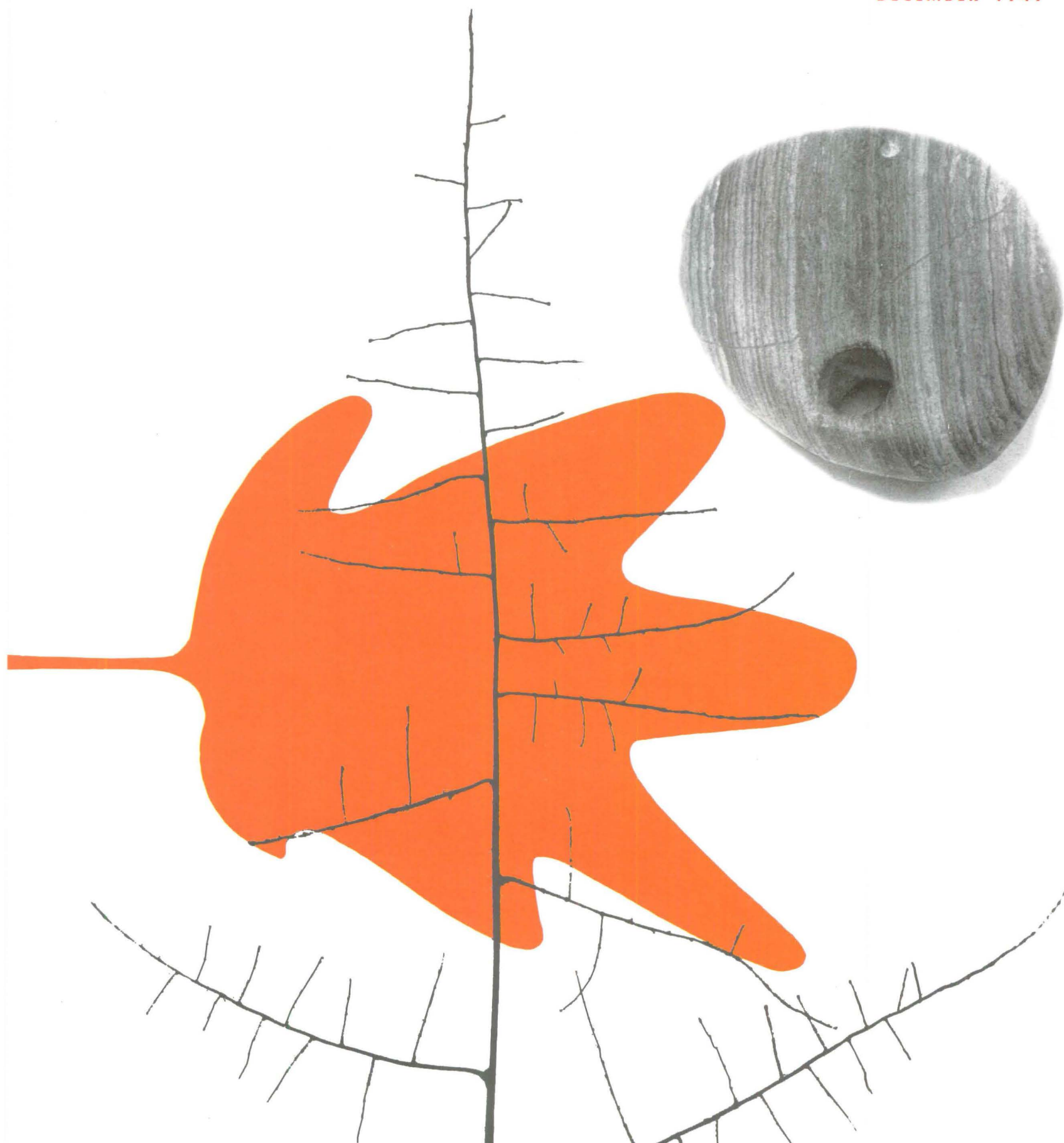


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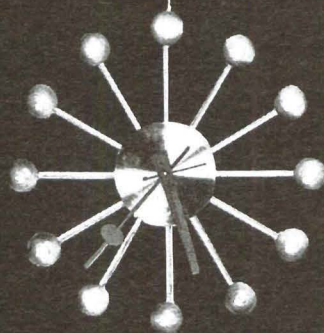
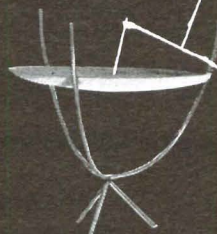


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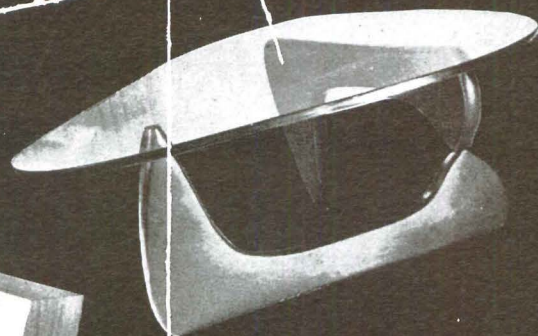
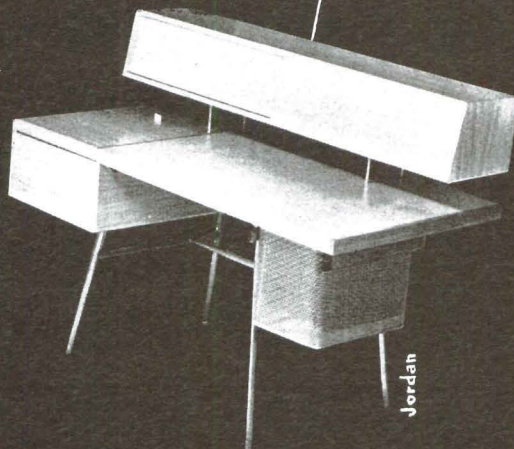
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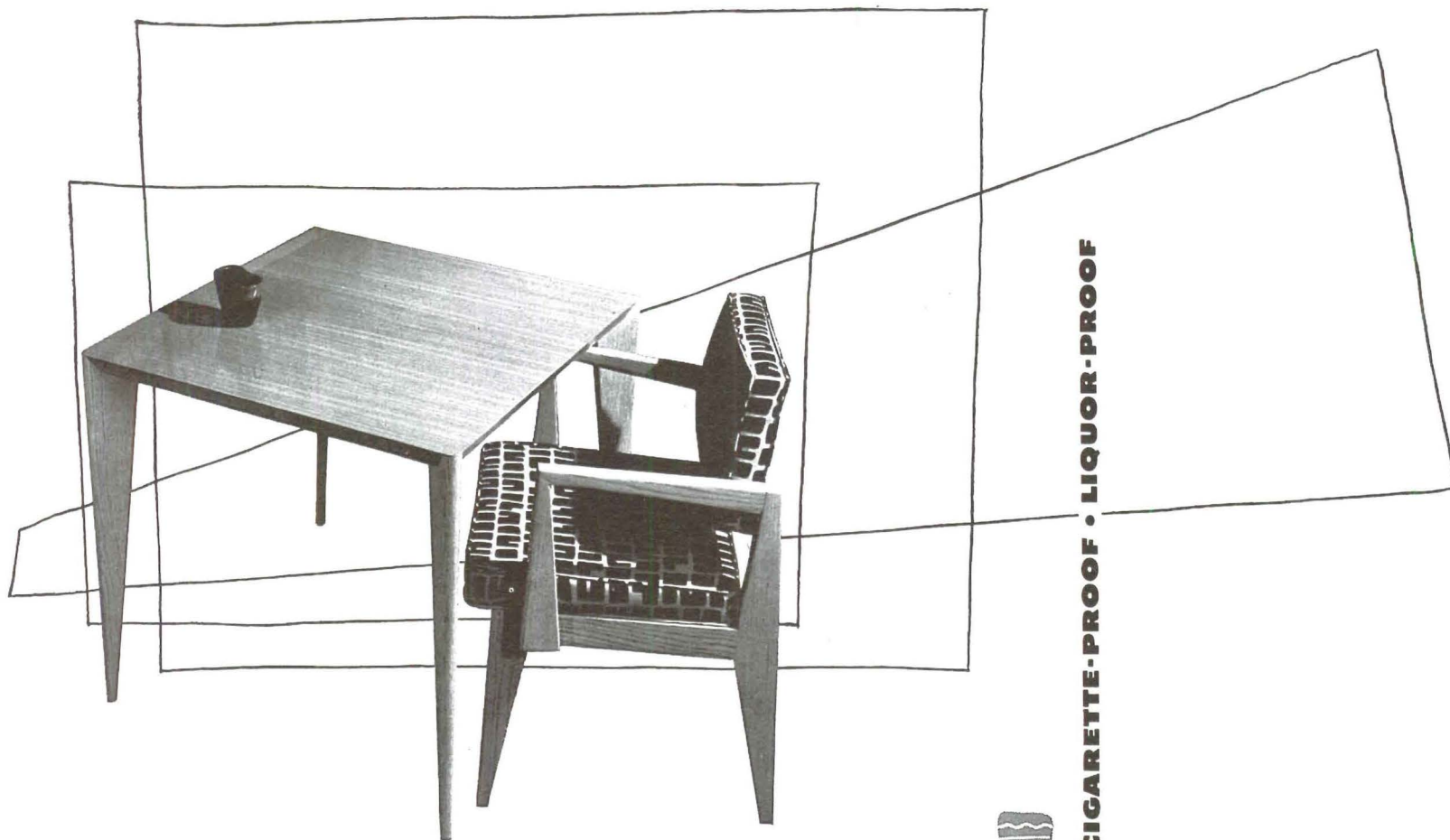


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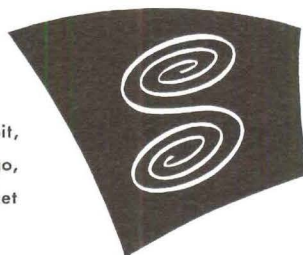
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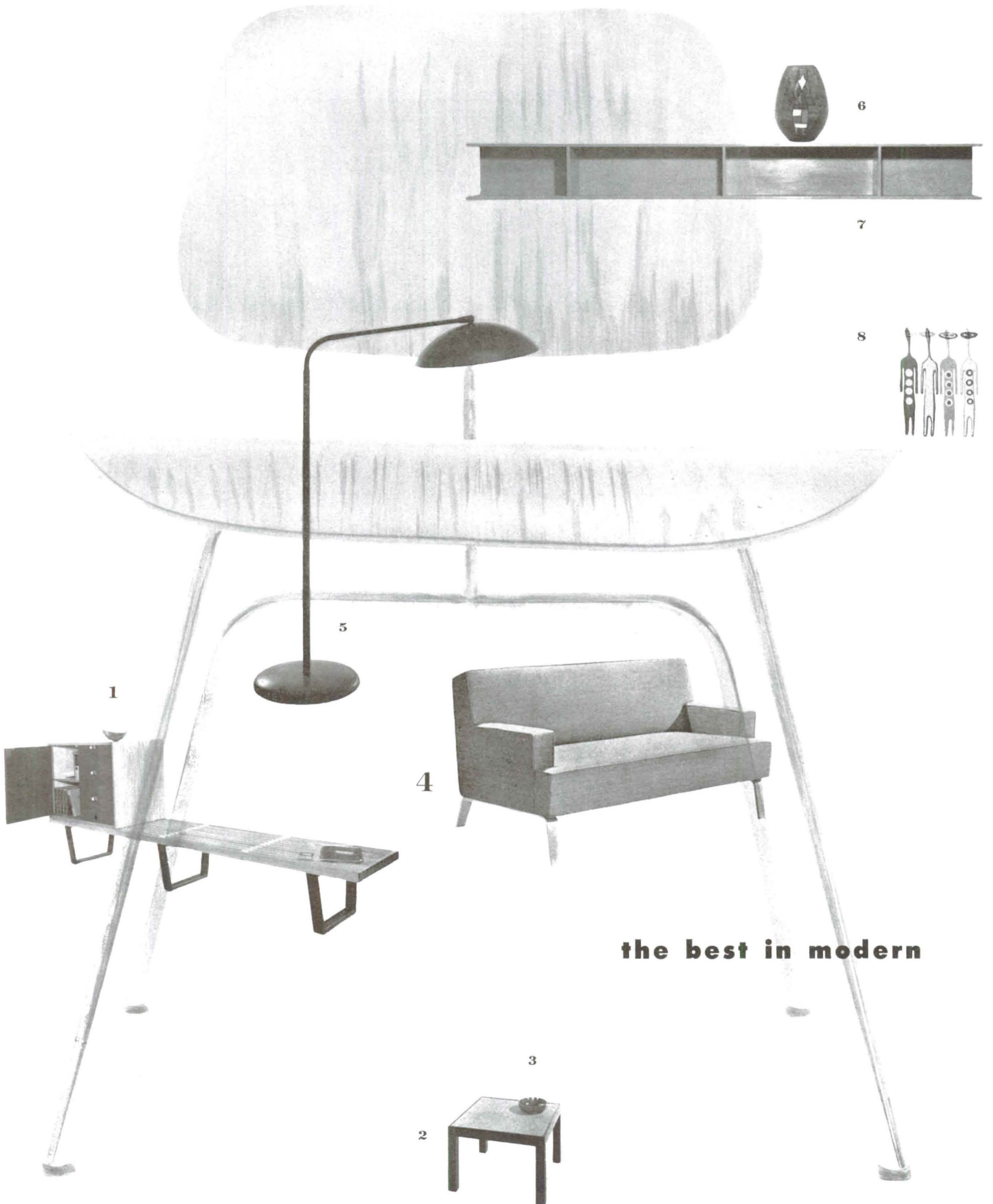
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MERIT SPECIFICATIONS FOR 1949 CASE STUDY HOUSES

This is a review of the majority of products which were merit specified for and used in the building, equipping, and furnishing of the two 1949 Case Study Houses which are shown in this issue of Arts & Architecture. Both of these CSHouses, one designed by Charles Eames and the other by Charles Eames in collaboration with Eero Saarinen, will be on display at 201 and 203 Chautauqua Boulevard, Santa Monica Canyon, Los Angeles, beginning December 1. One of them is completed and furnished, the other, which will be shown again early next spring, is in the last stages of construction. There is no admission charge.

TRUSCON STEEL PRODUCTS

The best proof of the architectural value of the use of Truscon Steel products in the two 1949 CSHouses lies in the fact that the architects chose to leave exposed the open web joists and the underside of the ferro board steel decking in one of the two CSHouses. When the building is finished and these parts are painted, they will add greatly to the crisp freshness of the building. The joists used were those with square ends and angle connections which were framed directly into 4-inch H columns, 7 feet, 6 inches. This became an extremely convenient module because it could be spanned by the ferro board with no intermediate support and the space in between the columns could be taken up by two standard architectural-projected sashes 8 feet high. This, too, became a very handy dimension because it corresponded to the first and second floor heights. The two lower lights of the architectural-projected sash were glazed in opaque material, thus forming a good height for the transparent glass areas to start. The ferro board made a most satisfactory roof decking and allowed the ceiling to remain uncluttered, although its structural members were exposed. The most significant result of the use of these materials will be the logical and economic combination that will and have suggested themselves.

SUNMASTER AUTOMATIC CLOTHESLINES

In the home laundry department, Sunmaster Automatic Clotheslines were used. Once installed, they completely end "clothesline stringing" problems. The lines unwind—20 feet each strand on indoor model, 55 feet each on outdoor—and bar hooks on opposite receiver. Jobs now taking seventeen minutes of "rope wrangling" are converted simply to a walk from Sunmaster to opposite hooks—walk back to Sunmaster to take up slack with couple of turns of ratchet. When drying is over, the lines rewind automatically.

CASE PLUMBING FIXTURES

Visitors who are attracted by the design of the Case (W. A. Case & Son Manufacturing Company, Buffalo, N. Y.) lavatories and water closets in one of the two CSHouses at Santa Monica will be pleased to know that here, too, beauty is more than skin deep. Case quality bathroom fixtures have been known for years for their mechanical excellence. Made of vitreous china, they have that easy-to-keep-clean surface of ultra-smoothness, and of course the famous Case T/N one-piece water closet has set today's standard in quiet operation.

HOWARD MILLER WALL-HUNG CHRONOPAKS

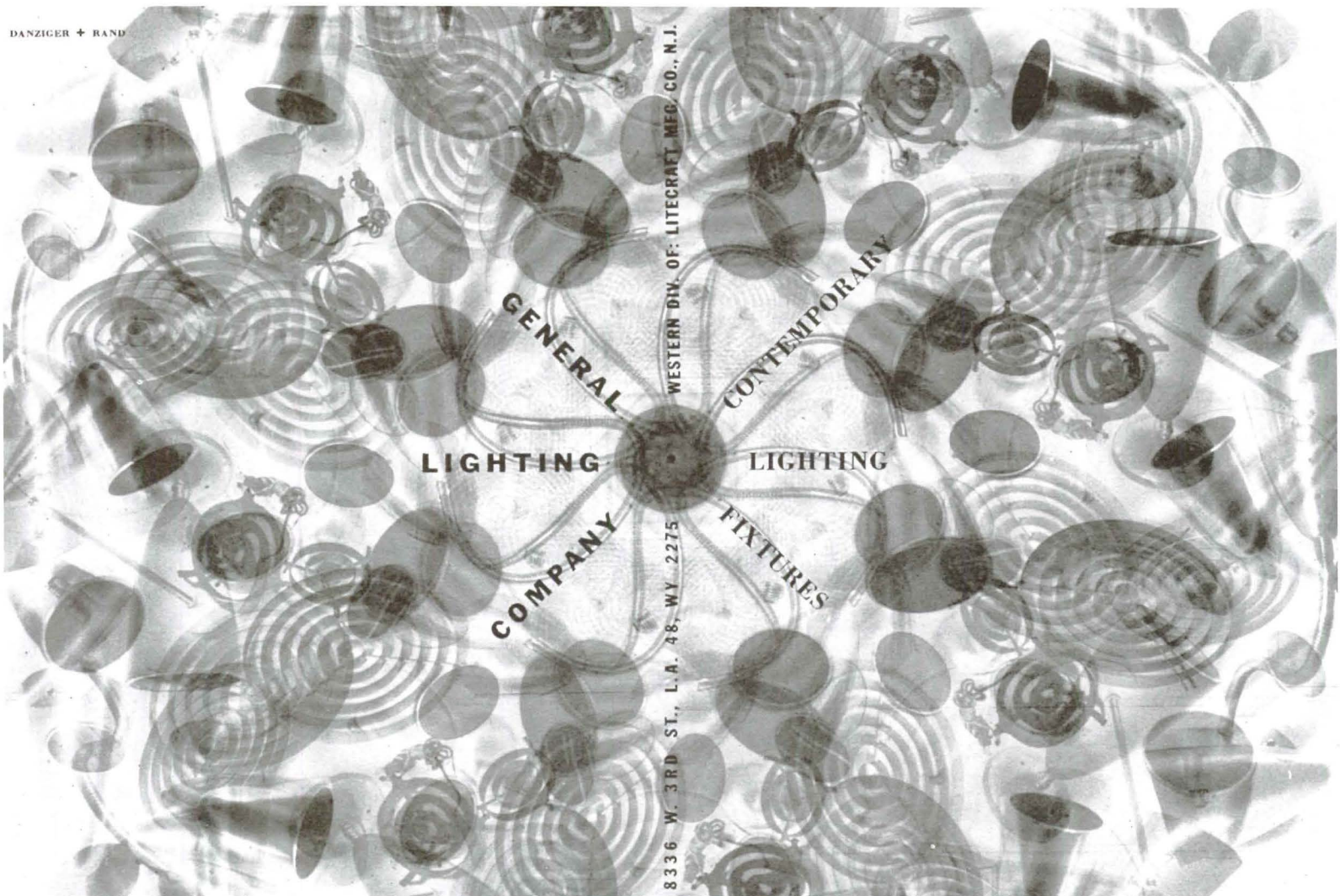
The Howard Miller Company's (Zeeland, Mich.) Wall-hung Chronopaks used in the two 1949 CSHouses were designed by George Nelson to meet the problem of providing an architectural clock, the installation of which would require a minimum of time and expense. The Chronopaks require only a standard clock outlet, normally installed for \$5 to \$10 by any electrician. To simplify production, the basis of each design is a standard brass drum which contains a built-in plug, a fastening device, and the motor. This allows the manufacturer to put out an endless variety of shapes and types without altering the basic components.

