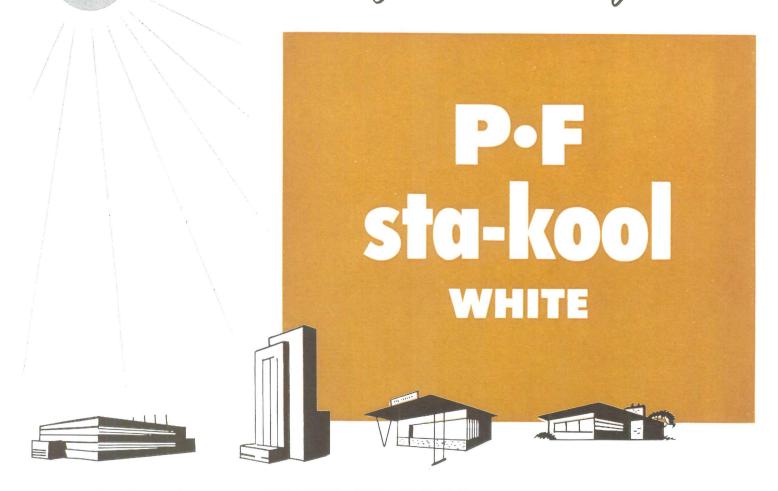
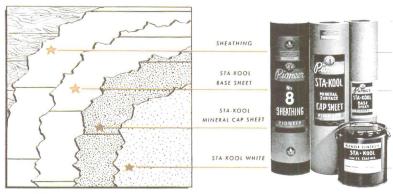


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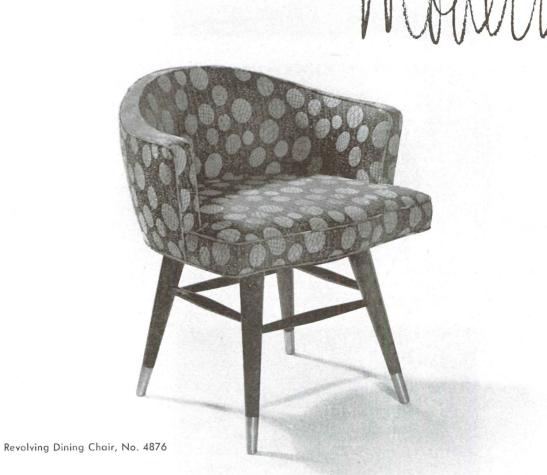


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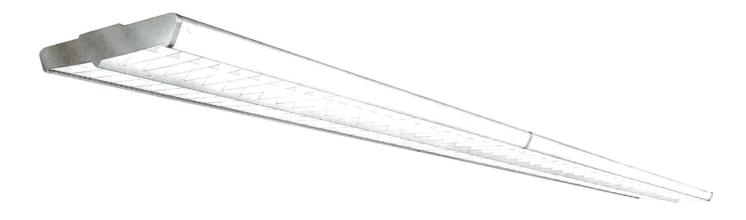


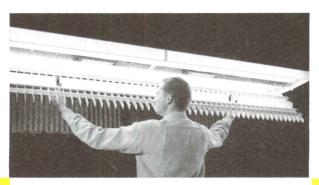
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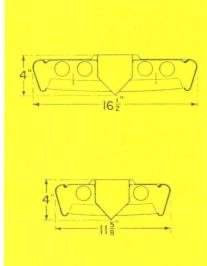
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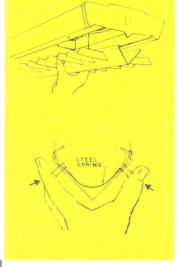


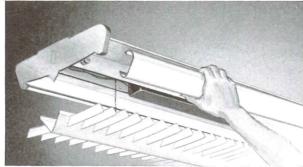




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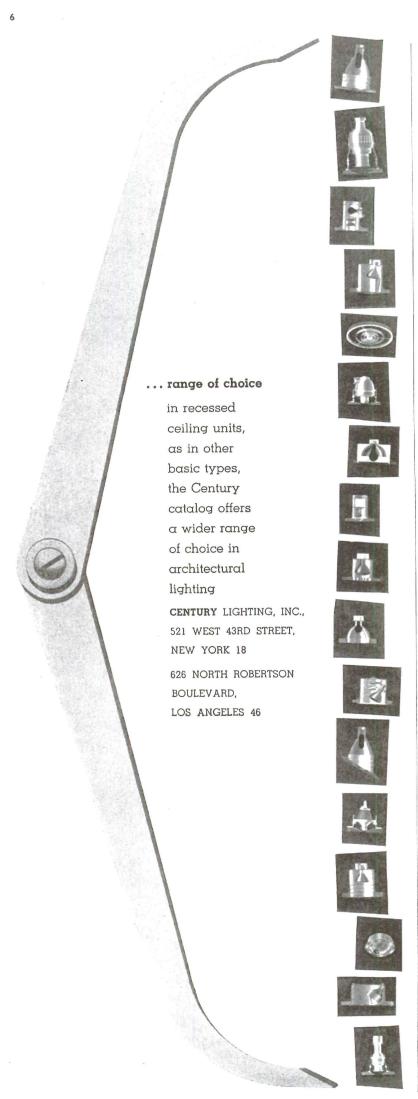
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ART

LOUISE BALLARD

ART GALLERIES IN THE BAY AREA

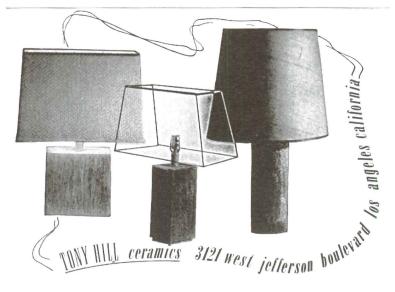
Braver and business-like souls have been planting galleries all around the Bay Area. Some of them have burgeoned, some have wilted away, but there certainly are more of them than there used to be.

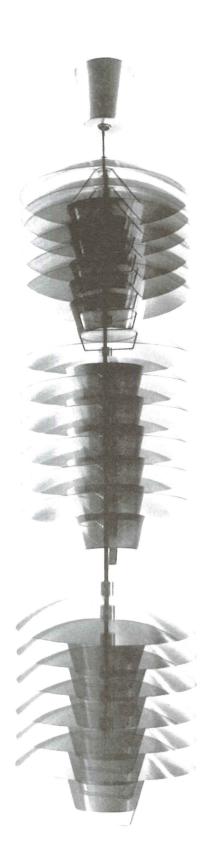
Five years ago, aside from the three San Francisco museums, the Oakland Art Gallery, and the various university, college, and art school galleries; the old guard consisted of the City of Paris gallery, Gump's, the Graves and Maxwell galleries. In a slightly different category were the gallery activities of Ambers-Hirth, Cargoes, and Raymond and Raymond. The bohemian Iron Pot had found that art exhibitions did not interfere with the restaurant business. There were others, no doubt, but at the moment I can't recall them. Soon afterwards, the Lucien Labaudt gallery and the now-departed Midtown Gallery opened.

Now the landscape is considerably changed by the recent opening of several downtown galleries which strengthen the group of professional art dealers in San Francisco. The Kenneth Slaughter Galleries which shares quarters with Elizabeth Banning and Associates in Maiden Lane matches in taste the beautiful interiors which form the setting for its paintings. The Walter Wallace Galleries are strategically placed across from Union Square on Geary. While the Alexandre Rabow Galleries joins the older galleries on Sutter Street. This means that more local artists will find sponsors, more small shows will be imported from New York and elsewhere, more variety will be seen in exhibition material. This is all to the good of the community. The judgment of art dealers acts as an interesting counterpoint to the taste of museum officials and is a necessary part of the art circle.

The outlying districts have bloomed with exhibitions in many environments. Decorative art shops like Nanny's Design Gallery on Fillmore have exhibition space. There are exhibitions at 12 Adler Place, the Vesuvio Gallery on Columbus, the Artists' Fair on Jackson. Interior decorations studios like the Pink House advertise art shows. The contemporary Gallery in Sausalito and the new A. S. P. (Arts, Sciences, Professions) gallery in Berkeley are to be added to the list. Frame shops like Bosko's in Oakland and Poor Richard's Gallery in San Mateo hold one-man shows, etc. Important among the public galleries is the new one in the beautiful Civic Center in Richmond as a part of the fabulously well-equipped art department there.

There probably are many more to be mentioned, for I must confess that this has been a rather hit-and miss survey. Having nothing to sell and no money to buy anything lately, I have rather lost touch with the gallery situation. However, it seems to me that all this new activity indicates good seasons ahead for artists and patrons alike, and that the old concept of San Francisco as the city to be envied for its museums while Los Angeles possessed the important private art collections may need revision.







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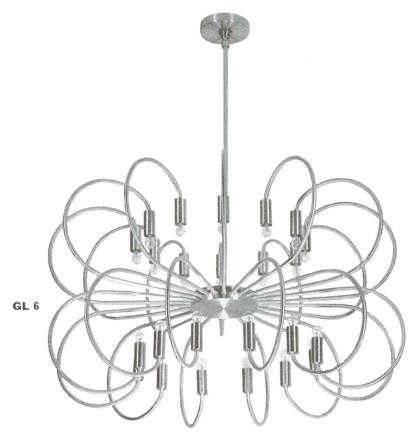
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CINEMA

ROBERT JOSEPH

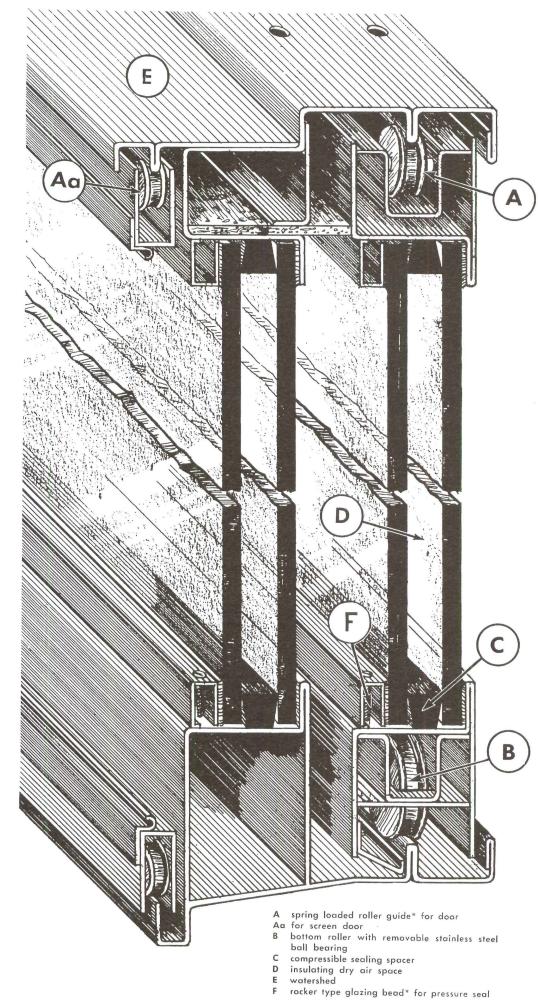
Having witnessed mob reactions in England (Hyde Park), France (Place de l'Opera), and Germany (Tiergarten and Brandenburger Tor), I feel somewhat qualified to discuss mob reactions and mob pressures, although I herewith disqualify myself as an expert on mob psychology, a job which I leave to more expert hands. I say that there is something very special about an American mob, which one does not discover in the mobs of these other nations, at least. Mobs, except at the Rio de Janeiro carnival, when moved by one spirit, are rarely gentle, rarely funny, and never sensible. Numbers are a protection for the extrovert individual who wants to express himself wantonly; and are a cover for the shy, timid one, who would also be brave and victorious. Having once participated in that classic among mobbery, the Spring Yale Riot, I know that men can get awfully brave in a mob and shout themselves hourse in defiance of the powers that be.

