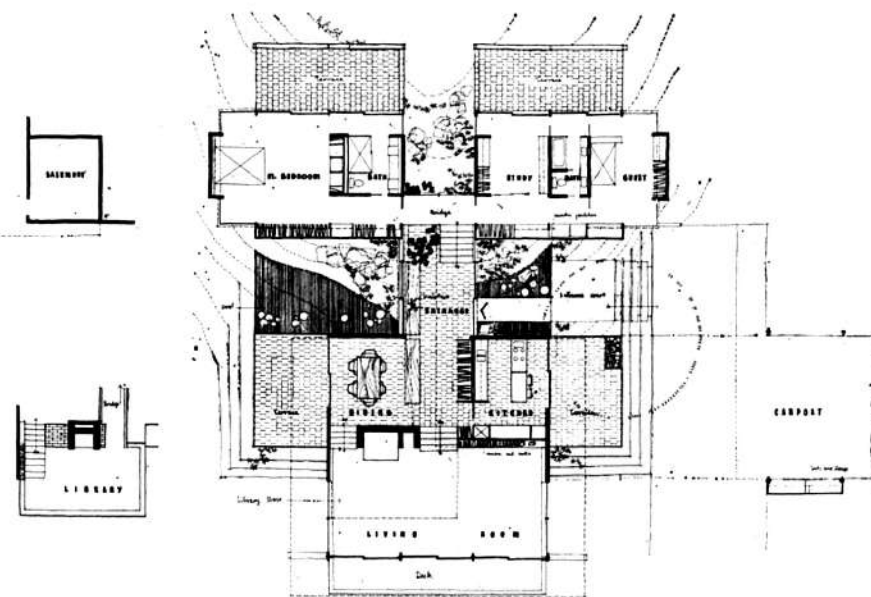
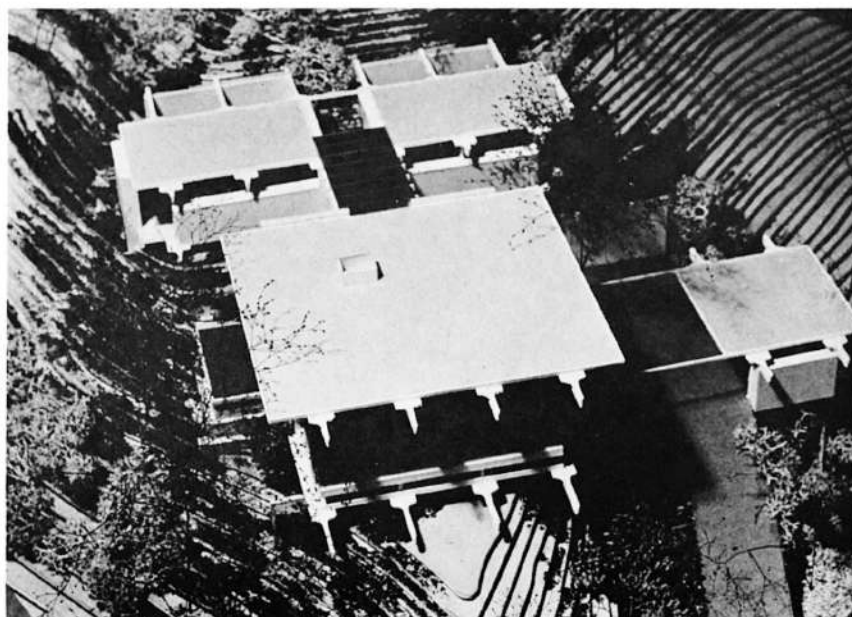
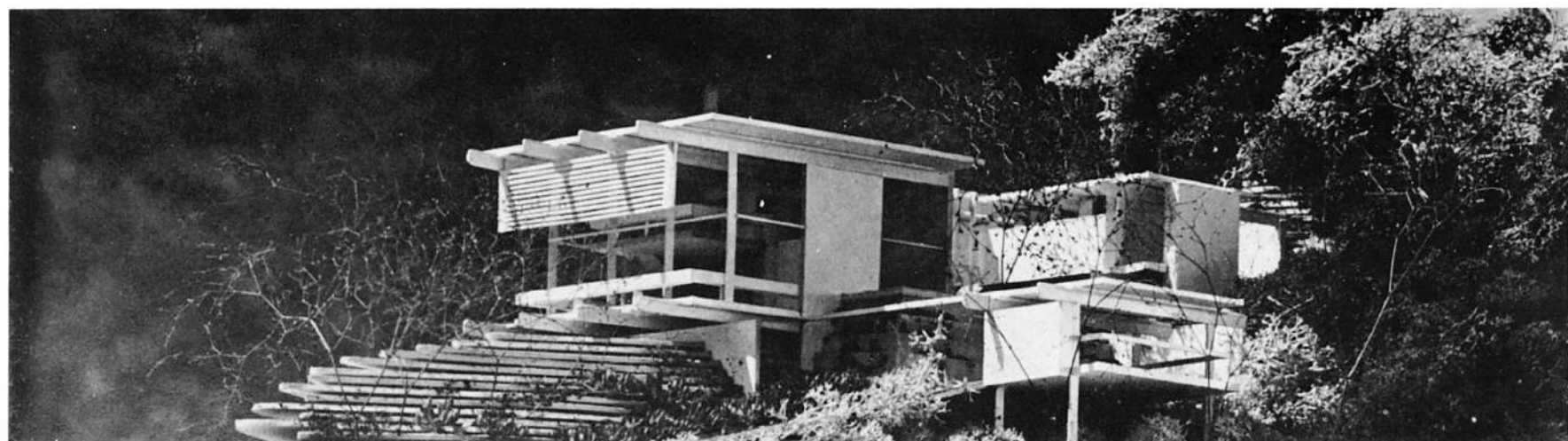
Integration of the house with the site will be achieved by locating the three elements of the house on the existing levels of the promontory. The living-dining area is so situated that it remains open to the view without sacrifice of privacy because the site drops off sharply to the road below. The structure will be recessed slightly into the hillside to increase privacy and to balance the open quality of the entrance court.

