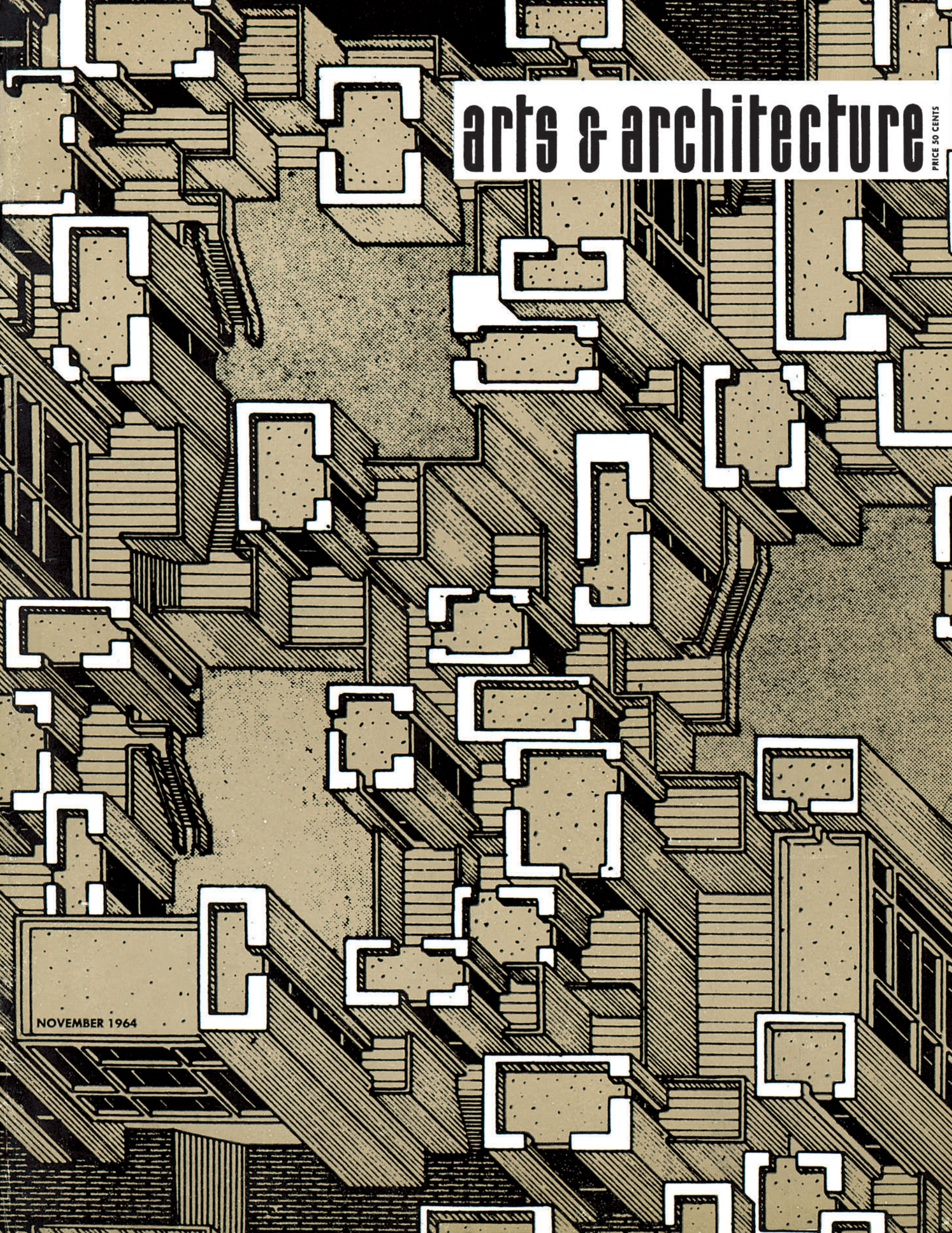


An intricate, high-contrast illustration in shades of brown, tan, and black. It depicts a complex, three-dimensional architectural structure, possibly a cityscape or a large-scale architectural model, rendered in a style reminiscent of mid-century modern graphic design. The structure is composed of numerous rectangular blocks, some of which are outlined in white, creating a sense of depth and perspective. The overall effect is one of a dense, layered urban environment.

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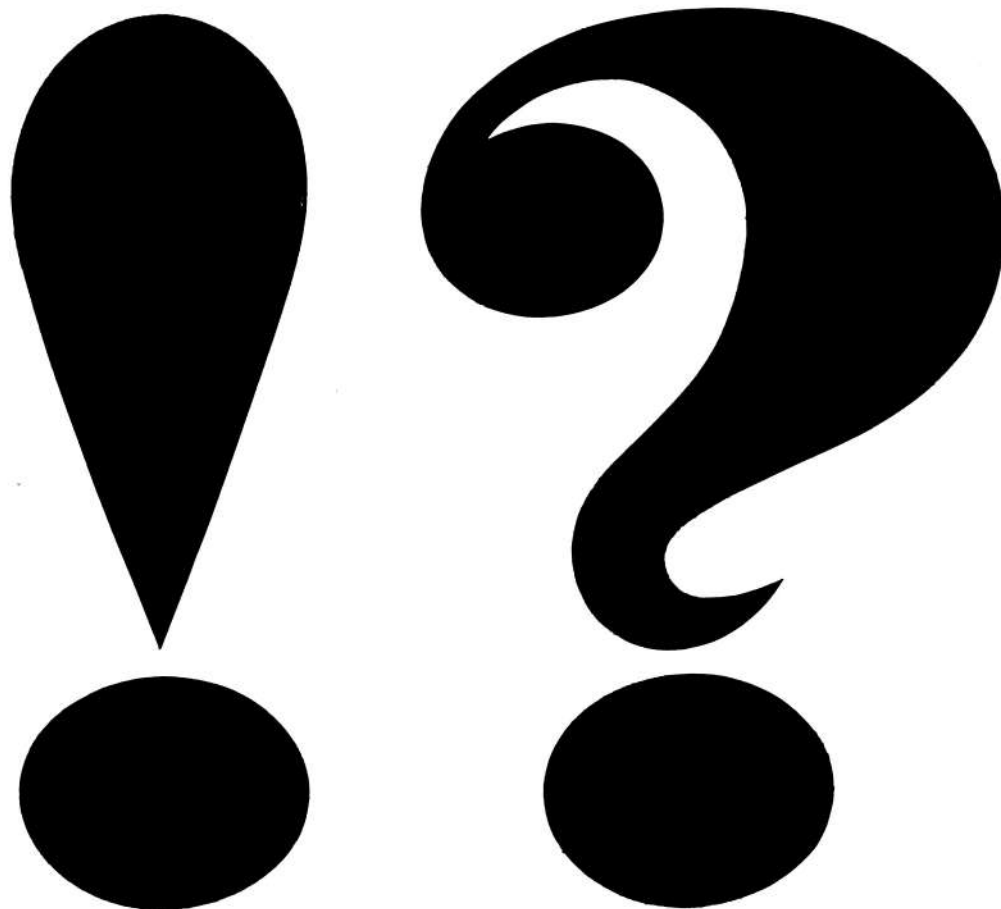
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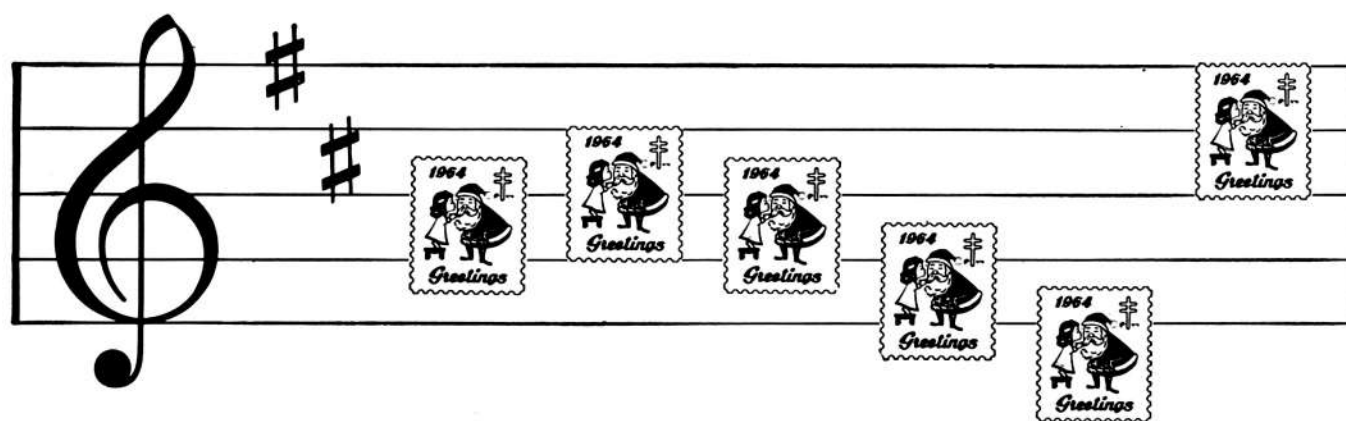


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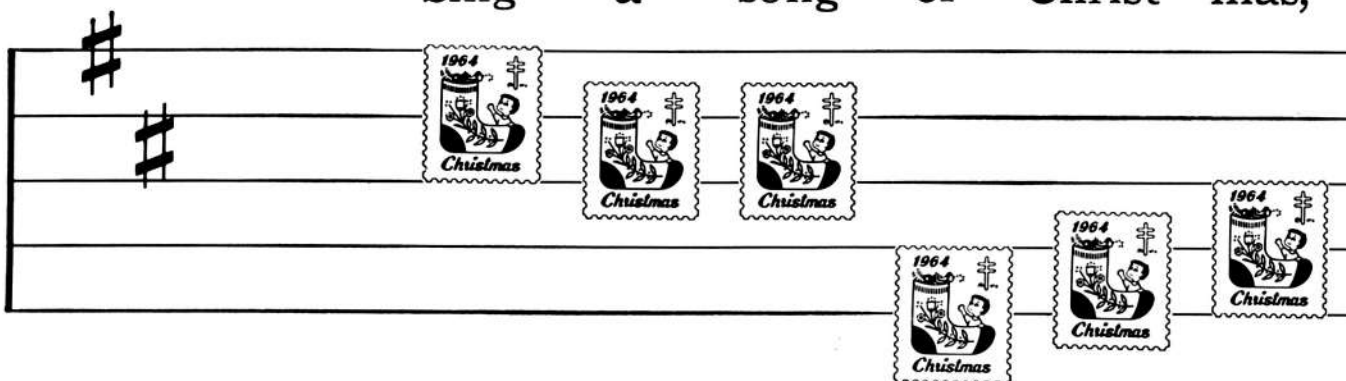


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Associate Architects: Ernest W. Le Due, William H. Farwell, A.I.A.
General Contractor: Johnson Co. of Altadena
Mason Contractor: Quality Masonry Co., La Canada

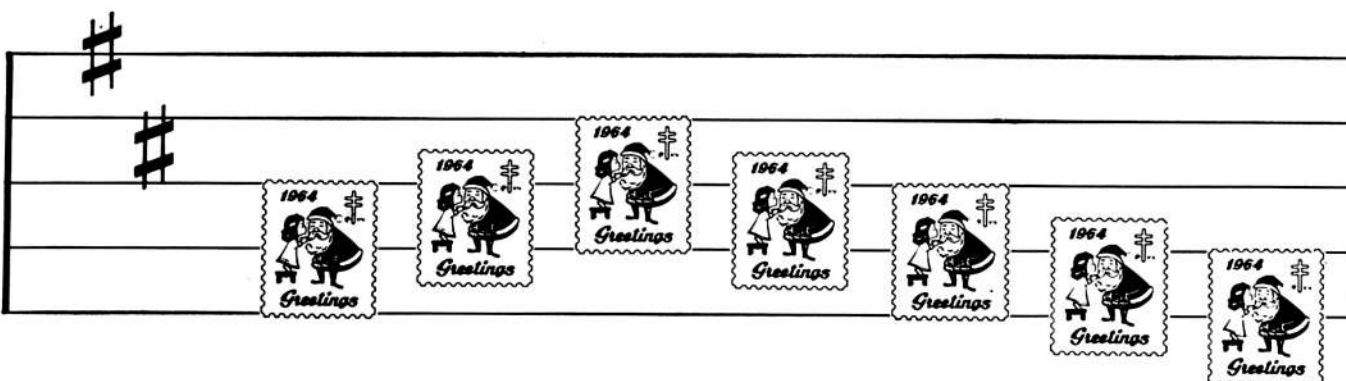




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ART east

DORE ASHTON

THE SYMBOLIST LEGACY—II

(The first installment of this three-part essay appeared in the September issue.—Ed.)

The symbolist climate of the last two decades of the 19th century was scarcely temperate. There were quarrels, discussions, and sharply divergent views as to what constituted a symbolist. Along with the artists who represented dreams and ideas rather literally, there were artists who rejected literature, regarded themselves as synthesists, with Paul Gauguin their mentor.

The synthesists, as Maurice Denis carefully stated, were not interested in mystical or allegorical tendencies. They did not seek expression through their subjects but rather through the work of art as an ensemble of evocative forms and colors.

A mass of literature flourished around Gauguin who, with an artist's canny resistance to fixed theory, never fully endorsed it. In essence he seemed to hold with Baudelaire's conviction that "all form, movement, number, colors, perfumes in the *spiritual* as in the *natural* realms are significative, reciprocal, converse, correspondent." He must have esteemed the symbolist esthetic highly for he included Achille Delaroche's rhapsodic analysis of his work in his "Intimate Journals." Among other things, Delaroche said: "Today, when a subtler life of thought has penetrated the different manifestations of the creative spirit, the anecdotic and special point of view yields place to the significant and the general. A gracious torso, a pure face, a picturesque landscape appear to us as the magnificent and multiform flowerings of a single force, unknown and indefinable in itself, but the feeling of which asserts itself irresistibly in our consciousness."

Although Gauguin himself did not indulge in the quasi-mystical flights of commentary accompanying the symbolist movement, he was preoccupied with many established symbolist tenets. For instance, he specifically sought an equivalent in painting to the abstract harmonies in music. He said that in painting, as in music, one must search rather for suggestion than description. Although

he made his "arabesque" as explicit as possible, and carefully structured his paintings so that there would be no mistake in the reading, Gauguin, like Moreau, Redon and the Nabis whom he influenced, was permanently attracted by the inexplicable. He mused on the indefiniteness of certain experiences and referred poetically to the "disquieting caress of enigma."

No matter what their differences, all the late 19th-century symbolists appeared to agree on the symbolist intention. As formulated by Gustave Kahn, it was to "objectify the subjective (the externalization of the Idea) instead of subjectifying the objective (nature seen through the eyes of a temperament)."

The difficult notion of objectifying the subjective was lodged in many 19th-century minds. Poe strove for it with his strict poetics and his search for "original oneness." Nietzsche stormed after it with his Dionysian spirit bent on overwhelming individual barriers to cosmic wholeness. Transsubjectivity always lay at the extreme margins of romantic theory. The Idea—always capitalized in symbolist texts—was graven in fiery letters, somewhere out there, somewhere that no one, not even so eloquent a writer as Nietzsche, was able to describe.

(Not only the symbolists were conditioned by the Idea: so presumably earthy painters as Bonnard and Matisse, neither of whom ever really professed an esthetic doctrine, both clung throughout their lives to the belief that the concept, the *idea* of the painting was its initial truth.)

Those artists who participated fully in symbolist movements were strongly attracted to ideology—either to synthesisism or to literal symbolism. Gauguin's orthodox interest in symbolic equivalents—for the line that would encompass both thought and dream, for the colors that would mysteriously evoke the eternally rhyming universe—found its expression in the simplifications he specifically advocated. For him as for the others, everything related to painting and the life of the spirit went in twos. There is experience, and there is idea; there is the eye and there is the mind's eye; there is the image and there is its anterior germ. Always something "other" abided in the imagination. What Gauguin called the mysterious centers of thought which he felt were neglected by the Impressionists were the targets of all symbolists.

Gauguin's faith in the mysterious symbolic powers of line and color was extended by those artists adhering to the new style which appeared toward the end of the century, known as Art Nouveau in France and England, and as *Jugendstil* in Austria and Germany. Its practitioners ranged from sentimentalists inclined to magical, alchemical and theosophic researches to social theorists such as William Morris who hoped to improve human existence by improving human environment. The art nouveau artists were especially fond of sinuous, arabesquing line. Peter Selz points out that the place occupied by sound in symbolist poetry is held by line in art nouveau and cites Van de Velde who wrote of the line as "a force which is active like all elemental forces." The iconography

(Continued on page 35)

Wassily Kandinsky

"Composition with Archer"

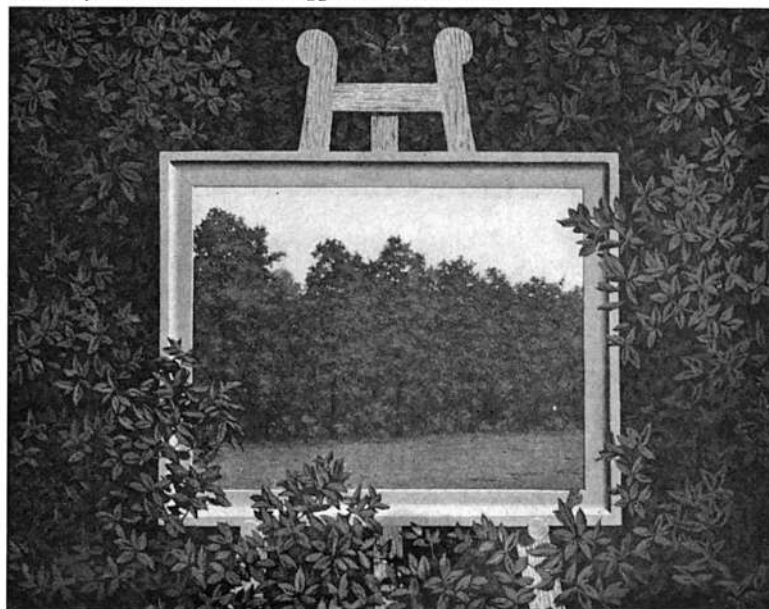
Courtesy The Metropolitan Museum of Art



Rene Magritte

"The Waterfall" 1961, oil on canvas, 31 7/8" x 39 3/8"

Courtesy The Solomon R. Guggenheim Museum



ART west

CLAIR WOLFE

Rolf Nelson Gallery in Los Angeles has shown an unusual propensity to show not only the works of prominent international, east coast painters and some of the more well known on the west coast, but has displayed an adventurous attitude unusual to most art dealers. Furthermore, Nelson, an ex-New Yorker, has done considerable to aid and encourage many a younger artist whose work has just reached the threshold of maturity.

For example, the opening show at his new, well-appointed gallery on La Cienega exhibits such a diverse group of artists as John Chamberlain, George Herms, Phil Hefferton, Lloyd Hamrol, Nicholas Krushenick, H. C. Westermann, Llyn Foulkes, Alfred Jensen, Jess Collins, Peter Saul, Judy Gerowitz, and Charles Mattox.

As a matter of fact, this exhibit not only illustrates the ebullient spirit with which Mr. Nelson approaches the art of art dealing, but perhaps more importantly demonstrates the unparalleled range and diversity of contemporary art itself—some of it further shows the similar range and diversity of art that may be particularly called Californian.

The range of Nelson's show moves from the works of Lloyd Hamrol and Judy Gerowitz, who have achieved an astounding development of both means and intention during the past year—in an essentially "formal" environment—to such as George Herms, a hip, folk, beat, Americana, Christian, poet, artist, finder, keeper, compiler, collector, mystic assemblage-maker.

And in between is the absurd, inaccurate, poorly painted, misspelled, egotistical, disrespectful, ludicrous world of Phil Hefferton's "mad money." As one artist of our acquaintance said, "Phil's work is a loud shout—not to be taken too seriously." But it would be hard to find any other artist who has achieved a greater awareness of the absurdity, including his own, that our time is at last beginning to reckon with. Perhaps his "loud shout" should be taken more seriously, for I think it is very much within the tradition of Lewis Carroll and Jonathan Swift. As one critic wrote of Hefferton:

"What the artist points out is that there is another world within the world of paper money. There is American history and there are American heroes, names, numbers, homes, tragedies, triumphs, worship, romanticism and even faith. It is as though Hefferton, caught in this vortex of paradox, not only grasps, but challenges one overpowering symbol of our time and drags it into an environment of personal relationships that humanizes an often inhumane artifice. His devices are wit, whimsy, empathy and a horrendous anxiety, even desperation, to simply relate, to something, to anything." Many of the "etched" portraits are Hefferton himself; his name appears on banners and in signatures, and there are even

touching pleas such as "This certificate is tender, handle it carefully." Perhaps that should be taken seriously too.

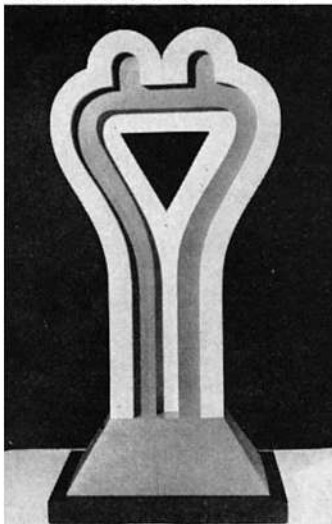
Most of the art that emerged after abstract expressionism seems to work well within Richard Hulsbeck's prediction that "Dada will experience a golden age, but in another form than the one imagined by the Paris Dadaists." Although it may at first seem unlikely to compare Lloyd Hamrol, Judy Gerowitz or H. C. Westermann with Paris Dadaism, it must be recalled that dada was essentially an attitude rather than a particular style; and as an attitude, it worked in an environment of ideas and concepts. Recall that Arp also worked in the environment of the Dadaists. Once we overcome the over-emphasized nihilism of the early "ideatic" or conceptual painting, and give up the clichés of anti-art and anti-humanism, there are some striking similarities between the more "formal" approaches of Gerowitz and Hamrol and the superficially more "idea-oriented" works of Westermann. Some of these specific concerns are: 1) all are unconcerned with paint, painting, or modeling, and the traditional romanticism thereof; 2) all are visually ideatic in the sense that all invariably conclude a concept; 3) paradox, ambiguity, and aloofness from meaning in the context of societal semantics again are shared; 4) there is similar methodology. That is, the tendency toward perfection of means and materials in selection and use is as specific as connotative "elements" can be in assemblage or any other phase of ideatic art.

Indeed, H. C. Westermann would seem a superbly resolved synthesis of the other two approaches—the formal (visually) and the informal (conceptual). As previously implied, this is the conceptual difference between the old abstraction and the new—its cerebral atmosphere. The old abstraction, as did realism, continually sought only to represent or describe, while the art emerging from the initial dada atmosphere tends to replace, hence to equate the original abstract conception. In other words, the idea does, itself, become a thing, itself. This is the principal similarity between, on the more obvious level, Hamrol, Gerowitz and Westermann; and on a less obvious level almost all the artists in the exhibit save Peter Saul, Hefferton and Llyn Foulkes. These painters, retaining an expressive tendency, never quite achieve a quality of is-ness, or thing-ness in their works. That is not, however, their concern.

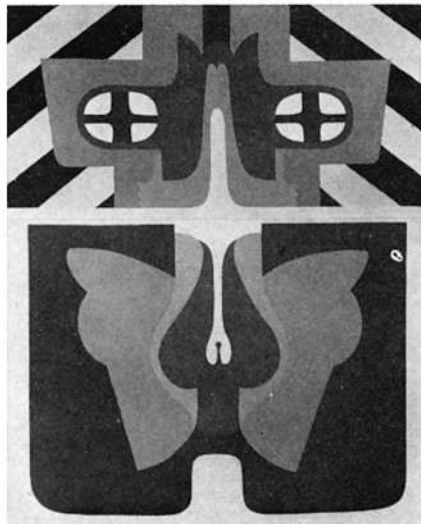
Llyn Foulkes' concern is, I think, the poetry of the human essence. His paintings have a totally individual quality that is neither abstraction nor realism in the strictest sense of either. Perhaps not philosophical, they do not escape an attitude. One never quite knows whether Foulkes has begun with abstraction or concluded with it, so intimate and personal are his works. They are expressive in the purest sense of the word and there seems to be no distinction between the expression of his paintings or his poetry:

(Continued on page 37)

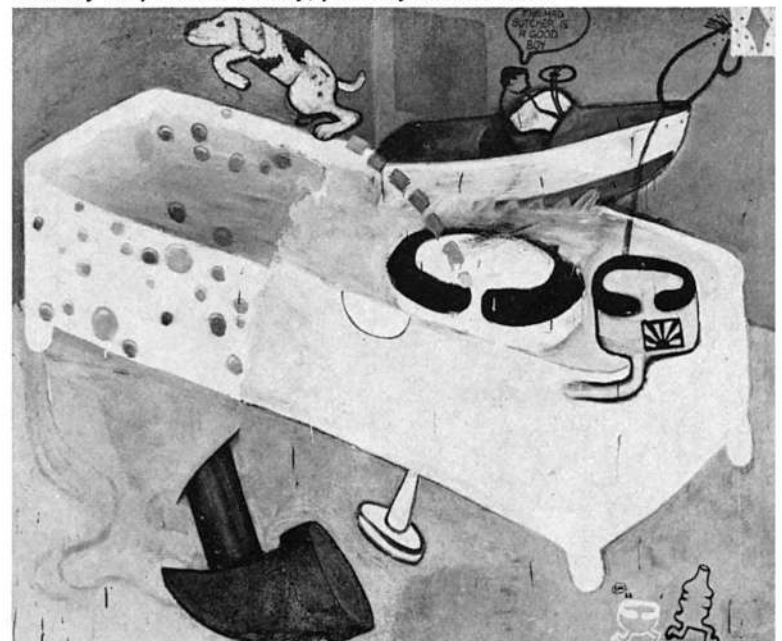
Lloyd Hamrol
"T.F." 1963, 32" high
Courtesy Rolf Nelson Gallery



Judith Gerowitz
"Flight" 1963, 4' x 5'
Courtesy Rolf Nelson Gallery



Peter Saul
"Bath Tub" 1962, oil on canvas, 59" x 71"
Courtesy Rolf Nelson Gallery; photo by Nathan Rabin



BOOKS

ROBERT JOSEPH

DECISION AT CHESAPEAKE by Harold A. Larrabee (Clarkson N. Potter, \$5.00). In several standard American histories in my own library the Battle of Chesapeake Bay between French and British navies in 1781 gets little more attention than a passing footnote in one instance, and a sentence or two of comment in the main body of others. Yet as historian Larrabee recounts it, it was this encounter preceding the Battle of Yorktown which was the final British disaster, making Cornwallis' surrender to George Washington and Rochambeau inevitable. If the American Revolution was epochal in the history of Western man, then Chesapeake ought to take its place alongside Tours, Hastings and Waterloo among decisive battles of the ages.

We owe Larrabee a debt of gratitude for bringing *Decision at Chesapeake* to us. This highly readable account, full of the majesty and the meanness of the 18th century, displays painstaking research and a brilliant exposition of the panorama of history which preceded capitulation at Yorktown. First, we meet the masters of the British Empire in a series of sharply etched vignettes: George III, Lord Sandwich who ran the King's Navy (and more besides), and the admirals who were to be the architects of Britain's earliest colonial defeat. As one reads these brief but comprehensive biographies, one grasps the curious quality of British administrative talents. Corruption, inefficiency, waste and mendacity were the organizational rules. One wonders how Britannia could have ruled the waves in that century — and without polluting them. By contrast the French navy, never accounted for much as a maritime power, was as efficient and as sleek as Admiral Raeder's World War II Nazi pocket fleet. Nor were British generals any more proficient in their calling. Howe, Clinton and Cornwallis, were gout- and debt-ridden, plagued by ambition but limited in talent. The Colonies stumbled into victory. Cornwallis advanced when he should have held ground; retreated when he should have advanced. The Revolution was a miasma of treachery, greed, indolence, and sheer military stupidity which the author makes real and vital.

