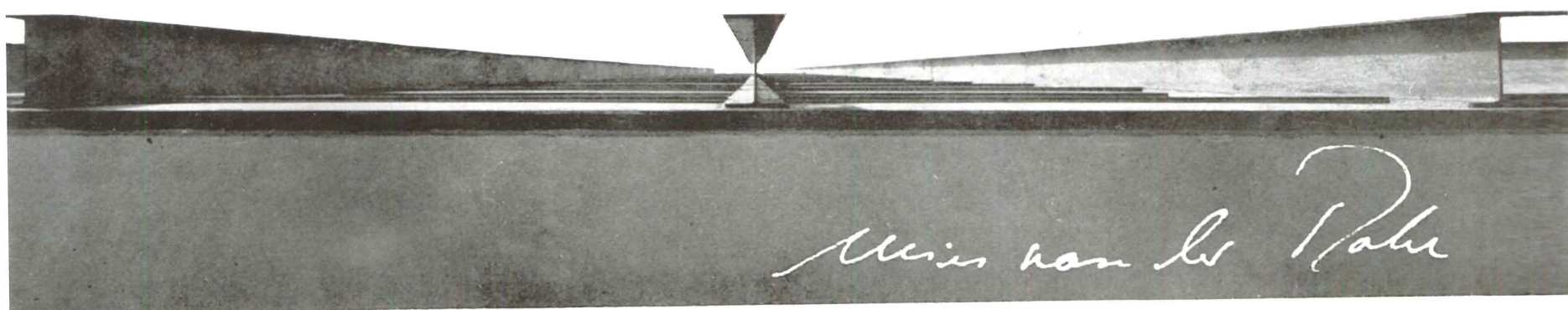


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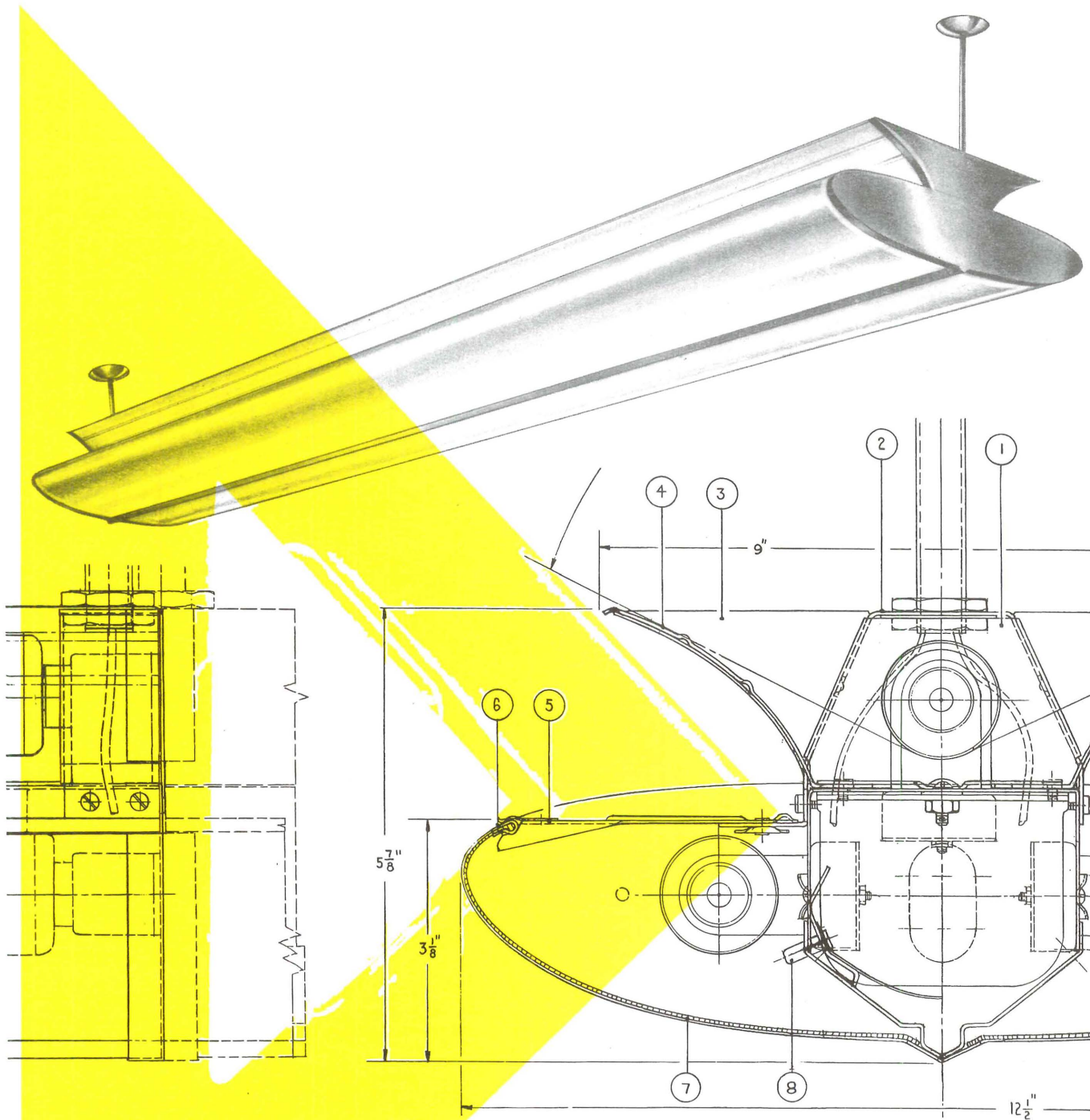


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ART

LOUISE BALLARD

SAN FRANCISCO

As February brought the first Spring tokens of sun and green leaves and acacia blossoms to the Bay Area, San Francisco puts forth art exhibitions and there are many interesting paintings, prints, and sculpture to be seen. Easily the most important is the Fifth Annual Exhibition of Contemporary American Painting at the Palace of the Legion of Honor.

The Legion show is a good show but it has a faint air of appeasement about it. It presents such a range of style and such variety in quality that it is in danger of trying to please everyone and ending by pleasing no one, but it is saved by a goodly number of excellent canvases that refuse to be identified with any "school" or esthetic formula. The exhibition unlike those of the past is entirely an invited affair; and of the one hundred and fifty-two works shown, more than sixty are by artists who are "either residents of the Pacific Coast or have strong affiliations with this region."

Any attempt to make conclusive generalizations about the trends revealed is like trying to pick up quicksilver—what seems to be a cohesive mass separates under one's fingers into dozens of independent globules which may, in turn, coalesce into new groupings. The easy division into representational and non-representational, usually so convenient in Bay Area shows, is not practicable for in this exhibition the distinctions are subtle rather than obvious and there is enormous variety even among canvases clearly linked together in style.

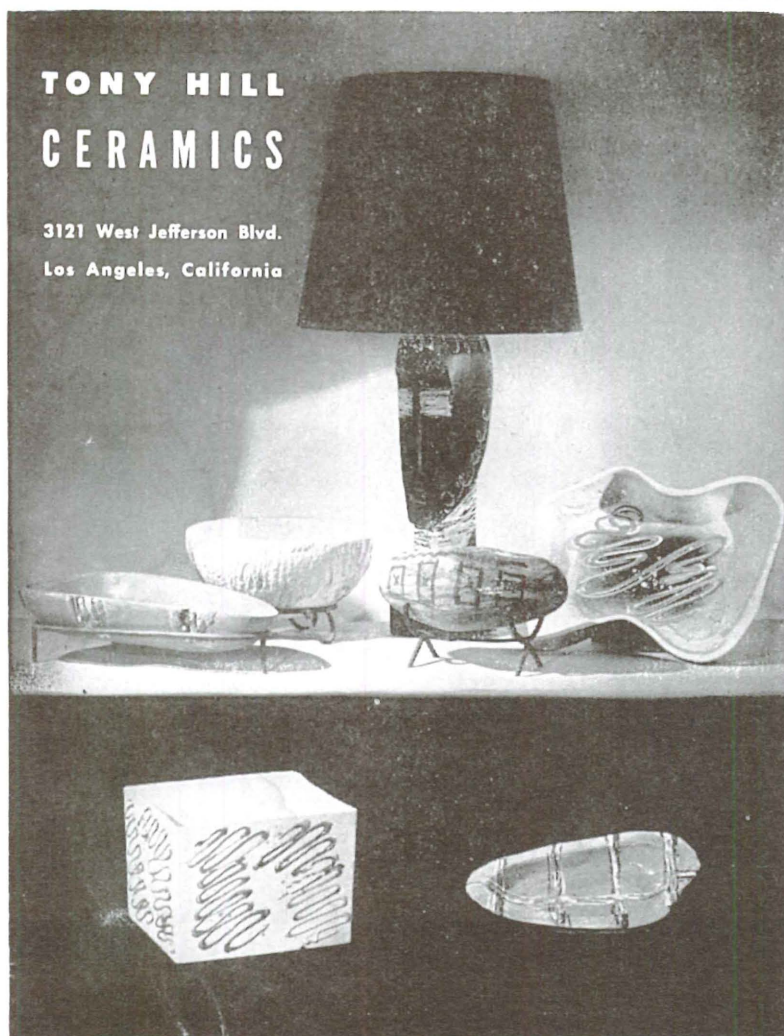
For example, the realism and response to nature seen in the John Sloan, *Roofs, 23rd Street, Sunset* is not identical with that of Edward Hopper's, *7 a.m.*; and the Harnett-like "trompe de l'oeil" of William Ward Beecher's *Collector's Cabinet* is distinct from the gentle, impressionistic glitter of John Koch's interior in the manner of William M. Chase, and from the peach-fuzz firmness of Henry Lee McFee's still life. And in the same manner, the bravura of Hans Hofmann's abstract *Germania, Version No. 6* is alien to the studied precision of Josef Alber's *Homage to the Square*.

So broad generalizations are meaningless as interpretation of this exhibition but it probably is significant that the purely abstract paintings are outnumbered by far by those with definite subject matter. And some of the most successful canvases are those which combine sensitivity to abstract design with analysis of recognizable objects. Most of these cannot even be classed as "magic-realism," (the term by which 20th century critics sugar-coat realism so that it is palatable to esthetes dedicated to a diet of "significant form" and "pure esthetic experience"), but are more straightforward in evoking associations.

The most striking of these are *The Kite* by James Fosburgh, Richard Haines' semi-abstract *Night of Return* with its provocatively half-open doors, *All Do Not Find The Sea* by Kenneth Callahan, Robert Watson's vertigo-stirring *Bridge*, George Tooker's haunting *Gypsy*, Kuniyoshi's shrill *Fakirs*, and perhaps John Langley Howard's *Storm Coming*.

Related to these but placing emphasis on the abstract aspects of the object in terms of form, space, texture are: John Atherton's *Construction: Shaftsbury, Vermont*, Bernard Perlin's *Potatoes and Onions*, Charles Sheeler's *Manchester*, Walter Murch's *Action*, and Carlyle Brown's *Purist Table with Glasses and Napkins*.

There are many paintings in the Expressionist tradition and those which pleased me the most were: Suetō Serisawa's strong and



handsome **Figure**, James Lechay's **Blue is for Bass**, Karl Zerbe's zany collection of clocks, Xavier Gonzales' **Night Clouds**, and one of the most delightful paintings I have seen in a long time—Jack Levine's **Woodstock Pastorale**, which has humor with Dionysian gusto and is painted in lovely, floating touches of color in a highly original manner.

For the romantics there is Carl Gaertner's **Wharf Players**, **Moonlight**; Joe Jones' delicate **Jersey Shore**; Andrew Wyeth's **Trodden Weed**; Hobson Pittman's **Landscape with Mansion and White Mantel**; and Eugene Berman's decorative **Summer Still Life**.

The abstract group instead of drowning out the rest of the entries with screaming color and huge areas as in other years, is relatively subdued, almost morose. Robert Motherwell's **Black Painting** is not in a mood usually seen on museum walls. Baziotes' **Indolence** and John Ferren's **Garden** invite a more leisurely contemplation than did the one-punch-knock-out canvases of other annuals. Georgia O'Keeffe's **In the Patio** and Mark Tobey's **Desert Town** and the Alber's all require an intellectual appreciation of their delicate adjustments.

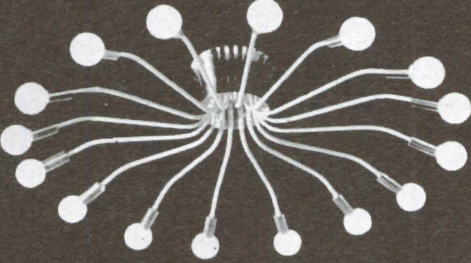
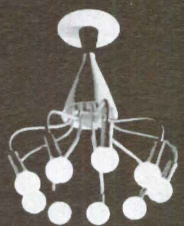
The one painting in the exhibition which was supposed to produce shivers, **The Uninvited** by Gerrie Gutmann, was not particularly impressive. However, Mrs. Gutmann has an exhibition at the De Young Museum which has a truly eerie fascination, full of the awe and fear of a childhood world. Her pencil drawings are particularly moving.

There are a number of other exhibitions in town which are of interest. The City of Paris is showing the paintings of Caroline Martin and Hamilton Wolf and the sculpture of Elah Hale Hays. Mrs. Martin has much ability in the use of color but her canvases have little emotional depth aside from the appreciation of the color relationships. **Golden Anniversary** is perhaps the most able of her works here. Hamilton Wolf is an adroit experimenter in

various styles. His paintings in this group testify to his competence. The line manipulation in **Expectations** and the richness of the dark swirl of **Dance** show what is sacrificed to flat design elsewhere. Mrs. Hays has produced a brilliant and exciting exhibition. **My Peace I Give Unto You** is extremely expressive. **Trio**, **Kneeling Figure**, **Composition No. 1** are all sensitive and interesting in the way that space is enclosed with thin forms. The **Andante Cantabile** in wood has a beautiful surface sheen that enhances the movement of the curved planes.

Dong Kingman has a show at Gump's made up almost entirely of city scenes. The clatter and confusion of such spots is well translated into rather strongly colored planes of equal intensity. The action and movement that makes up his subject matter is handled with much more verve in the Museum of Modern Art exhibition of Cubism and Futurism at the San Francisco Museum of Art. The examples of Cubism are mediocre and mostly of historical interest. But the Futurist paintings are among the best produced and are as far as I know the first showing of importance on the West Coast. Of particular interest are the drawings which supplement the paintings, as Balla's drawing for his canvas of the **Swifts**; **Progressive Lines and Dynamic Sequences**, and Boccioni's sketches for his series of **States of Mind**. The color of **The Swifts** was unexpected after seeing only black and white reproductions, and Boccioni's **The Farewells**, **Those Who Stay**, and **Those Who Leave** were extraordinarily interesting. Even Severini's frivolous **Dynamic Hieroglyph of the Bal Tabarin** is of importance in its version of form in motion.

There are many more artists to be seen this month: Alfredo Ramos Martinez, Ernest Mundt, Charles Smith, Marcel Vertes, Douglas Snow, Harry Baker, Nina Boas, George Oliver, Robert Hemme, William Donaldson, Clay Pinkerton, T. H. DeLap, Jr., and many others. The Bay Area is blooming with exhibitions.