Yet, despite the apparent sameness about mobs whether it's New Haven or Nantes, American mobs are generally in a holiday spirit, and even our southern lynchings, as base as they are, are often founded in a lazy Saturday afternoon listlessness, which is not to either condone them or justify them, of course.

The question which arises in my mind, and this is the substance of this column which is devoted to the Cinema, is whether or not we ought to register the American mob for films? Within the recent past we have had three pictures on the screen, all of which treat of the American mob, and which show us up in a somewhat unfortunate light.

The first of these is "Sound of Fury," as angry an indictment of mob hysteria as we have had on the screen since that mob-classic, "Fury." The second is the more recently released "The Well," which is an equally searing portrayal of what can happen when mob hysteria gets out of hand. The latest addition to this genre is "Ace in the Hole," which deals with a cave-entrapped man and an unscrupulous newspaperman who keeps him there in order to make his name a front page by-line. This he achieves by building up the drama of the situation with all the journalese hoke and ham at his command, which in this instance is considerable. Kirk Douglas as newspaperman Tatum is epitome of dishonesty, chicanery and deceit and is himself a terrible indictment of one segment of our own newspaper world.

Crowds from all over congregate to witness the tragic story of Leo Minosa's entombment in the Indian-cursed caves, and a holiday is made of it. Everything goes from tent shows to songs about Leo "who is soon comin' out." All the facets of bad-taste Americana are brought to the screen; bad faste and deceit. In some ways "Ace in the Hole" is an ungentle satire, almost a diatribe at what George Jean Nathan called the "Homo Boobensis," that particular kind of animal biped which one finds at Rotarian luncheons, snake festivals and a horror trials from Flemington, New Jersey to Santa Ana, California. Billy Wilder, the director of "Ace in the Hole" is a trifle less searing in some respects than the direction by Cyril Enfield (Sound of Fury'') and Russell Rouse and Clarence Greene (The Well''), for Wilder allows some moments of cynical but relieving humor in his circus-minded crowds. The crowds visiting the Leo Minosa cave are less strident and more amenable to suggestion, and when the newspaperman finally announces over the loudspeaker system that Leo is dead, the victim, of course, of the journalist's own carefully plotted campaign to make him a front page sensation, the crowd obligingly melts away, sad but no wiser. M. Wilder's picture is cynical and bitter, a biting commentary on our love for show, our vicarious interest in the squashed lives of others. Shall we show this side of our



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Architectural Information Department 2627 Army Street · San Francisco 19, California face to foreign audiences? Shall we admit that we are easily swayed by visitations on the roofs of houses, Holy symbols in the back alleys of Boston, and twisted tragedies in motor courts? It seems to me that this is a question which a director ought to ask himself.

Nor is the above question an indirect way of saying that we ought not to make a "Grapes of Wrath" or a "Mr. Deeds Goes to Washington," for as a democracy we ought to be strong enough to hold the camera up to life when social and political ills deserve the glaring publicity of our motion picture screens. But the "Homo Boobensis" manifestations of our national life—these are seamy sides of our public linen which ought not flap in the breeze for international inspection.

MUSIC

PETER YATES

IGOR STRAVINSKY

The greater part of Igor Stravinsky's music has been written to be heard with the eyes open while attending to complicated motions on a stage. Even the more abstract compositions, Stravinsky tells us, will be heard to more advantage, if the listener watches the rhythmic motions of the players. Soundless motion is often the principal character of Stravinsky's music, as vocal silence is of the music of Beethoven or Schoenberg. Stravinsky, indeed, has tried several times to capture as it were the visual presence of motion by notation, as in the score of the **Symphonies for Wind Instruments**. Yet the rhythms of this score, so carefully set down, have been recently reworked.

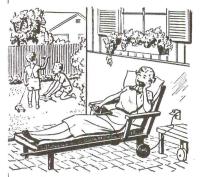
The awareness of motion that must be seen while the music is being heard is ever present in Stravinsky's music for the stage. The first movement of the **Dumbarton Oaks Concerto** has the tense cross-play of two comics cake-walking before the curtain in the great days of vaudeville. In contrast, the stage spectacle of **Oedipus Rex** is reduced to a near-motionless sense of physical and vocal presence. The ballet scores lose a part of their essential vitality when heard in their exact measure, as Stravinsky conducts them, by means of radio or phonograph records. The concert virtuosity imparted by Ansermet or Monteux recovers some feeling of this implied accompanying movement. But one will be wise not to think of Stravinsky as a less skilled conductor. He is fully capable of realizing his deliberate intentions. He knows the capacity of each orchestra he works with and the number of rehearsals he will need.

Admirers of the early Stravinsky and detractors of the later Stravinsky agree that most of his compositions since The Rite of Spring lack the full-fashioned fluency with which his art began. The composer himself has characterized this spontaneous quality as decadent. That Stravinsky was in some deeply psychic manner shocked by the excesses of his early music there can be little doubt. He remarks in his Autobiography that he can no longer recover from those far-off days the emotions which impelled him to The Rite of Spring.

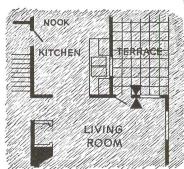
The consequence of this shock was a profound alteration of style, from the highly colored melodies and Dionysiac frenzy, fully orchestrated, of the three great early ballets to the restrained orchestration, the spare palette, and the metrical order of a new Apollonian esthetic. A four-year laboratory period, in part enforced upon the composer by the First World War, marks the end of his prodigious apprenticeship. The long gestation of The Wedding, begun as a successor to The Rite of Spring, defines the search for a new idiom—in this case a new orchestration, a more controlled sound-precision. The slow pendulum swing of an artistic cycle



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This change of attitude is summarized in a passage of the Autobiography describing his "profound admiration for classical ballet, which, in its very essence, by the beauty of its ordonnance and the aristocratic austerity of its forms, so closely corresponds to my conception of art . . . the triumph of studied conception over vagueness, of the rule over the haphazard." He goes on to speak of "the eternal conflict in art between the Apollonian and the Dionysian principle. The latter assumes ecstasy to be the final goal-that is to say, the losing of oneself-whereas art demands above all the full consciousness of the artist. There can, therefore, be no doubt as to my choice between the two." The precise statement conveys the will of the composer but not the entire landscape of his creative experience.'

It is the individual human beings who come and go throughout the orginstic ritual of The Wedding. The voices are the more witty, the more moving, because what they have to say evokes the ritualistic commonplace, the universal comedy, of weddings. The chatter and solemn pronouncements, shouting, and snatches of folksong, colored by rich tints of an older Russian barbarism, awaken intimate sensuous memories. But while the composer of The Rite seems to have been for a time carried away by the magical drama of his music, he stands apart as the one spectator of The Wedding. Already sobered by the draught of Apollonian water, he studies the conception, determined to recreate esthetic drunkenness through order.

Stravinsky's will to put aside the first intuitive outpourings of his genius and to replace them by a more predictable, a more controlled and deliberately constructed art must be reckoned a triumph of creative sanity. To renounce Dionysus and embrace Apollo was a poetic afterthought. He accepted the principle that formality and order are more durable qualities in a work of art than emotional experience. The event has supported his decision. The three early ballets have lost emotional shock: they appear uncommented among the routine items of the popular concert. Even The Rite of Spring, once a plaything of the international intelligentsia, has reached the least common denominator without change of a note in Walt Disney's cartoon potpourri, Fantasia.

Only a small part of Stravinsky's music is well known, though much of it has been recorded. The larger mature works composed between 1918 and 1930 have not entered the general repertoire; they remain special events. The outstanding works of the succeeding decade, nearly all chamber music, are intricately wrought and polished pieces d'occasion. The Symphonies for Wind Instruments in Memory of Claude Debussy and the Concerto for Two Pianos, with its reference to Beethoven's Sonata Hammerklavier opus 106, have won more praise than devotion. The lighter set-pieces, from witty Pulcinella to Four Norwegian Moods and Ebony Concerto, have the finesse of Tchaikovsky without his popular attractiveness. Apollo has done well for Stravinsky upon the learned levels of his art; on the popular level the inventor of Petrouchka has never equalled his first prodigies.

In recent years the tendency of Stravinsky himself, as well as his admirers and detractors, to regard each new composition as of equal importance has caused a good deal of quiet confusion. If only in kindness, the composer should yield some measure of fallibility to his critical friends. The Symphony in C (1940), like the Sonata for Piano (1924) would not seem of first quality, if it had been by Haydn. Such works mark off new strategic positions, which must be consolidated by later, more formidable victories. The Symphony in Three Movements (1945) is a heroic beginning that is not sustained in the finale. The piano breaks through, as if to reclaim a sonata to its original medium. The defect of a good start and a slackening towards the end mars a considerable proportion of these later works. Of the seventeen compositions completed between 1935 and 1946, that is to say from the Concerto for Two Pianos to the Concerto in D for string orchestra, the most formally successful, the least dependent upon historical reference or analogy, the most moving, is the smallest, the Elegy in Memory of Alphonse Onnou, for viola solo. Like the tiny Pastorale and the Dithyramb of the Duo Concertant, this is Stravinsky in his rarest mood, the lyrical. (His short pieces are usually witty and epigrammatic: for clarinet alone, for string quartet, Piano-Rag Music, Circus Polka, Tango.) The pendulum of Stravinsky's art has swung back through its second cycle, like a regression, to a new laboratory period. The range has been lower, the high points less exalted.

The critical pack which once praised him as the Orpheus of his lifetime has now turned upon him like his own maenads. Few of them dare yet confront his prestige with direct criticism; they hack at him with barbed nails, failing to understand that it is the musical orientation of the half-century, viewed with our increasing knowledge, and not Stravinsky that has changed. To praise the much performed composer in comparison with his less immediately fortunate rivals was once too easy. Now one must learn to admire him in what he is, to praise him for the right reason. If he had been formerly less praised, he would be more reverently and rightly honored nowadays.

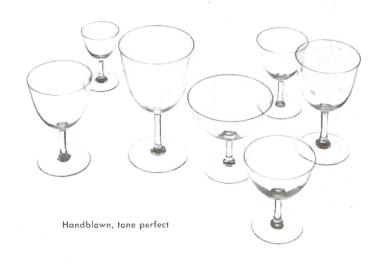
A new vulgarian with high pretensions, Rene Leibowitz, has hitched his fortunes to the increasing authority of the twelve-tone technic and riding the stick of that rocket proclaims Stravinsky a modern exponent of "that eyesore, the 'style galant.' " This style, he says, "depends on a number of pleasant and sterile formulae, in spite of which it commands "the entire allegiance of most musicians and most music-lovers."

Having put himself in this position he is forced to add: "Even Mozart and Haydn are contaminated for a long time by this style; they have to make a real effort to rid themselves of it and to establish a connection with an authentic musical tradition." This authentic musical tradition is the polyphonic. The argument is at least a fresh, if ignorant, approach to neo-classicism. It throws out completely the whole of one great musical tradition, the art of Chambonnieres and the Couperins, of Christian Bach, Clementi, and John Field, large portions of Sebastian Bach and Philip Emanuel Bach, Telemann, Handel, more than two-thirds of Mozart and Haydn, because their music does not agree with the critic's theory.