THE SEAFARERS: A HISTORY OF MARITIME AMERICA 1620-1820 by Robert Carse (Harper & Row, \$5.95). Robert Carse's brief but well-told tale of America coming of age as a maritime power is a fine companion piece in reading for Harold Larrabee's account of the naval encounter at Chesapeake. Our first colonists were afraid of the sea, hated the immense distance between their pitiful scratched-out settlements on the craggy shores of New England and their British homes. But as the first settlers began to take the measure of the bounteous ocean, turning their attention from agriculture to husbandry at sea, the profits started coming in, the loans were paid off, and the settlements burgeoned as self-sustaining economic entities. After the War of 1812 we had become masters of the Atlantic seaboard, and had even penetrated waters in far-off East Indies and the shores of the Mediterranean. As early as 1700 we were beginning to repair the leaky vessels manufactured in British ports. Fifty years later we were beginning to turn out ships of magnitude and strength. By the beginning of the nineteenth century we were strong competitors of the best ship-builders in the world. Progress was slow, and Robert Carse tells the story colorfully and well in a series of vignette chapters which traces this progress from the first mackerel and alewife harvests to the celebrated Yankee Clippers which successfully challenged British mastery of the sea.

VISTAS OF HISTORY by Samuel Eliot Morison (Alfred A. Knopf, \$4.00). There is no surer hand in the recreation of American history than Admiral Samuel Eliot Morison, Pulitzer Prize Winner (*Admiral of the Ocean Sea*), and author of the monumental *The History of United States Naval Operations in World War II*. The present volume is a compilation of excerpts from some of his finest works. In addition it contains an address, "Experiences & Principles of an Historian," an interesting and important insight into the mechanics of research and the writing of history, a treatise worthy of publication in itself. Among the vistas are "Life in Colonial New England," a brief account of daily life on the

plantations; "The Wisdom of Ben Franklin," and an account of the Battle of Samar in World War II, war history at its best. Again this is a publishing event, a public service in presenting outstanding examples of Morison's skill as an historian.

COSTUME by James Laver. (Hawthorn Books, \$8.95). A useful compendium of fact on the origin and progress of costume styling from primitive tribes to those modern primitives, the "New Look," the "New Silhouette," and whatever other appellations the ad writers devise each new season as the hems get longer or shorter, fuller or skimpier. By the 15th century, the author explains, the women of the city were copying the *haute monde* styles of the women of the court, despite laws and edicts forbidding such transgressions. Women knew the cut of latest styles and copied freely. Waistlines rose or fell according to whim, décolletage levels kept pace with morality. It's an endless cycle, and James Laver makes it all interesting.

THE WORDS: AUTOBIOGRAPHY OF JEAN-PAUL SARTRE (Geo. Braziller, \$5.00). Sartre is a remarkably gifted philosopher-writer, and within his own lifetime he has gained a place in literature which generally falls to artists only long after their passing. *The Words*, first volume of his autobiography, is in some respects more remarkable than anything which has come from his pen thus far. It gives us a penetrating look into the author's inner being, examines the early strands which made up the fibre of his creative talents. Sartre, as he reveals himself, grew up in a world of books and words. He played with sentences and phrases as some nine year olds might play with lead soldiers. He wrote — and he wrote prodigiously — of his own fantasy world, of heroes or villains as the mood possessed him, never tiring of the imaginary battles with the terrible dangers of the adult world. Sartre early developed his own sense of security, comforted by the knowledge that his restless imagination would eventually conquer all the fantasy dragons. These thoughts he set down in a mountain of blue notebooks, thoughtfully provided by his mother, childish reveries which had a relevancy to the tumultuous events transpiring in the real world: the Dreyfus Case, Zola's thunderings, the gathering clouds of war, France's clericalism, and, finally, August 2, 1914, when suddenly all Frenchmen, even those who had been recent villains, became good. It was then that Sartre left childhood behind him. Now he was sure that the absolute Good, the one Reality, was the printed word, and he would become the Writer of the Words for which he had prepared. Seldom has a writer searched himself so thoroughly, and reported more honestly or in greater depth.

THE LIFE & DEATH OF TIN PAN ALLEY by David Ewen (Funk & Wagnalls Co., \$5.95). For those readers who remember Prohibition, "Garrick Gaieties," "The Little Show," "The New Yorkers" with something like a twinge of nostalgia, this history of the music side of Show Business is warmly recommended. Tin Pan Alley which never really had any geographic limitations, was bounded on all sides by talent, courage and endless patience. Here is the record of those great years when we sang the songs of Friml, Kern, Gershwin, Schwartz, Rodgers, Hart and all the other masters of words and music. A bitter-sweet memory of Americana for those whose pasts are longer than their futures.

THE MANAGEMENT OF SCIENTISTS, edited & Introduction by Karl Hill (Beacon Press, \$4.95). With the celebrated reply by Diogenes to Alexander the Great when the conqueror asked what he might do to help the scientist — "Get out of my light!" — as one of its themes, this report on the relationship between scientists and the grant-giver is both an absorbing as well as important account. The desideratum on the part of most scientists is to be left alone. But the joys of pure research and contemplation have long since moved out of academic groves. Grants from various sources, governmental and non-governmental, are accomplished by corporate breath on scientific necks, fiscal and security eyes which scrutinize economic feasibility and political loyalty, and cost production experts whose ledger sheets rest heavy on delicate and intricate research projects. In one of the essays included in this comprehensive work, Herbert A. Shepard, Professor of Behavioral Science at Case Institute, enumerates some of the non-scientific problems faced in modern laboratories: the salary spiral among scientists in which money becomes more important than findings;

"cancelling out," i.e., the confusion of cross-purpose research projects; "poisoning," which refers to cynicism among scientists about the worth, relevancy or importance of their own work; compromise on methods and goals as a result of crash programs aimed at headline. The question, as this study eloquently states, as to how much "freedom" science should or must have can never be fully answered. *The Management of Scientists* examines the problem of science — health, defense, space, industrial — in the modern age of Cold War and Hot Campaigns, and offers some sage conclusions and constructive advice to both the scientist and his manager.

MOTHER AND CHILD IN MODERN ART Edited by Bruce Hooton & Nina Kaiden; foreword by A. Hyatt Mayor; commentary by Dr. Frances Ilg (Duell, Sloan & Pearce, \$6.95). The Fine Arts Pavilion was the scene in late September of a special show, "Mother and Child in Modern Art," the inspiration for this book, wonderful in its art, text and presentation. Each reproduction of the central theme is accompanied by an appropriate quotation from a writer or poet — Tolstoy, James Agee, James Baldwin, Heinrich Heine, George Bernard Shaw and others. The artists include such moderns as Tamayo, Chagall, Picasso, Dali. A fine addition to your library of significant art.

THE HEART & MIND OF JOHN XXIII by Loris Capovilla; foreword by Henri Daniel-Rops (Hawthorne Books, \$5.95). Pope John XXIII, despite the brevity of his tenure, accomplished much in that short span, and historians even so soon agree that his modernizing and human influence will be felt for at least a century to come. A firm believer in Christian unity and in reforming the church itself, his simplicity and his humanity touched Catholic and non-Catholic alike. Here is the record of that productive life as set down by Loris Capovilla, the Pope's friend and secretary for the last years of his life. The author, also the late Pope's literary executor, had access to private papers and journals and here sets down many hitherto untold stories of John's career. Quoting from the Pope's addresses before the convening of the Ecumenical Council, Capovilla emphasizes repeatedly John's sense of "universal mission," and his hope for Christian unity. Appended is a detailed chronology of Pope John's life and career, the

itinerary of his good works. A splendid record of a great man's achievements for Catholic and non-Catholic.

THE GOTHIC REVIVAL, AN ESSAY IN THE HISTORY OF TASTE by Kenneth Clark (Penguin Books \$1.45). This first book by one of the best of contemporary art critics originally appeared in 1928. In a letter describing his reactions on rereading the book after twenty years and in a number of sharply worded footnotes Sir Kenneth supplies discriminative corrections for some of his earlier opinions. The consequences of the Gothic revival are still very much a part of the present day architectural scene. Only during the last few years have architects begun freeing themselves from the belief that respectable, non-dissenting Christians can worship only in a pointed, gothicized or imitation Gothic church. In more recent years even the dissenters have begun erecting miniature cathedrals, while the Roman Catholics and Lutherans have been re-examining the art of church-building by the light of re-examined liturgy. This book, besides providing a useful and amusing history of a period when architectural zeal replaced good judgment, warns that the appurtenances of a church should weigh less than its purpose, that a meaningless archeology reaching for the sublime will often end in the grotesque.

—PETER YATES

JACQUES VILLON, MASTER OF GRAPHIC ART (1875-1963) (Museum of Fine Arts, Boston, \$12.50). This book is the catalogue of the first major retrospective exhibition of Jacques Villon's graphic art since the death of the artist in June 1963. The exhibition was presented by the Museum of Fine Arts at Boston in collaboration with the Boston Public Library. The book includes tributes to the man and descriptions of both Villon's techniques and their pictorial results which seem incommensurate with the rather conventional character of the many well-reproduced plates. Unlike his more celebrated brother, Marcel Duchamp, who abandoned art for chess, Jacques Villon, who was born Gaston Duchamp, remained a working professional artist throughout his life. I have never come under the spell of the art composed by the several members of the Duchamp family, and I do not understand why, among the works of the greater French 20th-century masters, their stuff, dry, calculated workmanship should continue to be cherished by connoisseurs. Let us say that their fame testifies at least to a capacity for friendship, for winning admiration, and that this book is a splendid tribute.

—P. Y.



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MUSIC

PETER YATES

SECOND LETTER FROM BREUKELLEN

Breukelen on the river Vecht in Holland, near where we are staying, gave its name to the city the Los Angeles Dodgers came from. In America, the 17th and 18th centuries seem like the dawn of history, and buildings dating from these times are very old, as one sees them preserved in Schenectady or the Old Salem area of Winston-Salem. Millions of Europeans still live in 17th- and 18th-century houses, for lack of an alternative.

But not only for that reason. In the neighborhood of the Vecht the French blew up some forty castles while they were retreating after losing a battle in 1672; most of these were rebuilt during the next hundred years as handsome mansions sitting in their moats or surrounded by water channels. Taking them as a whole I have seen no handsomer buildings and grounds anywhere in Europe. The baroque style is not overornate or oppressive here, as it becomes in Austria and Southern Germany. A big Austrian farmhouse, with home and barn in one building, pleases the eyes better than a palace, as the Austrian countryside of dramatic hills and valleys is more beautiful than the stiff rococo gardens blooming in ornate patterns under lichen statues shapeless as moldy cheese. One concludes that these people, who cannot do without statues in all public places, have no taste or ability for sculpture. It may be that the artificiality of gardens came into style as a manneristic offset to the discovery of landscape during the Renaissance. One can have too much of nature, drown in it of undisciplined sensibility, and must therefore discipline nature by arbitrary design and formal limits.

Most of the earlier European castles were fortified homes, austere and frowning, bare, dark, draughty, and uncomfortable. Of the Netherlands castles along the Vecht the finest and most authentic in restoration is Muiden (*Muidenslot* in Dutch, *slot* meaning castle), a square keep with towers and a history of sieges and hard fighting which starts with its first owner, who was captured there by treachery and murdered nearby. There has been a castle on this site, where the Vecht enters what was formerly the Zuider Zee, since Roman times, and I am told by a local historian that it was from here that part of the Roman force embarked for the conquest of England. The present castle contains a collection of armor and weapons in excellent condition and a pile of heavy stones, rounded like cannonballs, which were thrown from or at the walls by the giant timber and rope slings called *arbalets*. These and piles of smaller stones for leather slings or thrown by hand were gathered from surrounding fields, where they lay as foreign bodies imported from other countries; there is almost no natural stone in Holland.

I don't believe I mentioned before that in the castle at Salzburg I saw for the first time wooden cannon, made of a heavy log bored lengthwise, wrapped in wire. As heavier cannon came into use, the majority of the smaller castles became indefensible. The narrow slits for archers, which brought little light into the interior, were replaced by windows, at least on the upper floors, and the rooms began to be comfortable.

One wing at Muiden, the most recent, was built at this time, early in the 17th century. Buildings and rooms of this period have an individuality and shapeliness which were lost in the ornate squareness of the 18th century. Gothic revival enthusiasts during the 19th century again rebuilt many of the castles in romantic imprecision, with a mixture of styles and the addition of little round turrets. You can't rely on any dates you may be given, because every castle takes its date from the earliest foundations.

Muiden today still frowns, though very graciously, above its moat on the sandspit between the Vecht and the Zuider Zee. (The Zee, now called the Ysselmeer, has been enclosed by dikes and is fresh water instead of salt. Sand mixed with water, piped from the interior, is converting large sections of it to arable land.) The windows, which had been indifferently broken through the lower walls, have been removed, and the walls pierced by arrow slits as they were before. The interior rooms have been restored to their authentic condition and furnished with beds, tables, chairs, and fireplace and domestic equipment of the correct period. The enclosed beds seem unnaturally short, until you learn that the sleep-

ers did not lie in them but slept propped up in a half-sitting position. Some of the equipment appears quite modern, for example the big turning-spit, on which one could roast an ox, mechanically powered and controlled by an automatic timer, and the table with long, thin rolling pins, which turn when the top slides back and forth: wet clothing was wrapped around the pins, which pressed out the water.

The castle and these rooms are a Netherlands shrine, where artists still gather, in memory of Pieter Corneliszoon Hooft, the chief poet and historian of Holland, who lived there as castellan and bailiff from 1609 until his death in 1647. Hooft—whom the Dutch speak of as “our Dutch Shakespeare”—brought to his castle, seven miles outside Amsterdam, then as now a great city, his contemporaries of this high period of literary and intellectual flowering: the historian Grotius, the scientist Huygens, the composer and organist Jan Sweelinck, and the Princes of Orange. It is likely that on some occasions Sweelinck may have had with him his friend and fellow organist, the English composer John Bull, who was then in his last years an exile in Amsterdam. So I believe that I have been in a room where Sweelinck and John Bull played at the harpsichord and virginals.

A different, romantically invented castle stands moated amid long and expensively tended avenues of forest and garden at Haarzuilens. Rebuilt by a branch of the Rothschild family, in a dozen incompatible styles, turreted, frowning, and Florentine, furnished with antiques of all periods, visited by swarms of tourists and school children, it is a picture-book castle.

In the Auvergne, the Tyrol, in Austria, and along the Rhine the castles stand on high places or on rocks, a surprising quantity of them you think as you pass beneath. Many of these, also, were only fortified homes. The high castle with turrets piercing the sky is another romantic invention, typified by Arundel in England and by the famous and fantastic *Neuschwanstein*, built by Wagner's patron King Ludwig II, who being certainly eccentric was called mad.

Through the Tyrol and in Austria some of the churches, too, are built on hilltops or on rocks, outside and above the village they serve. One wonders how much the old nature religion, with its veneration of stones and of high places, contributed to the choice of these locations. In the country beyond Hallein we walked up to a church standing at the end of a tree-enclosed meadow on top of a great rock jutting from the valley, so steep that the sides of the rock curve inwards to small caves at the bottom. Only a narrow track led to steps cut in the rock and so up to the meadow, a site where tribes and communities may have gathered since neolithic times for ritual or defense. The church looked abandoned. Three steps under a small window beside the tower door indicated that in past times a visitor had to step up and pass scrutiny before being admitted to the semifortified tower. Looking through the window we saw that the church is neatly furnished and tended. The villagers today still follow the small track to the rock steps and so up to their church.

The baroque church at Messkirch in Southern Germany has a glassed-in box at the center of the rear balcony, like the enclosed royal box at the Munich opera. Midway along each wall of the nave a flat masterpiece of bronze casting displays two warriors in full armor, presumably father and son, like a pair of blood-proud savages. I think of the Iroquois who gathered a century later on the lawn of the fine house in the Mohawk valley outside Albany, where an English gentleman presided over their councils, their ardor cooled possibly by trust, as the records tell, or by the two blockhouses from which small cannon poked out towards the lawn.

One reads throughout history the record of ignorance, treachery, brutal persons, asserting their liberty by recalcitrance and their ambition by possessiveness at other men's cost, their one mental activity a consistent hatred of new ideas and rejection of improvement. When one meets them wearing the same clothing as oneself, sharing the same outward social habits, speaking what sounds like the same language but is semantically, in its key words, a distinct language, professing responsibilities like one's own and similar good intentions, one thinks to communicate with them but cannot; they are walled off by cultural barriers they have no wish to look beyond, cruel in power and opinion, cowardly in their uncertainties. One cannot believe they wish to be as they are—but such charity is dangerous.

Wherever, in the present century, their kind has come to power in any country, they have consolidated their position by attacking,

imprisoning and murdering the "intellectuals"—generously classifying under this heading any who see the world more widely than they do. In America, in our culture enriched by refugees from such terrors, we still have difficulty not only to imagine but to persuade ourselves that such brutality is possible. Rereading lately the biography of Florence Nightingale by Cecil Woodham-Smith, I marveled again at the persistence in self-satisfied duplicity of English gentlemen, who thought no action wrong which would interfere with the improvement of hospitals, who seemed to feel called on by duty to prevent any remedy for the disease and discomfort of the private soldier and of the poor. Statistics of excessive mortality resulting from such conditions meant nothing to them, were indeed resented; they were content to receive any explanation but the truth. One marvels at the lies men will submit to and invent for no accomplishment but to resist change.

Slangevegt, the riverside *pension* where we are staying, is operated by a single family. (Vegt is the older spelling of the river Vecht and is pronounced the same). Doves, peacocks, and Indonesian ducks inhabit the lawns and gardens. The property includes a farm and greenhouses, operated by the elder son. Father and mother run the kitchen, from which issues a very generous supply of succulent food. Since we came, there have been guests from Germany, France, England, and some native Dutch. The two young daughters, who receive the guests and wait on them at table, speak the four languages with admirable ease and idiomatic precision. On the river under our windows there is a steady movement of passenger craft and occasional small barges. Along the Amsterdam canal, a mile away on the other side, great barges rush to and from the Rhine. At a distance one sees a string of sailboats crossing a field, where a channel leads from the river to the lakes.

Slangevegt is an old house, as we can judge by the heavy roof timbers of our two dormer rooms. It was rebuilt at the start of the present century by a man known as Kees die Tippelaar (meaning Kees the Walker), who revived the hobby of walking long distances for pleasure which is now widely popular among the Dutch. Kees, a humane man, would not leave his beasts in the fields when heavy rains came; he brought them all with him into the house. At his death he left his small fortune to the town of Breukelen to buy every child a gift of candy once a year. To hear of such a man stirs me to celebrate his genuine, if eccentric, humanity. His memorial is not praise but the smile people share when speaking of him.

Winding up these last notes about our European travel my thought wanders over many subjects. One of these is the deterioration of publicly served food. The same menu, in Dutch, Luxembourg, French, Swiss, or German, blankets tourist Europe, and the quality gives evidence of steady deterioration. Not that the food is badly cooked; as in the better American restaurants, it is simply deprived of any interest. You start eating with a mild enjoyment and end forgetting what you have eaten. I am not a gourmet; I like to eat in good restaurants but do not seek great ones. When I encounter genuine culinary imagination in plain matters, such as we found at Perry's Lodge in Kanab, Utah, at the Manger Motel in Indianapolis, or at the ancient *Hotel St. Louis et des postes* at Autun, France (where Napoleon slept twice, the second time on his return from Elba), I am gratified to know that it is still possible. I have never tried sending a dish back to the chef. By what standard is one to disparage? Everywhere the grilled plate has taken over, as in America. You can order vegetables in Paris, but we could not find them on the menu in Germany. The one time we asked for them, at Strasbourg—now in France, but the eating like the language of the street remains German—we were promised them but they did not appear. Only at one restaurant in Cologne, where they were not on the menu, were we served vegetables, and plentifully, on a mixed grill platter.

The baked dish, that glory of French gastronomy, has vanished, except in the home. We found it but once in Europe, at a residence in Hallein, when we ordered for dessert a *Salzburg knackerl*, intending the one to serve four people, and were brought four, in baking dishes a foot long and six inches wide, and in sheer pleasure ate the whole of them.

There is fresh butter and real cream, none of that aerated imitation we squirt from nozzles in this country. It mingles with ice cream, syrup, and real fruit in the European improvement on an ice cream sundae which is called *eis*. (If you ask for iced coffee, you won't get it, but you may be glad to get *kaffee eis*).

Breakfast is included with the cost of your stay in a hotel. It consists of jam, bread, usually a dry, hard roll, and coffee. You

can have an egg, if you wish it. In France an omelet is always dependable. The coffee, at best, is hot, black and served, if you wish it, with hot milk. Here at *Slangevegt* breakfast rewards the effort of rising: a platter of finely sliced meat and cheese, an egg boiled unfailingly right, a basket of the best bread we have eaten here or at home, with several types offered, and enough coffee. For dinner there are always two vegetables and in addition sliced fresh tomatoes or cucumber in a dressing which refines but does not cover up the natural flavor.

The ordinary European houses himself and family in conditions which do not differ materially from what they were a hundred years ago. Then one could usually find water in the vicinity; today one can usually find plumbing. The home is an apartment, cramped, dark, and historic, or if larger, with a grey light and doors to be opened and shut between every hallway and room. Heating was never more beautiful than in the great porcelain stoves of Austria, and it is no more efficient now than when those stoves were first painted. In America new private homes by the square mile are swallowing up the fertile land around our cities. In Europe the new private home is the exception, unless to replace a house destroyed by bombs; there are instead block after block of new row housing, hardly to be distinguished from the historic, and dreary stretches of brightly colored prefabricated apartments, each with its little balcony, each exactly alike, like plastic *terminaria*.

My wife protests: one could list plenty of exceptions to these generalities!

One window in every row house and every balcony of the new apartments has its flower-box, always with fresh-blooming plants. As many plants as vegetables are sold in the weekly outdoor markets. The wide use of cactus, agaves, and succulents has surprised us. Many of the flowering plants originate in this district of Holland, where they are raised out of season in greenhouses, along with vegetables and tomatoes. Cut flowers, auctioned in bulk every morning at the great wholesale center of Aalsmeer, are flown to other European cities to be sold at flower stands the same day.

Gardens also are precious, wherever there is room for them.

(Continued on page 36)

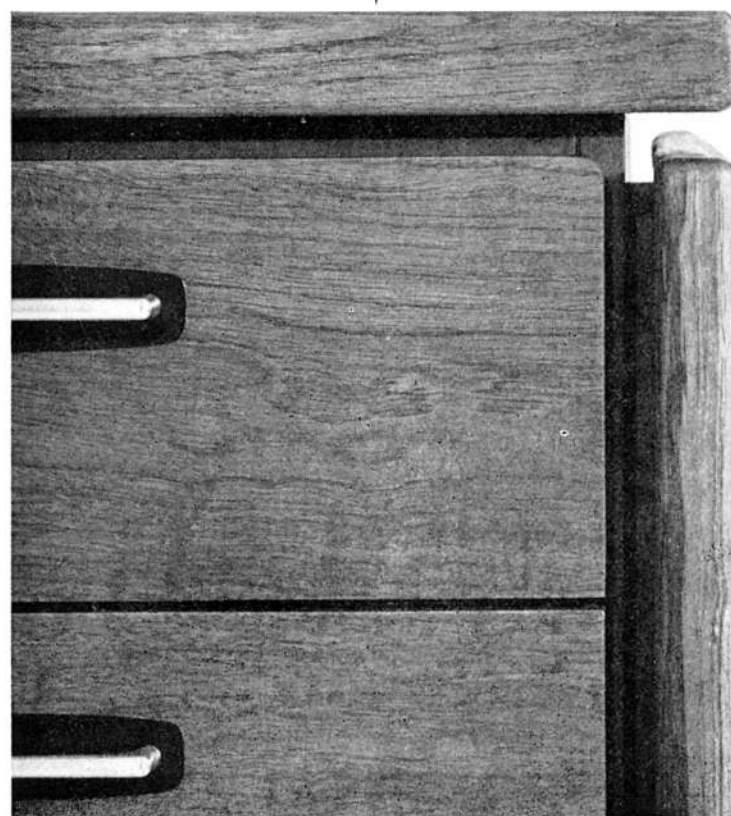
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To Susan: To the quick, the miraculously immediate comprehension—the wonderful haste of her conversation—the words racing to form the beautiful meanings of the mind.

This was a woman of great intellectual elegance and a deep understanding of the kind of forbearance she was too wonderfully proud to permit for herself.

No one ever really fooled Susan, but if she loved them she let them think so, just a little, because she knew from bitter experience that life was no easy thing.

It was her great gift to give courage and confidence to the hesitant idea; to add the one amazingly right ingredient to the chemistry of another's mind; to solve, with one clear rational thrust, the heart of another's dilemma.

This was a life of affirmation—strong and useful and always beautifully to the point. And because she loved and respected above all things the objective decencies necessary to the good creative mind, she was a truly pious human being.

It will be many a long year before any of us come upon her kind again but, because, in her diverse ways, she meant so much to so many of us, there will be moments when, with quickened eye and ear, we will all think that we are about to find the wonders of it once more.

And so, remembrance will be luminous. And we will never be quite free of it. Nor ever want to be.

JOHN ENTENZA

It is with great sadness that we inform our readers of the death of Susan Jonas on October 10th. For fifteen years—most of which time she was assistant editor—she filled a unique place on *Arts & Architecture*, which is put together by a small staff of which unusual versatility is demanded. Susan was the rare person who combined unerring taste with the ability to see the magazine through the press each month; who handled with ease matters of business or advertising, and could cheer up a dispirited young architect who was having a hard time to keep his office open; who could participate in the selection of editorial material and answer the foreign mail—in French, her native language, or German, her husband's.

In whatever she did was a Gallic style and economy, and a tidiness that was bone-deep. Although she was a skeptic, as assistants to editors of slim magazines must be, she acted out each day a faith in the importance of the magazine.

In 1962, when David Travers took over the publication and editorship of *Arts & Architecture* from John Entenza, Susan agreed to stay on for a year only, for she believed that editors feel greater freedom with a new staff than when working with an inherited one. So in 1963 she became assistant director of Tamarind Foundation, a Ford-supported workshop devoted to the renaissance of lithography. But at the time of her death she was still a member of the editorial board of *Arts & Architecture*.

At Tamarind, as at *Arts & Architecture*, Susan's great array of talents was brought into play, the most important of which was her sympathy for people. It was not a spontaneous sympathy, it was slow and thoughtful and unwavering; it was based upon the realities and never upon unfounded hopes. In her clear Ionic spirit separateness and sympathy were both present. Nothing was larger than life to her, but it was never smaller: she had the ability to view truths in a perspective that was human in scale. She offered help but never bland comfort; she mothered but was not maternal. Her regard for facts was so great that she could not adjust them to suit a transient need. But what she did better than anyone else was to give a certain grandeur to hard reality.

Her kindness was immaculate—aloof from gratitude. She gave with a grace that made one aware of the art of giving.

For all her love of talk, her lively conversation about everyday facts and foibles, she had little to say of herself. I know the kind of umbrella that she, as Suzanne Marillier, carried as a girl on a rainy day in Paris; I know the look of the house in the country where she spent her summers, but she did not help one to imagine her years as a teacher of English and mathematics in France, in Vienna and at a girl's school in England (she met her husband, Max Jonas, in England) or of the financial strain she and her husband were under during the first years after coming to the United States. She could share only the parts of her life that were pleasant.

At home she was a contented wife. She lived close to her kitchen.

Soup stock for the week was made over the weekend; the Saturday shopping took her to various parts of the city, one for coffee, another miles away for vegetables. She knew where to find ecrevisse, where to find the best oysters, the best green beans—carefully selected to be uniform in size—and cream for the butter she churned in small quantity at home.

"Tell me where there's a good French restaurant," someone asked her once, and she replied haughtily, "There *are* no good French restaurants." Outside of France, she was saying; if one wanted good food one learned to cook. But few could achieve her art, for only a rare person was born with her highly developed sense of taste.

One of our last conversations was about Colette, who wrote her books close to the smells that came from her kitchen, and the scent of herbs from her kitchen garden. Sitting that day in the emphatic order of Susan's apartment, we ruthlessly tossed out the books of Colette that were inferior and settled into a loving discussion of the ones we agreed were great. Susan strove for perfection in everything, but she did not demand it of others; she knew that there was always the rough burr of personality on any work of art, and that in the greatest there was of necessity the element of smallness. By this time her illness was so advanced that she spoke with some difficulty, but she imposed always upon others the duty of forgetting it. She called her illness a war: "There are only two outcomes, it wins or I win."