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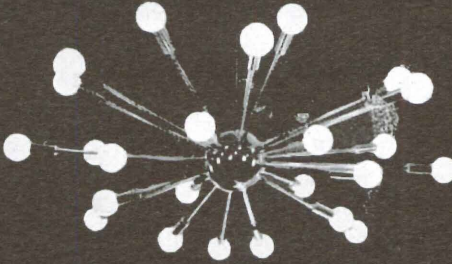
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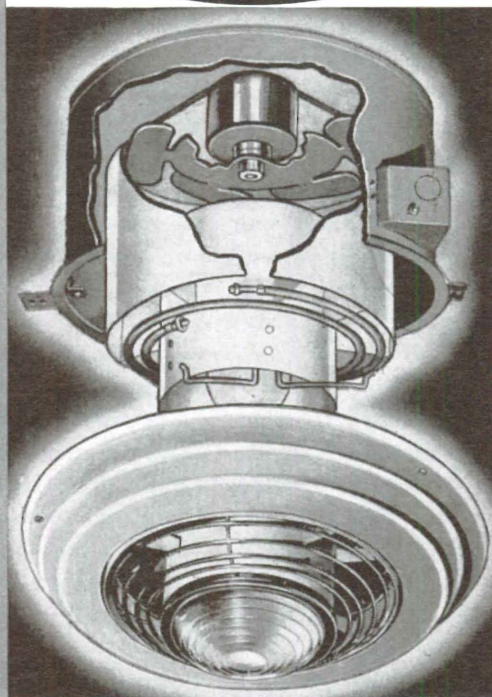
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BOOKS

EDWARD S. FELDMAN

ARCHITECTURAL AND ENGINEERING LAW by Bernard Tomson. Reinhold Publishing Corporation, 1951. \$7.00—Someone—it was probably Will Shakespeare—suggested that first we hang all the lawyers. Nevertheless, to coin a cliché, if they did not exist, they would have to be invented. Even though we may ruefully think, at times, that ours is a government of lawyers, by lawyers and for lawyers, it must be conceded that good lawyers can reduce the most complex problems to their basic issues, penetrate to as close to the truth as we shall ever get, and present for decision and action the problems so exposed.

Architects and engineers have their share of legal problems—quite enough, it seems, to have a whole book devoted to them. Mr. Tomson, a well-known lawyer, treats those which he deems to be most relevant to these professions in a comprehensive and frequently lucid way. Each chapter, moreover, is summarized at its head by an invariably clear and concise statement of the legal principles subsequently discussed. References to legal decisions and statutes are included in each chapter, apparently to serve as a source book to the lawyer seeking exact solutions. Certainly, Mr. Tomson's book deserves great praise for gathering in one place this useful (to the lawyer, at least) collection of citations.

Many phases of the practice are touched upon succinctly: license laws, the relationships among members of the firm, the relationships between the professional and the client, certificates of the architect or engineer, rights to compensation of architects or engineers, their liability in tort, and their property rights in their work.

One can hardly put the book down without a clearer understanding of why he does the things he does in the way in which he does them (expressly setting the distribution of partnership profits, for example, instead of having them go equally to all the partners by leaving the matter to the operation of law), and giving some idea of what he should do in the future, such as entering into contracts which cover as fully as possible all of the intentions of the parties. This kind of knowledge is tremendously helpful in conducting the "business" end of the office, even though it may make one exceedingly unpopular with his own lawyer. If nothing else, it will make the reader aware that his problems may have wide ramifications and cause him to seek out counsel. This latter step will save the client much hardship in the long run, of course. But, naturally, the architect and engineer must first be aware that a legal problem exists. Thus, I feel, to illustrate, that Mr. Tomson's discussion of the partnership agreement, and, more specifically, of the methods of liquidation of a partnership upon the death of a partner, is more than a mere description of legal duties and consequences; it is a formula for action. This is creative writing, in a place one would least expect it.

To indicate some few shortcomings is therefore carping, at best. However, we should point out some irritating lapses in grammar (p. 97) and spelling ("supersede," not "supercede"), for instance. The statement on page 56 that "A corporation is purely a creature of state law and has no existence beyond the boundaries of the state of its incorporation" is surely inconsistent with the content of the following chapter telling about what happens when a foreign corporation fails to comply with local law. And the citations to court cases are not always completed by giving the state citation in addition to the reporter citation (e.g., p. 124).

All in all, though, as Mr. Thomas H. Creighton declares in the introduction, "The great contribution of Mr. Tomson's work . . . is that it is just what its title implies—an analysis of architectural

and engineering law, to help the design professional understand and carry out properly his day-to-day actions within the proper legal framework." With this I heartily agree.

MUSIC

PETER YATES

THE ESTHETIC AND THE PRACTICAL

To begin on the tonic: the esthetic is the practical, and that's that. Introducing an element of disquiet: do you mean that form follows function? Of course not: function follows form, as the movement of an arm obeys its joints. And there is no room for idealism.

Buick, Cadillac, Studebaker, Chrysler may be seen as non-representative sculptures of American middle-class adolescence, puffed-out polish and glitter taking up too large a share of the highway, but a first-class power-plant under the hood. Lower-priced cars follow the Ford in aping the vulgar excess and bad road manners of their upper-middle-class relatives. There is no longer any really good American cheap car. The functioning of the car is handicapped by its clumsy form, especially in traffic, where the urban motorist passes nine-tenths of his driving time. What is sillier than a solitary businessman driving to and from his office every day through packed streets in a car as long as a hearse! Consider the time wasted at every stoplight by the bumper-to-bumper overextension of glistening sheet metal containing nothing but hot air and one body. And why this form? No less dramatically than Monticello and the domed Capitol, or neckties and

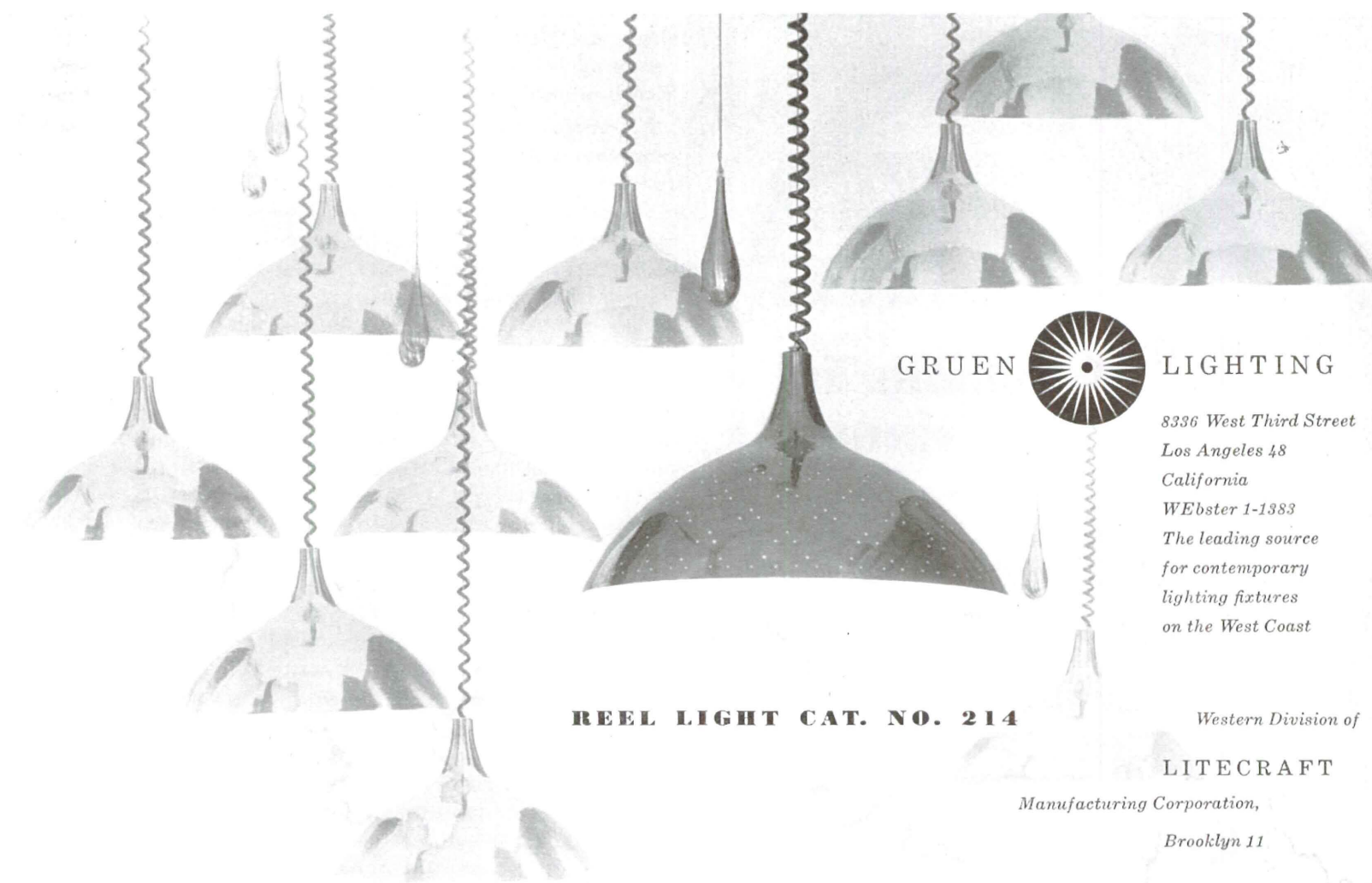
coats for the official man, while the official woman gets away with an open-neck, gay sportshirt, calling it a blouse; it embodies an American illusion. Monticello was an idealistic beginning, but its capitolic imitations have been less and less idealistic; the outcome, as with the comparative dress of man and woman, is neither form nor function but an unbalance.

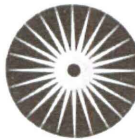
Many folk believe that the gap between an esthetic and a practical solution, each in terms of its own imitative-fashionable herd exclusiveness, needs to be bridged or filled in by idealism; whereas the esthetic must be invariably the most practical solution. Neither a machine faced about with baroque ironwork, like the old Singer sewing machine, nor a machine for living got up with decor to give the impression of a house can be the best solution of the creative problem.

The difference between *galant* and polyphonic styles in music may be compared with the distinction between courtesy and charity: the one displays its substance without, while avoiding ostentation, a show of courtesy being a poor courtesy; the other enlarges itself within, avoiding display, so that every virtue perceived is an extension of the inward wholeness.

Professors of esthetics, using the title in the largest sense, are acutely aware of the fallacies of esthetic appreciation, a dressed-up term for adorning entertainment with the appearance of cultural values. Not long ago I was consulted by a professor who has been allotted a sum of money and a year's freedom to find some way out of or around or over esthetic appreciation. He wishes to set up a course by which intelligent students in non-esthetic fields may be given a quick, personal, under-the-skin shot of esthetic experience, the forms of making and doing and thinking which are art.

He thought of course that the best way would be to indoctrinate



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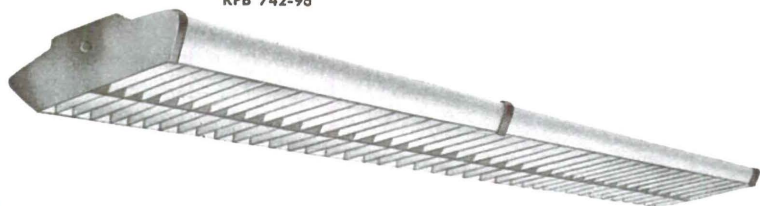
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Some good-hearted musical antiquarian has published a collection of nineteen piano sonatas by eminent contemporaries of Chopin. The Chopin sonatas, whatever their weaknesses, are dramatic forms. But these nineteen ghastly examples of the musical mind at work, imitating what it believes to be the rules of sonata composition, reveals the incapacity of so much knowledge to project itself as dramatic form. Hanslick, one of the most competent of music critics, whose attacks on Wagner, formerly dismissed as monstrous examples of critical ineptitude or prejudice, read now like prophecies, described the opening movement of Beethoven's *E major Sonata, opus 109*, as a sort of curtailed parody of sonata form. The criticism would be accurate and is academically not incorrect, if one disregards the whole form of the sonata, which like the famous *Moonlight Sonata* rises by steps to the projection of the final movement, the first movement being a sort of prelude. In sonata form the esthetic solution must be the practical solution; anything else is extraneous sentiment or mush. To teach sonata form as the way in which a sonata must be written encourages the student to define the contours of a vacuum. Any competent word-slinger should be able to improvise a perfect sonnet. Distorting the rules does not transform a bad formality into a good form. Virgil Thomsons' *Chorale* for string sextet parodies the modern way of misplaying a seventeenth century concerto grosso without elaboration or correct ornament, substituting a dour, dry dissonance for the missing fluency and elegance. This is the general fallacy of neo-classicism, putting a notational imitation in the place of a lost genuine experience. There are also the Antheil symphonic parodies of Shostakovich.

I proposed that the student amateur in search of esthetic experience should be set what many a would-be professional aspirant never finds, an esthetic problem. The pursuit of art begins in searching for experience. Let us begin by requiring our student to seek out for himself, without help from the professor, a required minimum of art objects, a choice among so many prescribed paintings, so many prescribed works of music, so many buildings and bridges and ballets, so many poems, so many critical writings. If he has to spend money or travel and give up evenings or weekends in the search, so much the better, providing that the demand is kept within reasonable bounds. No one can expect a California student to visit the Acropolis or see the Elgin marbles, but one can require him to visit the Los Angeles public library to examine for himself a facsimile of the *Book of Kells* or go to the trouble of running down a prescribed number of houses by, say, R. M. Schindler, Richard Neutra, Gregory Ain, and Frank Lloyd Wright.

The University of Southern California has set up a new course for music students in, of all things, concert-going. It requires the student to attend twelve concerts of three different Los Angeles concert series. The school buys a number of season subscriptions to each series, a type of subsidy to the community culture which is not unappreciated, and provides so many tickets for students to attend each concert. You might object: But this is paying Junior to cultivate his appetite! Precisely. Many persons have no taste for music or prefer the most trivial manifestations of any esthetic experience not because they have no appetite for such experience but because the appetite has been repressed instead of being encouraged. Good taste has nothing to do with the

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ability to formulate or criticize. Almost any chair-borne idler at a public entertainment can tell you what is wrong with the performance or condemn expression within a new frame of reference as hideous, wicked, degenerate, or subversive; it takes an expert to tell what is wrong with a suspension bridge. Nature will tolerate in the suspension bridge very little distinction between the practical and the esthetic. It is the purest art-form of the century that is just ending, the century of human exploration into space, the utmost particularization of structural minuteness, the visible and tangible realization of the non-representative abstraction, schematic, mathematical, emotional, even in some sort spiritual. The technical faith which can undertake such projects reaffirms the principle of order in the universe. In this ascetic form error becomes sin and, if the bridge fails, is as damnable. Two generations of scientists have been riding towards new physico-chemical discoveries across the bridges of conceptual relationship thrown out by Willard Gibbs. This search which must hang by creative self-sufficiency upon the void has very nearly ended: the new suspension bridges, the new industrial laboratories show dexterous competence verging upon a delicate, tricky overrefinement like the late Gothic cathedrals of Rouen and Beauvais.

The three principles which served as the faith of Willard Gibbs will do as well for art:

"Mathematics is a language." We may say as simply, though not with such moral simplicity as Tolstoi, Art is a communication. Buick, Cadillac, Chrysler, Studebaker, Ford speak in their design of American cultural unbalance.

"The whole is simpler than its parts." In art as in any creative structure no two parts are interchangeable; the same house cannot be built on two different sites. One can alter a room by interchanging the furniture, but one cannot, as some architects desire, interchange the furniture with the room.

"Anyone having these desires will make these researches." That is, in language belonging to ourselves and not to the middle ages, the nature of the religious experience. Gibbs, a pious man, went to church, but his mind was nearer God.

So the amateur in search of the esthetic must begin by learning how to search. The next step will be to formulate the problem. Negative criticism can be no more than a statement of objection; praise involves mastering discovery: Why do I like that? Why is that right? What has been communicated, what accomplished? This is ethical work, needing spiritual effort, participation which is activity, not idle appreciation.

Here a further challenge is flung to the student. While he is pursuing the art-forms of others he must come up with his own participative project. Will he compose lyrics and find a tune for each lyric that will teach how it should be read, like Thomas Campion? Will he paint music in movement and color, like Kandinsky? One art is to be rendered in terms of another, because if this critical principle of relationship be omitted our student must become an artist; he is no longer an amateur participative. Will he study the first five-finger compositions of Bartok in his *Mikrokosmos* and learn by experiment the endless possibilities of melody in the selection and rhythming of tones under the five fingers: to what will he relate this doodling in elementary music, as difficult to the aware intelligence as the disposition of five straight lines on a blank sheet. Let him refer to those doodlers of genius, Picasso and Mondrian.

