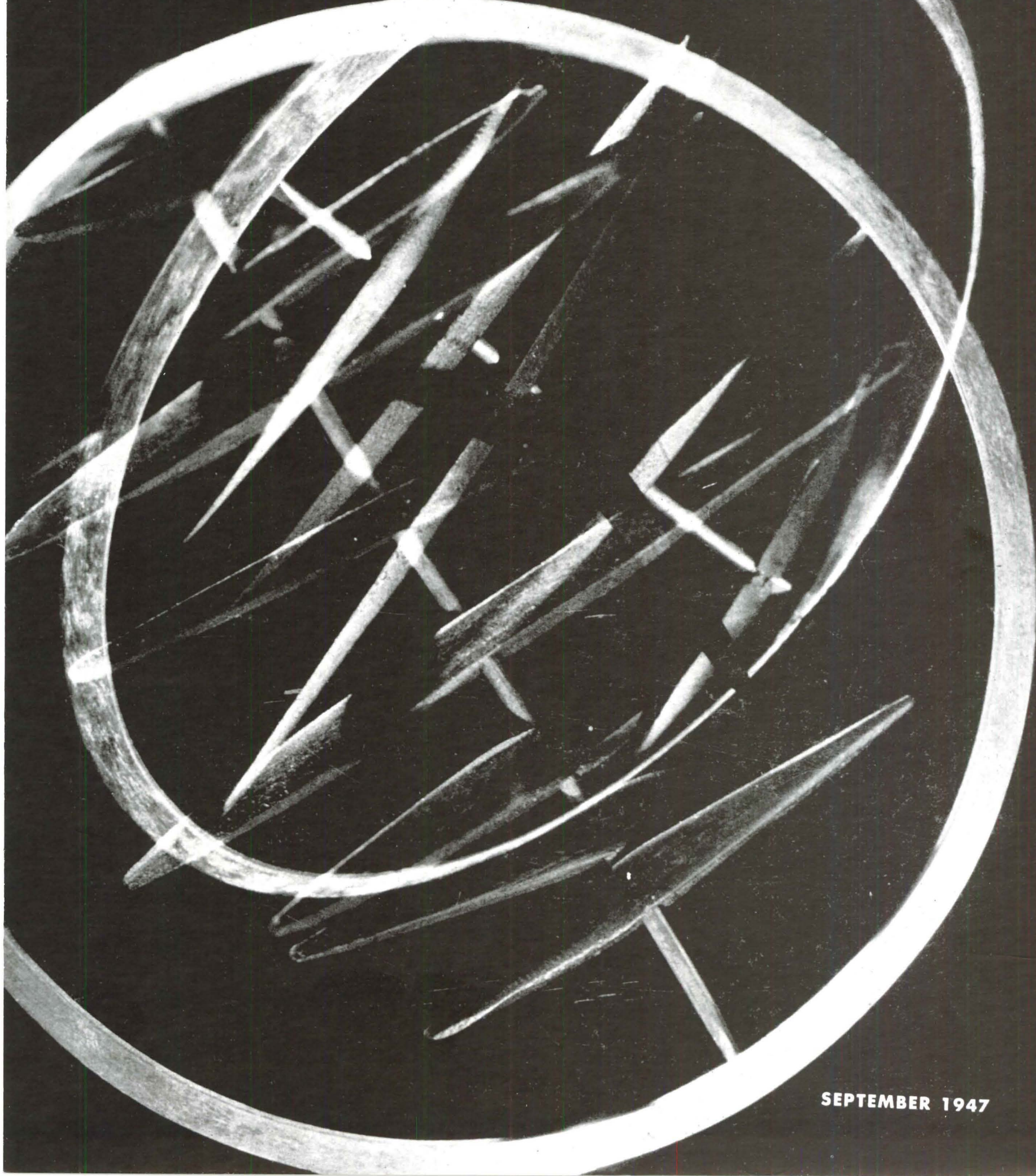


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CURRENTLY AVAILABLE PRODUCT LITERATURE

Editor's Note: This is a classified listing of currently available manufacturers' literature. To obtain a copy of any piece of literature, list the number which precedes the item regarding it on the coupon which appears on Page 39, and give your name, address and occupation. Return the coupon to Arts & Architecture, and requests will be filled as rapidly as possible.

APPLIANCES

(229) American Stove Company: Brochure new automatic clock control six-burner, top-of-stove arrangement Magic Chef gas range; one-piece turret top, 43"x23½"; two super duty burners; waist-high Swing-Out broiler; oven 18" wide, 20" deep, 14" high, Fiberglass insulated; excellent contemporary design.

(56) Continental Water Heater Company: Concise folder gas storage water heaters; installation, specification data; good working information rating line.

(230) Day & Night Manufacturing Company: Practical 8-page brochure domestic, commercial hot water heaters; specification tables, sizing recommendations, sketches, photographs full line heaters; good line sensibly presented.

(57) Department of Water & Power: Brochure, folders, data electric appliances; good source of information on all-electric houses; rate information available.

(58) Given Manufacturing Company: Folder new Waste King automatic food waste pulverator; fits sink drain: odorless, clog-proof, safe; disposes of bones, fruit pits, fibrous foods; western manufacturer, available.

(61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

(231) Judd Whitehead Manufacturing Company: Color brochure Judd Whitehead electric water heaters, largest seller in field; sizes 10 to 140 gallons; thermostatically controlled, fiberglass lined, enamel finish; good product well shown.

(232) Kinney Brothers: Folder Sani-Way electric garbage eliminator, eliminates all food wastes through sink as discarded; handles small bones, fruit pits, corn husks, etc.; installs easily in any sink, definitely worth appraisal.

(233) Kinney Brothers: Good 12-page brochure Amana "walk-in" freezer-cooler; completely prefabricated, moves through doorways; 23 cubic foot capacity; also data 9 cubic foot or 5 cubic foot kitchen models; full specifications.

(234) Kinney Brothers: Concise folder Whiting home freezers; good design, 4½ cubic foot and 11½ cubic foot models. Full specifications; worth appraising.

(235) Los Angeles Water Softener Company: Brochure Los Angeles Suds-master Water Softener; well designed, 7 sizes.

(236) Ranier Water Softener Company: Brochure Ranier Water Softener, using Rain-X, new resinous mineral softening agency; good product, western manufacturer.

(173) Rheem Manufacturing Company: Brochure Rheem water heaters, water softeners, heating units, cooling appliances; well designed, good engineering.

(237) Servel, Inc.: Folders, brochures new 1947 Servel gas refrigerators; well styled; frozen food, moist-cold, dry-cold compartments; no noise, wear, moving parts; powerful selling by major manufacturer.

(238) Sierra Water Softener Company: Series of folders Sierra standard and portable water softeners; tables of specifications, capacities, prices.

(64) A. O. Smith Corporation: Color brochure Smithway Permaglas glass-lined water heaters; glass fused to steel; no rust, corrosion; sizes, styles, specifications.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

(66) Sparkler Manufacturing Company: Folder Sparkler filters for residential tap water; removes chlorine, off-tastes, odors, sediment, color, rust, algae; installation, specification data; sensible new product.

(188) Thermador Electrical Manufacturing Company: Folders Thermador electric bathroom heaters; switch at top; well designed; wide range of sizes.

(187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately; should be in all files.

(68) Westinghouse Electric Corporation: Folder new table-top water heater; electric, 40-gallon; displaces kitchen cabinet, provides 4' square porcelain enamel worktop.

CABINETS, COUNTER TOPS

(239) Boro Wood Products Company: Folders hardwood white enameled kitchen cabinets, battleship tops, sinks; well constructed, practical designs,

readily available; reasonable cost; suggestions for kitchen layouts.

(119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

(240) Kinney Brothers: Fully illustrated, well presented brochure Elgin Steel Kitchens; contemporary design. rust proof, pre-formed heavy gauge steel construction, heavy insulated doors, roller bearing drawers, chrome handles, built-in sub-bases; sketches of all models.

(241) Kinney Brothers: Detailed 8-page folder I-XL kitchen; well designed, kiln-dried hardwoods; inlaid linoleum tops, or without tops; simple hardware, Folder gives all technical information; wide selection sink bowls available.

DRAFTING ROOM EQUIPMENT

(242) The A. Lietz Company: Folder Lietz Basswood-Balsa drawing board: Basswood panel both faces, waterproof bonding, rigid frame, Balsawood core, accurate 90° corners; based on aircraft engineering; 1/3 usual weight.

(243) William H. Mortimer: Folder Hanceel Tri-Vision camera; viewer; good for showing architectural details full color, three dimensions; camera takes good photographs, sharp; reasonably priced.

(244) Rapidesign, Inc.: Folder new multiple scale for architects; combines 10 scales without lift or sliding instrument from drawing; scales calibrated 1/8", 1/4" and 1/2" to one foot; instrument is 3½"x10"; valuable for correctly spacing stairs, rafters, studs, joints, etc.

ELECTRICAL EQUIPMENT

(245) Charles E. Barnes & Son: Brochure new Barnes Wire-Hiway baseboard wiring arrangement; provides wiring facilities, anchors partitions; wires carried rear panel; front panel simple baseboard; outlets anywhere; foot switches eliminate wall switches; good product.

(186) Northern California Electrical Bureau: Handbook of residential wiring design; one of best planning, technical data.

(246) Roberts Glo-Switch Company: Brochure Glo-Switch electric light switch; neon light in translucent handle glows when off; single pole type, fits any receptacle; several colors.

(72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

FLOOR COVERINGS

(73) Congoleum-Nairn, Inc.: Catalog linoleum, asphalt tile wall and floor products; index to uses, specification,

installation data; swatches of colors, patterns.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¼" to 12"x12"x¼"; western manufacturer, available.

(74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern design.

GENERAL

(247) California Rustic Redwood Company: Folder redwood fences, gates, garden structures; woven panel, nailed paling, mendocino, split rail, pioneer mortised post fences.

(3) Celotex Corporation—Six-page full color presentation of Cemesto Precision-Engineered House. House is rather better than most contemporary efforts to solve housing problem by mass production. Worth seeing.

(4) Kawneer Company—Thirty pages including report of the jury, elevations, plans, perspectives, and details of the prize winners of the Kawneer-New Pencil Points Architectural Competition, "The Store Front of Tomorrow."

(5) Kawneer Company—Twenty-four page booklet with 31 perspective sketches of well-designed sales-building store fronts.

(6) Libbey-Owens-Ford Glass Company—Twenty-four well illustrated pages on solar houses. Explains fundamentals of planning "open houses" and gives good examples, both in photographs and sketches. Question and answer section is practical.

(7) Libbey-Owens-Ford Glass Company—A data brochure for the architect on glass and its uses, in 24 pages. Carries tables for use in specifying. Is worth file space for ideas suggested. Full technical data.

(75) Owens-Illinois Glass Company: Manual planned lighting in school classrooms; data brightness ratios, reflectances, bilateral lighting, fenestration; features Insulux Glass Block construction.

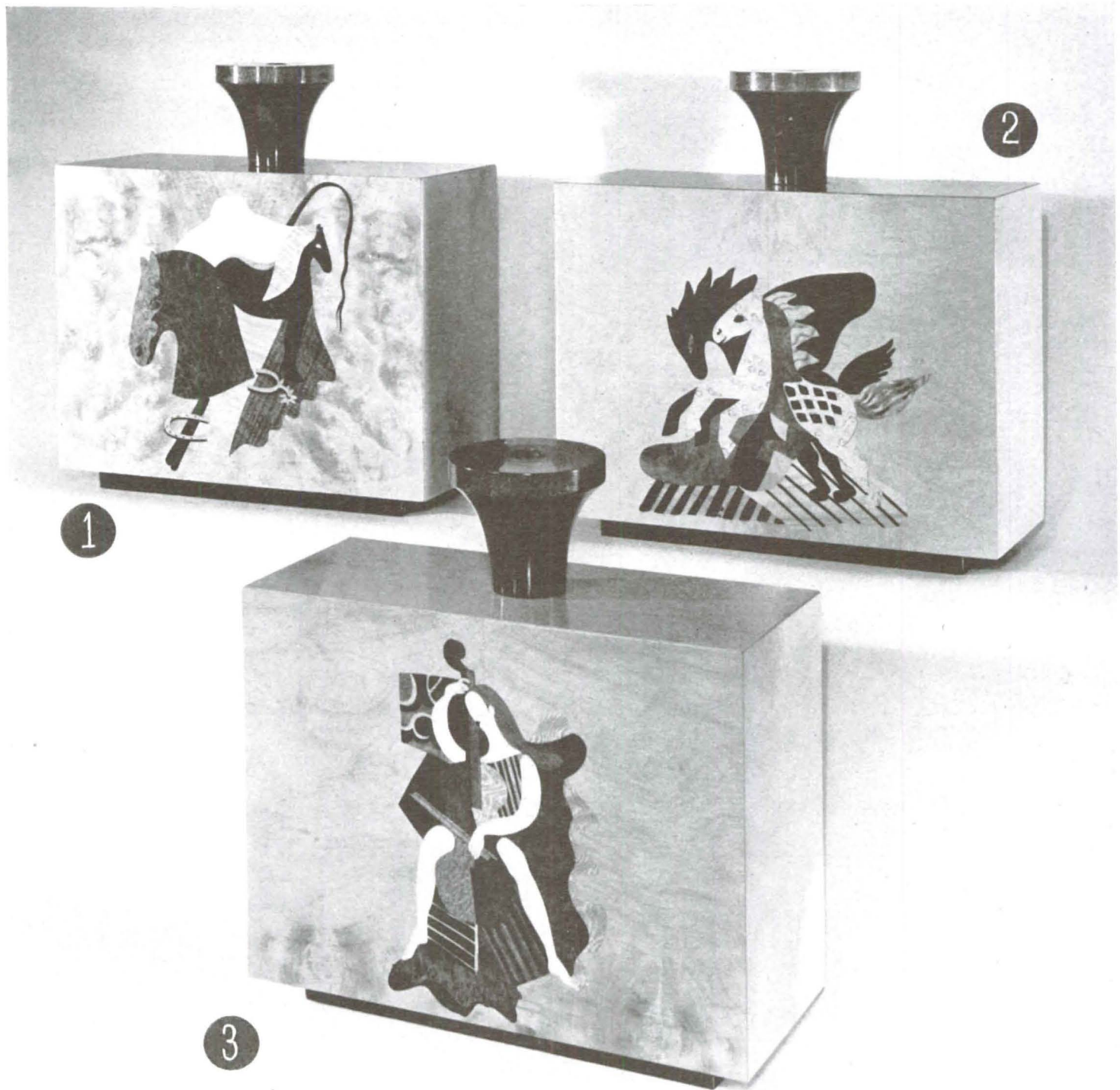
(76) Pittsburgh Plate Glass Company: Brochure (36 pages) use Pittsburgh products to increase retail store sales; profusely illustrated showing use Carrara structural glass, suede carrara, PC glass blocks, mirrors, plate glass, Herculite doors, Pittco front metal.

(12) Republic Steel Corporation—The use of Republic Enduro Stainless Steel in hospital equipment is contained in a brochure of 24 pages. Well illustrated, documented, including laboratory corrosion data. Belongs in the files of any architect doing hospital work, or work involving hospital or diet kitchen equipment.

(Continued on Page 39)

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BOOKS

JOHN A. WRIGHT

Painting & Personality by Alschuler and Hattwick: Two volumes.
University of Chicago Press.

Parents who take child raising seriously often find the task to be a series of pedestrian intersections with traffic lights blinking and changing at such a rate that, to make it through the heavy traffic with as little injury as possible to their offspring, they close their eyes, lower their heads and make a mad dash for it.

Psychologists have found, and are continuing to find, concrete ways in helping the pedestrian parent in his passage to the other side; and, the latest parental St. Christopher is *Painting & Personality* by Alschuler and Hattwick.

The authors of this very fine and cautious study have endeavored to show through a child's preference for a particular color, a type of brush stroke, and his use of line and form, his outstanding characteristics and personality traits. The results of this search among children aged two to five years, have been carefully tabulated and grouped into readable form. Apart from being a solid contribution to the field of Child Psychology, the case histories are masterpieces of understatement and give more facts to the growing problem of parents and their inadequate understanding of the world in which a child lives.

Painting & Personality is no Baedeker for raising children, but, as with Gesell's *First Five Years Of Life*, the book is a help to

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parents who are striving for healthy and normal home environments. The studies and observations are made of children who present the conflicts and frustrations which the psychologists, with clinical impartiality, have selected to prove their points in finding out why children react as they do. It is a book which tends to answer generally, the specific problems of a child. In reading these two volumes one is impressed with the patient and painstaking data hunt which Alschuler and Hattwick began back in the middle thirties to find the relationship of a child's painting and drawing to his personality and behavior pattern. From parents who look upon the psychologist as a sort of mental Bendix washing machine to straighten out their problem children, to the parents who look upon psychology as an auxilliary aid, this is a valid and understandable contribution.

It took several years before the authors' facts and data began to take definite form. Between six and eight nursery schools, public and private, were observed. Children who showed distinct preference for a particular color seemed to fall into groups that displayed similar tendencies and characteristics. Children who used vertical brush strokes as against those who preferred horizontal strokes showed marked differences. Those children who filled in their paintings and those who painted in outline also differed from each other in play and attitude. And, as a result of these findings the psychologists conclude that, a child who prefers red to other colors reacts more freely and is less concerned with outside influences. If he emphasizes blue, he shows a controlled reaction rather than free emotional expression. However, if the emphasis is on yellow he is more dependent, and emotionally he reflects the infantile stage. In his selection of green over the other colors, he indicates a controlled behavior pattern that is either repressed or more adaptable to outside surroundings. With the color black he is probably repressed despite the well adapted overt behavior. And, you lucky parents, if your son or daughter displays a preference for orange, he or she has balance, good behavior, initiative, drive . . . in short, a chip off old Gibraltar.

Many of us do not take enough interest in the picture splashing and pencil scribbling of our children. If we are to encourage rather than inhibit children's free creative potentialities, we must see the paintings and drawings through the eyes of the children, and, as far as possible, get an understanding of their feelings at the time they produced them. The details of the children's drawings are emphasized in proportion to the intensity with which they have been experienced. The child has never thought of his painting as the representation of an object, because the child has painted something he has been feeling keenly about, and, it is doubtful if he could put into words just what it was he had felt the need to express. Throughout the book, the emphasis upon color selection and the manner in which the painting was executed is clinical and the esthetic potentialities are not given the attention they deserve. A child is labeled sensitive or extrovert, as the case may be, and because of the many phases this study covers, there was ample opportunity to include observations upon the gift some of the children obviously had for painting. The authors did not entirely ignore the esthetic factor, but, because they held strictly to the scientific approach the talent of the children was interpreted in terms of social adjustment and placed in categories that did not hold room for art as a preference. The children who displayed interest in blocks and materials along with their paintings were studied for the possibility of their being future engineers, scientists, etc.

In compiling their findings, the authors discovered that the reasons for the predominances of abstract painting and drawing among the two to five year olds, was that it was the most spontaneous and primitive of all emotions. Enlarging upon the idea, they said that abstract or pre-representative paintings and drawings are more expressive of inner feeling than are the representative products, because the very process of representation involves a conscious awareness of outside stimuli and a reaction to those stimuli rather than a direct expression of self.



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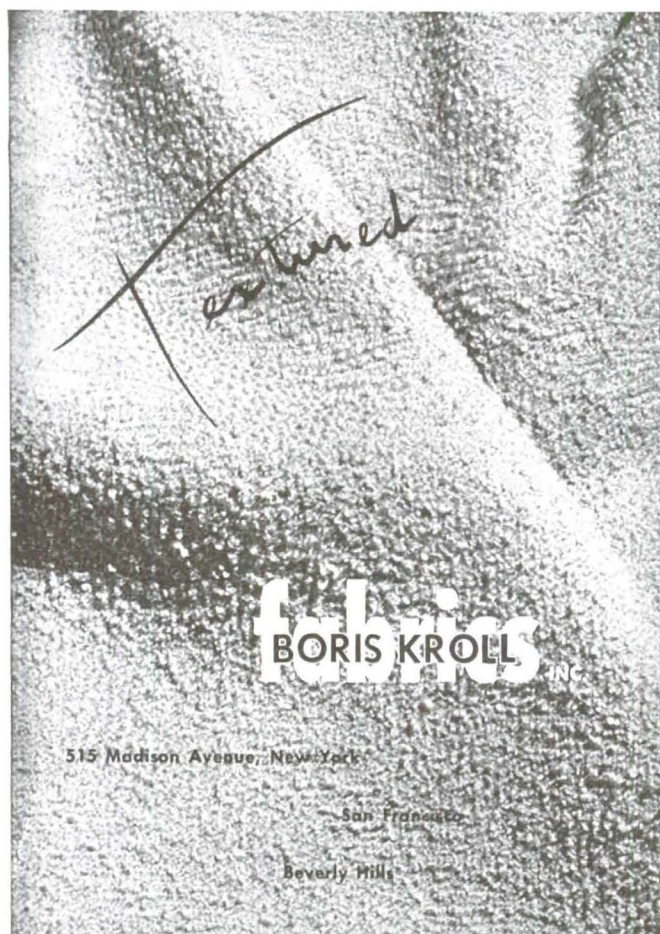
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The documentary evidence, as stated in the case histories, show that many parents are falling down on the job. A child is a responsibility, but the importance of the parent-child relationship is not understood in adult terms. Divorce and lack of intelligent handling are causing too many maladjusted children. It is wishful thinking and pure escapism to place the blame entirely upon economic factors. Domestic relations and home environments are the sum and substance of the child's emotional and physical well being. The observations made in this book bring into sharp focus what the average nursery school and child psychologist is up against when parents leave their children with them to be straightened out. "... Anita's mother's withholding of food and affection, for fear Anita would become plump like her grandmother." "... when Danny's parents left town for a month, Danny's tensions were released." "The period preceeding his sister's birth, he loved three pets to death." "As she became freer and happier at school, she broke away from the mother-taught, conventional forms, and her paintings became more expressive."

These are samples of the outer influences that affect the paintings and drawings of the children. The child's world and his response to it places heavy demands upon conscientious parents. Although Alschuler and Hattwick do not claim to have solved all the problems, *Painting & Personality* can give one a pretty good idea of what to look for in a child and how to interpret the tensions and conflicts from which he might be suffering.

CINEMA

ROBERT JOSEPH

There has always been some question about the inter-relationship between finances, the arts and the motion picture industry. Whether or not the American film—or films in general—is an art medium or not has been debated, not very extensively, in the comments of a few motion picture columns of serious content. We have it now on good authority, however, that motion pictures are art. One executive producer, on learning of the recent British 75% tax on Ameri-

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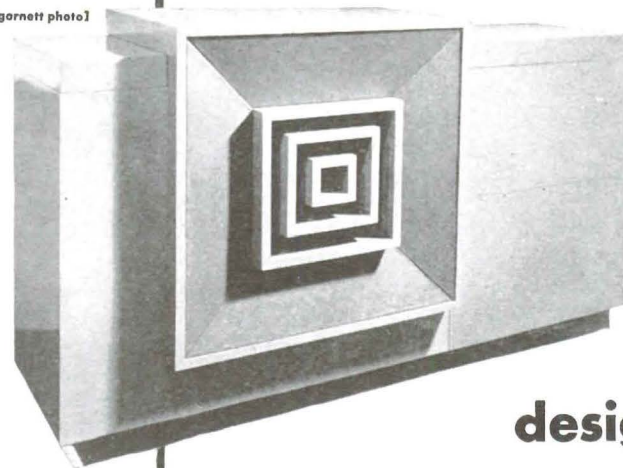


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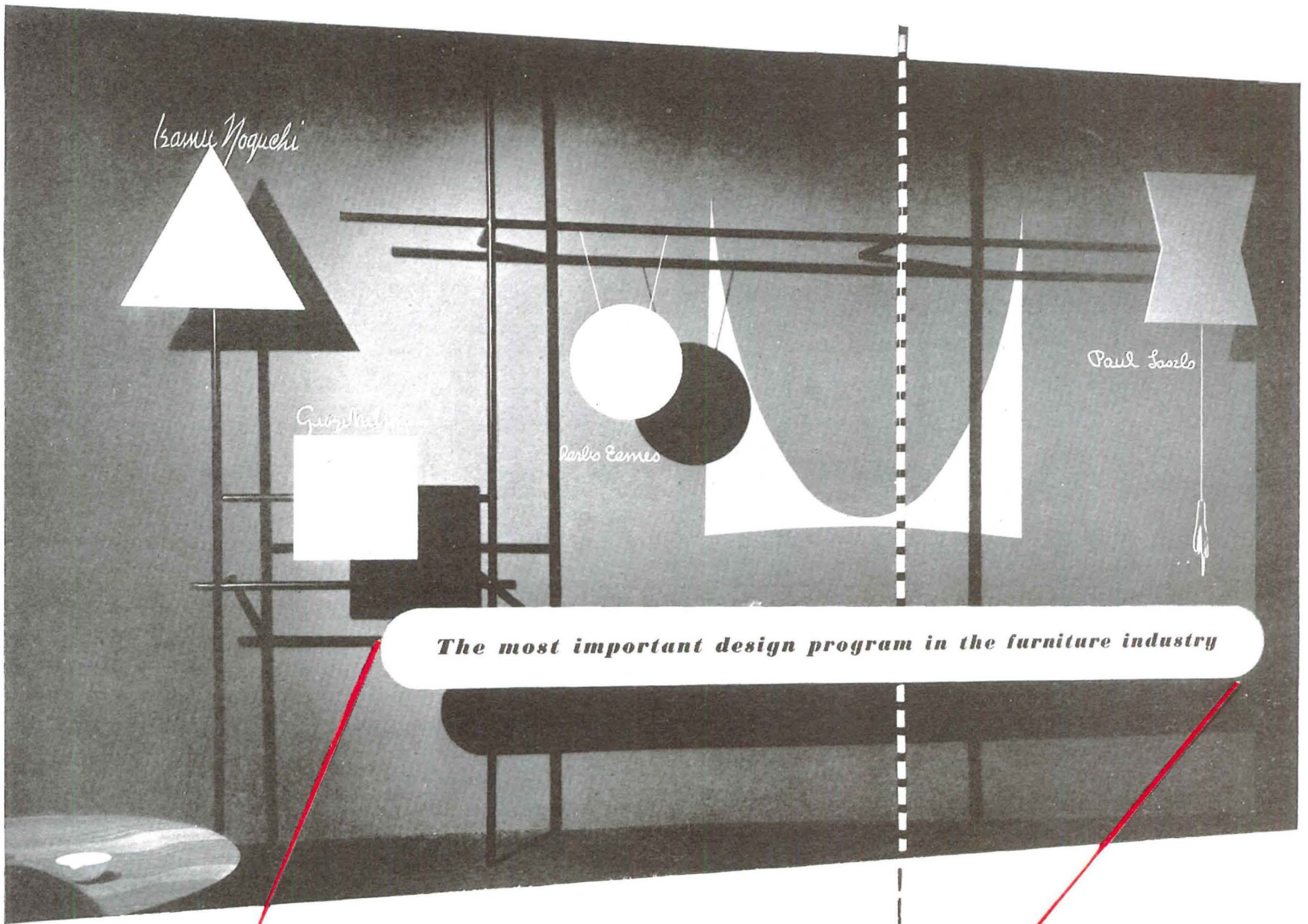
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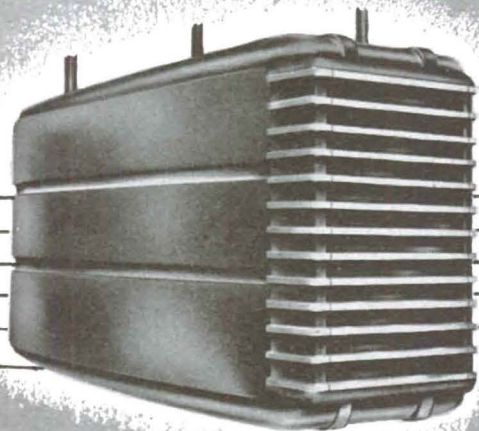
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can film income in the British isles, said, "We'll have to stop making money and start making good pictures. That means we'll have to pay some attention to motion pictures as an art medium." This heresy was uttered on the occasion of Chancellor of the Exchequer Dalton's announcement that henceforth Britain would conserve some of its dollar reserve by holding back the "big leak" through motion picture earnings for American films.