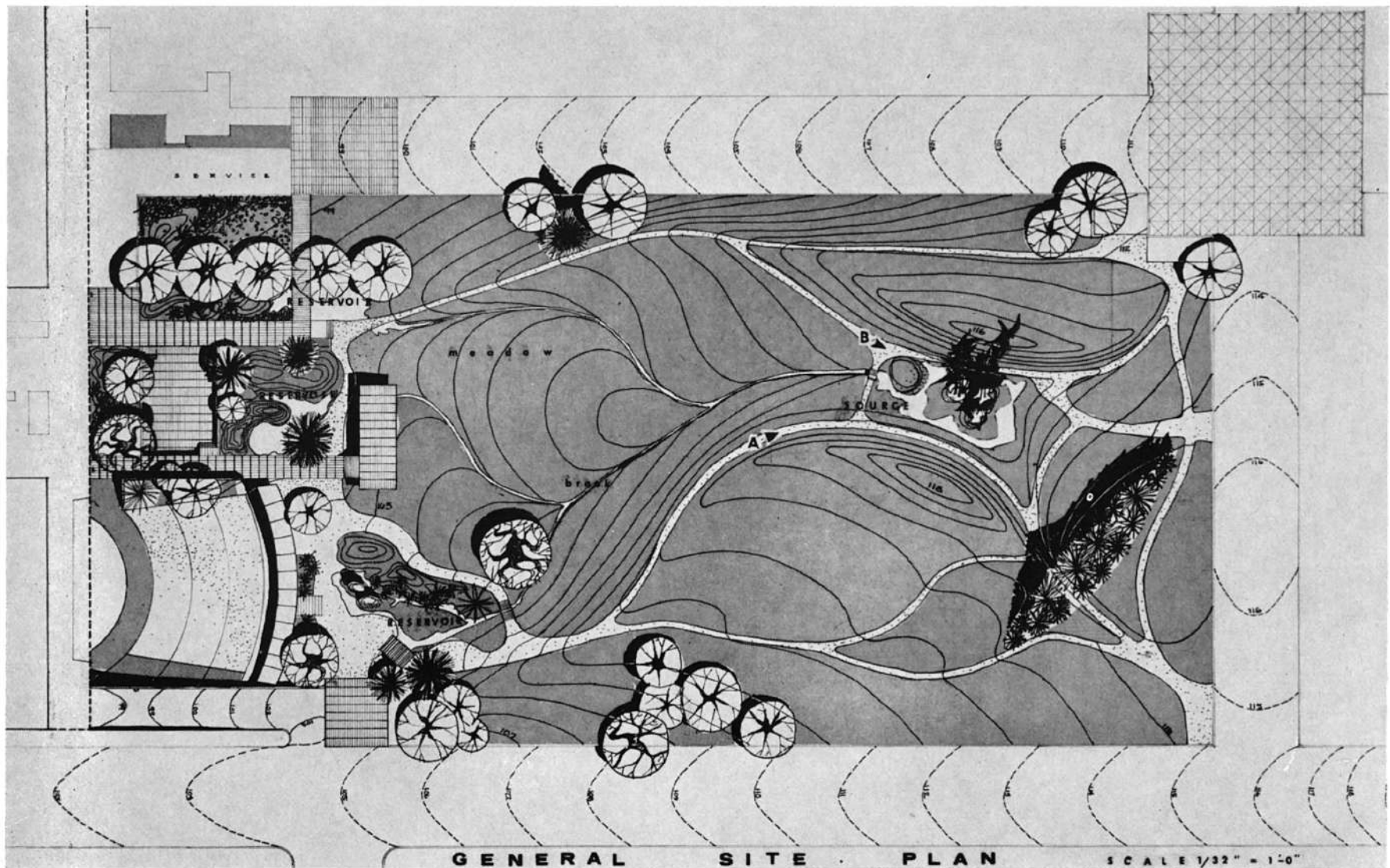
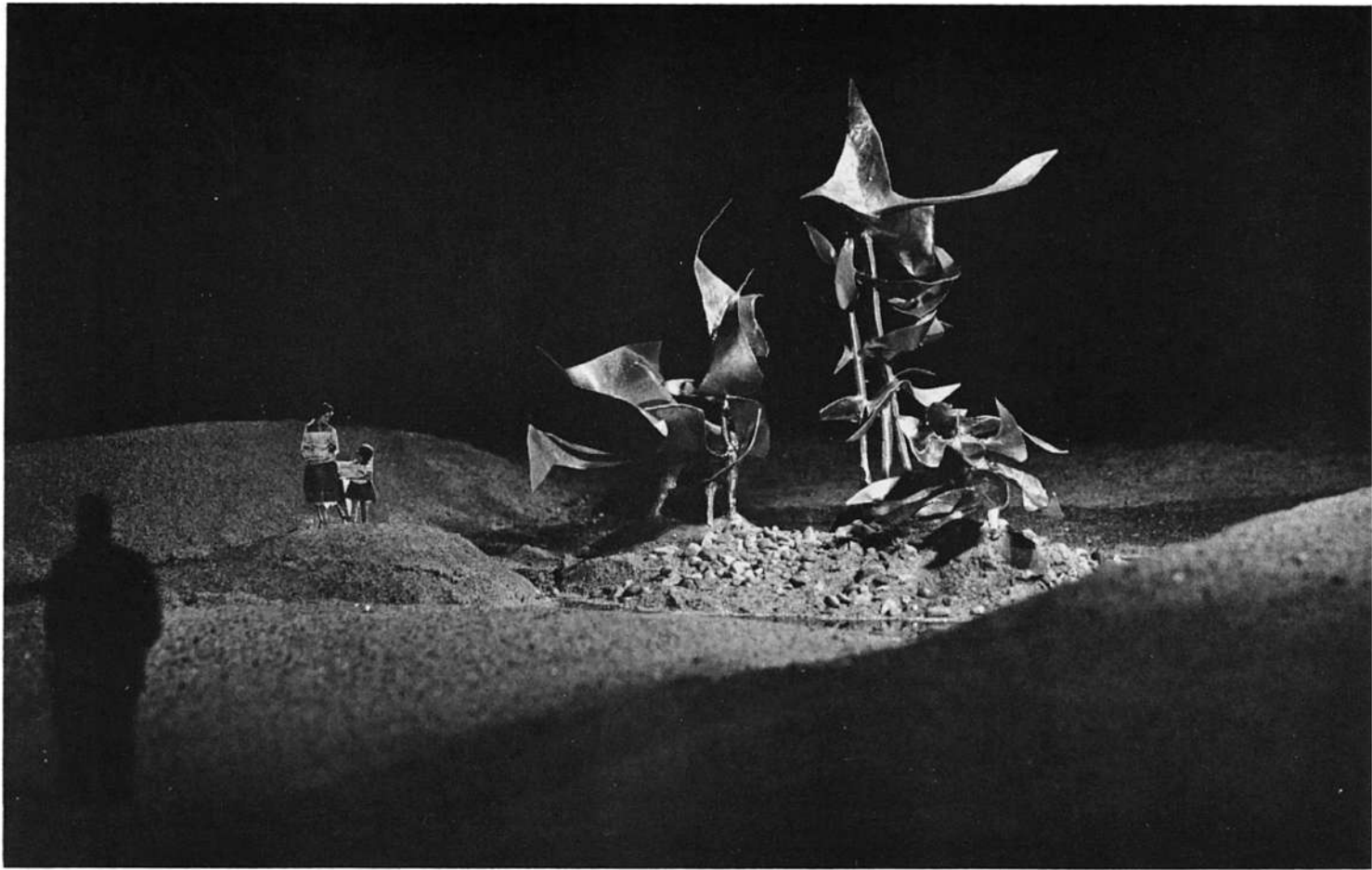