He will possibly return to the instructor well content to show off a crude painting of fire and Brunnhilde on a horse and call it Wagner's *Magic-Fire Music*. Now the instructor, like a Zen Buddhist abbot disciplining a novice who returns a too obvious

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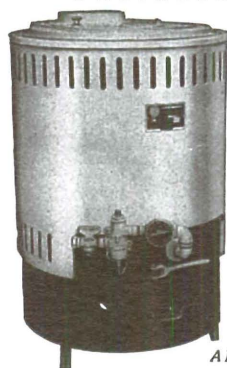
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answer to the *Koan*, the seemingly absurd question to which an answer must be found, will figuratively slap his face and tell him he has not been asked to make an advertising poster. The poor student, baffled and insulted, must return to his question. Or he can drop out: failure in this course need not depend on the instructor's tenuous evaluation. That's the trouble with appreciation: it's anyone's opinion along with everybody else's.

Eventually the student does come up not with an answer but with a project. He spends the remainder of the course working at it. From this point on the evaluation of his effort will take care of itself. Since he has completed the prescribed search and brought forth some sort of answer through his project, he will not fail the course. The experience will have been its own reward, and his marks can be apportioned by vote. In such a class the group ability to evaluate the result of an esthetic project will have become so much more competent than any single professor's competence that the discussion and grading of projects will fill up several working weeks at the conclusion of the session. Projects which have become so demanding that they cannot be completed in one school year may be carried over to a second.

Other professors may object that any student so hard driven to defend his reason may neglect his major subjects. I doubt that this will be true in fact. The best scientist, whether he be Linus Pauling, Einstein, or Freud, has cultivated an intense and disciplinary sense of the esthetic, and this is not a covert tribute to Einstein's violin-playing. America has had more than its share of culturally unbalanced businessmen, one-legged giants. The too successful try to impose their narrow prejudices, their uncultivated alter egos, on the community; the defeated jump from windows. The professional intelligence, in law, economics, medicine, construction, supervision, the often self-proclaimed non-esthetic fields of enterprise, and particularly the church-managing, church-building clergy, needs to think professionally in esthetic balance; needs art more than golf or cards. Evenings on the Roof, by setting its demands on the listener very high, has kept a surprising proportion of actively busy, scientific, and professional men in its audience. I believe that the ordinary American cultural event loses community leadership by setting its standards too low, aiming at the merely idle, the bored, the indifferent, the habituated, the restless. A good mind relaxes by attempting another sort of mental or spiritual exercise. Art for the masses can be had anywhere at any time; its non-consecutive formlessness is piped into public buildings by Muzak. Art for the thoroughly competent intelligence is hard to find, so rare indeed that for many the greater satisfaction has come by learning oneself how to paint like Churchill, or play the fiddle like Einstein, or make models, even models of complex equations, like Clerk Maxwell, to get the feel of creative making into one's own hands and bite.

Some have gone further, assuming the physical and mental burden of creative double lives, like William Carlos Williams, physician and poet, Wallace Stevens, poet and executive, Charles Ives, founder of a new type of insurance business and composer. In addition to my forty hours a week, I have set up a concert series, write these articles, read the piano literature at the keyboard and have printed a book of poems, earning only what I learn by doing it.

Our present-day cultural ineptitude may be observed in our tendency to consider gardening a manner of weekend athletics rather than an art. Every man need not aspire to the Japanese or to the seventeenth century European formal garden with hedged maze; but he can make his garden with a feeling of dignity, unity, purpose, and spiritual enlargement rather than haphazard acci-

continued on page 38

Notes on Quality **LIGHTING:**

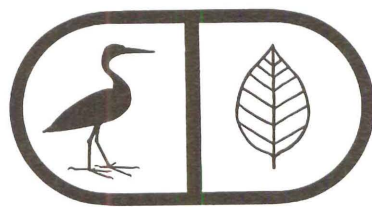
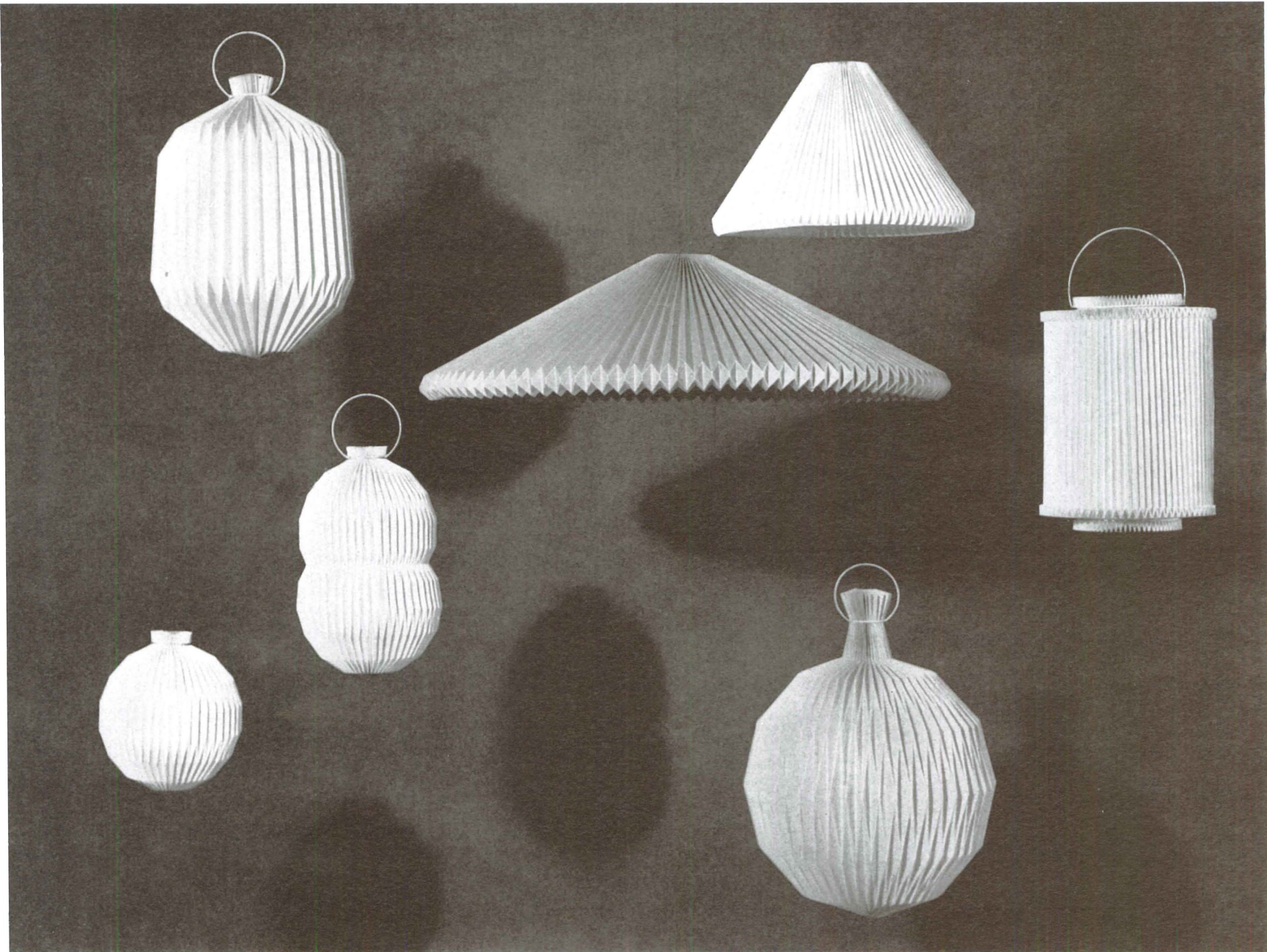
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PAPER, THE PRETEXT

If we put aside myths and assumptions, our civilization rests on certain fundamental acquisitions. Among them are those corner-stones of our age, the achievements of technology, which smooth and regulate our lives, enable us to move easily from place to place, ensure our wellbeing and simplify, yet complicate, our work; all this for good or ill, according to whether we make them our servants or our masters.

Take paper, for example, whose beginnings seem almost like a fable.

What must have been the astonishment of man when, after long endeavor to perpetuate his name in stone or other mineral substance, he first held in his hand this pulp, product of his ingenuity, with its instant appeal to his mind. He must have felt the delight of a child who wins a game, but fear, too, of that blank surface in which can be discerned the duplication of the self, a mirror in which the reflection outlives the original, in which expression has to discover its rules and work out its forms, a miraculous springboard off which the mind will plunge, silently and alone. Through tentative gropings, clumsy reflections of everyday life, the written word, by dint of toil, adapts itself to human speech. Joy inspires songs, fear engenders myths, until at last we get the first thoughts that reveal the man himself, alike friendly and hostile to the world about him, proud of controlling events and of mastering time, transforming the past into the present, the present into the past, and proposing that the future shall preserve the record of these changes.

Then scattered thoughts make room for systematic thinking. The age of simplicity is past. Pride reverts to humility. "Alas, for my glad thoughts of yesterday," cried Nietzsche, "what have I done with you? What has become of you?" Self-knowledge is a labyrinth from which no one can find the way out; the enchanted path pursues its tortuous way, the writer a prey to alternating moods of rapture and despair.

But writing leads to reading, and we can imagine the first reader as we did the first writer—she was probably a woman and certainly inquisitive—turning back and forth the page on which another hand than hers had traced signs that convey the sound of the writer's voice and the movement of his lips with a subtlety known only to the author.

Who can say if the inventor of paper was not tempted to preserve his secret, to keep this mute and indulgent confidant to himself, this unfailing memory, this evidence now made lasting by paper? But the key to dreams was surrendered. We shall never know at what cost, nor what part was played by vanity, fear, ambition and curiosity in that very ordinary yet crucial colloquy by which the secret was extorted—a colloquy that never took place.

Thus author and reader were born. The presence of another person was no longer needed for the communication of ideas. Man could speak to man, yet be alone, provided he had this link with his fellows. This is one of the world's great miracles.

Its effects were prodigious. Paper and the written word broke over the world like a tidal wave. And, with them, men's brains were set awheel by the products of genius and stupidity, vileness and sublimity. Their minds became distraught by anxiety, swayed to and fro by contradictions, now bound by earthly chains, now exalted to the skies—all at the whim of paper.

For writing means choosing.

Or rather, it once meant choosing, both for author and reader. The choice was between truth and falsehood, beauty and ugliness, good and evil, with no other guide than a man's own judgment, and this became more and more incapable as writing grew more complex and more specialized, creating a language of its own, understood only by the initiated. "One used to be able to read," Lucien Febvre says, "and to read nearly everything worthwhile in one's own field. Nowadays it is impossible to read even the essentials. And, what is more, one doesn't want to. One is surfeited before one begins."

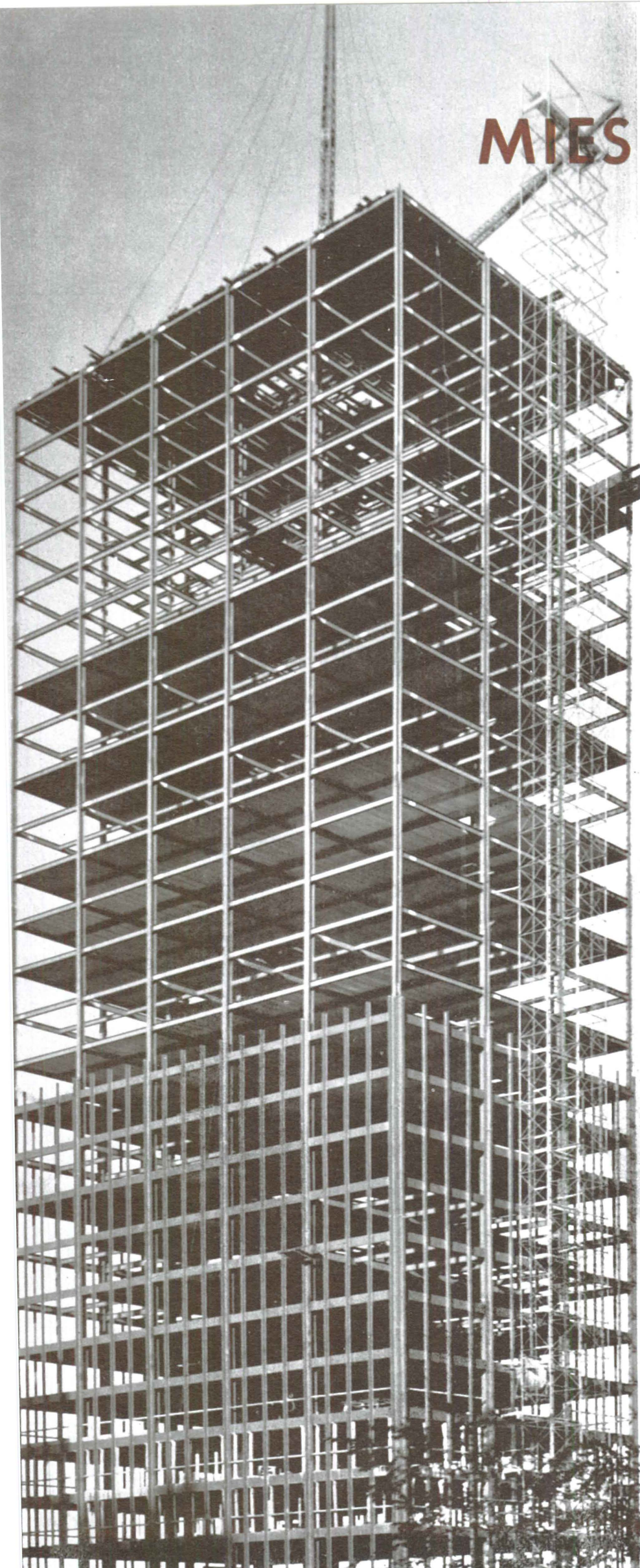
Does this mean that paper is leading us from daylight into darkness?

"The idol of Progress," writes Valéry, "has its counterpart in the idol of anti-Progress, and that gives us two clichés." And it is true that the pendulum always swings back.

Ortega y Gasset's "Torrent of Books," the avalanche of imbecile publications and the sacrifice of quality to quantity, have made paper so scarce, that unless we deliberately choose nonsense, circumstances will force us to pay heed once more to the voice of reason and good taste. We shall be driven to sacrifice some of our frivolity in order to safeguard education and science, on which our future depends, and to bring the blessings of reading and writing to the millions who know nothing of either. Surely it is remarkable that the sale of "serious" books is going up, while the sale of light reading falls off. This is an unforeseen result of the

(continued on page 38)

MIES VAN DER ROHE



Steel framework of 860 Lake Shore Drive Apartments, Chicago.

Associated Architects: Pace Associates and Ludwig Mies van der Rohe.

Consulting Architects: Holsman & Holsman & Klekamp.
Engineer: Frank J. Kornacher.

On pages 18 and 19, Southwest view of Lake Shore Drive apartments during construction and after completion.

The work of Mies van der Rohe requires no particular explanation. Here is a builder who, with rather simple means, puts things together in order to create structure, shelter, space. The conscience of this builder is more influential than any formalistic speculation. It is the extent of conscience and humility which gives great strength to man's conviction—so essential to creative work. The wisdom of the concept of diminution of so vast a problem to the most simple statement is probably the dominating impression one has when confronted with a structure by Mies van der Rohe. The clear analysis and determination of the smallest detail—as such—or the multitude of combinations—as a whole—are outstanding in Mies' conception. The latest buildings shown here, once only visions, now are realities. Accustomed to superficial and trite solutions—the purpose of which is to please and impress those who have no basis for critical judgment, one is almost shocked at the sight of this man's work. It is for this reason that one can hope that the presentation of a very few of his buildings would be appreciated. His school of architecture has long since spread out far beyond the campus of Illinois Institute of Technology.

The case history of his life and work is very clearly expressed in the study which the painter and sculptor Hugo Weber wrote in 1950 for the Swiss magazine *Bauen & Wohnen*, Zurich, excerpts of which are reprinted here.

The German architect Ludwig Mies van der Rohe left Europe in 1938 in order to take over the Department of Architecture at the Illinois Institute of Technology in Chicago. His first years at his new post were devoted to quiet study with a view to evolving an educational program based on his architectural philosophy.