Whereas, if he were to examine the relation of the theme to the affection and then to its quality in meantone tuning, he might find as good an argument for twelve-tone theory the one side as the other. Who is to deny meanwhile the lovely presence of the "style galant" in Schoenberg's Cello Concerto, after a concerto for cembalo by Joseph Matthias Monn, or in nearly all of Schoenberg's keyboard music. Like the ideal of eighteenth century womanhood the "style galant" is graceful, amorous, and witty, combining natural sensibility with informed intelligence. Leibowitz is a poor champion. One might as well condemn Stravinsky because his fame contributed, if very indirectly, to the later tragedy of Bartok. Certainly the ghost of Bartok, risen in his music, now confronts the musical reputation of Stravinsky.

It is probable that Stravinsky, in choosing like Richard Strauss to prefer diatonic harmony to the consequences of chromaticism, has resisted the trend of the century. It is not true that his own music for that reason has gone backwards. His diatonic polyphony may be often dry and occasionally brittle; it never wallows in late-Romantic, sweet, chordal counterpoint. He was outgrowing that error when he wrote The Firebird. The recent Mass, for male voices and wind instruments, shows how thoroughly Stravinsky has developed the art of strict diatonic polyphony. The Mass is Stravinsky's masterpiece, as he intended it to be. Music for God must be the best one has, but it need not be entertaining. Critics and hangers-on who rushed to the first performance expecting a rival for the B minor Mass or the Missa Solemnis, or perhaps the masses by Mozart or Cherubini, understood only what they did not hear and did not hear what they did not listen for, a vitally original, personal, and sacred work of art.

Stravinsky's Mass obeys the strict rule of Catholic church music, most recently embodied in Motu proprio, the tradition of Palestrina and Bruckner. It does not expound the text like Bach or dramatize the text like Beethoven or make the surface of it pretty like Gounod. Its purpose is to exalt to full power the direct statement of the ritual, the audible text. As sincere in origin as his Poetics of Music, and as idiosyncratic, Stravinsky's Mass is more calculated, yet no less personal in effect. Cold, unemotional, and almost rigidly formal in exterior—at once as stiff and as fluent as The Weddinglike an eggshell over a live yolk, the art neither hides nor, in the sense of a garment, delineates what it conceals. Like a mantrim, a proverb, the formal latin of the ritual text, or a monk rapt in the sanctity of his Hail Marys, this Mass does not describe, speak



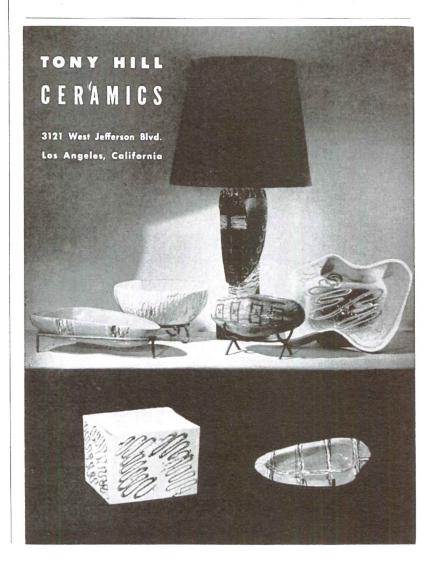
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of, educe but is: eternal presence, the worshipper upon tense knees. Only the clenched compression is individualistic, hysterical, of its own time.

The Mass consummates the growth of Stravinsky's very individual art of sacred music, of which the Symphony of Psalms is an earlier, more emotional and rhetorical expression. Oedipus Rex belongs with the sacred rather than the dramatic music. Paralleling these is a set of ritualistic ballets on Greek themes, quite apart in spirit from the humorous and humoristic tragi-comic ballets. Latest and perhaps best of the Greek series is the recent Orpheus, the purity of the Greek legend framed in somewhat the attitude and setting of a medieval miracle play.

The authentic tears and the roaring hell-mouth of the miracle play are superimposed upon the austere myth of Orpheus. Perhaps not austere, perhaps that word is too ascetic to be applied to a fertility myth. Yet when the hell-mouth figure, transformed into the fury of the maenads who tear apart the body of Orpheus leaving only the head, roars and stamps in Dionysiac frenzy, we are reminded by the choreography, Nicholas Nabokov informs us, that a "bloodless, inevitable, and dispassionate operation has been performed on the body of hopeless Orpheus."

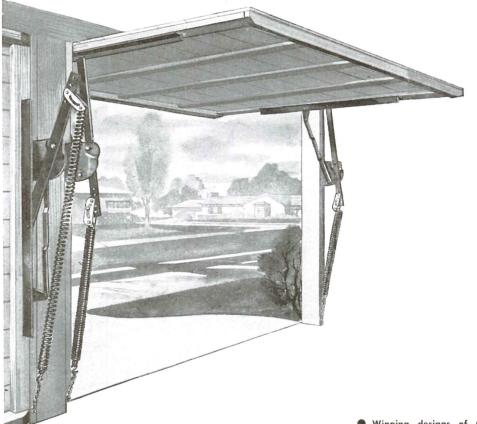
That is the sort of praise which leaves the reader growling, Nonsense! Surely the emotional expressivness of this directly emotional music is meant to be expressive. Surely the bloody myth, for all the wit and concentration the composer gives it, is still a bloody myth. The music means what it is. It does not need to be refined out of contact with existence. The tears and the harp, the hell-mouth and the furies, the songs of Orpheus, enchanting Hades, awakening Euridice to life, and streaming from the severed head in its apotheosis, accompanied by the clumsier rejoicings of the harp struck by Apollo, are variant aspects of three melodic attitudes. Out of so little, without superfluous adornment, Stravinsky has given the full of every emotion pertinent to his theme. The music is the drama; the dance is now only its context. It may be that the actual ballet is the more effective for this reason: it need not labor to translate the music.

Stravinsky's accomplishment may be measured by comparison

with the models he himself originally selected, Debussy, Delibes, Gounod, Tchaikovsky, Glinka. His music like theirs is strongest when it has the support of an accompanying narrative, text, or suggestive incident. He cannot compete in abstract musical expression with Bartok or Ives, Schoenberg or Vaughn-Williams. His taste, for all its Parisian sophistication, is basically Russian. The artificial methods, borrowed from Western introversion, which have made him a cynosure of Western musical fashion, and in particular the economy enforced upon the French imagination by the example of Erik Satie, guided him into a more difficult manner of workmanship while saving him from the excesses of Korsakov and Gliere. The French dryness and strict sense of color have kept him clear of that provincial, academic Germanism which is so tiresome in even the best work of Glazunov and Shostakovitch.

The origin and nostalgia of his art are profoundly and permanently Russian. The bass voices of The Wedding and the Mass recall the deep voice of his singer father: lighter Western voices sing these parts with apologies. All the Western means and curbs together cannot sustain his art without that naive plummeting to the deeps of him where he is childlike and free of false sophistication, always fresh and always Russian. Sophistication is slipping from his more recent work like a false mannerism. He need no longer make pretensions, cozen the intellectuals or imitate jazz.

Therefore he writes, indefensibly and from the heart, in a recent tribute to Pushkin, that the foremost composers of the nineteenth century are Tchaikovsky and Glinka. Therefore he can return once more to the period which is the natural climate of his creative imagination, the late eighteenth century of the provincial opera companies, where art is vivid, immediate, and concrete, to be seen and enjoyed in the treatre rather than thought about afterwards at second-hand. (All of his operas return to the eighteenth century: each is reducible ultimately to an orchestral suite.) Out of this period, in a melody, form, and coloring quite unlike those of our time, he is writing his new opera The Rake's Progress, to a text by Auden after Hogarth's prints. And it is suitable that the formal recitative introducing the formal arias of the new opera should be accompanied by harpsichord.



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RECORDS

MORTON LEVINE

THE PAGANINI QUARTET

The basic ingredient of a first class string quartet is that special ability on the part of four well-honed virtuosi to move back and forth freely between a state of complete ensemble and a state of cool, keen appraisal of the results achieved. This underlies and abets all the other qualities of playing talent, musical background and insight which contribute to the ultimate quality of a quartet performance.

A few weeks ago, I heard test pressings of two recordings by the Paganini Quartet soon to be released by RCA-Victor: the Quartet in F by Ravel and the Quartet in A minor, Opus 132, by Beethoven. These are the latest evidence that, in the Paganini Quartet, we have an ensemble which meets the considerable demands of great quartet playing. Members of the quartet today are Henri Temianka and Gustave Rosseels, violins; Charles Foidart, viola, and Adolphe Frezin, cello. Each is a virtuoso in his own right, and collectively they are that rare example of strong talents willing and able to forego individual conquest of the recital stage in the service of chamber music. Equipped with a battery of Stradivari instruments once owned by Paganini, they endow their music with luscious sound, but also with sharply etched form, with style, with dynamic impetus and great warmth. Sometimes, as in their performance during the first movement of the Debussy Quartet, one might wish for more repose in their playing; but, overall, the Paganini Quartet approaches the chamber literature with an attitude that is wholly of our time, fully worthy of the current widening interest in chamber music.

Effete chamber music fans of long standing, who pose as the Mayflower descendents of musical enjoyment, may be moan the absence here of that artificial elegance which has obtained in a lot of chamber music playing in the past. I mention this because too much thin-toned, precious and thoroughly unconvincing playing

has been palmed off as the acme of quartet performance. That is why the magnificent sound of the Paganini, but even more the authority and sheer joy in playing that they project, is a refutation to those apologists for chamber music who have relished their exclusiveness and have explained away the comparative unpopularity of this great literature by vulgar comparison with the acquired taste for olives.

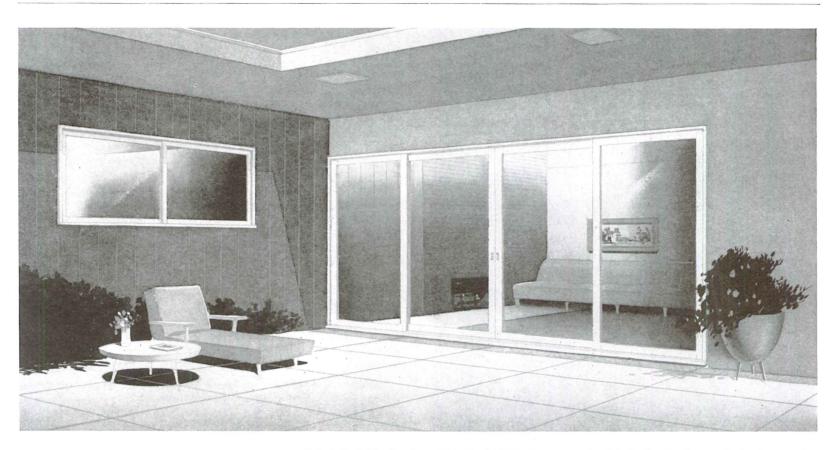
Despite its brief existence, the Paganini has amassed a respectable repertoire on records for RCA-Victor. The quartet made its debut on discs with triple release of the three Rasoumowsky quartets of Beethoven (soon to be reissued on LP's). In addition, they have recorded the Beethoven Quartets Opus 18, No. 4 in C minor and Opus 18, No. 5 in A major, and Opus 135 in F. With the release of the Opus 132, the Paganini will have advanced one step further in its project with Victor to produce the entire Beethoven cycle. We look forward to a modern recording of the whole cycle, and especially with the Paganini Quartet which reaches the peak of its values in this most important single section of the whole treasure of chamber music.

Other Paganini Quartet records already available include a breathtaking performance of Schumann's Quintet in E flat major in collaboration with Artur Rubinstein. The only thing one might wish, in this otherwise important addition to the record literature, is that Victor's engineers had not followed the naive inclination to overemphasize the piano part. Also with Rubinstein, members of the quartet have given us an ardent rendition of Faure's Piano Quartet in C minor. The Debussy Quartet in G minor and Verdi's Quartet in E minor round out their currently available recorded repertoire.