T. Y. LIN & ASSOCIATES, STRUCTURAL ENGINEER



HOUSE BY BODRELL JOER'DAN SMITH, ARCHITECT





BY JOHN B. FRAZIER, LANDSCAPE ARCHITECT

LANDSCAPE AND SCULPTURE

In a relatively "pure" sense design is that process whereby ideas evolve into meaningful form. And, at least philosophically, the process is a creative one involving the knitting together of many diverse elements into a single "cloth". But too often we seem to lose sight of the possibilities at about this stage, failing to realize that the cloth, in turn, has larger relationships to which it should conform. An example of this thinking can best be illustrated thusly: theoretically, the cloth belongs to a specific chair which relates to a room, the room in turn belonging to a house, in a neighborhood, community, city, metropolis, and region . . . (and thereafter the frames of reference becomes so abstract that we need not consider them in other than academic terms).

It was just this thesis which governed the philosophy of this project. And, in admitting the indivisibility of the landscape, we hoped to explode the myth that diverse artistic personalities find compromise impossible. It evolved as a fact that limitations so imposed in one media were saving grace to the conceptualization of form in another.

Jointly, then, a statement of intent, encompassing the design of both

sculpture and landscape, came from the above realization. And from an objective analysis of the region, the imposing local character seemed to suggest forms of rugged and punctuated qualities—of a primeval nature. Hence, it was decided that a triad expressing the ecological relationships between the earth, water and vegetation best exemplified this character. The triad, then, fixed the theme, and the name of the fountain sculpture.

But just how could a fountain sculpture and a landscape share a common philosophy; what single element governed the design of both? The answer seems to be space. This one elusive element best expresses the bond between the two arts: sculpture and landscape architecture. The landscape in this sense can best be visualized as the interior of a piece of sculpture, the space being modeled and shaped to be both comfortable and antagonistic to the proportions of the human dimension.

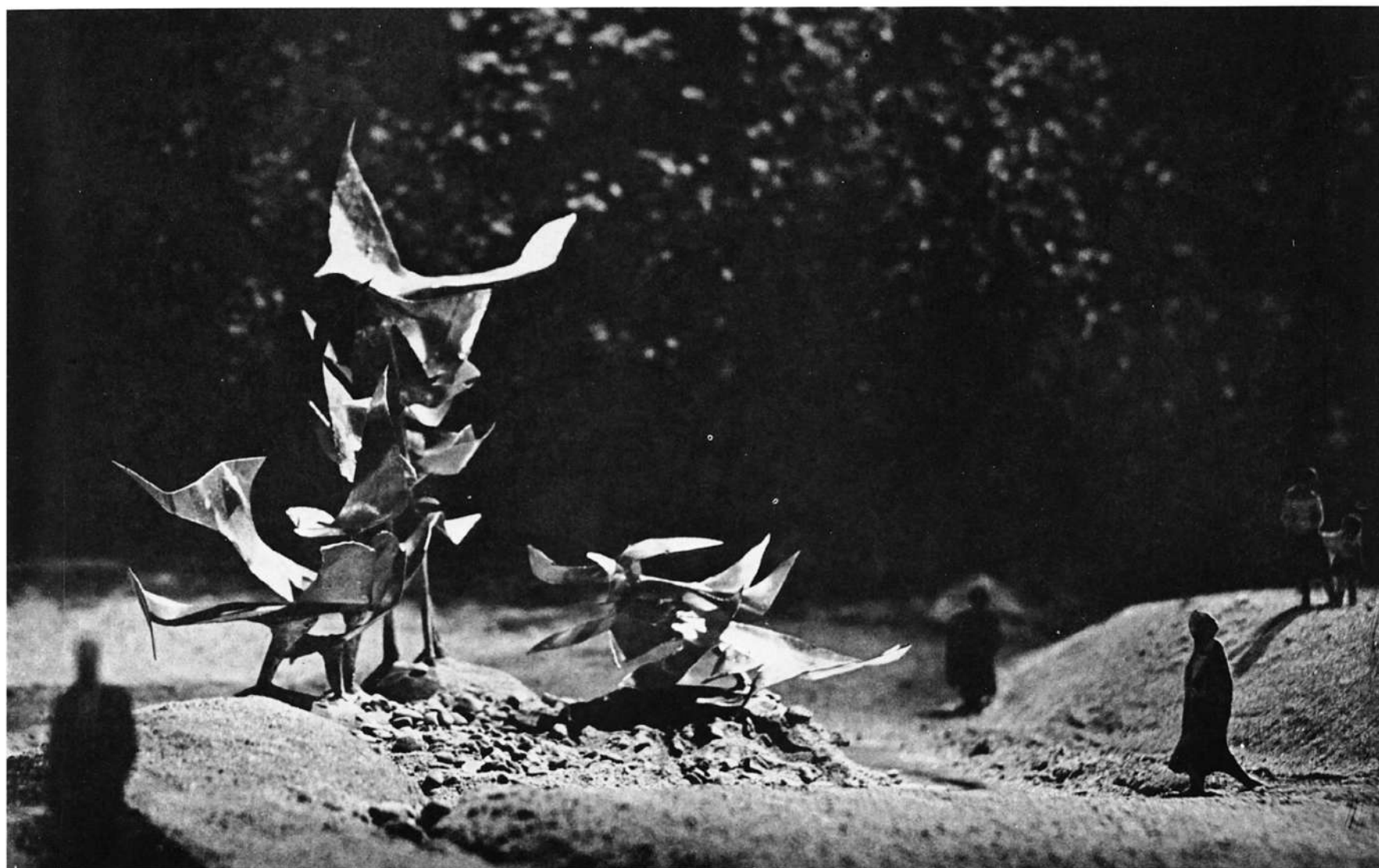
The fountain sculpture — the triad — was deliberately exploded, making the silhouetted space between the positive metal shapes, sculpture in its own right, as a manifestation of this composite philosophy. This space became the connective tissue and, visually, was pulled into

(Continued on page 32)

Left: Fountain seen from vantage point "A" on the site plan. The sculpture is anodized aluminum, constructed in forged sheets with welded and cast structural supports. The operation is controlled from the interior with water rising in the seven structural legs to spill and

swirl, leaf to leaf, from the top down. Lighting in interior also, avoiding glare but retaining glitter. Sculptor: Lindsey Decker.