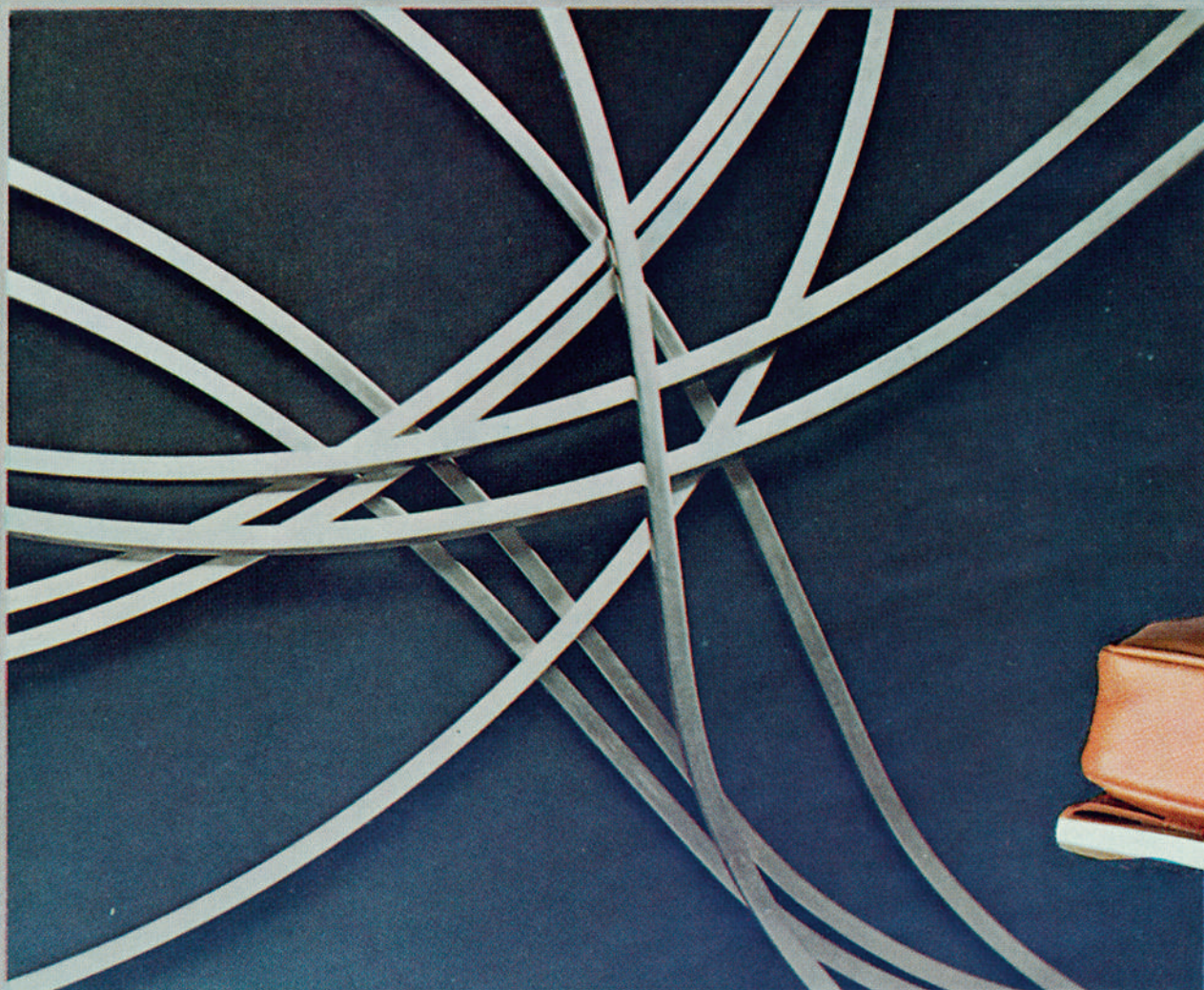
I ran into Susan once at Home Silk Shop on La Cienega Boulevard, where she went often to buy the materials from which she made her clothes—although "made" is inadequate to describe her elegant tailoring. I heard her clear high French, turned and saw her small figure, the black hair piled neatly above her ivory skin and delicately put together features. Her dark eyes darted from the face of the clerk, who had just come over from France, to the length of heavy silk she held shoulder high. There she was: Suzanne Marillier of Paris, profoundly, everlastingly French.

Her Frenchness was never uprooted, and this was the source of her one romanticism. She steadfastly refused to believe that her twenty-five years' absence from France had brought significant changes. She rejected as libelous the news that in the air terminal in Paris was a bureau to assist tourists in finding a hotel. Paris was to her for Parisians, no quarter given to tourists.

She considered visiting France after the death of her husband in 1960, but she could never quite bring herself to the point of buying a ticket. Shortly before she died a friend born in France who was a naturalized American took the decisive step which Susan could not. "You will be amazed at all the changes in the last twenty years," Susan's friend wrote. "There are so many that I am making a list for you." Susan sniffed, then preparing herself to discount such heresy said, "She was not a Parisian."

This from Susan, to whom the sanctity of the fact was precious, was startling. But it was the one dear flaw in her perfection.

ESTHER McCOY

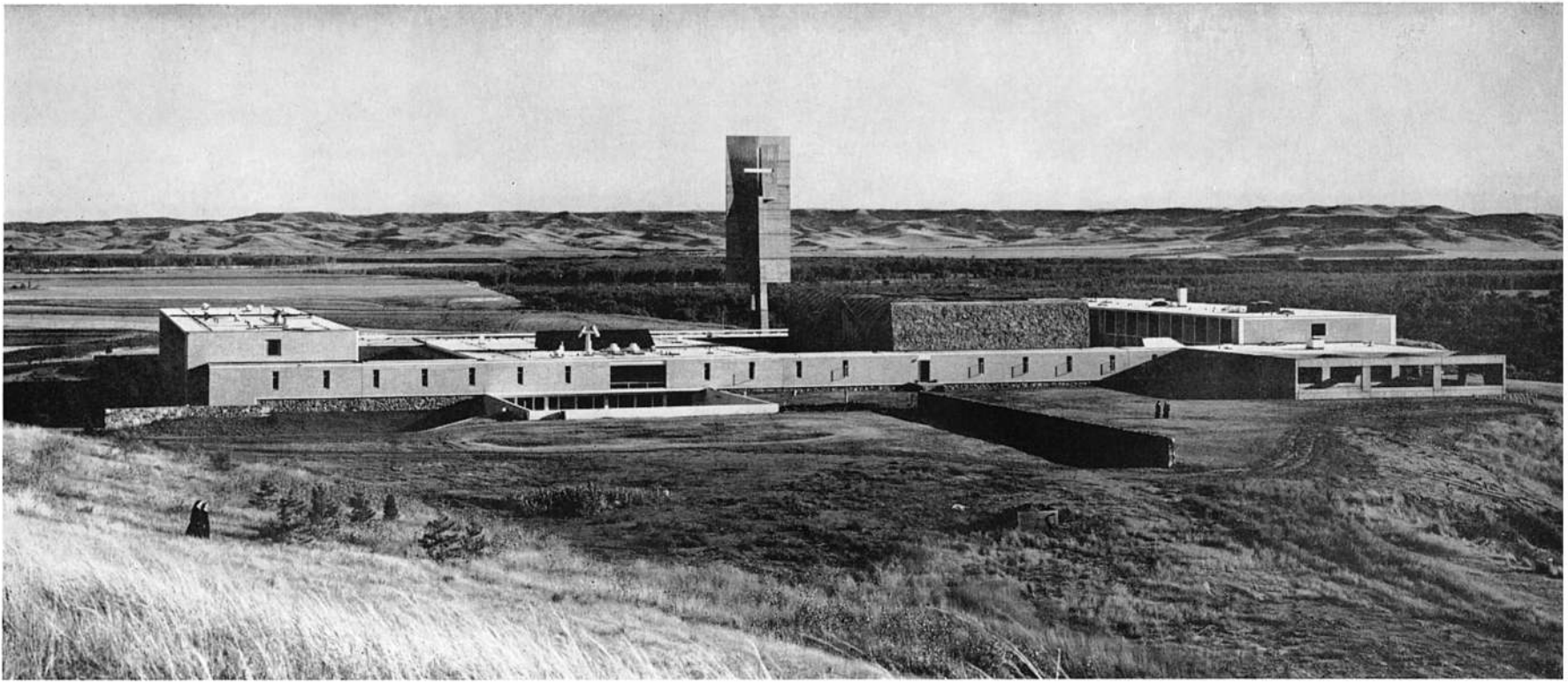


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PRIORY OF THE ANNUNCIATION BY MARCEL BREUER, ARCHITECT

The site for this convent and girls' preparatory boarding school is the geographically sophisticated grassland near Bismarck, N.D. A large area was needed for a building program which will expand over the years and for athletic fields and agricultural projects. The program required development of a master plan which would provide certain areas of both buildings and grounds for the use of the sisters only and yet give the complex a unity which would successfully compete with the vast space and distances of the surrounding prairie.

The resulting master plan solution for housing the priory and school was a grouping of four building elements: chapel, convent wing (sisters' residence), community halls (dining and social center) and school wing (classrooms and dormitories). The relationship of these elements was largely determined by patterns of circulation described by the ritual life of the Order.

The four main elements were separated by three paved interior courtyards — outdoor rooms screened from the frequent winds. Two enclosed passageways connected the four wings. The north passage extended the convent "clausura" area as far as the chapel and formed the "statio" where the sisters would robe and proceed to services. The other, the main crosswalk, was planned as the "main street," providing entrance to all four building elements. A third walkway, the open cloister, was designed to terminate the south limit of the complex and to function as the "front porch" for the building group.

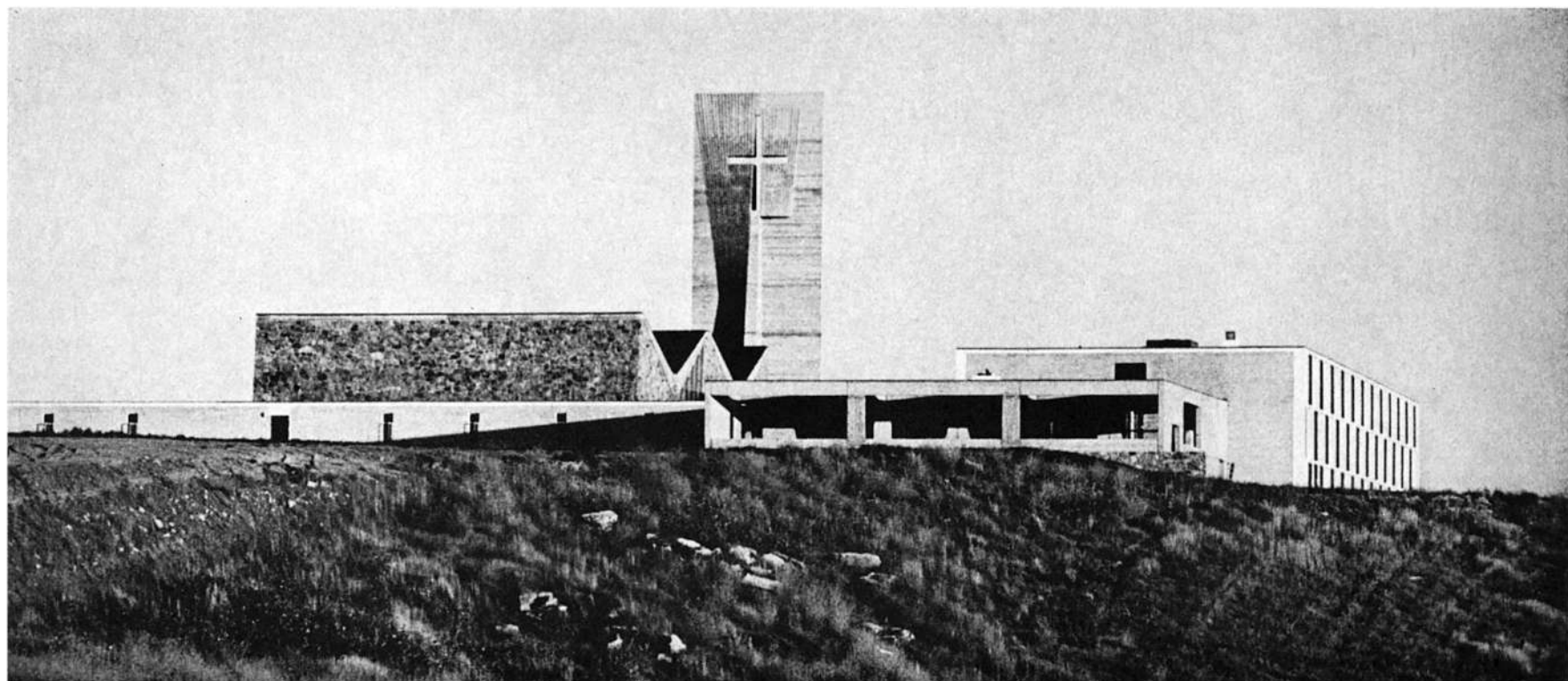
To achieve a single architectural organization, the ground level within the complex was raised several feet above that of the uneven surrounding terrain. The long north and south walls retaining this pediment were faced with fieldstone. Above this rough base were set the sharply defined low horizontals of the north passageway and open cloister, both spanning the full breadth of the complex.

To the same end, the rectilinear geometry of the long facades of the residence wings was emphasized by allowing columns and floor slabs to project. The sharp shadows cast by these white-painted concrete members reinforces the architectural statement. The contrast of light and dark was carried further in the decision to veil all window areas with black shade-screening, and to use a light-buff local brick in the alternating panel walls.

This theme of black and white was extended to interior spaces as well. The split fieldstone walls of the chapel, left natural on the exterior, were white-washed on their interior surfaces as were the textured thin-shell concrete vaults which arch the seventy-five-foot roof-span. For the chapel floor, waxed black brick was selected. The pews and choir stalls are detailed in laminated oak, stained brown-black. The only color accents in the chapel are a gold mosaic reredos screen behind the polished blue granite altar and two stained glass window-walls. These window-walls were designed by the architect in thick glass set in concrete — one dominantly amber in hue, the other in shades of brown-pink.

In certain areas the exterior concrete was left unpainted — the chapel buttresses, the bell tower, and the sisters' community hall — clearly reflecting form and construction. The bell tower is symbol, landmark and belfry, a structure cantilevered one hundred feet out of the ground, and possible only in terms of contemporary building technology. The strong ribs spaced over its surfaces trace their geometric development from points along the base line to corresponding points along a crown line rotated ninety degrees about the vertical axis.

The form of the chapel buttresses was generated in the same way. These contemporary counterparts of time-honored construction were essential because four half (hyperbolic paraboloid) shells rather than two whole shells frame the roof. The high edges of these shells touch along the



PHOTOS BY SHIN KOYAMA

Hamilton Smith, Associate Architect

Traynor and Hermanson, Associated Local Architects

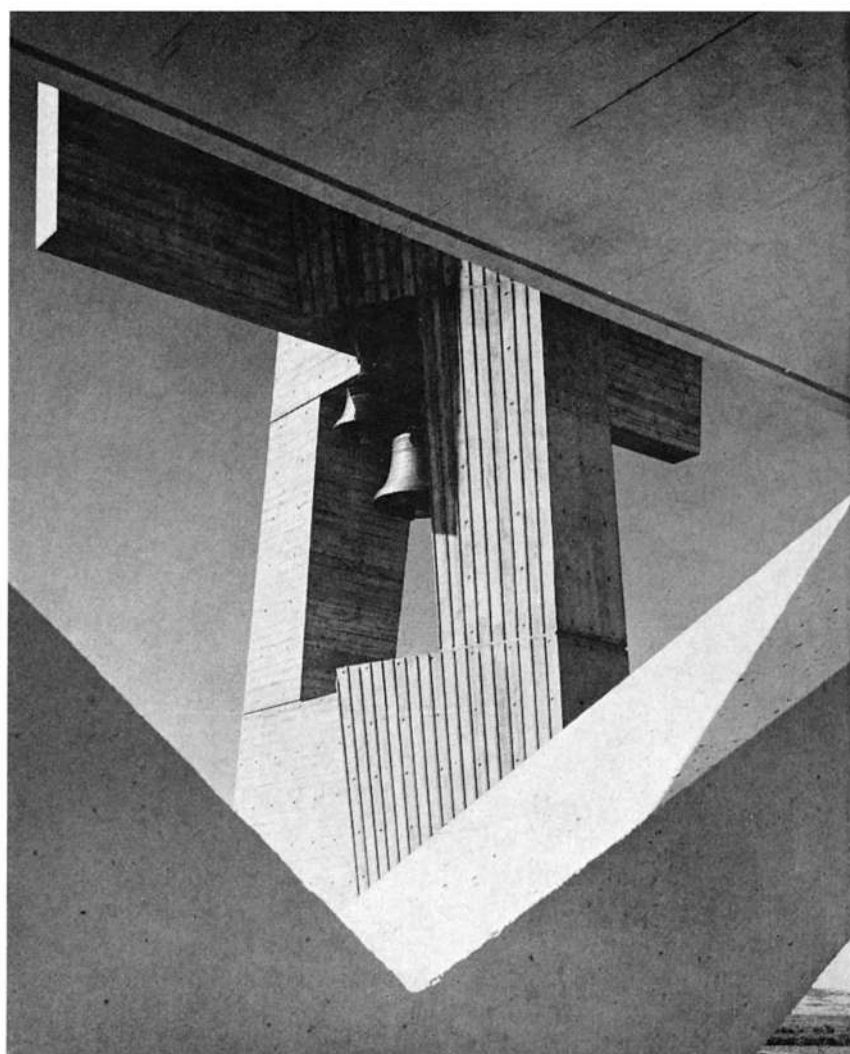
exterior walls leaving the interior space free while transferring lateral thrusts to the foundations.

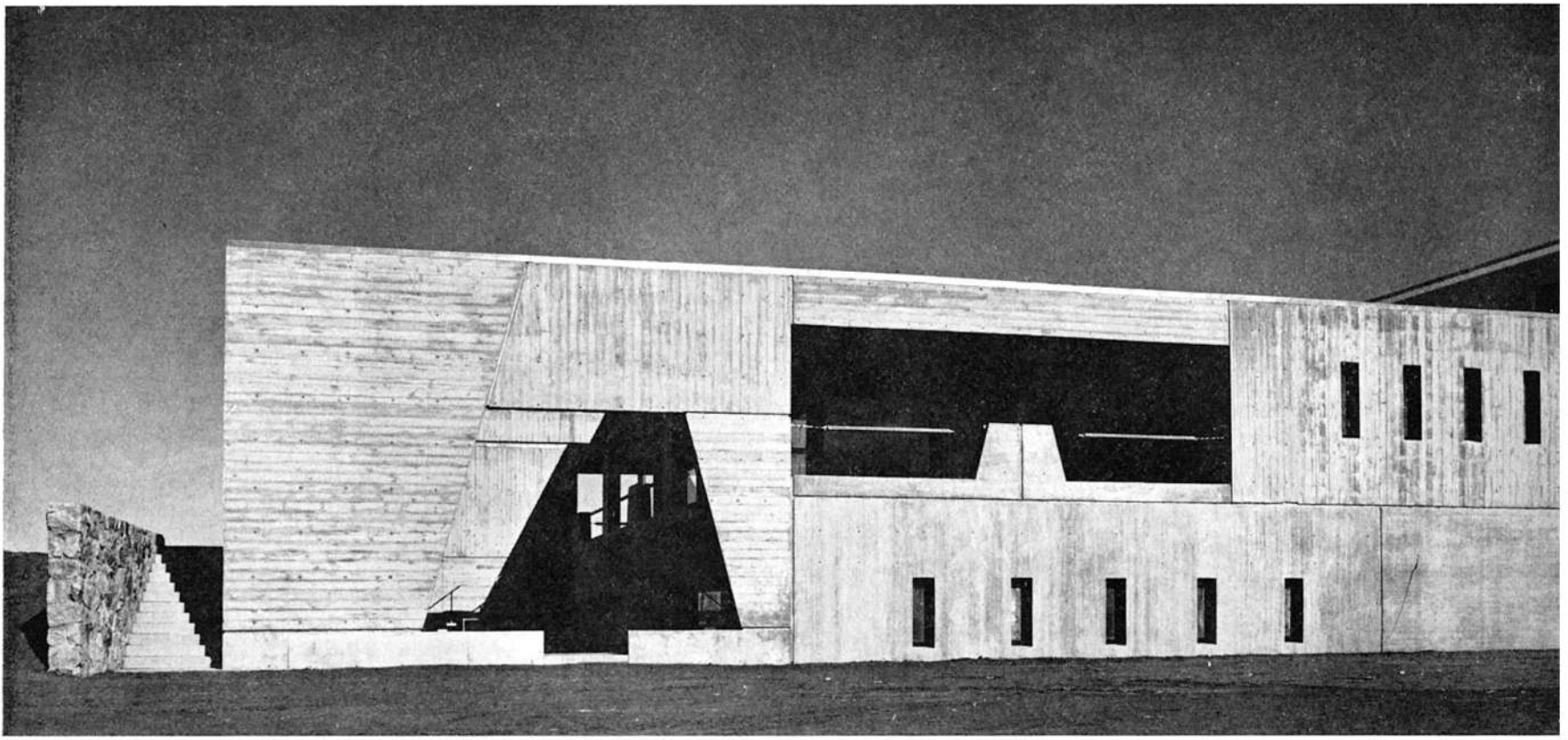
The roof of the main room in the sisters' community hall is supported at mid-span by a bushhammered concrete fireplace. The concrete pattern in this and other structures was motivated by recessed control joints which reduced the long walls into panels or were located at the corners of openings where stresses are likely to concentrate. The direction of form-boarding in adjacent panels was varied to produce a play of surface texture.

Thus concrete was used in four ways: First as a white-painted, shadow-casting modulation of the building plane; second as a sculptural material for fireplaces and stairwells — bushhammered to reveal its aggregate qualities; third as a patterned natural surface — a random yet controlled texture of formboard imprints and recessed shadow lines; and fourth as an expression of the generating geometry of a form by means of plastic accentuations of the mold construction.

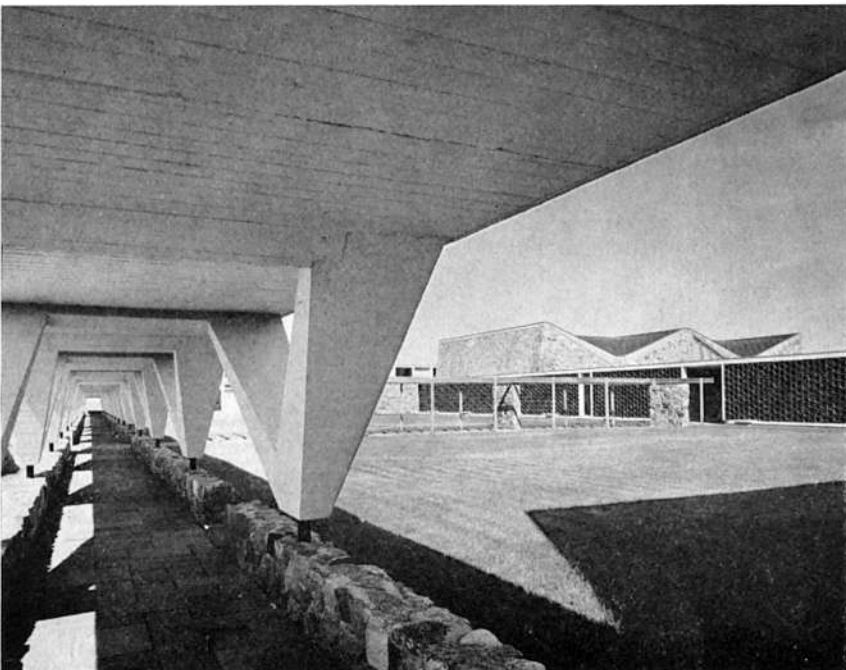
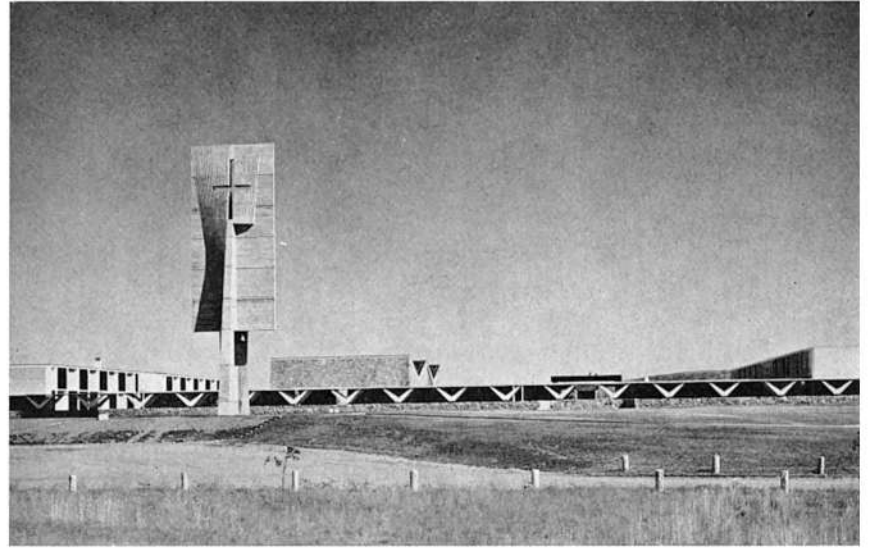
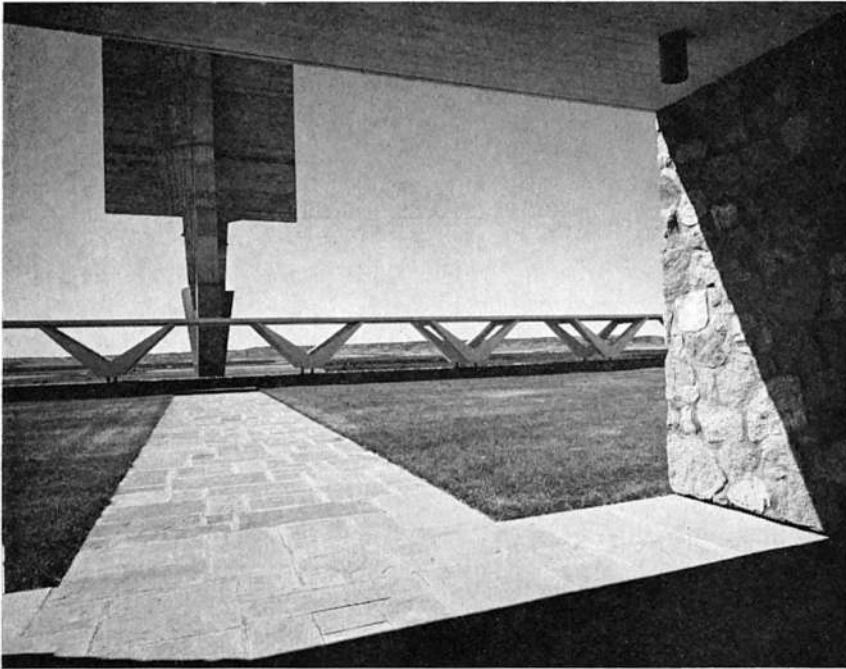
Applied finishes were almost entirely avoided. Concrete block was chosen as the basic interior material for partitions and for the backup of exterior walls. In the residence wings, where dormitory or private room units were repeated on successive levels, block was also used in bearing to support the concrete floor slabs. The soffits of these flat slabs were exposed as the ceiling, again revealing the texture of the wood forms into which they were poured. This pattern of boarding was not left to chance, but throughout the project was designed by the architect. Both block and concrete were white-washed — their granular surfaces left to contrast with the dark-red waxed quarry tile floors.

The school wing provides dormitories for 118 boarding students. The convent wing contains private rooms for 72 sisters and dormitory space for 62 junior sisters, novices and postulants plus a 10-bed infirmary.