His building work has grown steadily in volume. Today his buildings are beginning to influence the face of Chicago, and the effects of the concrete demonstration of his architectural philosophy show every promise of spreading into the depth and width of general building activity.

"From Behrens I learned great form, and from Berlage I learned structure," says Mies of his essential education. The observer of his earliest work will not overlook the influences of Schinkel and, later, of Frank Lloyd Wright. Schinkel gave the classic style, the noble withdrawal from everything patently dramatic, but also the feeling for the clear, careful articulation of the individual structural elements. Wright gave the idea of the open plan and showed new plastic means or the cubic structure of the structural masses.

Elucidation of Structural Possibilities

It was only after the first World War, as from 1919, that Mies revealed his real self. His projects for steel and glass buildings (1919-1921) and for an office building in concrete construction (1922) are characterized by a clear distinction between primary and secondary structures, skeleton and filling, bones and skin of the building. This fact has caused Theo van Doesburg to call Mies an anatomic architect. This deliberate exploitation of the elucidation of structural relations, which, according to Mies himself, was at first instinctive, determines his future contributions as an architect and educator. The result of the logical hier-

archy of structural order is the liberation of the fantasy in space.

Space to Space

Mies obtains the flowing space, the totality of space. The articulation of space is achieved subtractively by means of free intermediate walls. Wright has already opened the unitary spaces, eliminated the strict separations and accented passages and connections. Differentiation in the structure of spatial volumes characterize the work of Loos and Le Corbusier. Logical care in the contact with things structural enabled Mies to go a step further in the formation of space. The masterpiece of the new conception was the Barcelona Pavilion of 1929. The floating floor and ceiling slabs, free supports and the non-bearing walls, free in space and functioning as articulations, were to become Mies van der Rohe's personal style.

Dignity of the Material

With the Barcelona Pavilion, a further characteristic of van der Rohe's art reached its summit: the love of beautiful material and the insistence upon perfect work. The proportions of the Barcelona Pavilion were determined by the size of the available onyx block. Twice the height of the stone slabs gave the height of the room. Vertical or horizontal polished stone slabs or noble wood panels are typical esthetic nuances of his buildings. The furniture that Mies invented and created during this time bears the same characteristics: structural and esthetic economy, material elegance by proper use of contrasting effects.

Proportions

Harmonized structural relations, acceptance of new "technical materials" and their expressive use go hand in hand with conscious development of the language of form. Proportions are taken seriously irrespective of purely material functions. The determination of proportions is for Mies the means of expressing an inner functional order. The danger of a superficiality of the language of forms, the deterioration into the purely decorative formalism is more foreign to his work than to that of most architects. His visual language in its discipline is related to the world of Mondrian and Malevich, and Mies, like them, is averse to the individual solution and concerned with the approach to anonymous, universal order.

The Campus of Illinois Institute of Technology

The plan for a radically new construction of the campus of the Illinois Institute of Technology under energetic former President Henry T. Heald in 1939, brought Mies the task of the construction of a great project.

This required predetermined initial decisions. Mies stresses the difficulty of such decisions which may be the guarantee of order in the long run. Construction time was originally calculated at ten years. After that period, 10 of the 24 planned buildings have been erected; more than one-third of the campus. It is presumed that another five years will elapse before everything is finished.

Mies developed his plan very carefully, knowing that he was not embarking upon ephemeral work. He had to find a suitable basic module for the principal requirements of a school—classrooms, laboratories and workshops, draft-

ing rooms and lecture halls. The result of his investigations was a module of 24 feet, which closely resembles the modules usually employed in Switzerland and Sweden for similar functions. A network on this basis of this module was drawn over the entirety of the campus site. Every support is situated at the points of intersection of this network. The determination of a modular basic measure simplifies every subsequent decision and prevents improvisations which might, under the pressure of momentary utility requirements, jeopardize the order of the whole.

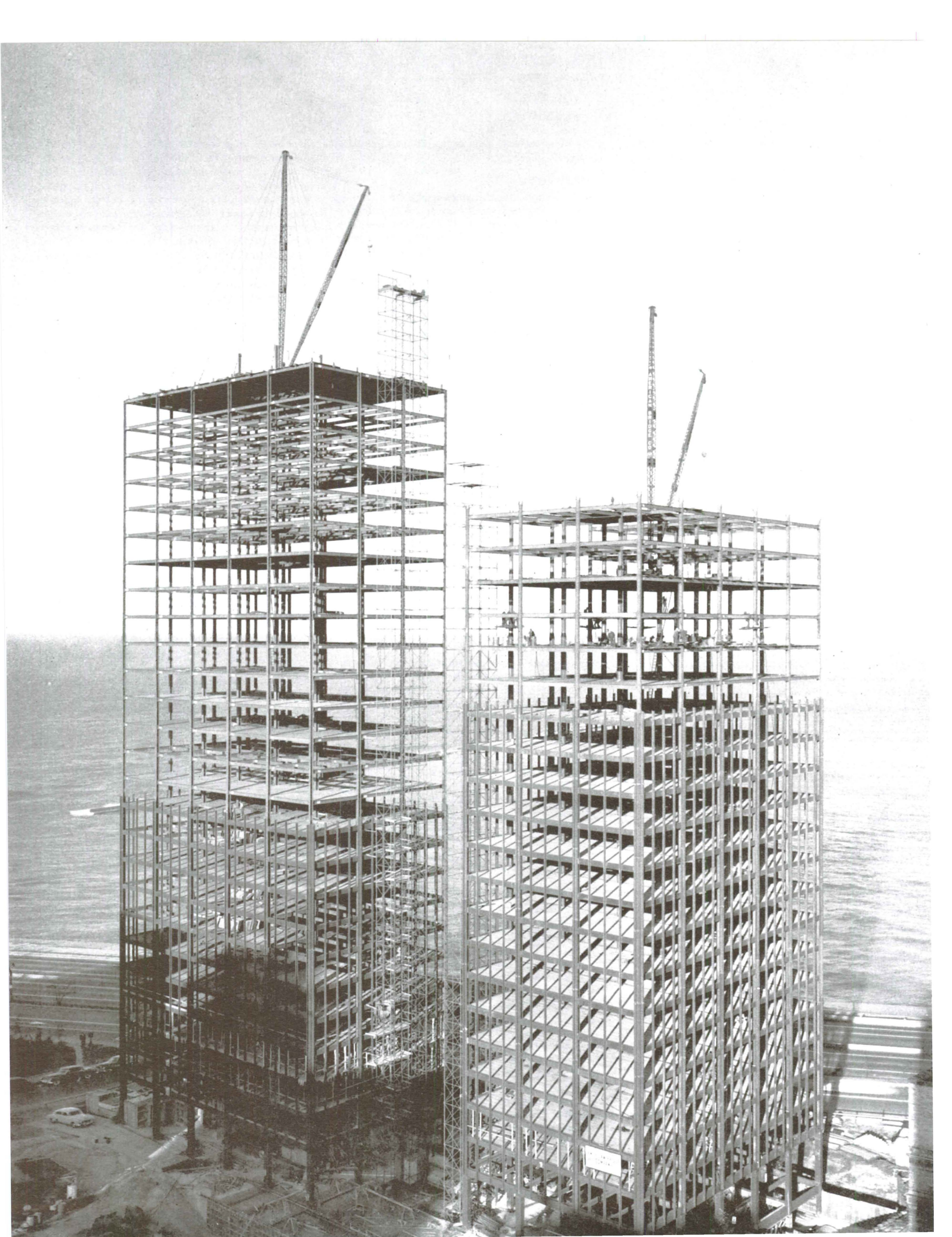
It would be wrong to assume that the module of 24 feet must make the campus monotonous. The variants in height, width and depth of the individual cubes and the varying measurements of the free spaces result in a rich rhythmical play of primary space proportions in relation to the entire site. Stressing the general directions of the facade surfaces, the effect is that of joints. Such details contribute not a little to the elegant effect of the buildings. Seen in their interrelations, they are much less static in effect than a photograph might lead one to assume. The wanderer in the campus enjoys a generous space for roving.

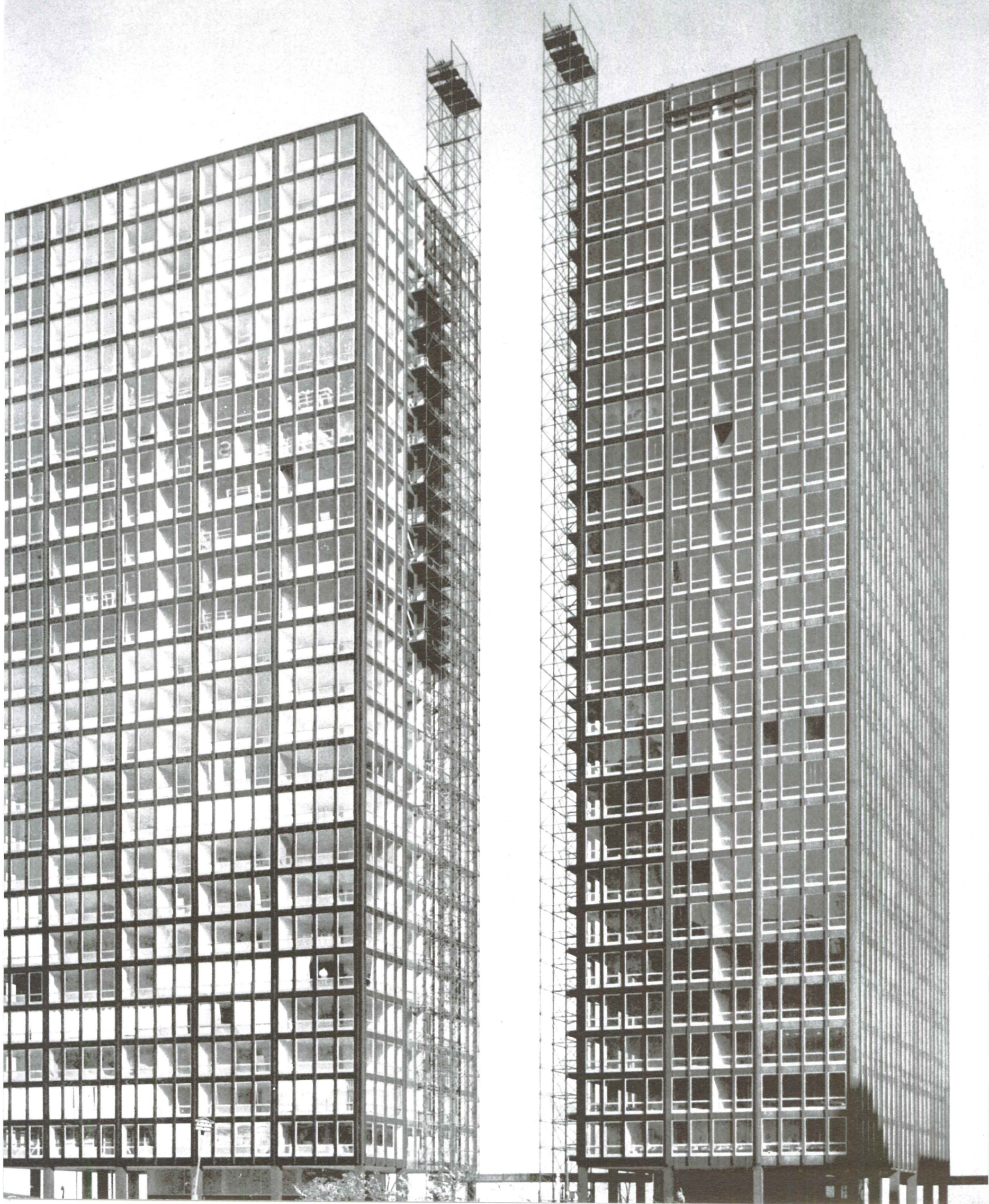
Reserve, subordination of the parts in favor of the whole—these principles are scarce in a time favoring personal and collective exhibitionism. "Modernistic" architecture is particularly rampant. The clichés of modern architecture may be met everywhere. The "publicity" architects have taken them over. The buildings of Mies must look plain and simple by comparison. The absence of astonishing details, dramatic color in material and pigment may be too dry for many eyes accustomed to the multi-colored and playful. The sacrificing of all sensation, of everything imposingly theatrical, of the playfully cozy and the technical clevernesses requires strength and sound knowledge of values.