Below: Photo of the model from vantage point "B" on the site plan.



PHOTOGRAPHS BY ITALO SCANGA

SMALL PROFESSIONAL BUILDING—HOMER DELAWIE*(Continued from page 28)*

The wood-frame, flat-roof structure has concrete block fire walls along property lines and 1" x 12" vertical grooved cedar siding and fixed glass and sliding aluminum glass doors facing the view. The interior floor is integral color concrete slab, and the floor of the reception area and all outside walks are 12" x 12" Mexican, beige paver tiles.

Three colors were selected for the building to heighten the indoor-outdoor blending of the architecture. The exterior-interior textured and grooved cedar siding has a warm wood stain; masonry walls of rooms and patio are clay-sand for an earthy natural look; a darker element is carried through the scheme on the roof line and repeated on interior cabinets, doors, and a metal grille at the interior patio. Colors selected for the furnishings are muted shades of orange (carpet), earthy yellow (laminated plastic desk tops) and natural leather chairs.

LANDSCAPE AND SCULPTURE—JOHN B. FRAZIER*(Continued from page 31)*

the foreground with topographic undulations. By digging into the landscape and literally "planting" the fountain sculpture, the excavated earth formed topographic exaggerations of the local terrain, and by extension the ridge lines controlled vistas and foci, figuratively bringing the sculpture to the spectator at the main pedestrian entrance. This, in itself, was only visual; by the use of water and textural changes on the floorscape, other sensory stimuli were excited, making sight, sound, feel and smell all integral parts of a total experience.

With this as a background there seem to be two approaches to the solution of such a problem: the sculptural piece (building architecture could also fit into this categorization) may be designed to be divorced or integrated into the landscape. Divorce from the landscape can only be an egotistical rationalization, presupposing that one experience holds precedence over others, compartmentalizing into neat little rooms which, in reality, do not exist. Incidentally, this philosophy — the one of divorcing the monumental gem from its surroundings — is the predominant way of handling our environment, today. And, of course, it is wrong.

Integration of works of art into the landscape, giving substance to the art work in question, is admitting that life consists of a totality of cumulative experiences which of necessity must defy easy comprehension. Each art form, hence, should attempt to add a bit to the niche of experience, building an ordered and structured physical environment to replace the shabby and chaotically disturbing one to which we, almost constantly, are exposed. Addition does seem better than subtraction. And in this vein collaboration is the only effective tool for the censure and erasure of environmental squalor. Collaboration becomes meaningful in these terms; however, for it to be more than simply lip service, we must attempt to cultivate a mutual respect and aesthetic rapport among fellow designers. Through cross-fertilization, interplay and variation of "themes", one art form can be transferred into another media, creating a whole interaction among the landscape in which we inescapably are a part.

THE LEGENDARY ARMORY SHOW—JULES LANGSNER*(Continued from page 20)*

brated at the Munson-Williams-Proctor Institute in Utica, New York, from February 17th to March 31st with a felicitous selection of some 300 pictures and sculptures from the more than 1300 works by European and American artists in the original exhibition. The show then returns to its place of birth, the Sixty-Ninth Regimental Armory in New York, where it will be installed from April 6th to April 28th.

The organizers of the first Armory Show anticipated the bewilderment the strange pictures and sculptures from Europe were bound to produce. The new tendencies might make more sense, they decided, if the lineage of the modernists could be demonstrated. The spectators at the Armory Show consequently were exposed first to works by such nineteenth century forerunners of modern art as Goya, Ingres, Corot, Delacroix, Courbet, and Daumier. Then the audience presumably was ready to encounter the early masters of modern art — Cézanne, Degas, Puvis de Chavannes, Gauguin, Manet, Monet, Monticelli, Pissarro, Renoir, Seurat, Signac, Sisley, Toulouse-Lautrec, van Gogh, and Whistler. After this intensive preparation the viewers might respond meaningfully to the insurrectionary works of Archipenko, Bonnard, Brancusi, Braque, Camoin, Delaunay, Derain, Duchamp-Villon, Dufy, Friesz, Gleizes, Kandinsky, Kirchner, La Fresnaye, Lehmbruck, Léger, Maillol, Manguin, Marquet, Matisse, Munch, Nadelman, Pascin, Picabia, Picasso, Redon, Rouault, Rodin, Rousseau, Segonzac, Vlaminck, Vuillard, and the sensation of the show, Marcel Duchamp.

Duchamp's **Nude Descending a Staircase** aroused more anger, dismay and hilarity than any other work in the show. The painting instantly became the favorite target of the critics and the symbol to the public of the perversity of modern art. The weekly *Art News* facetiously offered a \$10.00 reward to anyone who could find "either a figure of any kind or anything resembling a staircase" in the picture. Until then an obscure artist in Paris, Duchamp was catapulted to fame by his notoriety at the Armory Show. The four works by him at the exhibition were sold and (more importantly) the Armory Show gained the interest of the collectors who were to become his principal patrons — the Americans, Katherine Dreier and Louise and Walter Arensberg.

Few (if any) of the spectators at the Armory Show were sufficiently perceptive to recognize the portentous implications for art in our century of the works by Brancusi, Braque, Delaunay, Kandinsky, Léger, Matisse, Munch, Picasso, Rouault, and Duchamp's brothers, Jacques Villon and Raymond Duchamp-Villon. Among the cubists it was Picabia who attracted the greatest attention at the time with such provocative works as **Dance at the Spring**. Picabia had come from Paris for the exhibition and could be found in the galleries exhorting dazed viewers on the revolutionary significance of his fellow moderns, though, it must be confessed, without nearly as much effect as the humorous drawings of the paintings Enrico Caruso gleefully tossed to the crowds.

For two weeks after the opening New Yorkers stayed away from the Armory Show in droves. The promoters were convinced they had staged a colossal flop. Suddenly, without warning, modern art hit New York like a thunderbolt. The Armory Show was the talk of the town. Thousands of New Yorkers jammed their way into the improvised burlap-partitioned galleries to jeer and hoot. Vaudeville jokes about the "atrocities" at the Armory on Lexington Avenue provoked gales of laughter. Newspaper cartoonists lampooned the absurdities contrived by those scalawags in Europe. Enraged painters and sculptors denounced the insolence of artists who scorned the heritage of centuries. The critics, with few exceptions, had a field day attacking the fraud, incompetence, and anarchist provocations of the foreigners who had invaded our shores with their subversive art.