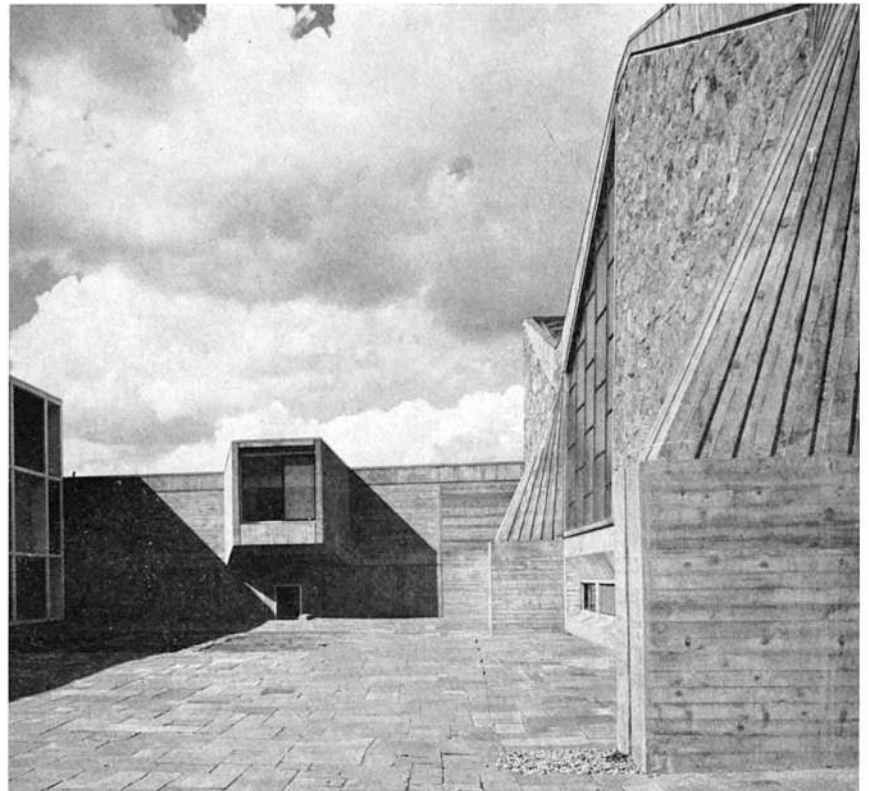




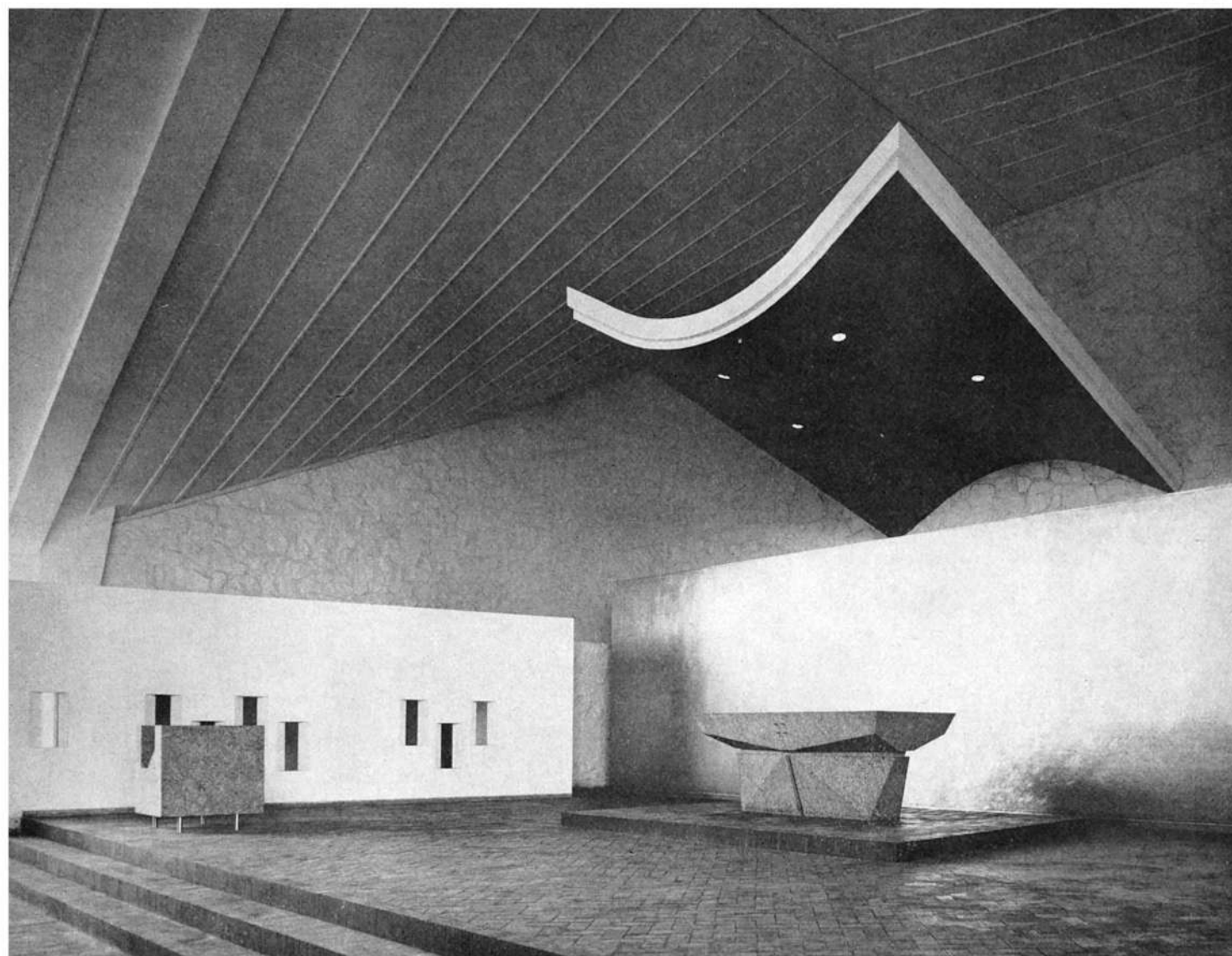
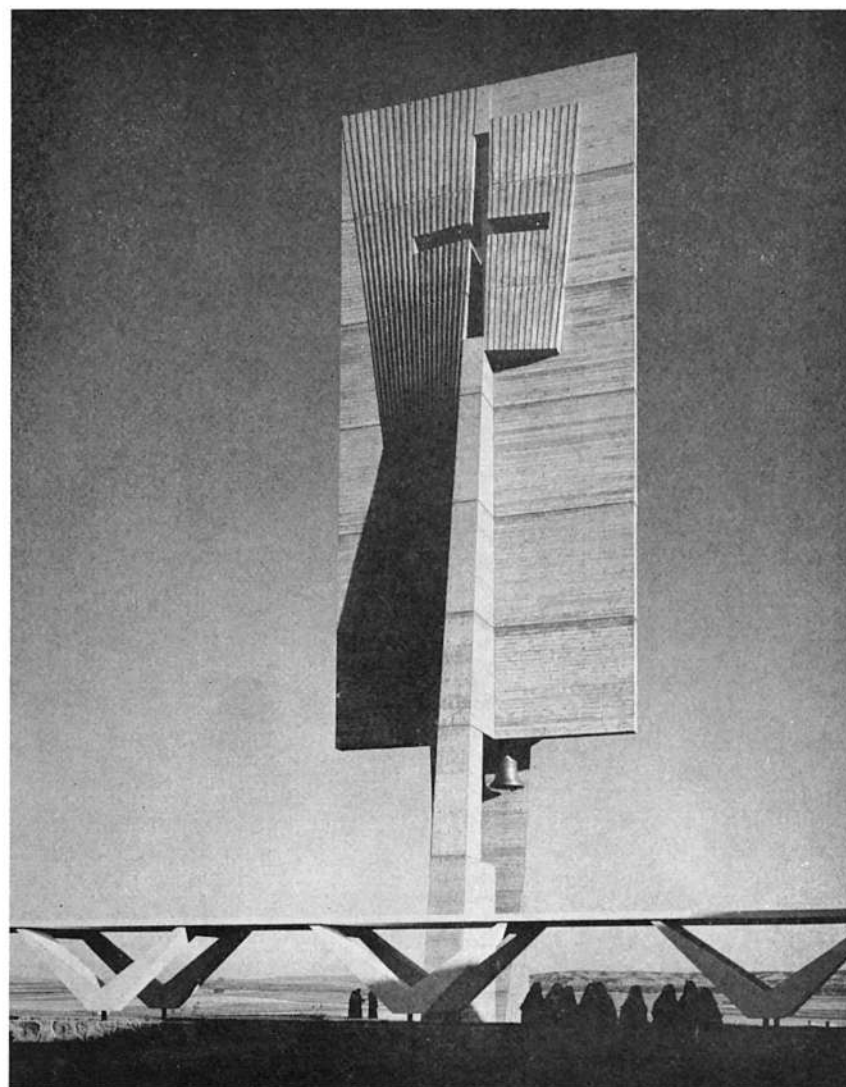
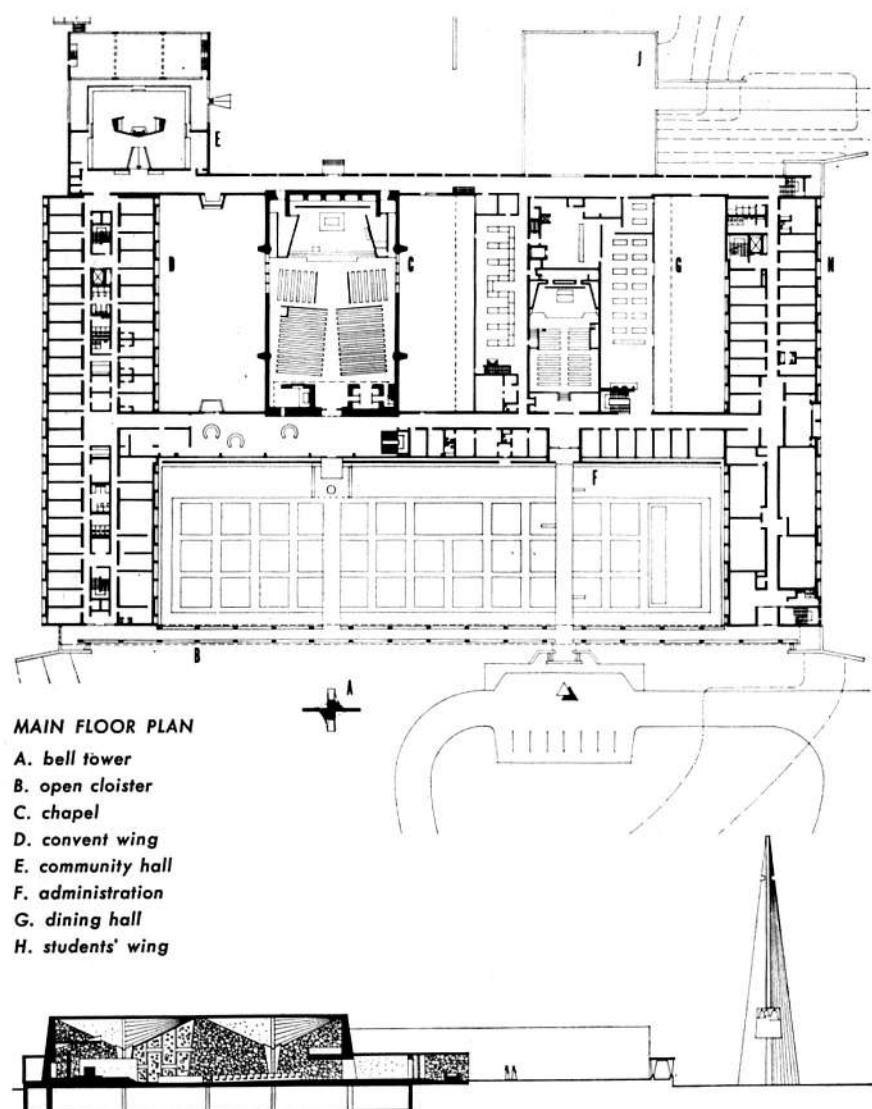
Sisters' community hall, a glass-walled enclosure within a concrete shell.



View along the open cloister.



West courtyard showing ribbed chapel buttresses. Projecting niche contains altar flowers.



Chapel sanctuary.

MAX BILL, ARTIST AND ARCHITECT *by Anna and Giorgio Bacchi*

"Inasmuch as the principle of spiritual order is at the base of all human activity, only the penetration of the entire life by art will be able to dissipate this chaos of indecision, irresponsibility, insecurity, of anguish and panic, and to create at last harmony, the condition necessary for an elevated standard of living," Max Bill has said.

And Bill came early to the knowledge that physical surroundings have a profound formative influence on man's spiritual and moral development, that art and beauty are recommended as civilizing influences. Hence, his preoccupation with what he calls "Good Design," for man is always the nucleus of his thoughts. His desire is that everything that man requires from a teacup to a city should be expertly designed and honestly constructed to embody perfect suitability for its proposed use in such a way that beauty is achieved. He calls for a return to purity and simplicity; he abhors meretricious ornamentation or streamlining to camouflage structural faults.

If a machine is ugly or clumsy, he is sure that it does not function properly, because if it had been well designed by basic rules and all

and was its first rector. The emphasis was placed on technical training combined with modern rational general education and on a sense of responsibility to society. Unfortunately, he is no longer active in its direction, but many of the young men and women who came under his influence during those years have become the leading architects, urban planners, designers, artists, and writers throughout the world — Japan, Chile, Brazil, Israel, England, Germany, Switzerland, and the United States.

His definition of good design can be applied also to sculpture and painting; they, too, have a function, mainly an aesthetic one; however, he considers sculpture also a social art since it can be used in public places to inspire ethical and aesthetic feelings.

Of the two large granite sculptures on display at the Swiss National Exposition at Lausanne, "Endless Ribbon" and "Rhythm in Space," the latter will be placed immediately on the grounds of the Town Hall at Ulster, Switzerland, as soon as the Exposition closes.

As the artist explains these remarkable creations, they are ribbon-like

Left to right:

"Rhythm in Space," granite, 225 cm. high

Max Bill with "Construction from one Ring"

"Surface surrounded by a single line" 1948-64, gilded copper, 53 x 29 x 39 cm.

"Construction with Thirty Equal Elements" Model, 1938-39



functional requirements had been taken into consideration, a unity and coherence would be evident and would bring forth an aesthetic form. He applies this general rule to everything he designs from heavy industrial machinery to watches; he asks "How does it work? What is its function?" Primitive man generally made the things for his own use so that they were not only functional but pleasing in shape; only when man started producing for the market, when an article had to be different and novel in order to outsell the competition, did he start to beautify.

Max Bill blames this rivalry and the lack of education of the public for the low quality of much of the merchandise in the stores today. The buyer, unsure of himself, not knowing the rules of basic design, afraid to not conform, takes the latest model, the one the advertisers say is what he should have. Since no one wishes additional regulations, the only answer is more and better education.

It was because of his dedication to this belief that he wished to establish a school based on the Bauhaus principle where he studied as a youth. He designed and built the Hochschule fur Gestaltung at Ulm, Germany,

forms without beginning or end, consisting of a band of the same width throughout, which gives a plane with two sides separated by parallel lines, the plane having only one side, and the lines actually being only one line running parallel to itself. They are excellent examples of the fact that it is not necessary to understand art to appreciate its beauty. They both have such harmonious and reassuring curves, such loveliness of form, such an air of lightness and at the same time of stability, that they are a joy to the eye. "Rhythm in Space" calls to mind the strips of cloth Chinese dancers manipulate into swirling arabesques; actually, it is the same idea — planes with a single surface created by the efforts of man (or in the case of dancers, usually woman) but formed in accord with spatial laws.

As a sculptor he returns again and again to his favorite themes; another of them "Construction from one Ring," recently executed in granite to the dimensions 120:120:120 cm., will be seen at the Carnegie International Exhibition in Detroit this fall. A smaller piece of marble was shown this summer at the Galerie Suzanne Bollag in Zurich. Versions

have been done also in gilded bronze and polished wood, and he is developing an arrangement of several together, the rings to be sliced at diverse angles.

Whether dealing with volume or planes, his sculptures are always problems of space, primarily the space within themselves for almost always his forms can be developed to scale in diverse metals to suit the locations they are to occupy. They are not derived directly from scientific or mathematical models, but certainly they have been greatly influenced by them. They are austere, but this only seems to accentuate a lyrical quality; they are a spiritual message of purity and freedom.

His newest sculpture, "Tetrahedron Twist," will be the largest in the world, and also promises to be one of the most exciting. Fantastically modern, it is composed of shining tubes of aluminum arranged in a system of added tetrahedrons that will spiral and wiggle rhythmically a distance of one thousand feet in the Place Ville Marie in Montreal. It was not designed to be big for the sake of bigness but because the location demanded it.



The whole conception of the architects, I. M. Pei Associates, for the new Place Ville Marie is on a huge scale; it holds four buildings, one cruciform in shape and forty-five stories high. This skyscraper and one other building are completed; one is under construction, and one is yet to be started — but that is not all. They built down as well as up.

There is a shopping center below the square which comprises seventy stores, seven restaurants, and two movie theaters, integrated by a pleasant system of lighted and heated galleries, devoid of the confusions and dangers of city traffic. Elevators connect this level with the square and with the two lower ones, containing parking for three thousand vehicles and the new railroad station for the Canadian National Railways.

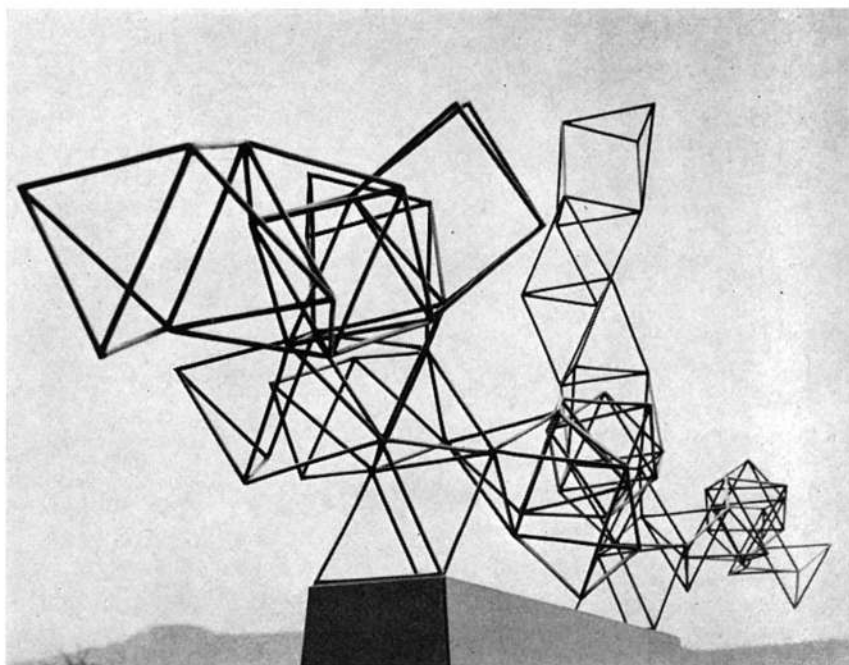
Putting all of this life and movement below ground emphasized the vast cheerlessness of the Place. The platform as a flat base and the skyscraper as the altitude developed such an enormous empty space that man was dwarfed, even squelched. The architects intended to use three large sculptures of aluminum to relieve the monotonous severity of the area, and the developers, Webb and Knapp, invited Max Bill of Zurich,

Switzerland, to submit designs.

He advised the Commission that no three sculptures could fill the need; the immensity of the space would shrink them to ineffectiveness. He presented his idea: a construction in space of polished aluminum tubes that would dance along beside the skyscraper, actually entering into it, and branching off between the other buildings, reaching a height in the center of about a hundred and thirty feet and being from fifteen to twenty-two feet in depth. This he considered adequate to relate man to this zone and to give him a feeling of protection, fulfilling the same function as trees in nature.

This startling idea is typical of Max Bill's ability to analyze a problem and to produce an artistic, highly imaginative and original solution that is capable of execution without exorbitant cost.

The developers accepted his proposal; The Aluminum Company of Canada will bear part of the cost. But before actual execution, there are many engineering problems to be considered, mainly due to the inclemencies of the weather in Montreal. An ice storm or heavy snow could



easily double the weight of the structure; it may need a heating system. Strong winds may necessitate steel trusses.

The tubes will be of high grade aluminum alloy nine feet in length and probably an inch-and-a-half or two inches in diameter. The metal will be anodized, for protection and to enable the addition of color. Intense orange, red, yellow, blue, green, and purple tubes in groups or clusters or at intervals, will accentuate the jerky turning movement and animate the ensemble. This electrolytic process will permit a very high gloss, and the tubes will be as bright and shiny as Christmas tree balls. They will reflect the light and colors of the day and of the night as well as each other, creating additional accidental reflections and intermediate colors. The sculpture will glitter and dance both summer and winter and its elegant form and spirited movement will animate the present depressing void.

Bill's inspiration for this sculpture came from seeing one night the nearby Saint Catherine Street scintillating with activated neon and electric lights. The conception of the "Tetrahedron Twist" is new, but as usual with

(Continued on next page)

Max Bill it resembles and is an outgrowth of ideas he has pondered for a long time. Twenty-five years ago he made a smaller construction in space using steel polygons which is similar in concept.

His paintings are usually more complex than they seem at first glance. They, too, manifest a mathematical approach to art — visual problems for the understanding of the eye. The element most consistently used for both format and structure is the square, often turned diagonally. There is no emphasis of texture or material; his subjects go beyond any surface treatment. They are ideas expressed through rhythms and fields of energy produced by arrangements of color, their chromatic contrasts, psycho-physiological action, and tensions.

The painter explains his manner of working like this: he starts with an idea, a question, on which he ponders; when he decides on an answer that satisfies him, he paints it.

The idea through a combination of thought and feeling has been transformed to an image-object — concrete art. It requires complete mastery of artistic elements and technical media, creative aesthetic ability, and knowledge of the laws of development as they apply to form. The ideas come from mathematical or scientific facts or conjectures. To those who object that mathematics is not art and has no feeling for humanity, Max Bill replies that thought is one of the chief intrinsic characteristics of man and that mathematics, being the science of relationships between objects, groups, or movements, is one of the principal means by which man takes cognizance of his environment.

Science has reached a stage today where it must progress by inference

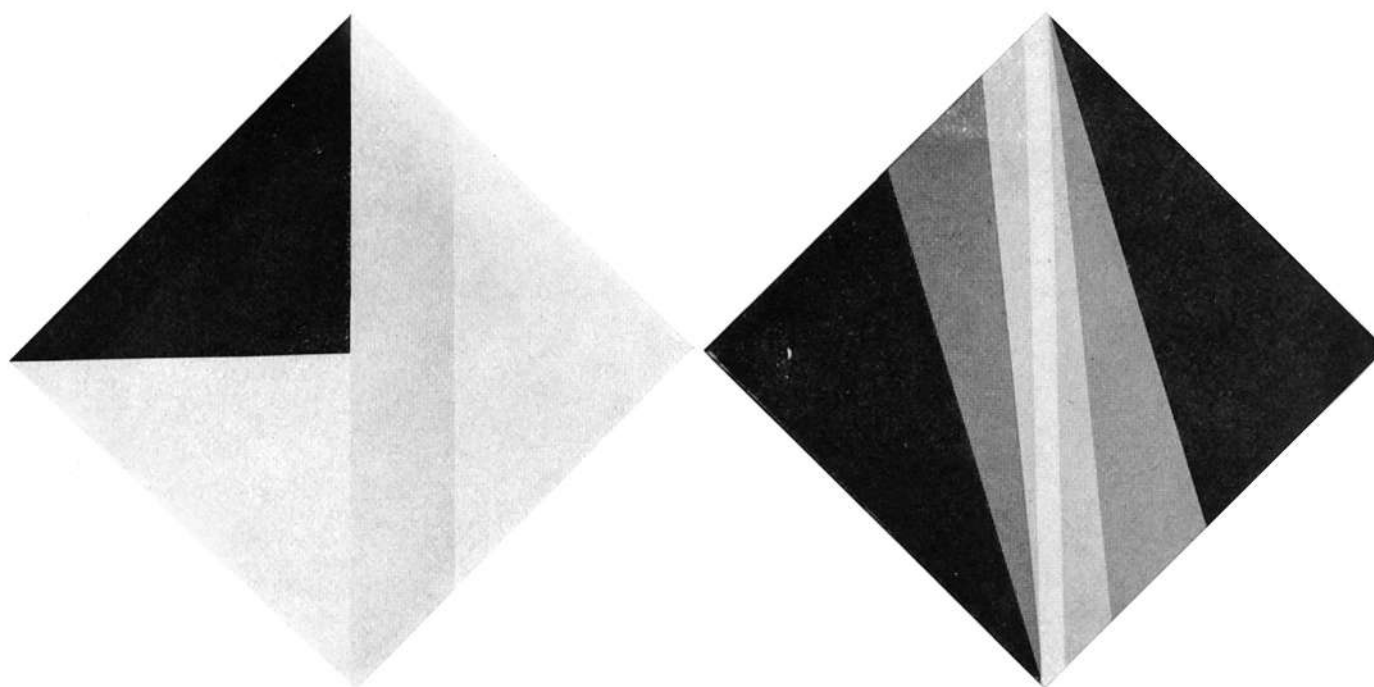
those rigorously severe squares and makes more intense the vibrations of their colors.

Before these paintings, the spectator may be at first bewildered but surely thrilled as he receives new visual sensations of wider horizons. Man must have felt this way also when he was taught the world was round. In concrete art all reference to nature is shunned and traditional methods of indicating perspective are avoided, but there remains a surface value which in representational painting went unnoticed — the direct effect of the image of the viewer. The vibrations of the colors produce energies whose intensity varies in accordance with several factors.

They have an effect on the room in which they are placed, whether there is anyone there or not. This is static space. The distance between the spectator and the painting is real space which changes with the movement of the former; however, he is affected by the vibrations regardless of his angle of vision or whether he observes actively and consciously or passively and subconsciously. He is also the variant in the psychic space which depends on his existing physiological and psychological condition. These considerations produce a pluri-dimensionality in which man is the dynamic mobile factor.

It is important for any artist to realize, Bill feels, that the painted object transmits light, heat, and energy, but the concrete artist with his deliberate conceptual approach is particularly able to direct and control those rays, and he should be conscious of his responsibility and not create those that are harmful or ugly.

Mathematical, scientific, emotional, philosophical — Bill's painting "Clar-



Left to right:

"Yellow Quarter" 1959, oil on canvas, 26" x 26" diagonal. Courtesy Staempfli Gallery, N.Y. Photo by John D. Schiff.

"Clarity through Compression" 1964, oil on canvas, 56 x 56 cm. diagonal. Courtesy Galerie Suzanne Bollag, Zurich

Swiss National Exposition, 1964, Lausanne; model for sector "Education and Creation"

Swiss National Exposition, Lausanne, 1964; corner with polyester elements assembled with stainless steel profile

and intuition. Art can support science, Bill maintains, for in striving for unity the artist endows his vision with a synthesis. In this way, unknown unimaginable axioms take on form and man is able to think of relationships and spaces which previously were beyond his conceptual powers; this increases his perception in other realms which today can be known only through intuition.

In using this mathematical approach Bill does not resort to formalism, nor to forms to signify beauty, but employs those symbols to express ideas, thoughts, knowledge. They are not dry statements. A member of the Bauhaus group, he was particularly influenced by the writings of Klee. He was also a familiar of such other greats as Gropius, Kandinsky, Arp, Mondrian, Schlemmer, and Albers and Vantongerloo. One wonders if he does not owe as much to Kandinsky as to the rest of the Bauhaus, for it seems that his intense desire to communicate his concern for humanity, his earnest wish to help prepare man for this new spatial age in which he lives, surges in

ity through Compression" could express his manner of thinking by reducing propositions to elementals. No destructive direction can be found in his art; his is the will to create. The same force underlies all his activities: architect and urban planner, industrial designer, sculptor, painter, graphic artist, educator, writer, and typographer. (There is no more truth to the story that he has no sense of humor than there is to most legends; rather, it is a myth that he has permitted to grow because he finds it amusing.)

On his trip to Montreal last June, Max Bill went first to St. Louis, Missouri, where, at the meeting of the American Institute of Architects, he was made Honorary Fellow of the A. I. A.

At that time he had just seen inaugurated the Swiss National Exposition at Lausanne for which he had been responsible for the sector "Education and Creation". It was accomplished according to the pre-stated rules of the building committee (to build inexpensively, for a variety of uses,

of material with lasting quality and appearance, suitable to be used again, and which could be assembled and dismantled quickly) and without exceeding the agreed budget. He was the only one of the architects who managed to do so.

This feat was possible partly because of his experience in building exhibition halls and in prefabricated construction, but mainly because of his capacity to plan ahead and his ingenuity in devising innovations. His entire sector was constructed on land only recently reclaimed from Lake Geneva and still wet and unsettled. The first condition called for some measure to isolate the buildings from the dampness. He used a gravel bed for the service foundation, road-surfacing it with asphalt which was used as the only flooring throughout the ground level of the sector.