FLUSH WALL RADIOS

Built into the walls of the kitchens of both of the 1949 CSHouses are Flush Wall Radios, manufactured by the Flush Wall Radio Company of Newark, N. J. These are 5-tube AC-DC sets with face panels matching the room colors. The wall is a part of the speaker-baffle, providing a good tone. The steel boxes into which they fit are 6½ inches by 9¾ inches by 3¾ inches deep. Twenty feet of antenna wire is included. These sets, which have a design value, are approved by the Underwriters' Laboratories for built-in installation.

LUMITE PLASTIC SCREENING

New Lumite plastic screening used on windows, doors, and wherever else needed is rustproof, stainproof, and abuseproof. It will not rust and stain the sides of the buildings. Lumite screening never needs painting to preserve its rustproof qualities and can easily be cleaned with a damp cloth or washed down with a garden hose, without danger of corroding. Made by the Lumite Division of the Chicopee Manufacturing Corporation, the plastic screen material is avail-



able in grey or green at hardware stores, department stores, and building and supply dealers at 11½ to 12 cents a square foot.

BLACKSTONE AUTOMATIC CLOTHES DRYER

Design-wise, the Blackstone automatic electric clothes dryer is a masterpiece of simple stream-lined beauty. It offers fast, efficient, and fully automatic drying of fabrics. It provides positive selective drying control through a combination of radiant heat and forced circulation of air. It is a natural co-appliance with the Blackstone automatic washer, offering a matching cabinet for adjacent installation. Both of the 1949 CSHouses are equipped with the Blackstone dryer.

HORNROCK, HORN-O-TONE, FLORCREX, GALVANIDE

Throughout both of the 1949 CSHouse paints and surface treating materials manufactured by the A. C. Horn Company, Inc., New York City, were used exclusively, being chosen because of their ability to meet the unusual painting problems involved with the CSHouses. Hornrock, a powder composed of inorganic, cementitious compounds which adhere to and become an integral part of the surfaces to which it is applied, was used for interior and exterior masonry surfaces. Mixed with water it produces a decorative, water-resistant coating for virgin concrete and masonry walls. Horn-O-Tone, an ultra modern interior flat wall finish that seals, primes and finishes in one operation, was used for interior walls. A tough and durable oil paint that has excellent hiding and covering capacity, Horn-O-Tone has a controlled penetrating property, which is important when painting porous surfaces. One coat is usually as good or better than a coat of undercoat or size plus a coat of flat wall paint. Florcrex is a scientific combination of gums, resins and treated oils designed to penetrate all types of wood surfaces. It was used on hardwood paneling to enhance the natural grain of the wood and to prevent staining or water spotting. Galvanide was used to prime the surface of these all steel houses. It provides a durable, impervious paint film which not only protects metal against corrosion, but actually inhibits rust. In other words, it stops rust before it starts. It has unusual covering and sticking power. Also a number of special paints were used from Horn laboratories on the two CSHouses.

ROCKLITE LIGHTWEIGHT AGGREGATE STRUCTURAL BLOCKS

Extensive and effective use was made of Rocklite (Basalite) lightweight concrete structural building blocks on the grounds of the two CSHouses. These blocks, widely used as integral parts of houses, were merit specified too late for use as a part of the CSHouses themselves, but they were used for retaining and decorative walls which turned out far better than expected, making them the outstanding feature of the grounds. They have been merit specified for and will be used in CSHouses 1950, as a wall and a fin.

CALCHROME BUILT-IN SEATING

The special built-in seating arrangement in one of the two 1949 CSHouses was put in under the direction of the architect by Calchrome, 910 North Orange Drive, Los Angeles 38, Calif. This firm, which is one of the largest and most successful in the field of breakfast seating and eating arrangements, undertook this job and was able, by using standard procedures, to achieve the effect desired. The upholstery job, which was difficult, was accomplished in a manner in keeping with the craftsmanship shown throughout the entire house.

CENTURY CONTEMPORARY LIGHTING FIXTURES

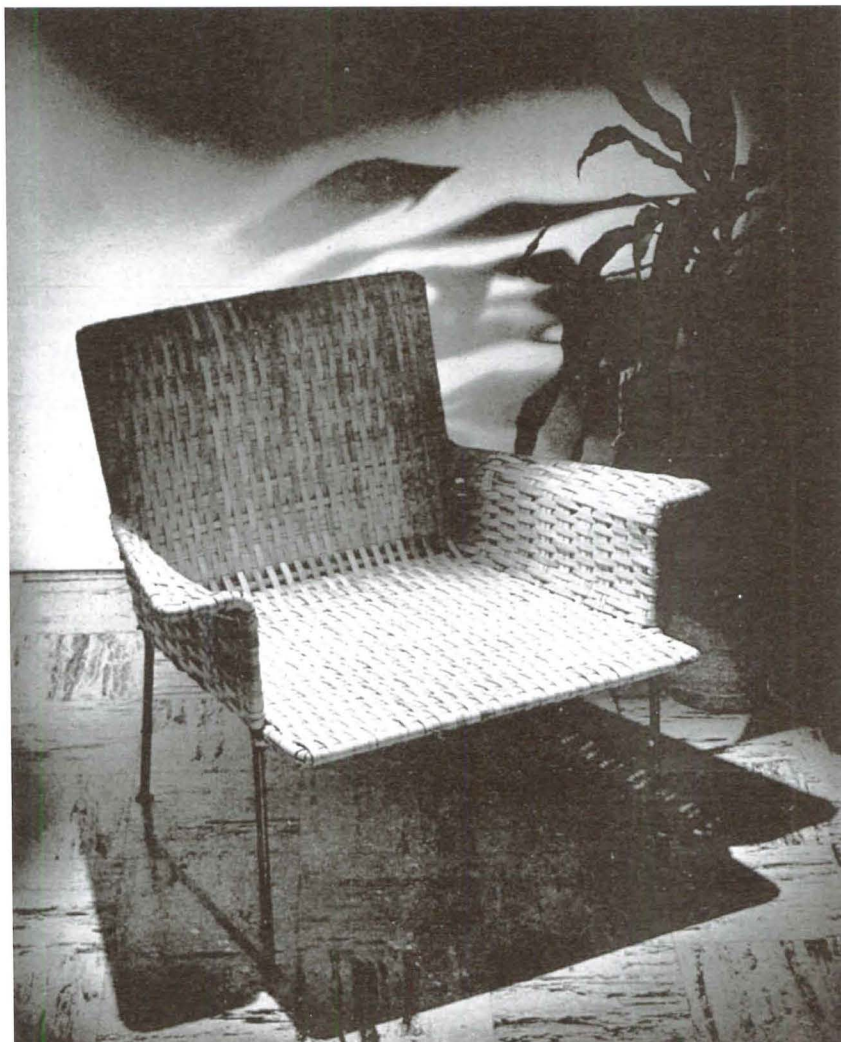
Reflectolites, Recessed Ceiling Fresnelites, and Projectolites, so effectively used in the two 1949 CSHouses, are manufactured by Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, N. Y., one of the outstanding manufacturers of lighting fixtures in the United States. With the cooperation of the company's engineers and lighting experts, the architects were able to achieve lighting effects which are one of the major features of the two CSHouses. These two CSHouses are among the best lighted in the CSHouse series, but so subtly handled are the lighting sources that the visitor is practically unaware of them—and this is the prime objective of any designer in handling contemporary lighting.

GOHAM ARCHITECTURAL LIGHTING

Of equal importance to the lighting excellence of the two 1949 CSHouses are the Downlites and Formlites manufactured by the Gotham Lighting Corporation, 548 West Twenty-second Street, New York 11, N. Y. Gotham incandescent Downlites are available with open bottom, louvres or controlenses. General illumination is achieved when using reflector flood lamps or broad beam lenses. Accent and dramatic lighting is attained with reflector spot lamps or narrow beam lenses. This selection of Downlites, some with adjustable features, provides the architect with new flexible lighting tools. Gotham's Formlite introduces a new lighting unit "formed to follow function." Flexible in application, it is particularly adaptable for accent and overall lighting for all interiors. The basic shape has four variations which are available in numerous mounting arrangements. Units are easily installed on standard outlet boxes. They are also available for pin up mounting.

HARCRAFT PLUMBING FIXTURES

Of particular interest to architects and builders, seeking building fixtures that harmonize with and supplement contemporary design, are the new models of Harcraft Plumbing Fixtures, which were used. Designed and produced by the Harvey Machine Company, Inc., Torrance, California. Harcraft Plumbing Fixtures are machined from solid virgin brass to eliminate any possibility of porosity or rough surface inside or out. Double Chrome Plated on Nickel, Harcraft Plumbing



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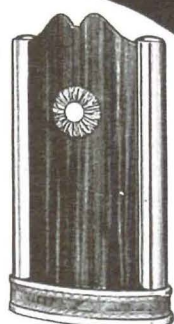
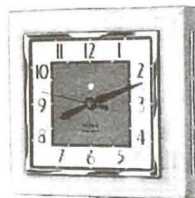
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BLACKSTONE AUTOMATIC WASHER

There is more to the beauty of the Blackstone automatic washers used in the two 1949 CS Houses than just plain eye appeal. Their clean modern design provides practical utility. They match modern fixtures in dimension as well as styling. Their flush sides fit exactly with those of other kitchen units, leaving no dust catching gaps. Their tops provide an extra working surface of standard counter height. Their remarkable trouble-free mechanical performance reflects the "know-how" of the oldest of the washing machine manufacturers.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The Panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is full automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The Payne Zoneair is designed primarily for heating basement homes. It heats and filters the air in winter, ventilates in summer, and is fully automatic.

MODERNFOLD (ACCORDION) DOORS

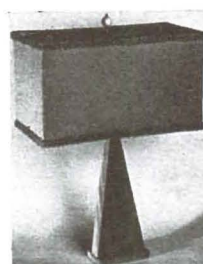
The Modernfold Doors used in the 1949 CS Houses are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable walls for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

HERCULESE CLOSET VAULT

Both of the 1949 CS Houses are equipped with a Hercules Closet Vault, which weighs 55 pounds and which is set on a half in a closet attached to the wall with a perma-type anchor bolt. The outside of the unit is finished in grey wrinkle finish and the inside has a solid flax-lined maroon finish. There is a removable shelf which can be displaced when large items are stored. The locking mechanism is very similar to the usual office safe mechanism and is controlled by a three-tumbler combination lock. The whole unit is electrically welded and of double wall construction with thermo-cell insulation providing one-hour fire resistance. Each unit bears the Safe Manufacturers' National Association Seal indicating that the unit was furnace-tested for one hour at 1700 degrees. The safes are manufactured by the Meilink Steel Safe Company of Toledo, Ohio.

TACKLESS CARPET GRIPPER

The Roberts Company of Los Angeles has developed a "tackless" carpet gripper, used in the 1949 CS House, which eliminates tack marks and fluted edges in wall-to-wall carpeting. "Smoothedge" Carpet Gripper works on the curtain stretcher principle and consists of plywood strips ¼ inch thick, ½ inch wide, and 8 feet long. Especially designed conical tipped 16-gauge pins penetrate the plywood at a 60-degree angle. When the strips are nailed or adhere to the floor, the pins protrude far enough to penetrate fully the warp of the carpet. The carpet, instead of being tacked down, is held firmly from the underside, making a flawless installation.

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CELOTEX PRODUCTS

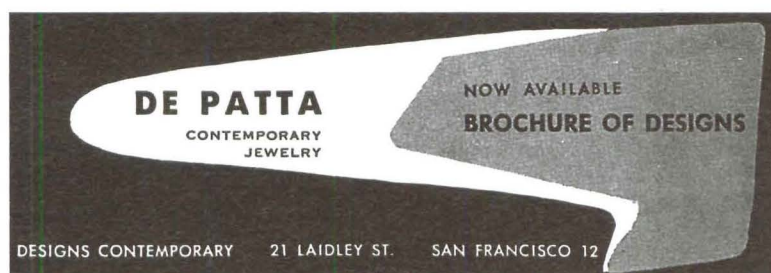
The following Celotex Home Building Products have been used throughout. For basic insulation needs Celotex Building Board has been installed in the exterior metal walls and Celotex Preseal Roof Insulation has been applied over the entire roof deck. Preseal is especially designed for insulation of roofs under built-up roofing, slate or tile roofs. The asphalt coating gives this Celotex product high moisture resistance and affords a positive bond for the mopped on roofing felts. Celotex triple-sealed roofing felts are used for the built-up finished roof. A novel feature is the adaptation of Celotex Cemesto Board as insulating panels in some sections of the exterior walls. This multi-function Celotex product provides structural strength, insulation and maintenance free exterior and interior finish in a single thickness material. Its use on this house fits nicely into this type of architectural design.

SUNBEAM AUTOMATIC KITCHEN APPLIANCES

Both of the two 1949 CSHouses will be fully equipped with Sunbeam automatic kitchen appliances, which have been merit specified in all earlier CSHouses. They include the Sunbeam Wafflemaster, Coffeemaster, Mixmaster, Ironmaster, Shavemaster and Toaster. The Wafflemaster makes four waffles at one time, automatically, and shuts off when the coffee is done—or automatically keeps it warm. The toaster is entirely new. Bread is put into two slots, it drops down itself, and rises silently when the toast is done, without any noise. Similar automatic operation features all other Sunbeam appliances.

WALL-TEX FABRIC WALL COVERING

For lasting beauty and long-run economy the walls and ceilings of some of the rooms in these CSHouses are covered with Wall-Tex Fabric Wall Covering, a durable fabric that strengthens plaster against cracking, and conceals any hair-line cracks. This is Wall-Tex Stiffened Canvas. Its natural white finish requires no painting, or it can be painted any desired color, as has been done here to harmonize with the color schemes. Wall-Tex Fabric Wall Covering selections include nearly 200 colorful highly-styled florals, plaids, stripes and art tones, all with textured finishes than can be washed safely and repeatedly with soap and water.



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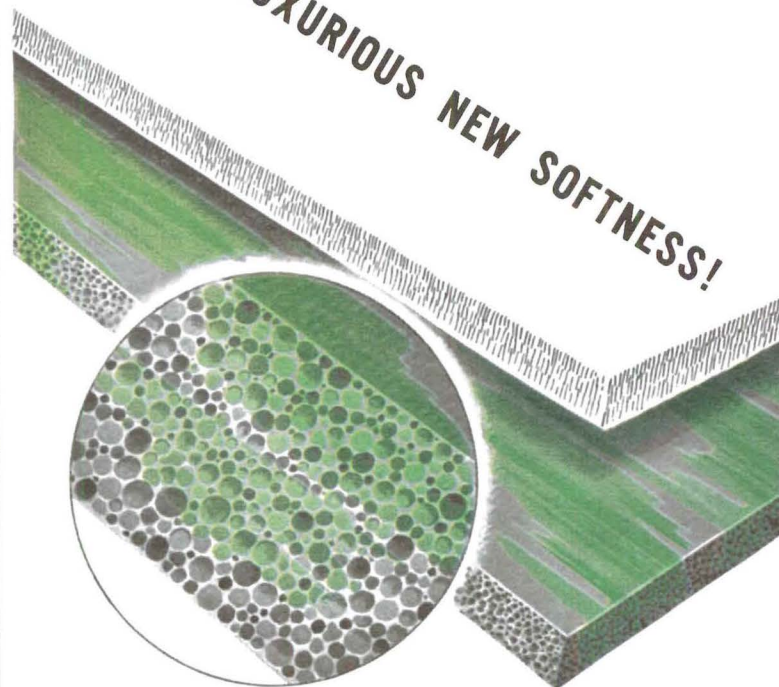


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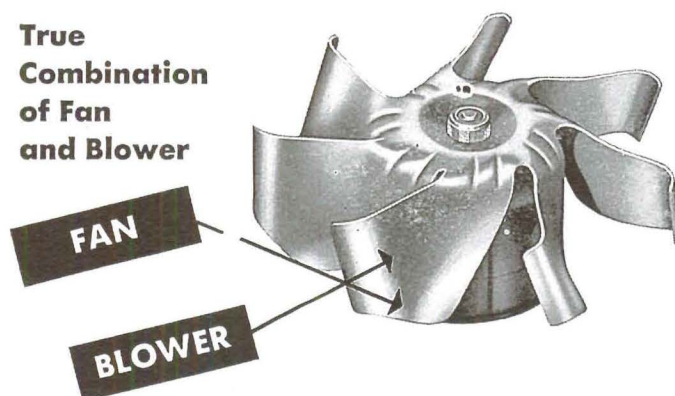
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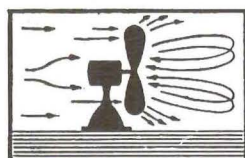


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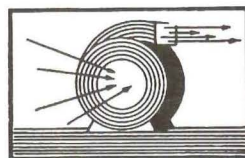


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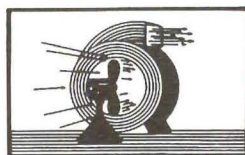


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This is a unified system of professionally engineered elements, consisting of a speaker, amplifier, AM-FM radio receiver, and any approved record changer. To these basic elements Altec Lansing television may be coupled, thus taking advantage of the system's high quality sound reproduction. For new homes, provision for inclusion of the music system is made at the blue-print stage; its cost, thus integrated with the design and construction plans, becomes a negligible element in the financing and amortization. This system can never become obsolete; it can be modernized unit by unit, in the event that advances in broadcast and recording science are made.