The Armory Show was not the first time modern art was presented in the United States. That distinction belongs to "291", a small gallery in New York presided over by the photographer, Alfred Stieglitz. At "291" a few young rebels on the fringe of the New York art world had seen works by Cézanne, Matisse, Picasso, Rodin, Rousseau, and Toulouse-Lautrec. The impact of "291" on art in the United States was negligible, though the importance of the venture in helping to shape the careers of

many young artists is undeniable. The repercussions of the Armory Show were immediate and widespread.

Looking back at the Armory Show from the advantages of half a century, the astute selection of so many key works by modern masters now appears uncanny. Those selections were largely the choices of Walt Kuhn, Walter Pach, and Arthur B. Davies who had joined forces in Europe for that purpose. The daring scope of the enterprise — to this day the most comprehensive survey of modern art held in the United States — was almost entirely due to the imaginative vision and unsuspected organizational genius of Arthur B. Davies, a shy and reticent painter of unicorns and maidens in moonlight. It was Davies, more than anyone else, who recognized the importance of the revolutionary developments in Europe, and it was Davies who enlisted the financial support of such wealthy women as Miss Lily P. Bliss, Gertrude Vanderbilt Whitney, and Mrs. Cornelius J. Sullivan. To be sure, there were certain major omissions in the exhibition, notably the expressionists, represented only by Kirchner, Munch, and Lehmbruck, and the works of the Italian futurists who declined to participate unless they were given separate galleries with their own box office.

In addition to bringing modern art to America on a comprehensive scale for the first time, the Armory Show had a number of worthwhile side-benefits. For one thing, the careers of such then obscure young American artists as Carles, Stuart Davis, Dasburg, Kuhn, Hartley, Hopper, Lachaise, Marin, Prendergast, Sheeler, Walkowitz, Weber, and Zorach were launched at the Sixty-Ninth Regimental Armory. For another, such important American collectors of modern art as Louise and Walter Arensberg, Katherine Dreier, Jerome Eddy, and John Quinn were incited to purchase works by the *avant-garde* in America as well as in Europe. Moreover, within a year after the Armory Show modern art was presented regularly in a number of commercial galleries. Thanks to the Armory Show, artists in the United States were propelled into the main currents of creative endeavor in our century.

The last word on the legendary Armory Show belongs to the literary critic Joel Spingarn. After his first encounter with the revolutionary works at the Armory on opening night, Spingarn reported,

"What moved me strangely was this: I felt for the first time that art was recapturing its own essential madness at last, and that the modern painter and sculptor had won for himself a title of courage that was lacking in all other fields of the arts."

JULES LANGSNER

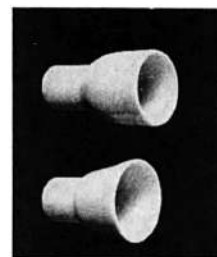
MUSIC

(Continued from page 9)

Meaning is all of it: what touch and sight
So labor for is wholeness to be free.
The dark of being is itself a clue.

We, today, having scared ourselves from any statement, any commitment, by merely negative application of the experimental burden of proof, cling to the antiquated thought of mechanism which defeats us, as early manufacturers clung to the needless thumping as if that were the useful purpose of the new power loom. And for that reason we have slumped into a new esthetic haphazard of action merely dramatized and have made of it a new academicism: most of it, in painting, will go soon to the museum basement, the investment lost.

In music, already, the precise craftsmanship of John Cage, which only then eventuates into decisions able to be made by chance—chance being able in these examples to choose no wrong thing—, is swerving among his disciples of the next generation into a mindless games-play, without craft. Easily and effortlessly one swings to an artistic seeming, abnegating art. The danger of a false satisfaction among false values will be greater for anyone



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who wishes to satisfy both at Darmstadt and in New York. For this reason I am being very cautious about appraising in this column the several well-made tapes of music, electronically conceived, produced by sound-generators, or of noise, distorted instrumental sound, or for two or more of these together, or taped sound and live instruments together retaped at a performance, or for instruments performing in the new dimensions initiated by taped sound, that have been sent me in recent months.

It comes to me harder to discriminate among the independent works of several composers related within a contemporary style than to distinguish the successive works of a single composer of independent mind. I believe, indeed, that much of the false and foolish critical language that quickly and rankly weeds around the exponents of any interesting new style springs from the lack of any discernible individual progress, in their style, at least over a short period, or as long as five or ten years. In the short haul the trading back and forth, say, between Beethoven and Clementi might have seemed more evident than their individual virtues or weaknesses that we know now.

Among the most interesting tape, electronic, or live performed music in the new idiom that I have received—and one has trouble often to distinguish between a prepared tape and an unusually irritated instrument—are *Gesang die Junglinge* by Stockhausen, which a former writing will show that at first hearing I both admired and abominated, Richard Maxfield's *Night Music*, some pieces by Robert Ashley and Gordon Mumma of the ONCE group at Ann Arbor, and two by Toshi Ichiyanagi that John Cage brought from Japan. I hope that within a few months I shall know these works well enough to praise, abuse, or write sensibly about them.

I would draw attention to the series of *Time* records produced during the last two years under the artistic direction of the composer Earle Brown. The latest in the *Time* series includes four examples of one style of composition by Morton Feldman, inefably slow, pointing to no content, existing principally, if not by principle, as if to articulate or even exaggerate duration; and three compositions by Earle Brown, which I shall take up later with the works previously mentioned. The notes to this album, by the two composers, open new doors, in personal and esthetic reminiscence, to the influence of Cage. Of the *Time* series only the performance of Charles Ives's Second (*Concord*) Piano Sonata by Aloys Kontarsky is downright bad.

Peter Hewitt played the same sonata for a Monday Evening Concert, and it was downright good. In three major performances, of the Copland Fantasy, and the two Ives piano sonatas, Peter Hewitt has shown himself the equal of any pianist in the business. The first two he has recorded for me; I have broadcast the tapes and have them to demonstrate to anybody how good he is. He has made many corrections in the notes, and some at least I would question, because when you put Ives's notes in order, as Bernstein says he did before he led the Second Symphony a second time, you may lose him. In the wonderful performances of the last movement of this symphony and the three *New England Scenes* taped and sent to me from the 85th birthday program played by the Norwalk, Connecticut, Symphony, under Quinto Maganini, at the local high school, there may be as many unwanted wrong as written-wrong notes, but the effect, as Ingolf

Dahl and Lou Harrison, expert Ives-lovers, agree with me, would have brought Ives sweet delight. The rich texture of unplaceable notes was what he wanted, the rhythms not to be counted, a music live and freed of the page. It is here that one can appreciate the inexplicably "covered" instruments of Ives's orchestration. You must otherwise think him, as Elliott Carter told me he had found him to be, an inferior craftsman. Ingolf Dahl's comment on the same discovery was more revealing: "If Ives orchestrated them that way, that is how he meant them to be heard." Or as John Cage wrote me after hearing this Norwalk concert, "The best part was the mistakes." He returned to the city singing praise of Ives.