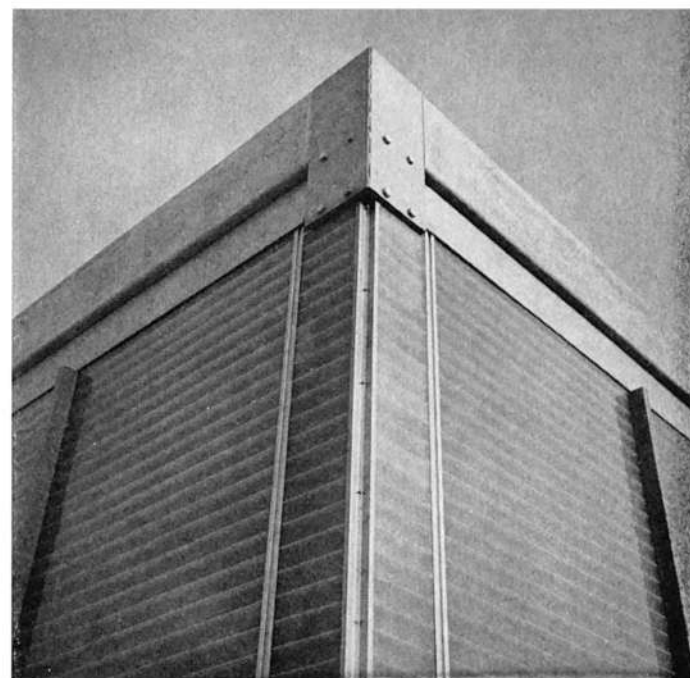
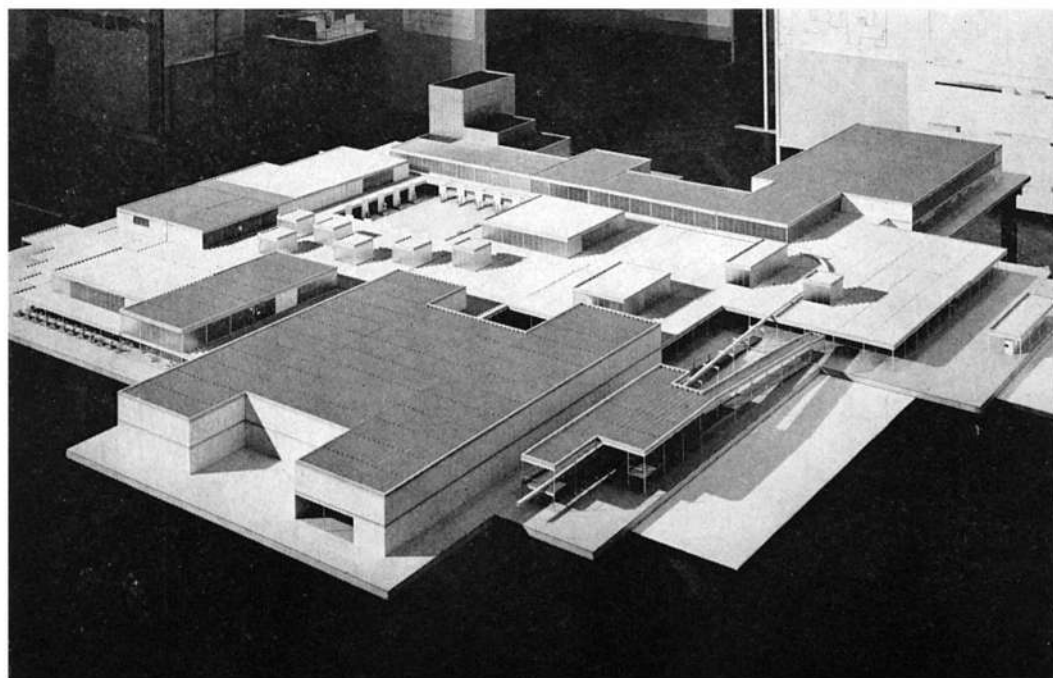
The unstable soil required that the structures be as light as possible and that they tolerate yielding. Steel tubes were used for supporting columns, to which galvanized sheet iron heads and channels were bolted through rubber plates to provide flexibility. The roof elements were of preformed asbestos cement, the walls of wood composition thinly covered with a plastic, and some translucent polyester panels on the upper level to eliminate the necessity for outside sun protection. The whole is built on a five-meter module.

The unprecedented idea was the use of the structural elements for the complete system for draining off rainwater. The roofing elements are slightly higher at the center and the water runs naturally to each end, and here, where it is joined to the next element over the supporting

less than is usually paid for an ornate multi-purpose building intended for many functions and therefore not really suitable for any of them.

His specialty is this organizing of diverse components so that they form a harmonious whole, and no item is too small to attract his attention. The bar of the theater is not large and actually quite simple but through the use of numbers of hanging prisms and lights, with mirrors forming one wall and the ceiling and glass panels two other walls, a myriad of reflections are formed in an irreal space; interior and exterior intermix. Special problems of the theater itself were studied. The acoustics are very good. The chairs are his design; they have no legs, being suspended at the back to the step-up of the next row. This leaves the floor completely free for cleaning. The stage curtain caused quite a lot of talk; it is made of wide rows of shades of red arranged vertically with the orange red adjoining the pale pink. The traditionalists consider this lacking in harmony, but it is quite in keeping with Bill's color taste, and truly is much gayer and more stimulating this way and entirely appropriate to the programs which were presented there.

Pre-fabrication is one of his answers to the problems of modern construction; he realizes that it brings with it the liabilities of possible misuse, of total uniformity and careless assembling; but, employing architecturally designed parts that permit of their being skillfully combined to give diversity and unity at the same time, brings a challenge to the imagination and cleverness of the planner and builder — the architect is still needed. He must hold tenaciously to his idea but not betray artistic requirements for the sake of economy and expediency.



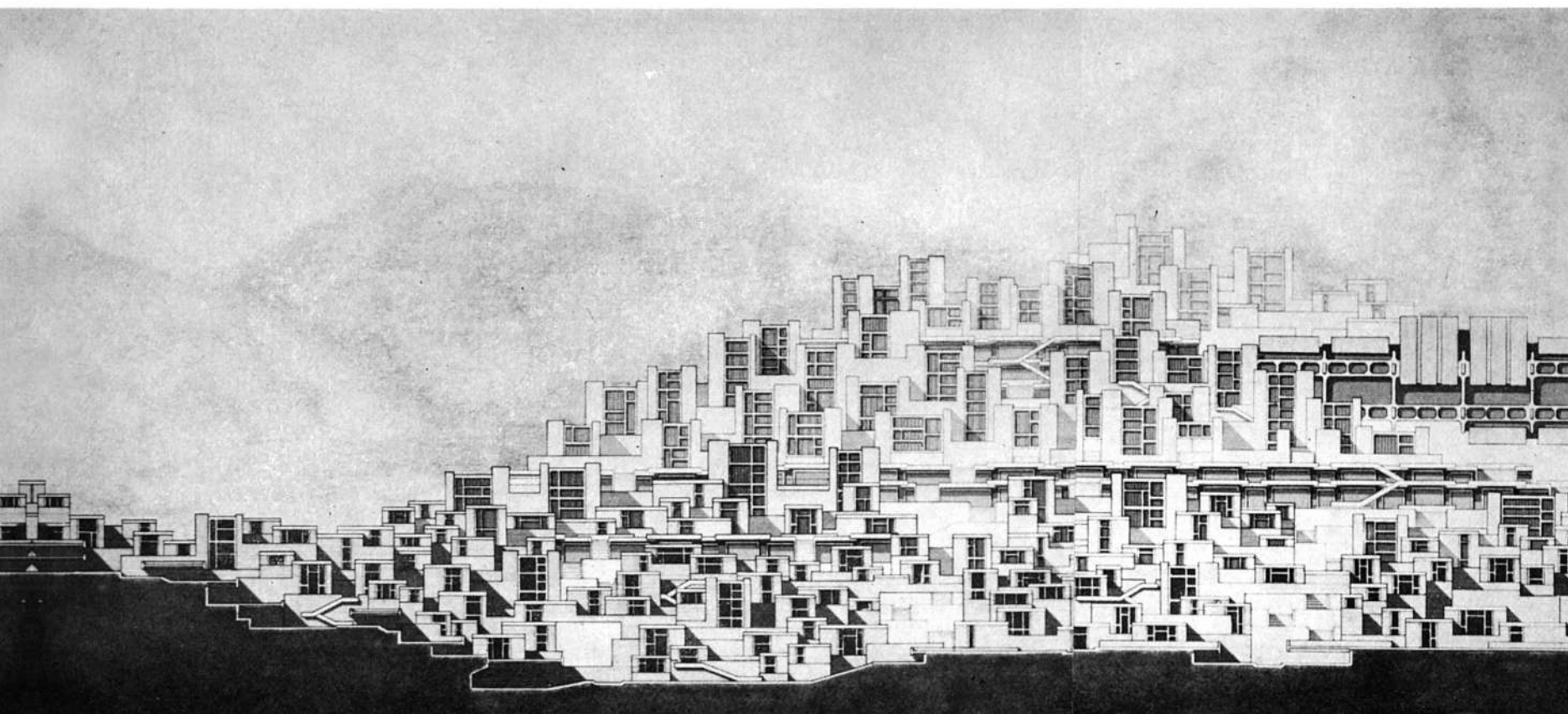
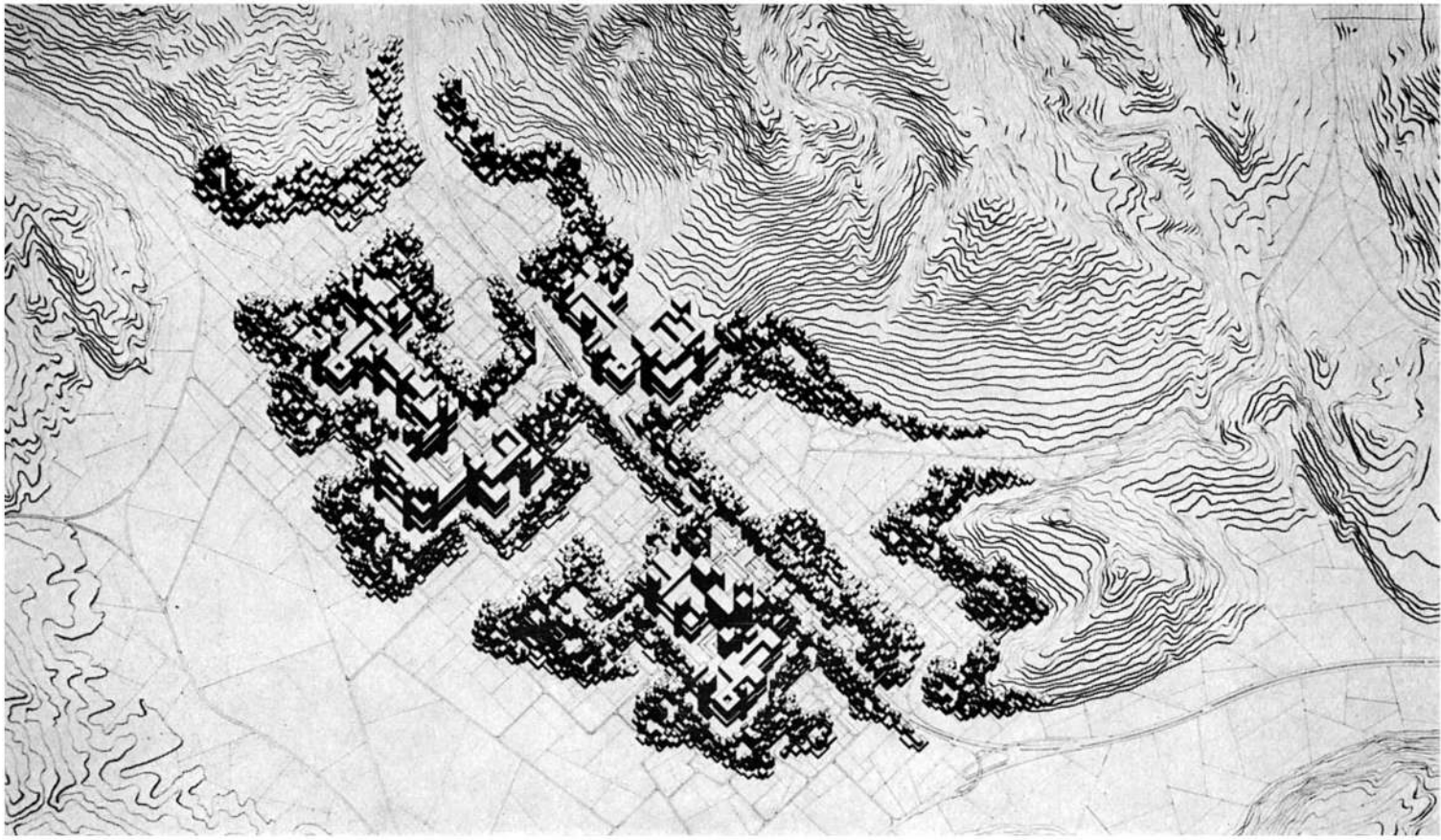
channel, a crack is left sufficient for the water to flow into its trough and thence to the tubular columns and down them to the conduits in the gravel foundation.

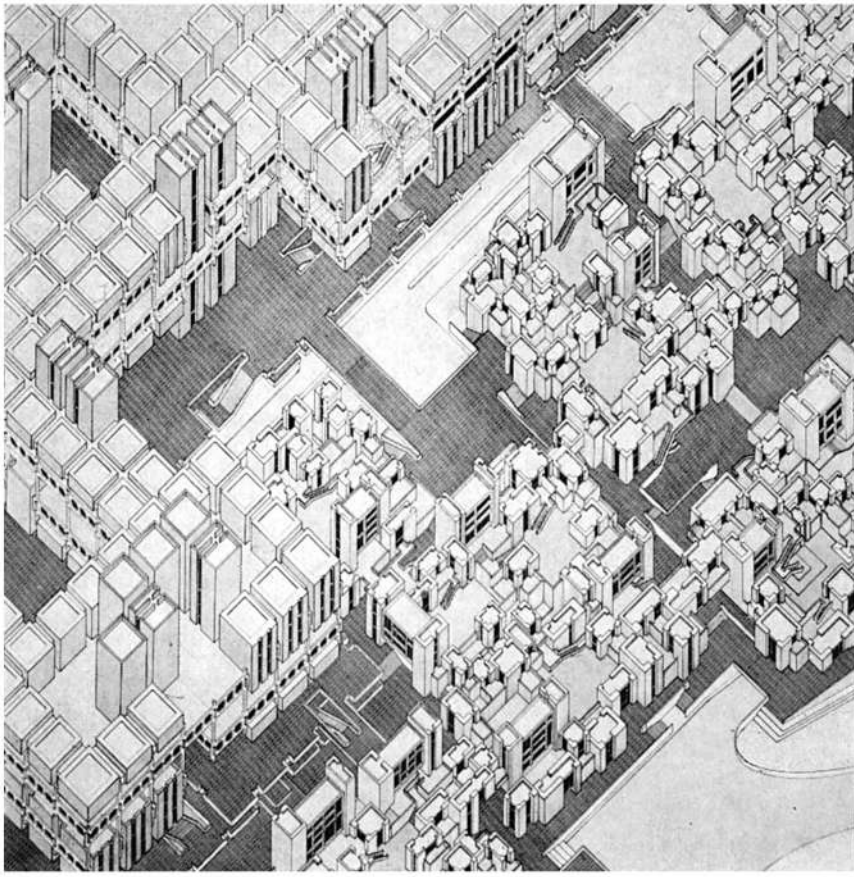
By these strategies he kept the weight of the structures to a minimum, and in addition the lines of the buildings were left fine and clean. Bare and severe but embodied with a sense of unity and beauty, they serve admirably the purpose for which they were intended: to house the diverse elements necessary for illustrating the theme "Educate and Create."

His sector was designed to be a model for a community center for a small town. It is built around an open area containing two cafes, a court of arts, book-shop, cinema, art gallery, garden containing playground, picnic patios, lagoons, reading room, radio studio, science museum, laboratories for teaching crafts and beginning science theater-concert hall, etc. Bill points out that such a complex can be realized by a town through use of prefabricated parts assembled as varied units at a cost

In urban planning, Max Bill calls attention to the quality of life in the old towns, not to their construction (for in spite of their picturesqueness, the old towns are incapable of being modified to our modern standards) but to the framework for living found there that should be maintained. Various sectors of the population mingled; there was an ample choice of building types and sizes; there were neighborhoods to which individuals belonged. Too many modern towns foster the segregation into types and categories; no one knows anyone else or has any roots; class divisions are created, and cultural life is at a minimum.

Max Bill is one of the few living persons included in the photo-gallery in the windows of the Rosenthal Studio Haus of famous personalities who through their presence have brought honor to Zurich in the past hundred years. And yet, characteristically, he feels that he has just reached professional maturity and only now is ready to work most effectively towards the fulfillment of his dream to bring about spiritual order and harmony.



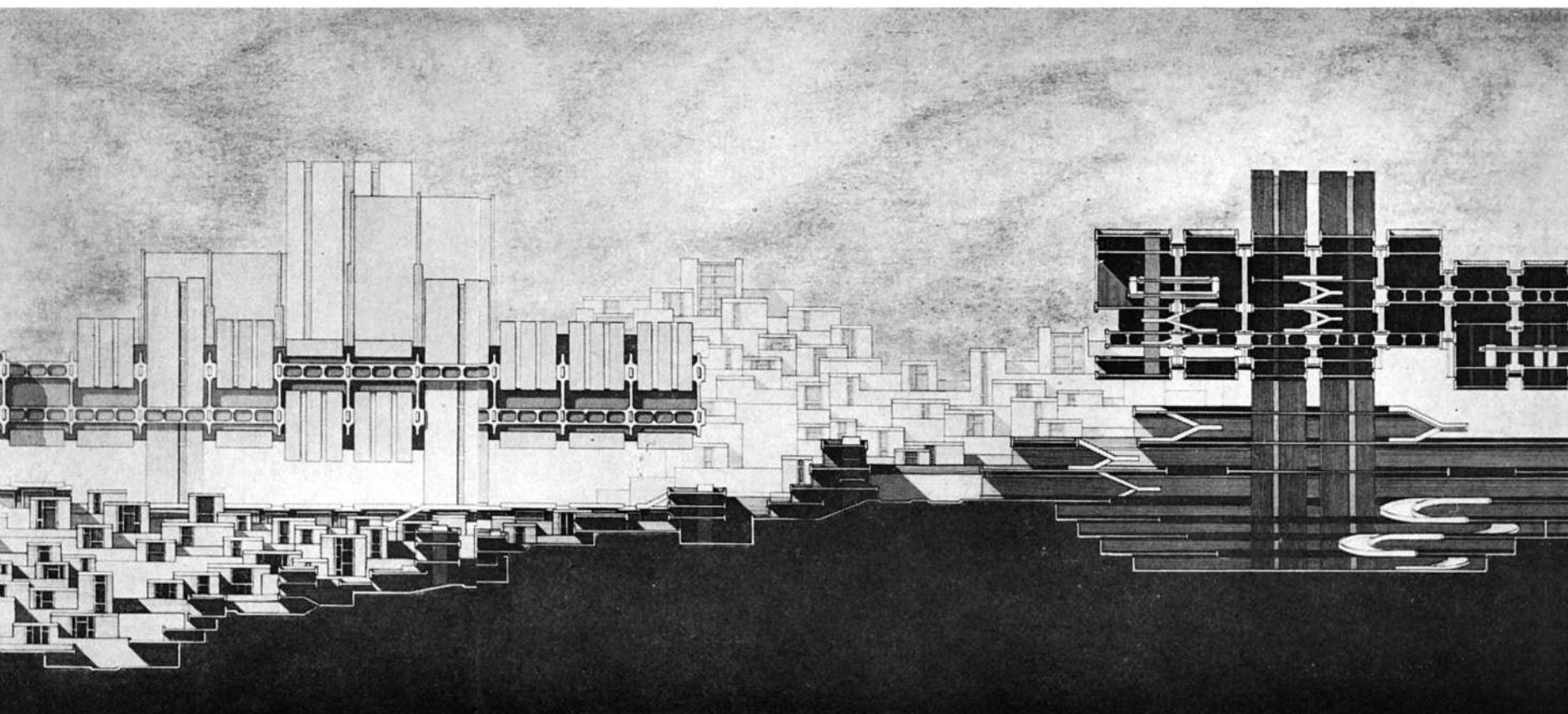


Isometric showing possible relationships between small and large scale areas. Residential blocks are clustered around exit points from underground garages. Bulk space is served by vertical transport towers which meet horizontal traffic at both pedestrian and parking levels.

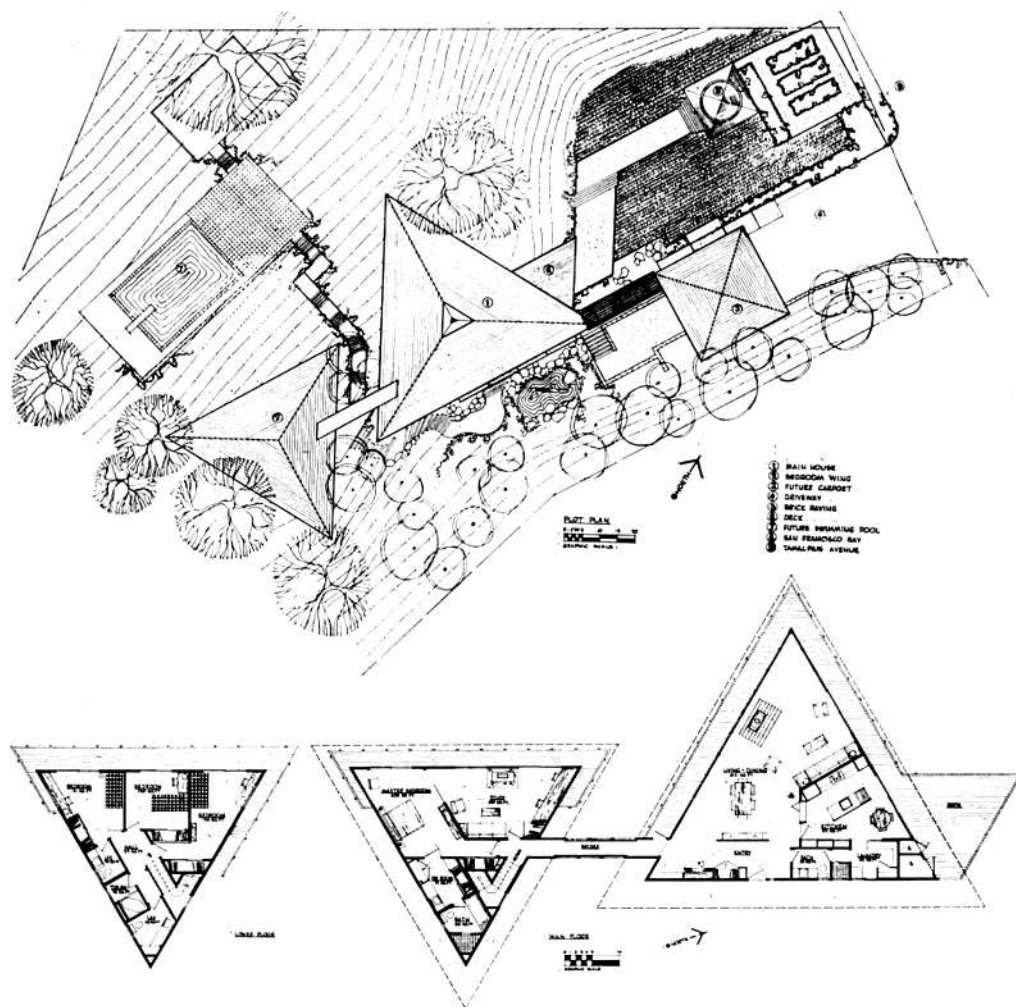
URBAN DEVELOPMENT PLAN BY CHARLES T. STIFTER

This project is concerned with the spatial ordering of the city, evolving from the realization that a variety of uses requires a variety of spaces, and that these spaces occur in different sizes and shapes. The specific project implements this concept and illustrates an approach to urban design that juxtaposes a wide variety of architectonic elements for its visual and spatial unity. Located in the Abruzzi region of Italy, it is programmed as a medium to high density center for between 30,000 and 40,000 inhabitants.

The site plan develops from several promontories, each related to various bulk spaces for civic, commercial, and light industrial activities. Each grouping is supported by a series of different sized structures which, depending upon the desired density or topography, develop transitions from smaller to larger scales. As specific program needs are implemented buildings may be changed according to their specific volumetric requirements, thereby achieving a flexible and constantly changing sequence of land uses.







HOUSE BY MARQUIS & STOLLER, ARCHITECTS

Landscape Architect: Lawrence Halprin

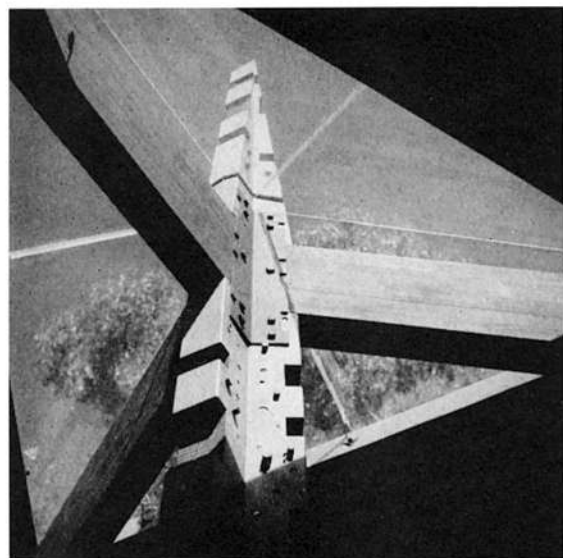
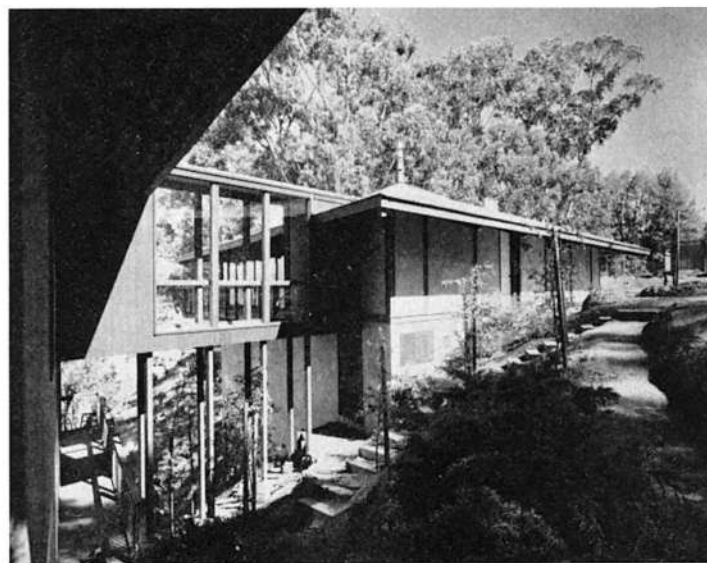
This is a house for a lawyer, his wife and three young children which is situated on a very steep hillside overlooking San Francisco Bay. It consists of three separate units — a future “car house,” a “living house,” and a “sleeping house.”

Due to the scarcity of flat land it was decided to use the level area for play space for the children, for cars and access of parking.