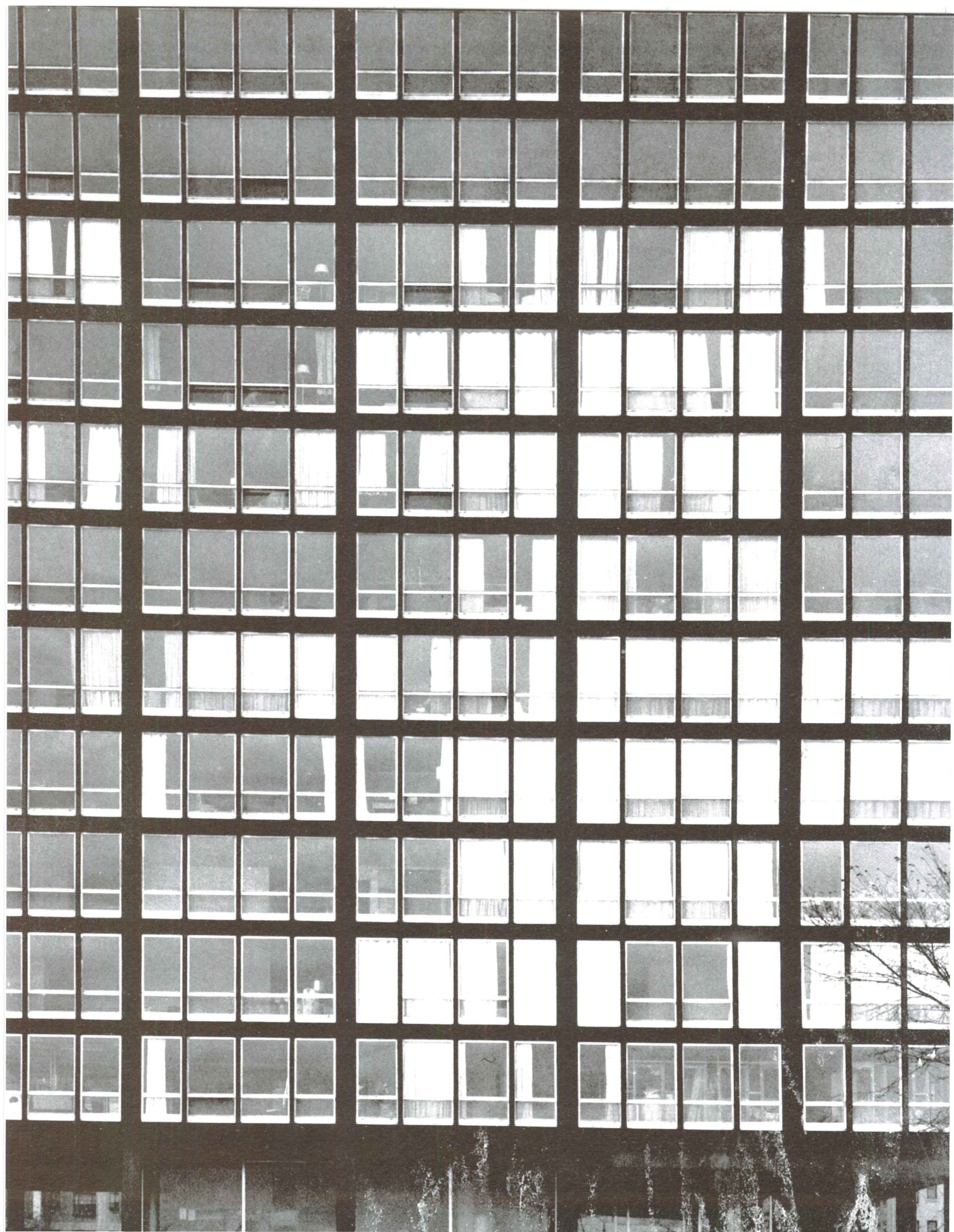
Apartment Houses in Chicago

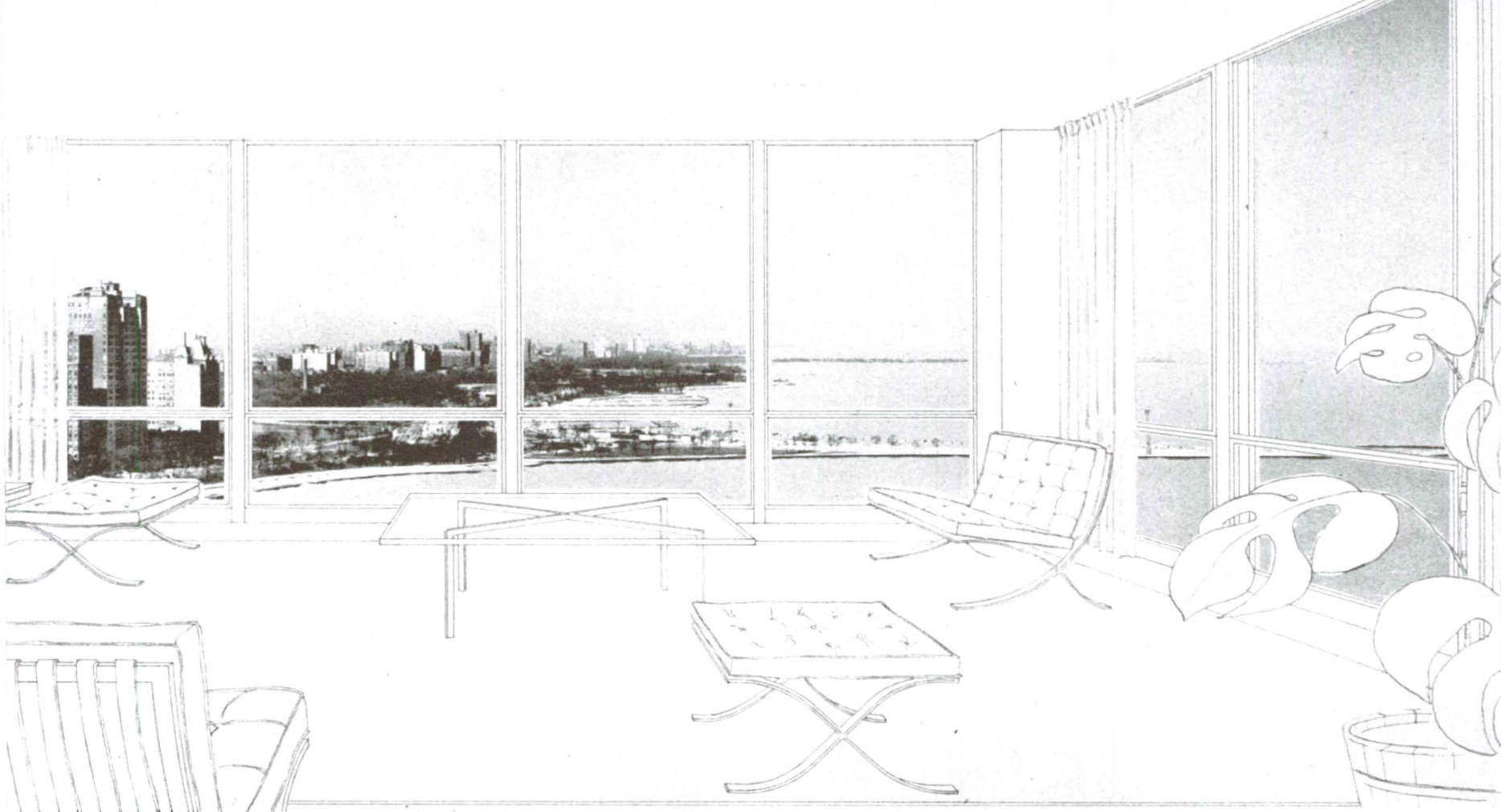
A cooperative apartment house of 22 stories, whose design was entrusted to Mies, has now been in use for a year. The "Promontory Apartments" have been realized as a simple cellular structure. The skeleton is a concrete construction, the fillings are of glass and brickwork. The building is very expressive in its plainness. The regular order of the facade is subordinated to the principal cube of the building, although the vertical supports of the skeleton project from the facade and are carried throughout the height of the building in monumental order. The projecting supports are reduced in four rhythmic sections. This building is important as an instance of the realization of a bolder plan: a skyscraper dwelling made of steel and glass. Since the projects of an open building in the years 1919-1921, Mies has had to wait for an opportunity of realization. Two large apartment buildings of this type are now finished. The steel and glass buildings are situated on the lakeside, near the center of the town. They will be realized in accordance with a cooperative principle like the Promontory Apartments on the South Side.

So far Mies has not been given an opportunity of realizing his contribution to the detached house within the frame of a town, as a group of differentiated court (continued on page 38)







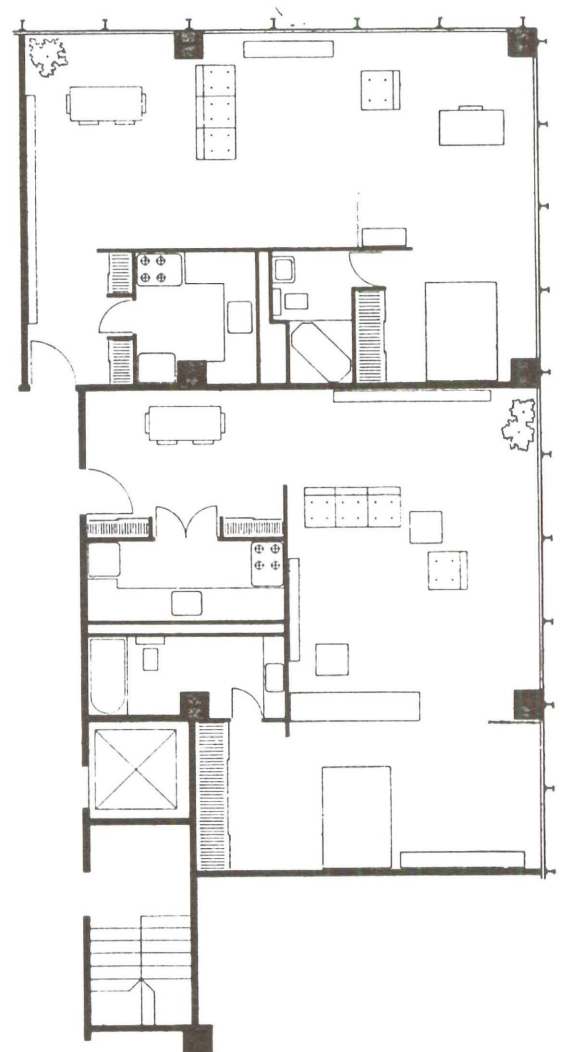


Typical living room unit with furniture designed by Mies van der Rohe.

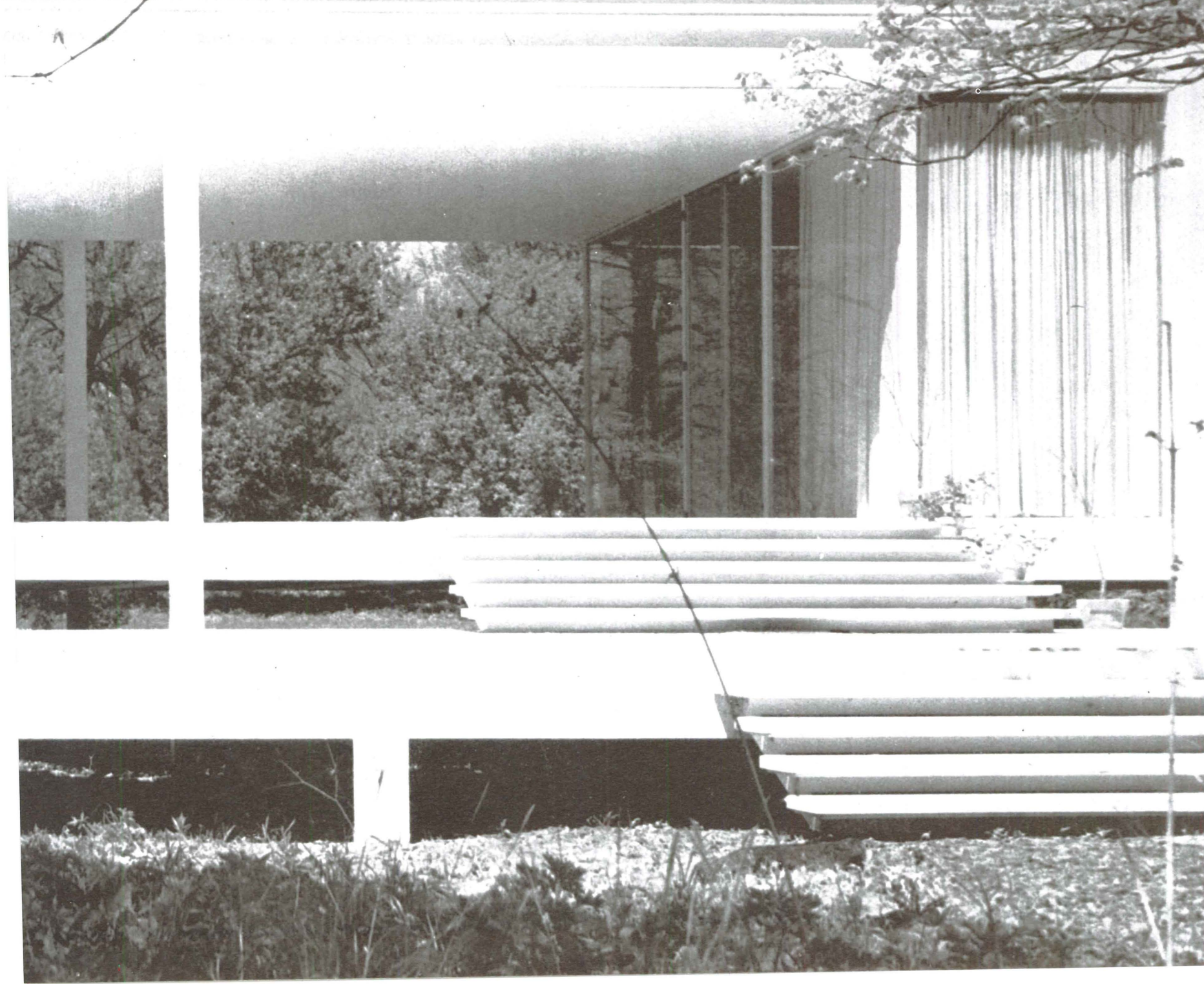
Plan of typical apartments.

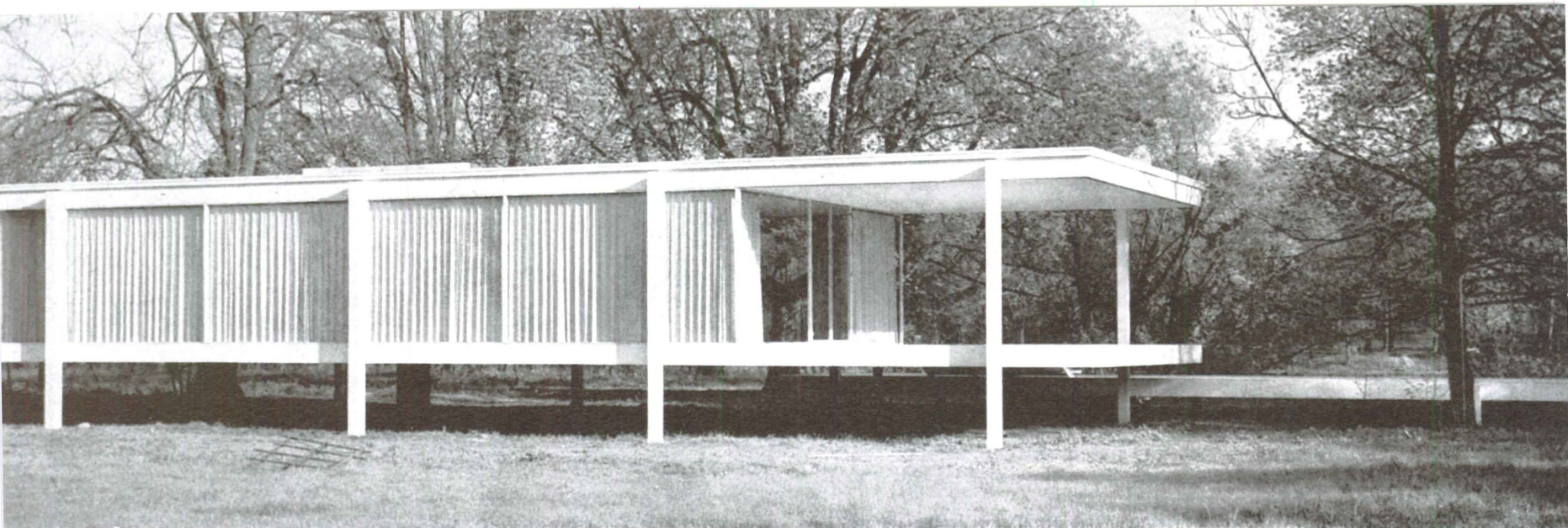
Pattern of glass and steel identically repeated on all elevations. On no exterior elevation are there any solid wall partitions.

Steel painted black, aluminum window casing and uniformly gray curtains supplied by builder.



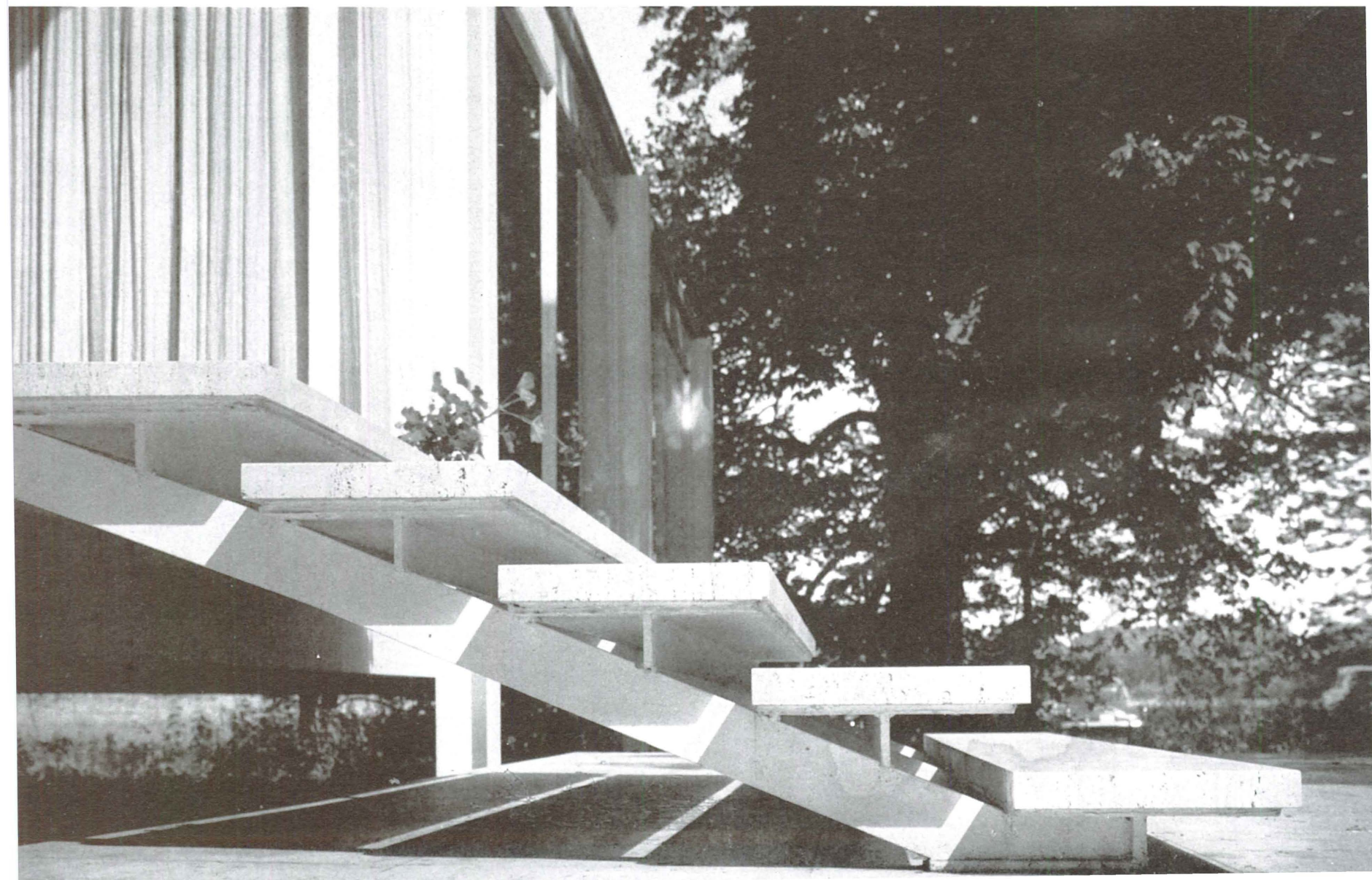






Weekend house for Dr. Edith Farnsworth on the Fox River, Plano, Illinois. The frame is of welded steel, sandblasted and painted white.