You cannot bluff a work by Ives; those who try to, still a majority, blame the outcome on Ives. When you have heard a few Ives works played or sung successfully, you are not to be bluffed. The seeming-careless manner hides an informed honesty, not a pretence or theoretical artificiality, the equal of any. No music is more demanding. And none requires more thrust, until you have won faith in it. Then you will know how well it goes, as Peter Hewitt played it, in the great tradition and all out.

The best place to encounter Ives is still the Second String Quartet, if you can find the old record or hear a performance by the Walden Quartet. Here is music composed at the start of the first half and contemporary with the still to be composed second half of the century. When the new word "aperiodic" was pitched into my ken, I got out the Ives Second Quartet and played it to show that, fifty years ago, at the time of the Debussy Quartet and Schoenberg's First and Second, Ives already was aperiodic. And he had already emancipated the dissonance.

A silly book by a French jazz critic Andre Hodeir, *Since Debussy*, has been given me for comment. I wrote four pages to clear up the errors accumulated in two pages of his *Conclusion*, under the heading *American Music*. Having no knowledge of it, he wished to wipe it out. He gets around Ives by chatting of an Ives-cult. Even if he were to inform himself, Hodeir would be incompetent to write criticism, because he is incapable of writing sentences in sequence, offering instead a French cookery of dates served in gossip smothered with prejudice. The book will have influence among those who buy their opinions ready-made and factless, the avant-garde of the *Grove Press*. So having compiled four pages of Hodeir's errors, I threw them out for better use of my space. Tell me, somebody: is the man as inadequate writing about jazz?

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BOOKS

(Continued from page 11)

ceptionally warm human document of faith and friendship and tenderness amidst the heartbreak of war.

Doubleday & Co. will publish a notable companion piece to John Dos Passos' *Mr. Wilson's War* with *The Fall of the Dynasties* by Edmond Taylor. Covering the seventeen-year-period between 1905 and 1922, this historical panorama, subtitled *The Collapse of the Old Order* traces the tragic fate of four European royal families: the Hapsburgs, the Hohenzollern, the Romanoffs, and the Ottoman Dynasty of Europe's "sick man", Turkey. Another and perhaps kindred view of the period will be found in the 1963 Harper Prize Novel, *The Sand Pebbles* by Richard McKenna, the story of the crew of a U. S. gunboat cruising in lakes and rivers in the interior of China during the struggle for power among that country's warlords in the 1920's.

And since the teeming Twenties seem to be the focus of publishing attention this season, a *Ring Lardner Reader* from Charles Scribner's Sons, edited by Maxwell Geismar is appropriate. This compendium (\$7.50) of the best of Lardner includes short stories and essays, parodies, tongue-in-cheek articles and some of the short stories which made him famous, including all of *Champion* and extracts of *Gullible Travels*. Sportswriters, who some critics say have grown heavy, pedantic and excessively statistical, might refer back to Lardner's fresh approach.

Some say the most complex mechanism in the world, atomic reactors included, is an actor, and *The Player: A Profile of an Art* by Lillian and Helen Ross (Simon & Schuster, \$6.95), is as close a look as the public can get at some of our outstanding performers. Despite the proliferation of "autobiographies" in the last several seasons: Joan Crawford, Mae Murray, Bette Davis, Cedric Hardwicke, etc., etc., Lillian Ross, known for some of the best, most incisive reporting on Hollywood and the entertainment world in *The New Yorker*, and her sister Helen Ross offer a penetrating series of revelations—55 in all—about an army of household names. These are not confession-type, tell-all pieces, but honest expressions of why actors want to be actors. Besides entertainment value, *The Player* is a commentary on the quality of our theater and, in some respects, of our times.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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

APPLIANCES

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

✓ (399a) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher: stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Thermador.

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corp.

ARCHITECTURAL METAL WORK

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planing, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit. Nomad Associates.

DECORATIVE ACCESSORIES

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

DOORS AND WINDOWS

✓(393a) Northrop Architectural Systems' product lines include Arcadia sliding windows, available in a wide range of stock sizes, and Arcadia aluminum sliding glass doors in stock and custom designs, including the Acme 500 sliding glass door for light construction. The details of the single glazing and insulating glass and all other well known features of Arcadia doors and windows are presented in three catalogs—a 12-page catalog on doors, an 8-page catalog on windows and one dealing with the Acme 500. Northrop Architectural Systems.

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

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses # 17 and #20). Louvre Leader, Inc.

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

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Vertical Blinds Corporation of America.

EXHIBITS

(382a) Exhibits and displays engineered, fabricated and installed by competent artists and craftsmen. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Brand. Worth & Associates.

FABRICS

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Complete, illustrated brochures available. Laverne.

(307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics and Synthetics. Special finishes. Transportation materials. Custom designs. Nat'l. sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Illustrated brochure and coordinated swatches available. L. Anton Maix.

FURNITURE

(385a) Norwegian Furniture: Complete collection of outstanding Norwegian imports. Upholstered furniture and related tables, dining groups, specialty chairs, modular seating groups. Teak and walnut; included in the collection is an outstanding selection of fabrics of bold contemporary color and design. Immediate delivery. Peter Wessel, Ltd.

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc.

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

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Complete, illustrated brochure available. Laverne.

(384a) Wall Furniture: Broad and versatile line of wall-hung furniture, manufactured and warehoused in Los Angeles; the Peter Wessel wall furniture line is of the highest quality and workmanship constructed of genuine walnut, oil finished. Special custom finishes, color matched to customer's selection. Ideal for home, office, and institutional use. Catalog and price list available. Peter Wessel Ltd.

(338a) Brown-Saltman/California, Brochures illustrating all elements and groupings of Variations modular furniture for living-room, dining-room, bedroom. Please send 15c. Brown-Saltman.

• Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. For further information, write on your letterhead please, to Kasparians Inc., 7772 Santa Monica Boulevard, Los Angeles 46, California.

(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas.

(371a) Contemporary Furniture for Offices and all Institutional Use: Open showroom for architects, interior designers and their clients. Display of furniture: Knoll, Lehigh, Herman Miller, Jens Risom, Robert John, Leopold, Albano, Stow & Davis, Steelcase, Shelbyville, Domore, Avalon, Costa Mesa. Seating: Brown-Saltman, Pacific, Crucible, Kasparians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Giftcraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagar/Office Interiors.

✓(363a) Furniture, Custom and Standard: Information on one of the best known lines of contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick van Keppel and Taylor Green. Van Keppel-Green, Inc.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray. "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Charles W. Stendig, Inc.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kjaer, Ib Kofod-Larsen, Eske Kristensen, Pontoipidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Frederik Lunning, Inc., distributor for Georg Jensen, Inc.