MILLIKEN DRAPERY FABRICS

The majority of the drapery fabrics in the two 1949 CSHouses were chosen from the stocks of the Deering-Milliken Company of New York. They include Milliken drapery fabric, 50 inches wide, with a textured linen-like surface, made of viscose filament yarn warp with 8 lea linen filling, tightly woven, used in greige, or unfinished state; Milliken faille weave dress crepe, 100% virgin wool 57 inches wide, made of worsted singles with a 30 filling and a 5-run wool warp, in 7-ounce weight usually used for dresses, blouses or negligees; Milliken natural color unbleached brown muslin sheeting 99 inches wide, woven with 64 threads to the square inch with warp and filling, and Milliken 100% virgin wool gabardine 57-58 inches wide, having a 2-ply warp with single filling, a tightly twisted, smooth-surfaced fabric, usually used for suits, slacks, and skirts.

ALEXANDER SMITH CRYSTAL POINT CARPET

Crystal Point, the loop-pile carpet used in the 1949 CSHouses, is just one of fifteen qualities and 95 patterns available in Alexander Smith & Sons contract carpet. This wide choice of types, grades, patterns and colors assures the interior designer of the right carpet for his particular installation. Alexander Smith representatives and reliable carpet contractors are equipped to save costs by estimating accurately, keeping yardage down. They will save on upkeep by advising the most economical grade and weave for each specific location. They will also arrange for special patterns, designed to order.

LAVERNE SQUARED CIRCLE

Also chosen for use in the 1949 CSHouses was Laverne Originals' Squared Circle, a coordinated fabric and wallpaper design by Estelle and Erwine Laverne, which was selected by the Museum of Modern Art and was the only fabric exhibited during Home Fashions Week in New York. It was designed to fill the need for a small repeat motif. The subtle uneven shapes of the squares tend to soften and give greater interest to the effect of the fabric. This pattern was designed for that school of thought believing that a printed fabric should be of quiet textural interest, functioning essentially as a background for the people in a room, rather than a fabric which calls attention to itself because of boldness of pattern or color. It is available in twenty stock colorings, as well as custom colorings on request. It sells for \$4.95 a yard retail.

KOHLER BATH FIXTURES

Fixtures installed in modern homes must meet the demands of the builder, the decorator, and the purchaser. Master baths in both homes have Kohler Cosmopolitan Bench Bath, and built-in shower with Kohler Niedecken one-dial mixer for temperature control. Two of the three bathrooms are equipped with Kohler Arrowhead vitreous china lavatories, built-in to provide practical dressing table combinations. In the kitchens, the Delafield double compartment, ledge sinks are built-in with counter tops and cabinets. Like all Kohler sinks they are equipped with swing spouts, handy lever-controlled sprayers, and Duostrainers. The utility rooms, furnished with Kohler Alloway acid-resisting, enameled cast iron sink and tray combinations, and built-in to counter tops, provide spacious working areas.

SHOPSMITH WOODWORKING TOOL

The Shopsmith is a new multi-purpose woodworking tool designed to give the modern home hobbyist a large capacity home power workshop at a reasonable price. The Shopsmith changes quickly and easily to an 8-inch circular saw, a 15-inch drill press, a 33-inch wood lathe, a 12-inch disc sander, and a horizontal drill press. Conversion from one tool position to another takes less than a minute. Although The Shopsmith is rugged and will equal or outperform any of the single purpose tools it replaces, it is remarkably compact, requiring only 18 inches by 60 inches of floor space.

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BLO-FAN CEILING VENTILATOR

Both of the 1949 CS Houses are equipped with a new nine-position control switch Blo-Fan Electric Ventilator, manufactured by Pryne & Company, Inc., Pomona, Calif. The switch allows choice of the desired rate of ventilation. If the degree of air pollution is heavy, the fan is speeded up simply by advancing the position of the switch. When it is not necessary to move large volumes of air, the fan is just as easily slowed down. Thus the whirl of the ventilating fan can be controlled absolutely.

VOIT RUBBER TILE

The combination of Millard Sheets' ideas, designs and advice in conjunction with Voit's twenty seven years of quality rubber production has resulted in the first truly new line of flooring—twenty three separate background colors styled for the twentieth century color age, completely adaptable to both traditional and contemporary schemes. The colors are truly decorative—styled for beauty—colors that are not only individually more striking but colors styled for greater harmony in combination. Because of the great acceptance of product Voit is currently entering a far reaching re-tooling program in which the most modern equipment will be installed in our local factory. This will assure a quality controlled product which has always been a "must" in all other rubber products manufactured by Voit. Voit Rubber Floor Tile is manufactured by the W. J. Voit Rubber Company, 410 Whiteside Street, Los Angeles, Calif.

NO-SHOK ELECTRICAL OUTLETS

No-Shok, a new type of electrical outlet, varies from all others by incorporating a fool-proof safety feature—a self-closing cap that seals the outlet when not in use. Reduction of accidental shock and fire hazards has brought No-Shok the Merit Specified Seal of the Arts and Architecture publication, the Parent's Magazine and Good Housekeeping Seals, the Underwriter's Laboratories, Inc. approval and commendation from power and light companies, architects, engineers and safety experts throughout the country. To connect a lamp or other appliance, the prongs of the plug must first be inserted into the rotary cap openings, turned one-quarter turn to the right, then pushed all the way in. When the plug is withdrawn the cap snaps back to close the outlet. Hairpins, wire or other hazardous objects cannot be accidentally inserted to cause shock and fire. Double-walled bakelite insulating heavy duty terminals adds further to the safety of the No-Shok product. No-Shok products are manufactured by the Bell Electric Company of 1844 West Twenty-first Street, Chicago 8, Illinois.

KIRSCH DRAPERY HARDWARE

Whether your home is new or old . . . whether your taste in window treatments runs to the simple or the ornate . . . if you would obtain the best possible draping effect and achieve the full artistic value of your curtains and draperies . . . hang them on quality drapery fixtures by Kirsch. They insure the most pleasing results for the time, thought and money you invest in window draping. Kirsch Drapery Hardware is reasonably priced and will provide long wear and complete satisfaction. There is a Kirsch rod, crane, wood pole, cornice, hold-back, festoon hanger or accessory for every type of window treatment.

PLYWOOD AND DECORATIVE MICARTA

Hardwood plywoods and Decorative Micarta manufactured by the United States Plywood Corporation of New York City have been used liberally in the two 1949 CS Houses to achieve the open and light effects which are their keynotes. Details of these usages will be found in the feature on the two CS Houses which follows in this issue.

MISSISSIPPI OBSCURE GLASS

Throughout both the 1949 CS Houses generous use has been made of obscure and corrugated glass manufactured by the Mississippi Glass Company of New York. These usages are shown and described in the following text on the two CS Houses.

KELVINATOR ELECTRIC RANGE

Kelvinator's "Automatic Cook" Electric Range, merit specified for both of the 1949 CS Houses, again is merit specified for use in CS House 1950. It offers all of the many advantages of electric cooking, topped off by its three-way automatic control—oven, Scotch Kettle, or appliance outlet. This range has finger-tip control of all cooking operations, seven-heat surface units which tilt up for easy cleaning, "upside down" unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey, and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

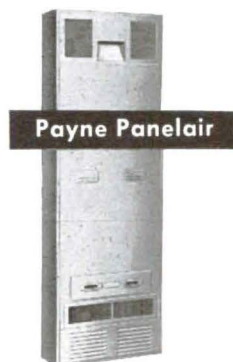
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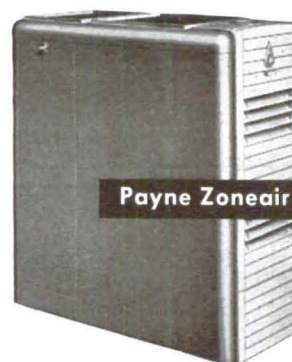
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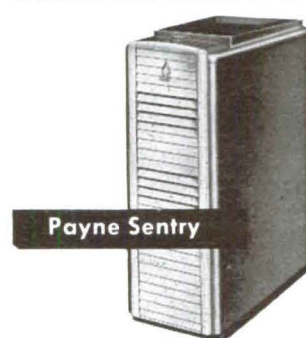
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KELVINATOR HOME FREEZER

The Kelvinator FR-9 Home Freezer provides storage capacity for an average family. Food storage capacity is 8.8 cubic feet, which will accommodate 310 pounds of assorted frozen foods. With all four interior walls and the fast-freezing compartment bottom refrigerated, 17 square feet of refrigerated surface are available for freezing purposes. Of chest-type design, when the lid is opened cold air does not "spill out" and warm air can't get in. It has a special fast freezing section, spring-action lid support, lock-type lid lift, handy storage baskets, easy-adjustment temperature control, and a dependable power unit.

KELVINATOR MOIST-MASTER REFRIGERATOR

Kelvinator Moist-Master Refrigerator provides three different kinds of cold, one in each of the three food-keeping sections: (1) near-zero cold in the across-the-top frozen chest, (2) moist cold in the general storage compartment for the usual daily foods, and (3) super-moist in the cold mist zone to keep all foods having a high moisture content fresh. It has two sets of refrigerating coils instead of the single set usually employed. One set surrounds the freezing compartment, and the second set is attached to the back wall of the food compartment. The model being used has a shelf area of 15.8 square feet with a net capacity of 9.5 cubic feet in the shelf area and freezer chest, plus 1.5 cubic feet in the fruit freshener.

BERGER ALL-STEEL KITCHEN CABINETS

Modern kitchen experts—home economists and architects and architects alike—agree that a fundamental requirement for attractive, work-saving kitchens is the proper arrangement of all units into three convenient work centers. By providing sufficient storage space and work surfaces at each of these centers, work flows smoothly and many fatiguing steps and inconveniences are eliminated. With Berger New Design Steel Cabinets, manufactured by the Berger Manufacturing Division of the Republic Steel Corporation, Canton, Ohio, this has been achieved in the two 1949 CS Houses. With these cabinets, which are constructed of reinforced steel electrically welded, regardless of the shape or size of the kitchen it can be arranged around the three basic work centers so that the flow of work will be "in line" for greatest possible convenience. These are among the best cabinets of their kind on the market.

PLYON WALL COVERING MATERIAL

Plyon, the very new and versatile wall covering material, is distributed in the southern California and Arizona territory by California Panel & Veneer Company. Plyon was developed and is being manufactured by the Swedlow Company of Los Angeles, one of the west's pioneers in plastic development work. Realizing the tremendous importance of developing a low cost, yet satisfactory material for surfacing applications, Plyon was engineered and tested for an extended period by the Swedlow Company prior to being offered to the building trade through California Panel & Veneer Company, the oldest Plywood distributor in this territory. Plyon is a laminated surface assembly contracted and pressed over rigid surfaces. Great resistance to abrasive conditions and hard wear is directly attributable to its having the laminated build up. Usual materials for similar usages utilize only a "baked on" layer of plastic which is much more susceptible to wear than is the sandwiched type called Plyon. New and exciting colors are being added to the Plyon line in the very near future. These colors will run the gamut of individual color taste for all types of installations.

ART

CLAIRE FALKENSTEIN

SAN FRANCISCO

Among other recent exhibitions of importance in San Francisco have been the ART IN CINEMA programs at the San Francisco Museum of Art. This was the fifth series of Avantgarde, Experimental and Modern Art films shown at the museum. Whether thrusts into creative ideas, psychological delvings, technical innovations through exploring the potentialities of the camera, of light, of emulsions, the new films were exciting, while the revival of fine older works gave added stature to the Friday evenings at the museum.

In this series there have been ten Premieres. For the most part these new works were from local painters, sculptors and writers of the Bay Area. The three that dealt with sculpture directly: FORM EVOLUTION, by Martin Metal; LINES AND IMAGINATION, by Pete Shoemaker; and my own, TOUCHING THE QUICK, perhaps would fit into the category of Modern Art films. While such films as the extravagantly comic ODD FELLOWS HALL, by Denver Sutton and Leonard Tregillus; the psychological statement, MR. FRENHOFER AND THE MINOTAUR, a Workshop 20 production (The California School of Fine Arts), directed by Sidney Peterson; the allegory PROEM, by Leonard Tregillus and Ralph Luce, the richly

sensuous SAUSALITO, by Frank Stauffacher, may be classified as Avantgarde with certain experimental elements in the treatment of the form and expression.

Experiment in ODD FELLOWS HALL took the form of creating surprise. Human beings were closely tied to environmental factors.

There was no reliance upon the spoken word. The gloomy-flighty stylized action was really funny. PROEM, on the other hand, had no human beings in it. The "props" used to tell the story were lumps of clay. MR. FRENHOFER AND THE MINOTAUR conveyed an emotional content through loading distortion upon the audience. Though the means was not new, the amount of distortion carried such an impact that the resulting film might properly be called "experience" rather than "experiment." Along with the juxtaposition of poetic, visual fragments, a particularly expressive sound track distinguished SAUSALITO. By the introduction of the human element in a hand, a face, a walking figure, an added warmth came through the already rich sequence of images constructed out of place and object.

Three Art films, on the first program, were especially provocative.

The Italian painter and motion picture director, Luciano Emmer, his wife Tatiana Granding and Enrico Gras forcibly projected paintings of Giotto, Simone Martini, Domenico Morone, Paolo Ucello and Piero della Francesca into the observer's consciousness. From these, one could imagine an ideal way of perceiving works of art: to view the actual works, then to see such art films, or perhaps the films should be seen first. Frank Stauffacher, Director of Art in Cinema, was especially enthusiastic about the films on Giotto's frescoes. He said that "through the treatment of Giotto's story of Christ in RACCONTO DA UN AFFRESCO, the human passions were dramatized. The close-ups of faces, eyes, hands, attitudes of the whole figure or groups of figures developed an emotional impact that seemed to go beyond anything one might have experienced from looking at the fresco itself." Emotion and motion implicit in the content and organization of the fresco become explicit in the film.

SONG OF CEYLON (British 1934-35) a masterpiece in the Documentary field from the Museum of Modern Art Film Library, was shown at the first performance to introduce series five of Art In Cinema. Iris Barry, in speaking about the film, calls attention to the fact that "it was the first consistent effort to use sound as a counterpoint to visuals." It was produced by John Grierson with the Ceylon Tea Propaganda Board, for obvious reasons. However, no matter what the intention, Singalese life is presented with authenticity and beauty.

Another kind of Documentary film, another revival of an older work, was the social commentary GIVE US THIS DAY, by Roger Barlow. It was a short film, only five minutes, and shown silently. Made in the early thirties during the depression, it made expressive use of the camera. At times the essential poignancy of the message came through powerfully.

Two older films, A NOUS LA LIBERTE and THE LAST LAUGH, shown on the second and third programs, respectively, present a desire to clarify the position of the film as a medium of expression. They elaborate on the old means, while at the same time they develop certain innovations for the accomplishment of this clarification.

A NOUS LA LIBERTE (1931), written and directed by Rene Clair, is playful and imaginative in approach. It is succinctly described in the program notes as a picture "where pastime is your only king. . . . Clair renews his youth and sings a hymn in praise of pure movement . . ."

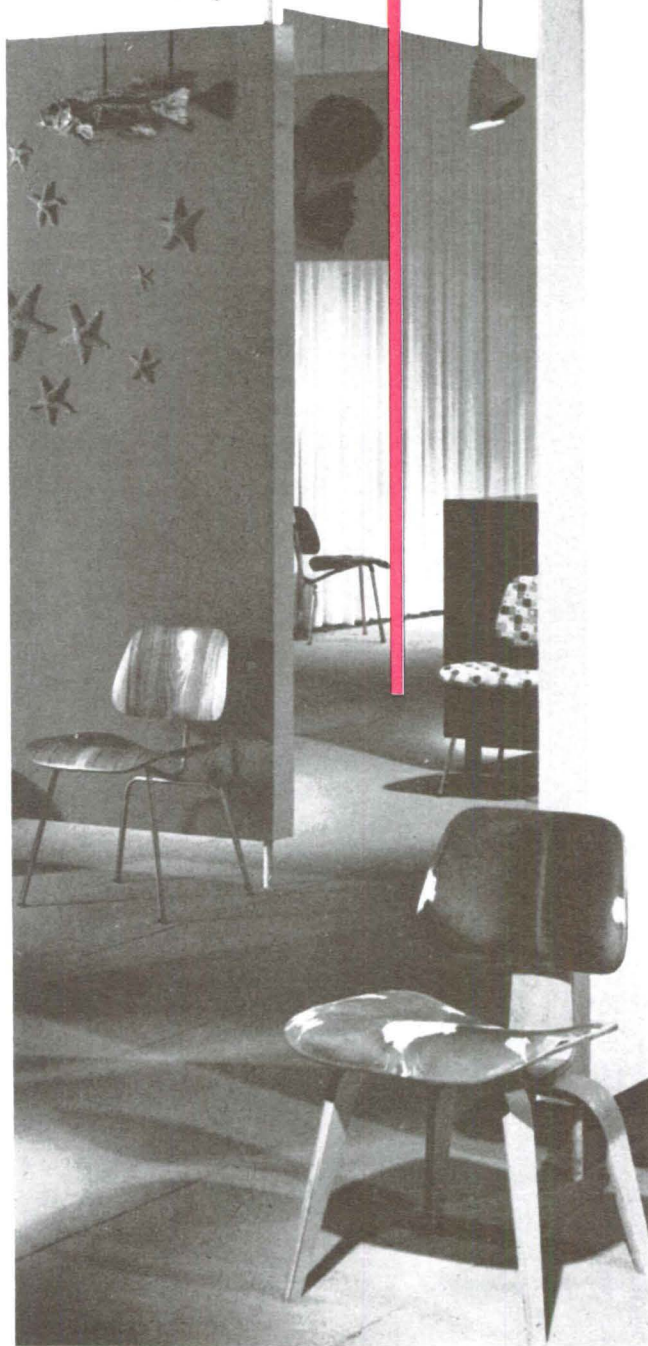
THE LAST LAUGH (1924) was the creation of four men: F. W. Murnau, the director; Freund, the cameraman; Mayer, the scenarist; and Jannings, the main actor. When this film was made the moving camera opened a path toward a new technique. The narration was extended into longer sequences than before, and from a moving rather than from a single, static viewpoint. Both actors and camera were in motion. "Germanization" of the Hollywood film took place for some time under the influence of this film.

The Abstract film was not as much in evidence in this series, and there are certainly great possibilities in that direction. However, there was greater scope in the content of the new films as well as more control over the medium. This fifth series of Art In Cinema suggested a kind of maturing in both projection of meaning and technique.

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MUSIC

PETER YATES

SZIGETI PLAYS BACH

On January 9 at the Wilshire Ebell Theatre in Los Angeles the violinist Joseph Szigeti will play a benefit recital for Evenings on the Roof. The program he has elected is itself a compliment to the Roof musicians and the Roof audience: the three Sonatas for solo violin by Sebastian Bach. Thus we shall open the Bach anniversary year with the performance of three of his most characteristic works by one of his supreme living interpreters.