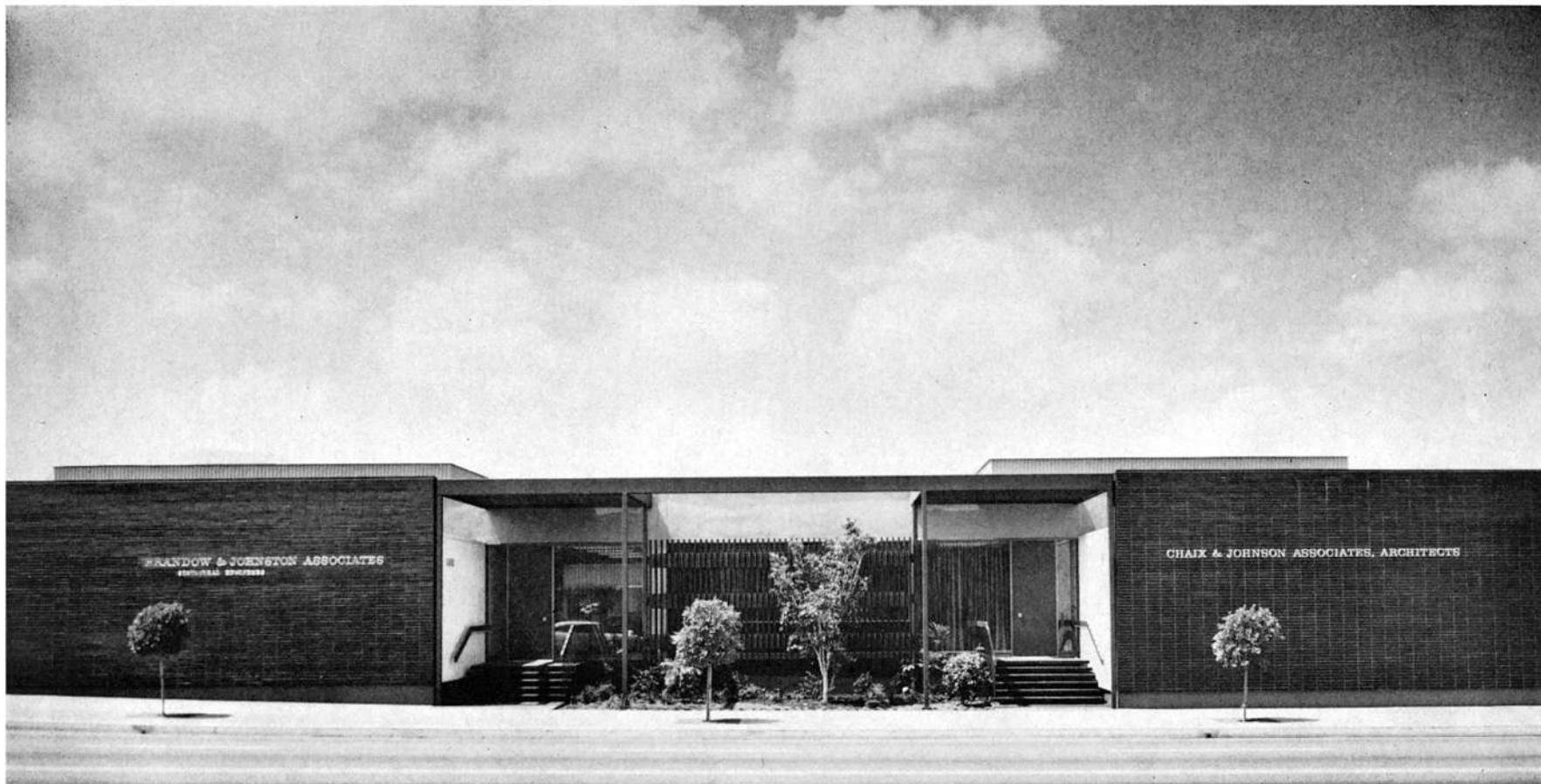
The living and sleeping houses perch over the steep slope and are triangular in plan with trihedron shaped roofs over them. The underside of the roof structure is exposed in the living house and is supported at the apex by a free-standing post which penetrates the roof through a skylight. This post (a kind of modern totem pole) was carved by the sculptor, Ray Rice, and extends through the skylight, forming a decorative feature on the roof.

The glassed-in passageway (bridge) links the living and sleeping houses. The sleeping house has the parents' suite on the upper level and children's room below. The living house juts prow-like into the view, and Sausalito and the Golden Gate Bridge are visible from that point.

The level area and the whole hillside are intensively landscaped, and a little tea-house is projected for the future under the magnificent cypress tree below.



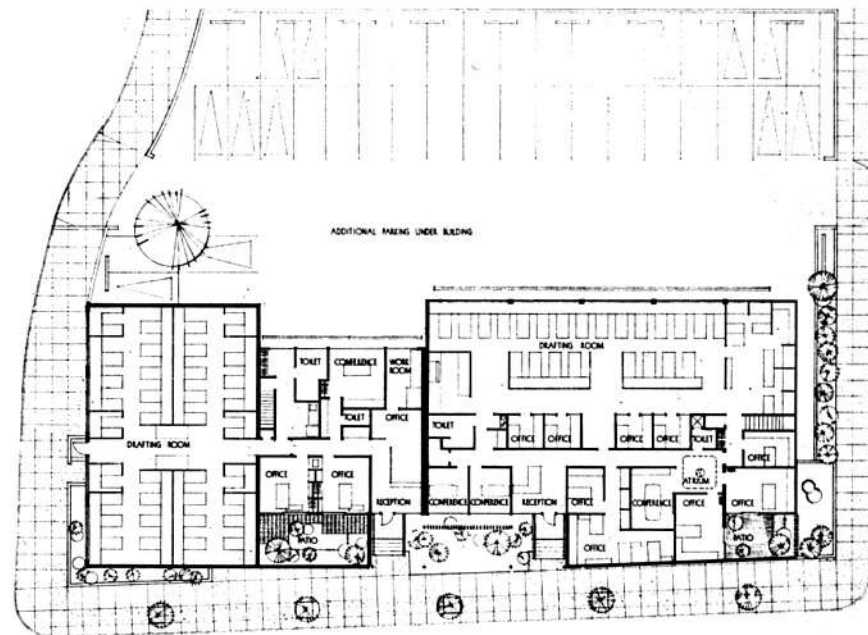
PHOTOS BY EZRA STOLLER ASSOCIATES

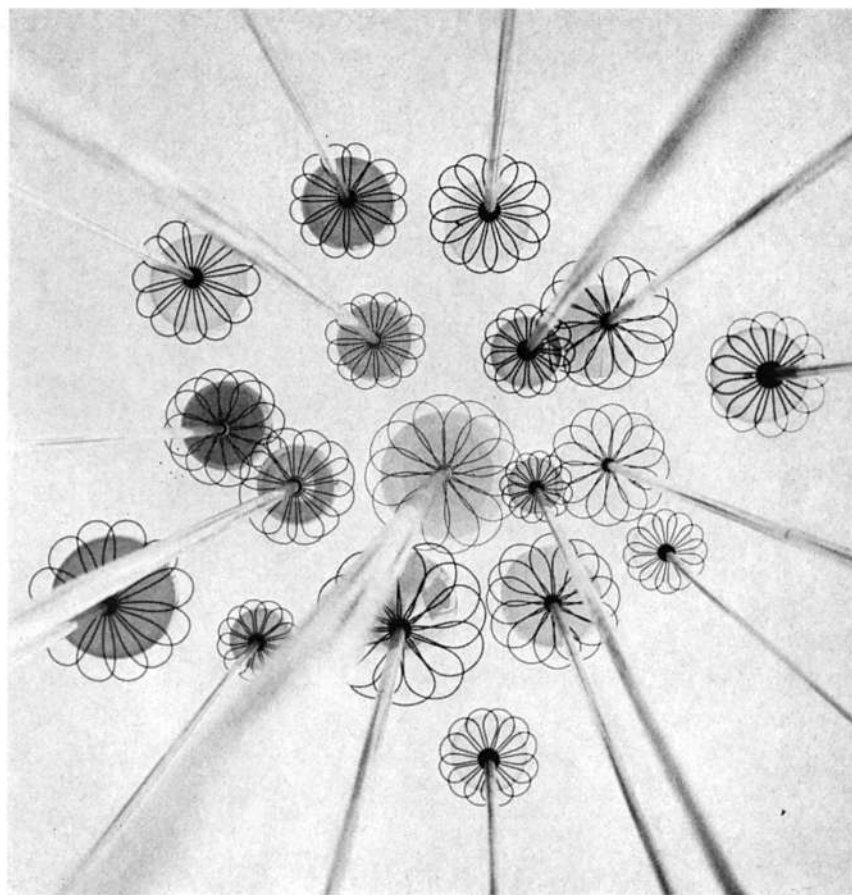


This small office building in central Los Angeles was designed by the architects for their own use with provision for doubling the present floor area of about 6000 square feet. There is parking for 38 cars at grade level and additional parking space of 3878 square feet beneath the building. Brandow & Johnston, structural engineers on the project, share tenancy with the architects.

The structure is steel and wood frame on caisson foundation with wood floor and roof systems. The street facade is olive gray glazed brick made to the architects' specifications by Interpace. Screening at the entrance is stained redwood.

Interior walls are metal lath and plaster paneled in a variety of woods: African walnut in entry and hall, African mahogany in executive offices, stained white oak in conference rooms. Carpeting is used throughout, excepting washrooms and print room. Furniture is by Knoll Associates and Dunbar in the architects' offices, Knoll in conference rooms and Knoll and Herman Miller in the lobby. Landscape architect was Russell Iwanaga.





PHOTOS BY FRED POORE

SMALL PROFESSIONAL BUILDING CHAIX AND JOHNSON, ARCHITECTS

This is a stalagmite stabile, with hand-blown blossoms by Imre Takacs, a native of Budapest. Concept generated by Robert McClain, metal sculptor, for the offices of Chaix and Johnson, Los Angeles architectural firm. The stems of the flowers are from 7 ft. to 10 ft. in height, and they are metal housed in plastic. The stems are anchored in a marble base. The air-conditioning causes them to wave gently.



(*The Carnival at Flushing Meadows completed its first season last month and since we were undecided as to whether it would be best to discuss the Fair in terms of design or advertising promotion, art or commerce, we asked Editorial Associate Alfred Auerbach, who is knowledgeable in both areas, to do a review.—Ed.*)

Du Pont works a Hindu rope trick chemically . . . Kodak portrays a weather satellite . . . Bell divines where you came from by your voice . . . IBM demonstrates the Law of Probability . . . Norge has a dishwasher, not just a dishwasher . . . and so on and so on.

All this at something called the New York World's Fair. It's a carnival, a sprawling block party, a trade show. But is it a World's Fair? That depends upon your concept of what a World's Fair is supposed to be. They nearly always burden themselves with noble themes. This could presumably pre-condition your thinking as you approach a World's Fair. The one in Paris in 1937 was dedicated to Progress in the Arts, Crafts and Science. The World's Fair staged in New York in 1939 devoted itself to "Building the World of Tomorrow." In 1958, Brussels had an atomic symbol as its rallying cry. The present one in Flushing Meadows purports to have as its purpose "Peace through Understanding" and as its theme:

THE NEW YORK FAIR BY ALFRED AUERBACH

"Man's Achievements in an Expanding Universe." Under such pretentious banners, one may understandably anticipate an inspiring experience. Sorry, no go. It's a crazy quilt. It's confused, sprawling, aglow with razzle dazzle. It's great for the kids.

Much has already been written about the architectural aspects of the Fair. *Time* has done it, *Holiday* has done it, *Redbook* has done it, the professional press has done it . . . it's been done. *Life* headlined a feature, "If this is architecture, God help us." As a matter of fact, there are creditable architectural expressions at the Fair, and a great many good industrial exhibits . . . but the great missing element is unity and integration. Whatever is good is obscured, lost in an overwhelming mass of explosive mediocrity. The Fair reminds one vividly of the sentence in a short story by Stephen Leacock: "He . . . flung himself upon his horse and rode madly off in all directions."

Where does the blame reside? The most conspicuous target is Robert Moses who, when he first took command, appointed a highly competent committee of five to devise an over-all plan and then finally accepted their resignations because he had rejected all of their presentations for a unified scheme. The committee was never replaced!

In the 1939 Fair in New York, there was apparent an over-all vision that disciplined the entire panorama. The same held true of the 1958 Fair in Brussels. Fairs demand this or chaos prevails. For example, one of the primary stipulations of a Planning and Design Commission of a Fair is a control over the graphic aspects. Such-and-such lettering is to be employed, no sign may be larger or higher than so-and-so. No restraints were exercised at the current New York World's Fair. Result: you literally traverse a three-dimensional billboard. Enormous logotypes dominate the landscape. Coca Cola . . . 7 Up . . . RCA . . . GE . . . Eastman Kodak . . . Du Pont . . . U.S. Rubber . . . Bell Telephone . . . General Motors . . . Ford . . . one could go on. Towering graphics shrill at you and devastate the message which a World's Fair might communicate . . . all of it climaxed by clusters of enormous bubbles that identify 25 Brasserie eateries and a gigantic Mastro Pizza landmark.

It is a curious truth that some of the most prominent names in the fields of architectural and industrial design have participated in this Fair. Just listen to this roster and wonder why the initial impact is so questionable: George Nelson (Chrysler) . . . Charles Eames and Saarinen Associates (IBM) . . . Harrison & Abramovitz and Henry Dreyfuss (Bell Telephone) . . . Donald Deskey (Travellers Insurance) . . . Philip Johnson (New York State) . . . Margolies and Lippincott (Johnson's Wax) . . . Charles Luckman (Federal Pavilion) . . . John Vassos and Thomas Yardley (Pavilion of American Interiors) . . . Edward Stone (House of Good Taste). Gifted, creative talents are represented and if the grounds had been properly landscaped and the spacing and orientation professionally articulated, their work would have stood out impressively. As it is, it suffers from indifferent neighbors, from lack of perspective, from rooted planning. Be that as it may, it is significant that the designer who above all others is actively involved in the Fair is Walt Disney. Ford,

Pepsi Cola, General Electric and the State of Illinois all leaned heavily on his talents. There you have the trademark of the New York Fair: showmanship that throws a G-string around the industrial giants of our day with deft cleverness. This is a narcissistic Fair in which industry undertakes to idolize itself and frequently succeeds. A few buildings constantly have long queues that signify one- and two-hour waits . . . and they stand waiting patiently. Other buildings may languish for traffic but not General Motors or Ford or General Electric or Du Pont or Johnson's Wax or IBM or Bell . . . or any other that has achieved that magical token: word-of-mouth endorsement: "This one you mustn't miss . . ."

Several presentation tactics tend to link the genuine hits of the New York Fair; moving chairs so as to spare your feet . . . dioramas . . . voice-overs that articulate the message . . . a family of screens flashing simultaneously but neatly interlocked. Typical is General Motors script on the theme of Transportation: a trip to outer space . . . submarine research . . . ditto for the Arctic . . . and finally the City of Tomorrow properly described by General Motors as "a glittering complex of commerce and urban living" . . . shiny and anonymous and not at all making one wish tomorrow were here today, for it recalls today too much. If transportation

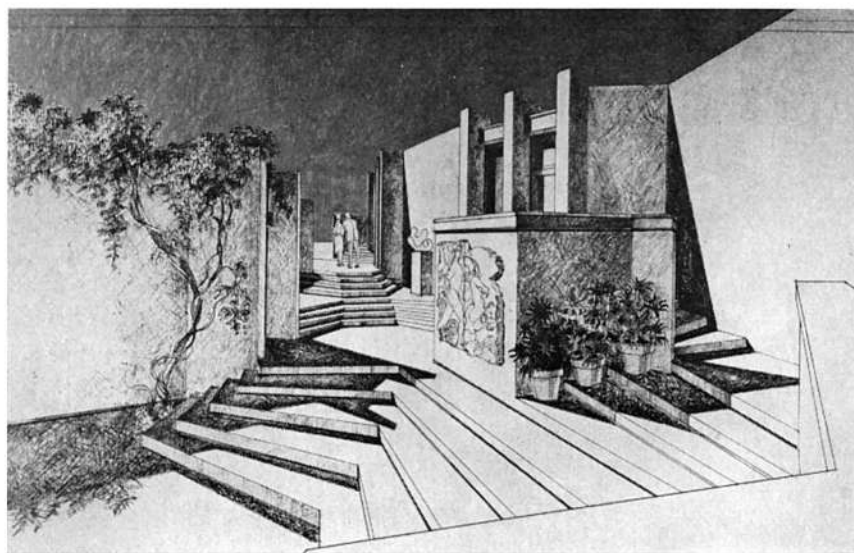
is avowedly General Motors' theme song, then Bell properly assigns to itself the saga of Communication, while General Electric plays a halo around Progress through Electricity, Travellers Insurance spotlights the Evolution of Man and the Federal Building portrays milestones in United States history. The techniques are uniformly alike, the projections somewhat attenuated. It's been done before. But it attracts the great throngs and for the kids it's great stuff, especially those between 10 and 15 years old. There is wit in the Chrysler exhibit and warm fantasy at IBM, and lively humor in Du Pont's script about chemistry and plastics. It's not all dull, by any means. If these remarks seem inconsistent, so is the Fair. There are good buildings while others are uncontrolled fantasies that use concrete as though it were salt water taffy.

The foreign pavilions add some exotic native touches, in a way a pleasant relief though the pagodas of the arches or the symbols are perhaps too obvious and a bit jaded. The Spanish building is, without doubt, the most elegant, most aristocratic, most serene structure at the Fair and orchids should go to its architect, Javier Carvajal. Masayk Nagare contributed a magnificent stone wall to the Japanese pavilion but the rest of it is totally devoid of anything but hard-sell commercialism. One recalls the Venezuelan, Mexican and Austrian pavilions as notable in architectural terms . . . colorful, imaginative, honest expressions. Would that they had been properly spaced and placed!

Incidentally, the landscaping is another of the fundamental failings of the New York Fair. Scrubby brush, grubby grass, fledgling wisps of trees. What an unfortunate comparison with the sensitive, skillful landscaping at Brussels, for example.

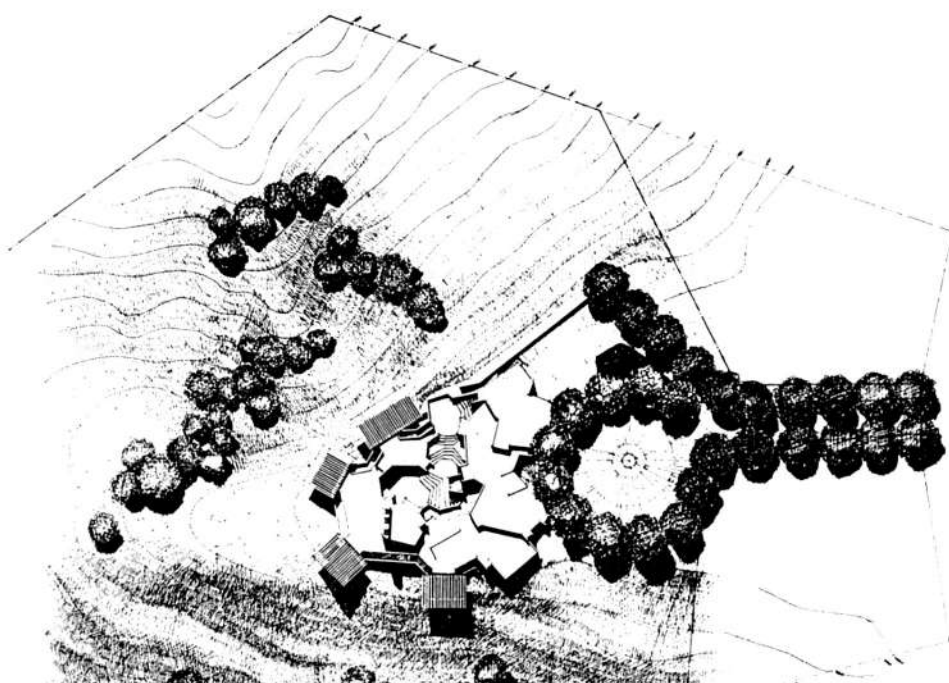
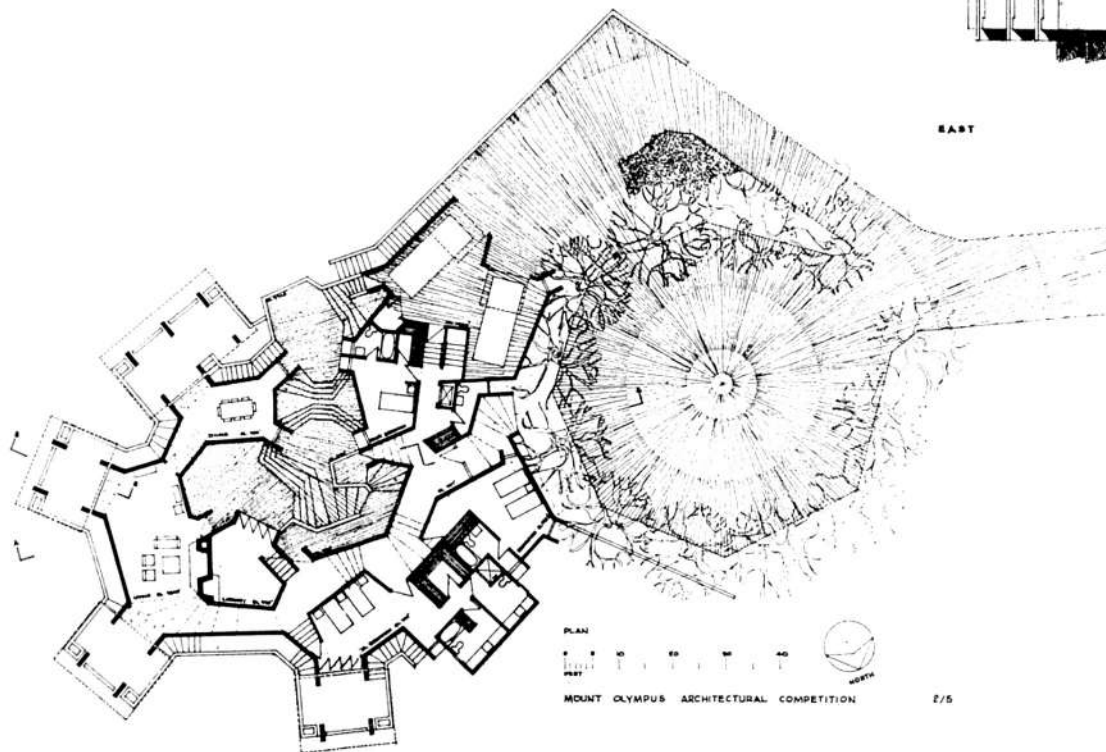
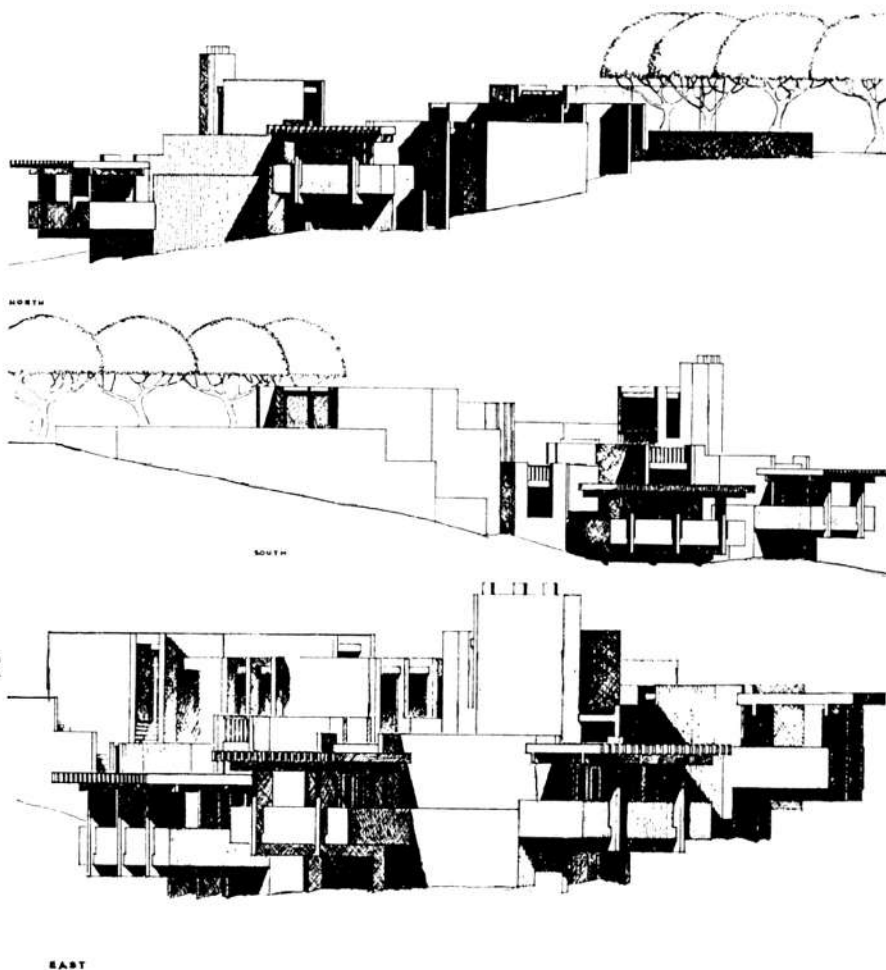
Enough. As a World's Fair, it lacks the presence of great nations that have been dramatic focal points of previous ones, such as Great Britain, France and the Soviet Union at Brussels, for instance. It lacks almost completely noteworthy news in the field of industrial design, which virtually dominated the Paris Fair of 1937 and exercised an important voice in New York's Fair of 1939. It lacks unity and vision. It lacks basic experimentation. (Philip Johnson's "tent dome" suspended over the New York State Pavilion comes to mind as perhaps the most significant architectural-engineering innovation of the Fair.) If you forgive it these shortcomings, you will decide it is a happy-go-lucky Fair, a shirtsleeve Fair, a festive Fair which mirrors quite faithfully in 646 acres the confused culture that is ours today.

P.S.—The foregoing was written before the late opening of the Permanent Hall of Science, for which Wallace Harrison was the architect. It emerges as one of the truly important buildings at the Fair. Rolling serpentine walls of concrete framing small squares of sharp blue glass compose a plastic expression which turns its back on the anonymous steel-and-glass structures characteristic of so much of our recent architecture. An intensely subjective articulation, it makes challenging and inventive use of technological advances linked to a highly personal design impulse. A permanent structure which may quite possibly exercise wide influence.



MOUNT OLYMPUS COMPETITION WINNER BY DOUGLAS P. HANER, ARCHITECT

Sponsor: Mt. Olympus Division, Russ Vincent Realty Company
Professional Advisor: George Vernon Russell, FAIA



Winner of the \$15,000 Grand Prize in the International Design Competition for three single family residences in Hollywood, Calif., this accomplished design is in the mainstream of the revolt against standardization. Juror Richard Neutra commented that it is "far from the geometry which has cast a pall over architecture. The architect here places the emphasis on human reaction to environment."

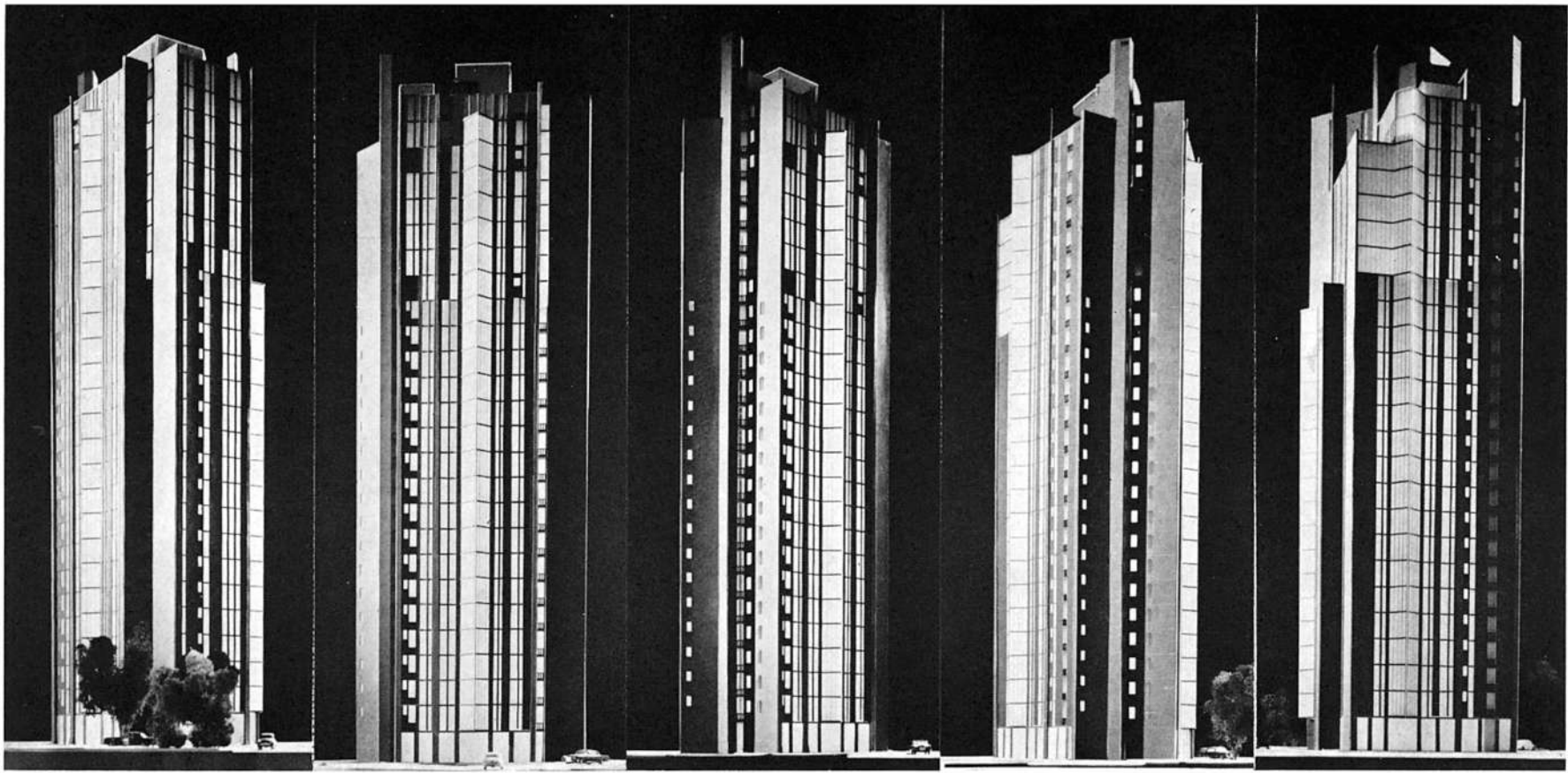
The site is an extensively developed hillside overlooking the Los Angeles basin with over 600 lots. Mr. Haner, a graduate of M.I.T. now practicing in Rome, chose as his client the third family category, "Z," consisting of a middle-aged corporation chairman and his wife with grown children and grandchildren living in other parts of the state. The couple has a large art collection.