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✓ (400a) Herman Miller Inc. offers a series of coordinated brochures illustrating the Herman Miller Collection. Also available is a Comprehensive Storage System Workbook and a Residential book. Herman Miller, Inc.

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

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. The Hart-Cobb-Carley Company.

GRILLEWORK

✓ (380a) Grillework: Infinilite and Grillewall. Infinilite makes possible an entirely new architectural emphasis on luminous ceilings. Through the combination of a new suspension system and the unique circular louver design, the entire Infinilite ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillework offers unlimited design possibilities. Grillewall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence. Integrated Ceilings & Grilleworks, Inc.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Illustrated catalog available. Nomad Associates.

HARDWARE

(372a) Hardware: A distinctive group of contemporary hardware for commercial or residential projects. Furniture and cabinet pulls of solid brass inlaid with marble, stone, mosaic, etc. Entrance door pulls of handmade glass combined with brushed chrome. Also architectural hardware. Era Industries.

INTERIOR DESIGN

(359a) 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.

LIGHTING

✓ (405a) Recessed and Accent Lighting Fixtures: Complete range contemporary recessed and surface designs for residential, commercial applications. Holiday pendants, gay, colorful combinations of hand-blown colored or satin opal glass as well as metal shades. Light-form fixtures—soft satin thermopal glass in glowing geometric shapes for unusual decorative effects. Prescolite Manufacturing Corporation, 1251 Doolittle Drive, San Leandro, California.

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination: Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Damron-Kaufmann, Inc.

✓ (410a) 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 Marvin Electric Manufacturing Company. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(403a) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure just issued. The illustrations show all 21 styles in four models—ceiling, wall, table and floor—and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Howard Miller Clock Company.

✓ (416a) The Skyco acrylic domed skylight in a single extruded aluminum frame with specially formed die-cast corners. Because it is light in weight, only 2 lbs. per sq. ft., no special roof construction is needed. The non-migrating double vinyl sealer strip makes leakage impossible. Skyco.

✓ (415a) Write for complete new catalog on Wee-Mac accent, recessed and surfaced 12-volt lighting fixtures that are adjustable, blended and hidden light with choice of finishes. Also Allura-Lite complete 12-volt garden lighting system that yields a soft glow rather than usual harsh light, featuring simplicity of installation and flexibility. Montrose Lighting.

✓ (376a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole albalite or formed glass, exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier.

(360a) Target Lighting: For home, library, museum, there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France come the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. Morda Distributing Co.

PAINTS

✓ (353a) Pittsburgh Acrylic House Paint — blister and peel resistant, protecting home for extra years. Pittsburgh Florhide Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh Durethane Enamel—offers maximum toughness and flexibility combined with beautiful gloss. Rez clear sealer and primer for exterior and interior wood surfaces. Ask for illustrated booklets on any of these or other Pittsburgh Paints.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets are available. W. P. Fuller & Company.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. Avery Color Corp.

ROOFING

✓ (223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglass-reinforced built-up roof. A built-up roof of Fiberglass is a monolithic layer of water-proofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas.

SOUND CONDITIONING

(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. Altec Lansing Corporation.

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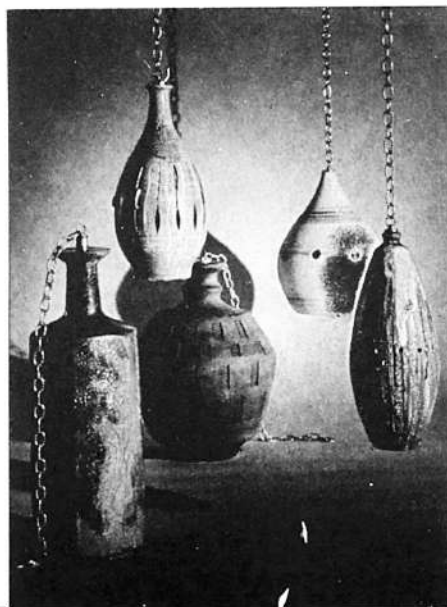
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SPECIALTIES

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

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries.

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

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

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

(267a) Fireplaces: write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company.

(388a) New Proportional System—The Kidjel Cali-Pro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial harmony in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancient Greeks, now brought up to date in a precision-built, lightweight instrument, easy to use. Kidjel-Young & Associates, Inc.

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabricating and installation of two- and three-dimensional art work for department stores, cocktail lounges and markets across the country. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Brand, Worth & Associates.

STRUCTURAL MATERIALS

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

(420a) 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.

(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Company. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Co.

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

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

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

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23

SURFACE TREATMENTS

(361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request. The Mosaic Tile Company.

(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Gladding, McBean.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Department, Great Lakes Carbon Corporation.

(320a) Surface Treatments: Laverne Originals offer imaginative and practical wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Brochure and samples available. Laverne.

(378a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibers and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corp.

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

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

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Permalite, Perlite Division, Great Lakes Carbon Corporation.

TAPESTRIES

(379a) Tapestries: Largest group of handwoven and handhooked tapestries... bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. Era Industries.

VENTILATION

(352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canolelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc.

Would your client like living in a steel-framed house?

If your client likes crisp, contemporary design . . . if he likes outdoor-indoor living along with absolute privacy, a steel-framed house might be his cup of tea. Here's why.