Hollywood trade publications and spokesmen have analyzed and interpreted this British move in a number of interesting ways. One report sees it as a bit of British pro-Soviet Americo-phobia, because Sir Stafford Cripps, formerly British Ambassador to the Soviet Union, is in the same Cabinet with Mr. Dalton and Prime Minister Attlee. Another report states that it is the British magnate Arthur Rank striking back at the American film industry because British pictures cannot get into good American theaters on good percentage and/or rental terms for the benefit of British earnings. Still a third report states that it is the first step in a United States of Europe which will boycott, freeze, strangle the American film industry. Most of the reports ignore one salient fact, pointed out by Chancellor Hugh Dalton in his Parliament statement of August 7th: "The reason for this (dollar shortage) is that the Continent of Europe, of which we ourselves are an island outpost, and large parts of the Continent of Asia have been war wounded, ravaged and bombed, invaded and occupied by the common enemy and their recovery and productivity have been much slower than we hoped." Clement Attlee put it this way in his August 6th announcement: "Circumstances have placed us in a position of peril and anxiety. We must fight to regain our economic freedom just as we fought to preserve our economic freedom. . . . Today we are engaged in another Battle of Britain. This battle cannot be won by a few. . . ."

Eric Johnston, spokesman for the Producers Association, announced a boycott to Britain of all American film as his answer to what has been described a "confiscatory tax." The step was unnecessarily harsh and was, in effect, a show-down of Hollywood versus a British Empire fighting for its life, on "austerity rations," and rapidly losing its dollar credits and world markets. These are not peals of sympathy; they are the undisputed facts. The Johnston move seems ill-advised, since time has shown that the 75% tax is a talking point, and there will be an eventual adjudication of the international film situation. If ever the people of Britain or the world had reason to

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cry "Uncle Shylock" at Uncle Sam, they did when the film industry announced its boycott without waiting and watching and a little better timing. Profits for last year were the highest in motion picture history, and the film industry itself is source for the information that Great Britain represents the profit statement for almost two thirds or more of all American films made.

There are one or two additional points of interest in connection with the British film tax. Several film companies have announced and have acted upon employee cuts to save the loss in the British market. One major film studio, for example, which employs three film producers at \$2500 a week, and who have produced one film between them in the last twelve months, dismissed 500 employees during August "because of the uncertainty of film earnings in England." The company made about \$17,000,000 in the British market last year. By their wholesale dismissal of 500 employees they stand to save some \$400,000 a year, or about 2½%. The salaries of the three producers just about come to \$400,000. The facts seem to smirk for themselves. The other point which seems to deserve comment is the film industry's apparent unconcern with Britain's financial and industrial plight. This is not, I repeat, the occasion for tears for Britain. The salient fact is that fiscally the Pound Sterling is in a bad way, and the interdependence of nations and their economies and the need for a sensible one world economy seems obvious. Hollywood is being and will be very definitely affected by this British step. And film wage earners have already felt some of the first repercussions. It seems unreasonable that the waves of economy must hit them with such fury—and first.

MUSIC

PETER YATES

"... If we turn to the 'Indian Summer' of the Hellenic Society, we find the cultivated Emperor Hadrian furnishing his suburban villa with expertly manufactured copies of the masterpieces of Hellenic sculpture of the archaic period—that is to say, the seventh and sixth centuries B.C.; for the connoisseurs of Hadrian's day were 'Pre-

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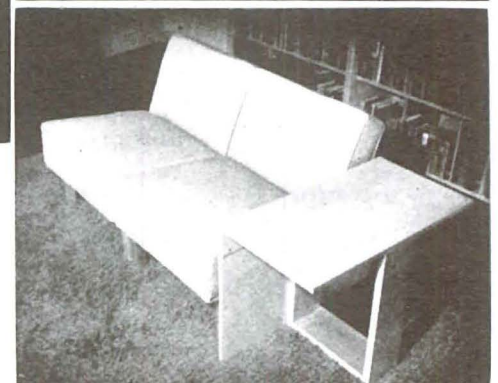
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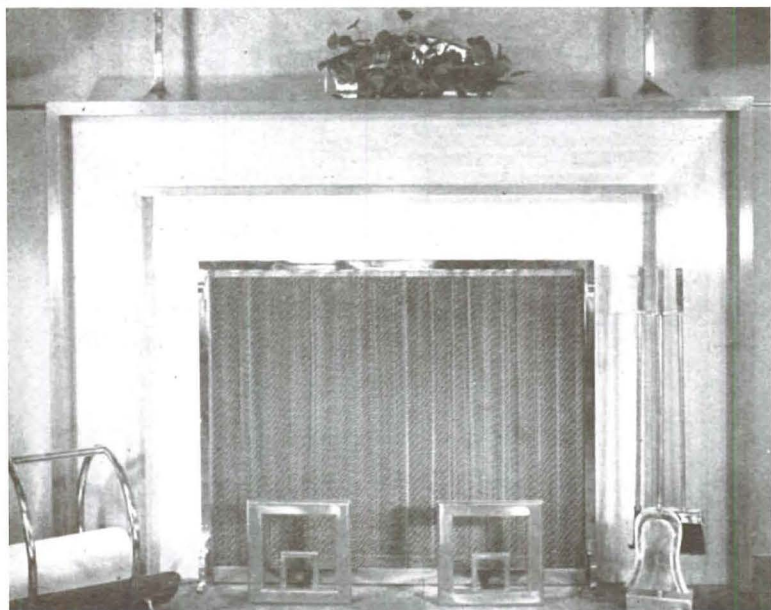


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Raphaelites', too highly refined to appreciate the masterly maturity of the art of Pheidias and Praxiteles. When the spirit of archaism is moved to express itself in the field of language and literature, the supreme *tour de force* to which it can address itself is to bring a dead language back to life. . . ."

This quotation from Arnold Toynbee's six volume *Study of History* is only one of the many aspects of his discussion of the importance of the creative arts in their relation to his larger subject. The creative art of a civilization, according to Toynbee, begins in that mainstream which is the developing course of any civilization. When the civilization breaks down, an event that occurs relatively early in its history, art, like religion and politics, is driven into two contrary channels, archaism, a reversion to a dead and gone and to some extent mythical golden age, and futurism, the attempt to set up a new independent pattern free of both past and present. Archaism, Toynbee demonstrates, may by an alchemy of failure become futurism; and futurism, transcending lesser aims, may be transfigured so that it becomes a new means of creation.

Toynbee's argument is necessarily confined to extreme cases. In

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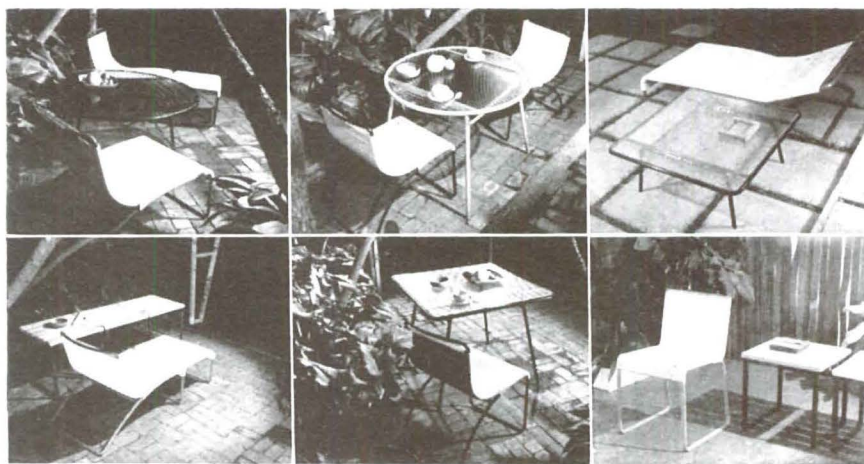
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modern art for instance, archaism is spoken of as the reversion to Benin and Byzantium, to an imitation of the primitive sculpture of dead Africans and the two-dimensional post-iconoclastic painting of the Greek Orthodox Church. Parallel instances in contemporary music are not discussed. It is my purpose to consider briefly the problem of archaism in contemporary music and to examine whether such archaism indicates a decline of creative ability among contemporary composers.

Briefly, I do not think it does. Many arguments may be compiled to show that musical composition during the twentieth century has been less inspired, less productive, more mechanical, less melodic, less purposeful than during any other similar period. Twentieth century music as a whole, like the whole of any other fifty year period of composition, contains a preponderance of failure. When half-baked representatives of the twentieth century, who have won disproportionate esteem and recognition because their work is not too demanding to be accessible, are compared with the time-tried prototypes of other half-centuries, the past will have the better of the argument. The works of those composers who most thoroughly and typically represent the creative musical achievement of the twentieth century are still too little known to be entered in debate.

Composers enter the lists armed not with the single weapon of any unique masterpiece but accoutered cap-a-pie with their works as a whole. To know the full genius of a Bartok, for instance, requires many years of considerate application, from which one may eventually emerge to proclaim that from the *Bagatelles* to the *Third Piano Concerto*, traversing the folk music settings, the quartets, the sonatas, the chamber music, this art is uniformly of a quality which may be favorably compared with the whole art of Couperin or Brahms.

In making such an appraisal the considerate listener will of necessity have become an antiquarian, if not an archaist. To know the creative reasoning behind Bartok's piano works one must have studied with fair thoroughness Couperin and folk music, as well as Busoni, Brahms, and Liszt. Schoenberg, who reaches less far backwards, requires an encyclopedic knowledge of composition beginning with the period of Bach and Monn. It is the singular glory of twentieth century music at its best that it incorporates techniques from many periods without a slavish adherence to their formulas. This tendency the twentieth century composer inherits from Brahms, the first great composer who was also a practical antiquarian, and to a lesser extent from the group of composers around Liszt and Saint-Saens.

Until the middle nineteenth century composers began writing where their immediate predecessors left off. Most of Bach's technical knowledge was derived from studying the art of the immediately preceding generation. Because of the radical change of taste which at the start of their careers had suddenly put polyphony out of fashion, C P E Bach, Haydn, and Mozart had to rely for experience on whatever music came to hand. The greater part of the music they played they had to make for themselves. At the same time the change of fashion was turning conservatives to archaists. Padre Martini began teaching conventional sixteenth century polyphonic theory, and the Academy of Ancient Music in London for nearly a century devoted its efforts to reviving the music of the past. A good case could be made out to show that the archaism of the Academy, followed by the Handel-worship of the Concerts of Ancient Music (the name rather than the interval of time being a definition of its archaism) had a large part in preventing the appearance of any important nineteenth century English composers. To this cause must be added the devastating upsurge of enthusiastic moneyed amateurism, which enabled London to pick the skills of European talent to the destruction of its own native genius.

A false scholarship tries to maintain as inviolable laws theories of form and counterpoint that have no real validity in their presumed origins. Against this mortmain of assertive scholarship the creative musicians of our century hold up the example of the real practices out of musical antiquity which have inspired them. Yet even a Tovey, who strikes against false theories of past practice, loses critical ability when he tries to discuss the creative practices of his own generation. Archaism measures not so much the interval in time as the depth of the cleavage between past and present. So long as past and present live together in the minds and works of composers and listeners, archaism is an aberration rather than a danger in the development of music. Anyone who wishes to understand dissonance in contemporary music should learn also to comprehend dissonance in Beethoven, Mozart, and the polyphonists. In so doing the ear as

(Continued on Page 49)



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Our world continues to operate on the basis of a split personality within which the greater part of our effort is spent in the invention of frantic little devices by which we hope to conceal our real motives from ourselves. As long as we insist upon a political and social philosophy that looks for a world solution on a selfishly personal basis, we will be subject to the limitations and preconditions of innumerable and unaccountable factors of the individual environment. Actually, we are in the position of people who try to play a game with two left hands while indulging in the polite pretense that we must not notice the petty venalities we thrust upon ourselves. We seem morbidly committed to continue the uneasy and irritating business of ringing other people's doorbells and running like hell until we find out whether we are to be rewarded with a cookie or a kick in the pants.

The whole emotional climate in which we exist seems more and more like the confused and mildly hallucinated world of childhood in which a whole pattern of necessary (if not always reasonable) discipline defied with what we can hardly call the winning naivete of the very young. Probably our sense of guilt springs from an intuitive knowledge of what we are doing to ourselves, and not from any real understanding of what the results might be. In this peculiar kind of illness we cling to the completely unsupported conviction that that which we refuse to admit simply does not exist. We base an entire living approach on the thesis that in any controversy someone must be very right and someone must be very wrong—supposed of course that at all times we are the more likely to be the very right ones; and forgetting with a discouraging consistency the universal fact that the scale of man is pretty much the same measurement wherever man exists.

Skimming over the surface of public consciousness, we find ourselves morbidly attracted to graveyards so that we can with a great show of courage whistle ourselves past them. We are constantly embarrassed by an uneasy fiction that all is just a bad dream, and that daddy will dispel the demons when he pulls up the shades on some bright morning. We make fun of our hallucinations, of course, but we still see flying saucers and their frightening equivalents. While we soberly prepare to hold back the floods with little tin pails only lately used in the pretend play of our private sand-piles.

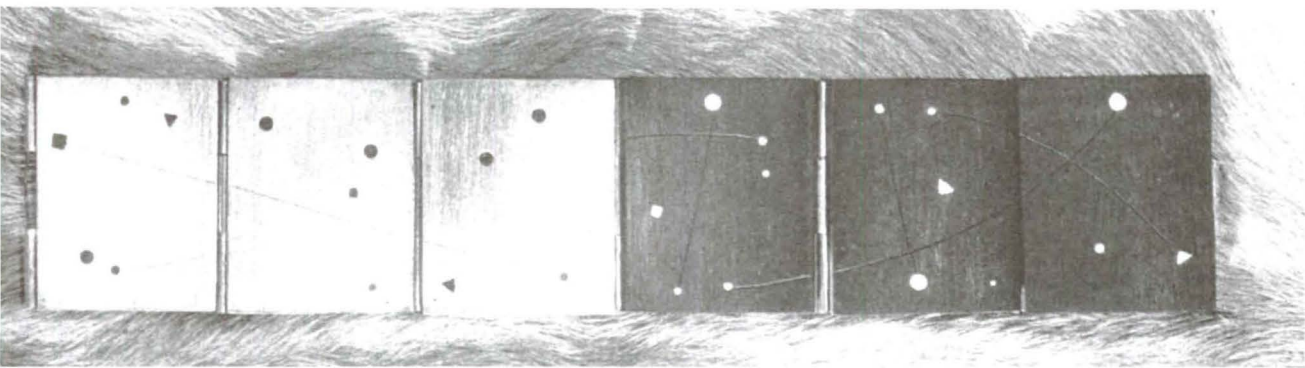
As we proceed from crisis to crisis we no longer have any measurement of effect and intensity; we struggle with an environment subject to the controls of reason through science, but used and misused by an emotional immaturity that comes straight from the madness of the nursery or the madness of the madhouse.

Man has no longer to decide how the wheels go around, or the chemicals combine, or structures construct. He must now decide, within his own enormously complicated, intransigent, fascinatingly horrible and wonderful self, to think and feel within the larger area of selflessness.

And so, while we wait for the courage to build the strength for such a decision we scurry like frightened animals on the surface of an earth that is heaving beneath us, hoping and half believing that by some fortuitous magic we can escape the sense of being pursued, even though the pursuer turns out to be a mote in our own mind's eye.

Late news tells us that under "competent authorities" we are hollowing out caverns in the living rock and corridors measured in miles, to build a vast secret tomb so that we might continue atomic research in the bowels of the earth for reasons—Gold help us—of "military security."

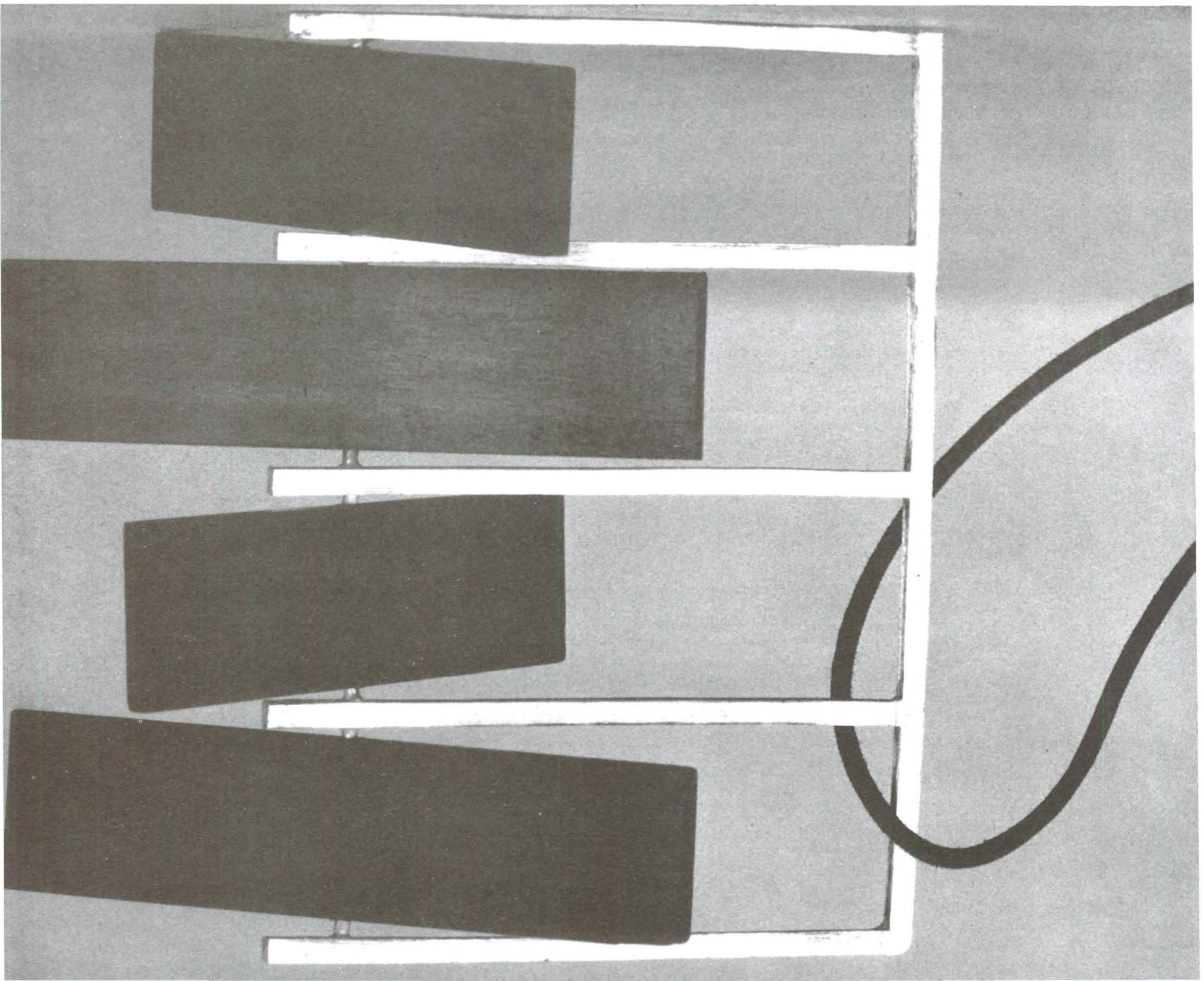
So we bury the God in man. For, having discovered it we only react with a sense of fright and suspicion, a sense of danger and power; completely forgetting, or refusing to admit, that it is not the power, but life itself which we most greatly fear.

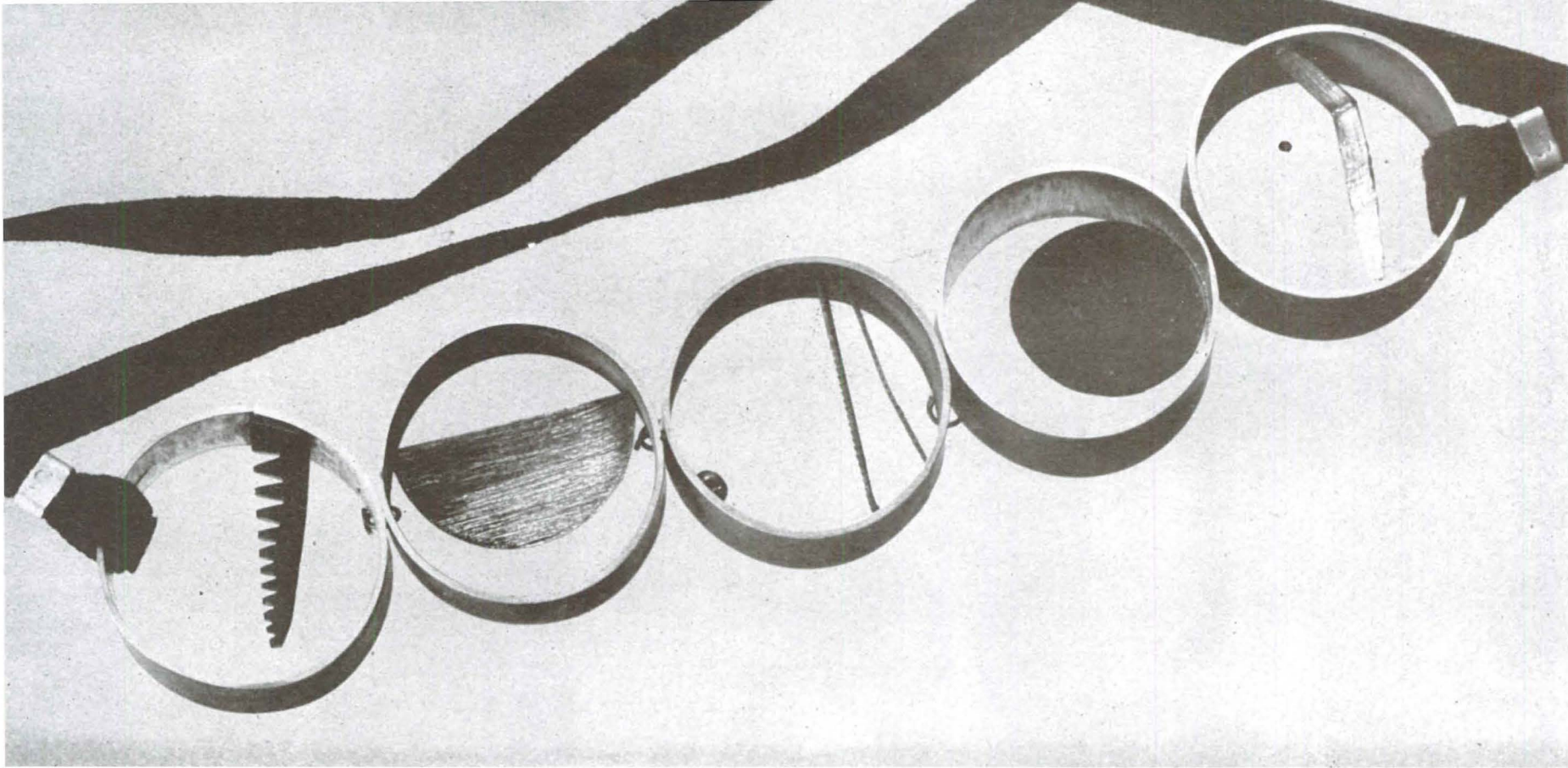


JEWELRY

by

KEITH MONRO





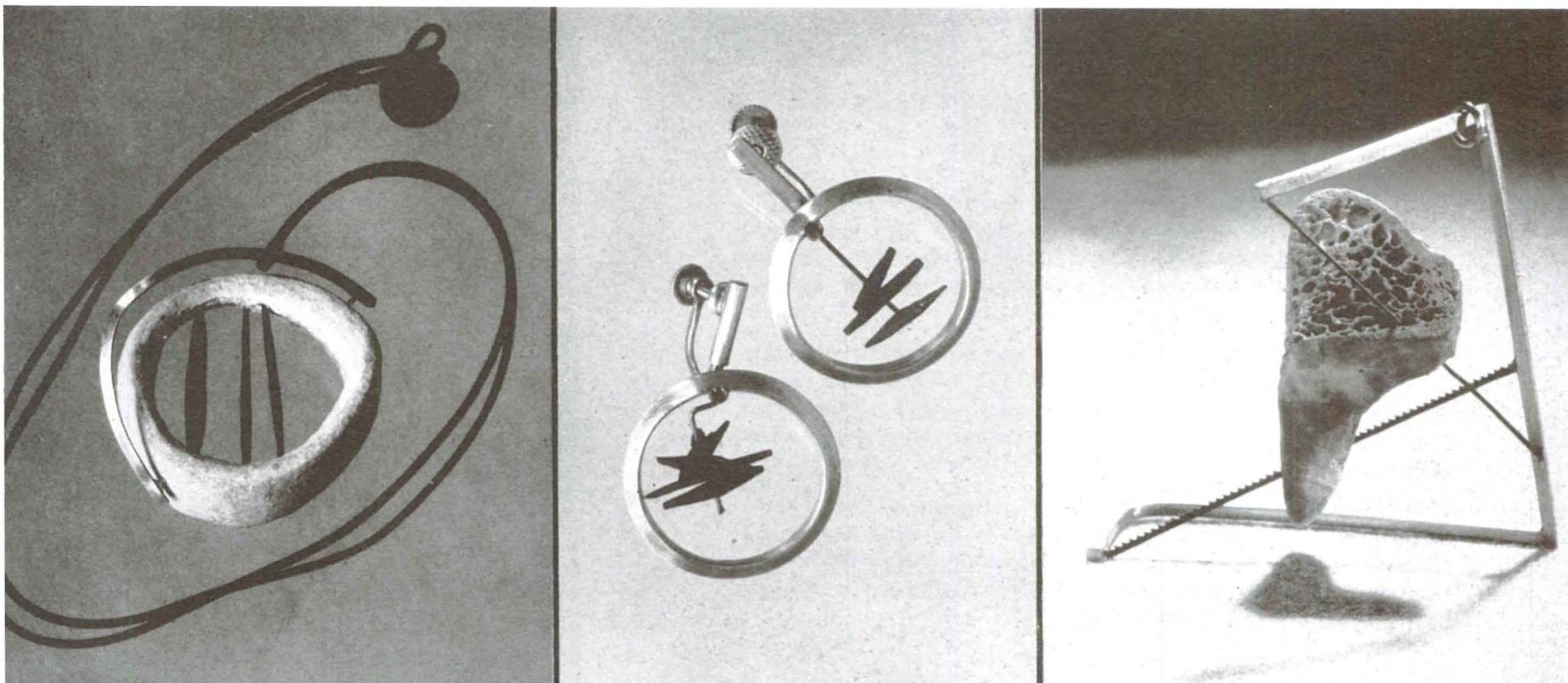
I am particularly interested in the combination of ebony with precious and non precious metals, perhaps because the extreme contrast in color values seems to suggest formal dress. Jewelry is strictly a "dress-up" affair. Also there is an extreme dimension, and an exciting one, to me, between the coldness, hardness and brightness of metal and the warmth, darkness and depth of ebony. I prefer striated surfaces in both materials, as the striation seems to accentuate the darkness of one and the brightness of the other. In terms of this light and dark contrast, I have experimented with oxidation of the metal and with the use of a matte black metallic paint. There are two functional demands jewelry seems to insist upon. One, the piece should be light enough in weight to be borne comfortably, and two, the scale of the piece should suggest this lightness and not overwhelm the physique of the wearer. In connection and

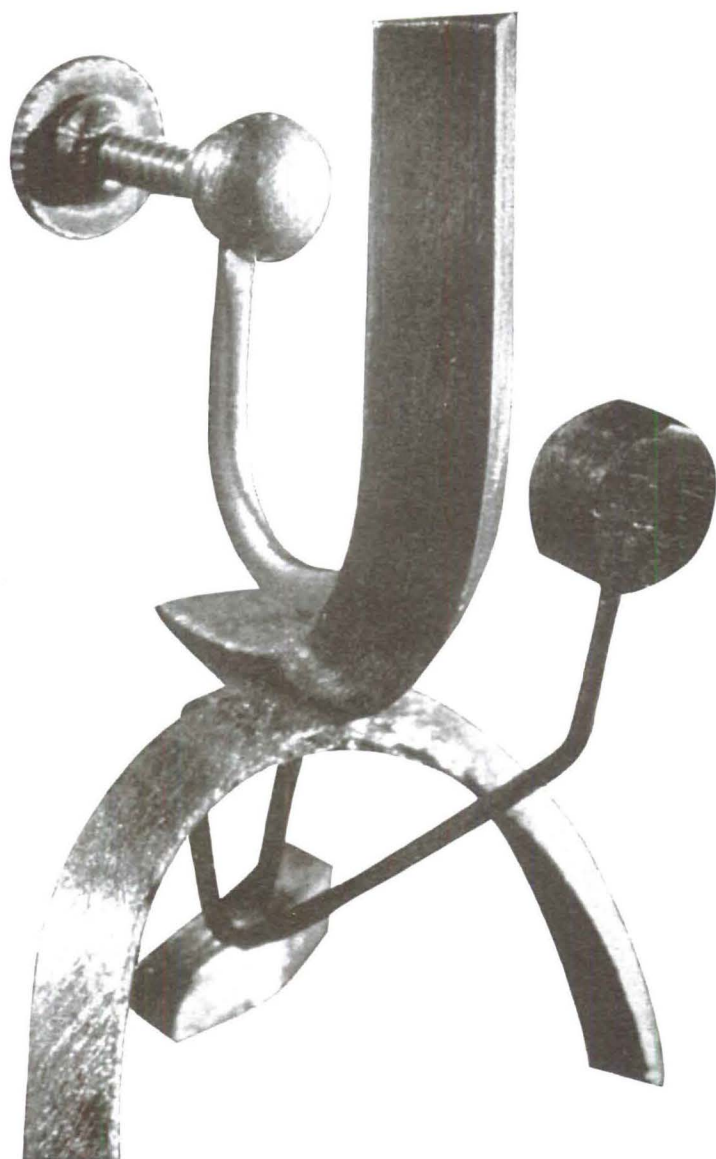
in addition to these problems of mass and proportion, a piece in which negative space is an important part of the design seems pleasing and intelligent. Since most pieces are worn over a dress material, there is the excellent opportunity to throw the additional color of the dress out through the workings of the design.