Detail of travertine steps and terrace.



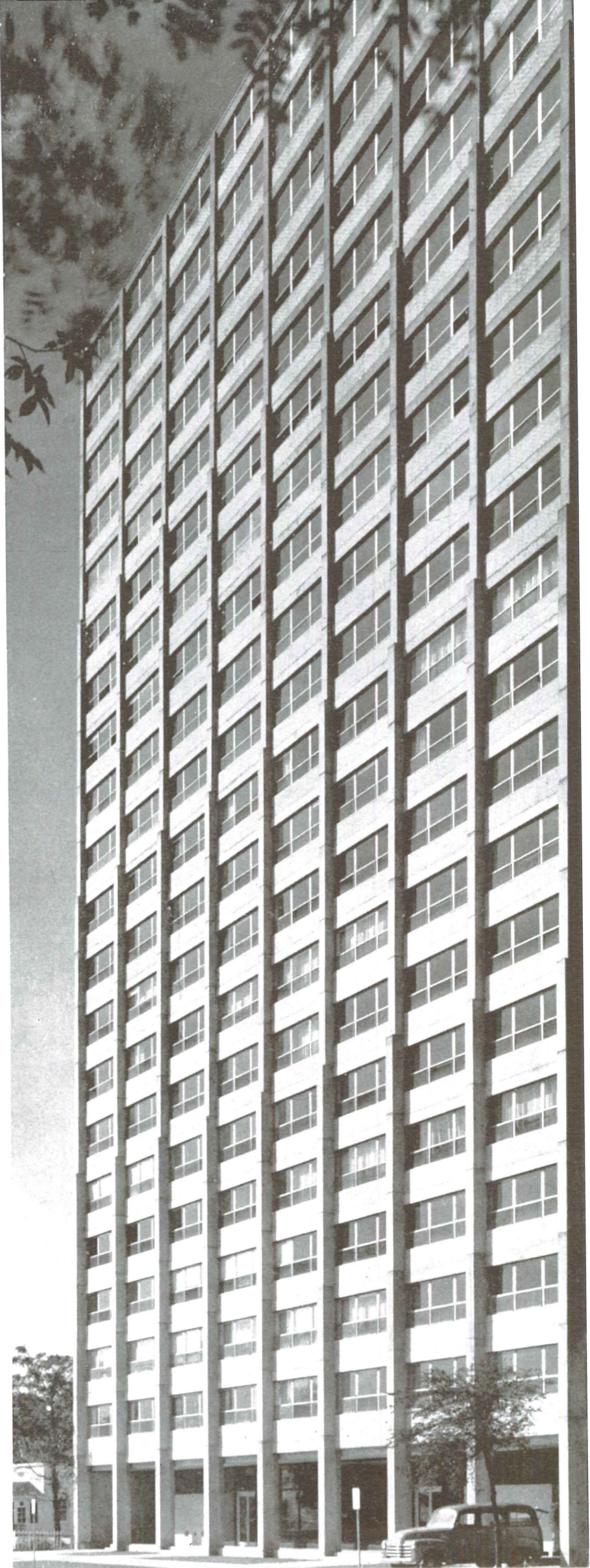
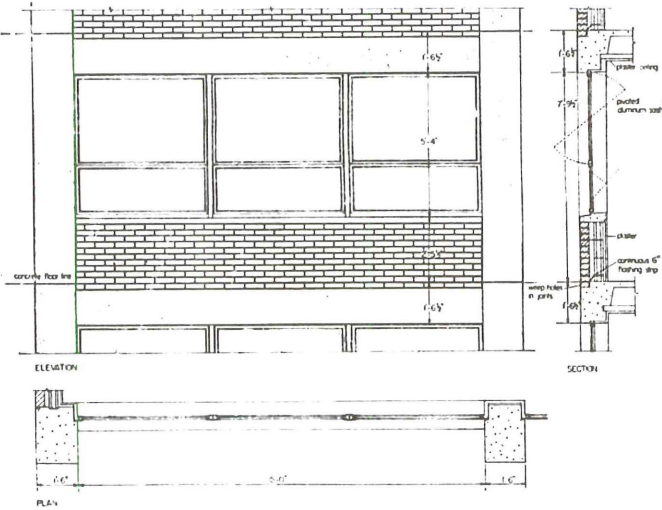


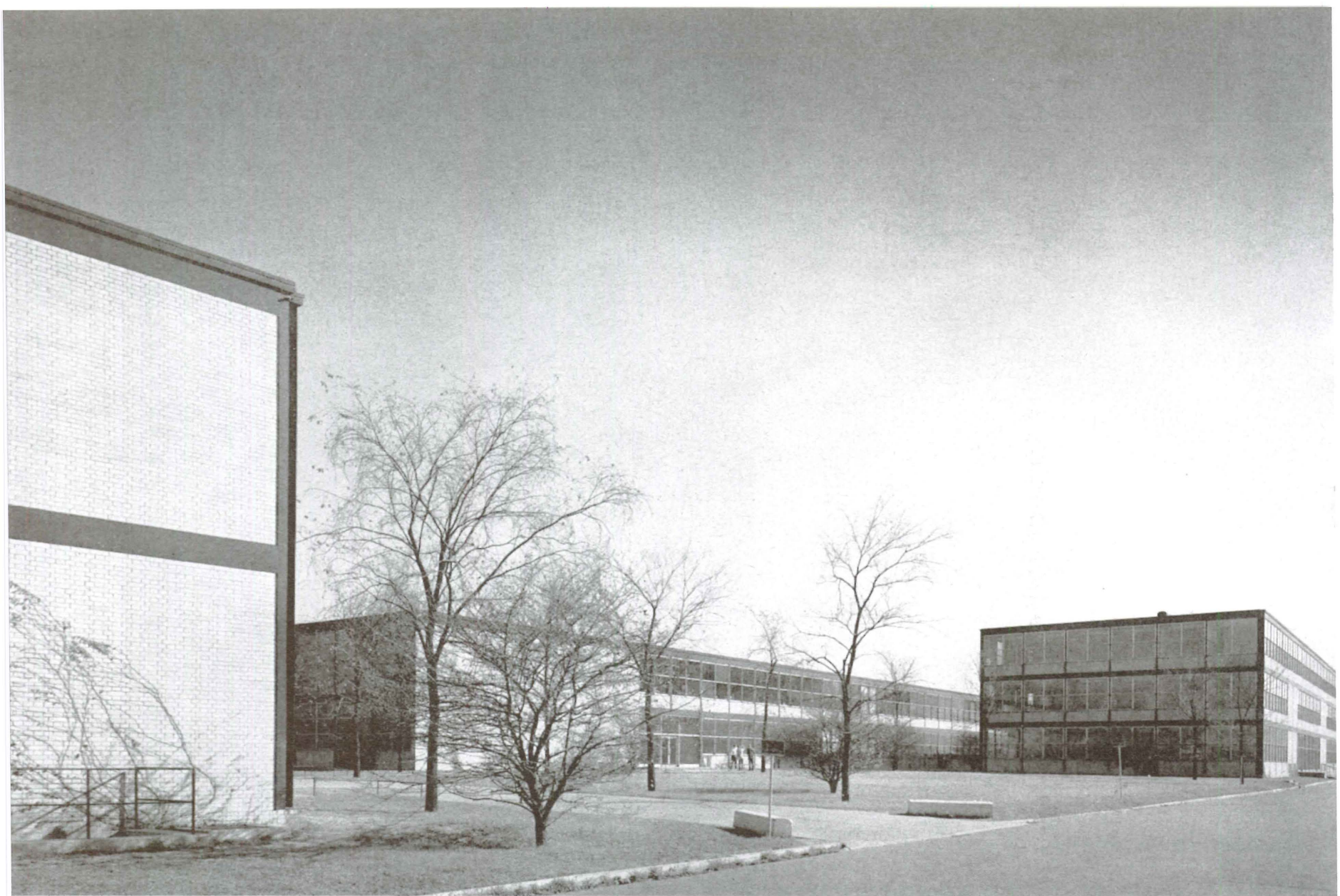


Promontory Apartments, Chicago. Reinforced concrete construction with buff brick wall panels and aluminum window casing. Southwest view.

Northeast view overlooking the lake.

Typical window details.





Illinois Institute of Technology, Chicago.

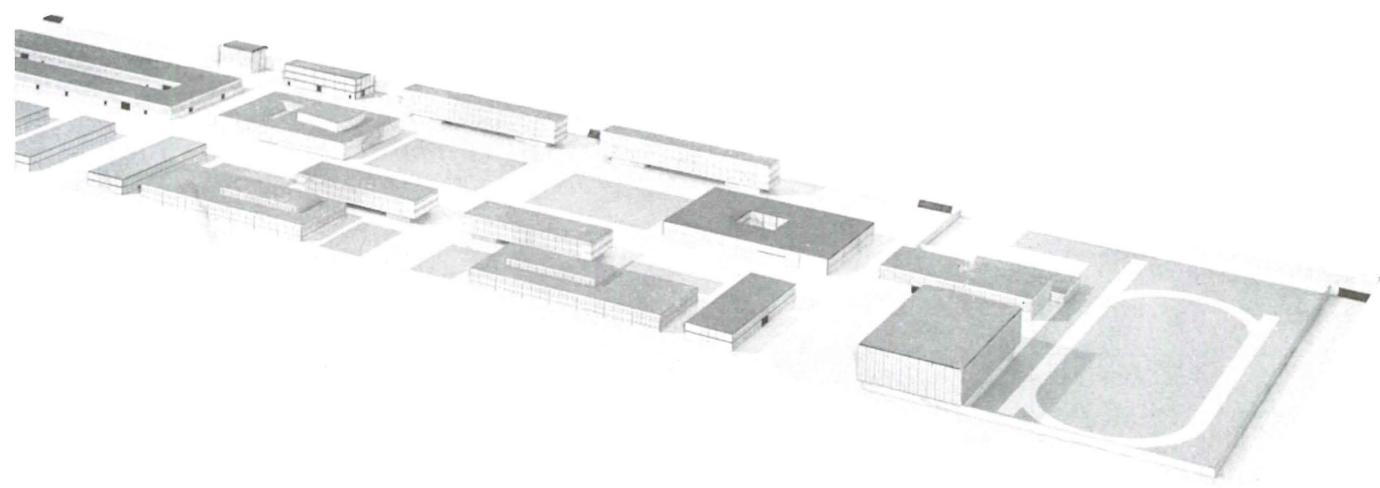
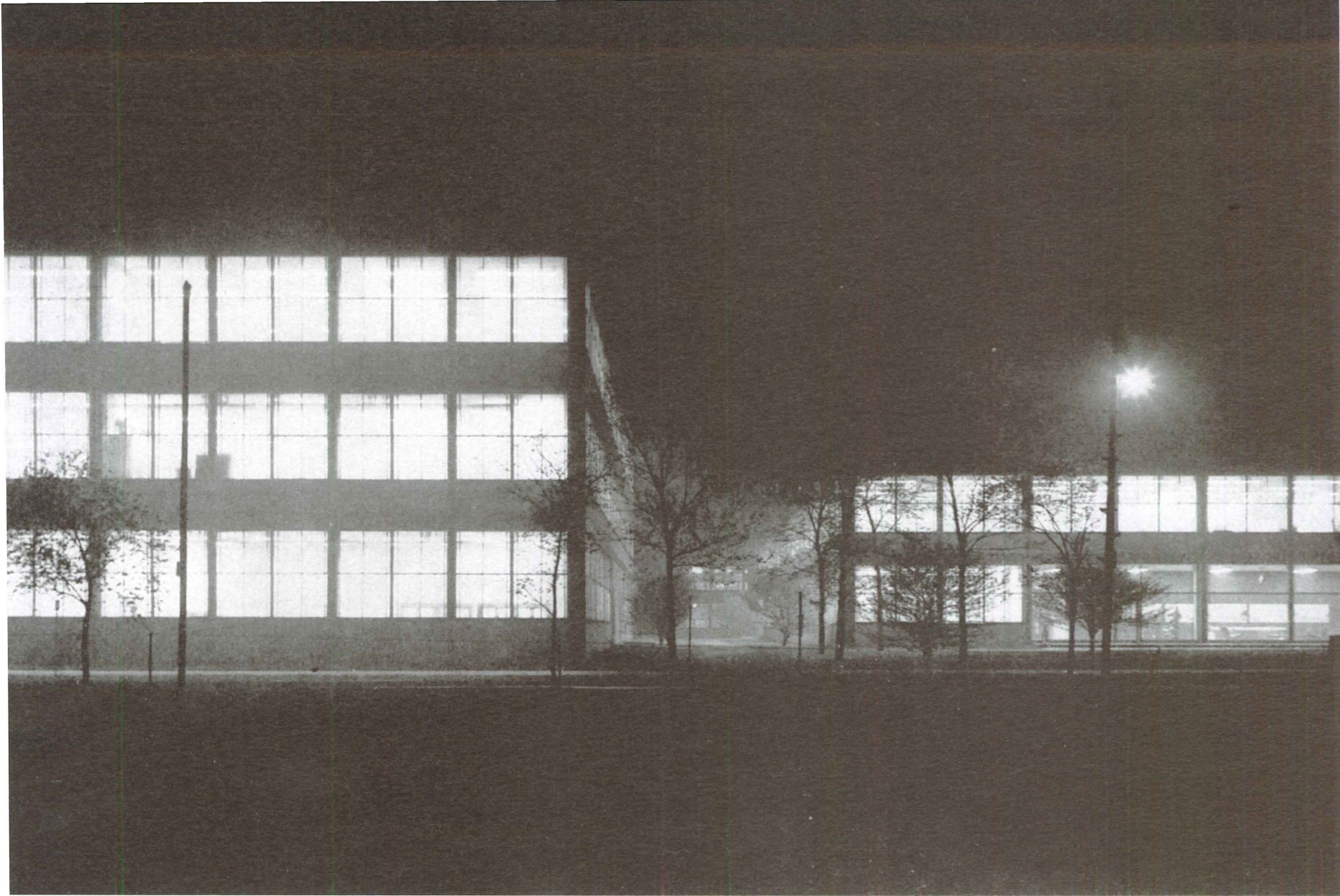
View of Northwest showing corner of Alumni Memorial Hall, which contains the School of Architecture of Mies van der Rohe, Chemical Engineering and Metallurgy Building and Chemistry Building.