All of these recordings, with the temporary exception of the **Rasoumowsky** quartets, are on LP's. The quality of recorded sound ranges from good to excellent among the various items.

A NEW CARMEN

Columbia has come up with a modern recording in the "authentic" version (with spoken dialogue) as performed by the Opera-



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Comique of Paris. Raoul Jobin is Don Jose, Solange Michel is Carmen, Michel Dens is Escamille and Marthe Angelici is Micaela. Others in the cast, as well as the chorus and orchestra, are members of the Opera Comique. Andre Cluytens conducts. (SL-103, 6 sides LP).

A modern recording of Carmen has been missing for too long a time for us not to welcome this one, although it falls short of greatness by a wide margin. M. Cluytens started out with mediocre singers; but even so, he failed to weld soloists, ensemble and orchestra into a well-drilled unity. Carmen demands precision and snap in performance and a theatrical sense that is at once broad and deep. M. Cluytens, as the major-domo of the performance, evidently lacks these qualities in sufficient measure to have made the opera come off to complete satisfaction. Columbia has accorded the performance, for what consolation that may be, the full measure of recorded sound quality.

RECENT RELEASES

There is an enormous amount of music-making in this area, some of which is carried out on a high level of competence and adventure. Even the best of it would go unheralded, and certainly unrecorded, were it not for the lucky happenstance that Capitol Records has interested itself in serious music and that Capitol Records makes its home in Hollywood. In a series of releases of recent date, these are some examples:

Schoenberg: **Verklaerte Nacht**. The Hollywood String Quartet, assisted by Alvin Dinkin, viola, and Kurt Reher, cello. (L-8118). An excellent performance by well-equipped players of the original, and more attractive, sextet version of this early Schoenberg work. In orchestral form as available on Columbia records in performance by Mitropoulos, the heavy-laden music becomes oppressive.

Bartok: Music for Strings, Percussion and Celesta. The Los Angeles Chamber Symphony, conducted by Harold Byrns. (L-8048). This already famous recording, released originally on 78's, is beautifully transferred to LP. An excellent performance of a darkly painted, striking composition.

Honneger: Concerto da Camera for Flute, English Horn and Strings. Arthur Gleghorn, flute; William Kosinski, English Horn, with the Los Angeles Chamber Symphony conducted by Harold Byrns. (P-8115, 1 side LP). The work itself is music in a modest, ingratiating sort of way, handsomely formed, beautifully scored, warm and accessible. It is really well treated in this release, performed with great sensitivity and beautifully recorded with a nice balance between the brilliance and sonority of the score. And what Honneger has wrought in his scoring with respect to etching the solo music against the strings, the performers and Capitol records have preserved in the recording.

Strauss, R.: Duet Concertino for Clarinet, Bassoon, Strings and Harp. Gerald Caylor, clarinet; Don Christlieb, bassoon, with the Los Angeles Chamber Symphony conducted by Harold Byrns. (P-8115, 1 side LP). This is the other side of the record which bears Honneger's Concerto, and unfortunately it does not measure up to the work with which it is paired. Composed in 1948, it is one of Strauss' last works, an economical, well-contrived but much too nostalgic piece.

Haydn: Concerto No. 2 in D major for French Horn and orchestra. Alfred Brain, french horn, with Werner Janssen and members of the Janssen Symphony Orchestra. (P-8137). Werner Janssen's fussy conducting gets in the way of a delightful but lightweight bit of Haydn.

Schubert: Quintet in C major, Opus 163. The Hollywood String Quartet with Kurt Reher, assisting cello. (P-8133). The Hollywood Quartet and Mr. Reher are musicians of formidable abilities, but they have not, somehow, brought off a fully satisfactory performance of this work. They handle it somewhat roughly in dynamics and tempo; and fail to fulfill those mysterious and wonderful excursions on which Schubert takes us in this music. Despite its great advantage with respect to modern sound recording, this performance suffers in comparison with the old Victor version by the Pro Arte Quartet assisted by Anthony Pini. The older recording, whatever its technical failings, projects a well-integrated, perfectly germane conception of the music.

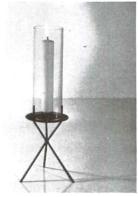
CONTEMPORARY OBJECTS



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in passing

In a day when too often the modern university is looked upon as a kind of anachronism, neither fish, nor flesh, nor fowl it is incredible that the scientific method at its most objective and within its own true home is exposed to an uneasy general suspicion and criticism. We are, however, slowly beginning to see the university as a working force in a role where it can be the organizational center from which enterprises above the level of politics are subject to redefinition and application to the need that is a constant in the life of all humanity. A marshalling of these forces on a world-wide basis is an enormous job and it is one of the several major undertakings of the United Nations Educational Scientific and Cultural Organization. In the belief that its many projects can best be organized and projected through the facilities of the trained mind within the world university system, UNESCO is attempting not only to enlist the best efforts of ordered thought but also to set up immediate projects in which it can be of assistance most effectively in the solution of immediate problems. This naturally brings up the very old question of the contamination of a privileged sanctuary through contact with the pressures and prejudices of the contemporary political scene. But it would seem that there are ample safeguards if we can honestly grant to the university the real rights of freedom of thought and insist that that freedom be ruled by the first principal value of objectivity. At a recent conference Jaime Torres Bodet touched upon the matter in the following quotation:

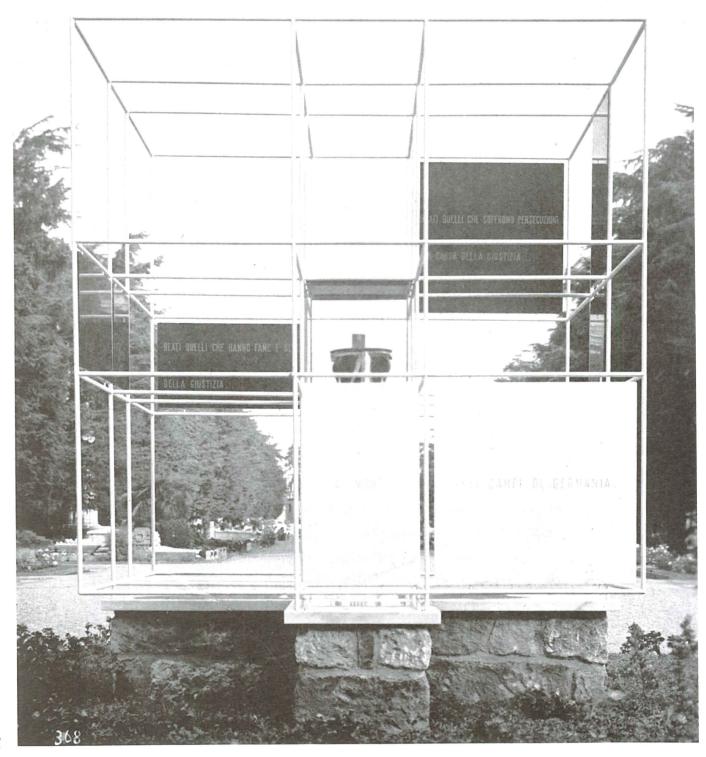
"There is little likelihood of the various dogmatisms of today allowing the universities to become sanctuaries isolated from the upheavals of the outer worlds. . . . I am not proposing that universities should hold aloof both from party strife and from the official ideologies, that they jealously guard their independence and their serenity. But independence does not mean indifference, nor serenity mental blindness. There is no reason why impartial teaching based on the strictest scientific objectivity should give the impression of flying from reality and thus leave the young who are taught ill-equipped to cope with the world.

"The gap between scientific and everyday knowledge is growing ever wider. What the scientist describes is less and less at the level of being at which we live . . . the initiate is cut off from the everyday world at once by the narrowness and profundity of this learning.

"For the university to train scholars and specialists is very well, but it must not so confine them to their own subjects as to leave them helpless before the general problems presented to all our consciences by a world of which we have scarcely yet begun the material organization.

"Universities must not be mere museums of thought. The object of research laboratories, of enquiries and studies, of card indexes of libraries and private scholars, is of course to aid the advance of science—but also to promote the progress of man and society."

Memorial to the Italians who died in the concentration camps in Germany. Located at the Monumental Cemetery, Milan. Steel construction with black and white marble panels. Architect: B. B. P. R.



by Bernard Rosenthal

Concerning the
Reconstruction
in Milan, Italy

The industrial city of Milan, one of the chief targets of allied bombers during the last war, has undertaken a huge reconstruction program not seen elsewhere in Italy.

"Milan works while Rome eats" is a popular saying in this city of one and a half million, a saying which is obvious to the tourist as he travels from one city to the other. While it is true that large bombed-out areas still remain in Milan, most of the damaged sections have disappeared and in their place are blocks of excellent, clean, contemporary apartment and office buildings.

Possibly it is the usual temptation of the traveller to be over enthusiastic or it may be the contrast to the aged, ponderous renaissance type buildings that have survived the bombings; but it is difficult to pass the Italian approach to modern architectural thinking without being impressed with the amount of experimentation, study and craftsmanship that is apparent in the finished works.

Marble and stone, being in abundant supply, are used extensively on both the exterior and interior walls and floors. Ceilings in public areas are of gold and colored mosaic, culminating in rich and varied textures.

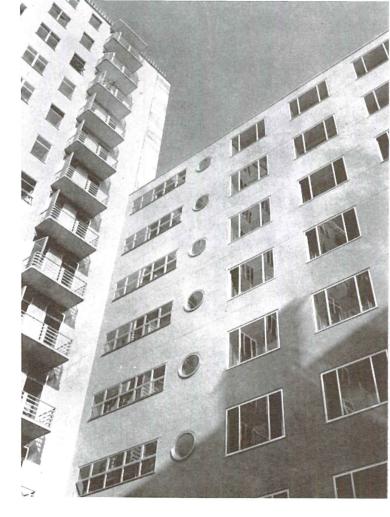
Much of the charm and distinctive characteristics of Milan's new architecture lies in the appointments and furnishings. We found in Milan, the return of the architect to the traditions of those of the renaissance, a working combination of the artist and artisan. In undertaking a building or shop, the Milanese architect also assumes responsibility for the design of the furniture and the lighting fixtures. The latter, now well known here, catch your eye at every turn. Custom-designed and executed for the particular building, these distinctive and playful fixtures have the grace of a mobile; the majority are made of brass, sometimes brightly colored with the inside of the shell painted white.

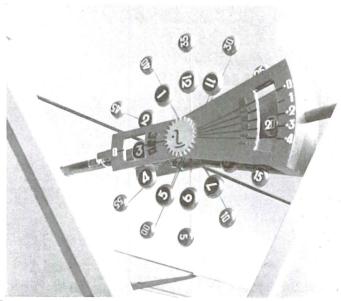
Competition seemed enthusiastic on the design of door handles in various metals, woods or ceramics in a variety of shapes and attached to the glass. Each building contains either sculpture, murals or mosaics and although in some cases, these works of art leave much to be desired, their placement and use are extremely effective.

The designs of glass areas in their Mondrian-like patterns as well as the use of balconies on large apartment buildings are of particular interest. The latter are placed in such a way that the play of sunlight creates patterns giving relief to the otherwise severe lines. The detailing of the metal work in the buildings reflects excellent taste and study.

In the allied crafts, one sees extraordinary "ordinary things" created by artists of great technical skill, creative







Upper right: Palazzo Montecatini, Milan. Architect: Gio Ponti; Engineer: Soncini and Fornaroli.

Above: Clock designed for the new coffee bar "Motta" in Milan by Architect Melchiorre Bega. The hours are shown to the left marked "ORE." The minutes are shown on the right. The time reading shown is 23 minutes past 3 o'clock.