Also in terms of space, a design that reaches out and encloses a chunk of space takes unto itself an enriching element, and if this space is further activated by mobile parts, the design becomes pure fun.

I have used, rather than pre-cut stones and gems, bits of stone, bone, and wood I find on the beach. These foundlings are already formed in terms of their resistance and surrender to natural elements and often need no more touch than to mount

photographs by Halberstadt

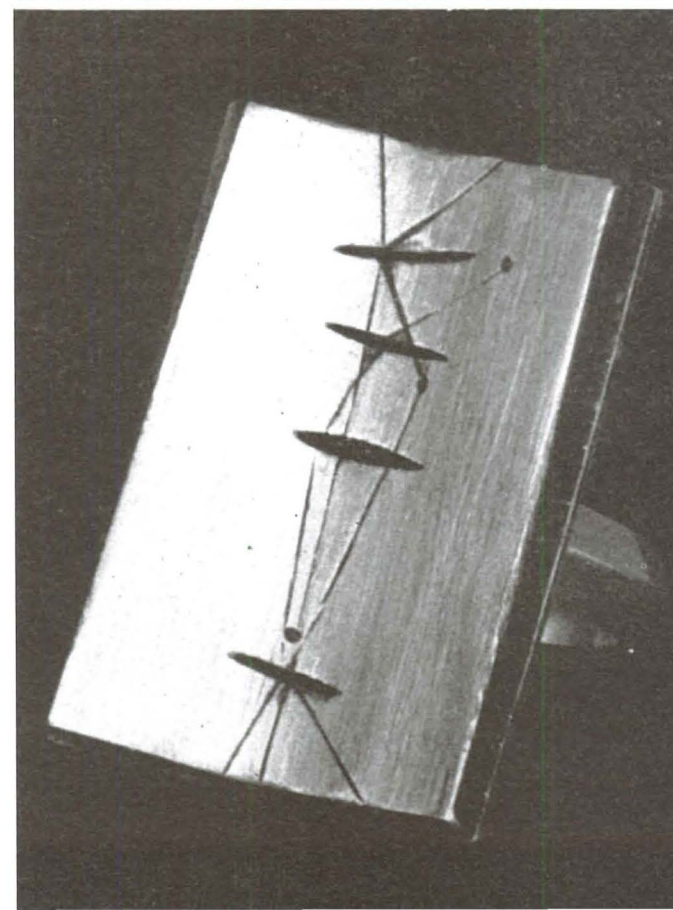
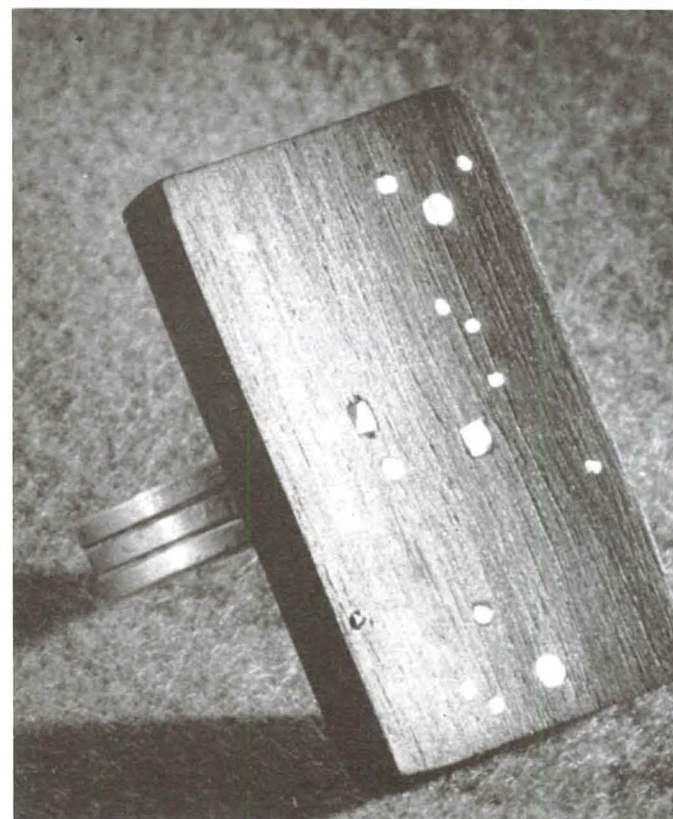
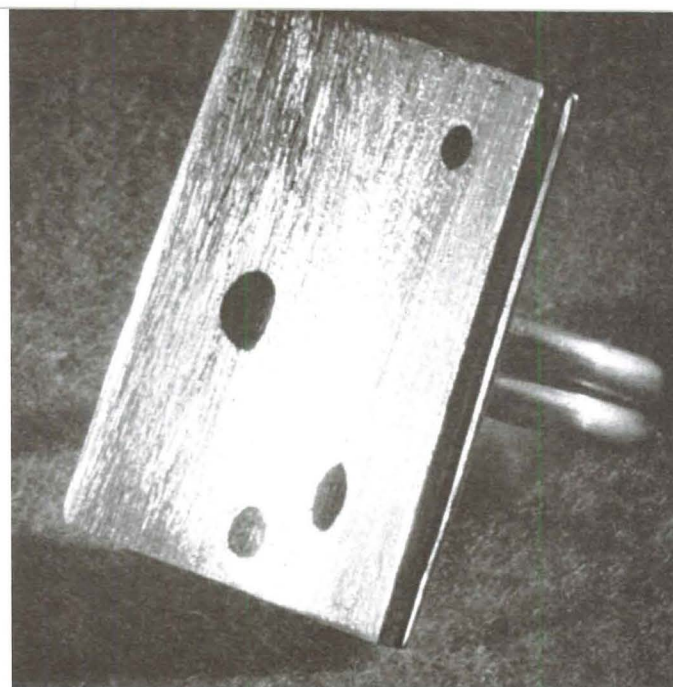




them as reverently as their beauty demands. I have found that I can depend on certain beaches to yield very specialized types of forms, wood from this locality, slate from another place, perforated sculptures in the ground from still another spot, and so on.

In the struggle for fine proportion and yet strength, steel enters as a most happy material solution, and I have thus found an excellent use for my broken saw blades, whose rigidity and strength plus the rhythm of a fine toothed edge make their use most pleasant.

I am fascinated by the conception of a design in which there are many similar parts, which if done by machine, would all be exactly alike, but when done by hand have very subtle and surprising variations, so that a mechanical rhythm is broken in a very human and fallible fashion.

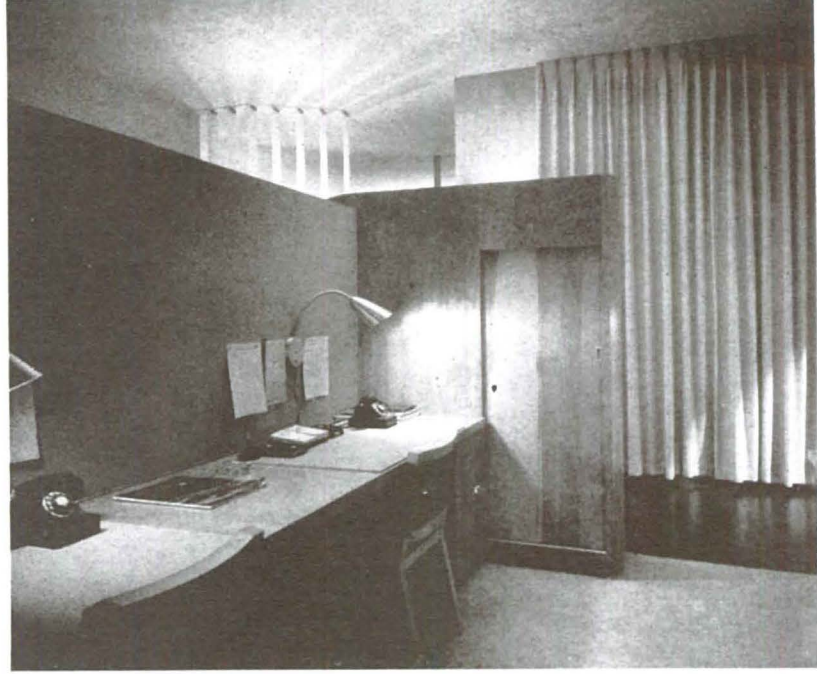


office

by

alyne whalen

designer

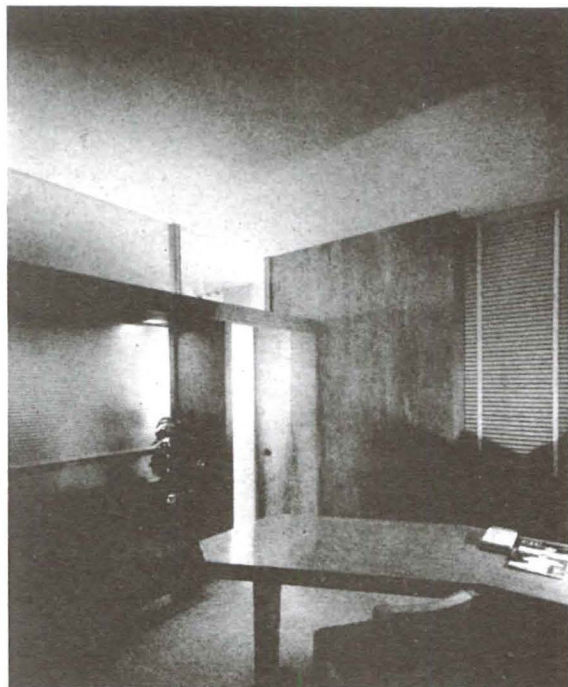


PROBLEM: To create complete working areas for a staff of 15 persons without increasing the total space of 1000 square feet that had proved inadequate for a staff of 8. It was also necessary to allow for later expansion to adjoining offices.

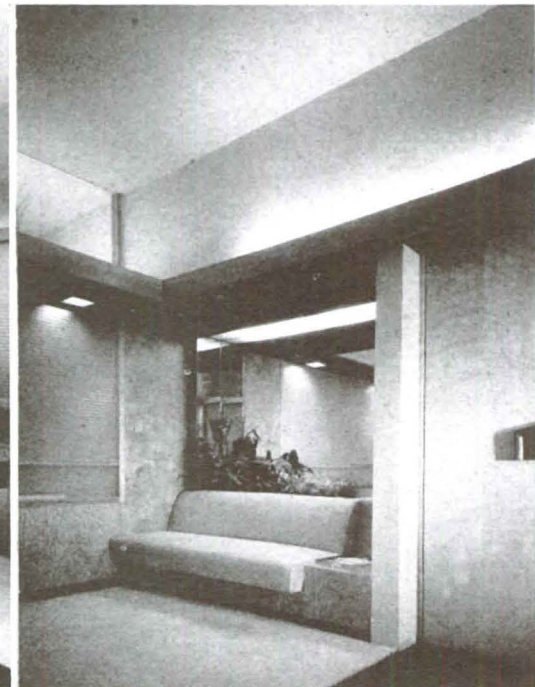
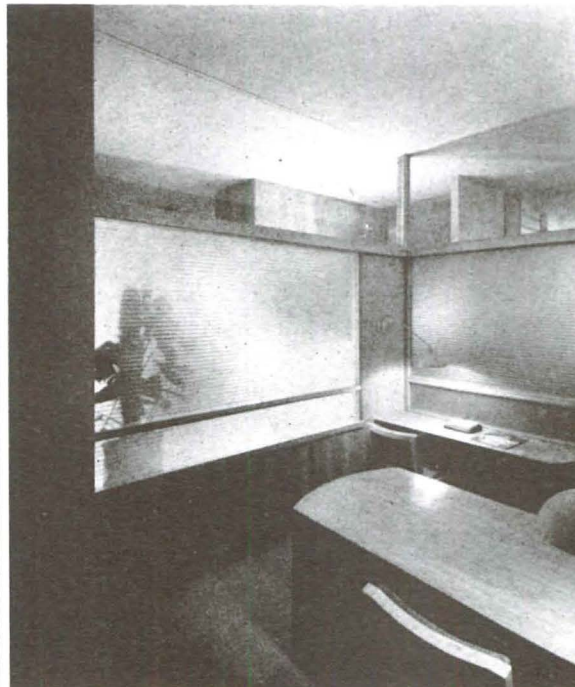
SOLUTION: The plan is built around a core that confines the best amount of general storage, wardrobe, lavatory, drinking fountain, mailing and wrapping section, and general files in one area accessible to everyone. This is in addition to the work area, file and storage space for each department.

The floor of the core section is covered in terra cotta linoleum, creating a corridor from the entrance door. All adjoining areas are covered in beige Klearflax, thus creating a division of space. Because of the lack of space, cabinets in many instances have been designed to form partitions. Although much of the furniture has the appearance of being built-in, it is so designed and constructed that it can be rearranged when additional space is available.

MATERIALS AND COLORS: Except for the main traffic area in terra cotta color linoleum, all offices are in beige Klearflax. The light soffit over the entrance door, and continuing into the reception room, is painted terra cotta. The fabric in the upholstered pieces in the reception room are apricot color. The perimeter wall of the whole, seen through the clear plate glass in the partitions, is warm beige with venetian blinds in the same color.



photographs by Fred R. Dapprich



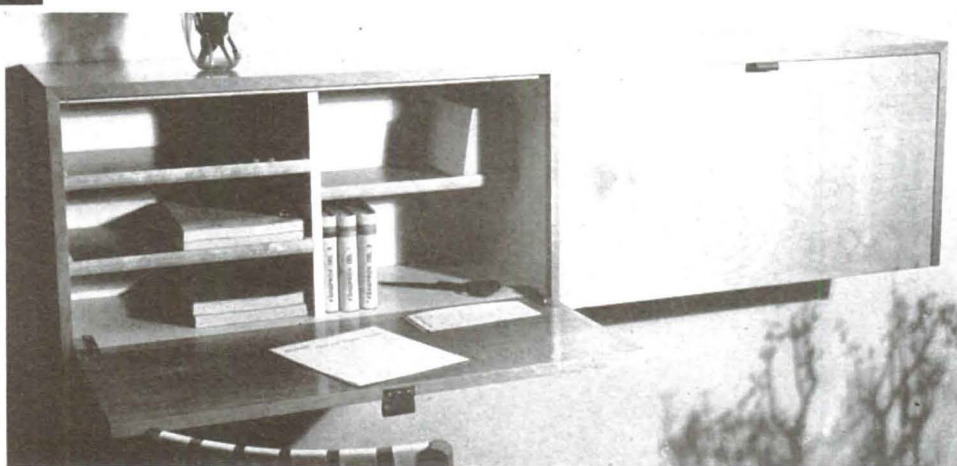
Some of the offices have been individualized only by the change of color or material on wall perpendicular to the perimeter, or with changes in fabrics, and draperies.

All furniture is in natural red birch. The partitions are in red birch, Louvrex glass, with clear plate to the ceiling.



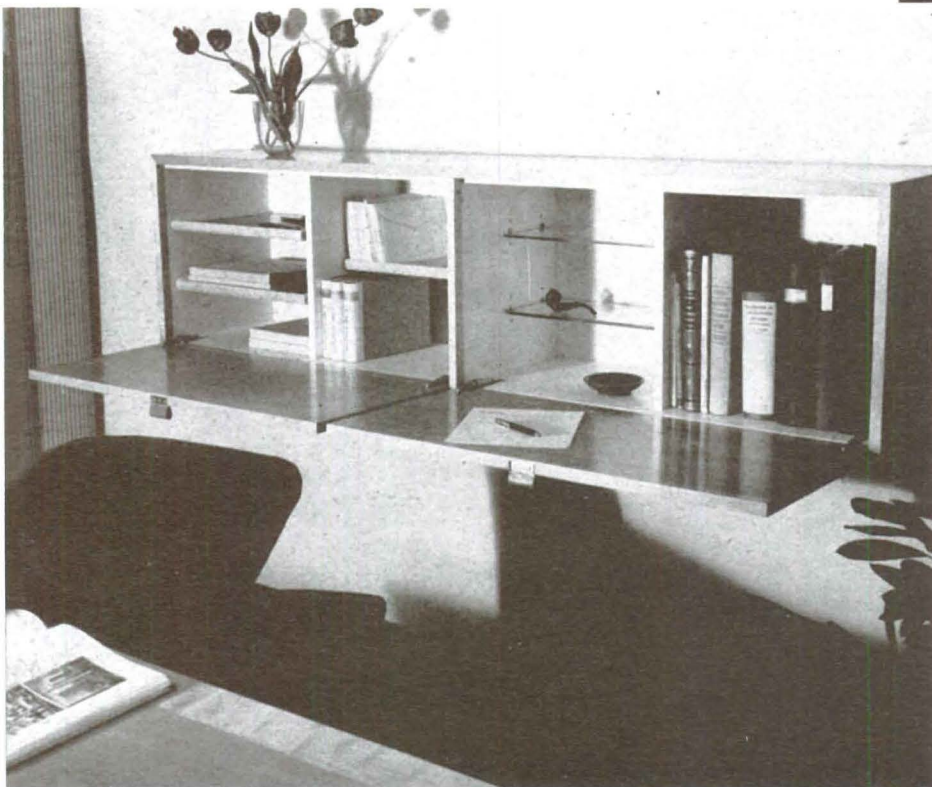
The ALL PURPOSE CASE is not only handsome in form and material but is adaptable to a variety of uses in the home and office. The case is six feet long, fourteen inches deep and sixteen inches high and may be used as a free standing piece of furniture or suspended from the wall at any desired height.

The HINGED DOOR UNIT is natural birch with saddle leather pulls. It has a center division with three adjustable wooden shelves on one side and two adjustable glass shelves on the other. The doors are hinged to give a continuous working surface with the bottom case. On its detachable ebony or walnut finished legs it may be used as bar or storage in the living room. It is suspended from the wall in the dining room as a bar, buffet, and storage unit. Suspended from the wall in den or study, it becomes a desk and storage or a twin desk. In the

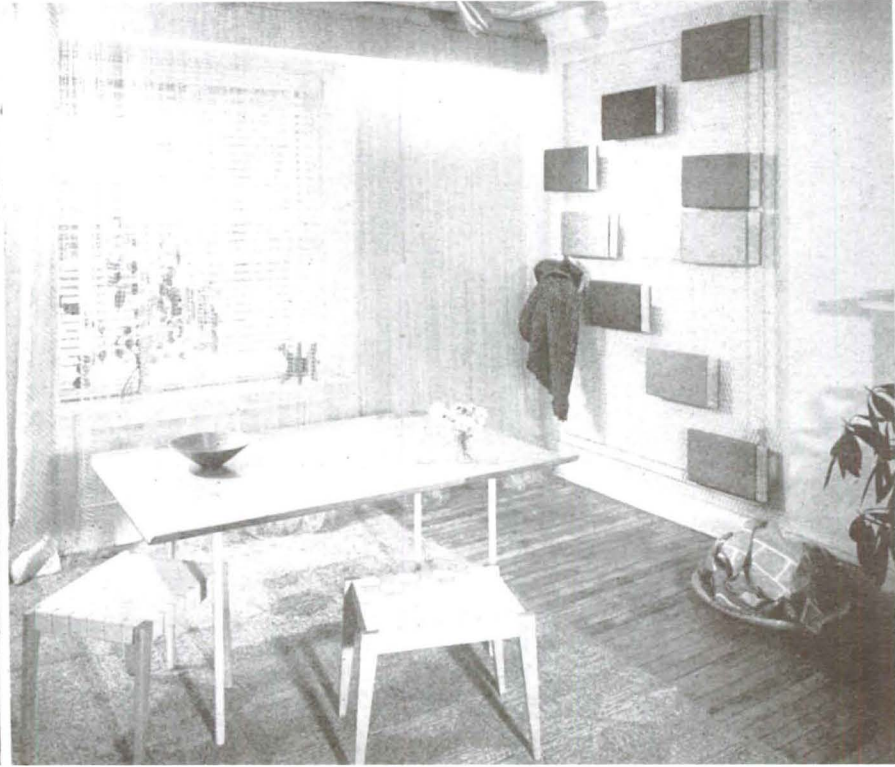


office it may be used as a neat substitution for the usual table, supplying both table top work surface and storage for books and papers as well as offering the advantages of a quick clean-up before conferences or the arrival of visitors.

The SLIDING DOOR UNIT is the same size with the same materials and fittings, the main difference is the sliding doors covered with natural Pandanus cloth from the Philippines, the same tone as the natural birch cabinet. This may be used on the base or suspended from the wall. It furnishes generous storage in the office, living or dining room for bottles, glasses, books, papers, record albums and game equipment and keeps close at hand the unattractive but necessary items that are needed for comfortable living.



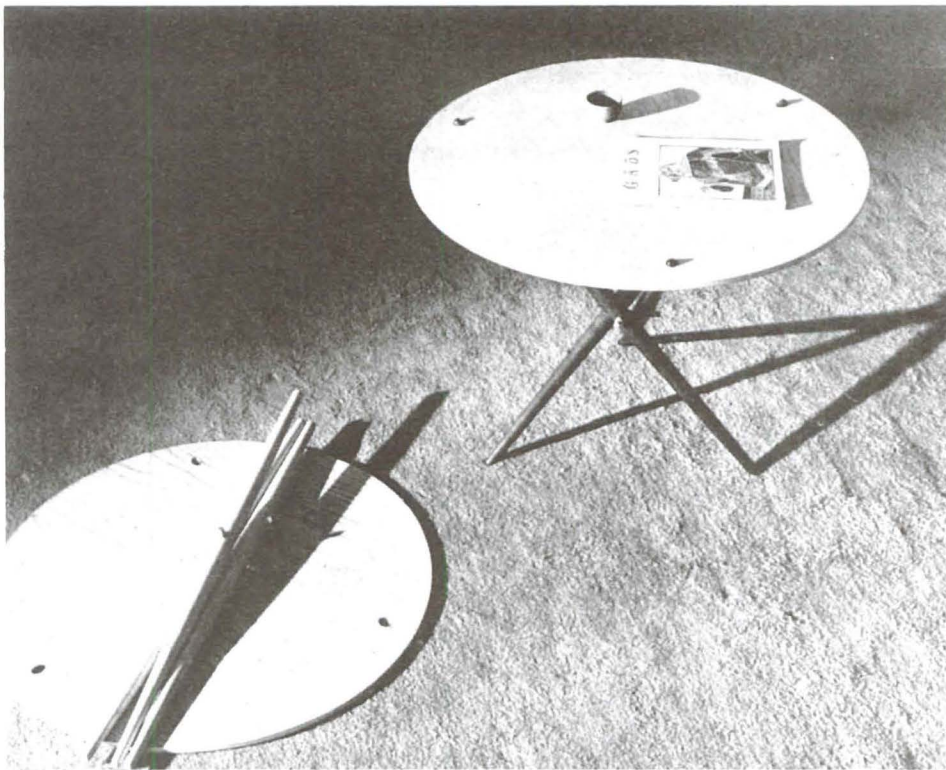
FURNITURE by H G KNOLL
& ASSOCIATES



The two-pedestal executive desk, is in natural birch with walnut legs. This desk has a large work surface with four drawers and one file drawer. In spite of its size and storage capacity this desk has grace and lightness.