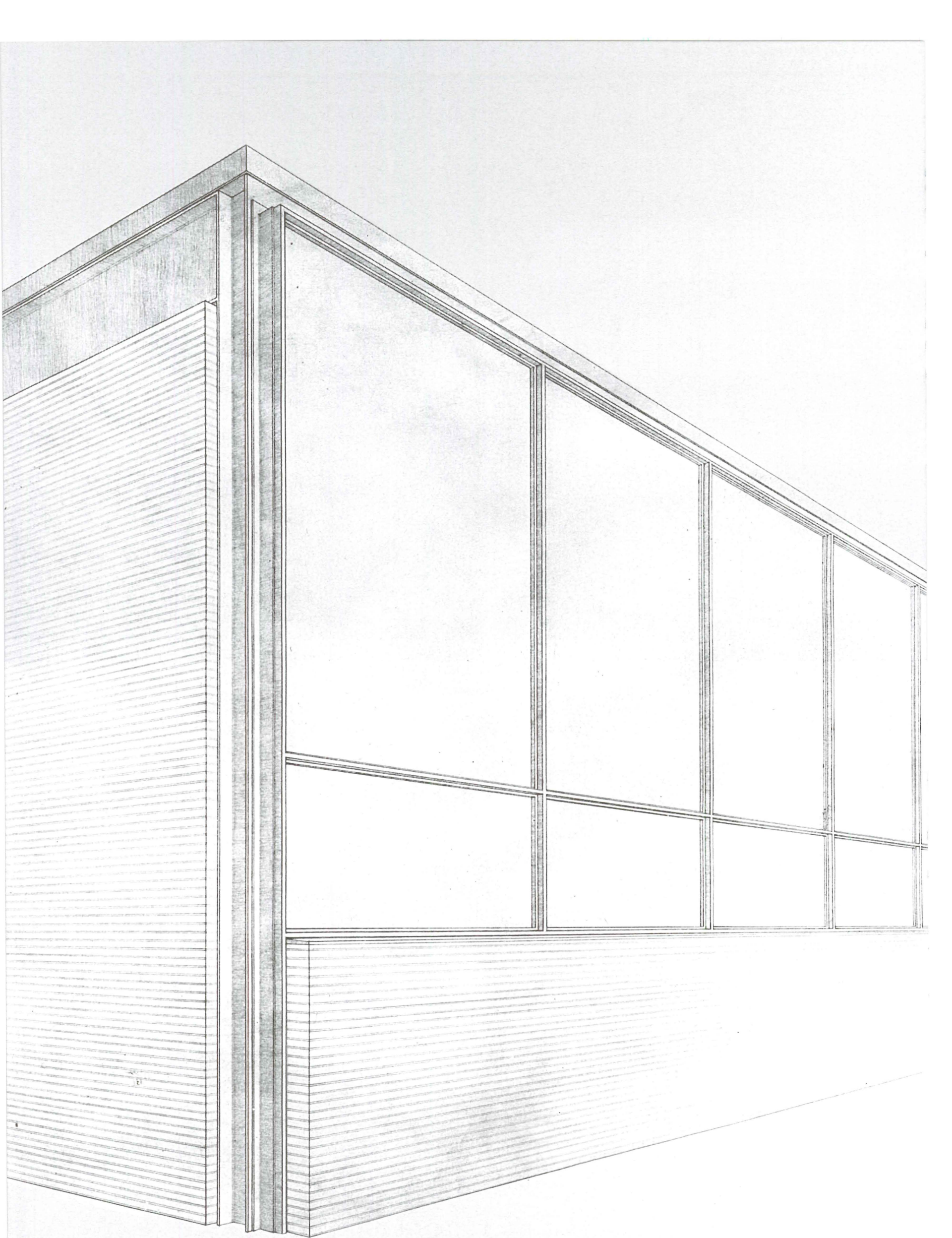
Night view of campus buildings.

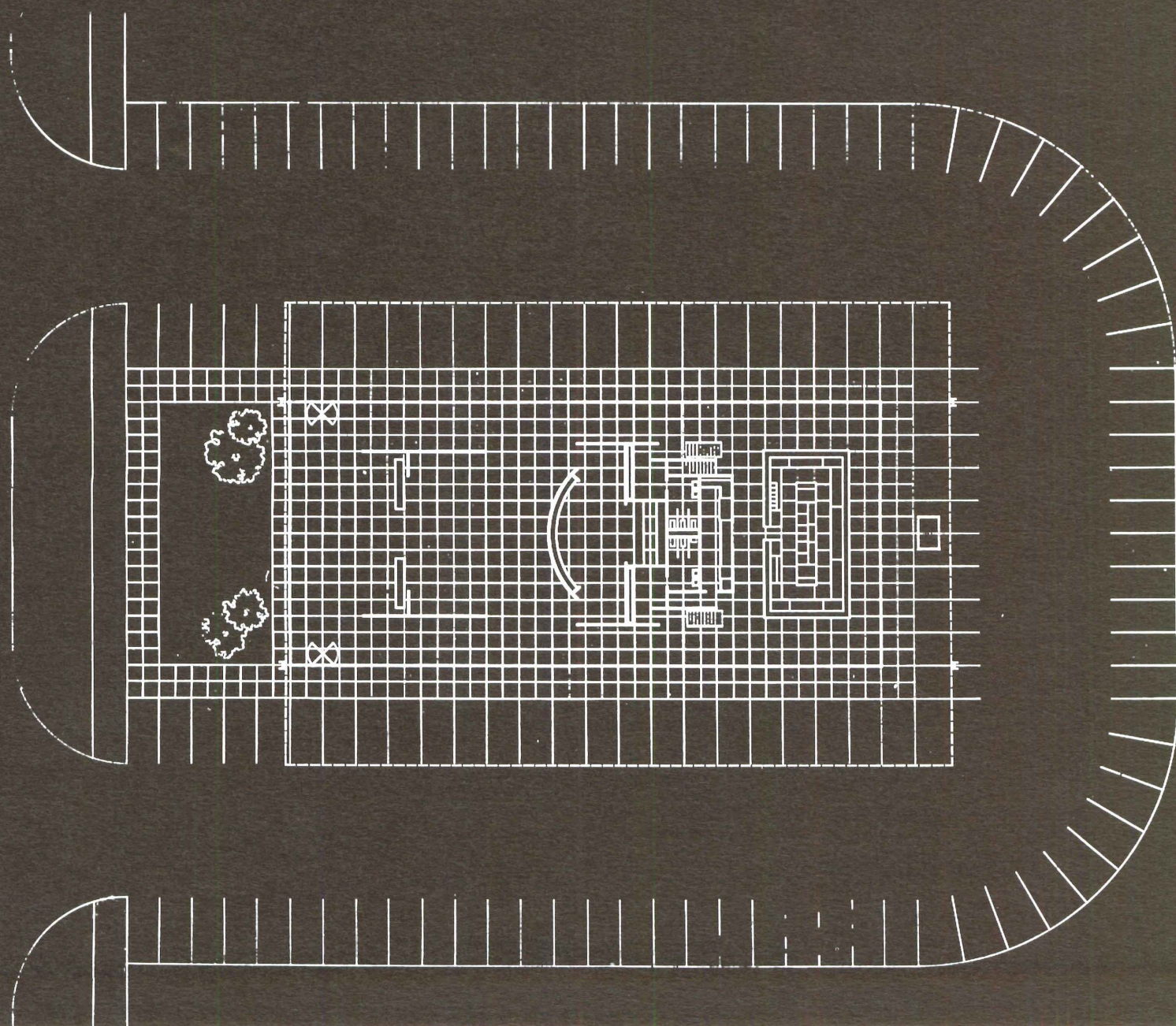
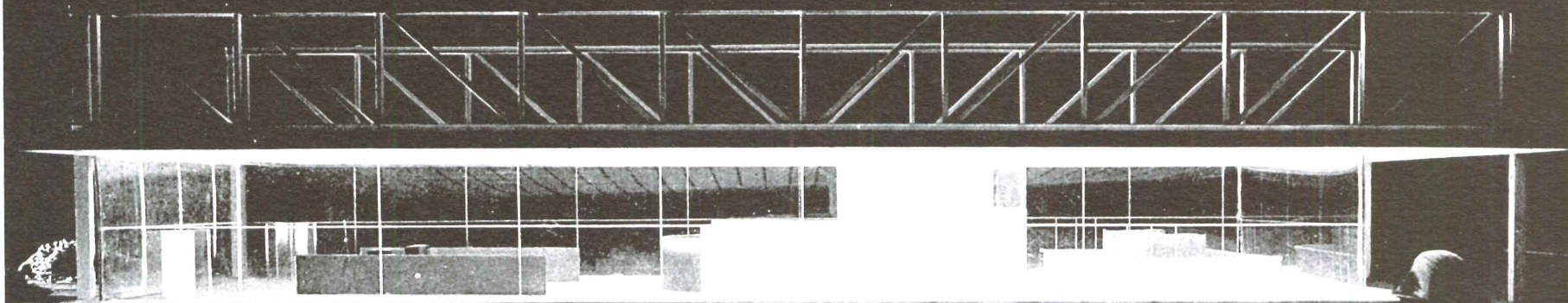
Model of campus. So far many of the buildings have been completed.

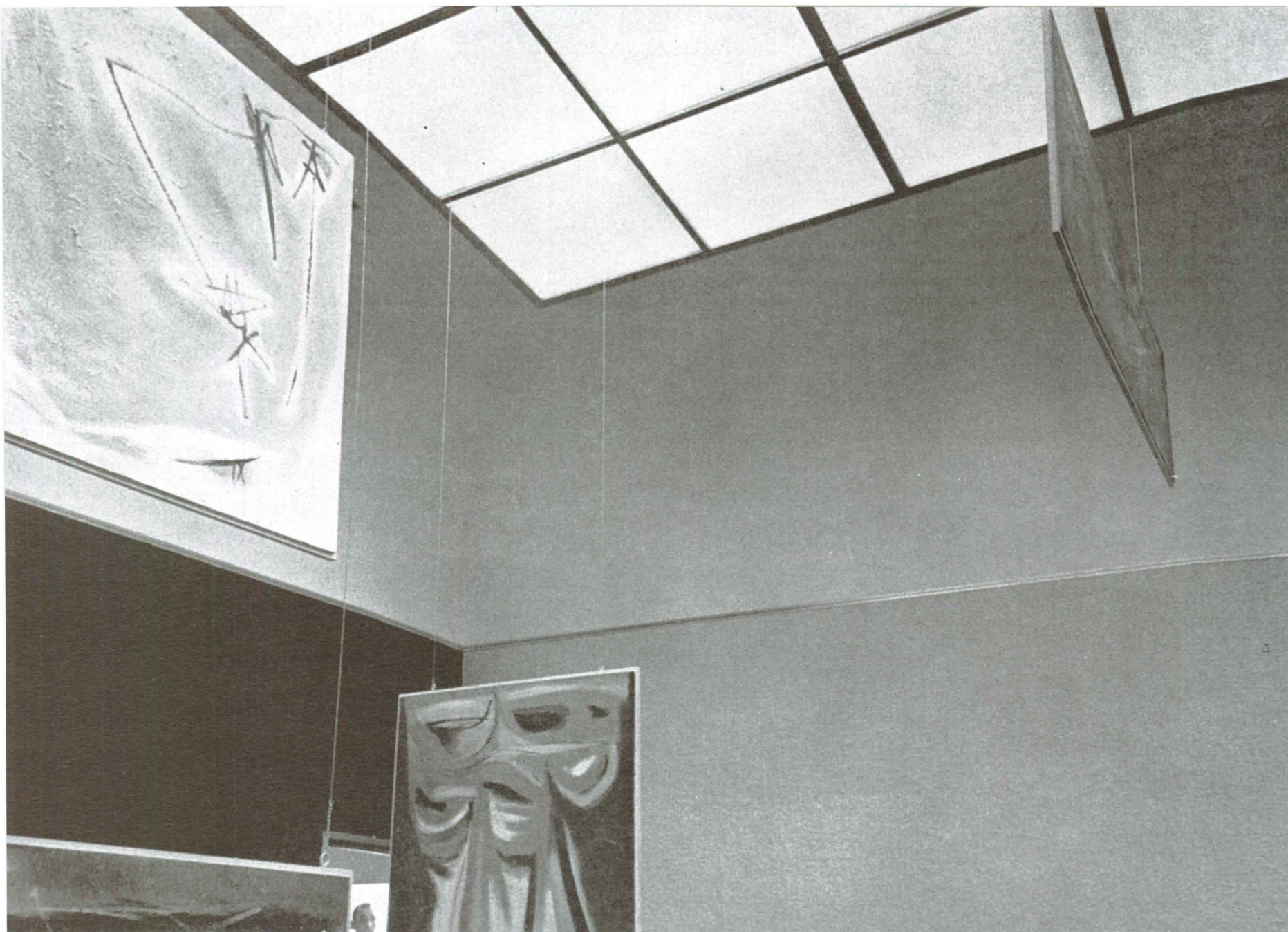
On page 30. Detail from the Library and Administration Building showing relationship of steel, glass and brick.

On page 31. Model and plan of a Drive-in Restaurant. The ceiling slab is suspended under two huge steel trusses which are supported by four columns.









VISION IN FLUX -- PAINTINGS ABOUT SPACE IN SPACE

Two years ago I started working on masonite panels as one buys them at the lumber yard, scaled to a four foot module. The panels were to be exhibited away from the walls, standing or hanging free. I wanted to move out into space my paintings about space.

Thanks to Mitchell Wilder, director of the Colorado Springs Fine Arts Center it was possible for the first time to try such a showing of paintings. In November of 1951 I was given the opportunity to hang, in the main gallery of the museum, ten panels painted on both sides. They were suspended from the steel grid of the skylight ceiling. I used only three sizes: 4 x 8 and 2 x 8 foot panels hung both horizontally and vertically, and a group of 4 foot square panels hung eight feet from the floor. A hinged screen of three 4 x 8 panels

stood on the floor as a kind of center piece and in contrast to the lightness of the overall hanging arrangement.

I thought such a project would stimulate a more lively experience of space and lead me to a new type of painting. I also hoped that the spectator would be freed from the conventional habits of seeing pictures.

The spatial showing (hanging) encouraged visitors to see relationships rather than single paintings. It helped them to see in a non-static way, and therefore to come closer to the essentially non-static quality of the paintings.

I like to call my approach to painting 'energetic.' I work fast in a semi-automatic manner, but retaining a feeling for the total expanse of the flat area at all times. A balance of physical and psychic sensation is attempted, as in

dancing. The form remains open, the pictorial structure is a fluid one. Motion is the vehicle for a vision in flux.

The paintings are evocative projections, not abstractions. A linear key figure travels through space, multiplies, alters its scale, changes its speed, goes in and out of focus, loses itself in movement of lines often complex in their patterns. Sometimes linear energies become clouds of light or dark color. The paintings are essentially variations on a theme. They fall into two main groups: in some the figure elements are clearly readable as spontaneous color drawing contrasting with more or less passive background; others are dominated by complex and dense interpenetration of lines, minor and major articulations of overall directional streams of related color and drawing.—HUGO WEBER



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

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal 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. —Inciner Division, Bowser, Inc., Cairo, Ill.

(123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 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 CSHouse 1952. —Western Holly Appliance Company, Inc., Culver City, California.

• (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 architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, 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.

CABINETS

(124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment de-

finitely worth close study, consideration; merit specified CSHouse 1952. —Shirley Corporation, Indianapolis 2, Ind.

DECORATIVE ACCESSORIES

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade. —Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files. —Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files. —Architectural Pottery, 3562 Meier Street, Venice, California.

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space. —Howard Miller Clock Company, Zeeland, Mich.

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

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand printed 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.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics.

106 S. Robertson Blvd., Los Angeles 48, Calif.

(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, uneven installations. —The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

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

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn. • (487) Rugs: Full color brochure, "Colorama" by Clara Dudley, emphasizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets. —John Goodwillie, Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.

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.

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll,

Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files. —Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(85a) Contemporary Furniture, Day-bed: 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.

(157a) The Contour Chair Lounge—the first radical departure from conventional furniture; blends with every period and goes in any room; the genuine Contour Chair Lounge with remolded contour will fit every height person, because it is made in six sizes; takes up less space and is more comfortable and graceful than club chair with ottoman. Upholstered in plastic or decorator fabrics. Finest construction — Marie Designer, Inc., 8512 Sunset Blvd., Hollywood 46, Calif.

• (323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

• (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 Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete

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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.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

HARDWARE

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29- $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; 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.

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(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.