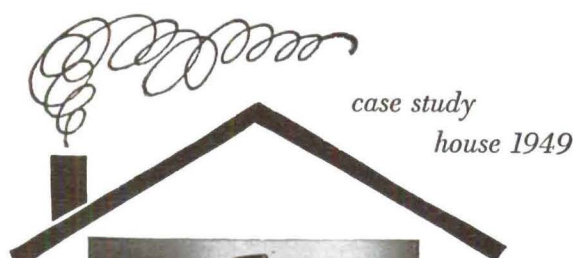
Whoever reads *With Strings Attached**, Szigeti's autobiography, of which a new edition has recently appeared in England, comes into the presence of an unusually engaging and independent mind. By undeviating interest and detachment the young prodigy out of the school of Hubay has become the meditative, philosophic musician who in the world's regard today is only incidentally an instrumentalist. A long process of self-education has brought Szigeti to his present qualitative distinction, neither virtuoso nor technician, the spiritual inheritor of Joachim and Kreisler but with a difference. Szigeti himself has described the magisterial Joachim enthroned in a great chair on a platform in the midst of his pupils. The young prodigy in search of an education saw and withdrew. Nor is there in Szigeti that urge to popular acclaim which has made Kreisler seem often a near relative of the Viennese waltz-kings. Their common distinction is that in their presence one relives the music; one does not interrupt the experience by noticing technical details. Even the wrong notes are right. The performance is not a live substitute for a recording. The listener thinks with the thinking musician while he plays.

It was the strangely isolated, all-encompassing, yet creatively restricted genius of Busoni that opened up to Szigeti as a young man the understanding of a beauty more than sensuous or abstract, that lofty permanence upon which feeling, form, and idea are congruent. Szigeti has told how during a tour of England with Busoni he found himself being taken to abbeys and art galleries, invited to admire the fall of sunlight on a walled garden or to pursue an aspect of formal structure through architecture, drama, the music of many centuries, and today's common speech.

Such knowledge is not always good for the composer, who hesitating is lost in the moment's pause for reflection. It can be said of Busoni that he was too cosmopolitan, he knew too much to compose. The composer must be to an extreme a man of his own time and place, the voice of an idiom, as if he were a primitive, a countryman. All that he may then afterwards include takes on his character or is changed by him to color as when light passes through a prism. The genius of the composer is commanded; his personality, his pleasure, even his wish to write music that will please may be tossed aside. What are the forces that command him? He himself cannot tell us. But we may surmise that between the past and future of spiritual and material history he has been caught up by the present, has become the unique vehicle or victim of a progressive moment. Vehicle or victim! How rare is the deathless genius, as we so glibly and accommodatingly describe him, who has survived in person to the dawning of a durable recognition. Palestrina perhaps, William Byrd, beloved for all his traitorous, as we should call it now, recusancy, certainly Haydn—but who, honestly, to the last gasp of misery, could wish to have been Mozart!

But the performing musician cannot be so caught up by the time-spirit or he will become the poseur of a fashion. He is at the cosmopolitan extreme from the folk-artist, who for lack of a prepared literature must be improviser and arranger, a composer in the rough. The performing musician can never know enough or grow enough in music. He is always despairing over his own inadequacy, struggling to free the voice of the music, the abstract presence of the composer, from his own temporary accent. And being so much less than the composer he is also greater in that he has his triumph: in the hour of playing all doubts and questions of preparation are forgotten; himself yielding to the music the music is in turn at his command, pliable to the instant of his imaginative hear-

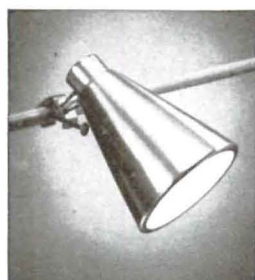
**With Strings Attached, Reminiscences and Reflections* by Joseph Szigeti. New York: Alfred A. Knopf; 1947. In a footnote he mentions "those exemplary programs given by the 'Concerts on the Roof' group in Los Angeles."



case study
house 1949



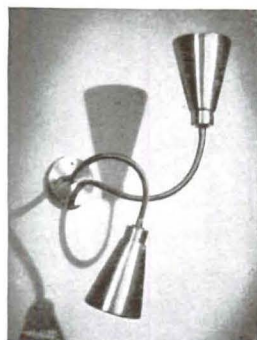
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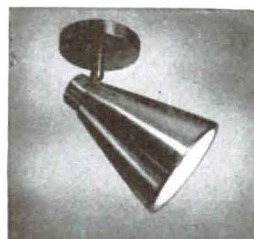
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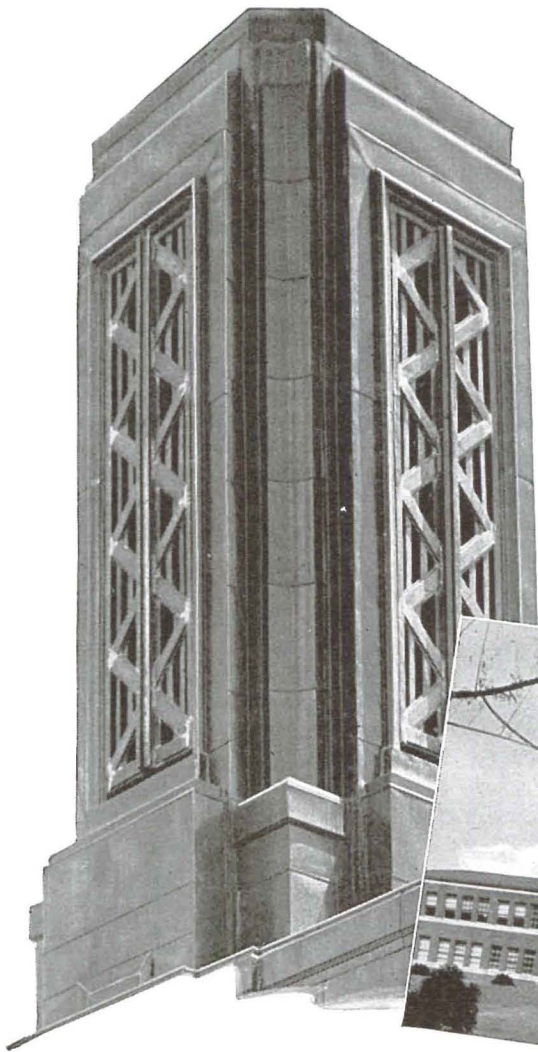


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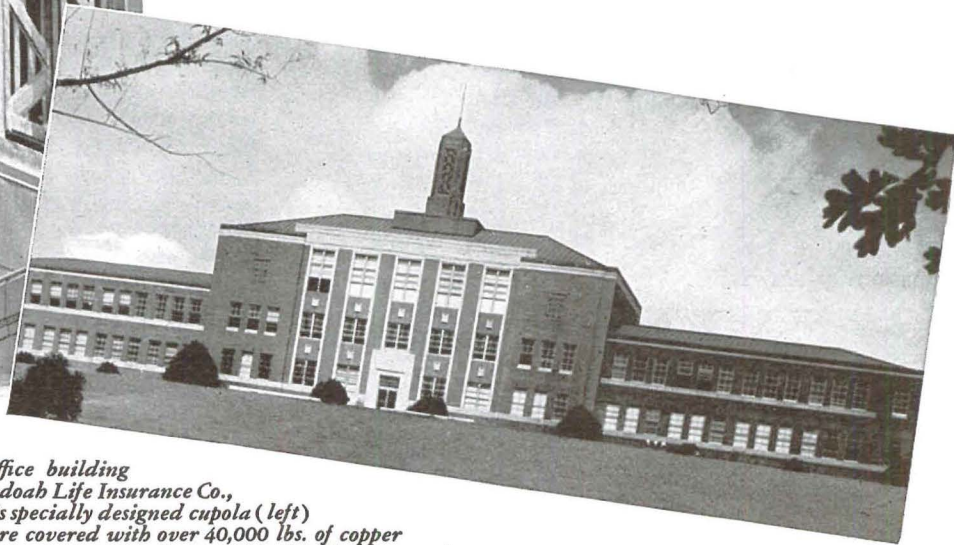
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On the new home office building (right) for the Shenandoah Life Insurance Co., Inc., Roanoke, Va., this specially designed cupola (left) and the hipped roof are covered with over 40,000 lbs. of copper for lasting protection. Gutters, coping, fascia and inside drains are also constructed of copper. Architects and Engineers: Smithy & Boynton; General Contractor: B. F. Parrott & Co., Inc.; Sheet Metal Contractor: Valley Roofing Corp.

Monumentally situated on a high knoll in Roanoke, Virginia, the new home office building for the Shenandoah Life Insurance Co., Inc. is an inspiring combination of functional design and architectural beauty.

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This book has been widely distributed to architects

and sheet metal contractors, and probably is in your office files. Be sure to refer to it; and if you do not have a copy, write for one now on your office letterhead.

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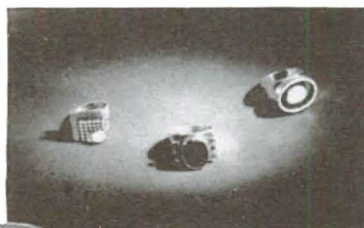
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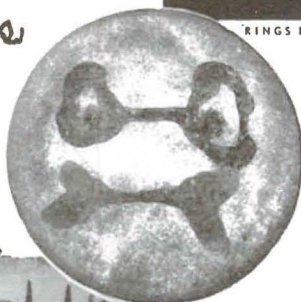
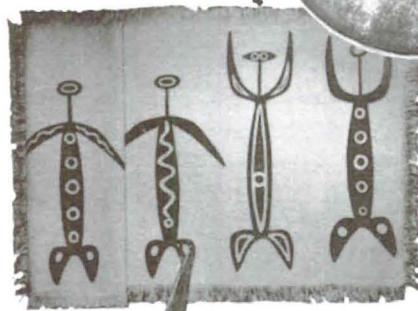


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ing, never the same, ever fresh.

Szigeti's humane mind has found in Bach the detached creative-ness that could produce music beyond the capacity of the con-temporary instrumentalist. In these intense times we are often inclined to demand of Bach the psychic immediacy of emotional experience that has become identified with Beethoven. But there is in Bach as in Mozart the detachment of the conversationalist, the dramatist, who presents his ideas rather to convince than to convert. This is the Bach who could tune an organ and afterwards play on it, who could lead a not too gifted choir through the in-tricacies of one of his cantatas and in the evening play for a small group of friends a volume of the Well-Tempered preludes and fugues. The title of this best known of all his many works has become identified with the character of Bach. Well-Tempered, the name of a new method of tuning the keyboard instrument, but we have converted it to describe the nature of his mind. It is this quality of Bach, this coolly tempered wisdom that most comes home to us when we hear it in Szigeti's playing.

For such a musician as Szigeti all music is contemporary. He has been the friend of Bartok and Stravinsky. The working copy of Bartok's *First Rhapsody*, written for him and dedicated to him, is the prized possession of his library. Together they toured playing many concerts throughout Europe. Recently he recorded Stra-vinsky's *Duo Concertante* with the composer at the piano. He has labored mightily to bring to public hearing the *Violin Concerto* by Alban Berg. This winter he will play this concerto with the New York Philharmonic-Symphony under Mitropoulos, but by the peculiar reluctance of this orchestra's directors to allow contem-porary music a wide popular hearing it will not be broadcast. Not long ago it was my privilege to sit with him during a Roof per-formance, when Frances Mullen played the *Concord Sonata* for piano by the American composer Charles Ives. His immediate recognition of the immense vitality of a new and by no means simple manner of utterance foreign to his experience, his ability to appraise the nature and construction of this music and to find a place for it among the masterpieces of style, whatever reserva-tions he may have otherwise withheld from me, an Ives enthusiast though not, in all the extent of my enthusiasms, an Ives cultist,

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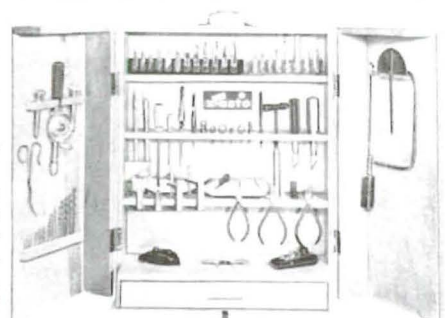
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were a confirmation of friendship.

For him the music of Bach is no less contemporary, no less problematic than that of Ives. To Bach as to Berg he brings an unrelentingly acute analysis, not ever satisfied with what phrase by phrase his lonely examination has discovered, seeking that renewed synthesis, that reintegrative order by which the notation of the composer, so carefully set down, becomes in its broad outlines the natural sounding of the instrument. No exhibition of rattling speed and cloying tone can expound the creative mysteries of Bach. With Szigeti perhaps more than with any other we may return to the intimate atmosphere of the small court at Coethen, for which Bach composed the best part of his chamber music, where the sonatas and the suites for solo violin were written.

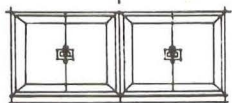
We have discussed the problem of the correct instrument for the playing of this music. Szigeti concedes that the old-type violin with flat bridge and short neck, the shorter and more pliable bow, are those for which this music was intended. The style in which this music was first played would seem to us today, at first acquaintance, rough, crude, and primitive. In bringing to the music the more refined style of the modern technique every effort must be made to find a balance between the natural polyphony and strong rhythmic accentuation of the earlier style and the disruptive, arrhythmic arpeggiation, the hopping simulative counterpoint of today's virtuosity which thinks of these solo sonatas only in terms of today's instrument.

To quote an English critic, F. Bonavia, "Anyone who has heard Joseph Szigeti play Bach must have been struck by the amplitude of the sound and his apparent ability to hold three strings at the same time. It is true that four strings may be better than three, but for all useful purposes three suffice."

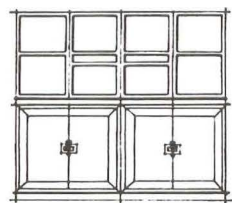
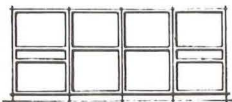
"How Szigeti does it I do not know . . . But he undoubtedly achieves the desired result."

The courtesy that can bring to the service of a benefit recital for a musical organization he admires not merely his name but the most demanding and the best qualities of his art is in the nature of Szigeti. He can do no more and he will do no less for whatever he admires.

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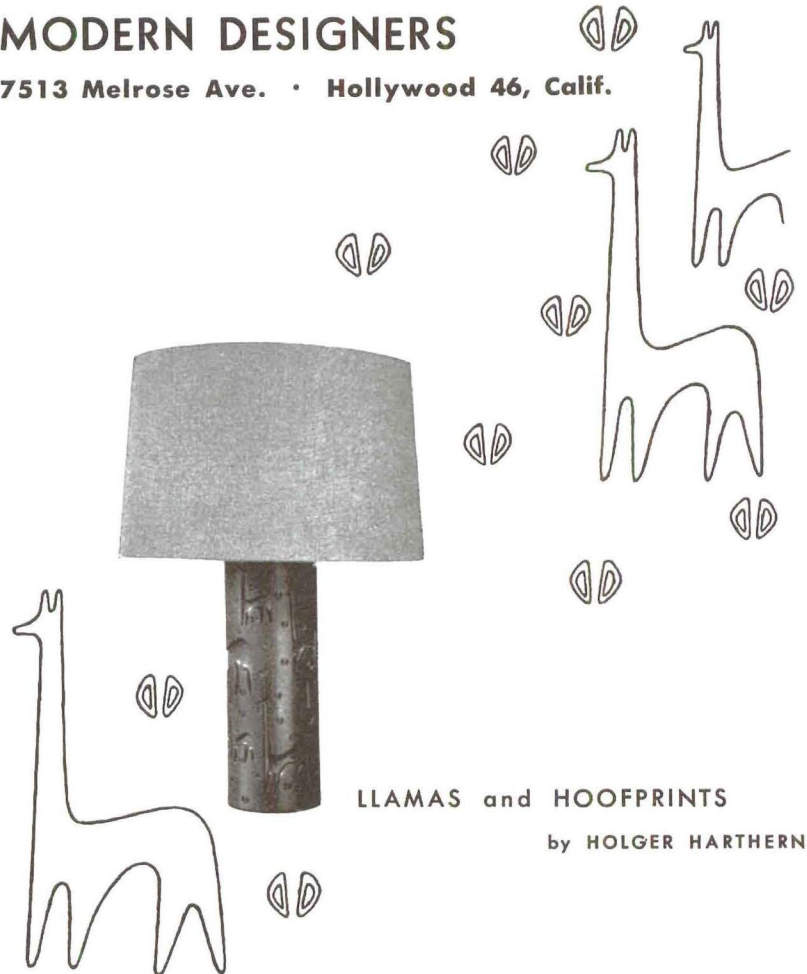
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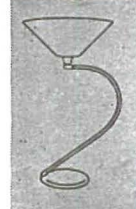
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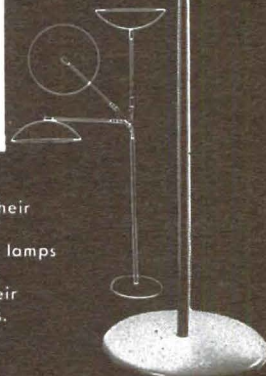


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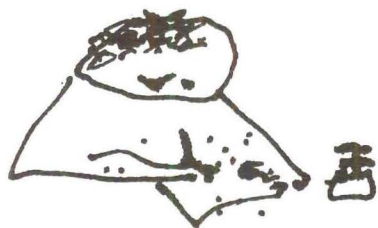
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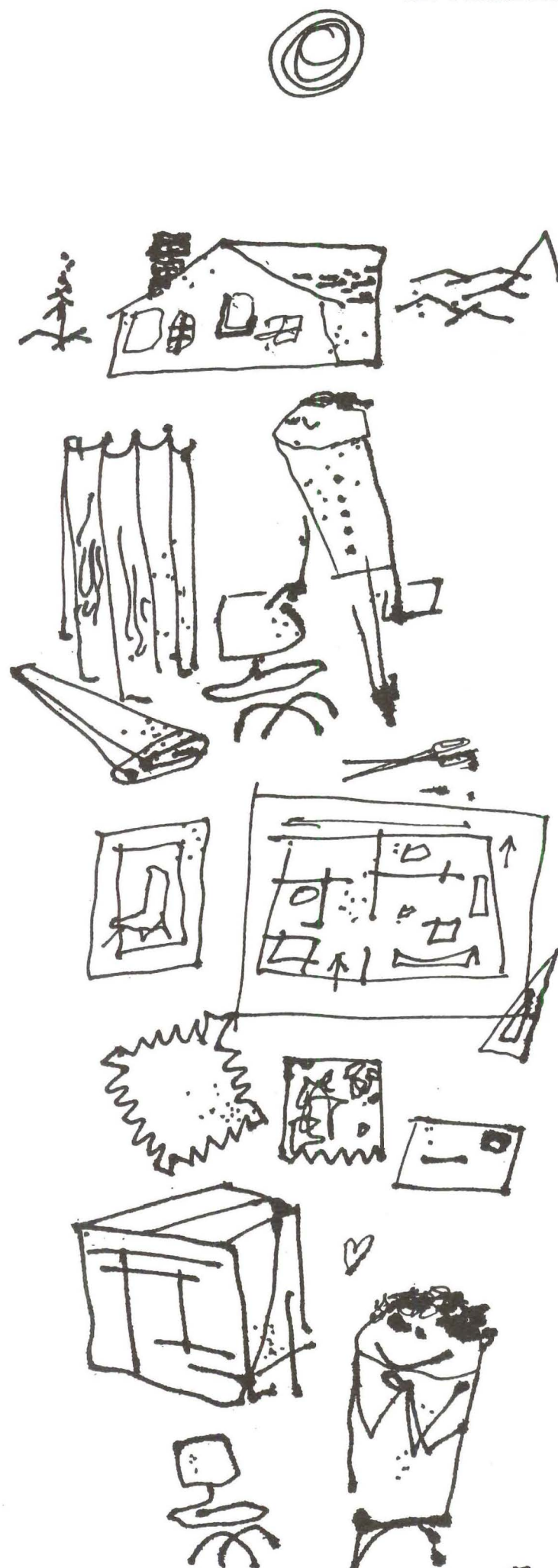
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people are forever writing us to inquire whether we can possibly assist in furnishing homes slightly out of our immediate area . . . Yonkers, Sheboygan and such. We happily reply that our staff of decorators has been performing just this sort of service for a number of years. We call it long-distance-decorating. It's the result of a combined demand for authentic contemporary design plus a complete selection to choose from. People all over the United States (and abroad, too) have discovered that we've the largest, most complete collection of contemporary design to be found anywhere. Consequently, we receive daily requests from everywhere for a piece, a room, or a houseful of furnishings. If there's a matter of selection involved, we assign one of our decorators. He takes over the correspondence at this point . . . and usually inquires as to room dimensions, window locations, wall colors, fabric colors and all that sort of thing. When this information is forwarded—our decorator digests same and suggests an arrangement. This he forwards . . . together with fabric swatches, furniture photographs and floor plan. Included also are complete f.o.b. costs and delivery dates. Our numerous long-distance-clients enthuse over this service. We enthuse too . . . for now we've clients everywhere for the most complete line anywhere!