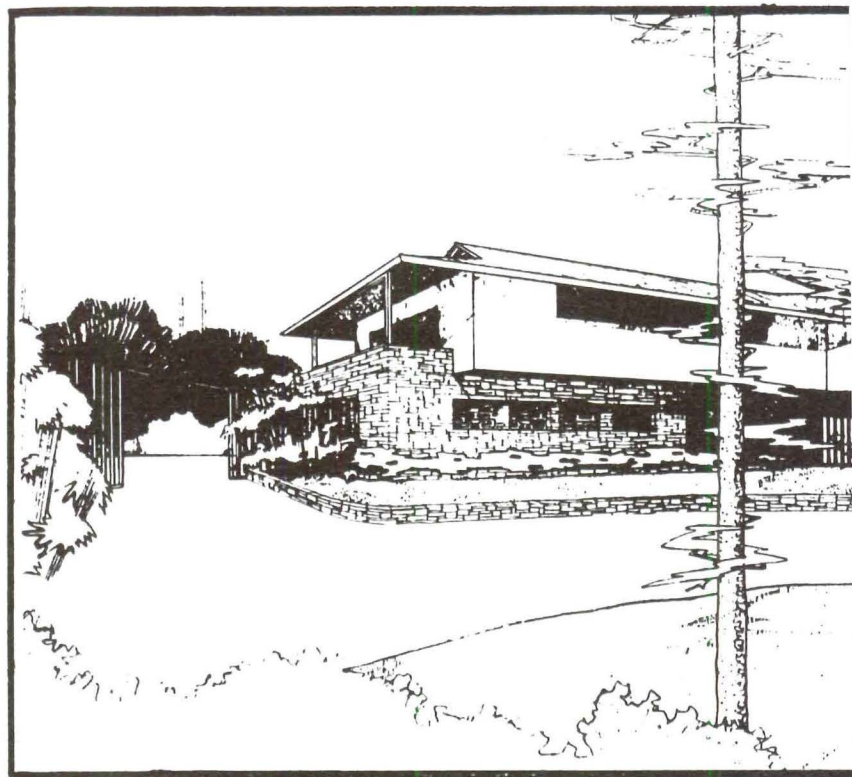
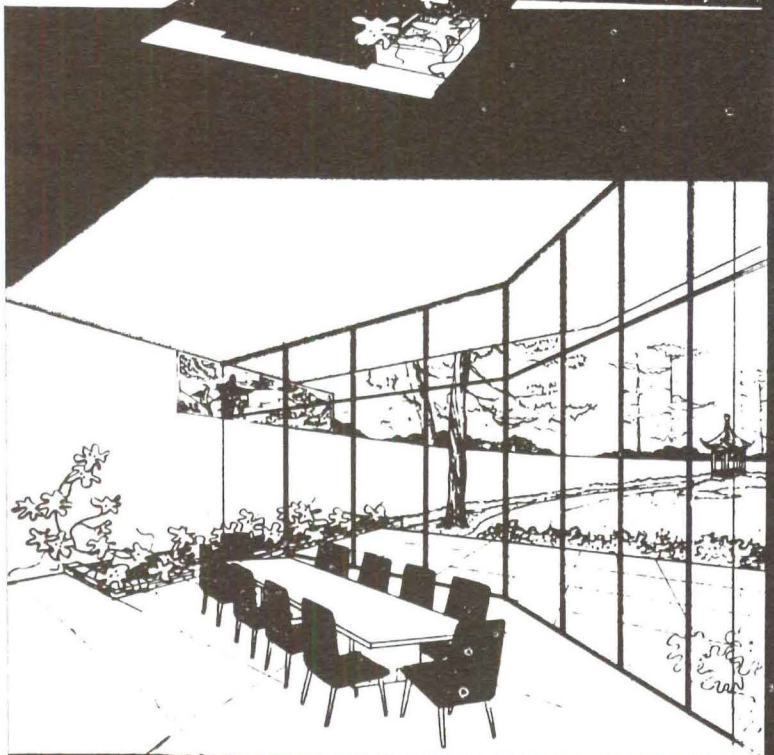
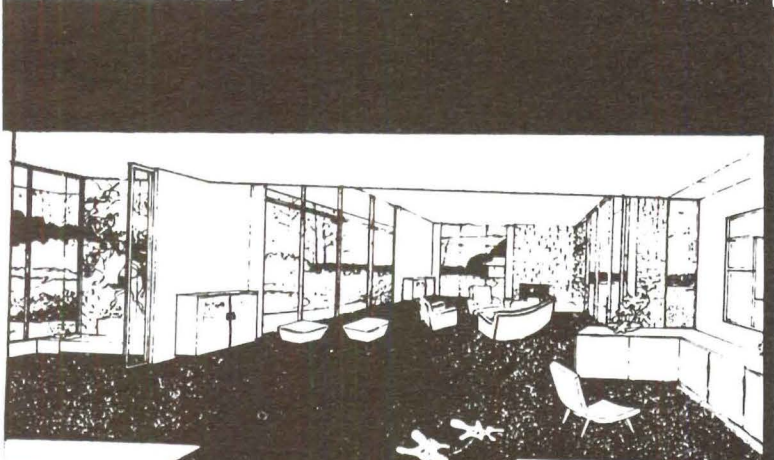
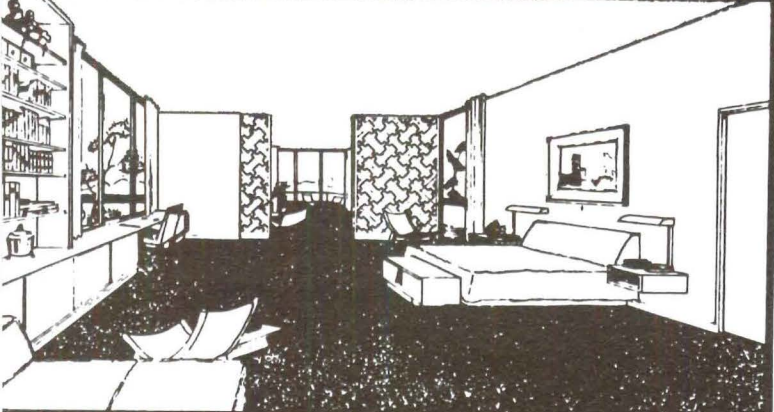
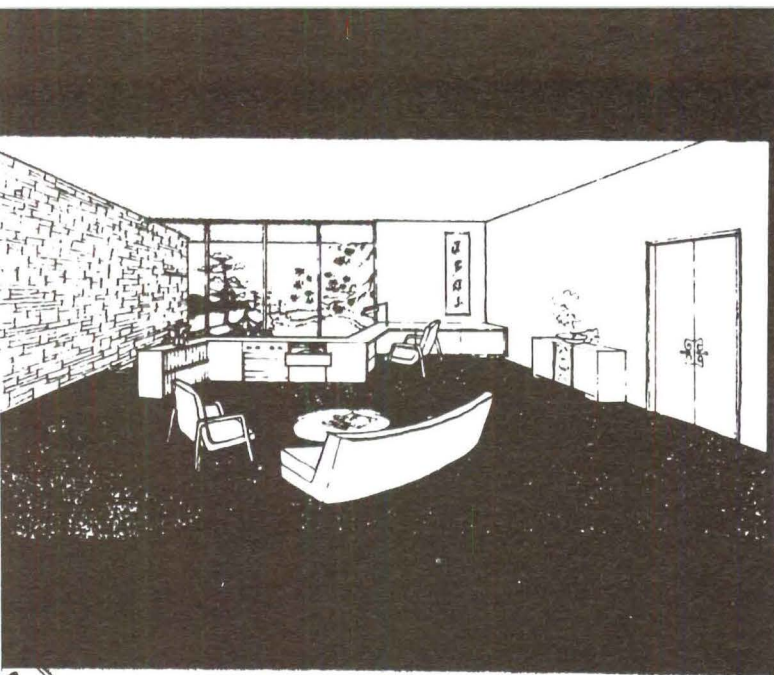
In the Knoll Textile Showroom, birch fabric bolts are used to demonstrate the relationship of the upholstery fabrics to the wood. Philippine native fabrics are displayed in the entrance hall of Knoll Textile Showroom.

Photographs by BETTY LUNDQUIST



ALL PURPOSE CASE and KNOLL TEXTILE SHOWROOM designed by Florence Knoll

公館



南

House in Kowloon, China

John Garden Campbell architect

Worley K. Wong designer

the entrance hall of this showroom.

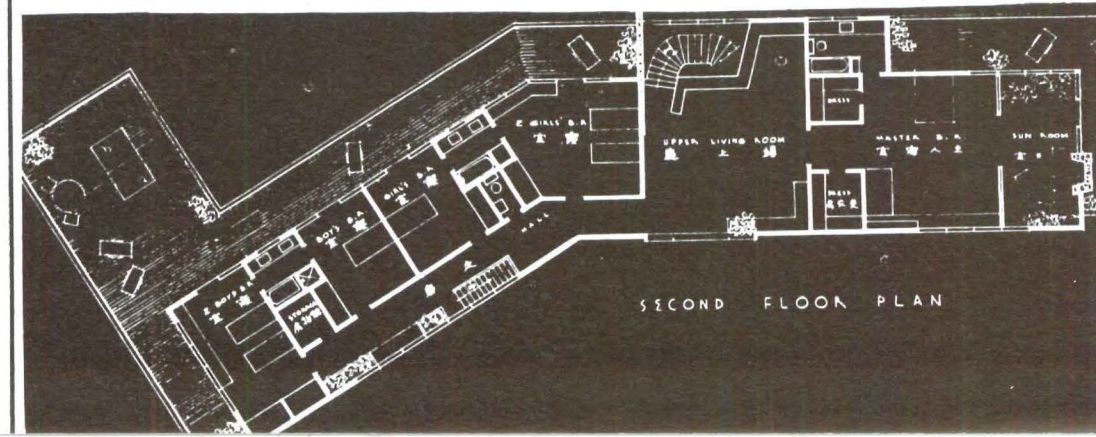
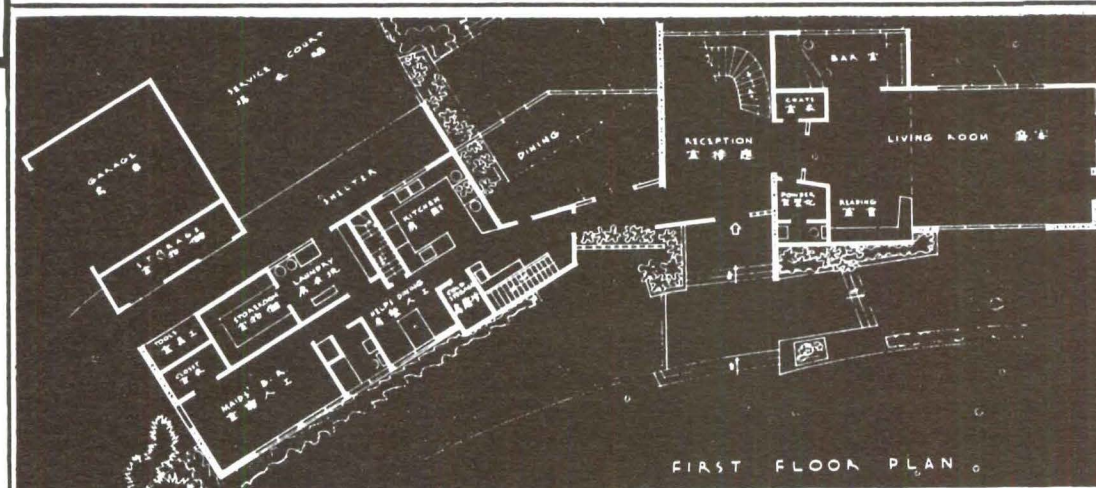
This house was developed for a Chinese merchant and family of five children, to be located in the suburbs of the city of Kowloon, China. The site which was planned before the house, was divided into four main areas: an entrance court, a large recreation area and a quiet gardened area with tea pavilion (requested by owner) are all related by the open social terrace. The location of the social terrace at first seems quite open to the street view, but privacy has already been achieved by the enclosing wall. A requirement peculiar to this type of house in China is the high protecting wall, the gate keeper's kiosk and the parking area for guests' autos within the wall.

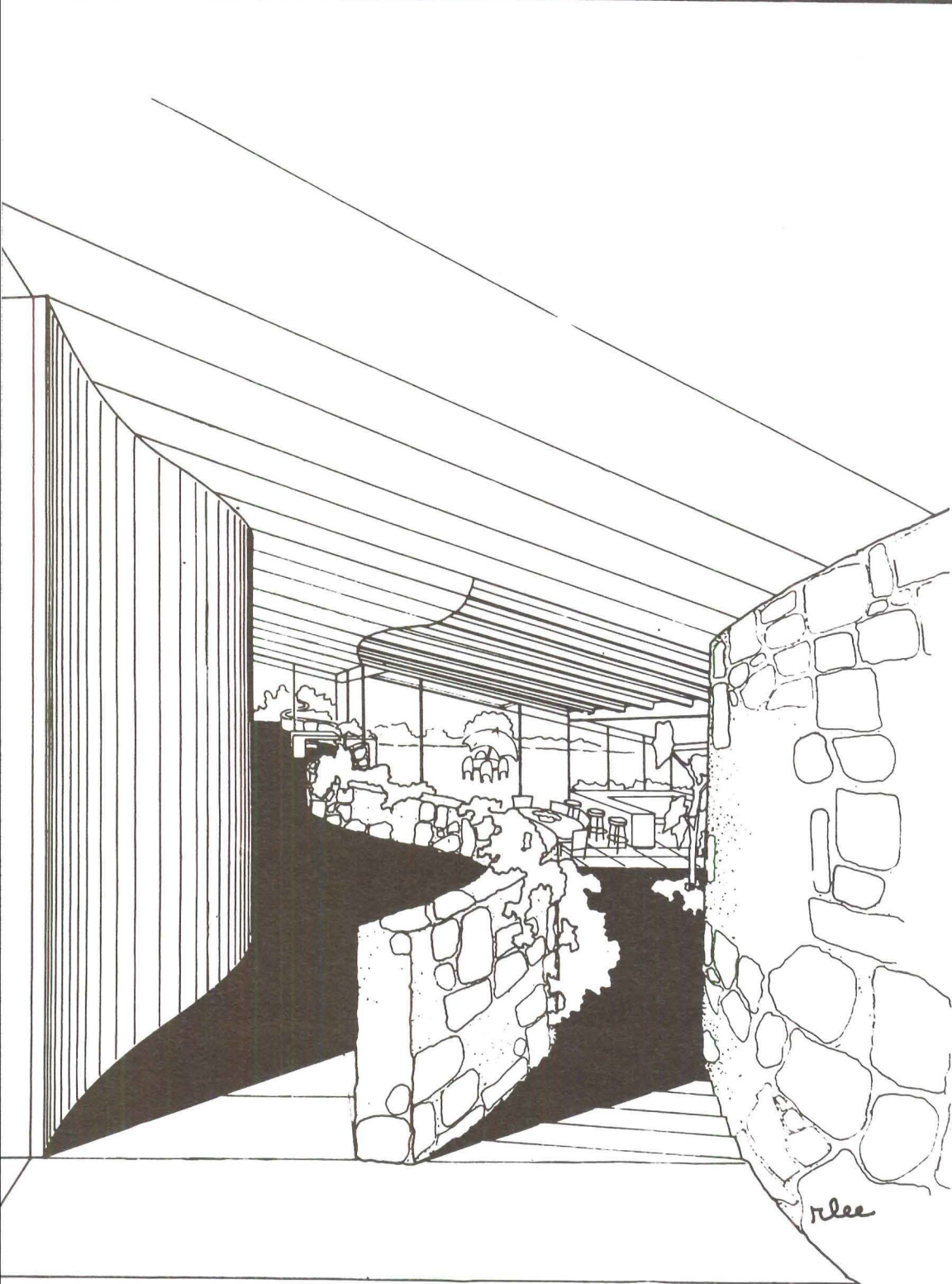
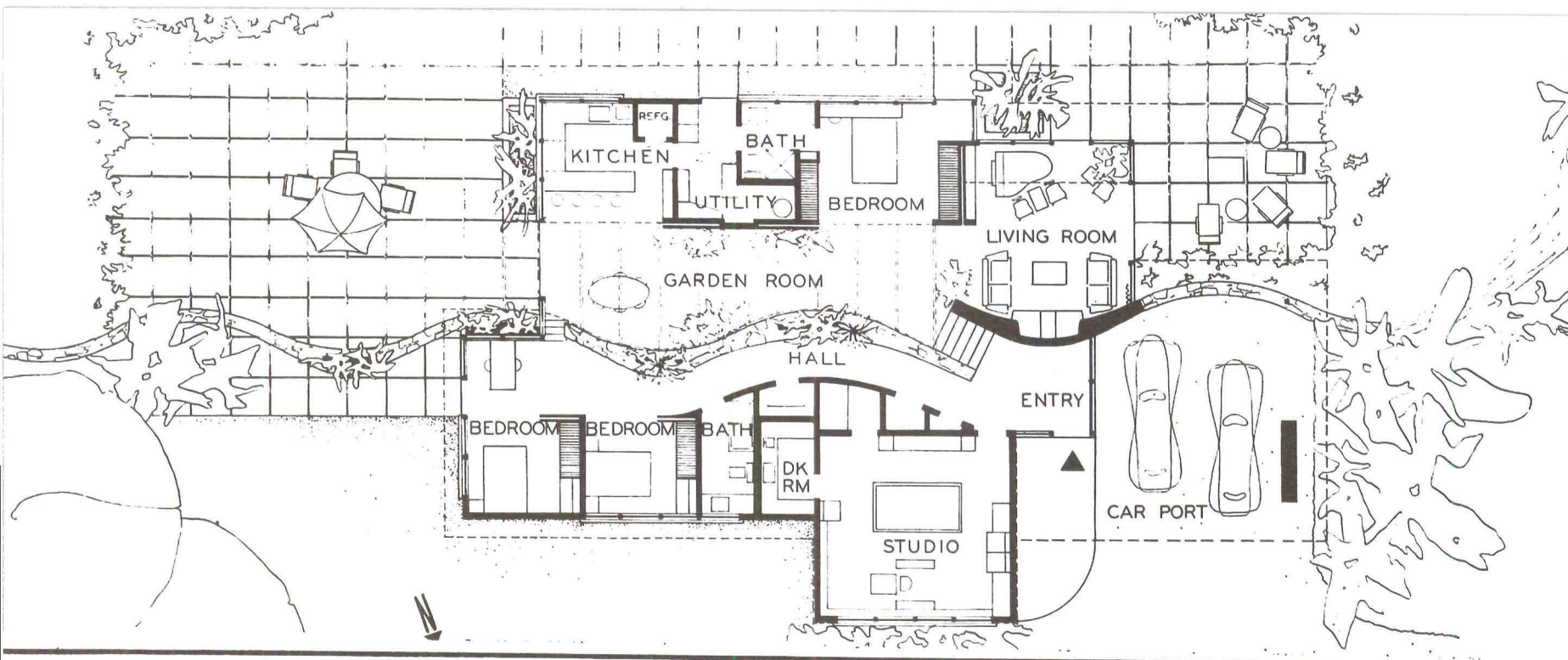
The fourth area is the ample service yard which provides a sheltered porch for a more pleasant working environment.



The general needs were for expansive entertaining, hence the following: play area with tennis court, swimming pool, the combined bath house and caterer's kitchen by the social terrace; the traditionally large reception hall, the bar off the living room, and the large dining room. To make the house more flexible, the children were provided with a wing of their own including a playdeck and enough space for their whole needs. The master bedroom was expanded to include a sunroom and private veranda. The upper living room provides a privacy for family gatherings and also served as the children's living room when the parents are entertaining and vice versa.

The materials used are in recognition of the unusually humid climatic conditions and partly in deference to Chinese heritage: the deep overhangs and extensive verandas, the decorative tile grille, the dominance of masonry, the green tile roof and restrained use of wood, the main framework of reinforced concrete.



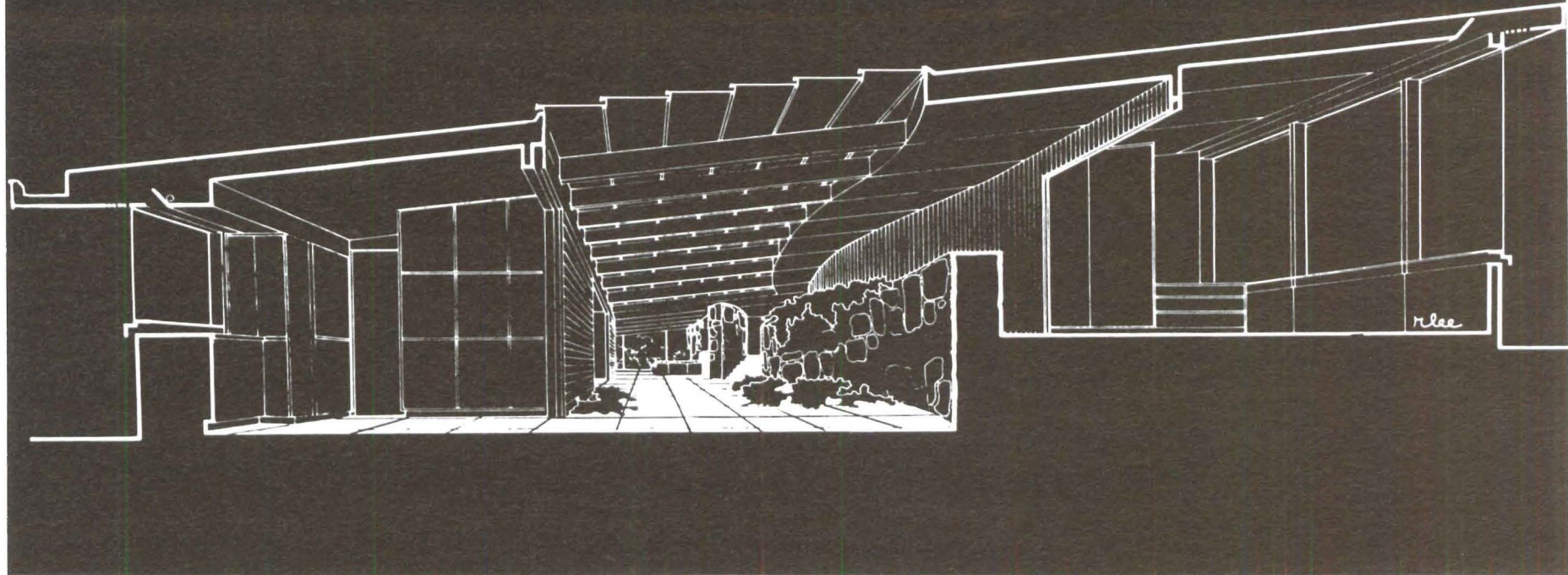


By now everyone is aware that the trend in designs for living relate the house to the outdoor area more and more intimately, but too seldom is this concept applied to the matter of bringing the outside into the house.

Located on a three acre site, the house is placed with southeasterly exposure for the kitchen and south-westerly exposure for the living room which will be shades by tremendous oak trees from the summer sun. The client, a professional artist, desired to have his studio facing to the north and slightly west and two children's bedrooms are also on the north and east side of the house.

Early in the planning stages the landscape architect, Mr. Thomas D. Church, suggested that the very slight slope of the site be graded level to terraces for better use as play areas or garden terraces and the change of level was incorporated within the house to permit a long sloping roof to be in one plane and still give normal ceiling heights in all rooms. To provide for a change in grade of about three feet, a winding garden wall starts outside in the garden and winds into the house under the skylit area of the garden room up to the entry. This view looks back over the winding garden wall and shows the two levels of the house and the skylit roof of the garden room. To continue this curving masonry wall, the fireplace wall, which is the full width of the living room, curves too and continues outside to become a low end wall for the car port, and on its other side a high wall for the living room terrace. As one approaches the entry under the deep overhang of the car port roof, there is a purposefully shaded atmosphere to create a contrast for the full effect one experiences next upon entering the house and looking down into the light filled garden room. Except for the studio, for which seclusion was sought, all rooms open into this skylit open area. The kitchen opens its full width so that it may seem part of or be closed off from the garden room, and is convenient to the outside terrace. Casual family meals or afternoon cokes for the kids may be easily served at the bar type counter in the kitchen area itself, while more formal dining can occur in the widened area of the garden room with the kitchen closed off. The owners' bedroom also opens its full width and permits a sense of spaciousness or seclusion as desired by closing the sliding doors. The bedrooms and living room also may be opened widely to or close off from the garden room by sliding doors. The living room, instead of attempting to be the great baronial hall which is a waning concept of psuedo-impressive luxury, is rather an intimate conversational sized room for an average family occasion.

(continued on page 50)



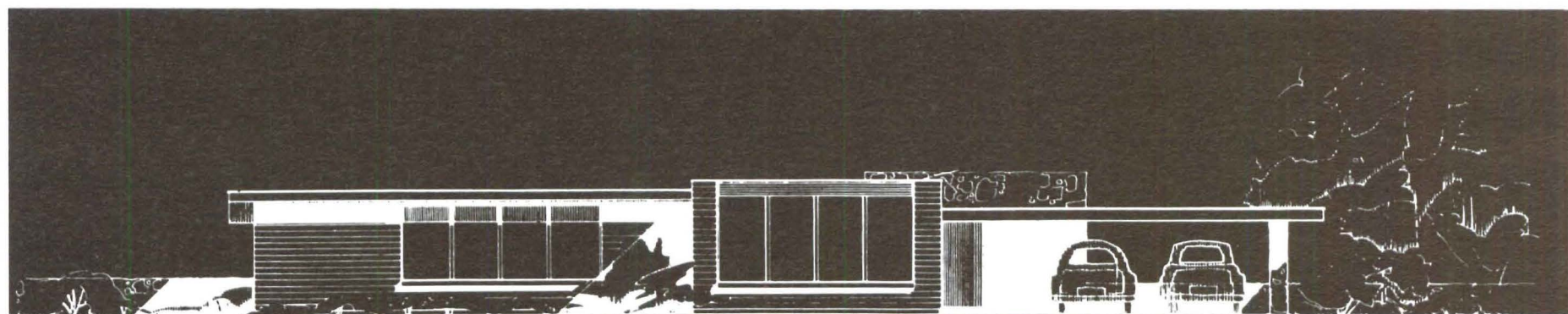
GARDEN IN THE HOUSE

Fred Langhorst

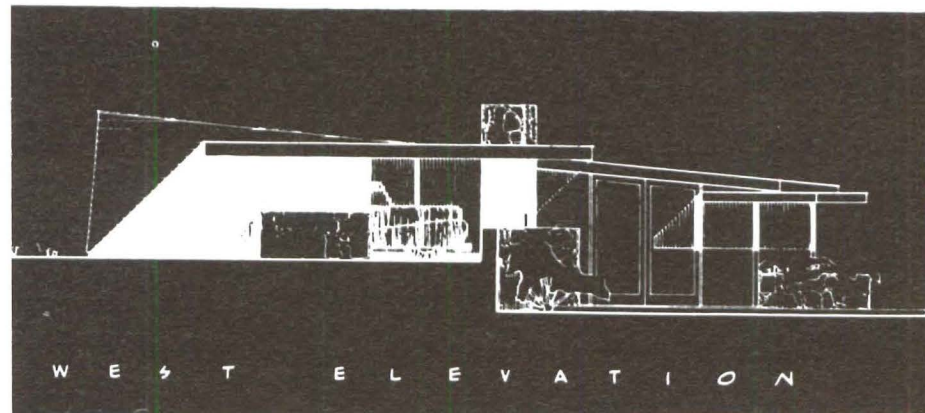
A. I. A.