(156a) Modulation of Forced Air Heating: Illustrated brochure describes Thermulator controls for modulated control of forced air heating; any furnace operated by Thermulator controls instead of ordinary on-off, intermittent operating, full blast controls provides heating comfort free from such defects as: hot and cold blasts, over-runs, uneven temperature and heat distribution, cold floors, noisy furnace and blower operation. This major improvement is provided by continuous modulated warm air flow; heat is modulated in temperature and velocity according to heat requirements; the result is a soft steady flow of warmth. Thermulator controls are distributed through authorized heating dealers and contractors.—Carvell Heat Equipment Company, 1217 Temple Street, Los Angeles 26, California.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17 $\frac{1}{2}$ " 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.

(127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(158a) Fiberglass (T.M. Reg. U.S. Pat. Off.) Roof Insulation: Write for Design Data A.I.A. File 37-B-2 "Fiberglass Roof Insulation." Describes properties and advantages—furnishes application data and specifications for this insulation designed for use in construction of built-up bitumen bonded roofs—either asphalt or pitch. Fiberglass Roof Insulation provides a firm, durable layer of insulation for all types of roof decks having slope of 2" per ft. or less. Heat conductances are exceptionally low. Durable—fibers of glass are unharmed by possible dampness. Economical—Light in weight—Good mopping surface—Rapidly installed by standard methods. Available through authorized distributors and leading roofing

contractors throughout the West. Owens-Corning Fiberglas Corp., Dept. 88C, P.O. Box 89, Santa Clara, Calif.

• (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.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

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, night clubs, terminals; features optical units, downlights, 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 Fifty-fifth 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.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, 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.

• (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.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design.—Sidney C. Dorner Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

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

(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 re-lamp; 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 96 $\frac{1}{4}$ ", width 13 $\frac{1}{2}$ "; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fix-

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tures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, 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 Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligation. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for cement masonry, galvanized steel. Used on the West's most important jobs. Write to General Paint Corp., Architectural Information Department, 2627 Army St., 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.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined 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 Carrco 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 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

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

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

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: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

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 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 Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating scree door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only)

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded 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, Calif.

(153a) New putty-less aluminum skylight developed by O'Keefe's, Inc.; offers greater light area than other types of skylight; requires no maintenance; simplified design insures economy and easy installation. Corrosion-resistant aluminum alloy mountings withstand up to 1700 pounds midspan weight without cracking glass panels. Accommodate any glass thickness; provide watertight frame—without putty sealing—allowing for glass expansion under sun's heat. Felt isolation strips prevent creaking noises. Approved by Technical Committee of Pacific Coast Building Officials Conference for use as glass panels 24" x 144".—O'Keefe's, Inc., 55 11th Street, San Francisco 3, California.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

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.

(154a) New "Rollway" grandstand bleachers that seat 30% more persons

per row than standard bleacher; fold up against wall in space 2"x4"; developed by Beatty Safeway Scaffold, Inc., for school gymnasiums and multi-purpose rooms. A two-fold unit built of welded tubular steel units; seat and floor boards of 2"x10". Structural Select Douglas Fir provides 24" back-to-back seating. 5 to 19 rows in standard-size sections; 19-row unit of over 200 seats can be arranged speedily. Surface protected by 1/2" plywood panels. Approved by State Division of Architecture and Insurance Safety Underwriters.—Beatty Safeway Scaffold, Inc., Tunnel Ave. and Beatty Road, San Francisco, California.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; 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.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch 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.

(23a) 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.

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

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 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 tongue-and-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 whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchisees now open.—Hydro-Forced Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

150a) Cofar Reinforcement that Forms: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Company, Granite City, Ill.

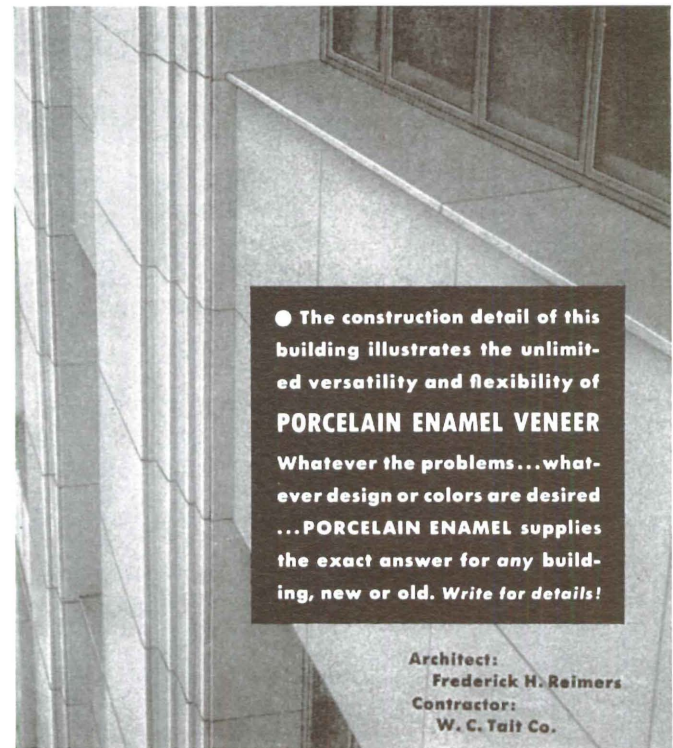
(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly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

(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 steel; concealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.—Arcadia Metal Products, Inc., 324 North Second Avenue, Arcadia, Calif.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1 5/8" deep (same thickness as 2"x4") spaced on 5 3/4" centers; wide cover width of 28 3/4"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

VISUAL MERCHANDISING

(152a) Visual Merchandise Presentations: 80-page brochure illustrates Spacemaster flexible merchandising equipment adaptable to all lines of merchandise; permits maximum display in minimum floor area; also, suggestions, ideas, layouts. Finest manual of its type today.—Reflector-Hardware Corporation 2245 S. Western Ave., Chicago 8, Illinois.



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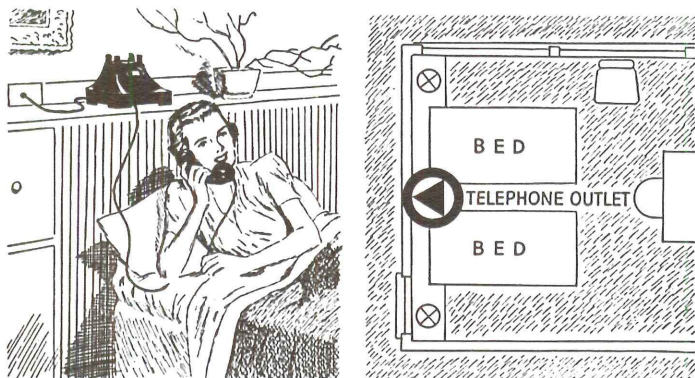
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MUSIC

continued from page 12

dent. A few well-placed plants can transfigure the front of a small house.

If my friend can stir up his non-art majors to the first stages of this experience, he will have provided means to make them better businessmen, better scientists, better professionals in their own fields and to see their day's work ethically, creatively, and spiritually cultivated. Then the great foundations will not give the impression of atoning for their founders—and may not be needed, since a society containing numerous men of broad and balanced culture will provide a sufficient encouragement.

NOTES IN PASSING

continued from page 15

rise in the price of books. People do not want to pay as much for a book bought to pass the time as for one of lasting worth.

Authors themselves, knowing that their public matters more and more and that their publishers are quite aware of it, try to polish up a manuscript that may sell, rather than dash off three books that will find no readers.

The number of specialists who indulge in esoteric language and in jargon is increasing. But, in terms of human beings, the man who tries to understand is more important than one who has understood. What matters is the attitude, the thirst for knowledge, the direction a man gives to his enquiries and his need for an answer.

Paper, as a factor in this dialogue, is only the pretext. An aid to expression, we wrongly identify it with expression itself and bless it or curse it as such. Actually it remains the passive tool in its master's hands, who alone can be held answerable for the use made of it.

Whether it is ideas or confetti, the product of an author or of a lawyer's scribe, platitude or conceit, a poem or wrapping-paper, an engraving or a photograph, posters or transfers, cigarettes or lithographs, postage-stamps or wallpaper—paper unwinds itself about our lives like a streamer, from the registration of our birth to the signing of our death certificate.

Thoughts cannot be expressed without a material basis, but it is not to be supposed that evolution stops or that paper is the ultimate form of invention. Others, at present only foreshadowed, will follow.

In future ages, it may be that man will express himself by groups of colored sound-waves, which, replacing the disconnected utterances of our day, will merge in a complete unity of thought and tone. Transcending the limits of worn-out words, we should thus attain to a more perfect form, which, opening up new horizons to the mind, would impart to it a renewed vitality.—P. L. BRET.

MIES VAN DER ROHE

continued from page 17

or straight-row houses with courts (1931). The first detached house Mies could build in America was a country house for a lady doctor. It is a glass house in a wide field with beautiful trees. The house is built and lived in to enjoy the calm of the country and greenery.

A variant of the simple house, consisting mainly of floor and ceiling elements with independent order of the rooms inside and a glass enclosure is now being developed by Mies for the requirements of a large family. The house will also stand in an open field.

Mies was long known as the architect who had built little and whose ideas were difficult to put into practice. The new phase of his work brings a wealth of practical realizations. Mies thinks that he would probably have built in the same manner anywhere, had he not gone to Chicago.

Mies has become the conscience of the Chicago school. He is fulfilling Sullivan's heritage by demonstrating the obvious direct. Frank Lloyd Wright has taken over the romantic leanings of his teacher Sullivan, which is noticeable in the ornamental decoration even of his most clearcut buildings, and he has intensified them into the oppositionally subjective creations of his late period. Mies' attitude points toward the future, in particular through his ability to subordinate space and formal imagination to the essential principles. Thus he paves the way for anonymous building which will enable sensible solutions of modern problems to be achieved and provide a sound basis for the development of really new technical and esthetic contributions to architecture.—H.W.

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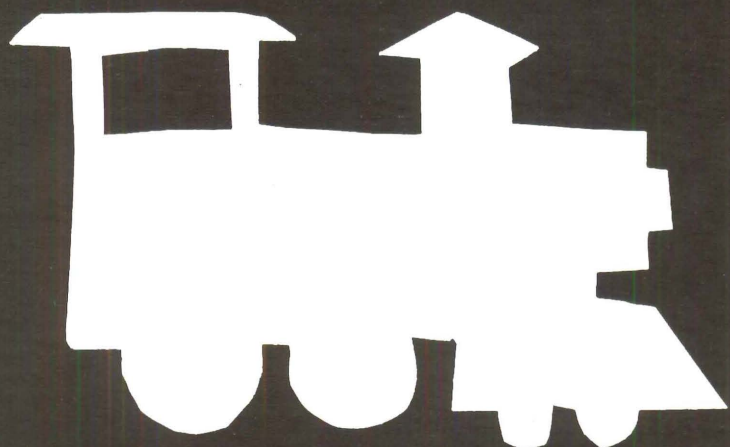
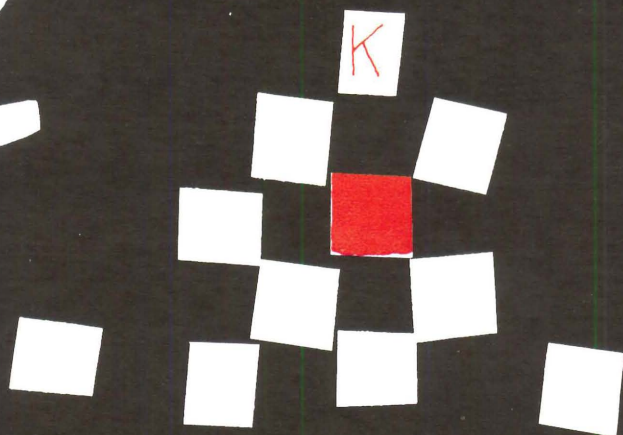
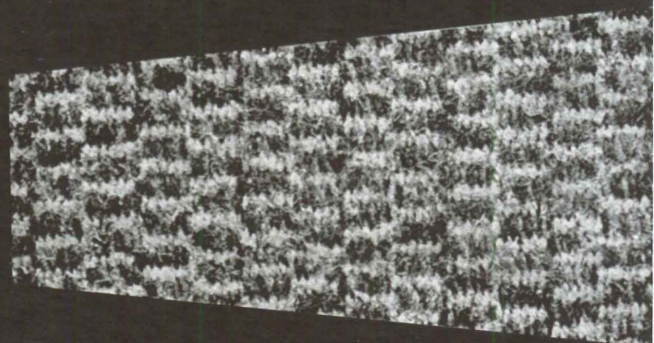
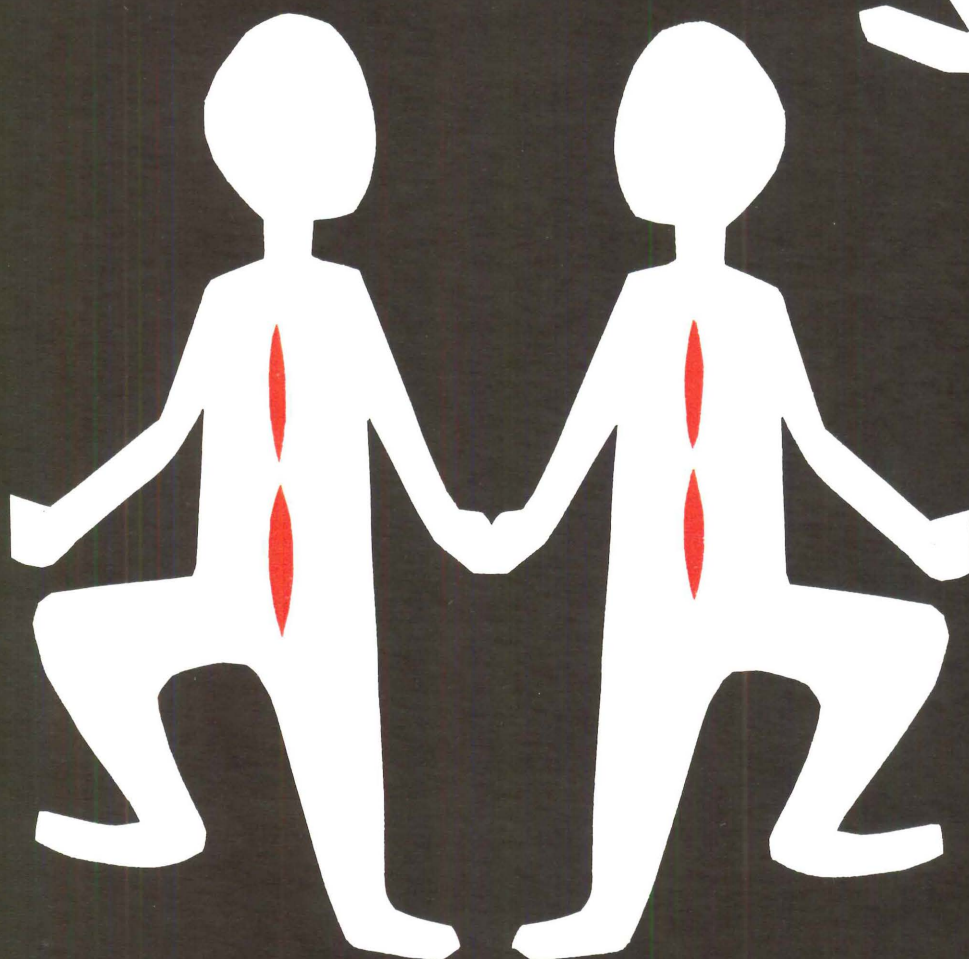
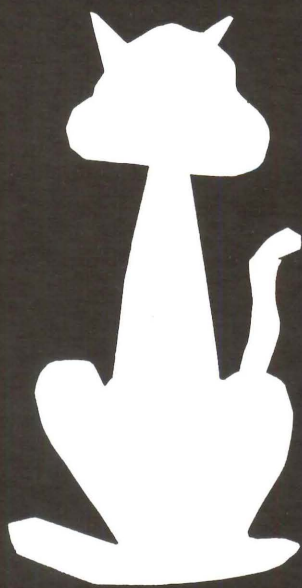
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