*Frank
Bros.*



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T H E R I G H T S O F M A N

Reprinted from the "COURIER," a publication of the United Nations Educational, Scientific, and Cultural Organization.

The "Universal Declaration of Human Rights" adopted by the General Assembly of the United Nations, meeting in Paris, on 10 December, 1948, was the fourth historic Act of its kind, proclaimed by a free Assembly or reluctantly accepted by a reigning sovereign, within a period of seven and a quarter centuries. "Magna Carta" was signed by King Henry III of England in 1225 A.D. Nearly 600 years later the "Bill of Rights" was embodied in the Constitution of the United States of America, and the "Declaration of the Rights of Man" was incorporated in that of the French Republic.

Now, after a second World War in which the flame of human liberty came perilously near to extinction, the age-old refusal of enlightened peoples to submit to tyranny finds expression in a new Declaration, signed and proclaimed this time not by a monarch, a group of citizens or a national assembly, but by the representatives of 58 nations, united in defense of democracy.

In spite of the lapse of centuries, the fundamental principles underlying these successive charters of human freedom have not changed. The very similarity of their language proves how constant is the need for vigilance if the rights of the individual are to be preserved. The complexity of this ancient problem in modern times may be gathered from the symposium on Human Rights prepared by Unesco this year. Let us quote some passages:

"Personal liberty can be made secure only by abolishing the abuse of power altogether. Unesco is engaged at present in facilitating the task of mitigation; but it is in the fortunate position of being able to proceed, if it so desires, to the incomparably more important task of prevention, of the radical removal of present impediments to liberty. This is primarily an affair for the scientific section of the organization."

"It is vital for the future of the world that intense animosities and hatreds be allayed. This cannot be done solely by social and psychological studies . . . The immediate objective of the scientist should be to ensure that all branches of society in all nations are freed from economic anxiety."

"The common goals inherent in the ideal of the rights of man can only be attained as programmes of education and instructions are based on the realization that there is no national culture which does not owe far more than is usually admitted to the influence of the cultural heritage of man of all races and of all ages."

Lastly, an opinion from Unesco House itself:

"From the moment that information comes to be regarded as one of the rights of man, the structures and practices which make of it an instrument for the exploitation, by alienation, of the minds of the masses, for money or for power, can no longer be tolerated."

Science, Education, Information—each of the experts has his own point of view, but all of them, in effect, give the same warning to mankind. The Rights of Man must be defended collectively, with every weapon in the armoury of peace. "Freedom of speech, freedom of religion, freedom from want, freedom from fear"—and, let us add, freedom from ignorance—these are the conditions of emancipation.

"When we enumerate man's rights, we are also enumerating duties to be accomplished. None touches us more nearly than the right to education."

Only when these separate freedoms are truly guaranteed can the world hope to see the dawn of a universal Freedom born of tolerance, justice and goodwill towards men.

Subscriptions to the "COURIER" are available through the International Documents Service, Columbia University Press, 2960 Broadway, New York 27, N. Y.

CASE STUDY HOUSE

1 9 5 0

With this issue we announce a Case Study House for 1950. In this instance we hope to do a more thorough job of reporting on the development and conception of the project and a reasonably detailed survey of the building as it comes along.

We have up to now planned and constructed thirteen of these houses with considerably more than reasonable success. However, in most cases we were a bit too ambitious to make the points we hoped for. In this case the house will be a maximum of 1500 square feet, to be designed for an average family of four. While it will contain all of the amenities, the greater emphasis will be placed upon the simplicity of structure as it relates to cost; and it is our hope to be able to present a method of building within the means of reality.

The house will be situated overlooking a broad canyon into trees and mountains. While we realize that the site cannot be considered typical for other areas of the country, it is a kind of medium ground in the choice of location in Southern California, where we feel privileged to take advantage of whatever favorable conditions exist. The lot itself will be approximately 150 feet by 75 feet. It will rise gently from the street level and from there presents no special problems.

Raphael Soriano, who is undertaking this project, will attempt to develop out of his large experience in structure a method as well as a plan for reasonable living. We will attempt to publish each month a "report in progress" beginning with an early statement from the architect and following with those plans and specifications which we hope will keep the reader fully informed. At the moment the survey is in the hands of the architect and the first sketches are being prepared.

In the meantime we are all holding on to our hats as here we go again.

NOTE: Beginning on Page 41 is a resume of information on some of the products already merit specified for use in the 1950 Case Study House

RAPHAEL S. SORIANO, has been chosen as architect for the 1950 Case Study House.

He is in the midst of a successfully creative career which began officially in 1907 on the Isle of Rhodes in the Aegean Sea.

With his degree from the University of Southern California in 1934 he began the private practice of architecture which has brought him distinguished recognition in the profession. He has been unusually prolific, and almost without exception his work has been widely accepted as being thoughtful, creative, and responsible.





Overall view of site for Pond Farm Workshops.

POND FARM WORKSHOPS

At Pond Farm, beyond Guerneville and the Russian River, a group of artist-craftsmen are working and teaching together. All are in the process of putting into practice a significant concept in teaching and learning. Because of the interplay between action and thought the formulation of the Pond Farm Workshops as a school is not yet complete, and perhaps never will be if **complete** means to arrive at a rigid method or system. Changes will occur inevitably, with the solving of future problems. However, at this time, there is a kind of live, free organization that has grown out of the combined attitudes of all participants, of the students as well as the teachers. Not only is each teacher a producing artist, but he or she produces along with the students. And though the prime mover has been Gordon Herr, with the able assistance of his wife, the democratic spirit prevails in the decisions that affect all.

The workshops include Architectural Design, Ceramic Sculpture, Form and Color, Fresco, Metal and Jewelry, Pottery, and Weaving. The physical conditions of the rural environment and the social conditions of continuous contact between student and teacher, and teacher and teacher, present possibilities for great concentration in the work.

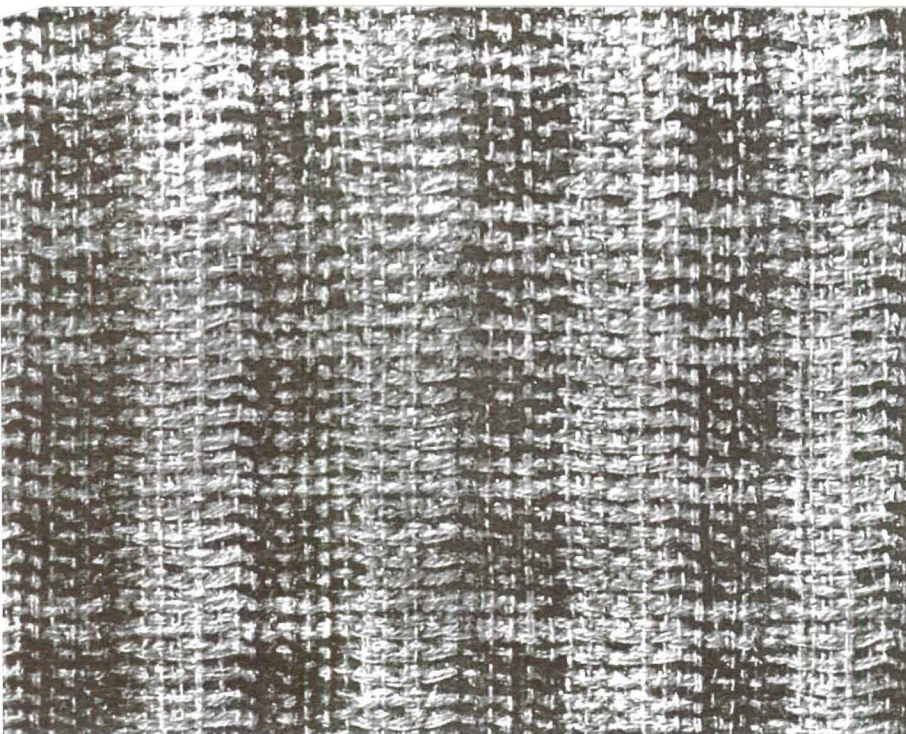
photographs: Otto Hagel



Rear view of Hexagon House. The headpiece of green copper is chimney for the fireplace in the center.



Interior view with group around fireplace in center.



photograph: Fred Stone

TRUDE GUERMONPREZ

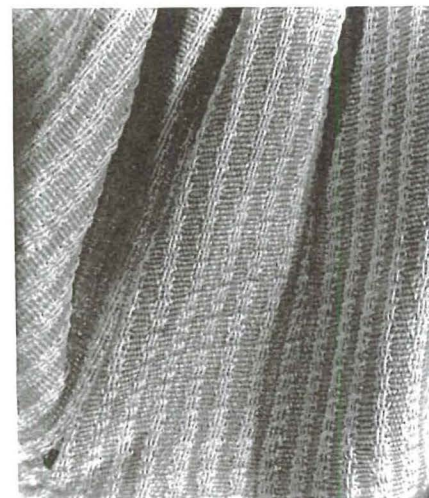
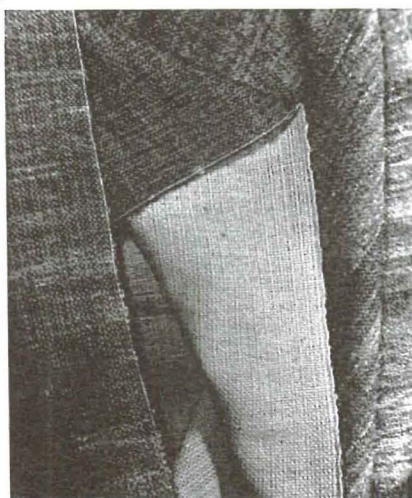
WEAVING—The spark is unteachable. Perhaps it can be ignited. Weaving is one of the means amongst many. The approach could be true for any other medium. Such an attitude compares to other ways as the tightrope walker compares to the walker on the street.

The adventurous, the creative, the artistic mind we assume. Control in the specific medium we can teach.

Two ways go together simultaneously. The experiment with, and the study of, the materials. The experiment loosens awareness via the senses and brings about conclusions which add life to mere knowledge. The materials dictate by way of their inherent order, which we recognize and try to use. Mastery of tools, control of color, raw materials, fabric construction combined and added to whatever creative abilities prevail can make for originality.

The designing and the making of a piece of fabric is an organic process. It therefore involves and develops capacities of mind and body. Weaving allows for imagination as well as for construction. It challenges inventive thinking and offers a wide field for visual and tactile investigation. Among all tangible elements the charm of surprise arises. Whether it be the loom, the thread or the construction of the cloth (interlacing), each is approached separately as well as in relation to the other. Elimination underlines clarity. Careful scaffolding shows how elements help or destroy each other. The analysis of a specific purpose for the fabric brings out the limitation within which we find greatest challenge. To be aware constantly of the new, without disregard for the past, is necessity.

Thus equipped with the basic attitude, true textile designing is made possible. Whether it leads to the powerloom or to tapestry weaving is due to the "unteachable."



VICTOR RIES

Gold, ebony and ivory necklace



photographs: Adam Potrala

GORDON HERR

Hexagon House designed by Gordon Herr as the setting for an experiment. California materials—redwood, pole pine logs and Yosemite slate were used throughout the house.

METAL AND JEWELRY—Working knowledge is based on the total accumulation of many years of experience in a craft. It has been my aim to form specific objects out of appropriate materials, coordinating their characteristics with their use. The esthetic form develops and matures as this aim is realized. I try to bring into a new harmony several materials without forcing their structure and character; for example, gold, silver, iron, and wood. These natural substances have been combined to form a single unit of expressive beauty.

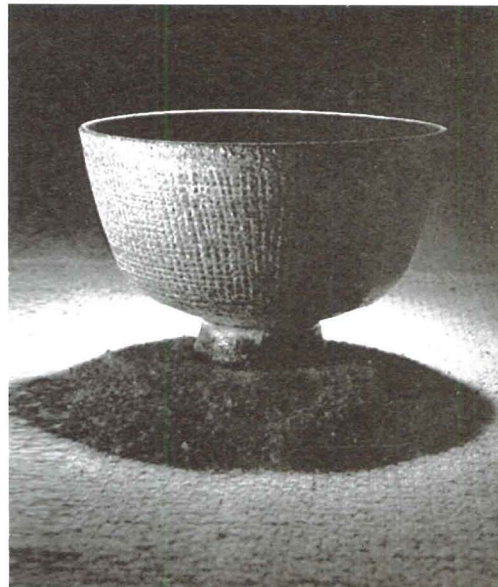
In making jewelry there is another point to be considered: the character and personality of the wearer. Apart from technical difficulties lies the main problem of all creative work—how to fuse into the chosen object and through the special medium that individual feeling and the human experience of the craftsman. If he succeeds in this essential part of the whole forming process, he will rise out of the cheap trend of superficial fashion or cold instruction into the realm of those things that will always have eternal human value.

Students work out their own models with technical guidance. After learning the treatment and character of the metal, they will be able to design and work effectively with it. They will be introduced to the joint work in the shop and will profit from the daily contact with the needs of work production and the exchange of mutual criticism.

ARCHITECTURAL DESIGN—A workshop with the basic problems of architectural design becomes the logical point at which the builder comes in direct working contact with other craftsmen—the potter, weaver, metalsmith, and the many others whose efforts are focused toward a common goal. Aimed toward the studied refinement of low-cost house design, practically rather than academically, the student must acquire experience with basic materials and structural techniques as applied to specific problems. Such an approach, combined with imagination and discerning search into the fundamental requirements of daily living, should provide a background that can develop honest and valid architecture.

Good architectural design becomes more complicated daily in its technical, social, economic relationships, and less available to those who need it most. Population density has encumbered life for the average man with superfluities that waste his energy and resources. Sordid surroundings make for sordid living, and it is the responsibility of the architectural designer to create harmonious surroundings that will engender harmonious living. The architect, by molding the outward shape, should arrive at the final value of all art: to transform and dignify the inward life of a people.

I believe that these challenges and responsibilities can be faced best in a setting where competent craftsmen can live and work and teach with equal integrity and in a creative relationship to one another. The serious student can gain new perspectives from such an association. He can acquire the basic skills and experience that will help him toward making new and honest shapes for our time.



photograph: Otto Hagel

MARGUERITE WILDENHAIN

POTTERY—What is the most adequate way through the labyrinth of creative process? I think it is to learn one craft well. In the daily contact with the material and the tools, in the struggle with the problems of form and expression, within the limitations of his talent, the apprentice will learn to feel, to see, to work honestly and genuinely in his medium; he learns to coordinate his inner vision with the laws of his material and his conception of form, space, color or line.

Clay is a dangerous material because it reacts on the slightest pressure and can take any form (it can be made to look like marble or wood), but only certain forms are innate to clay and to the ultimate process necessary to make it useful—the firing.

To learn pottery is not to make some clay hollow and to cover it with glaze. It is to make those well-shaped pots that will satisfy all the conditions of their use, a pitcher to pour, a lid to fit and to close, balanced in form and line, expressive in texture and glaze, and that are fired to the fulfillment of all its special conditions. It is a man's job and takes work-discipline and sensitivity, labor and talent.

We make pots with coils and slabs or model them freely as a sculpture; we throw them on the potter's wheel or cast or jigger them for mass-production. The means of making are different, the aim the same. Hand-work and machine-work are not enemies. A good potter will make better designs for the ceramic industry than a designer who knows nothing about clay.

We want to educate young people to honest creative work based on sound knowledge in their craft and to prove their own talent. Life is always more interesting and more instructive than doctrine, productive workshops more instructive than schools. In the daily contact with the problems of both quality and production, the apprentice will learn to face honestly and without fear those difficulties and not to betray himself.

In our time of standardized thinking and living we cannot stress too much the need for individuals of mental and artistic integrity. We hope that we are working toward that aim in our special part of human endeavor that is Pottery.

FRANS WILDENHAIN

CERAMIC SCULPTURE—A bird—flying through the sky—like a glass cutter—divides the landscape. A cloud in the evening—pink—(what meaning has this color for you?). The hills are green, and it is still greener behind them.

No doubt there are realities. Some stand with two feet on the earth. Others are hovering above vaguely with nothing heavy and nothing at rest. Most things happen in between. The meaning—for you and me—is of importance. The meaning, that we are looking for, is our desire in infinitum. Searching and exploring with the curiosity of pioneers or children. The surprising is always hidden and the only reward.

Our conviction: life has importance. To be serious in our planning, and to have fun on the way—the deeper meaning of this contradiction we have learned. A tear can close your eye and it can make it beam with joy.

That the earth is round we do not have to learn anymore. Knowledge becomes experience. Space is no more a volume to be put between fences. It has now a universal meaning. A moving point with departures and destination we call a line. This basic element of a drawing is a mystery. It is easy to express God with two lines—the cross. It is more difficult to approach him through the painful face of a human being—as did Picasso in his etchings of "La Femme, Qui Plure." There is only one—the spiritual reality—the rest is material. The reality of a poem lies in its lines, between and beyond—in the untold.