Architect

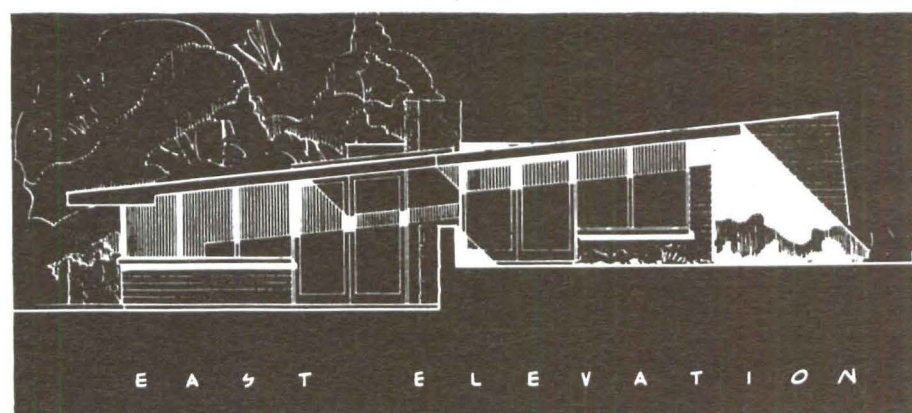
LOIS LANGHORST AND ROGER LEE, ASSOCIATES



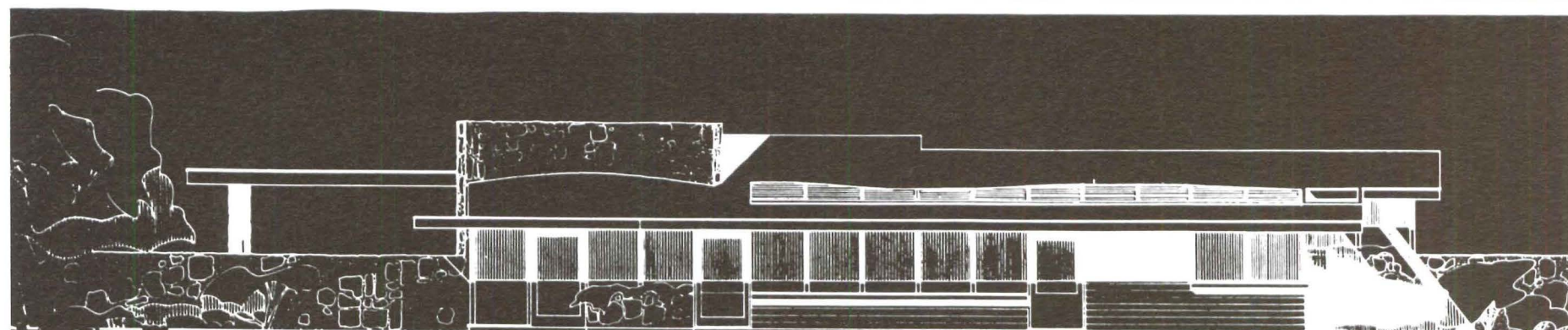
E N T R A N C E E L E V A T I O N



W E S T E L E V A T I O N



E A S T E L E V A T I O N



S O U T H E L E V A T I O N

. art in industry

part one

To design goods and architecture for mass production calls not only for engineers but also for artists. Art, the sphere of articulated intuition and feelings, is indispensable to a balanced life, indispensable to creative design.

The goal, however, is not to turn artists into designers or designers into artists; rather, to develop all the creative potentialities of the student by producing a rhythm between his individual biological capacities, the requirements of society, and the industrial milieu. We do not believe in trying to graft onto industry a re-created classical craftsman, artist, or artisan, but rather to educate a well-rounded individual who can function as an integrator of art and industry.

Technology is today as much a part of life as is metabolism. Art, science, and technology are merely parts of the sphere of the modern industrial designer, sociological, biological, and psychological elements are equally important factors. Therefore, not the designer-specialist but the man in toto, with all his vitality and potentialities, is the desideratum. Hence, although technological training must never be lost to sight, the modern designer is most successful to the extent that he functions as a healthy individual within the group rather than as a "free" artist. Intellectual integration makes him more than a free artist. He learns, besides the mere esthetic means of expression, that all media must be articulated through a knowledge of relationships between the technology of materials, the tools of production and the proposed function of the article to be designed. He learns about the philosophy of design through analysis of the economics, buying habits, and tastes of different countries. He is aware of the changes shaping the economy of the United States through its greatly increased production capacity. He observes the increasing importance of foreign trade and realizes the need of a re-valuation of the theory of "artificial obsolescence"—the frequent replacement of a product by a new "design" before the product has become technically obsolete—which has been the principal force behind the design and production in recent years. While "artificial obsolescence" may have been justified as an expediency to create prosperity in a self-sufficient country, this policy requires re-examination in relation to the growing competition of other export-conscious nations engaging in mass production.

As mass production increases, the role of the industrial designer becomes more and more important, in so far as he can look at an article dispassionately and be interested only in the optimum solution to the requirements of the problem. His contribution becomes greater in ratio to his ability to take an objective point of view of existing scientific, artistic, and technological processes as well as of the relationship of the product to the market—a point of view usually difficult for either the "pure" artist or the manufacturer.

A properly trained industrial designer, then, serves industry not only as an artist creating an attractive product but also as a specialist in mass production. He is interested in shape and color—the "looks" of the product—not for mere esthetic values but also as they are related to such factors as Function, Lower production costs leading to increased distribution, Greater consumer acceptance of advanced trends. He is concerned, too, beyond mere esthetic values, with such elements as: Form, Assembly, Strength, Size, Weight as these are related to such utilitarian matters as—Packaging, Distribution, Sale, Economy of operation, Long life, Ease of cleaning, Accessibility for service and repairs.

In a word, industrial design is the intelligent, practical and

skilled association of art with technology for the benefit of the people.

The functional approach, which has contributed so much to our physical comfort, is today no longer a revolutionary principle but an absolute standard for the modern industrial designer.

This approach is fully achieved only when the designer is trained to think simultaneously in terms of product, manufacturing processes, use, and user.

A visit to a few plants using industrial designers is perhaps as practical a way as any for telling the story of art in industry.

When a product is designed for function by a sensitive artist trained as an industrial designer along the lines described, harmony and proportion, a well-balanced organic appearance, will follow naturally.

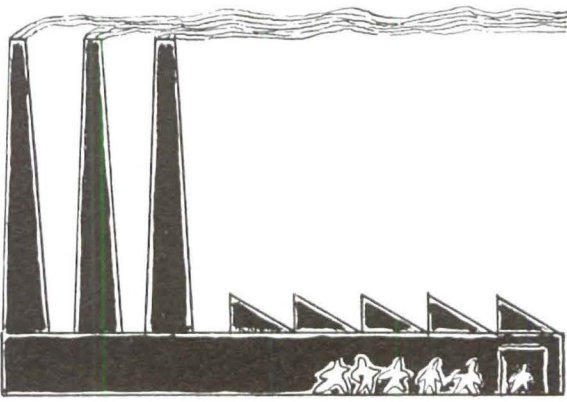
In the commercial arts, design for display is a major factor. Planning of exhibitions, expositions, fairs, store displays, and display windows is being increasingly based on the principles of stage design. Here the display is considered as an active principle, where sound, word, color, rhythm, and form are supported by motion.

An example is offered in the application to display purposes by the U. S. Gypsum Company of an object which I developed originally as "free" art. The device is a light display machine on which I worked between 1922 and 1930. This kinetic sculpture was constructed for automatic projection of hanging chiaroscuro (light-shadow) and luminous effects. It produces a great range of shadow interpenetrations and simultaneously intercepting patterns in a sequence of slow, flickering rhythm. The reflecting surfaces of the apparatus are discs made of polished metal slotted with regularly spaced perforations, and sheets of glass, celluloid, and screens of different materials. Some fifteen years after its completion, this machine was adapted as the foundation of a display by U. S. Gypsum. Thus is illustrated the thesis that a so-called "abstract" artwork may be first produced as the result of intuitive forces and then adapted to industrial use. Of course there are many more cases in which products must be designed to fit a predetermined need.

The multitudinous needs of industry have indeed created an unprecedented demand for industrial designers. We have compiled a list of some 240 industries at present utilizing such designers, and this list is by no means exhaustive. Products range from airplanes to wallpaper, from fountain pens to exposition architecture, and involve such varied materials as wood, metal, stone, glass, clay, plastics, fabrics, and paper products. Within twenty years all large plants will be doing experimental work in their own design laboratories and no manufacturer will attempt to operate without the services of design consultants. As scientific research has been accepted as an integral part of industry, so will industrial design fight its way to full recognition.

Educational and other cultural institutions like the New York Museum of Modern Art and the Chicago Institute of Design are in the forefront of this task. The Museum with its contemporary exhibitions sensitizes the public to the new expressions, shapes, and forms of the Atomic Age; the Institute continually develops such new forms by devising new uses for old materials and old and new functions for new materials. Stone, glass, and clay on the one hand and plywood and plastics on the other are offering challenging opportunities for the immediate future.

L. Moholy = Nagy

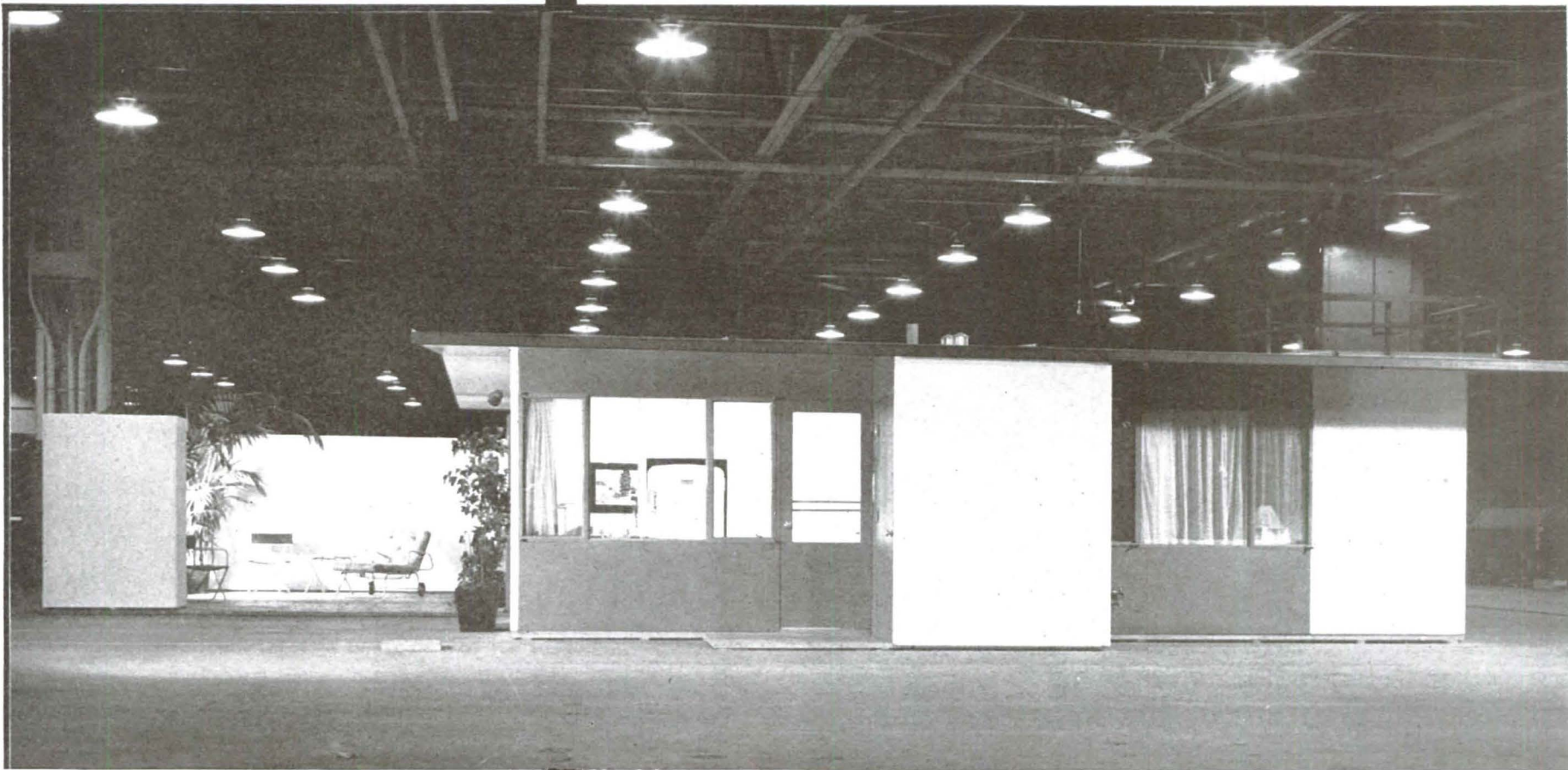


HOUSE IN A FACTORY

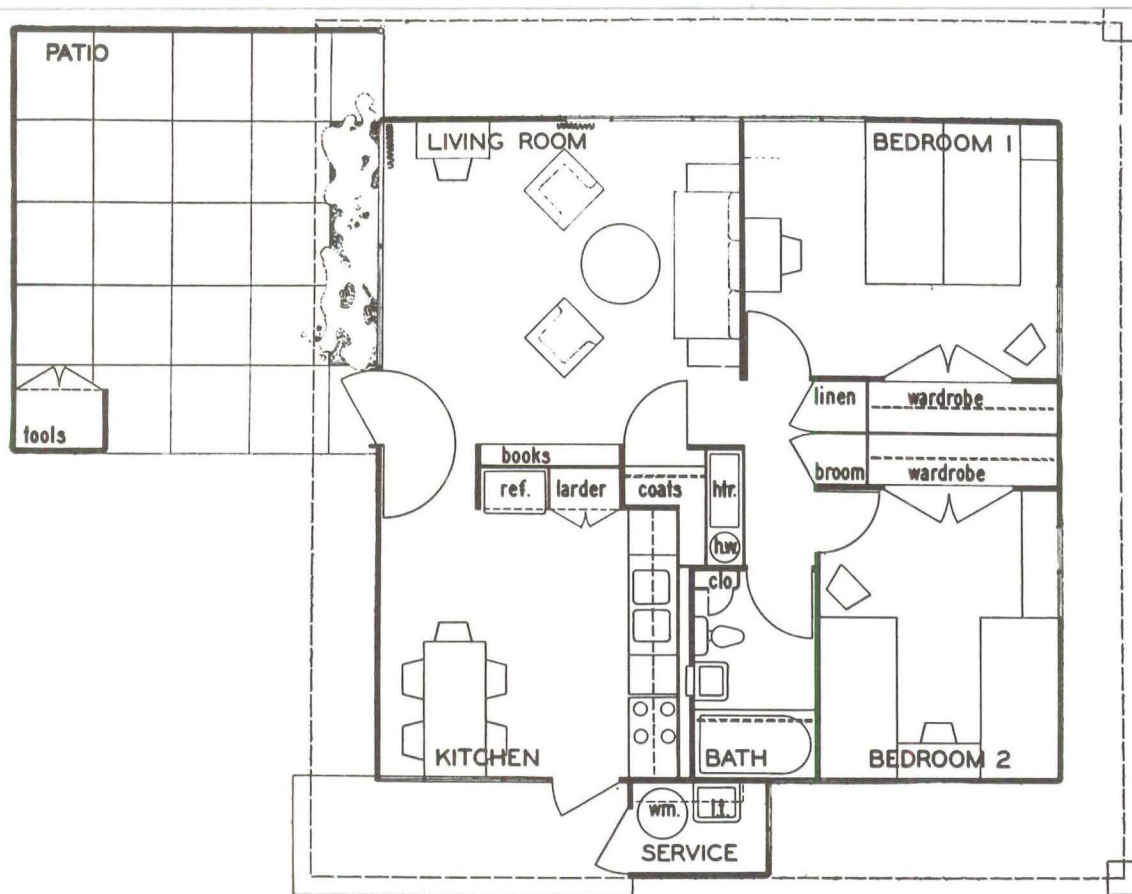
The house shown on the following pages was developed by Consolidated Vultee Aircraft Corporation. It was designed by Henry Dreyfuss, industrial designer, and Edward L. Barnes, architect, in collaboration with top aircraft engineers. The initial development program concluded with the erection of a prototype of the two bedroom house in the factory.

Now an independent corporation, Southern California Homes has been organized for the purpose of putting the house into production. Southern California Homes, Inc. is presently working on tooling and production engineering. No delivery dates are known at present. No prices are quoted. However, all estimates indicate that the house will be competitive with conventional construction, and that Southern California Homes will be in production within the year.

The House is designed specifically for Southern California. It is built of an extraordinary material that is strong, light weight, and economical. The design takes every advantage of mass production techniques. Last and perhaps most important, it is planned with a real understanding of the living needs of the average American family.



HENRY DREYFUSS, DESIGNER
EDWARD L. BARNES, ARCHITECT



living	200.00..sq...ft.
kitchen	134.00
bedroom 1	137.00
bedroom 2	119.00
bath	36.00
service	24.00
storage & misc.	152.00
total area	804.00

NOTE—orientation of house toward street may vary location of patio wall with relation to house may also vary



The basic economy of mass production lies in the repetitive manufacture of identical units. The important thing to realize about this design is that the "unit" is the house itself, not a panel or a brick or any one part of the house. In this way the house is like most other mass produced items—the car, the plane, the trailer or the fountain pen. The whole product is the "unit," and therefore the design can be completely functional in all its parts. Walls need not fall on 3'-0" module lines, windows can be freely spaced, closets can be the proper depth, the 5'-0" tub can exactly fit the bathroom, etc. etc. Once freed from the module or a rigid panel system, refinements to the fraction of an inch are possible. And in minimum planning such refinements are a great advantage. The automobile does not have identical front and rear doors. Neither does this house.

HOUSE PLAN—Space is the first requirement in the minimum house. The plan is the classic 2 bedroom plan; one major room in each corner, stacked plumbing, and a small central hall. The house is almost an exact square resulting in maximum inside area and minimum perimeter walls. The inherent efficiency of this arrangement is hard to beat.

In developing this part the housing experience of FHA, NHA, and other government agencies was of great assistance. New Living requirements were accepted as "musts," among them outdoor privacy, adequate storage (both indoor and outdoor) and laundry space. The kitchen was carefully studied, because 75% of a woman's working day is spent here. The room was dimensioned to fit the equipment exactly and made large enough for all its varied uses—ironing, study and child supervision as well as cooking and dishwashing. It is not an apartment kitchen, but a farm kitchen with 135 square feet of floor area, and approximately 105 cubic feet of storage. The working and cooking surfaces are concealed from the living room, while the dining area opens up to give a 27'-0" vista across the house.

photographs by Julius Schulman

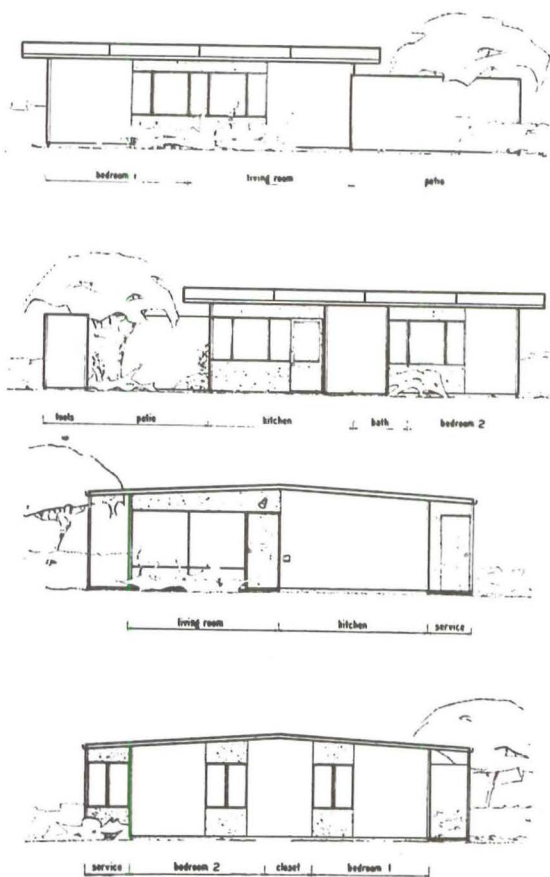
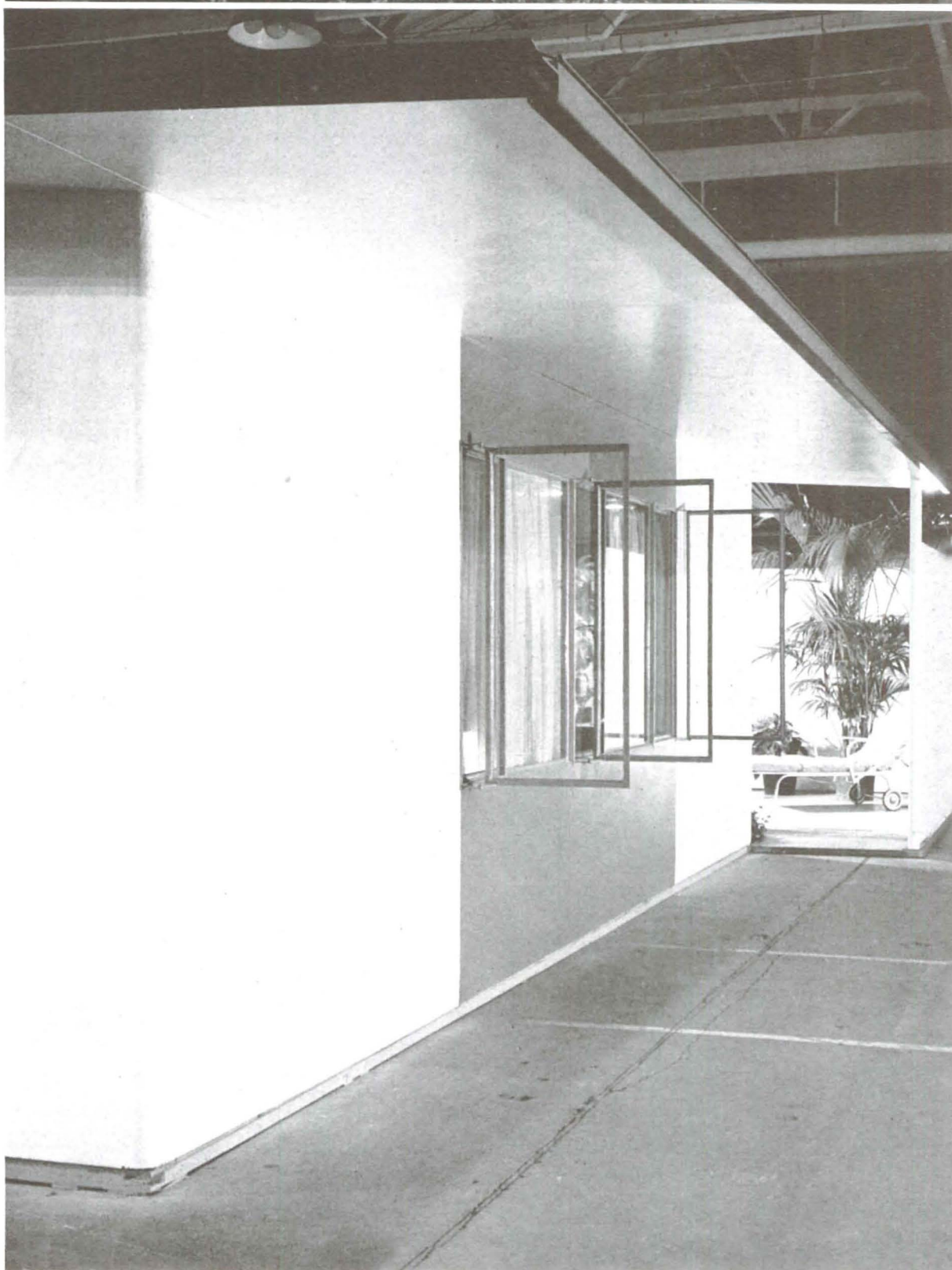


In my opinion the long range solution to the American housing problem lies in prefabrication. No other country is so ready to provide both quality and quantity with mass production. This house is a step in that direction. It is not the ultimate. It is an example of what can be done NOW in 1947.

The house is also an example of how mass production products must be designed. For on this house first rate minds in every field were focused. We as designers made every attempt to work WITH the company, not OVER them. Aircraft engineers, chemists, production designers—all contributed, and in a real sense governed the final design as much as we did. I cannot stress too strongly the benefits of our friendly collaboration with the company. This spirit is essential for all industrial design.

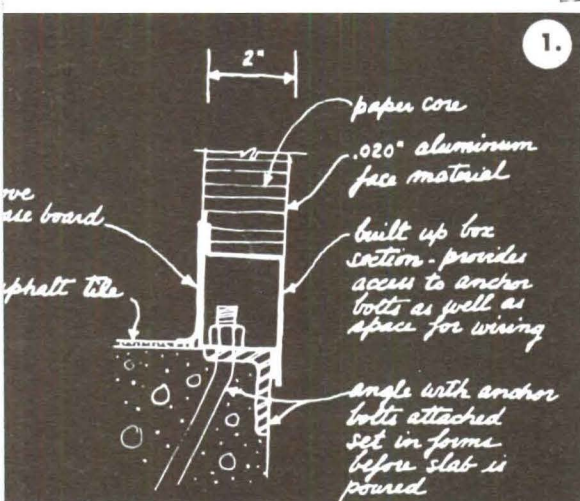
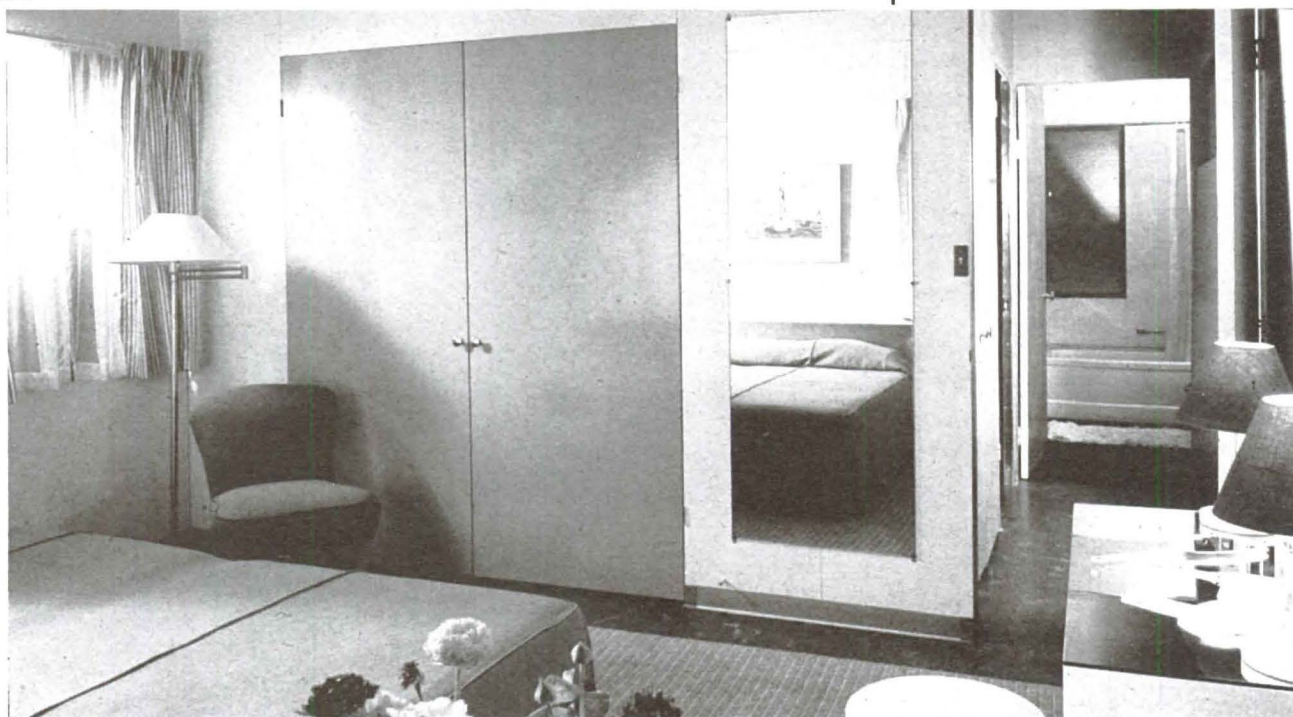
Prefabrication is not over the hump yet. It is still struggling for recognition. But soon prefabrication will stand on its own two feet and then endless improvements will come to the American standard of living.