Left: Another view of the Palazzo Montecatini. Shown in relation to the renaissance type buildings which dominated Milan up to World War II.



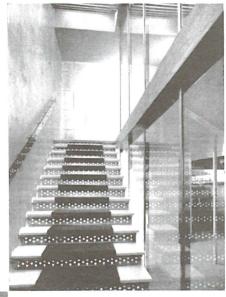
ingenuity and fertility of imagination. Italian artists have recognized that a useful object and art can be the same and devote their talents to pottery, fabrics and furnishings, giving to the people an opportunity to own a beautiful utilitarian object untouched by forced streamlining.

Here is the discovery of the unexpected, the impact of strong, clean shapes growing out of ruins, the patches of bright colors where one least expects them and the whimsical use of lighting fixtures; all produced with the unique craftmanship which stems from the tradition of an art loving people and from the knowledge that what they create has always been wanted and cherished. Perhaps also, they have never lost their desire to beautify useful objects with which they live.

MILAN







Upper left: Interior view of the Galtrucco shop in Milan, typical of the simplicity and contrasting textures found in the ceiling and floor. Marble is used for the table legs. Architects: Melchiorre Bega and Gugliemo Ulrich.

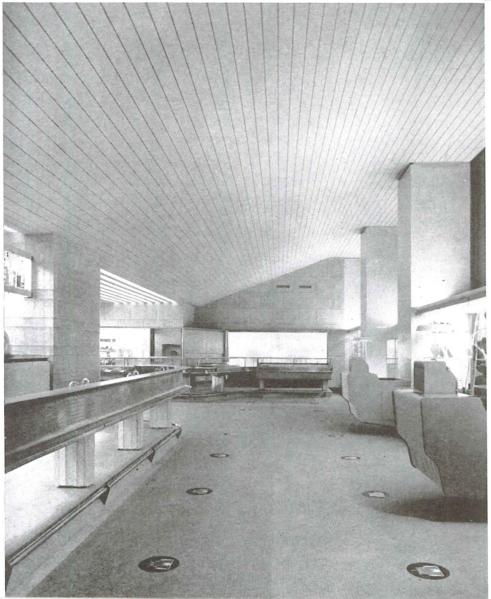
Above: Stairway at the coffee bar "Motta" leading to the coffee shop on the second floor. The white marble steps are lit from within by neon lights and are covered by a dark blue carpet in sharp contrast with pink synthetic marble of the wall on the left and the pink granite on the wall at the end of the landing.

Left: The new Taverna della Giarettiera. Architect: Melchiorre Bega. Built in the cellar of one of the old buildings composing the Galleria vittore Emanuele in Milan, this restaurant radiates into a series of colorful rooms, leaving the ancient brick ceiling exposed as shown in the lower inlaid with glazed green and yellow bricks. The murals are by Donzelli.



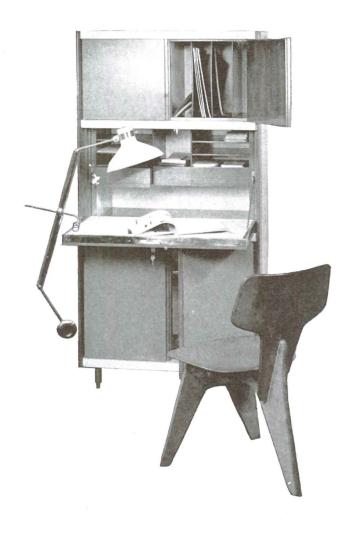
Upper left: The office of the Lorenzo Galtrucco textile shop in the Piazza Duomo, Milan. Architects: Melchiorre Bega and Guglielmo Ulrich.





Upper right: Interior view of a ceramic showroom in Milan. The second story is reached by a ramp that allows for additional displays in both the walls and suspended display case.

Left: In the Motta Cafe, the floor is of tiny pink mosaic with black and white inlays of the Motta trademark. The white stucco ceiling is supported by pillars of white synthetic marble with a pink granite facing behind the ice cream and pastry counter. At the left is the suspended liquor bar.

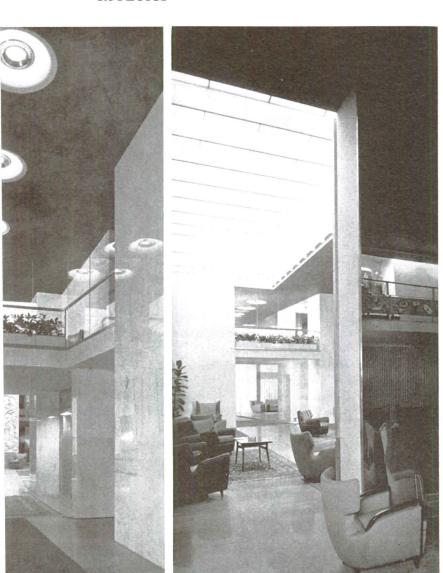


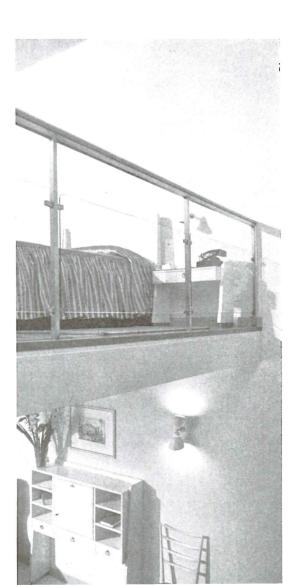
The balancing lamp of Roberto Menghli, architect, is as handsome as it is unique in the function of complete balance. It can be changed to several positions by adjusting the weight and moving the "rest."

Lower left: Portion of the entrance hall of the Grand Hotel Duomo in Milan which has been remodeled from an ancient Italian Palazzo.

Lower right: A typical studio room of the Grand Hotel Duomo, originally oversized with two-story high ceilings, now divided by a balcony bedroom above and the entertainment area below.

MILAN





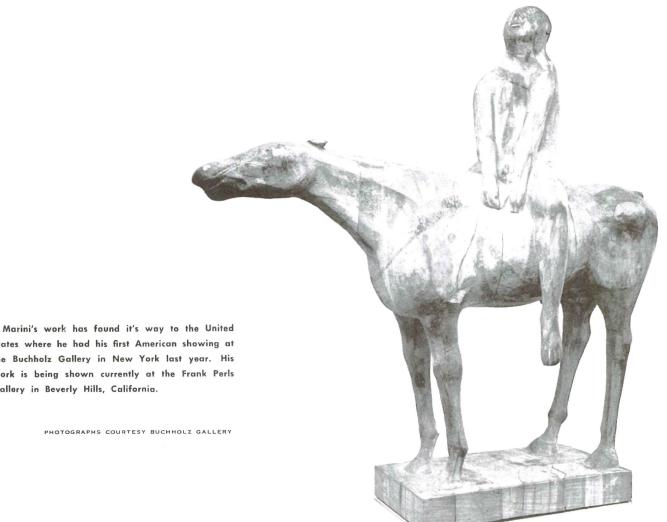
SCULPTURE





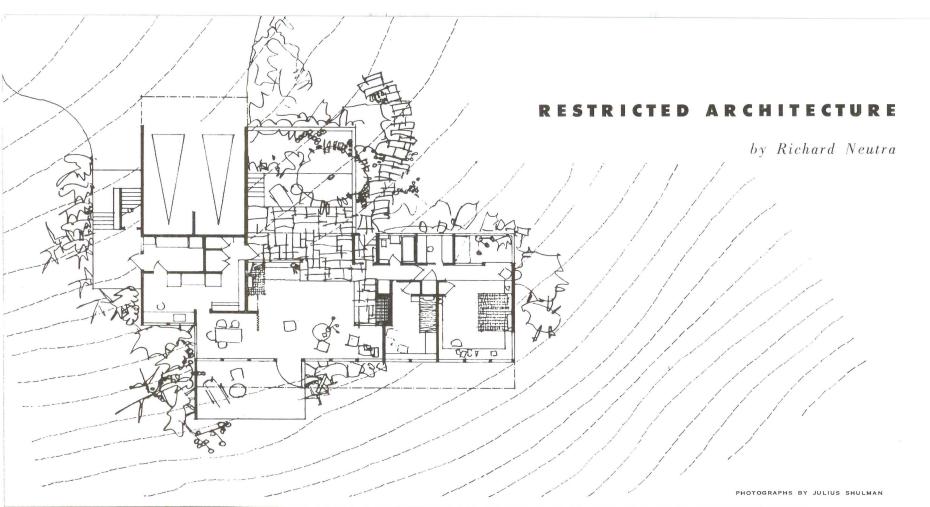
One of the few major figures of his generation in European Sculpture, Marino Marini is another creative force in the renaissance of art taking place today in Milan.

Fusing the Oriental with the Western in creating a vital image of humanity and of human dignity, Marini's expressive skill is shown in the notched accents whereby the set of α mouth, or the glance of an eye, is fixed unchangeably and becomes at the same time a telling hieroglyphic motif.



States where he had his first American showing at the Buchholz Gallery in New York last year. His work is being shown currently at the Frank Perls Gallery in Beverly Hills, California.

PHOTOGRAPHS COURTESY BUCHHOLZ GALLERY





The house complies with conventional restrictions which The house complies with conventional restrictions which impose a sloping shingle roof and white plaster areas. It contains two bedrooms, a bath, a spacious kitchen adjacent to the living-dining area and outside wind-protected patio. The building stands fairly isolated on a magnificent hill overlooking the ocean. The redwood and the glass in the gable wall has been objected to by the Art Jury involved. The entrance is in white washed plaster and cement blocks

with small areas in the redwood facing. The pitch of the roof and the roofing materials—shingles—follow the restrictions of the tract. The living-room with its fireplace at the southerly ending communicates with the circum-walled, wind protected patio. All rooms and especially the living quarters open to the

ocean view.

The materials used in the conventional wood construction were those as prescribed by the regulations of the tract.

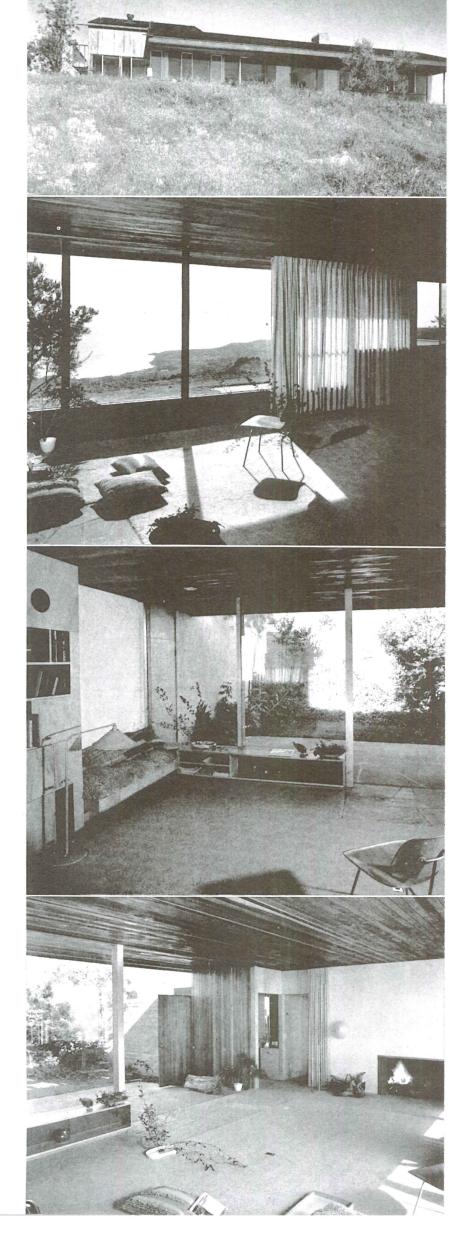


For twenty-five years Richard Neutra has successfully designed houses advanced in concept and appearance. In the house shown he has done his utmost to conform with reactionary restrictions imposed upon him. In this case the owners of the house have been served with a suit for damages presumably to the landscape and the neighborhood after having made major concessions to the restrictions imposed by the tract. These demands are obviously capricious and damaging to the best interests of not only the clients involved but also to creative architecture. The following statement is from Mr. Neutra:

"When people were not building in 'styles,' but followed the best practise of their time and locality, harmony almost automatically prevailed. A village in Kwantung, South China, or one in Wallis, Southern Switzerland, would be very different from each other, but highly consistent within themselves. This consistency most primitive human settlements had once in common all around the world.