For instance, clay in the hand of the potter or sculptor is a medium of doubtful descent, and only the appetite of his soul will make something like himself—in his own image. This Promethean bearing includes responsibility. The rest is craftsmanship, skill gained through experience, predisposition, ability to "think" in the clay—to create in and out from clay.

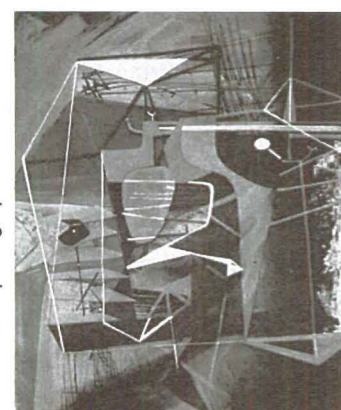
FORM COLOR WORKSHOP—If we would consider a human being to be creative material, we would allow that material to retain its identity—we would not force it. The student-teacher relationship should be much the same as the artist-material relation, I believe. Each contributes to the other for the enrichment of both. The concern in the workshop of Form and Color is to acquire knowledge of materials, skill in handling tools in relation to materials, conscious control of the elements of composition in two and three dimensions, and more. All of these factors should enter finally into an indivisible fusion steeped with emotional content reflecting the personality, the vitality, of the artist.

The aim is to extend our conceptual and perceptual boundaries. It is to encourage exploration through painting and sculpture. Our capacities grow, and further work becomes greater in scope, meaning, and intensity. The beginner begins, that is true, but the more developed artist explores deeper into himself, into his environment, and into the flux of natural phenomena. In this workshop we attempt to hold living experience poised for feeling, seeing, knowing, imagining. . . .

The aim is also one of integration. A full integration is sought by setting up a roof under which all may take part in creative work as well as in democratic discussion—both students and teachers. What is found through the work and through the discussion should underline and perhaps anticipate certain findings in the specialized workshops. The very nature of the broad, flexible approach insists upon a kind of expression that becomes adjusted and changed with action and practice, yet we acknowledge the profound structure and timeless quality of the creative consciousness.

CLAIRE FALKENSTEIN

photographs: M. Halberstadt



Gouache on X-ray film



Automotive Lacquer on aluminum

FRESCO—The ideal mural is one which has been given a place in the architect's plans. It is an integral part of the building in design, technique, and content. Fresco is the mural technique in which painting is done on wet lime plaster, using earth colors ground in water. These become part of the wall surface when the chemical reaction of lime water and air forms a crystallization over the color. It is an exact craft.

When the student becomes an active participant in the making of a fresco mural, mixes the plaster, grinds the colors, enlarges the sketch, learns to plaster and to consider the various problems of atmosphere and wall characteristics as they come up each day, he has the best opportunity of becoming a true craftsman.

The stimulation of other craftsmen and artists at Pond Farm, their opinions, theories, credos—varied and vital—add to the student's understanding of his own specialized field in relation to art in general. To give the student a knowledge of fresco, in practice and by example. To make it possible for him to carry on our own conviction that fresco painting when controlled conscientiously can be an important aspect in modern architecture.

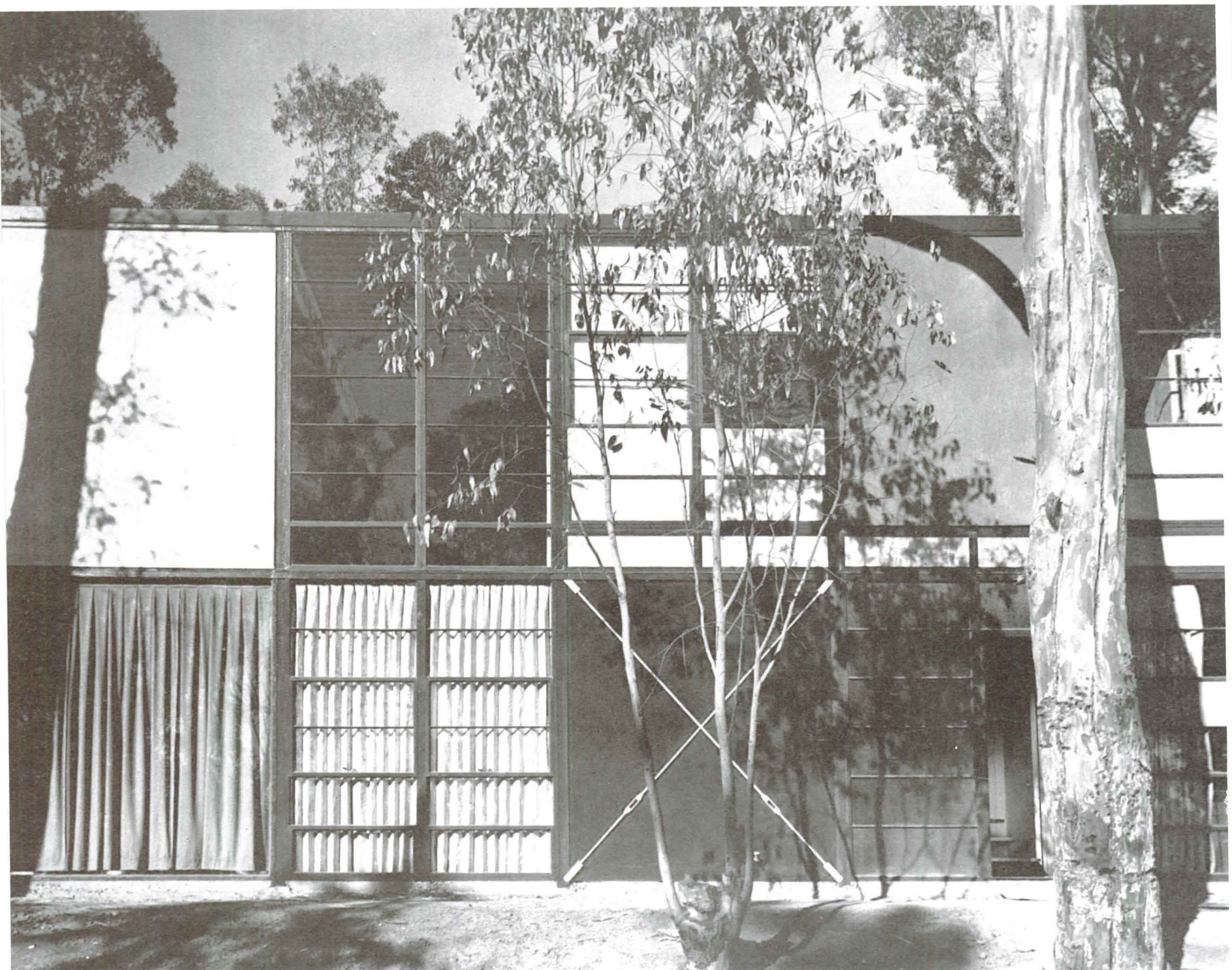
Students at work on fresco



LUCIEN BLOCH
STEPHEN DIMITROFF

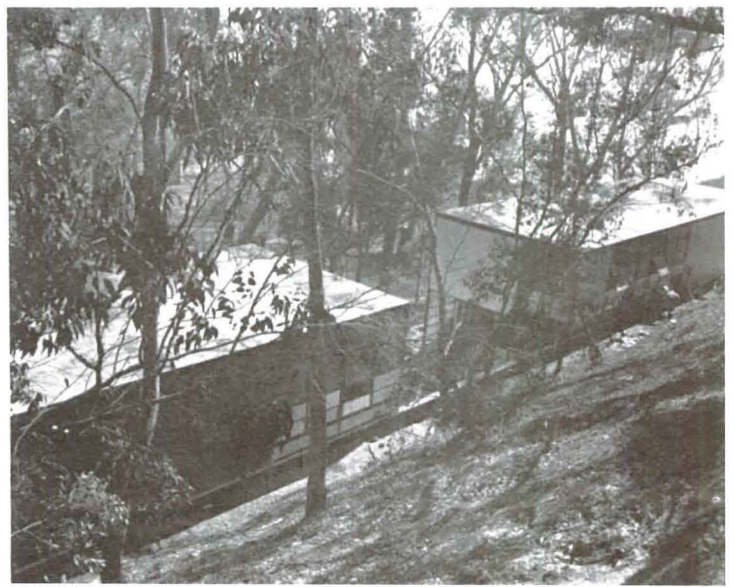
CASE STUDY HOUSE FOR 1949

DESIGNED BY CHARLES EAMES



This section of the east elevation is characteristic of the buildings. Of the three stucco panels shown here, one is pure white, one is brilliant blue, and one is black behind white crossed tension rods. The small rectangular panels and the sash are the natural warm gray of the Cemesto board; the two panels above the door are covered with gold leaf. The drapes are a natural colored rayon and linen fabric.

View from the northwest above the retaining wall looking toward the ocean.



IN THIS ISSUE THE MAGAZINE PRESENTS THE FIRST OF A TWO-HOUSE PROJECT: ONE BY CHARLES EAMES, AND THE OTHER BY CHARLES EAMES AND EERO SAARINEN.

WE SHOW THIS 1949 CASE STUDY HOUSE WITH CONSIDERABLE PRIDE, FOR A NUMBER OF WHAT WE HOPE ARE VERY OBVIOUS REASONS. WE THINK IT IS A BEAUTIFUL JOB, SENSIBLY AND INTELLIGENTLY CONCEIVED, WITH INTERESTING PROBLEMS POSED, AND IN MOST CASES HAPPILY SOLVED.

THIS HOUSE REPRESENTS AN ATTEMPT TO STATE AN IDEA RATHER THAN A FIXED ARCHITECTURAL PATTERN, AND IT IS AS AN ATTITUDE TOWARD LIVING THAT WE WISH TO PRESENT IT.

WE HAVE IN PREVIOUS ISSUES SHOWN AND DISCUSSED THE SITE SELECTED, THE MATERIALS TO BE USED, AND THE METHODS BY WHICH WE INTENDED TO USE THEM. THERE WAS ALSO A FIRST SOLUTION OF THE PROBLEM WHICH WAS LATER REPLACED BY THE BUILDING AS IT IS NOW A REALITY. IN ITS FINAL RESOLUTION IT REPRESENTS AN AGGLOMERATION OF MANY ELEMENTS THAT BECOME A PART OF A HOUSE EVEN THOUGH THEY EXIST AROUND AND OUTSIDE IT AND SEEMINGLY APART FROM IT.

HERE IT IS ONLY IMPORTANT TO SAY, AND BRIEFLY, THAT WE FEEL THAT THE

HOUSE MUST BE JUDGED ON THE BASIS OF ITS APPROPRIATENESS TO THE IDEA, AND THAT ITS CONTRIBUTIONS ARE THINGS TO BE DERIVED FROM IT RATHER THAN THINGS EXISTING PRECISELY WITHIN IT.

ACTUALLY THE BEAUTY OF THE PROJECT RESTS IN THE JUXTAPOSITION OF CAREFULLY ARRANGED PLANES—SOLID, OPAQUE, AND TRANSLUCENT—AND THEIR RELATIONS NOT ONLY IN THE BREAKING UP OF SPACE BUT IN THE REFLECTION OF GREATER SPACE AND IN THE CONTAINING AND THE ENCLOSING AND THE RELEASING OF SPACE IN CREATING AN ENVIRONMENT FOR A MODERN MAN. ONE HAS THE FEELING OF RELEASE AND OF BEING INVITED TO AN EXTENSION OF ONE'S PERSONAL ACCEPTANCES IN THE USUAL PRECONCEIVED NOTIONS OF "HOUSE." THERE IS A SENSE OF PLEASANT SURPRISE AND KNOWING PLAYFULNESS, BUT MORE THAN THAT RESPECT FOR THE ESSENTIAL QUALITIES OF THE MATERIALS AND THE SKILLS AND THE MEANS BY WHICH THEY WERE BROUGHT TOGETHER.

THE HOUSE IS ACTUALLY A KIND OF EXPERIENCE THAT ONCE COME UPON IS VERY LIKELY TO AT LEAST REARRANGE A NUMBER OF THE SPECTATOR'S IDEAS. WE AWAIT REACTIONS WITH CONSIDERABLE INTEREST, AND LEAVE THE READER WITH AT LEAST ONE COMFORTING THOUGHT: THAT IN THIS CASE THE ARCHITECT WILL LIVE IN WHAT HE HAS DONE.—THE EDITOR

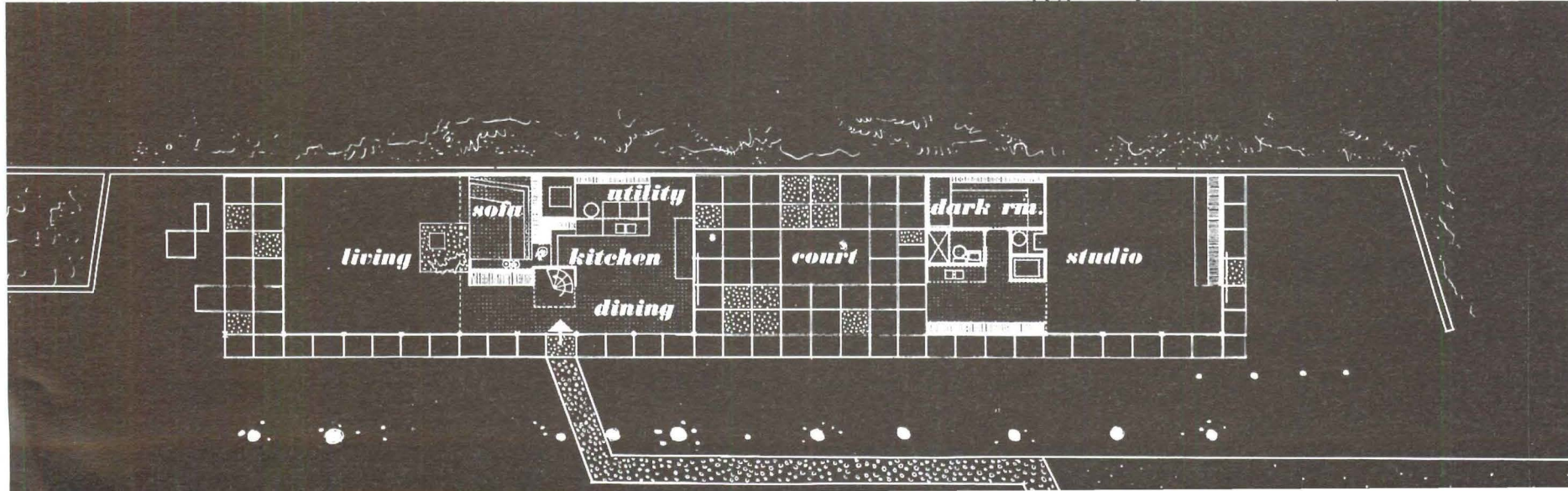
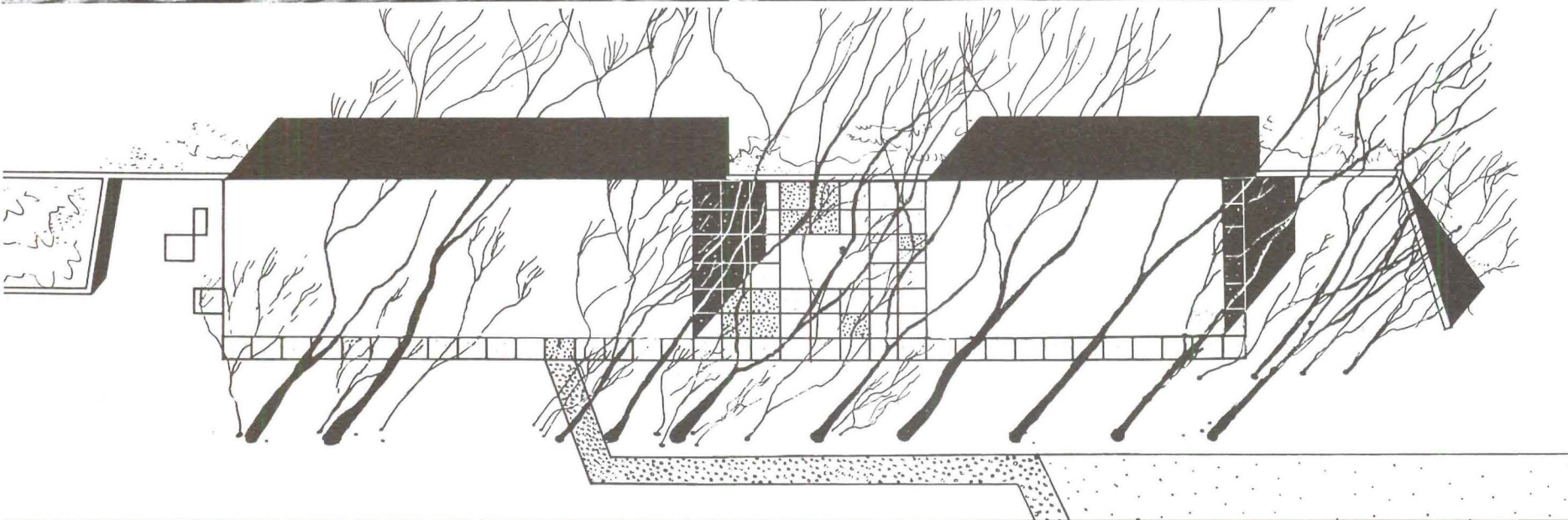


photographs: Jay Connor

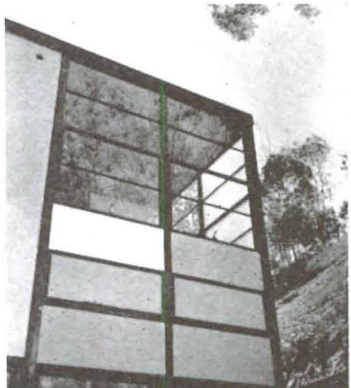
The meadow sloping away from the house toward the ocean is planted in rye with scattered wild flowers. The flowers will do their bit in the spring, and the green rye will be allowed to grow yellow during the dry season. Mr. J. A. Gooch, Landscape Architect, is acting as planting consultant, and has sensitively provided a combination of shrubs and trees that are natural to the environment.



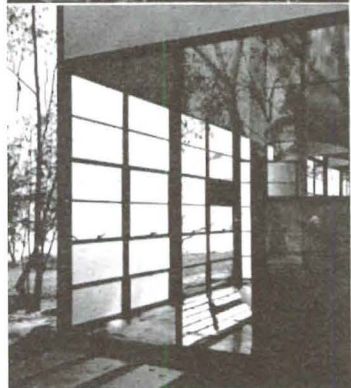
East elevation of house and studio from across the meadow.



Throughout the house and the studio, with the exceptions of the bathrooms, the Truscon open webbed joists and Ferro-board decking form the exposed ceiling.