Winners of \$10,000 first prizes in the other two categories were Enrique Castenada Tamborrel of Mexico City (Category "X" — a doctor and his wife with four children under 10 years old), and Julio Villar Marcos of Montevideo, Uruguay (Category "Y" — a television executive and his wife who have one child at home and two at college).

Juror Paul Thiry, FAIA, commented, "The design is expertly contrived and well thought out. Though it might not have popular appeal — that is, it is unlikely that it will be widely repeated — it is ideal for the purposes of the competition program. It is admirably suited for the client and a remarkable exploitation of the mountain site. The approach from the top of the hill is exceptionally good, and the house then proceeds down the hill in an orderly fashion. And as a showplace for the developer, it is nicely designed to handle crowds."

While commending the sensitivity to human environment displayed by the project and term-

(Continued on page 37)



Basement



Ground Floor



Floors 1-17



Floor 18



Floors 19-22



Floor 23



Floor 24



Floor 25 to Top

ORGANIC HIGH-RISE APARTMENTS BY ALBERTO ROSSELLI, ARCHITECT

*From the Studio Ponti Fornaroli Rosselli
Aldo Favini, Structural Engineer*

The loadbearing skeleton of the building is projected entirely in reinforced concrete, with the vertical elements cast into a rigid foundation plate of a deep section and with horizontal connections formed by the beams and slabs at the various floors. The foundation slab will be supported in its turn by piles carrying 100 metric tons each.

This high building is calculated for stability on a double system; columns designed to take vertical loads only, and considered as hinged at their ends, and stiffening walls to counteract wind loads in every direction.

As may be seen in the attached plan, the stiffening elements are the central nucleus, that is the stair tower, and the "L" walls at the edges. The stiffening walls are not necessarily entirely solid, but can contain openings for passage or ventilation ducts as necessary.

This solution is an entirely new one in terms of statics; but without going into a great deal of technical detail, it is very simple and rational, and it has by no means gone unconsidered in the architectural conception of the project.

Aldo Favini

A tall building is a point of reference on a city's skyline and its shape has a bearing, not only on the nearby streets and buildings, but on the structure, axes and the essential perspectives of the city. Between the tall building and the city there subsists a very special physical relationship; while at the same time a psychological relationship also emerges, a relationship which is more important still, and which is determined by the character and significance of the building.

But in return, the city also has its influence on the building — the city and its hinterland — for at different levels their relationship changes: there is that with a green park, that with surrounding mountains, or with the green of the country outside the city. Seen from a height, the size of the city and its significance appear in different ways according to the number of different prospects which the building affords. It is the form of the building therefore which determines the views, just as the sensitive construction of the eye allows us to appreciate the spectacular in nature.

Such arguments convinced me that I should aim at the creation of a building whose formation would involve more than the immediate neighbourhood, and strive to create relations on a more generous scale, on its own large scale; which in turn led me to the conception of a form varied in different orientations, but also varying as it rose above ground, from level to level. I imagined that as one rose in the building varying views and new horizons would open to the spectator.

The scale of a building is the result — in part — of its very function; but also of an effort to attain a way of life, ways of occupying a building different from the conventional ones of our day — ways which would give individuals — and families — the chance not only of knowing themselves to be distinct and valuable but also of turning themselves to better account and rediscovering their true personality.

The monotony of buildings today reflects the monotony of people's lives and their inability to seek for a meaning in their occupation of space which would be other than the conventional ones of our day, familiar to all of us. Office buildings accurately mirror the monotony of work, and residential buildings follow suit. So it is not just a matter of varying the scale of a house, but of diversifying the psychological offer made by every volume, by different orientations, by varying views, which would satisfy the inner needs of every individual, or induce him to rediscover it.

Our duty as architects at this time is not only that of proposing alternative functional solutions to different problems but also of interpreting the emotions of modern man, helping him to achieve a new environment.

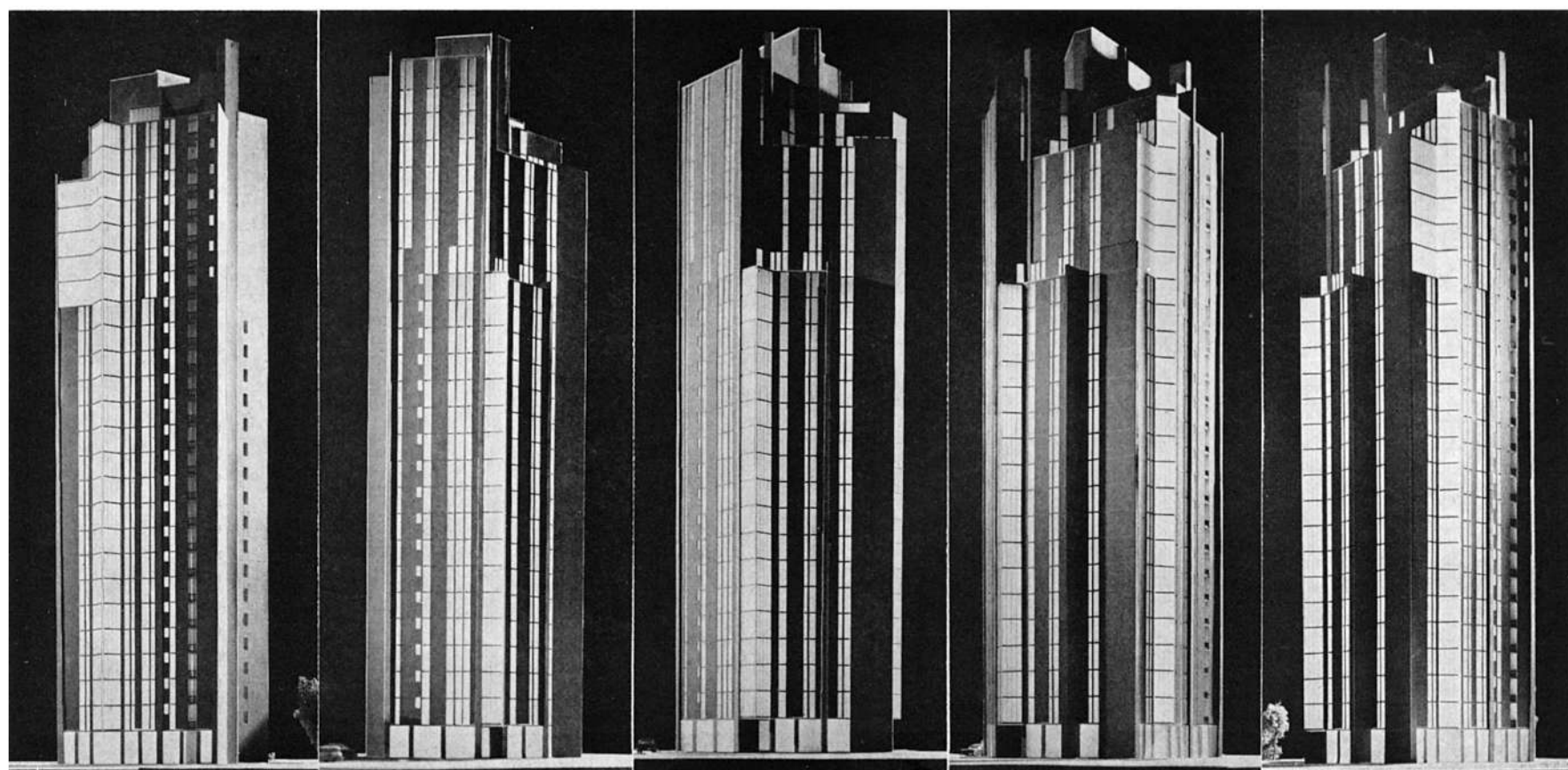
It is this which convinced me of the need to translate the flexibility of an inhabited volume in a residential building not into a mechanical abstraction, but to express it in a structural vitality, in a variation of elements quite different from that unaccented repetition, the superposition of equal spaces and cells, all this in an attempt to impregnate the building with a conviction about the human scale of man's destiny, reflecting the nuances and the many facets which it might offer. Our habit of submitting to an architecture of regulations, of minimum volumes, of pre-established relationships leads us even further away from a conception of architecture as an expression of life, and which might set itself against both the de-humanized forms of residential building, and crystal-line formalism of architects.

In determining the form of the building, the attempt to give vitality to the inhabited volumes coincided, one might say, with the intention of making a building which grows out of its interior needs: structure, volumes, orientation.

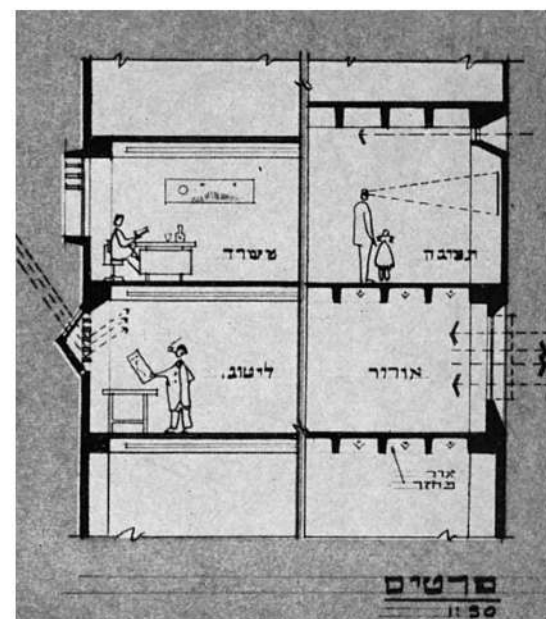
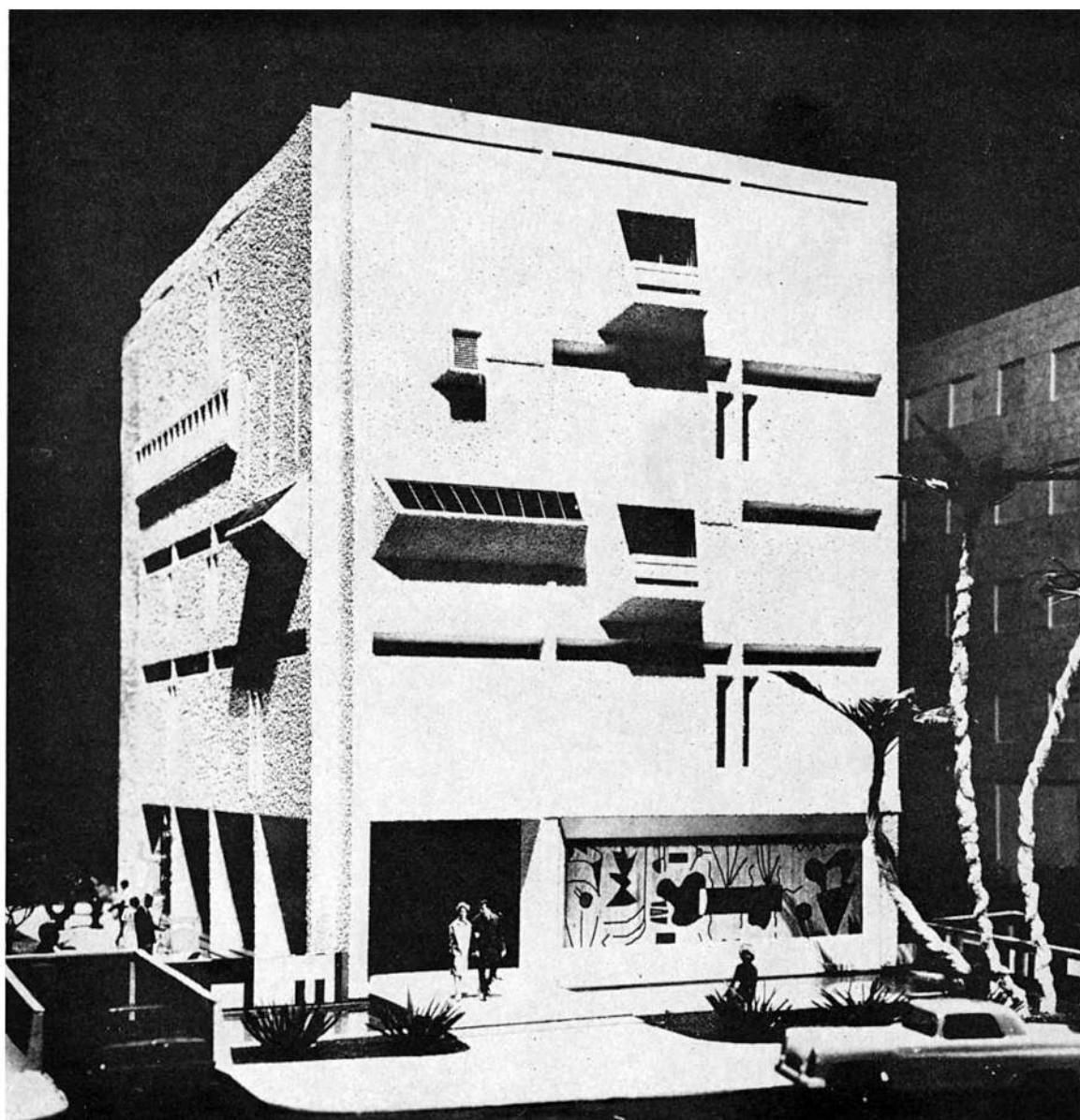
The outside appearance communicates the notion of a system, even of an organism, rather than of a closed architectural form; the successive episodes of the plan can be traced in the development of the concrete structure, through the varied disposition of each floor, through the differing orientation in respect of the city, and through the views over the terrain beyond the physical borders of the city proper.

Moreover, it seemed to me that my commitment to give faithful expression in the building to each one of its parts — from the structure to the mechanical services — might also be a way to give force to certain other fundamental statements about the ways of living, of inhabiting this building. The exterior communicating, as it did, images of strong contrast, as reflections of the strong contrasts inherent in human life, gives face value to the different themes which were stated within. And this was also a way of treating each problem and theme without allowing any of them to bear too heavily on others, without any undue emphasis, so that nothing might be done to create the image of a structure which goes beyond the limits of its *raison d'être*, a useless monument of our day.

Alberto Rosselli



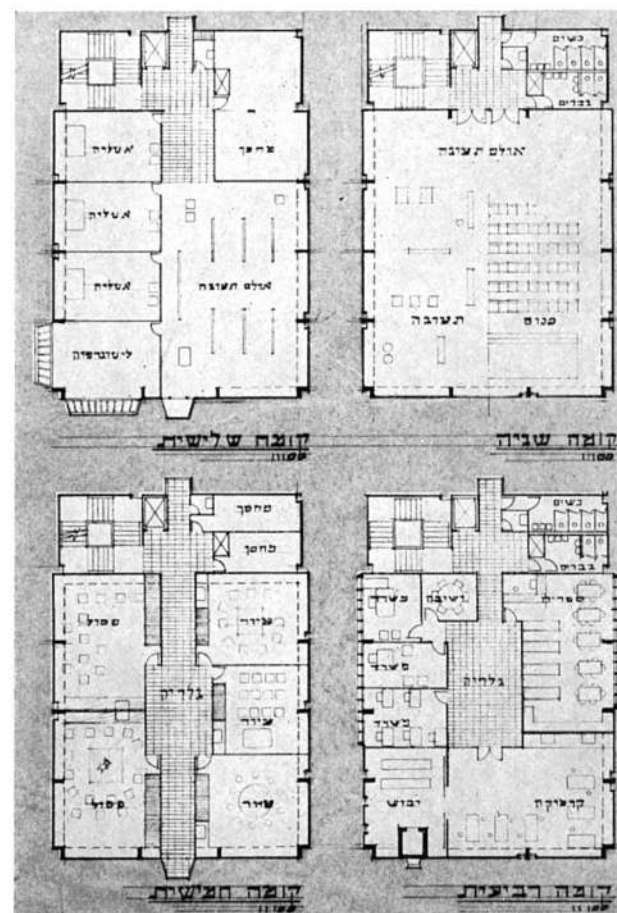
PHOTOS BY CASALI-DOMUS



**ART CENTER BUILDING IN TEL AVIV
BY MAURY M. LIPOWICH, ARCHITECT**

Situated among cultural buildings on The Street of Prophets in Tel Aviv, Israel, this reinforced concrete building provides complete facilities for painters, sculptors and visiting artists. The ground floor contains an art supply store, coffee shop and outdoor sculpture garden; the second floor, a 300-seat lecture and exhibition hall; private studios, and exhibit area and storage are located on the third floor; fourth floor contains administrative offices, library and ceramic shop; and the fifth floor is reserved for art school classrooms.

The architect has given an external form to the building that reflects the freedom of expression characterizing the work of its occupants. The exposed, untreated concrete is intended to create a strong contrast with the artworks. Sizes and locations of openings are purely functional, serving the interior spaces as needed: the vertical slots are for ventilation; horizontal recessed slots illuminate ceilings in exhibition areas, reflecting light onto wall surfaces; the corner projecting window supplies maximum daylight for lithography.



ART-EAST

(Continued from page 6)

of the movement included the lily, peacock, sunflower and swan, all well-established symbols in the poetry of the period.

Against this background of idealism and disaffection with rude modern life, two 20th-century master theorists emerged. Both Wassily Kandinsky and Piet Mondrian were nurtured in the *fin-de-siècle* hothouse of symbolism.

Kandinsky, the older of the two, was born in 1866 and exposed to the strong romantic headwinds of the second half of the 19th century. By nature he was inclined to accept such abstruse constructions as the element of musicality in painting, and the Baudelairean theory of synesthetic effects. In his early years he was deeply interested in Wagner and dreamed of a grand fusion of all the arts.

He shared with the symbolists an implicit conviction that, in his words, "The spiritual life to which art belongs is a complex but definite movement above and beyond." In spiritual meditations he sought to combat what he clearly defined as the peculiarly *modern* sense of insecurity brought about by the failure of science and the corrosion of religion. His reflective method is decidedly tintured with symbolist habits of mind. Even his graphic metaphor for the life of the spirit is given in the arcane symbol of a large acute triangle with the prophetic artist in lonely isolation at its pinnacle.

Once Kandinsky found science incapable of dealing with questions of "non-matter" he turned to non-Western speculation. Like Yeats he was much impressed with the bountiful Mme. Blavatsky and also Rudolph Steiner. He praised the theosophical societies that flourished in the first decade of the 20th century for seeking the approach to the problem of the spirit by way of inner knowledge.

When he wished to give examples from the other arts supporting his idea of inner necessity, Kandinsky turned to acknowledged symbolists such as the playwright Maeterlinck whose "souls lost in fog inhabited a transcendental world." He found in Maeterlinck the emphasis on repetition of sounds which he identified with colors, and which other symbolists, such as Mallarmé, had always stressed. Certainly Mallarmé's idea of the "inner music" of language was consonant with Kandinsky's idea of the inner qualities of color. Interestingly enough, Kandinsky selected, in "Concerning the Spiritual in Art," the word "hair" which, he said, used in a certain way intensifies an atmosphere of sorrow and despair. For the artists of art nouveau, for Munch, for Beardsley, the flowing hair of immature girls was a prime symbol. Kandinsky's admiration for Maeterlinck was matched by his admiration for Poe (along with most other artists of his generation). Both writers he thought illustrated the artistic transition from the natural to the abstract—a transition which he himself made in such revolutionary plastic terms.

The mind conditioned during the symbolist period is consistently idealistic. Kandinsky's countryman, Kasimir Malevich, with his first suprematist black square, wrote that the square and the forms proceeding out of it—as in "White on White"—can be likened to primitive symbols of aboriginal man which presented in their combinations not ornament but a feeling of rhythm. The symbolist idea that the artist could read nature as so many hieroglyphs is implicit in his credo. Malevich's lack of confidence in sense impressions, his allusions in his writings to what he called absolute values puts him in the stream of symbolist movements in which neo-platonic abstraction plays the dominant role.

The symbolist quality of Mondrian's thought is more apparent. Brought up in a Calvinist environment where sensual aspects of life were considered of a lowly order, Mondrian adopted a universalist approach early. Like Kandinsky he was strongly attracted to theosophy and, in 1909, joined the Theosophical Society.

Mondrian was drawn to philosophic speculation. He was considerably influenced by a theosophist whom he met in 1916, M. H. J. Schoenmaekers, who had developed a system which he called positive mysticism, or plastic mathematics. Schoenmaekers took a position similar to that of Kandinsky saying: "We want to penetrate nature in such a way that the inner construction of reality is revealed to us." It was probably in conversation with Schoenmaekers that Mondrian clarified his schematic notion of the vertical as equal to the male or spiritual life principle, the horizontal as equal to the female, or concrete life principle. When

the two intersect a living symbol of universal significance was created, he felt. Schoenmaekers had written, and Mondrian had probably read, several treatises before their encounter. Among other things, he had said that the cross is above everything else a construction of nature's reality, and, in an abstruse symmetrical statement worthy of the more exalted 19th-century symbolist, he defined truth as the reduction of the relativity of natural facts to the absolute in order to find the absolute again in natural facts.

Mondrian's stated goal was to objectify his experiences. He meant to eliminate the idiosyncracies which would limit his work to the particulars of his personal experience. Neo-plasticism was for him the dualistic solution of the dilemma posed by his particularity: "Through the exact reconstruction of cosmic relations it is a direct expression of the universal; by its rhythm, by the material reality of its plastic form, it expresses the artist's individual subjectivity."

The procession of terms in twos, dear to the symbolist mentality, winds determinedly throughout Mondrian's writings and works. Always the mind is expected to hold something other than what is given. Even though Mondrian terms his art an art of pure plastic relations, those relations were invariably conceived as part of the great absolute of the unity of nature.

While Kandinsky and Mondrian extended the 19th-century abstract symbolist tradition, de Chirico was elaborating a more figurative symbolism. The reverie that had already suggested itself to Nietzsche as a source of imagery dominated de Chirico's approach. He sought what he called the "hermetic signs of a new melancholy" which could be suggested rather than described. "There are more enigmas in the shadow of a man walking in the sun than in all religions, past, present or future," he wrote. His role as he conceived it was to express the nature of enigma. Haunted by the inexpressible sense of infinity, as were the earlier symbolists, de Chirico painted his still tableaux of colonnades, stopped clocks and palpable shadows.

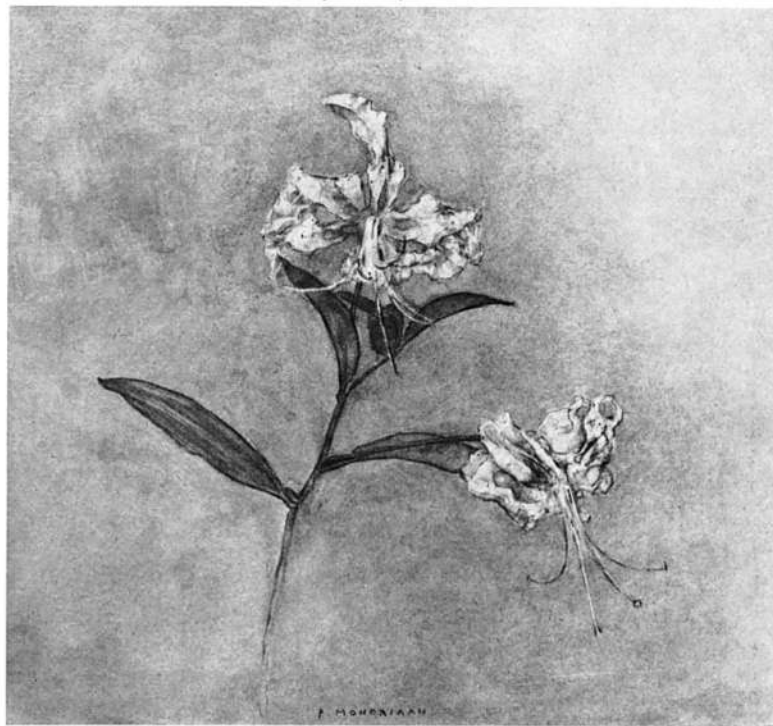
His attitudes were classically symbolist in tenor. Like Poe, he felt that he could sense the transpiring souls of things. He described in 1913 a vivid winter's day at Versailles where silence and calm reigned supreme. "Everything gazed at me with mysterious, questioning eyes. And then I realized that every corner of the palace, every column, every window possessed a spirit, an impenetrable soul." (Another post-symbolist, Jean Cocteau expressed similar feelings about Versailles in his film "La Belle et le Bête.")

A few years later, de Chirico expressed the symbolist's obsession with doubleness. "Everything has two aspects," he wrote, "the current aspect which we see nearly always and which ordinary men see, and the ghostly and metaphysical aspect which only rare in-

Piet Mondrian

"Stalk with 2 Japanese Lilies" 1908, watercolor, 13" x 14"

Courtesy Sidney Janis Gallery; photo by Oliver Baker Associates, Inc.





For Your Information

Q: Will you please cover the subject of concrete curing for me?

A: Curing of concrete is done by temperature and moisture control. Keep the concrete around 70° F for a minimum of three days after placement. (The hydration process ceases altogether below 40° F.) Keep concrete moist for at least seven days after pouring by one of the following methods: flooding the surface to a depth of at least one inch; covering with soaked straw, burlap or waterproof paper; frequent sprinkling with water; or by spraying the surface with a special curing compound. If possible let the concrete cure a full month before putting it to its full use. The first three days are very important in the life of concrete. During this early period, when the cement and water are combining rapidly, the concrete is most susceptible to permanent injury. At the age of seven days the concrete has attained approximately 70% strength; at the end of fourteen days approximately 85%, and in twenty-eight days, almost full strength. Actually, concrete continues to gain strength for years.

Q: I want to arrange for controls in a large parking area that will have several entrances and exits, and will appreciate any information you have on the subject.

A: The torqscrew parking system is available in combinations for every type of parking operation including those that utilize card keys, coins, ticket dispensers, and the free entrance types. The system allows more positive control and assures a smoother, trouble-free traffic flow because of the rugged, new parking gate. Designed around the basic principle of the trunion and ball screw direct drive, the gate has a powerful inner unit that assures a far greater starting torque, and the elimination of cam operated switches, chain drives and other items that cause trouble in conventional parking gates, results in trouble free operation.

Q: What standards must brick meet to be acceptable under California building codes?