Henry Dreyfuss





The principal dining space is in the kitchen in conformance with the prevailing preference shown in housing questionnaires. This gives the housewife a real place to work as well as maximum convenience for serving meals. Alternate dining space is possible in the patio in true California style, or in the living room next to the big window if guests are coming to dinner. But the kitchen with its flush modern equipment, its indirect lighting, and the table-height window sill is by no means an unattractive place to dine.

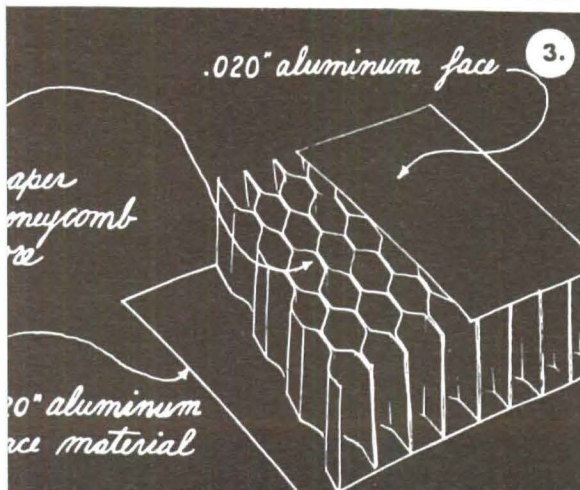
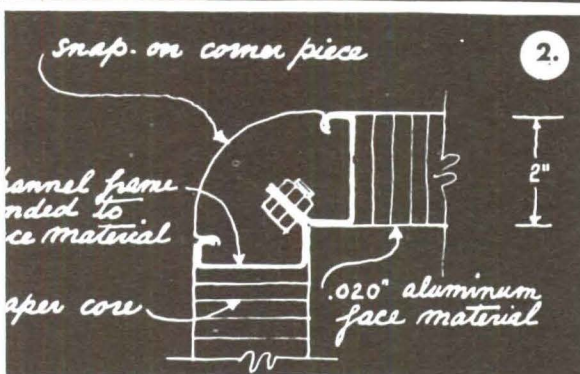


In the living room circulation was kept to one side and the fenestration arranged to permit alternative furnishing at either end of the room. It is a small room, yet with the 27'-0" vista to the dining area, and the 30'-0" vista through the big window to the patio, the space is open and not cramped. Both bedrooms provide space for reading and sitting, and both have ample closets. Again the fenestration and blank walls are designed to meet furnishing requirements, door swings, etc.

The bathroom is designed around the equipment. Notice the closet in addition to the medicine cabinet. Housing experience indicates bathroom storage to be most sadly neglected.

The hot air heater is centrally located with outlets to the bathroom, kitchen, living room and hall.

SITE PLAN—Emphasis has been placed on the refinement and space attained within the house. After all, these are things which the ultimate consumer has to live with and they should be the first concern of the designer. It has been pointed out before that such refinement is possible when the whole house is the unit of production, not the parts which make up the house. However, such a "unit" design imposes real limitations on the amount of flexibility and variety possible. While it is doubtful whether the interior arrangement could be varied substantially from the classic two bedroom plan without losing space or costing more money; it is certainly true that variety is most desirable in any site plan. Orientation for sun, wind, and privacy will vary with every site. Some neighborhoods require the living room on the street, others accept it at the back of the lot. And who can deny the esthetic advantage of variety in group site plans after the monotonous experience of war housing?



1—CONNECTION OF OUTSIDE WALL TO FOUNDATION

The house is erected on a simple concrete slab. Anchor bolts are located with due allowances for field tolerances. After erection the slab is covered with asphalt tile.

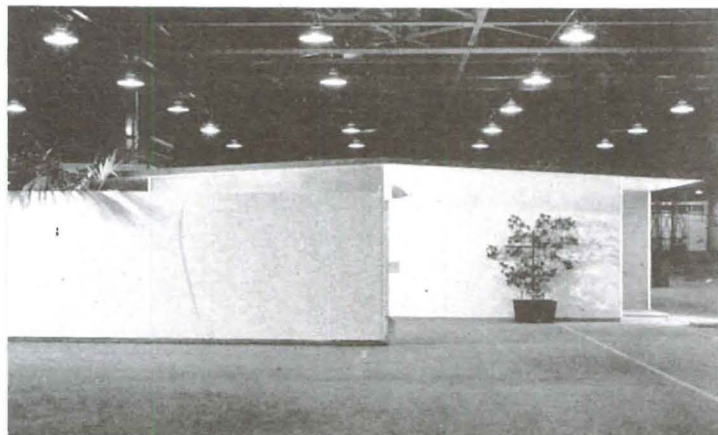
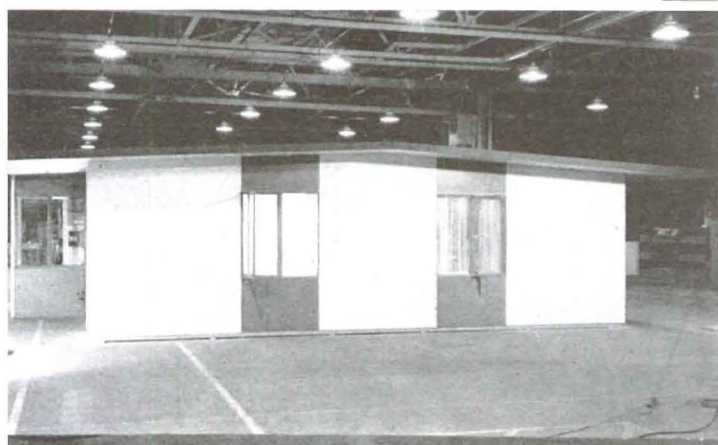
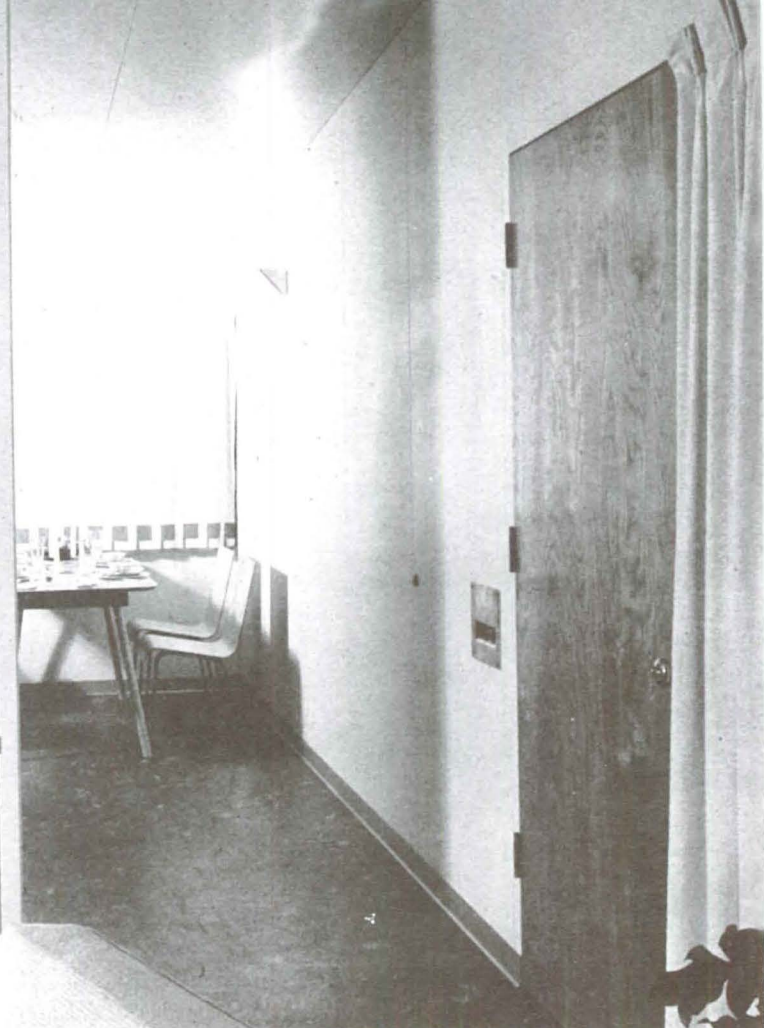
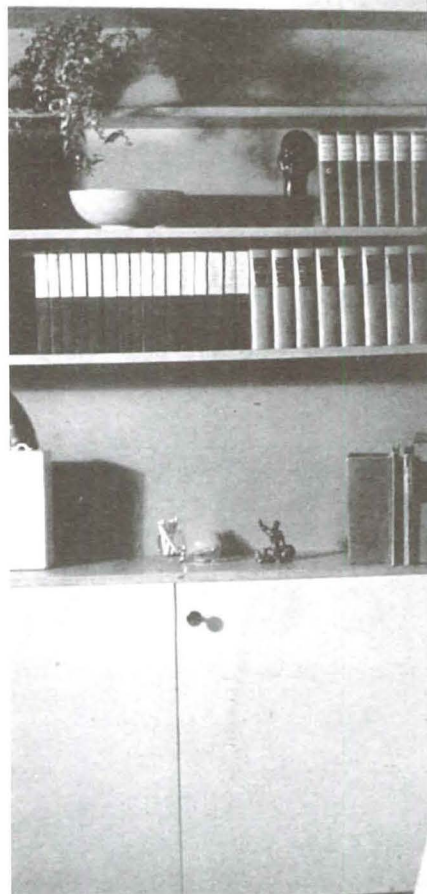
2—CORNER JOINT

The field joints are simple bolted connections. The ends of all panels are sealed with a channel, and this member serves as a frame to receive the bolts. No attempt was made to keep the various type of joints typical since partitions are designed in one position only. This considerably simplified the design of each joint.

3—PANEL MATERIAL

The basic material consists of kraft paper formed into a honeycomb board, the cells being normal to the surface. To this honeycomb the face material is bonded through application of heat and pressure. The bonding agent is plastic glue capable of transferring high horizontal shear stresses. The same glue is an adhesive not only for paper to metal but for metal to metal. In addition the glue renders the paper core fire resistant, termite proof and has high heat and sound insulation qualities.



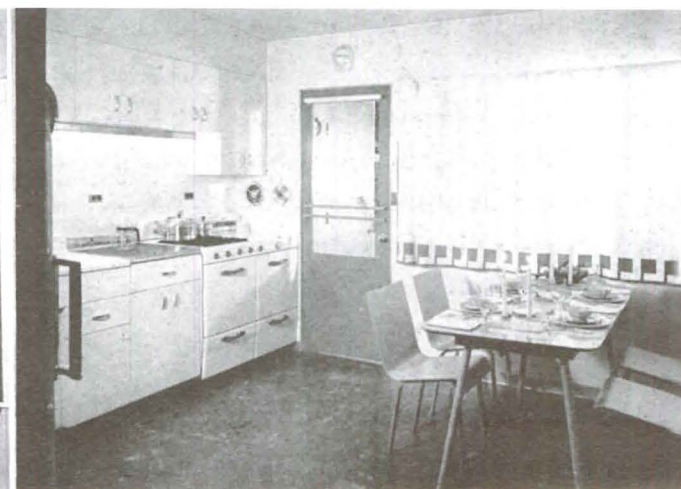


Because of these requirements site planning research was carried on concurrently with the house development. Studies were made of typical 50' and 60' lot arrangements. It was found that ample variety was possible without resorting to arbitrary tricks such as changing the roof pitch. Here are some of the variables:

DIFFERENT HOUSE MODELS—Two models are planned for the present—a two bedroom and a three bedroom. This, of course, is essential for any balanced community plan. In the future more models could be developed—deluxe designs as well as cheaper ones—just as is the practice in the automobile business. But for the present there are two models.

PATIO WALL—In how many housing projects has the landscape architect had to step in and provide screens for privacy? Landscape drawings today include working details for laundry yards, trellises, fences, and stone walls. With what money is left the landscape architect does what he can with shrubs and ground cover. In this design outdoor privacy is an integral part of the house design. The patio wall is detached from the house and can be freely placed in any position. Some sites may offer pleasant prospects, and then the wall can be used for a service yard, and the big living room window opened up to the view. Or a family can

(continued on page 49)





beatrice wood ceramics

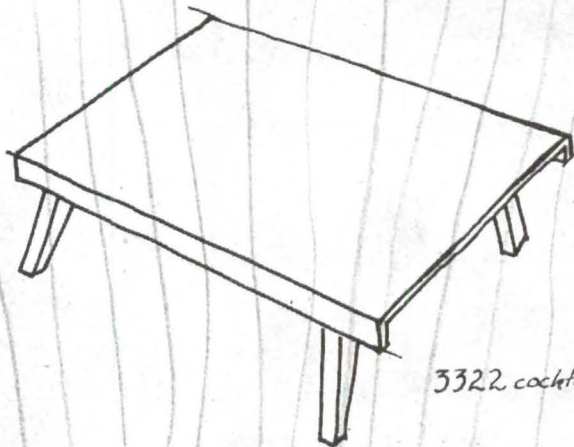
The pieces shown in the Beatrice Wood exhibition, held at American House under the Craftsmen's Educational Council, were interesting for the great variety in the items shown.

It is pottery that is not only to be looked at but lived with. Gold and copper lustre on the tea and coffee sets was obtained by employing the methods of the ancient potters. This type of lustre has a richness and permanence which should not be confused with the superficial lustres often made commercially.

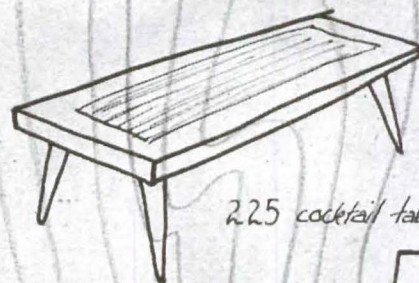
There are bowls and plates of primitive character, others of a direct modern approach enhanced with beautiful simple glazes. The exhibition also included pieces with decorative motifs of gay relief, a charcoal luncheon set, and blue and red striped salad plates.

photographs by Shirley C. Burden

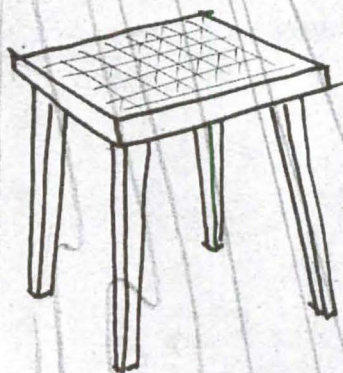




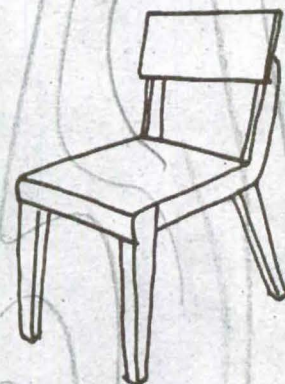
3322 cocktail table



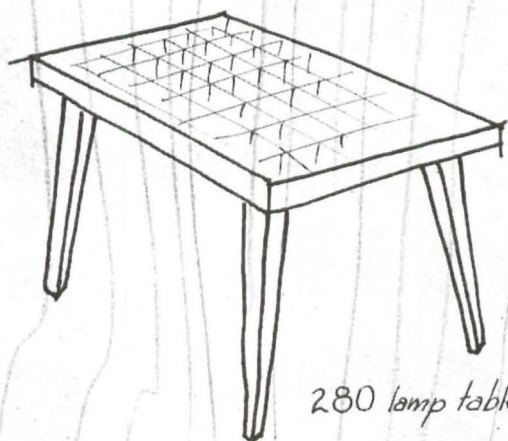
225 cocktail table



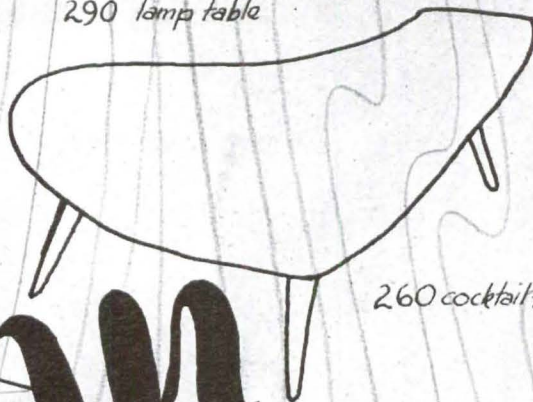
290 lamp table



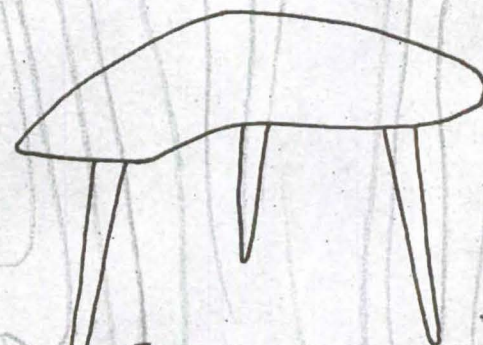
329 dining chair



280 lamp table



260 cocktail table



250 end table



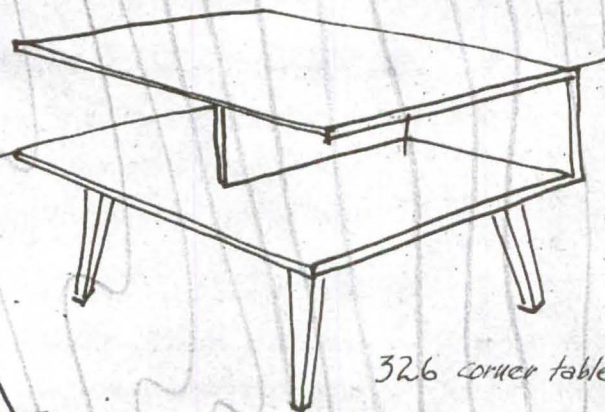
227 dining chest

Wren incorporated

original designs

moderately priced
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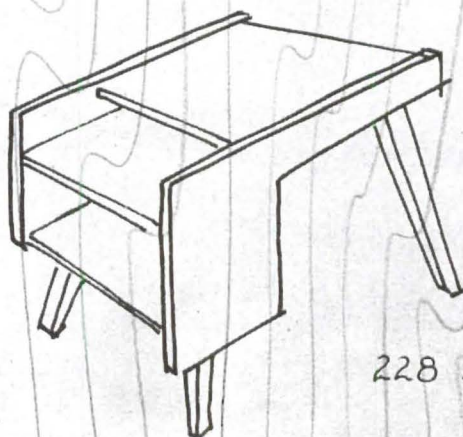
los angeles 44, calif.



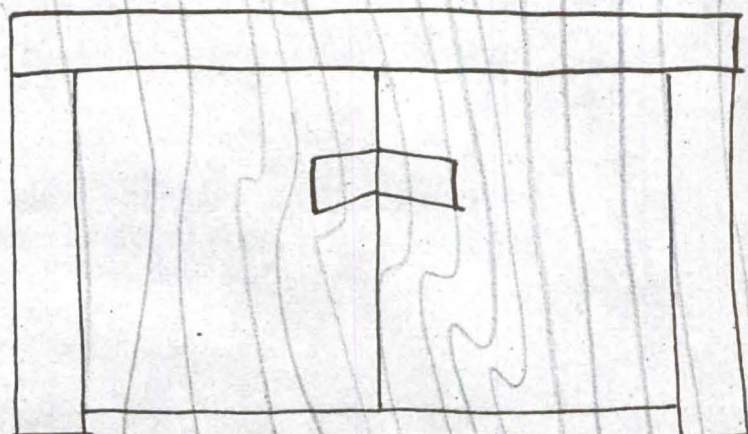
326 corner table



801 cocktail table

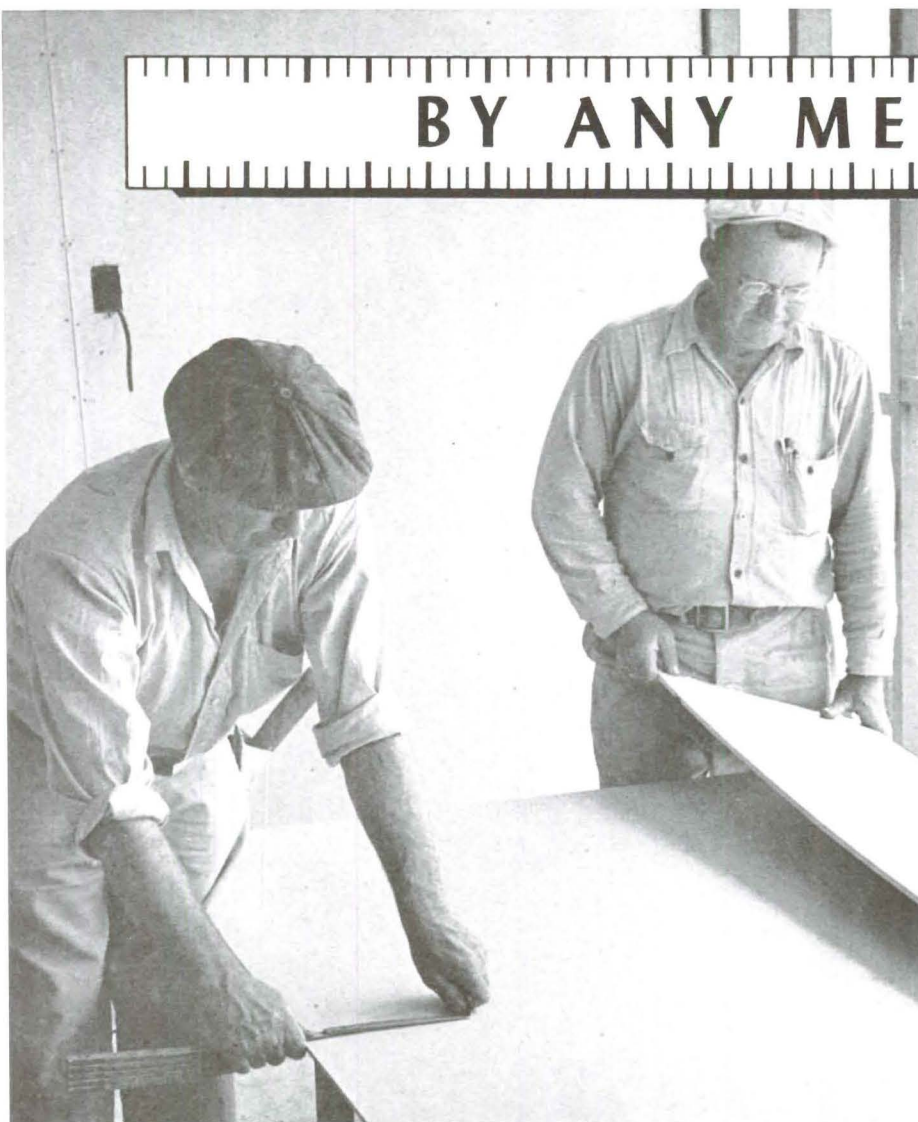


228 bookshelf end table



227 dining chest

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Advantages



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MANUFACTURERS' LITERATURE

(Continued from Page 6)

HARDWARE AND FIXTURES

(249) Schlage Lock Company: Brochure, folders Schlage locks; western manufacturer contemporary design, well engineered mechanism; immediately available.

(250) Tavart Company: Folder Tavart overhead garage door hardware; jamb typed, fingertip control; pivots, adaptable single, two single, double, outsize doors; western manufacturer, immediately available, full technical details, specifications.

(251) Yale and Towne Manufacturing Company: Brochure new Yale compact door closer; radical changes surface door-closer design, construction, operation; 180° checking range, rotary piston; only one moving part; closing speed regulated by oil flow through ports of dual valve; two speed adjustment, noiseless operation, easy installation; well designed, worth investigating.

HEATING & AIR CONDITIONING

(77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(78) Bell & Gossett Company: Information-packed folders, brochures Hydro-Flo Triple-Duty Radiant Panel Heating Systems; hot water pipes in floor; also provides domestic hot water; authoritatively discusses radiant heating theory; good information source.

(256) G. C. Breidert Company: Easy to-read booklet Breidert Air-X-Hauser ventilator; applied aerodynamic principles; cites wind tunnel tests; full information, charts, tables, drawings.

(79) Burnham Boiler Corporation: Rating, installation guide on Base-Ray Radiant Heating Panel Baseboard; reliable manufacturer, good information.

(14) A. M. Byers Company—Fifty-two page bulletin on radiant heating. Complete and concise data on installations both here and abroad.

(15) A. M. Byers Company—Sixteen-page book, "How to Choose a Heating System for Your New Home". Descriptive and pictorial report on concealed radiant heating published for prospective home owners.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 3/8" high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

(253) General Controls Company: Folder automatic heating controls for houses; saves fuel, operates on all type gases, no outside current required, automatic, safe, silent self-operated; maintains even room temperature automatically.

(254) General Controls Company: Exceptionally good 28-page catalogue general heating; gas controls for air conditioning, heating equipment; automatic pressure, temperature, flow con-

trols; complete descriptions, specifications, prices, installation data; explanatory tabs, detailed illustrations, sketches, graphs; should be in all files, good source information.

(84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

(258) Hammel Radiator & Engineering Company: Information new Karol Air Even Pull vent cap; make it possible to set vent pipes almost flush with roof and still maintain even flow; well designed; merits close study, file space.

(211) Holly Manufacturing Company: Folder new Holly wall heater; styled by Walter Dorwin Teague; ideal slab floor construction; sensible new product, worth checking; full technical, installation data.

(214) Holly Manufacturing Company: Two-color folder Holly forced air furnace; filters dust, dirt, pollen; blower operates independent of furnace for summer filtering; Minneapolis-Honeywell or General controls, thermostatic; specifications, cut-away model shown.

(86) Ilg Electric Ventilating Company: Illustrated folder filter-type Ilgairators, window ventilators; fits in window, filters indrawn air of dirt, pollen; furniture steel cabinets, quiet motor fan.

(255) Kinney Brothers: Bulletin Fasco Ventilators; moves 405 cubic feet of air per minute; one control, no noise or radio interference, easy to clean; fits walls from 5 1/8" to 9 1/2" thick, and to 13 3/8" with extra sleeve.

(259) Kinney Brothers: Folder exceptionally well designed kitchen ventilating fan; plastic grill, quiet operation, simple to install.

(260) Leslie Welding Company: Folder new series ventilated louvers for attic wall installations; flanged, self-framing, no wood frame or trim required; detachable screen in rear; five sizes, galvanized iron.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

(224) Naco Manufacturing Company: Folder new Superior pipeless floor furnace, fully vented; no basement, ducts, pipes; manual control, automatic pilot; sizes, capacities, dimensions; merits investigation, western manufacturer.