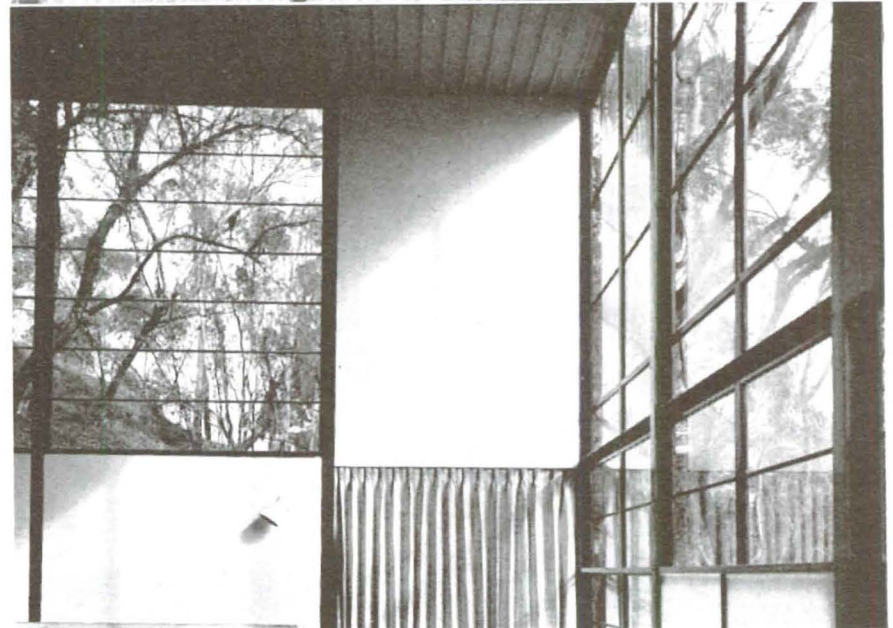
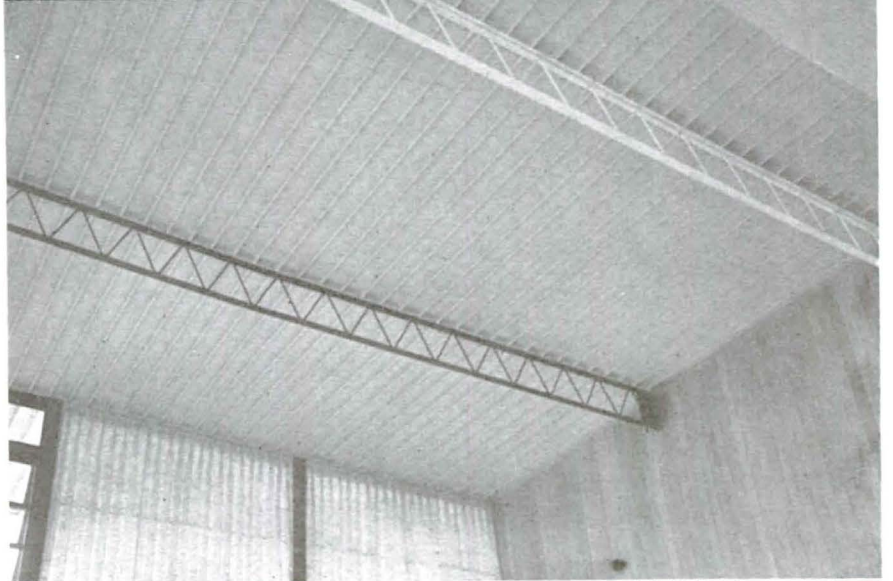


Northwest corner, second floor of house.



Northeast corner of house from north court.

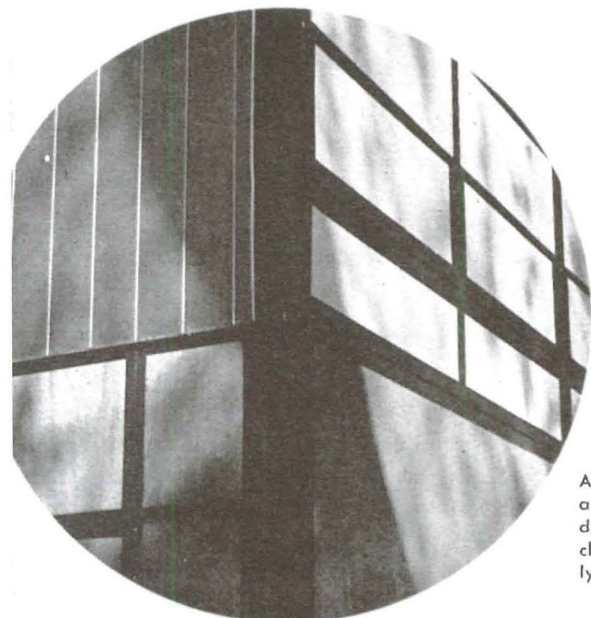
Interior of studio work room looking north.



ADAPTATION TO SITE—IN ORDER TO MAKE THE MOST SENSE ECONOMICALLY, THIS HOUSE SHOULD BE ON A LEVEL LOT. THAT POSSIBILITY EXISTED HERE, BUT TO PLACE IT SO WOULD HAVE MEANT THE DESTRUCTION OF A NATURAL MEADOW, BEAUTIFULLY RELATED TO THE SEA. TO KEEP THAT PART INTACT AND TO TAKE FULL ADVANTAGE OF THE PROTECTIVE QUALITIES OF A TRULY GRAND ROW OF EUCALYPTUS TREES, A NEW SITE WAS EXCAVATED BEHIND THESE TREES INTO THE HILL, SAVING THE MEADOW AT THE COST OF A 200-FOOT CONCRETE RETAINING WALL 8 FEET HIGH. THE EXCAVATED EARTH WAS, IN A SENSE, LIFTED OUT AND DROPPED ON THE PROPERTY LINE BETWEEN THIS AND THE ADJOINING SITE (WHICH IS PART OF THIS PROGRAM), TO FORM A MAN-MADE MOUND AND EFFECTIVE BARRIER.

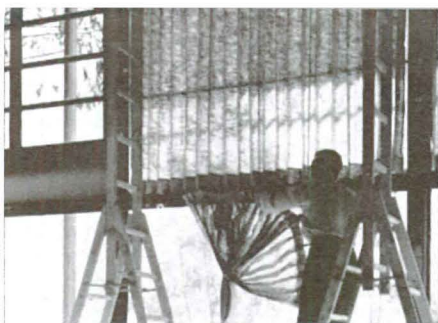
AS A CASE STUDY HOUSE—MOST MATERIALS AND TECHNIQUES WHICH HAVE BEEN USED HERE ARE STANDARD TO THE BUILDING INDUSTRY, BUT IN MANY CASES NOT STANDARD TO RESIDENTIAL ARCHITECTURE. IN THE STRUCTURAL SYSTEM THAT EVOLVED FROM THESE MATERIALS AND TECHNIQUES, IT WAS NOT

DIFFICULT TO HOUSE A PLEASANT SPACE FOR LIVING AND WORKING. THE STRUCTURAL APPROACH BECAME AN EXPANSIVE ONE IN THAT IT ENCOURAGED USE OF SPACE, AS SUCH, BEYOND THE OPTIMUM REQUIREMENTS OF LIVING. HOWEVER THE ACTUAL PLAN WITHIN THE SYSTEM IS PERSONAL, AND WHETHER OR NOT IT SOLVES THE PARTICULAR REQUIREMENTS OF MANY FAMILIES IS NOT IMPORTANT AS A CASE STUDY. CASE STUDY WISE, IT IS INTERESTING TO CONSIDER HOW THE RIGIDITY OF THE SYSTEM WAS RESPONSIBLE FOR THE FREE USE OF SPACE AND TO SEE HOW THE MOST MATTER-OF-FACT STRUCTURE RESULTED IN PATTERN AND TEXTURE. ANOTHER INTERESTING STUDY, IN ANY CASE, IS THE WEIGHING OF THOSE IDEAS THAT DID NOT COME OFF AGAINST THOSE THAT DID. IN MOST INSTANCES THOSE THAT DID NOT FAILED EITHER BECAUSE THEY WERE NOT CARRIED TO THEIR LOGICAL CONCLUSION OR BECAUSE THE OFFENDING PART WAS NOT CONSIDERED IN RELATION TO ITS SURROUNDINGS. PROMINENT AMONG THESE ARE THE OLD PROBLEMS OF SERVICE CONNECTIONS, HOSE BIDS, ELECTRICAL OUTLETS, FLASHING, VALVES, GRILLS, ETC. NEGLECTED,



All steel sections, metal sash and flashing are painted a dark neutral gray, which enclose the buildings in a sharply defined structural web.

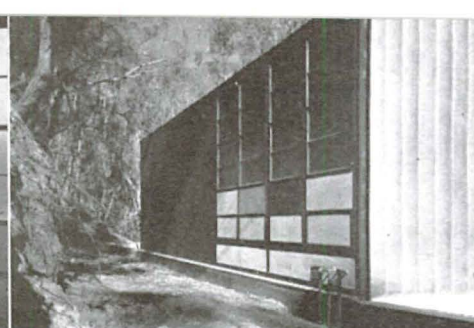




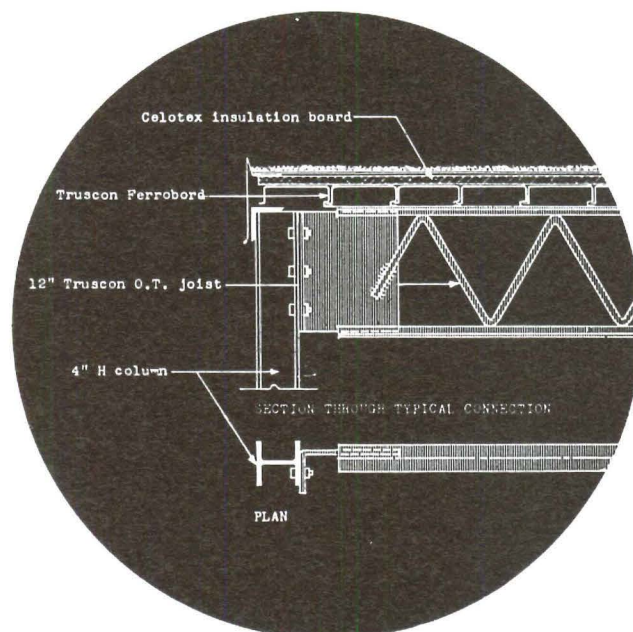
John Rolfe, head of Frank Brothers drapery department, hangs sharply pleated drapery of a natural colored linen and rayon fabric by Deering-Milliken. Textured by day, light and plain by night.



West wall of the storage room and the studio balcony. The obscure glass in the window is Mississippi Glass Company's Focrolite, which is the same as that used in the baths, the front entrance, and the northeast corner of the dining area.



Exterior of the same sash shown at left. The vertical Ferroboard shown here on the court side is painted aluminum.



East wall of living room.
West wall of living room with two paintings by Hans Hofmann.



THESE CAN EASILY TAKE OVER THE ARCHITECTURE THROUGH NO FAULT OF THEIR OWN, BUT BECAUSE THEY HAVE NOT BEEN CAREFULLY ENOUGH SELECTED AND PLACED.

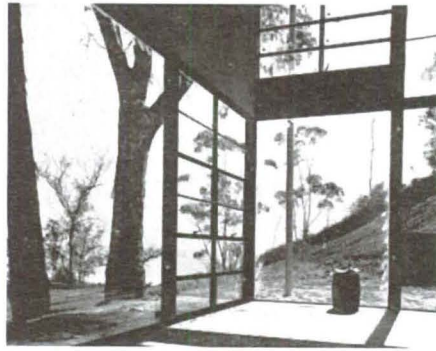
MOST OF THE QUALITIES THAT PROVED SATISFYING WERE INHERENT IN THE MATERIALS THEMSELVES—THE TEXTURE OF THE CEILING, THE METAL JOISTS, THE REPETITION OF THE STANDARD SASH, THE CHANGE OF GLAZING FROM TRANSPARENT TO TRANSLUCENT—THE SURPRISE OF SEEING THE PLANE IN SPACE BY THE WIRE GLASS IN THE STUDIO.

RELATIONSHIP BETWEEN THE SECOND FLOOR BEDROOM AND THE 17 FT. HIGH LIVING AREA SEEMS GOOD, AS DOES THE SKYLIGHT OVER THE STAIR WELL. AND AGAIN, THE SATISFACTION, ARCHITECTURALLY, OF THE RELATION OF HOUSE TO NATURE.

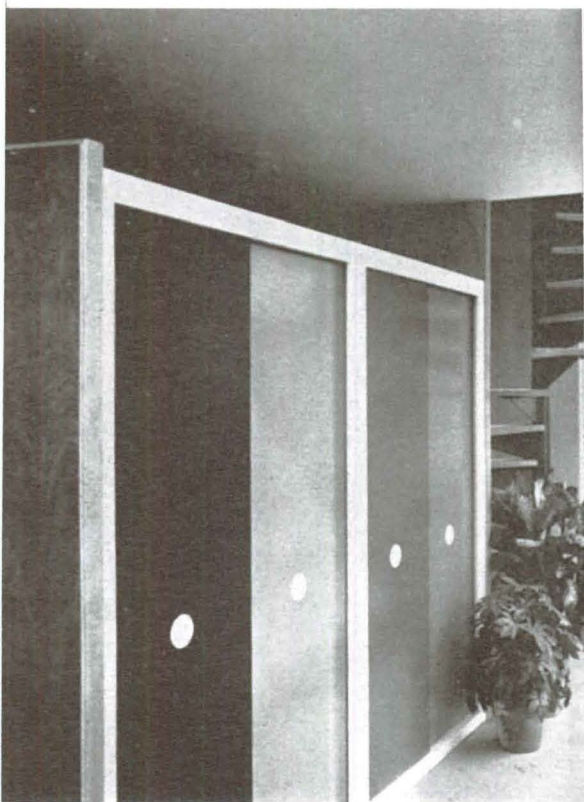
COLOR—COLOR WAS PLANNED AND USED AS A STRUCTURAL ELEMENT, AND WHILE MUCH CONCERN WAS GIVEN TO ITS USE IN THE VARIOUS STRUCTURAL PLANES, THE MOST GRATIFYING OF ALL THE PAINTED SURFACES IS THE DARK, WARM GRAY THAT COVERS THE STRUCTURAL STEEL AND METAL SASH. THE VARYING THICKNESS AND CONSTANT STRENGTH OF THIS LINE DOES MORE THAN ANYTHING ELSE TO EXPRESS WHAT GOES ON IN THE STRUCTURAL WEB THAT SURROUNDS THE BUILDING. IT IS ALSO THIS GRAY WEB THAT HOLDS IN A UNIT THE STUCCO PANELS OF WHITE, BLUE, RED, BLACK, AND EARTH.—CHARLES EAMES

Opposite page: View from dining space area past spiral stair. At right a 14' Modernfold Door divides kitchen and dining area. The floor is Voit rubber tile in Sea Sand—one of the colors recently developed for architectural use.





From above, the white gravel on the Celotex roof forms crisp rectangles which become an important element. The vertical Ferroboard wall is a brilliant primary blue, and all but a few Cemesto panels retain their natural color.



Dividing sitting area from entrance and next to spiral stair are storage closets for many uses including guest wraps. The sliding doors are prefabricated all metal units which are now in the stages of production development by Republic Steel.



These three views show the development of the southeast corner of the 17' high living room. Seen in the upper right corner, the Truscon Maximair Window provides circulation in the upper part of the room. Like all the other plain white interior surfaces in the building, the one shown here is covered with Walltex, stiffened canvas, unpainted.



The white rectangles shown here on the east wall of the studio are Cemesto panels set into the lower section of Truscon architectural projected sash, providing both exterior and interior surfaces. In this case they have been painted white, but in most cases they have been left the natural warm gray of the Cemesto panels, which is a sandwich of asbestos board faces and Celotex core.

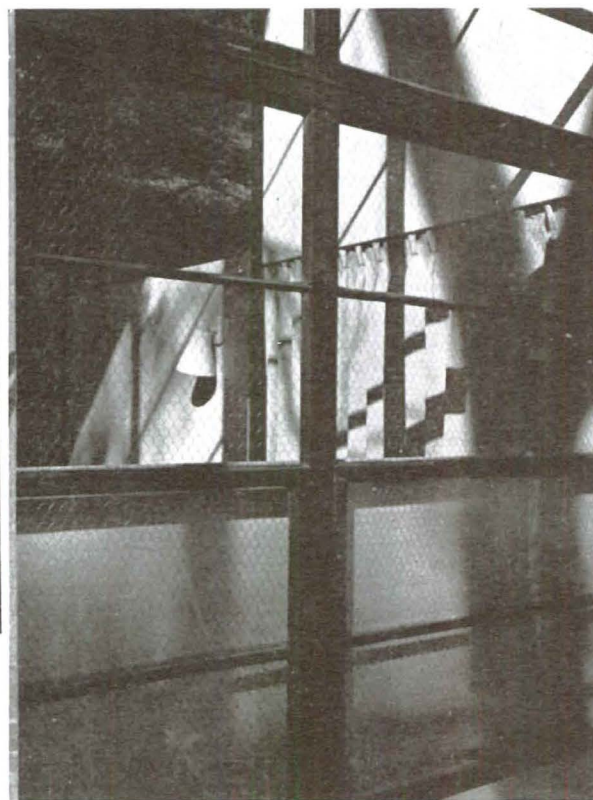
The two bathrooms—each one bay wide and one bay deep—are crisp cubes in form and color. The floors are Voit Rubber Tile, one in black and white checkers, the other in Sea Sand. The interior walls are plain colored Micarta, the ceilings are of U. S. Plywood's bird's eye maple, applied in the baths to the under side of the Ferroboard in order to cut down condensation.



In a steel structure so close to the sea, protection of the surface becomes most important and calls for a surface covering designed primarily for industrial plants subject to the attack of corrosive fumes. Such a paint was a rubber based #5 coating of the A. C. Horn Company, from which was mixed a dark, neutral, and very satisfying gray.



Detail in northeast corner of studio building shows the Mississippi polished wire glass used in this work room essentially because of the factor of safety, but in actuality, the plane in space described by the wire mesh became an important contributing esthetic element.