A: All local building codes, including Title 21 of the California State Administrative Code, and most private specifications require brick to meet ASTM Specifications, C62 for building brick and C216 for face brick. To minimize the possibility of spalling or flaking of brick due to efflorescence or weather conditions, members of the Associated Brick Manufacturers of Southern California recommend that brick for use in this area have a maximum 24-hour cold water absorption of 16% and a minimum compressive strength of 3000 psi. ASTM Specifications C62 for building brick contain this paragraph: "The brick as delivered to the site, shall by visual inspection, conform to the requirements specified by the purchaser or to the sample or samples approved as the standard of comparison and to the samples passing the tests for physical requirements. Minor indentations or surface cracks incidental to the usual method of manufacture, or the chipping resulting from the customary methods of handling in shipment and delivery, should not be deemed grounds for rejection. Unless otherwise agreed upon by the purchaser and the seller, a delivery of brick shall contain not less than 95% whole brick."

dividuals may see in moments of clairvoyance and metaphysical abstraction." Certain titles of paintings during this early epoch clearly allude to these symbolist preoccupations, titles such as "Double Dream of Spring," or "The Seer."

De Chirico's preoccupation with memory and the echo of past experience mysteriously transmitted is evident in his frequent use of classical motifs together with enigmatic symbols and emblems. His early paintings abound in geometer's and engineer's instruments, T-squares, arrows and ancient signs. Also, the egg, symbol of life's containment. The duality—or rather, the doubleness—of his thought is conveyed in strange manipulations of vanishing perspective and above all, in his tendency to paint pictures within pictures to vignette memory. The oneiric quality of his metaphysical paintings is accentuated by his use of sharp divisions and black outlines which give an incongruous clarity to the amalgams of his dreams.

De Chirico is followed in this queer decisiveness, this paradoxical expression of the indefinite in the most definite terms, by Belgian René Magritte. This disjunction of easy associations is completely effected in the most sober, matter-of-fact pictorial treatment of the image. Like de Chirico, Magritte is interested in the superposition of realities, dreaming and waking, and layers of memory. He speculates on the illusory quality of sense experience with the picture-within-a-picture technique. Carrying the symbolist notion of correspondences to a bizarre extreme, Magritte is fond of transposing sensory effects. He paints rock to look like flesh and flesh to look like rock.

Magritte's profound questioning of the nature of reality is recognized in his abbreviated remarks: "An object encounters its image, an object encounters its name. Sometimes the image and the name of the object encounter one another."

Another of Magritte's symbolist inheritances is his firm conviction that art resides largely in the artist's conception, and that, as he says, only thought gives value to sensation. Thought, he writes, gives explanations of values without ever giving an explanation of itself. The thought behind a Magritte painting lies somewhere in mid-air, a tantalizing entity that seems neither to reside wholly in the strange imagery nor wholly in the mind. *(To be concluded)*

MUSIC

(Continued from page 11)

Outside the larger cities and towns you drive past areas of close-packed gardens and vegetable patches, where the boxed-in city dweller comes to tend his spot of earth in the evening or on weekends. The toolshed, with a couple of chairs, also gives shelter from the rain. Rain is the great commonplace of European weather. This has been the warmest, driest summer in six years, but we seemed to be constantly pursued by thunderstorms of a cosmic cracking adequate for King Lear. You go out on an ordinary damp day and see scarcely a head covered; when the rain really streams down, umbrellas multiply.

One has the feeling that the European loves his countryside too well to violate it, except in time of war. He goes out to visit it, to sit in it beside the road, to wander in it, hike through it, enjoy its rivers and lakes, make his picnic in the midst of it, but never to impair or destroy it, and he never leaves his mess in the grass. In the city he sits for hours at little tables along the street, having had his drink to pay for the privilege of being outside.

* * * *

We went by boat to Holland, in a cabin with no porthole, so that our only privacy was in a space as confined as an elevator cab. Arrived at Rotterdam we waved to our friends on the dock and were then sent down for luncheon. We did not leave the ship until three hours later. On the way over we faintly saw an iceberg, and it was dodging this ice-field that delayed us.

Flying back from Schiphol we soared to 37,000 feet. In a moment we had left the coast of Holland; London was under cloud but, beyond, England appeared in seemingly uninhabited green and black; Ireland was peat-color and lingered in sandy patches off the southwest corner into the Atlantic. We had scarcely settled ourselves for napping when we were awakened to look down on Newfoundland, and Nova Scotia, live patterns more fascinating than any map. Then after a great sea-hop we saw the bent elbow of Cape Cod, and Martha's Vineyard and Nantucket. We were tightening our seat belts as we came down the Fire Island sandbar to our landing at Kennedy Airport on Long Island.

ART-WEST

(Continued from page 7)

"Perhaps a man should gather himself from the sun that is God's mouth and be as neat upon the walk but the walk should be untouched and all that surrounds the walk should be untouched."

Rolf Nelson has, I think, hit upon the core of Foulkes' approach to art. As he wrote in the catalog of Foulkes exhibit at the Oakland Museum last year: "For the most part artists in Los Angeles live apart from each other, within their own environments. These are the ones with no distinct schools . . . the artists separate and alone. Yet in their aloneness they have found the courage to build upon their own sensibilities, to seek out the essence of themselves and find their unique position in their own time and their own place. Yet the aloneness is not one of apartness, on the contrary it is one of the most sensitive of affinities. It is lyrical without being sentimental. It is beauty without being burdened by beauty. It is freedom without recklessness . . . but most of all, it is caring. . . ."

"Llyn Foulkes lives in one of those brown wooden houses with a garden. Beams and a peaked roof, fireplace, usual number of rooms and a porch. Sharing the house and garden: Kelly Foulkes and their daughter Laurey, age three . . . dining room walls covered with tints, daguerrotypes, ferrotypes . . . depicting rock formations, landscapes no longer barren, people alone and grouped . . . other rooms of the house have an assortment of cases of moths uniformly bleached . . . many special found objects which have meaning only to their finder, rocks, animal skeletons, mummified possum . . . all fragments of a personal poetry."

Although essentially expressive art was the most prominent well into the middle of the 20th century, other artists working outside of this expressive tradition perhaps intuitively perceived the futility of abstract expressionism going beyond its own conclusion. They did, in fact, re-emphasize the thin thread of "conceptual" art in Western culture by beginning, not with the obviously inadequate limitations of retinal perception, but with the abstract conception itself. It did, in effect, reverse the logic method of abstract expressionism and became a deductive process, moving from the absolute, the abstract idea, to its specific manifestation. Although all the pieces in this exhibit do not achieve the status of object, or thing-ness, as opposed to abstract, even those transitional works have a totally different quality from traditional expressive description; or abstract or visually "real" illusionism. That difference is probably found in the key of literary allusion as seen in the works of Foulkes, Saul or Hefferton, and is a newly emphasized approach to this still expressive art. The other exhibitors have, however, abandoned "expressionism" and have concerned themselves with the creation of an art *object*—a thing that does not merely represent the abstract idea, but equates it in its own tangible, real existence, (Hamrol, Gerowitz, Westermann, Mattox and, paradoxically, Herms).

It is perhaps worthwhile in attempting to grasp the magnitude of this approach to art, to glance briefly at the other major attitudes in psychology and philosophy that heralded the new revolutions presently occurring in Western culture. In psychological terms

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it was, perhaps, the artist's first self-conscious attempt to capture the awareness of the workings of his own mind—that any thought, no matter how wild or meaningless or intuitive, was in fact its own reality and formed a specific, personal set of symbols (language) far more perfect (real) than any of the confused semantics utilized by society at large. It tore to shreds distinctions between art and literature, as it did beauty and non-beauty, esthetics and existomology; and it brought all creative effort to its singular lowest common denominator—the human psyche. Yet again the distinction exists between this "ideatic" art and that of expressionism. For expressionism, when it reached an abstracted psychological subject matter remained *psycho-analytical* in nature, while the ideatic tends to avoid the expressive analysis of its visual manifestation—leaving any such readings to the perceptive prejudices of the viewer. Even those more "expressive" or poetical works exhibited here by Rolf Nelson remain aloof from expressive analysis, or the conveyance of an *emotional* attitude. They do, however, convey an opinion, an attitude, and possibly a philosophy. (Do Saul and Hefferton expound the philosophy of the Absurd?)

In philosophy, the traditions that grew from the reaction to Kant and Hegel—Bergson, Jaspers, Heidegger, Nietzsche and Kierkegaard—resulted in 20th-century Existentialism with its sense of absurdity. The atmosphere of the conflict between the old and the new is that which Sartre pointed out in *Existentialism and Humanism*. That is, the primacy of either *essence* or *existence* as the basic attitude toward the "human reality." Most former philosophies stressed the idea that essence was prior to existence, yet the complete reversal of this attitude re-oriented so much of 20th-century thought that the entire attitude of "existence" may well have its related branch in esthetics. (Can one really separate esthetics and philosophy?) To quote Sartre, ". . . Existence come[s] before essence—or, if you will, . . . we must *begin* from the subjective" [emphasis added]. This beginning from the subjective was certainly the attitude of the early ideatic painters, the dadaists, and is the environment of Nelson's entire exhibit. Sartre further states that "man cannot pass beyond human subjectivity," which certainly seems to equate the idea of working from the abstract conception to the realization of a specific existence, either a tangible object (Hamrol), or the visualization of a concept (Foulkes). This reality, like dada reality, like the New Realists, is not merely an illusory "essence." In the realm of esthetics "essence" implies expressive interpretation, while "existence" implies the quality of is-ness, and is-ness, itself, transcends expression.

In a very real sense, Rolf Nelson's gallery, by its very diversity and range encompasses much of the changing attitudes toward contemporary art. Beyond schools, styles, or even the limiting confines of "taste" the gallery is one of those few that remains unlimited in accepting the unrestricted imagination of the artist.

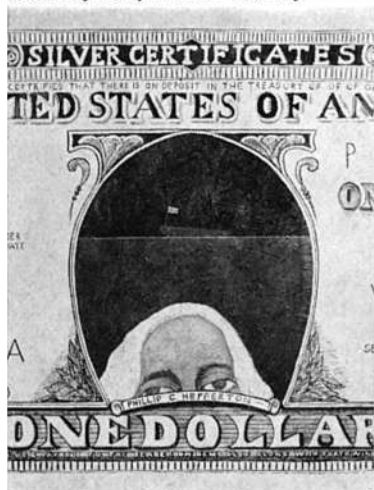
H. C. Westermann

"Machine for Calculating Risks"
1962, 25" high

Courtesy Rolf Nelson Gallery
Photo by Charles Reynolds

Philip C. Hefferton

"Sinking George" 1963, 96" x 66"
Courtesy Rolf Nelson Gallery



MOUNT OLYMPUS — DOUGLAS HANER

(Continued from page 31)

ing it reminiscent of the imaginative work of Hans Scharoun, Neutra noted that "the utmost care will be required as it develops, every turn must be examined step by step, to prevent the design from resulting in a mere *tour de force*." Cost of construction is estimated at \$375,000. In addition to Neutra and Thiry, members of the jury were: Mrs. Norman Chandler, Los Angeles, alternate; Marchesa Ludovica Doria, architectural photographer and writer of Genoa, Italy; Elizabeth Gordon, editor of *House Beautiful*; Ramon Corona Martin, S.A.M., F.A.I.A., R.I.B.A., Mexico; Vladimir N. Ossipoff, F.A.I.A., Honolulu, chairman; Pierre Vago, D.E.S.A., secretary general of the Union Internationale des Architectes, Paris; Charles Edward Pratt, F.R.A.I.C., F.A.I.A., Vancouver, B.C., alternate.

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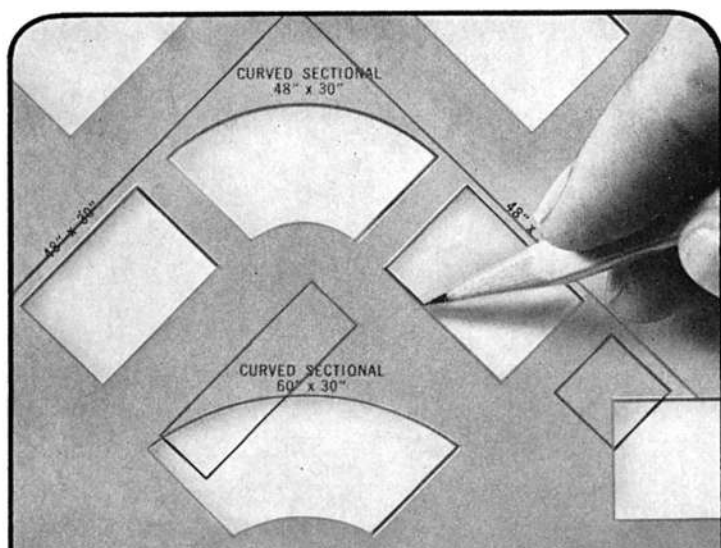
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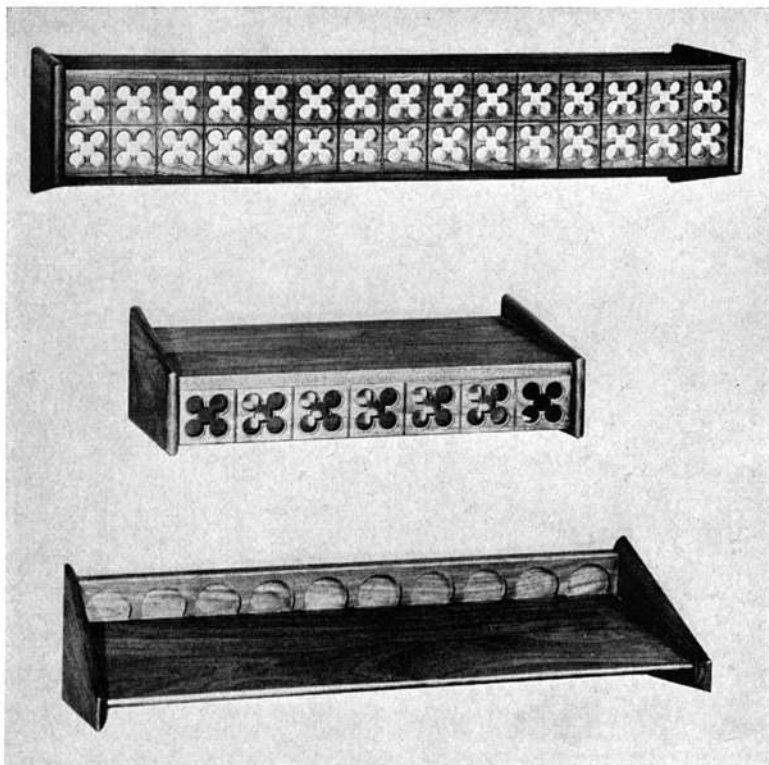
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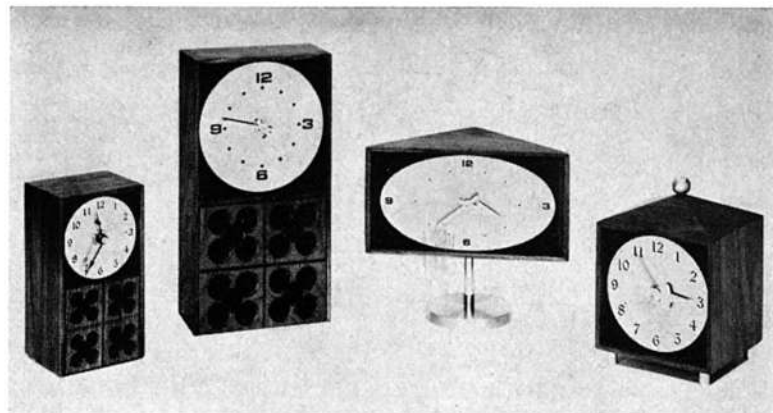
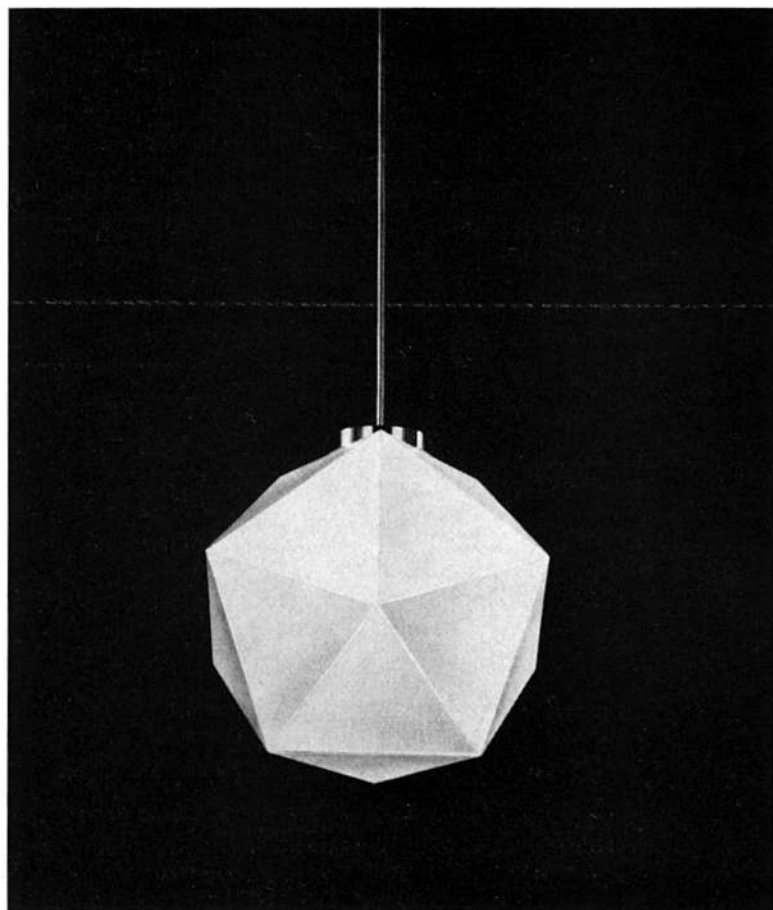
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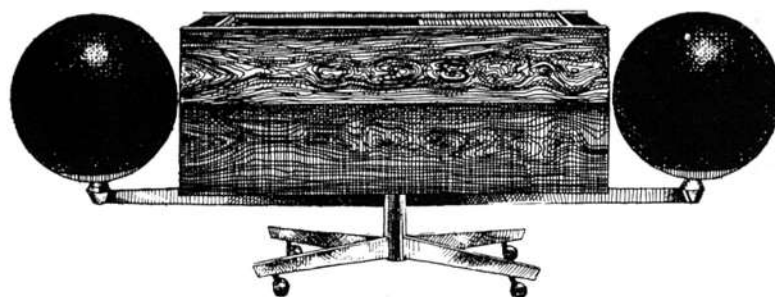


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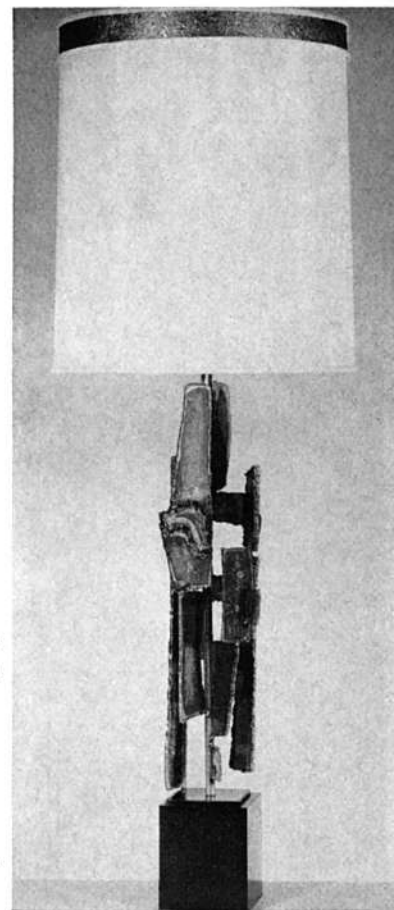


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(13) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry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

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 1/2" x 11 1/2". International Pipe and Ceramics Corp.

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

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

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

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

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

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

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

(Continued on next page)

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Occupation _____

riety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation 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.

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

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

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

(42) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

(43) Scandiline Pega Wall System is the ultimate answer for any stor-

age or service requirement. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by Ib Juul Christiansen, is imported from Norway by Scandiline Furniture, Inc.

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

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

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

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

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

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

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a

variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

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

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Contains Facebrick color-selection chart and Name-Texture-Size-Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

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

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

(56) "St. Charles Custom Kitchens"—New dimensional detail book is now available to architects, designers, builders, contractors and engineers. This 52-page book presents graphically illustrated design dimensions for every phase and feature of kitchen installation. Some of the areas covered are: base units (basic and special purpose), wall units (basic and accessory), tall units (basic and built-ins), fillers and panels, trim, shelves, sinks and counter tops. St. Charles Custom Kitchens.

(57) "St. Charles concept of completeness" — The new 28-page, 4-color brochure is available. This book illustrates the alliance between appearance and function. Ideas in metal, ideas in wood, ideas . . . , ideas . . . , ideas from St. Charles Custom Kitchens.

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

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

(60) New Swiss drafting board which at the touch of a knob moves the board to any desired height or angle. A boon to architects, draftsmen, artists, engineers, blueprinters. No need to move from a normal sitting position, stand on a chair, draw upside down at the top of the board. No more backaches, stiff necks, drafting table fatigue. Vertical shaft moves freely on ball bearings through 360° and may be locked in any position. Two 115v. 400w. motors supply power. Less than five seconds required for changes in height from 16 inches to 31½ inches or adjustment from horizontal to vertical. Free brochure available. Reed Products Company.

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

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

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

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



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nency and prestige . . . taste and flair . . . and a look of luxury. To the customer who wants a big say in choosing tile pattern and color, Pacific Tile offers 40 selections in three distinct lines. Choice doesn't affect your job cost — Pacific's Plain, Krystal Glaze or decorative Ceratile all bear the identical reasonable price. Ask your tile contractor for a complete sample set of that lip-smacking tile from Pacific.

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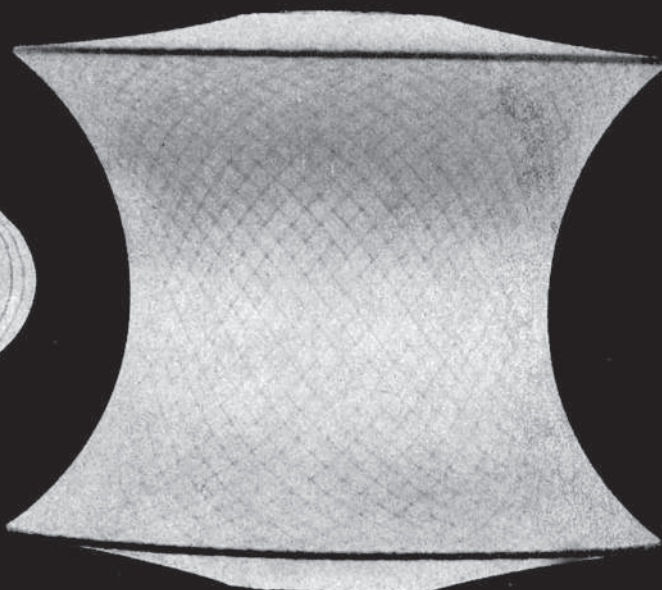
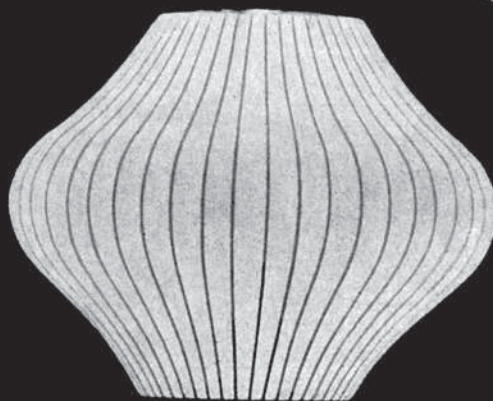
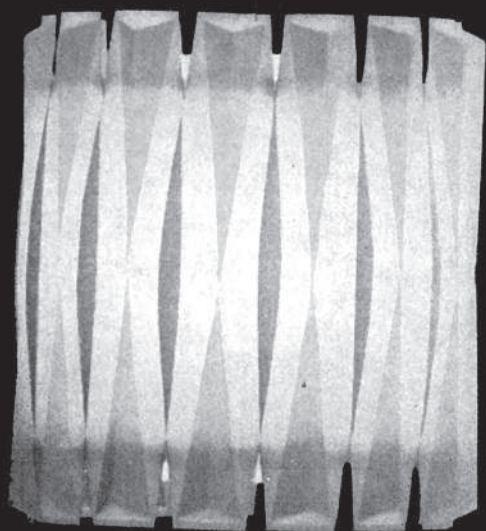
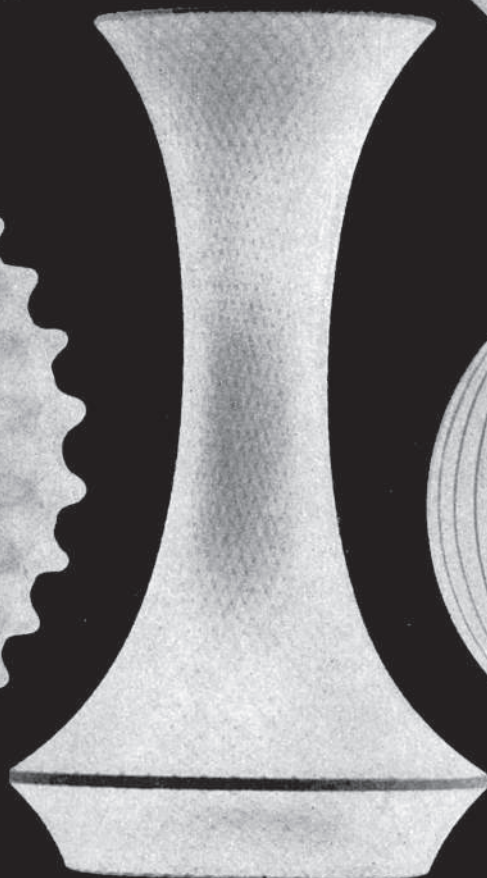
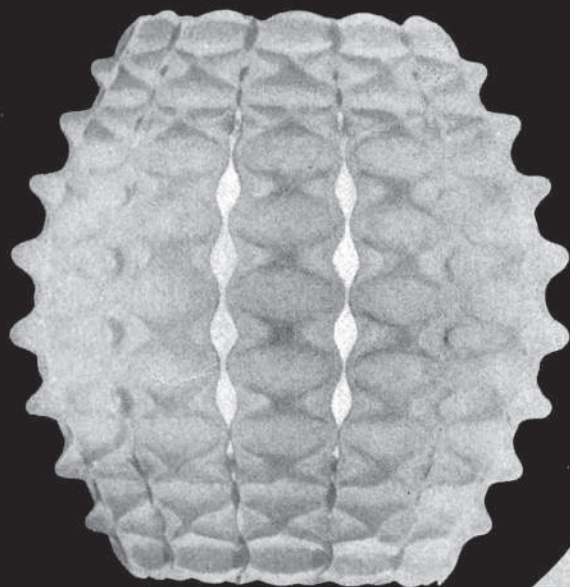
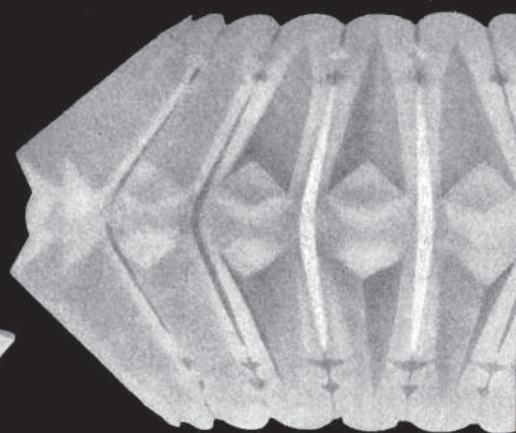
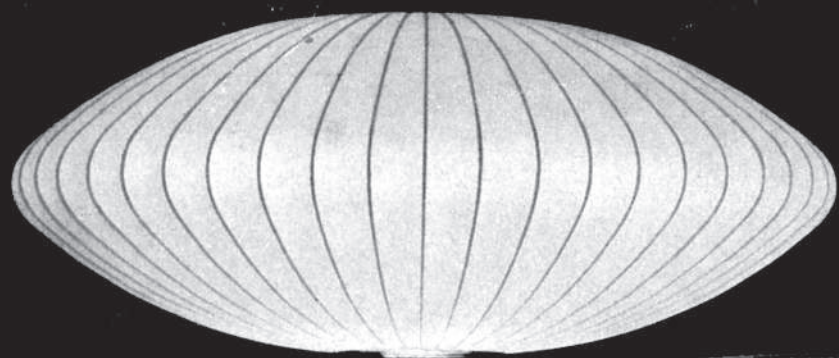


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