One roofing material, tile of one size and glazing color in Kwantung, cedar shingles, a standard in Wallis, would govern roof pitch and make it identical—the optimum angle to drain the rain water would be used by all. Practically all houses in each of the two villages would be oriented in order to share equally the prevailing breezes and sun radiation during the hours of the day and the seasons of the year. Windows and doors were normalized for all home owners by the routine of the one carpenter, who made them all his life and for the entire community.

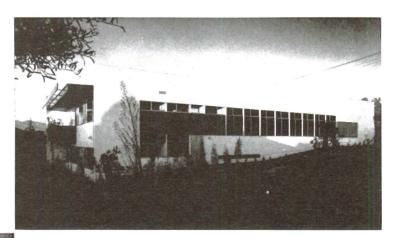
Can negative architectural controls, and tract restrictions help toward such consistency and harmony today? Perhaps, but they themselves would have to be designed with the greatest and most sensitive understanding of what may be the trends of contemporary building design and practise. To turn back the hands of the clock, to lower the common basis of design to artificially historical levels or introduce standards far-fetched from other social and geographical scenes, can be done only by trained stage designers, who are versatile artists in superficial eye-appeal. Without belittling their productions, it is clear that a real domestic structure with an amortization period of twenty years must be more secure and enduring. Arbitrary decisions are too often out of touch with the currents which lead into the future. To pit caprice or reaimentation (continued on page 42)





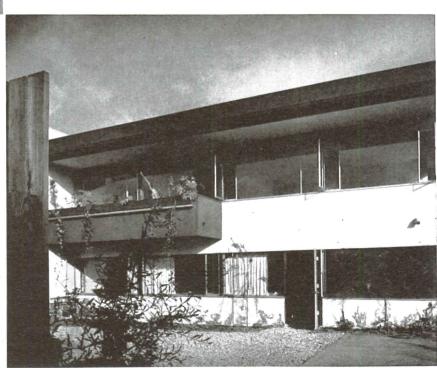
HOUSING PROJECT OFFICE BUILDING

This office building was designed to house the staff which is working in preparation of the project for the Elysian Park Heights community, a housing project to be planned and built on a budget of 35 million dollars. The object was to create an office atmosphere with a more suburban rather than city-like character. A large drafting room is designed to be divided when necessary. Acoustical tile on the ceiling reduces reverberations and assures a quiet atmosphere. The floor is asphalt tile. There is a lunch room with an outdoor balcony.





Upper left: The pergola beam bridges the entrance to car parking area of the office building. Upper right: Southwest view of building. Right: Garden front with architect's office opening into garden and to balcony on second floor. Below: Entrance to building. Acoustical tile is used on the ceiling and asphalt tile on the floors.



PHOTOGRAPHS BY JULIUS SHULMAN



A speech delivered by Konrad Wachsmann in presentation of honorary degree of doctor of engineering to Professor Ludwig Mies van der Rohe, April 26, 1951 at the Ambassador East Hotel, Chicago, Illinois.

Ladies and Gentlemen:

It is my privilege to have the opportunity to convey to you an important message which is addressed to our friend, Professor Ludwig Mies van der Rohe. If pride and honor are virtues of moral obligations and not expressions of vanity and hidden self-satisfaction, then I am indeed very proud and very honored to have been chosen as messenger to present this document which I have in my hand. I may be permitted to say a few words about the meaning of this document.

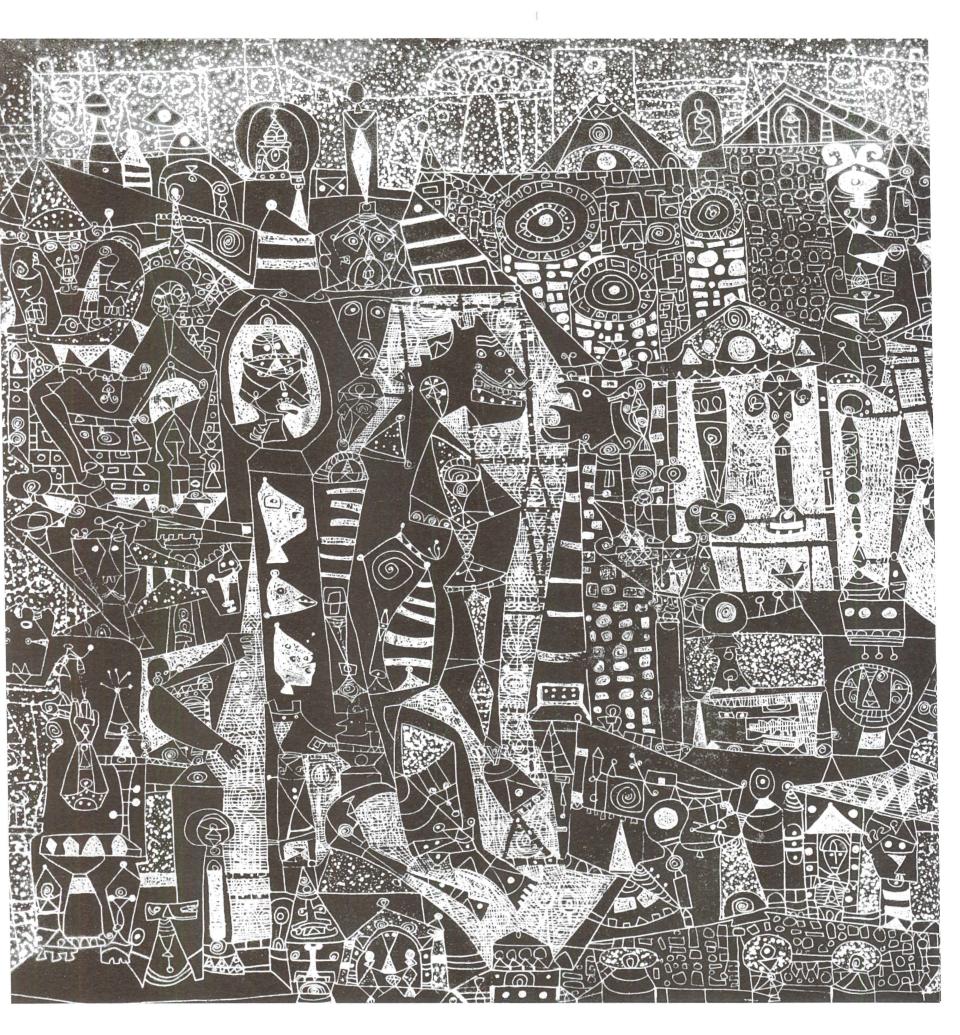
The creative spirit or works of art can only find recognition if they are understood by their contemporary world. Where this understanding comes from is difficult to trace. Men should only cast opinions if they are experts or are experienced on the same level as the creator whose work they want to judge. This almost tragic condition is, perhaps, one of the main reasons for the loneliness of the masters. But there is, of course, another way of judging which is based on the subconscious instinct of man, which allows him to FEEL where he does not KNOW. It is not necessary that a man understand the art of building or know anything of the mystery of the mastership, to be able to enjoy it as a structure, or as art, or as a useful object.

Speaking of universities, their faculties also expect that, for instance, a student of architecture, at an early stage of his life, will form his basic opinion regarding the direction in which he wants to move in relation to the way he understands his world and the manner in which he desires to develop himself. The student can only base such opinion on his feelings and beliefs and not necessarily on knowledge, which he still has not acquired. But trusting his instinct, which is perhaps his greatest force, he chooses for himself the master whom he believes best expresses the ideals of the world which he has adopted by his own conviction. He surrenders to the ideas of the master, tries conscientiously to understand him and to penetrate his ideas in order to be in a position to absorb his work, his morals, his philosophy and his skill, in order to finally become a creator himself. And what such a student is doing and trying to do is being done by faculties and by the members of the profession.

What I want to say in all this is—it is not the admiration or sympathy or personal feelings, but, in fact, the deeper understanding of the master's thinking and work which result in the true satisfaction of the study of his work. Often skeptical of his many admirers, he will nevertheless open himself completely to those who really understand him and will communicate with them and by so doing will get back a small part of the debt which the society owes to him who has given so much.

Now the faculty of a university voluntarily and deliberately chooses to honor such master, to express therewith its gratitude, understanding and belief in this man. The Faculty of Architecture of the Technischen Hochschule Fridericiana of Karlsruhe in Germany, under the Presidency of Doctor Engineer Ernst Terres and under the Deanship of Doctor Engineer Paul Boss, unanimously decided to dedicate an Honorary Degree of Doctor of Engineering to Ludwig Mies van der Rohe, which is to recognize "his merits for the development of the new architectural form" and signifies that it is willing to follow his language and his ideas, in admiration of his rich contributions to mankind and its desire to absorb and (continued on page 42)





Gargoyles: ynez Johnston



This etching is the work of Ynez Johnston, Berkeley California printmaker and painter who was recently presented by the Museum of Modern Art in its New Talent Gallery. The gothic profusion of detail and imagery gives no clue to the size of the work and one can as easily imagine it on a large wall as the scant 7x10 inches it measures.

In common with Miss Johnston's other pictures, "Gargoyles" ignores our comforting sense of proportion and perspective, inviting the spectator to enter another world where all visual events enjoy equal credibility. Minute shapes, like so many protozoan squiggles, insist upon our absorbed attention in their own right, though overshadowed by the commanding prominence of the large central figure.

At first glance, these myriad forms and latticed lines tend to overwhelm the eye accustomed to find its way with a minimum of strain and a maximum of handy guidelines. But the artist establishes her own conventions, and those who wish to share her private realm (thereby extending the boundaries of their own) are expected to conform to the conventions of the Johnstonian world. These conventions follow what might be called the principal of proliferation, the notion that the entire surface of a picture needs activation. This proliferation, the passage within passage, each in turn suggesting further development, thrives in essentially linear, two-dimensional art. The method, here made contemporary by a wiry calligraphy, has notable precedents ranging from Persian miniatures and Celtic interlacements of the Book of Kells to certain Paul Klee pictures.

Detailed proliferation fulfills the needs of this artists' introspective fantasies. With Ynez in Wonderland we are "taken in" by strange crenellated towers and gargoyled figures, by totemed images sitting within rising spires in a world remote from our familiar surroundings. But these minutiae, occupying every nook and cranny, gain their hold on the spectator by the human overtones that are always present. "Abstract" variations, no matter how much they serve as design, complement or lead to some image symbolically weighted and our dulled power of fantasy is sparked into life.

It takes time to see a Johnston picture, in oil and casein as well as etching, for the simple reason that her proliferative method must be read serially and cannot be grasped all at once. But the more time one takes, the more one discovers. Proliferative pictures refuse to submerge into any decorative scheme, insist, in fact, on commanding our undivided attention. As a result the artist holds an audience by involving it more fully, more richly, and by giving enough "material" to engage the attention of the spectator pleasantly and rewardingly.