(88) Payne Furnace Company: Catalog, brochures, folders complete line forced air heating units, oval, round vent pipes; one of best sources heating data.

(90) Royal Heaters, Inc.: Brochure Royal Jet-Flow heating unit; venturi principle projects warm air to high outlets; advantages of forced air plus ceiling radiation; new, different, definitely worth checking into.

(261) Sampson Electric Company: Folder Pryne Blo-Fan ceiling kitchen ventilator; combines propeller, blower principles; installed directly over range; three sizes, also fan and light combination; sensible product.

(178) Servel, Inc.: Brochures, folders Servel All-Year Gas Air Conditioner; flip switch changes from heating to cooling; removes dirt, dust and pollen from air; circulation hot, cold air through ducts; good selling by large company.

(262) Surface Combustion Corporation: New 8-page booklet, study of humidity control; shows various methods humidification compared with direct-cycle dehumidification-humidification, featuring Kathabar system; full details of system, graphs, charts, installation data, photographs.

(263) Utility Appliance Corporation: Detailed 16 page brochure utility air coolers, console heaters, floor furnaces, fan type coolers, suspended unit heaters, dual outlet furnace, forced air furnace, heavy duty blowers, standard blowers, propeller fans, Gaffers & Sattler and Occidental gas ranges; complete dimension specification, installation data, professionally illustrated, technical sketches, performance tabs; all readily available; mass produced in West.

(181) Wesix Electric Heater Company: Color booklet (20 pages) Wesix electric heating systems; technical data, typical layouts; western manufacturer; available.

INSULATION AND ROOFING

(18) Celotex Corporation—Four-page folder on roofing products, including information on insulating flat roofs. Has worthwhile specification chart for built-up roofs.

(19) Celotex Corporation—Sound conditioning brochure based on Celotex products, including Acousti-Celotex Cane Fibre Tile, Acousti-Celotex mineral tile, standard Muffitone, fissured Muffitone, Acousteel, Q-T Ductliner. Gives construction details, has application selector, explains Acousti-Celotex Sound Conditioning Service.

(20) Celotex Corporation—Brochure on industrial building products, including thermal insulation, sound conditioning, interior finishes, expansion joints, vibration isolation, wall units, partitions, roof decks, roofing, and siding. Loaded

with technical data. Well worth file space.

(264) Fir-Tex of Southern California: Specification data for the use, installation Fir-Tex Rock Wool Home Insulation; thermal, acoustic qualities; batts or rolls, 3 5/8" or 2" thick; full installation details.

(265) Gilman Brothers Company: Folder new type Cellulite flameproof cotton building insulation in blanket form; vapor seal one side, tough paper covering on other; packaged in cartons; easy to handle.

(220) Gladding, McBean & Company: Series folders, brochures Zonolite insulation; insulating fill, insulating plaster, insulating concrete, insulating plastic; thermal, acoustic; full details uses established, proven product; worth study, file space.

(221) Gladding, McBean & Company: Brochure Zonolite concrete insulation; interesting for use in portion concrete slab below radiant heating pipes; prevents heat loss into ground; normal concrete should be used above pipes; definitely worth study.

(226) Kimberly Clark Corporation: Brochure (20 pages, two colors) Kim-sul blanket-type insulation; moisture, fire, vermin, insect, fungus resistant; non-settling, light, flexible; four widths, three thicknesses; specification tables, installation data; well illustrated; worth study, file space.

(93) Insulite Division, Minnesota & Ontario Paper Company: Brochure Insulite Sealed Lok-Joint lath; serves as plaster base, insulation; makes good sense; specification data.

(94) The Paraffine Companies, Inc.: Factual folders Alumi-Shield, coating combination of weatherproofing materials and asbestos fibers, through which tiny flakes of aluminum rise to surface; reflects 80% sun heat; for composition roofs, sheet metal walls and roofs, concrete or cement structures; decorative, service values; specification, application data.

(95) Pioneer-Flintkote: Information-packed 120-page manual built-up roof specifications; invaluable detail, source material; features P-F Built-up Roofs, answers any reasonable question with graphs, sketches, technical data; must for files.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

ARTS AND ARCHITECTURE, 3305 Wilshire Blvd., L.A., 5, Calif.

Please send me a copy of each piece of Manufacturers' Literature listed

No.	No.	No.	No.
No.	No.	No.	No.
No.	No.	No.	No.

NAME

ADDRESS

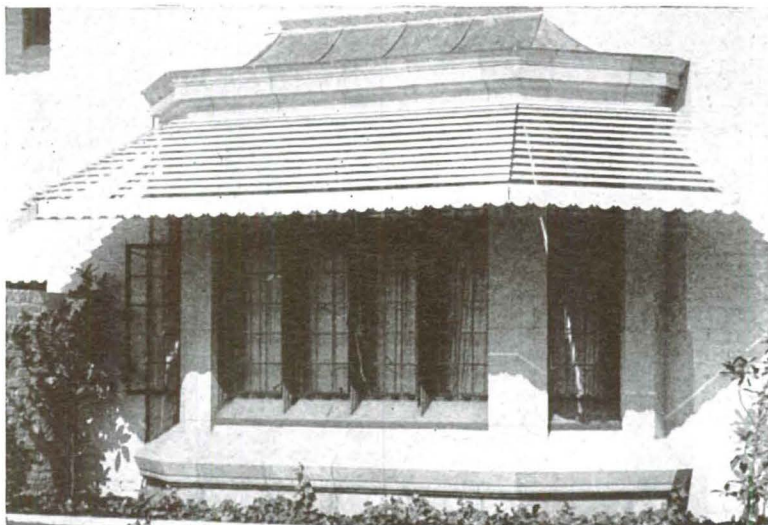
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POSITIVE APPEAL FOR HOME OWNERS

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Gardena, California

(96) Pittsburgh Corning Corporation: Sixteen pages PC Foamglas; waterproof, fireproof roof, wall, floor insulation; light weight, odorless, verminproof, rigid, durable; technical data.

(97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data; good presentation outstanding new products.

(98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

(206) Summerbell Roof Structures: Brochures Summerbell glued laminated construction, bow-string trusses, Lamella roofs, all types timber structures; residential, commercial industrial; one of best sources technical information from leader in field.

(99) Timber Engineering Company: nector system; Lamella glued laminated Brochure (40 pages) loaded with picture construction; step by step procedure for tures, data construction using Teco con-Teco trussed rafter; claims savings to 400 board feet lumber in one-floor, two-bedroom house; worth file space.

(266) Tropi-Cool Products Company: Folder Tropi-Cool snow-white roofs; reflects heat, protects roofing composition; cites test showing roof keeps

room 10 degrees cooler; good product, merits appraisal.

(100) Wood Conversion Company: Data sheets Balsam-Wool Sealed Insulation: answers scores specific insulation questions.

LIGHTING EQUIPMENT

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information; should be in all files.

(105) Day-Brite Lighting, Inc.: Bulletin Day-Brite recessed, exposed, semi-exposed lighting units; contemporary design; prices, specifications, installation data.

(106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

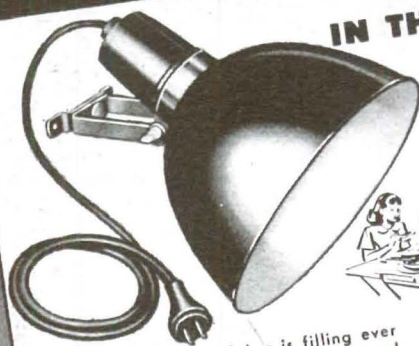
(107) Edwin F. Guth Company: Loose-leaf portfolio planned lighting equipment; detail construction, performance Guth fluorescents; lighting data, engineering factors.

(267) Fluorescent Products: Two bulletins Slimline fluorescent fixtures; single units or continuous strips, flush or rod mounting; home or office use; western manufacturer; lighting layouts available.

(268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom;

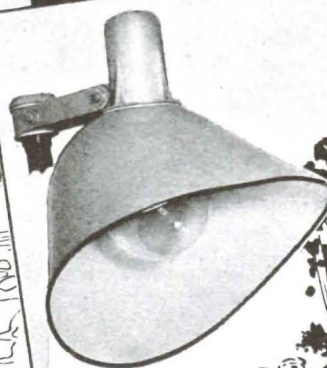
MORE LIGHT on Outdoor Living

IN THE HOME



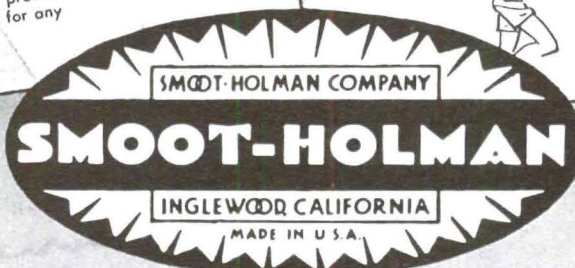
Smoot-Holman lighting is filling ever greater needs in today's trend toward better living. Architects and home builders are planning patios and garden spots for exterior living space in every home. Smoot-Holman Outdoor Lighting Equipment doubles their usefulness by providing efficient, comfortable lighting for any desired area.

FOR SPORTS



From croquet and back-yard badminton to tournament tennis, Smoot-Holman Outdoor Lighting provides the means to extend the usefulness of recreation areas far into evening hours. Certified Smoot-Holman lighting equipment distributes light evenly, without glare—for home, playground, office, store or factory.

Offices in
Principal
Western
Cities



Branch and
Warehouse
in
San Francisco

FOR THE BEST IN INDOOR AND OUTDOOR LIGHTING IT'S SMOOT-HOLMAN

An aerial photograph of a dense urban area, likely New York City, showing a grid of streets and numerous buildings. Overlaid on the top half of the image is the text "On top of your problem" in a large, white, sans-serif font.

On top of your problem

Celotex Pre-Seal is roofing news!

This new development in insulated roofing is of special interest to architects.

Celotex Pre-Seal Roof Insulation is an improved product providing excellent thermal insulation. It is coated both sides and all edges with a special asphalt which provides protection against all moisture conditions—before, during and after installation. Improved insulation plus moisture protection—a premium product.

Celotex Vapor-Seal Roof Insulation has a low density core which insures high insulation efficiency. It is a patented product with a special channel feature particularly effective where excessive humidities are encountered.

Our Regular Celotex Roof Insulation, a rigid cane fibre board which may be applied to both combustible and incombustible types of roof decks, has been used extensively for over 20 years and is available in increasing quantities.

Complete information regarding these and other Celotex products is always available to you, without obligation, of course, through our local representatives and Architects' Sales Service Department.

Detailed specifications covering all Celotex products will be found in Sweet's File.

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ELECTRICITY in the modern home



"HOME buyers today demand houses with all the modern *electric* conveniences."

That's how William H. Boucher, of the Colonial Construction Company, sums up the situation. His company has turned a walnut grove on Sepulveda Blvd. in Van Nuys into a choice new subdivision, Cameron Woods, and is building 24 homes in the \$28,000 bracket.

Each home will have an automatic electric dishwasher, electric garbage disposer, electric water heater, electric bathroom heaters, kitchen ventilating fan, radio outlets, and outdoor floodlights. And each kitchen will be wired for an electric range.

Before you begin construction, be sure your plans include *modern* wiring. Phone our Adequate Wiring Specialists (MIchigan 4211, Station 2637) and ask for free sample specifications.

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ALWAYS SPECIFY

Certified
ADEQUATE WIRING

one of best sources in Southern California.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available; definitely worth investigation.

(182) Smoot-Holman Company: Full data one of best lines fluorescent lighting fixtures, contemporary; lighting information; western manufacturer.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps; western manufacturer.

(168) Sylvania Electric Products, Inc.: Folders, brochures home fluorescent fixtures; direct, indirect; good design, quality; full technical information.

PAINTS, SURFACE TREATMENTS

(192) Bishop-Conklin Company: Brochure Treasure Tones ready-mixed oil-base paints for all uses; color harmonized; established product, old manufacturer; worth having.

(183) W. P. Fuller & Company: Twenty "know-how" folders giving rules for painting; on walls, woodwork, ceilings, floors, furniture, etc.; features Fullcoat and Fullerglo Fuller paints; valuable information.

(271) Mathews Paint Company: Brochure Mathews Clementine, exterior paint; smooth protective film readily cleansed by rain; penetrates, seals hairline checks against moisture; can be tinted in oil.

(170) National Lead Company: Color-scheme booklet, 40 full-color illustrations; features Dutch Boy Blended Paint; worth having.

(111) The Paraffine Companies, Inc.: Folders Solar-Shield 100 per cent pure asphalt base aluminum coating for tar, asphalt, metal roofs; heat resistive, protective values; reduces heat absorption 88 per cent; ready-mixed, stir and apply; dry 24 hours; 300 square feet to gallon.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

(114) The Reardon Company: New color chart (12 colors) Bondex Cement Paints; check dampness, gives color same cost; outside walls, basements, swimming pools, foundations; out-sells all competitors.

(195) Sillers Paints: Brochure new sash and trim paint in "California" colors; information regarding 2000 other specialized paint products available; Southern California manufacturer.

(272) Sillers Paint & Varnish Company: Brochure and composite color chart, featuring Sillers Paints; California colors; western manufacturer; restyling ideas with paint.

(115) L. Sonneborn Sons, Inc.: Folder weatherizing outside walls with Hydrocide Colorless; forms colorless protective film; brush or spray.

(53) United States Plywood Corporation: Four-page folder describing Firzite, a pre-finisher for fir plywood and other soft woods which improves paint, enamel or stain jobs. Seals open pores, subdues "wild" grain, minimizes checking. Available in cans, drums.

(189) Wesco Waterpaints, Inc.: Full data, color samples Velduro wall paint; brush or roller; thin with water, dries one hour; easy to wipe clean; 10 pastel colors; good product western manufacturer.

PANELS AND WALL TREATMENTS

(248) Fir-Tex of Southern California: Practical folder Fir-Tex metal trims for wall panels; wide range of types clearly illustrated.

(273) Coralite, Incorporated: Folder Coralite plastic finished wall panels for bathrooms, kitchens, breakfast rooms, dressing rooms; glossy finish baked on; does not chip, crack, craze or peel; variety of colors, sizes; western manufacturer.

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information; should be in all files.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

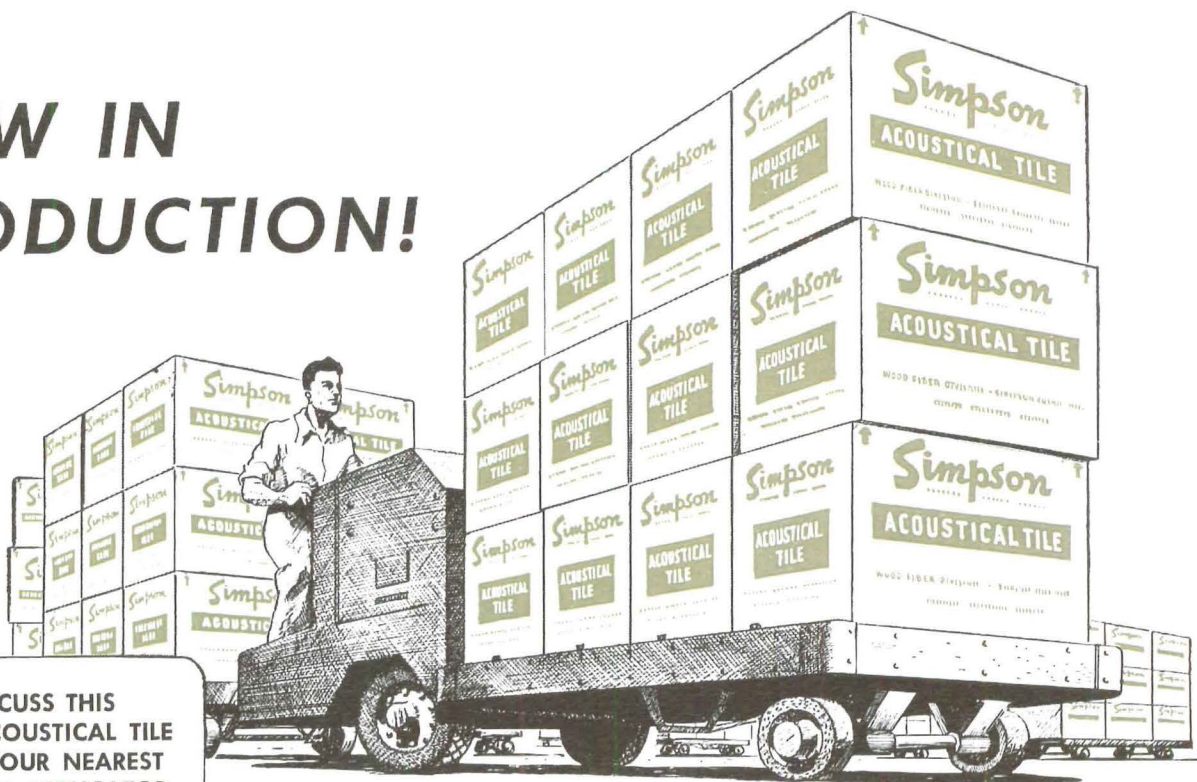
(276) Fir-Tex Insulating Board Company: Well detailed 18 page brochure Fir-Tex insulating boards for sheathing, plaster base lathe, roof insulation, refrigeration insulation, exterior wall sheathing, exterior wall finish, interior finish, sound control; good for insulation flat decked roofs; comprehensible, concise technical data covering all uses, treatments, merits study.

(277) Fir-Tex Insulating Board Company: Beautifully illustrated brochure Fir-Tex insulating boards, Fir-Tex lathe, Fir-Tex sheathing, Fir-Tex color-kote; well presented suggestions for use in all types of rooms; wide range of colors for finished boards; western manufacturer; merits study, file space.

(278) Fir-Tex of Southern California: Color charts for Coralite and Handityle plastic wall panels; former in 8 colors, latter in 6; panels 1/8" thick, Coralite 4'x12', Handityle 4'x3' to 4'x4'; both good bright plastic finishes.

(118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind; worth close study.

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Los Angeles, Calif.
Phone: Vandike 1782

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Tucson, Ariz.
Phone: 1699

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520 South 7th Ave.,
Phoenix, Ariz.
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Phone: Elliott 8080

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423 No. 33rd, Billings, Mont.
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SIMPSON ACOUSTICAL TILE NOW BEING DELIVERED TO APPLICATORS

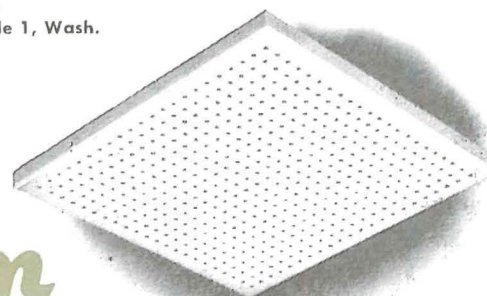
AFTER months of research, planning and testing, Simpson Acoustical Tile is now in production in our ultra-modern new mill at Shelton. Made from the incomparable Douglas fir fiber by an improved manufacturing process, this new acoustical material has higher quality, better performance and a more pleasing appearance. A newly developed machine *drills* clean-cut perforations, eliminating fuzzy edges, thus permitting repeated paintings without impairing acoustical properties. Architects will find that the new Simpson Acoustical Tile, with its clean-drilled perforations, high uniformity in texture and dimensions, and bevels finished in the same attractive Oyster-white as the surface, will give greater ceiling beauty and more efficiency in solving noise-quieting and acoustical problems.

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ACOUSTICAL TILE

Is Each Home You Plan a "GOOD RISK"?

Banks and other home financing institutions, experienced in home construction values, agree that a poorly wired home is not as good a "risk" as one with adequate wiring.

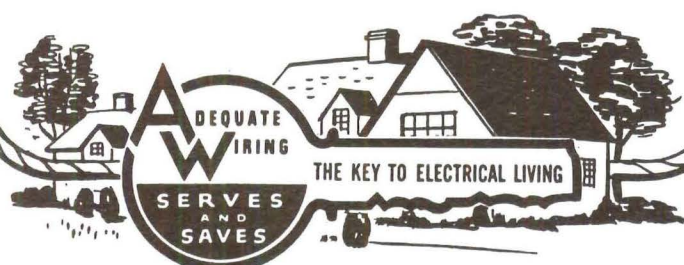
Homes, new or remodeled, which lack a sufficient number of circuits and convenience outlets, or which utilize wire of insufficient size, are handicapped for loan or resale purposes . . . and also fail to provide the efficient electrical service the modern family requires.

Make sure the homes you plan give your clients maximum value . . . financially and in the comforts and convenience of electrical living . . . by specifying certified Adequate Wiring.

Your local utility office will be glad to assist, without cost or obligation in the preparation of wiring layouts.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street
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(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.; western manufacturer; probably best source tile information in West.

(51) Libbey-Owens-Ford Glass Company —Four-color brochure (12 pages) on Vitrolite Glass Facing. Section on modern baths and kitchens is good selling. Commercial application well illustrated.

(120) M and M Woodworking Company: Series of folders Resnprest exterior plywood; sizes from 8' to 80' and to 9" thick; technical, installation data.

(121) Masonite Corporation: Attractive 20-page folder uses Masonite Presdwoods; full specifications, suggested use, typical installations; worth file space.

(47) United States Plywood Corporation —Installation booklet (20 pages) on Weldwood plywood for interiors. Full technical data with lucid, explanatory illustrations, including information on finishing.

(49) United States Plywood Corporation —Complete listing and data on Weldwood, plywood and allied products, for both exterior and interior uses. Good handbook on the use of such products, well illustrated, in 16 pages.

(50) United States Plywood Corporation —Brochure illustrating and describing uses of Weldtex, a striated plywood panel. Covers decorative, structural uses and suggestions for original treatments in built-ins, curved surfaces, and exterior panelling.

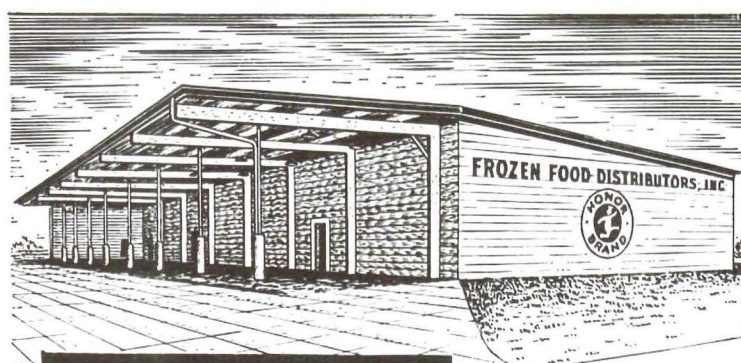
(54) United States Plywood Corporation —Four-page folder on Decorative Micarta, laminated plastic surface material with scores of uses. Will not dent or chip, crack or break, splinter or warp. Does not stain from food, fruits, or grease, and doesn't mar with alcohol. Easy to clean, never fades, never needs refinishing.

(214-B) Western Hardwood Lumber Company: Folder Panel-ette, wall panel; Honduras mahogany surfaces, Gold Bond insulation core; 1/32" mahogany veneers, 1/2" insulation core; lengths 6' to 10'; widths 8" to 16"; immediately available; good product, well worth investigating.

PLUMBING FIXTURES, ACCESSORIES

(169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry; top modern design; good selling by leader in field.

(123) W. R. Ames Company: Folder new aluminum shower cabinet; rust-, corrosion-, leakproof; one-piece aluminum receptor; rough-in dimensions, installation data.



FIBERGLAS*

*Owens-Corning Fiberglas Corp.
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COLD-HOLDING INSULATION

Cold storage and locker plant operators prefer Fiberglas because it reduces operating costs per ton of refrigeration—reduces initial plant cost—retains its efficiency permanently.

Available NOW at your
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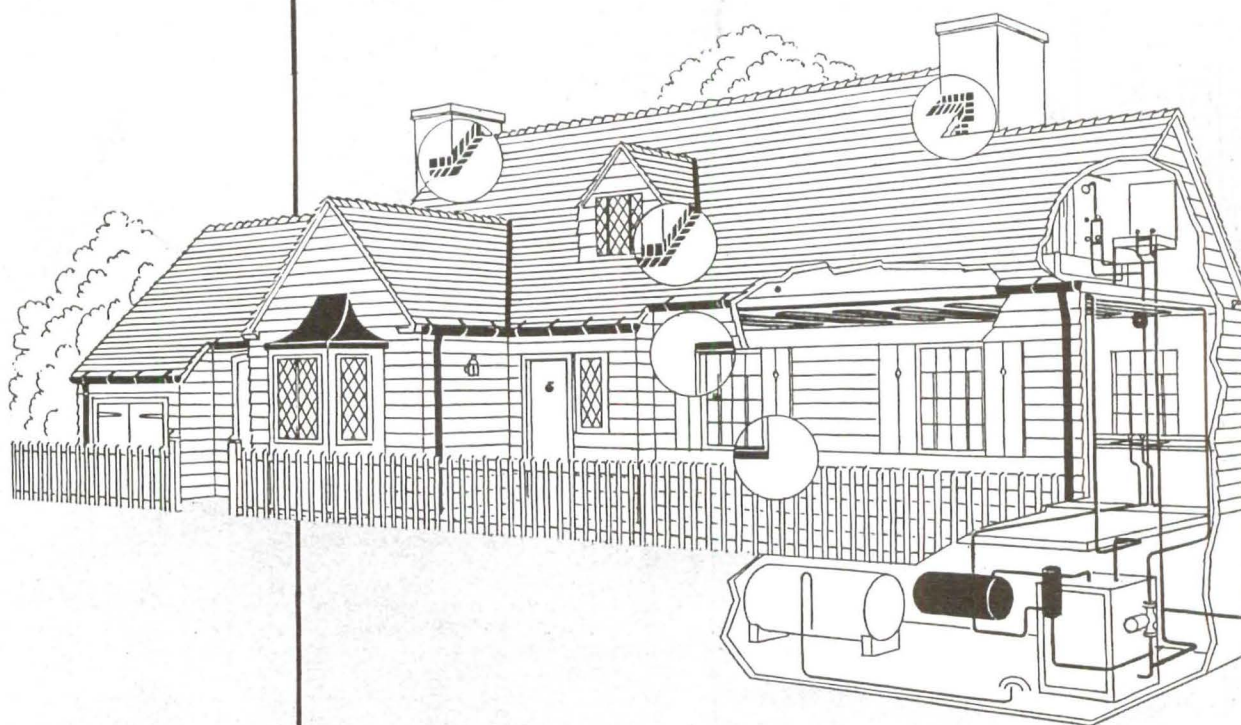
ELECTRICAL INSULATION
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It is because of this all-around cooperation—in addition to the consistently fine quality of Revere copper and brass building products—that *trouble always costs more than Revere Copper.*

Revere products include: Copper Water Tube for use with soldered fittings for hot and cold water lines and heating lines; Red-Brass Pipe; Sheet Copper and Herculoy for tanks, pans, ducts and trays; Copper oil burner, heat control and capillary tubes . . . and, of course, Sheet Copper for roofing, flashing and other sheet metal construction. They are handled by leading distributors in all parts of the country.

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230 Park Avenue, New York 17, New York

Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.; New Bedford, Mass.; Rome, N. Y.—Sales Offices in Principal Cities, Distributors Everywhere.