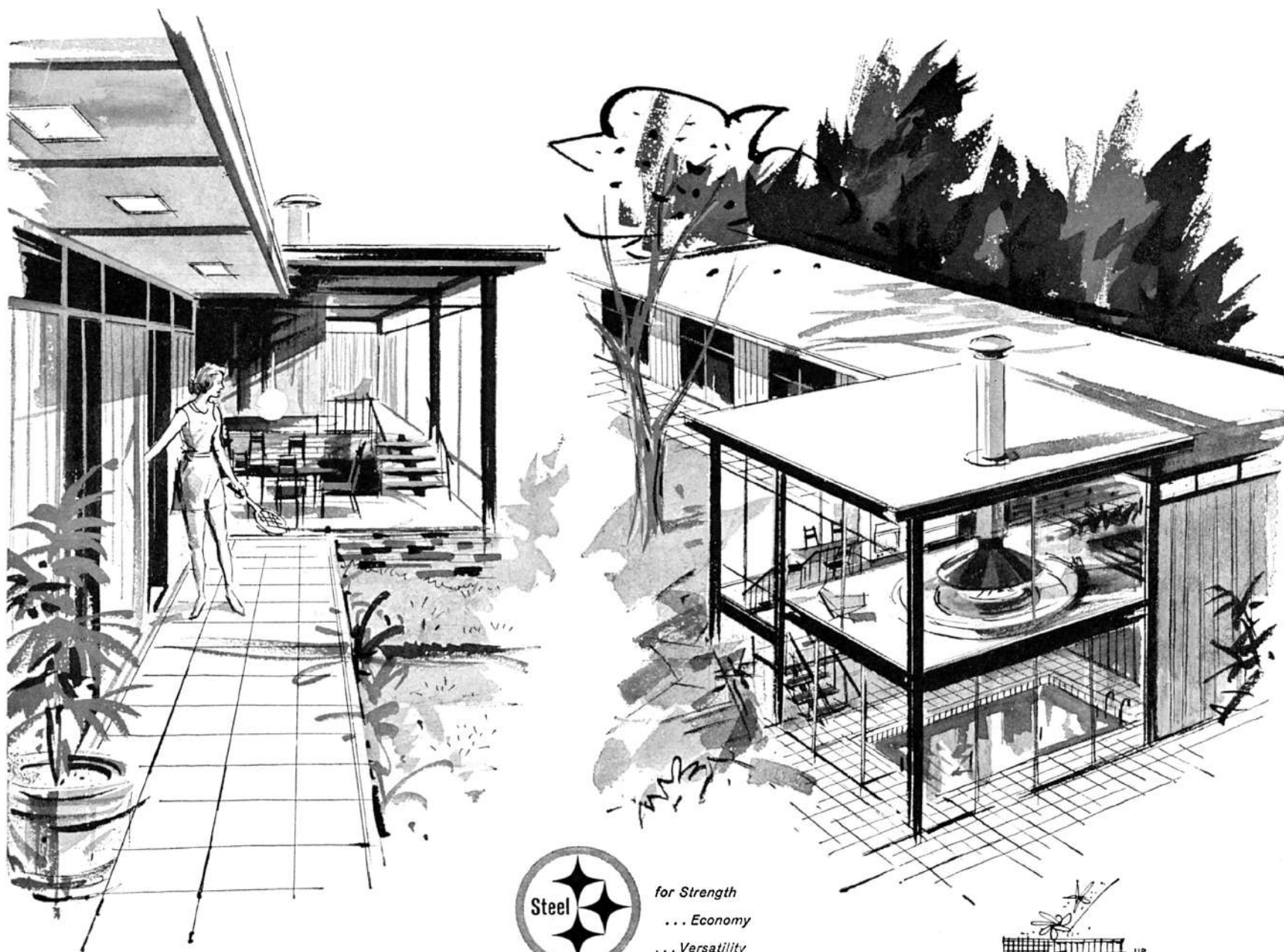


STEEL PERMITS FREEDOM OF DESIGN. The limitations of other materials disappear when you design with steel. It's just right for contemporary architecture. It allows big, open areas, 30, 40 or more feet wide without any interior supports whatsoever. Steel framing also permits flexible interiors, often with movable partitions instead of fixed walls. Steel-framed houses can easily be expanded to meet future family needs, too. And you can design generous overhangs outside for sunshade effects, for patios, or covered walkways.

CURTAIN WALLS OFFER DRAMATIC POSSIBILITIES. When a house is framed with steel, the walls do not carry weight. Exterior walls need be designed only to provide insulation and security. Many types of panel materials can be put in place for less than the cost of conventional wall systems. For instance, huge glass panels and sliding glass doors can be placed between the steel columns to bring the outdoors in. Where opaque wall materials are preferred, you can use anything you like—porcelain-enameled steel, plastics, wood, brick, or stone.

PROBLEM SITES. With steel you can build on the side of a steep hill, or on top of rock formations. You can even build *over* the terrain—elevating the house on steel stilts. This makes "impossible" sites usable. Such lots can often be bought at bargain prices, and save on grading, too. And if the "problem" site is rugged but attractive, its natural beauty needn't be bulldozed away. Save the trees, the shrubs, the rocks.

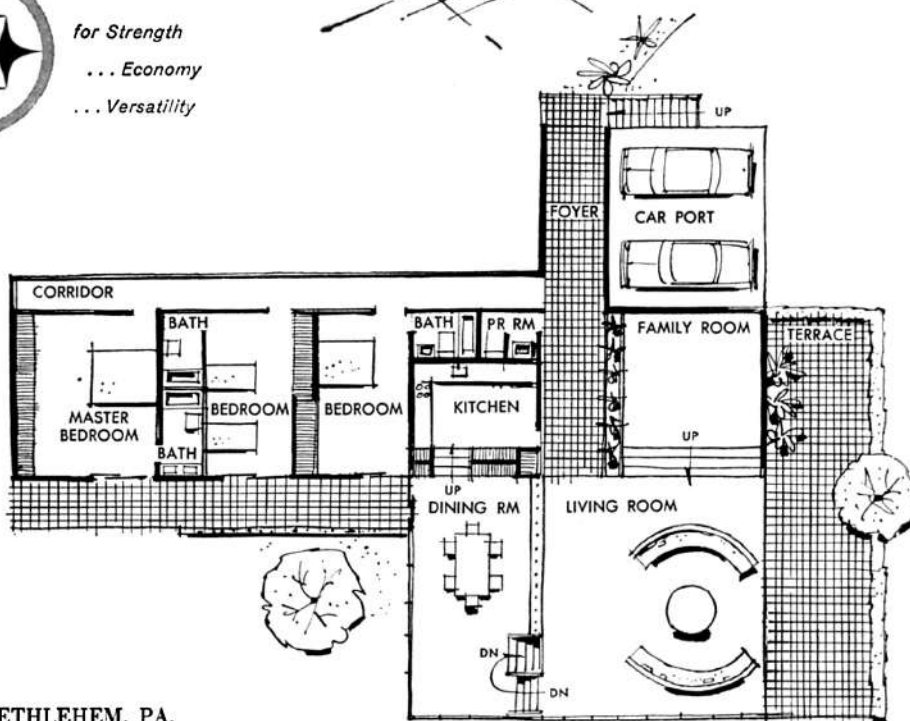
HOW ABOUT THE COST? With "problem" sites, steel commonly *saves* clients money. But even on level lots a steel-framed house need not cost a penny more than any other.



for Strength
... Economy
... Versatility

HOW ABOUT TIME? Once you complete the design of a steel-framed house, it can be ready for occupancy faster than any other type. A fabricating shop can prepare the steel in a few days; most likely the entire frame can be put up in a matter of hours—and quickly roofed over—compared with many days required for a carpenter-built house.

FREE LITERATURE AVAILABLE. We'd be happy to send you a new booklet showing what other skilled architects and builders have done for clients just like your own. Write to Advertising Department, Bethlehem Steel Company, Bethlehem, Pa.



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