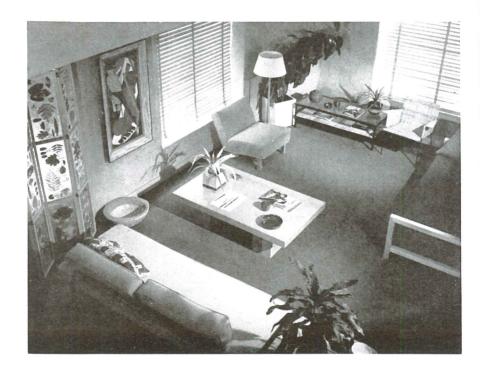
The designers Van Keppel and Green have for some time maintained a successful retail shop where they have gathered together contemporary objects which represent a better than reasonably good standard in design. While they themselves have made significant contributions they felt that from the vantage point of retail merchandising they might get a better perspective on the problems of the distribution and the manufacture of end products. They have succeeded in developing a working pattern in which they are equally at home in all phases of the complex of their profession, and, most important,

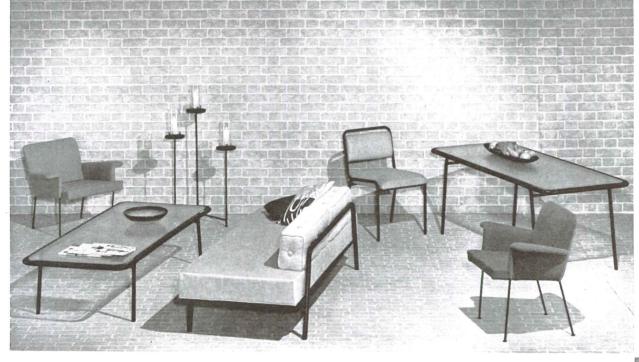
V A N K E P P E L - G R E E N S H O W R O O M A N D F U R N I T U R E

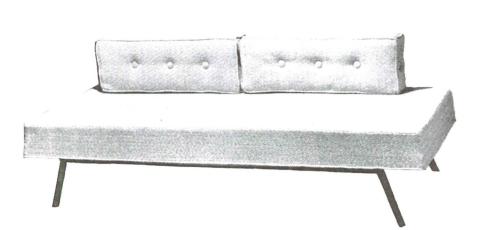




they have been able to maintain and to amplify a vigorous and clear cut point of view. The consistency of their work and the growing influence of their standards have made notable contributions in the field of design.

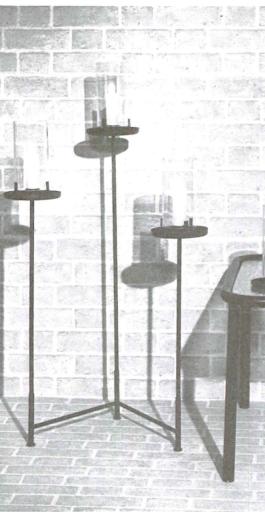


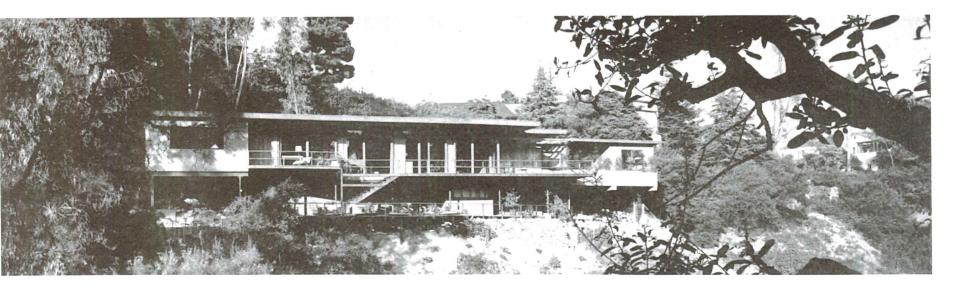




Opposite page: The three large photographs are different views of shop displays of furniture groups and accessories. At the far left is the expanded metal all-weather arm chair. This page: Examples of indoor-outdoor furniture based on metal frames. Glass tops are used on the tables and foam rubber upholstery is used on chairs and sofa. The pans on the metal tripod of the candle lights are removable for table use.

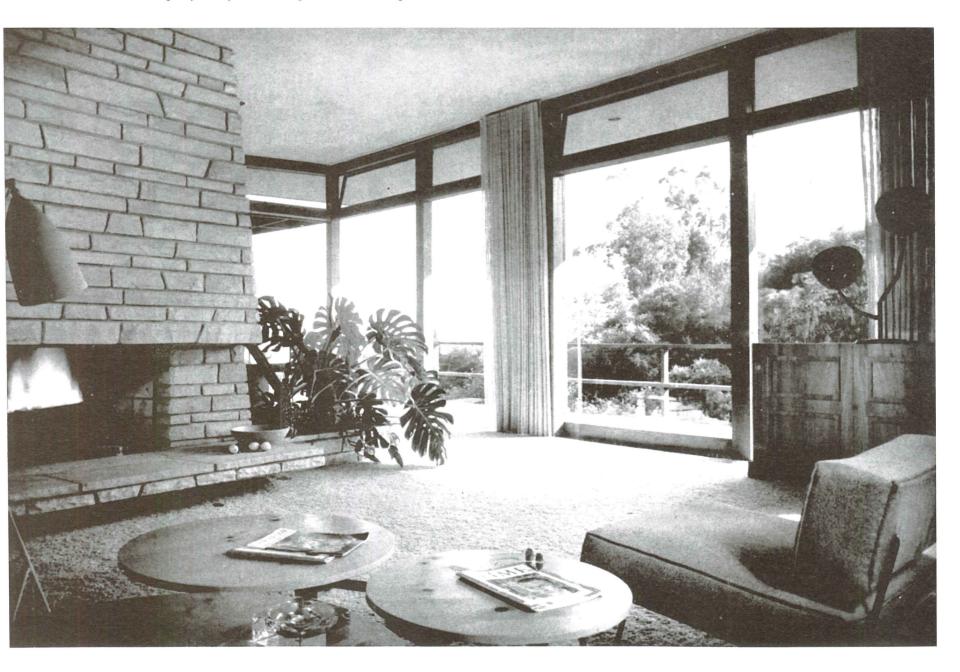


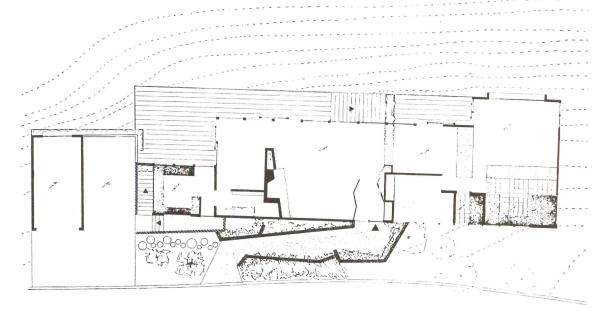




This house shown in an earlier issue as a project in line drawings is now completed. On a site with the free wide ranging view over the city, it was a problem of the designer to overcome a twelve-foot setback which left little other than a steep incline on which to build. The canyon side of the house is supported entirely by steel beams on steel posts. The balcony on the hill side surrounds the entire living area. At the lower garden level an independent service room has been developed and the under house area remains a future project for recreation purposes.

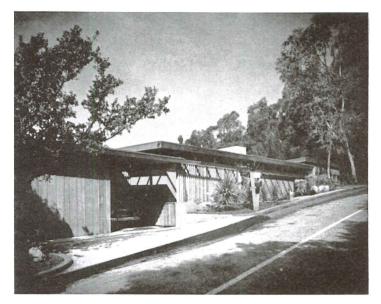
The living room is carpeted in gray beige, the walls sandfinished white plaster, ceiling gray-green, and these colors are used consistently throughout the house. Furnishings by Robsjohn Gibbings and Greta Magnusson Grossman.

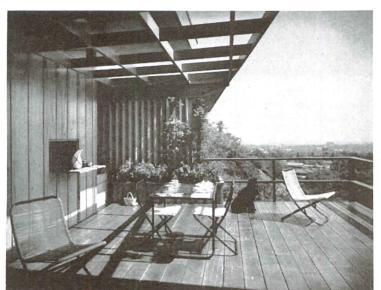




HOUSE BY GRETA MAGNUSSON GROSSMAN, designer

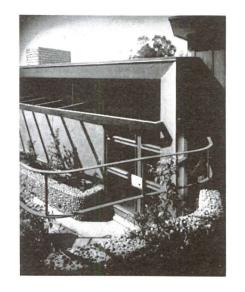
TED JAEHN: STRUCTURAL ENGINEER ECKO, ROYSTON & WILLIAMS: LANDSCAPING



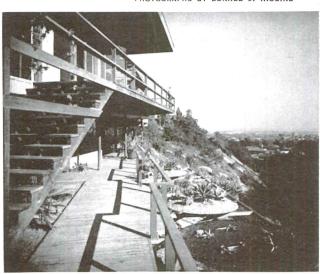


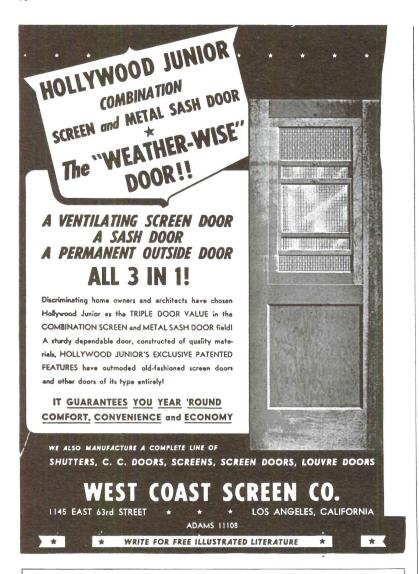


PHOTOGRAPHS BY DONALD J. HIGGINS









MERIT SPECIFIED-Velvatore interior and exterior colored wall finishes—Insultane insulating plaster and Acoustiflex acoustic plaster—have been added to the carefully selected list of products merit specified for use in the Case Study House Program—a distinction they have earned. The best pastel colors combined with the best finishes and great insulation values both thermal and acoustic.

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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (426) Clocks: Information contemporary clocks by leading designers, in-cluding George Nelson; probably best solution to contemporary clock design. -Howard Miller Clock Company, Zeeland. Mich.

(105a) Gas Ranges, Colored Tops: Il-1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

• (956) Indoor Incinerator: Information Incinor unit for convenient dis-posal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950. -Incinor Division, Bowser, Inc., Cairo,

• (365) Kitchen Appliances: Brochures. folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters. Toaster, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue. Chicago 50, Ill.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on

ADDRESS

OCCUPATION

CITY

install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

DECORATIVE ACCESSORIES

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space be-hind glass, is transparent when there is light behind; coated metallically, not mechanically durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Di-vision, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

ELECTRICAL EQUIPMENT

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(97a) California Fabrics: Information (97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; informa-tion available to architects, designers, architectural porcelain veneer; glasshard surface impervious to weather; McLane, 210 East Olympic Boulevard,

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ZONE

STATE

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N.Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, unever installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(112a) Contemporary Floor Coverings: Information contemporary floor coverings; custom made, all originals; any color, texture; inquire about our sample plan.—Joseph Blumfield, 5420 Sierra Vista Avenue, Hollywood 38, California.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.

—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (961) Rug Cushion: Leaflet on Spongex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixtythird St. at Grand Ave., Duluth, Minn.

FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Daybed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

Contemporary Fabrics: Inforone of best lines contemporary including hand prints and corsolids for immediate delivery; by Testa, consisting of small of the contemporary furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—D. J. Despectively. Testa, consisting of small pany, Zeeland, Mich.

• (314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.— Frank Brothers, 2400 American Ave nue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.
—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(992) Wrought Iron Furniture: Complete color catalog showing settings Woodard Upholstered wrought iron furniture; clean designs, well made; chairs, tables, lounges; Parkerized to prevent rust; one of best lines, well worth consideration; wholesale showroom open to trade, corner Beverly and Robertson Boulevards, Los Angeles.—Lee L. Woodard Sons, Owosso, Mich.

HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CS-House 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

(542) Furnaces: Brochures, folders, lata Payne forced air heating units, including Panelair Forced Air Wall heater. occupying floor area of only 29—36"x936"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor





assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan; Literature giving full data simplified packaged attic fan; vertical discharge unit, builtin suction box 3' square projects only 17½ above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders. specification data light-weight Aluma-Life roofing; uses aluminum foil. 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurcicane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches. technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment: information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, nioht clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fiftyfifth Street, New York 19, New York.

(964) Bank, Office Lighting. Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

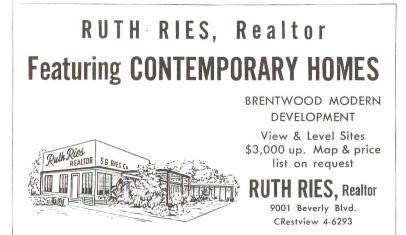
(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—Becker/Gruen Lighting Co., 8336 West Third Street, Los Angeles 48, California.

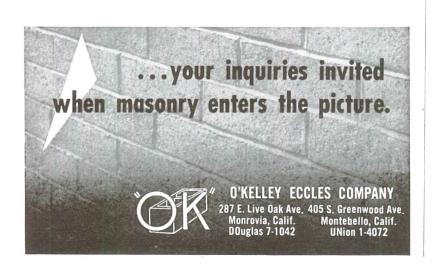
(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

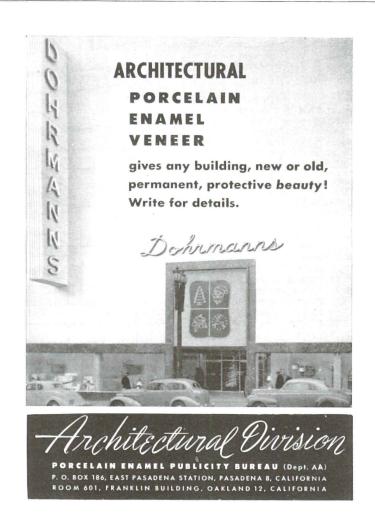
• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami. Fla.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly







engineered; overall length 961/4", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pa-geants, fashion shows, dance halls, cab-arets, night clubs and fairs by Century; lights, special equipment, control equip ment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.— Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

MISCELLANEOUS

(113a) Garden Idea Booklet: Dozens of fresh ideas on garden design and structures, from the famous California Spring Garden Show. Exciting new planting boxes, sun shades, walks, ar-bors, fences. California Redwood Asbors, fences. California Redwood Association, 405 Montgomery Street, San Francisco 4, California.

(360) Telephones: Information for arch tiects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

• (938) Paint Book: New 47-page paint book featuring General Paints: full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing. won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(118a) Redwood Color-Preservative: Literature on new Liquid Raw-hide Redwood Color-Preservative; directions for use; description of results; information on "Behr Process" explanation of how this new preservative repels weather, retains color, is mildew resistant, penetrating and without sheen. -Linseed Oil Products Company, 355 Del Monte Street, Pasadena 3, California.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combied with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.— General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carroo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; in-teresting product meriting close ap-praisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; deliniates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display back-grounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entireiv new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massilon, Ohio.

PLUMBING FIXTURES. ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.-F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brodata electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boule-vard, Hawthorne, California.

RADIO AND TELEVISION

(114a) Contemporary Radio-Phonograph Combinations: Brochure new Voice & Vision professional series hi-fidelity FM-AM radio-phonograph com-binations with custom-designed cabinetry, finishes; one of very few lines meeting requirements of contemporary architects, designers, draftsmen; technically excellent, remarkably well engineered; intended for music lovers who want best in tone, quality, design; data should be in all files.—Voice & Vision, Inc., 314 North Michigan Avenue, Chicago 1, Illinois.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifi-ers, record changers including threespeed changers which play consecutively both sides all types of records; televi-sion, magnetic recorders, other option-als; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles

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• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that sizes of records and automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.-Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

(115a) TV Master Antenna Systems: Information Jerrold Mul-TV systems; can operate 400 television sets or more from single antenna; excellent picture, sound quality; no interference between sets; designed for use in apartment houses, hotels; separate directional antennas, one for each station; all usually mounted on same mast; cut to correct length for each channel, connected by separate lead-ins to master control amplifier unit; warrants attention.-Jerrold Electronics Corporation, 121 North Broad Street, Philadelphia 7, Pa.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Landardale, Flo. Fort Lauderdale, Fla.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid

core combining the strength of crossbanded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento,

• (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Scal Weatherstripping: spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Nat-cor Store Fronts; fully extruded alumi-lited aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.

(110a) Venetian Blinds, Tapeless and Cordless: Full information Visualite tapleless, cordless Venetian Blinds; simple push button adjustment operates top and bottom halves independently; all metal construction, Flexalum slates; nothing to wear out or get out of order; choice of 14 decorators' colors; 80% less cleaning time; provide well controlled lighting, ventilation; well designed and fabricated.—Acker & Acker, 2174 Hyde Park Boulevard, Los Angeles

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SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

• (la) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, N. Y.

(21a) Folding Stairway: Information FZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, nc., Post Office Box 300, St. Paul Park, Minnesota.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; conomical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, celophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type E' Flue"; Foldfunctions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof fitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength. —Acorn Adhesives & Supply Company. 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(20a) Silicone Water Repellent: Manual on exterior masonry waterproofing, featuring Crystal silcone water repellent; invisible after application; does

not change color or texture of surface; makes surfaces stainproof, prevents efflorescence; repels water throughout entire depth of penetration; one coat sufficient, can be applied at any temperaproduct merits investigation .-Wurdack Chemical Company, 4975 Fyler Avenue, St. Louis 9, Mo.

Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known. widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products worth thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Michigan.

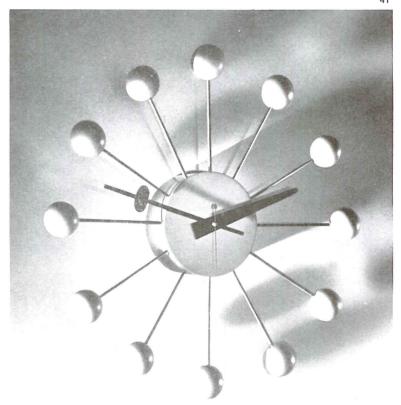
(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongueand groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or what-ever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associated Landon Porged Stone Associated the statement of t ciates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(712) Sliding Glass Doors: Full infor-(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized et al. ly fabricated of heavy Bonderized steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.
—Arcadia Metal Products, Inc., 324
North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; cor-rugated pattern makes attractive exposed ceiling; performs adequately posed ceiling; performs adequatery without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2\%\(^2\)\(^2\ ucts Company, Granite City, Ill.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80 page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maxidisplay space in minimum floor this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.



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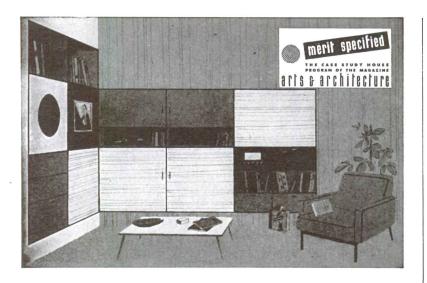


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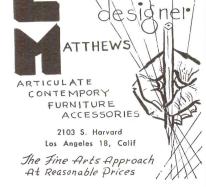
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WACHSMANN SPEECH continued from page 29

to continue his work and so do its share that the efforts and the suffering and the labor of his life work may become an eternal living part of the history of architecture, to be seen in the perpetual building of civilization.

I now read an excerpt of a translation of a letter from the Chairman of the Architecture Department of this University, Professor Egon Eiermann. "With the dedication of the honorary document to you which, in behalf of the faculty of Building Construction of the Technischen Hochschule of Karlsruhe, will be executed by our friend, Konrad Wachsmann, we want to express our thanks for the admirable achievements in the field of Architecture with which you have enriched our lives and our work. You may be assured that the German academic youth who are educated in our universities will make your development, in the profundity of your efforts, their pattern and model. Please, therefore, take this appointment not only as a sign of gratitude of the older generation but also as a sign of the German youth of today who deeply regret that, through the disagreeable happenings which we would like to forget, you can only be their master from afar."

And so, by virtue of the power invested in me by the "Fakultat Fur Bauwesen der Technischen Hochschule Fridericiana Zu Karlsruhe, Germany," I hereby, accompanied by my personal expression of admiration and my personal congratulations, as well as by the greetings of the faculty and student body of the Illinois Institute of Technology, present to you the document which dedicates to you the dignity of Honorary Doctor of Engineering of this University.

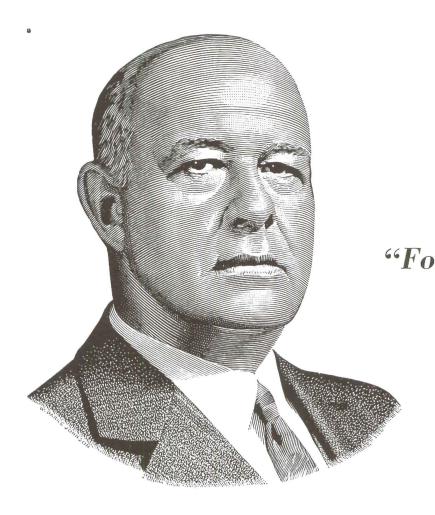
RESTRICTED ARCHITECTURE continued from page 27

against the wholesome forces of a free and normal development will damage the tract, the neighborhood, the property owners. But the worst, perhaps, is that such restrictions threaten to keep out of this neighborhood, qualified designers who dedicate themselves to an individualized study of a site in order to exhaust its mysteries and realities. The speculative builder, or routine designer usually will not hesitate to comply with any and all prescriptions handed down to him. He, therefore, will build more successfully and profusely for this sort of acceptance and approval than an architect who wants most earnestly to apply his services for the benefit of the neighborhood and the people who have entrusted their project to him.

Years ago I was never approached by owners of properties restricted to shingle or tile roof and the like. The few determined clients who then sought me out, never even thought of buying in a thus-restricted tract. Today contemporary architecture, once sponsored only by this magazine, has gained the wide support of so many editors and captured the imagination of so many prospective home owners that more and more holders of architecturally restricted lots seem to rebel, and "come hell or high water," request our services.

We have now, ever so often, the problem to make the best of steeply-pitched roofs laboriously covered with small overlapping shingles or, tiles instead of tightly weather-sealed over the entire area. We have to design floor plans which can, without undue torturing and complicated roof intersections, or flashings hard to maintain, be fitted to a historical and more costly roofing. It demands judicious and sometimes controversial and expensive concessions, like any extraneous conditions imposed on design. Neverthe-less we strive, like men practicing professional services should, to satisfy all parties concerned.

I like to be happy with my designs but I can also feel with the conscious members of a tract art jury. They often have to administer a cumbersome obsolescent restriction, while they may appreciate the sincere effort of an architect whose concentration over many hundred hours on the design, they can hardly equal in a short board meeting, busy with a number of projects to be judged."



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