(166) Briggs Manufacturing Company: Full color brochure Briggs Beautyware bath fixtures; porcelain-enameled steel; stainproof, variety of colors; safety-bottom tub; good selling by large company.

(279) California Brass Manufacturing Company: Folder Calco swing spout sink fixture; adjustable connections, 6½" to 9½"; also information other fixtures; western manufacturer, products available.

(280) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings; chrome lustre, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

(281) Coraltext, Incorporated: Concise folder new Coralite steel shower floor; built-in drain, non-skid tread; leak proof receptor, quick installation; full specifications, installation data; excellent.

(126) Crane Company: Brochure (24 pages, full color) presenting complete 1947 Crane line of plumbing fixtures; features Dial-ese trim; illustrates model bathrooms, powder rooms, kitchens; idea-packed.

(127) Fiat Metal Manufacturing Company: Brochure new Fiat Cadet shower cabinet; good design, can be used free standing; features Zephyr door; worth appraisal.

(128) Gerity-Micighan Die Casting Company: Catalog contemporary line Gerity Lifetime chrome bath accessories; clean lines, good quality.

(215) Fir-Tex of Southern California: Folder Alumilite finish F. T.-50 shower cabinet; heavy aluminum, simply design, completely prefabricated; equipped with floor, shower head, fixtures, curtain; 32"x32"x75".

(129) Kohler of Kohler: One of best brochures contemporary bath fixtures; suggestions for modern bathrooms.

(282) Met-Tec Manufacturing Company: Folder well designed, engineered shower doors, tub enclosures; heavy polished aluminum extrusions; glass pressure-set in rubber; doors on piano-type hinges.

(283) Milwaukee Stamping Company: Folder Bathe-Rite non-slip safety floor Adapto shower receptor; one piece construction, porcelain enamel on heavy steel; 32" or 36" square.

(284) Price-Pfister Brass Manufacturing Company: Folder Spring-Flo faucet spout end, "water aerating plant in a nutshell"; water lathers more, washes, rinses better, minimizes splash, increases volume of flow; good product, merits investigation.

(285) J. A. Zurn Manufacturing Company: New 76-page service catalog Zurn

building, plumbing, drainage products; 250 items include drains, interceptors, traps, wall fixture carriers, wall closet fittings, swimming pool equipment; full tables, technical information; one of best information sources.

SASH, DOORS AND WINDOWS

(136) Albert Storms & Company: Data sheets tubular construction projected casement aluminum windows; strong enough to carry weight glass blocks without lintels; multiple fitting of standardized lengths of sash to frame and frame to continuous fin; no rattle, swell, warp; no painting.

(137) Aluminum Company of America: Detailed literature Alcoa aluminum windows of all types; specification; installation data; one of best information sources.

(199) Bailey & Cook: Folders Twin-set metal windows, awning or casement; complete with frame, jamb, sill, trim, glass; bonderized; immediate delivery; good design.

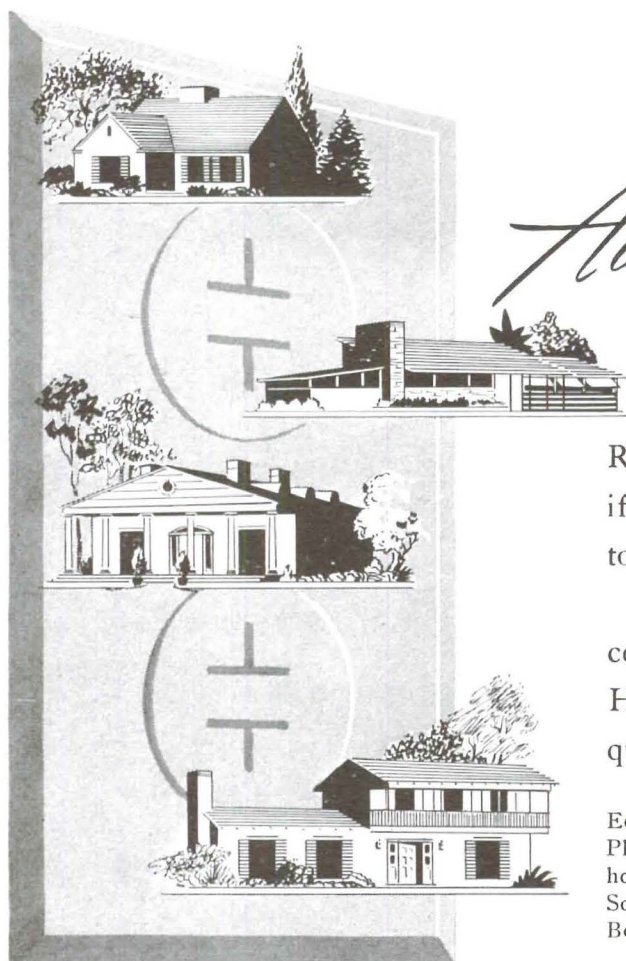
(29) Ceco Steel Products Corporation—Sixteen pages on screens in steel, bronze and aluminum. Covers general descriptions for architects' specifications, full size details, screens for double hung windows, steel casement screens, steel projected window screens, steel pivoted window screens, open porch and terrace screens, casement storm windows, and standard fittings.

(30) Ceco Steel Products Corporation—New 1947 Pacific Coast catalog covering Ceco metal windows, doors. Loaded with technical data, photographs, sketches, other pertinent illustrative matter. Covers residence casements, package windows, housing casements, intermediate, combination and projected windows, intermediate casement windows, intermediate casement doors, intermediate psychiatric windows, architectural projected windows, commercial projected horizontally pivoted windows, commercial projected windows, horizontally pivoted windows, basement windows, continuous windows, mechanical operators, security barn utility windows, steel doors of all kinds (accordion, double vertical lift, industrial, hangar).

(138) Ceco Steel Products Corporation: Folder new all-aluminum combination storm-panel-and-screen unit; self storing feature; all-weather ventilation, protection; no painting; weathertight; product merits investigation.

(287) Cupples Products Corporation: Brochure (8 pages) new line Alcoa aluminum windows, screens, storm sash; good design, concealed, built-in integral sub-frame of Redwood or Red Cedar; fully illustrated, graphs, charts, all technical data; worth investigation.

(175) Chamberlin Company of America: Brochure Chamberlin combination screen-storm windows; change from inside; Bonderized frames, rattle-proof glass panels; rainproof screens; all metal.



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SOUTHERN CALIFORNIA EDISON COMPANY

(288) Detroit Steel Products Company: Folder new steel bedroom window featuring in-tilting vent at sill; cam-action lock draws vent tightly shut; slender lines; good product.

(184) Detroit Steel Products Company: Data standardized Fencraft metal windows, casements; becoming available; good design, good quality.

(139) Detroit Steel Products Company: Brochure Fenestra steel windows, doors, panels; all standard sizes; doors swing and slide; panels for joists, subflooring, roofs, partitions; full technical, installation data.

(190) Holly Manufacturing Company: Brochure Holly Stubby Gas Furnace; suspended beneath floor—no basement, concrete pit, excavation; sensible product.

(141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company—Seven pages of structural details of full vision, free standing, narrow line and standard line entrance doors, frames, and trims.

(33) Libbey-Owens-Ford Glass Company—A 20-page brochure, "The Meaning and Magic of Windows," by Dr. Matthew Luckiesh, internationally known lighting authority. Must reading for modern designers. Shows sense and necessity for wide glass areas.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows; product worth appraising.

(194) Ry-Lock Company, Ltd.: Descriptive folder Ry-Lock tension window screen; easy to install, keep clean; won't stain paint; good product by western manufacturer.

(35) United States Plywood Corporation—Well illustrated four-page folder on Mengel flush doors and Weldwood doors, giving sizes, weights, showing construction details. Also mentions Crawford for garages, Sav-A-Space sliding doors and frames.

(289) Ware Laboratories, Inc.: Folder new aluminum residence casement, awning type windows; aluminum alloys; vent section heavier than usual, joints electrically flash welded, aluminum hardware, stainless steel hinge pins; operation from inside; worth appraisal.

(207) Western Asbestos Company: Brochures, folders Alwintite aluminum windows, residential; extruded, seamless tubular construction; built-in weatherstripping; no weights, pullies, cords; narrow muntins, side frames; 12 stock sizes, four styles; panorama windows.

SPECIALTIES

(174) American Brass Company: Brochure rust prevention in houses; outlines uses copper and alloys house planing; good information.

(179) Basalt Rock Company, Inc.: Brochure Basalite lightweight modular

concrete building units for partition walls; 4", 6", 8" widths; insulates against heat, cold; structural when reinforced; fireproof, soundproof; good product, worth appraisal.

(218-B) Cal Management Company, Inc.: Folder Migh-T-Safe, wall safe; fireproof, burglar proof, earthquake proof, combination dial lock, different combinations; also floor models; good product, worth appraisal.

(290) Chemical Equipment Company: Folders, brochures Chemco water purification equipment; complete purification systems for private, public swimming pools; comprehensive data, charts, photographs, sketches; one of best sources of information on subject.

(291) Coast Store Fixture Manufacturing Company: Folder revolving clothes and linen closet, Revolve-Door; assembly turns on ball bearing swivel in center; when clothes section closed there is 4-shelf linen closet showing behind conventional cabinet door; merits investigation.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications; should be in all files.

(292) Griffith & Griffith Safe Company: Booklet Pacific Chest floor, wall safes; drive proof, drill proof dial spindles; locked with solid cast lugs, floating bolt; side access impossible; models shown, technical data given; well designed.

(164) Kinthead Industries: Descriptive, illustrated booklet Kintrim protective metal mouldings for linoleums, wall and floor coverings; stainless; contains planning guide.

(293) Landon, Inc.: Well presented data Landon swimming pools; Southern California organization; data, costs, technical information.

(294) Modern Building Specialties Company: Brochure Modernfold movable wall; partition with metal frame covered with impervious plastic fabric; roller channel on ceiling, none on floor; ideal for contemporary houses; well worth study and file space.

(151) New Castle Products: Idea-packed 12-page brochure Modernfold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.

(295) Parker Rust Proof Company: Two color folder Bonderizing, process rust proofing metals for construction, appliances. Probably best source of rust proofing data.

(296) Security Safe Company: Folder Security Floor Safe; anchored in concrete, ideal for cement slab floors; bank vault construction, cast steel door, seven-pin tumbler lock; merits investigation.

(297) Temlite Shade Distributors: Folder Temlite roll-up shades; clear basswood splints $\frac{3}{8}$ " wide with overlapping bevels to admit light, air; give complete privacy; nearly any size, custom made, colors to specification; also used for paneling, on-end screens; merits appraisal.

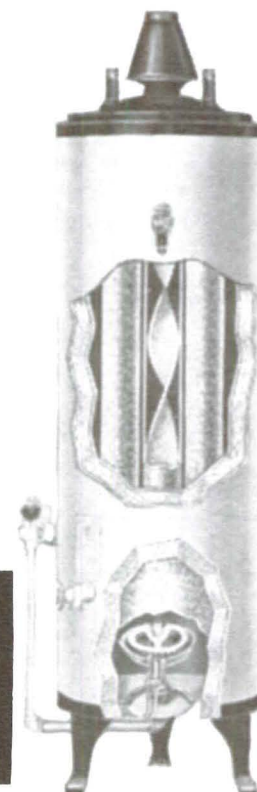


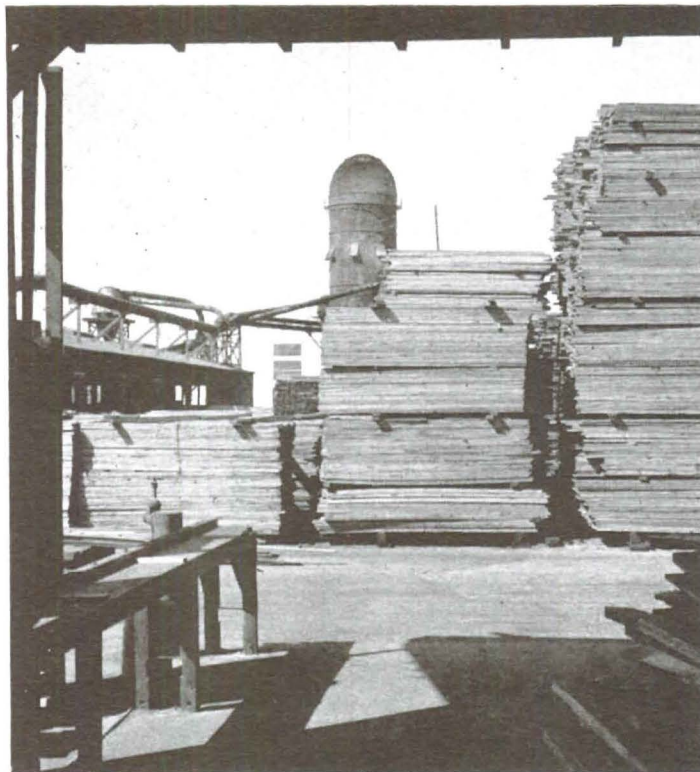
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STRUCTURAL BUILDING MATERIALS

(24) *Ceco Steel Products Corporation*—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as purlins with necessary technical tables.

(39) *Ceco Steel Products Corporation*—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steel forms, Meyer adjustable-type steel forms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

(41) *Celotex Corporation*—Review of all Celotex home building materials with full application data. Products include sheathing, insulating lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

(158) *Dant & Russell*: Brochure Dantore, new light weight building material; formed of little glass globules "popped" by extreme heat from raw perlite ore; replaces sand in plaster; 12 lbs. to cubic foot, sand 85 lbs.; insulates against heat, cold, noise.

(42) *Kawneer Company*—Announcement of Zorite, an aluminum panel with tongue and groove joints to be used as a decorative and practical exterior or interior building material. Also given are full size details and applying methods.



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(185) *Kraftile Company*: Brochure, folders Kraftile Glazed Wall Units, modular coordinated dimensions; building tile glazed finish, variety colors; full range thicknesses, types; full technical data.

(159) *National Gypsum Company*: Folders Gold Bond gypsum products; include sheathing, gypsum lath, plaster, finish lime, rock wool insulation, one-hour wall paints; one of best sources of information.

(160) *Pittsburgh Corning Corporation*: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

(212) *Portland Cement Association*: Brochures, folders giving complete story use cement in concrete construction, including houses; best source of information on subject; well worth file space and study.

(161) *Revere Copper and Brass Incorporated*: Information-packed brochure (96 pages) sheet copper construction based on extensive sheet copper research program; charts, facts, instructions, specifications; powerful assistance with design, installation sheet copper; best of its kind.

(162) *Reynolds Metals Company*: Catalog, folders Reynolds aluminum building products; shingles, ceiling panels, clapboard siding, corrugated roofing, crimp 5-V roofing, snap-seal roofing; specification, installation data.

(48) *United States Plywood Corporation*—Particularly well done 20-page brochure showing uses of Weldwood plywood for commercial interiors. Stores, offices, banks, hotels, institutions, bars, restaurants. Illustrations good, ideas many.

(298) *Wailes-Bageman, Inc.*: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details, diagrams, specifications, installation data, photographs; available now, western manufacturer.

(299) *Wall-Rus Fabrics Company*: Folder, sample Wall-Rus rough-textured wall fabric; washable, resistant to moisture, dust, moths, acids, fire, sunlight; deaden sound, absorb nail holes; especially good for gallery backgrounds; good product, merits investigation.

(163) *West Coast Stained Shingle Company*: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

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MUSIC

(Continued from Page 16)

well as the intelligence of the present day listener will be trained to grasp the architectural as well as the harmonic extensions of dissonance, to hear it as an enlarging beauty rather than as a perverse contradiction. To know the practice of the delayed appoggiatura in seventeenth and eighteenth century music will free the listener from scholastically inculcated fear of an expanding harmony. It will also give him a better understanding of the later piano works of Brahms. The danger of real archaism in music lies in two opposite directions. It may force us to accept a false theory of harmonic sweetness and to outlaw any music that is less narrowly harmonic and less sweet. This is at worst a passing phase and impairs our perception of Mozart as seriously as it delays our acceptance of Schoenberg. The opposite danger is only beginning to become evident. This is the possibility that in using archaic techniques we may come to think of them as justifying similar practices in contemporary music. A third danger, still beneath the surface, lies dormant in the extensive collections of phonograph records that up to now have done so much to make listeners in our day the first time-and-space-free cosmopolitans of music. Blessed though it may be to have at one's elbow the entire works of Mozart, excepting only the church music, there is the danger that we may be setting up musical counterparts of Hadrian's archaic Greek statues in our garden. Already Hindemith's later compositions, using archaic techniques out of early German music, begin to seem like the imitations of Greek archaic sculpture which Hadrian in his enthusiasm preferred to the creative sculpture of his own generation. One observes this tendency everywhere among the younger composers. Mingled with the futurism of a Brahms, a Schoenberg, or a Bartok the study of archaic forms may produce an art transcending these archaic forms. The art of such composers transfigures and revolutionizes ancient forms, producing in a fresh language such creative amalgamations of styles from many periods as the *Third Piano Concerto* of Bartok, where one may easily find working together to a common purpose techniques of Mozart, Liszt, and Brahms. But there is a still higher level of creative freedom, beyond the "tour de force" of bringing a dead language back to life", the utter freedom of creative resource within newly determined, newly classic limitations, without recourse to ancient formulas, which sets the Bartok *Violin Concerto* and the Schoenberg *Third and Fourth Quartets* among the chief musical masterpieces of that little period of historic time which comprises our only real knowledge of the musical art.

HOUSE IN A FACTORY

(Continued from Page 35)

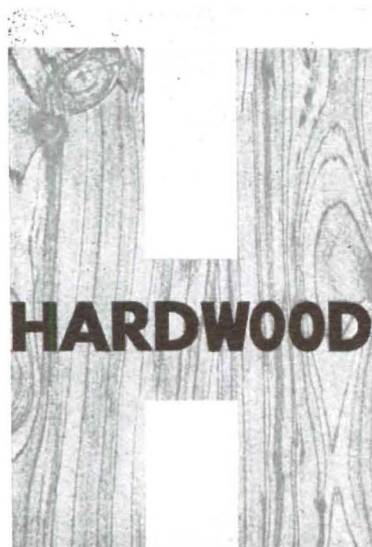
buy two walls and have two private courts. In group projects, the patio walls of adjoining houses may be hooked together providing a 30'-0" lot line screen, making a continuous architectural flow from house to house which unifies the community and at the same time gives each family privacy. On a single lot there are at least six obvious locations for this patio wall, but in group developments endless variations are possible. HOUSE ORIENTATION—Broad overhangs are provided for protection from the sun. There are two obvious orientations on the lot.

1. The living room may face the street with the patio providing privacy if desired.
2. The kitchen may face the street with the living room at the back of the house.

In both cases both entrances are usable from the street. The guests need not file through the kitchen, nor the deliveries come through the living room. (In the three bedroom plan similar alternates are possible).

To sum up: In the most simple case—a house on a single lot—the owner has these choices 2 house models, at least 6 locations for the patio wall, at least 2 orientations toward the street, at least 4 locations for the garage. In other words there are over 96 different combinations on the lot. It was felt that this was ample flexibility to make it possible to plan functionally for privacy, etc. and enough variation to satisfy the consumer demand for individuality. With proper site planning (full use of the patio wall, staggered houses, planting) a group project would be far from rigid in appearance.

In addition to the above variable it is planned to exploit fully the possibilities of paint. Because this house might be erected within range of salt sea breezes, all exposed aluminum must be protected. Many paint schemes are contemplated—with colors ranging from bright to neutral and textures varying

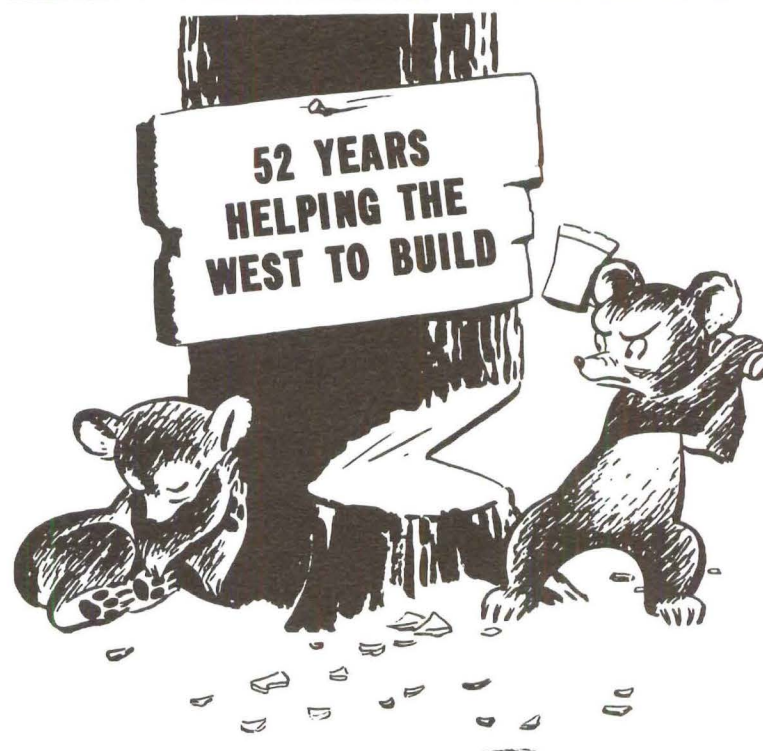


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from glossy to a sand finish. And of course the owner has the option of papering the flush inside walls, or choosing his own exterior color. In group developments the possibilities of color are most exciting.

CONSTRUCTION—The plumbing grid is prefabricated. The first section is installed before pouring the slab; the second section is installed afterwards. No attempt was made to short cut the codes. Access for repairs to all plumbing is provided from the kitchen side by removal of equipment. In a few minutes a plumber can be at work under ideal conditions.

It has been stated above that this house is not made up of small typical panels. Instead large scale wall and roof assemblies are made in the factory, and the number of field joints is kept to a minimum. The maximum size for panels was determined after study of handling and shipping limitations. The final designs call for a press large enough to bond 20'-9" panels in a single stamping. Of course, such large factory assemblies are only possible with light weight material. The result of this "large panel" construction is that whole walls are designed for their specific functions.

There are two types of joints in the house—the factory joint and the field joint. The factory joint is necessary since the aluminum is purchased most economically in narrow widths. Therefore if a wall panel 20'-0" long and 8'-0" high is to be pressed, a joint between the separate sheets of face material must be devised. As finally designed this joint is as follows:

The butt strip is first tacked in place. Then when the aluminum face material is bonded to the honeycomb core in the press, this butt strip is continuously glued to the two sheets of metal. The result is a precision joint, barely visible when painted.

Mention should be made of the roof. No roofing is applied in the field. Joints between panels are covered with simple snap-on cover strips. The slight roof pitch insures a quick run off and guarantees against standing water.

CONCLUSION—Space does not permit discussion of the many little details which please or plague the housewife in every house. The bookshelves, cove baseboards, flush doors and cabinets, casement windows, lighting fixtures, even the electric meter by the rear door, all were carefully studied for function and cost. Machine production principles were applied wherever possible.

The result of the precision detailing, together with the lightness of the structure and the spaciousness of the plan, is a kind of quality seldom seen in conventional building.

EDWARD L. BARNES

GARDEN IN THE HOUSE

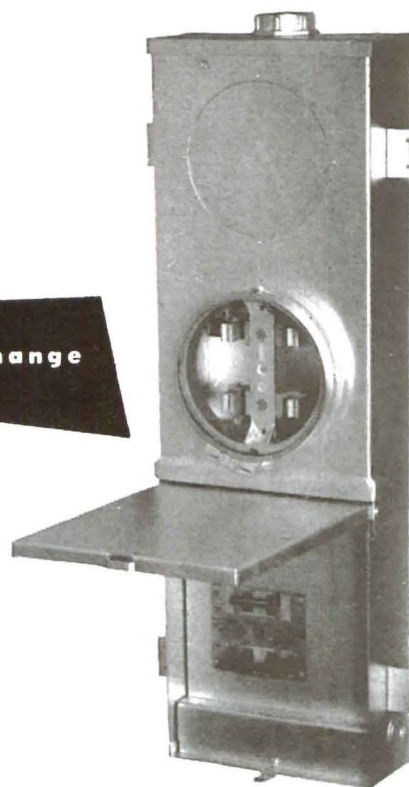
(Continued from Page 28)

The cross sectional view of the house illustrates the change in grade referred to above and the manner in which the single sloping roof provides ceiling heights suited to the plan requirements. On the south side, the eave line is low over the kitchen and bedroom, shading the windows from the hot summer sun, but permitting the winter sun to help warm the house. The living room, being nearer the center line of the house, has by virtue of the rising roof, a slightly higher ceiling and the garden room higher still. The change in floor level brings the bedroom ceilings back to a more normal height, but the continuance of roof sloping up gives the studio a much desired high ceiling. Except for the doors, all glass is fixed and ventilation is accomplished by means of screened air passages through and under the projected window sills and by hinged ceiling panels which push up to permit ventilation over the windows out through screened ventilators on the under side of the eaves. Thus, all glass can be unobscured by the need for screens and become simple large areas of easily cleaned glass. The skylight over the garden room was finally determined, somewhat reluctantly, to be of obscure glass.

Exterior material is horizontal redwood siding stained to a natural finish and inside redwood boarding occurs in the garden room both horizontally and vertically (where the curving wall required), also natural finish. Ceilings are of plywood and well insulated between the rafters. Floors are of concrete with batten strips on the hour foot unit lines of the house. Heating is of the radiant type from hot water pipes cast in the concrete floor.



adequate provision for change

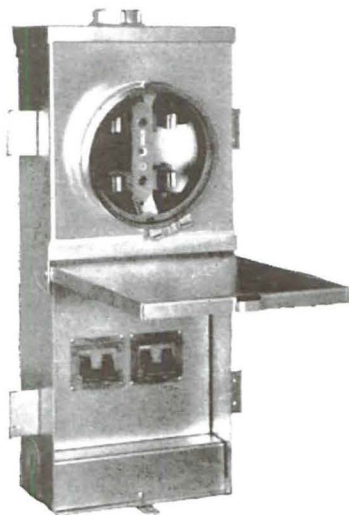


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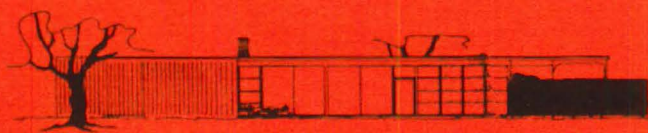
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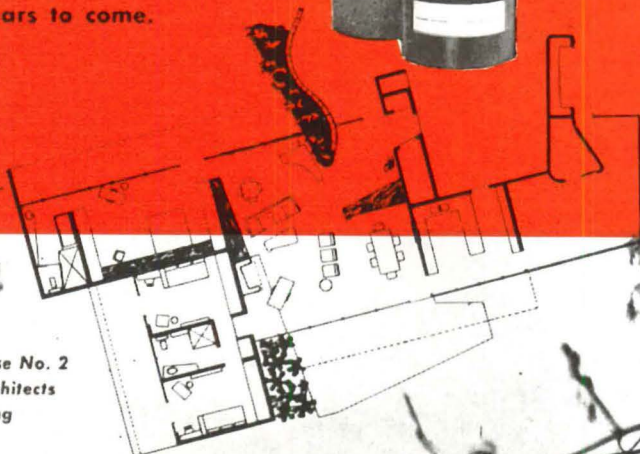
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