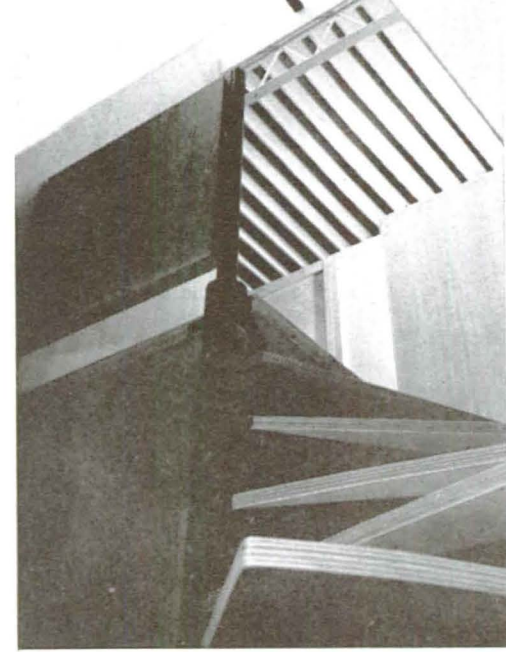






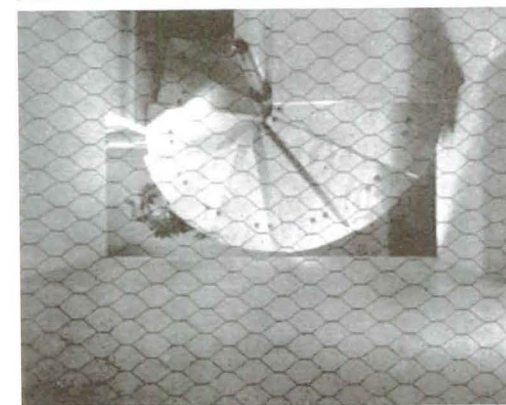
Southwest corner of guest room. Sliding panel which opens to upper part of living room by movable fabric covered panel. The sliding diffusion screens which are shown drawn over the sash, are of Plyon, a translucent glass cloth laminate by Swedlow Plastics Company. These are on hard wood tracts set between the columns and free from sash. Voit Rubber Tile covers the entire second floor area.

The spiral stair well is lined with U. S. Plywood Korina, which carries directly up to a polished wire glass sky light above. On the first floor the Korina plywood continues around to form the south wall of the kitchen. The spiral stair is made from sections of "I" beam welded on one pipe and threaded on to another. One-and-one-eighth inch hard wood plywood treads secured to the phlange by step bolts.

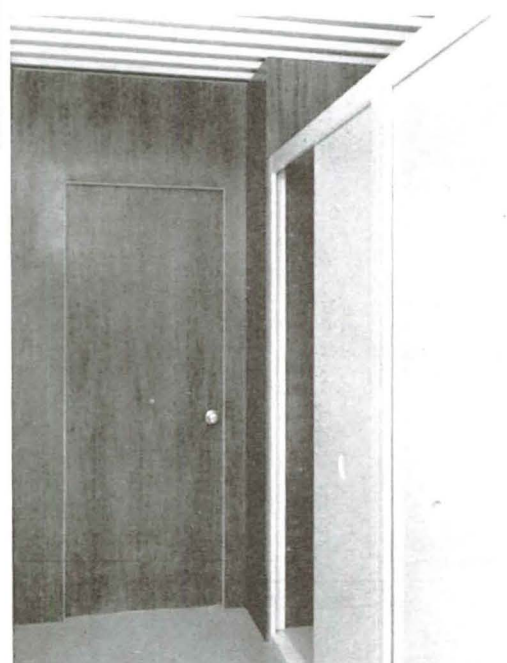


View looking down through Mississippi wire glass sky light. Brass pipe hand rail which is secured to the quarter points by step stanchions, is not in yet.

The dining space and kitchen become one space with the Modern-fold Door open. Mississippi Corrugated Glass Wall forms a translucent division between kitchen and utilities. The cabinets are steel by Berger Manufacturing. The refrigerator and range are Kelvinator; the exhaust fan, Pryne; the recessed light, Century; and that over the sink, Gotham.



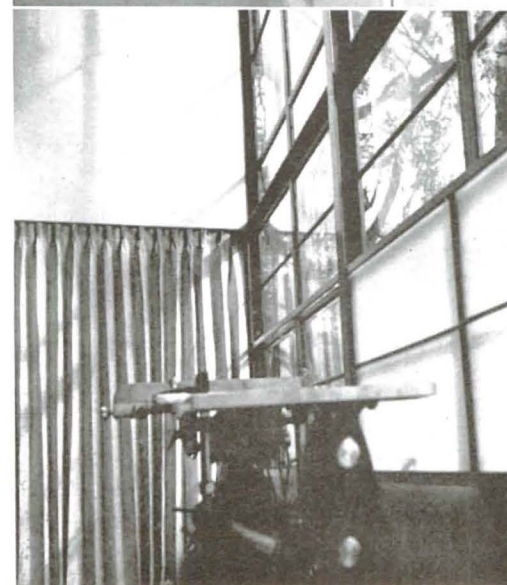
Sliding metal closet doors and walnut plywood wall.



View from living room through entry—with dining room beyond.



Section of studio working area showing sliding light diffusion screens of translucent Plyon, and in the foreground, a section of Shop Smith—a useful and well-engineered multiple purpose tool.



Two sections of Truscon's standard architectural projected sash form the typical bay.



RETAINING WALL AS IT CUTS INTO THE
SIDE OF THE HILL.



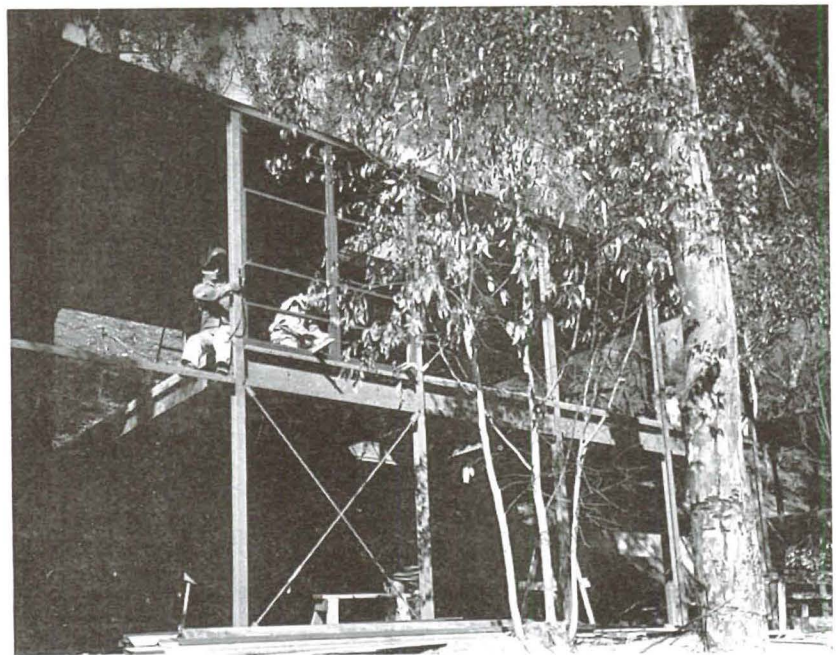
THE LACINESS OF THE STEEL STRUCTURE.



IT BECOMES AN AIRY
PAVILION WHEN THE
FERROBOARD ROOF DECK
IS APPLIED.



EXTERIOR WALLS CHANGE INTO A
GLOOMY CAVE.



BUT GLASS AND REFLECTIONS RESTORE
TRANSPARENCY AND ADD DOUBLE IM-
AGES THAT BECOME CHARACTERISTIC
OF THE BUILDING.



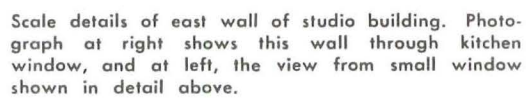
PAINT DEFINES THE SURFACE IN LINES
AND RELATION TO EACH OTHER . . .

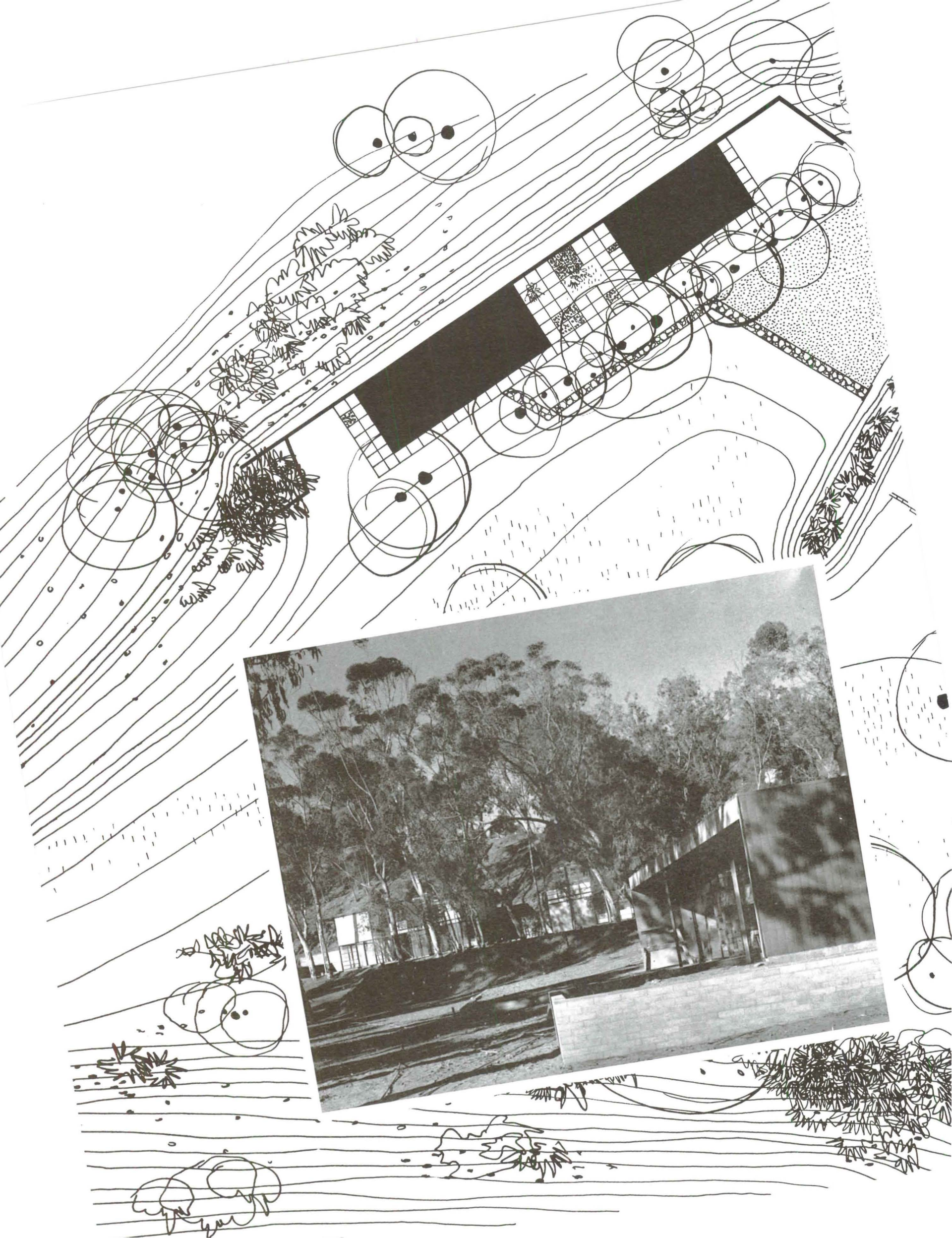


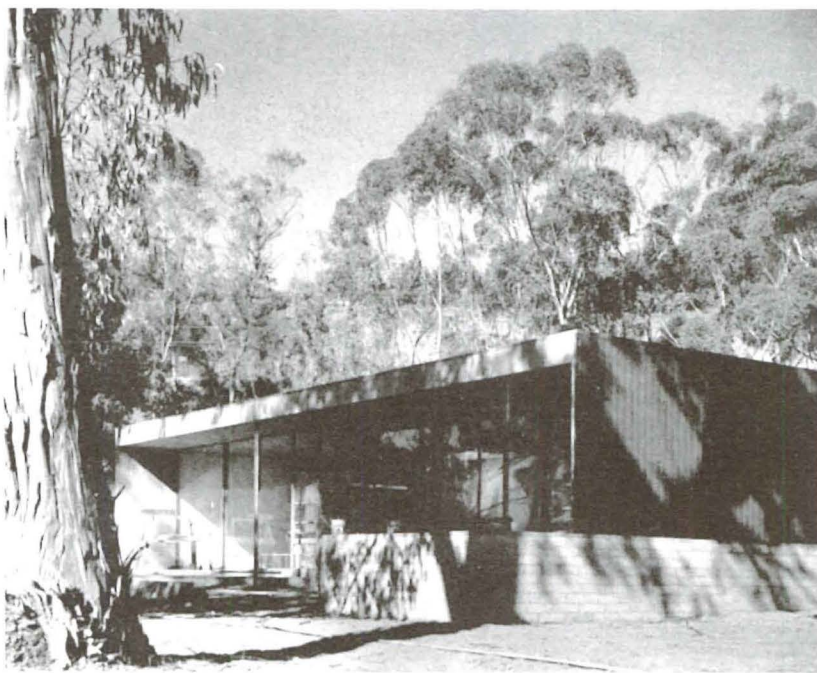
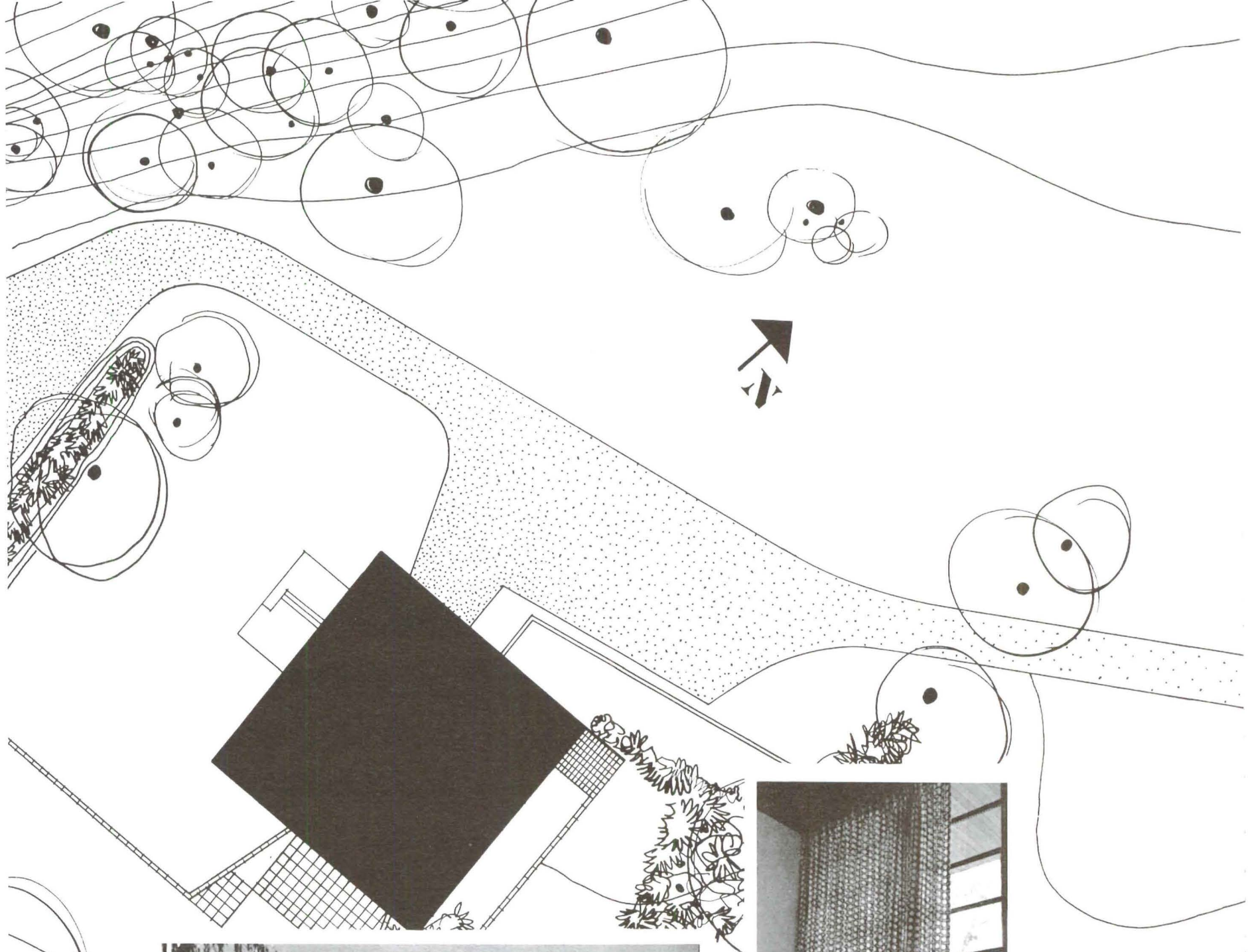
. . . AND NIGHT AND ARTIFICIAL LIGHT
COMBINE TO MAKE AN ENTIRELY DIF-
FERENT SERIES OF RELATIONSHIPS.



Members of the Eames staff, left to right: Frederick Usher,
Charles Kratka, Verla Schulman, Charles Eames, Ray
Eames, Don Albinson, Missing in picture is Kenneth Acker.

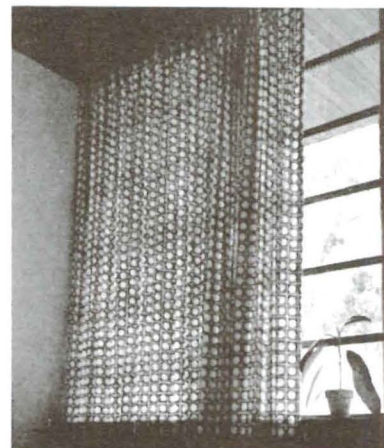




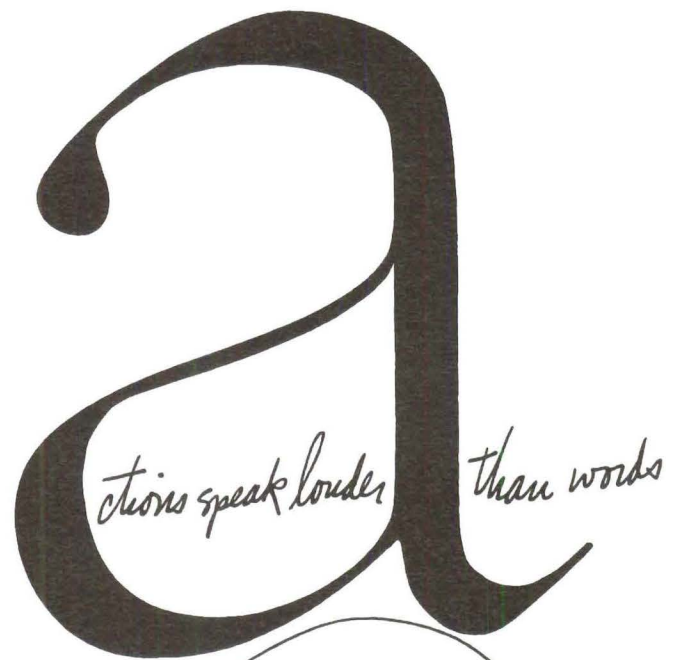


The house by Eames and Eero Saarinen which is now reaching completion on the same site, will be shown in the final stages of construction.

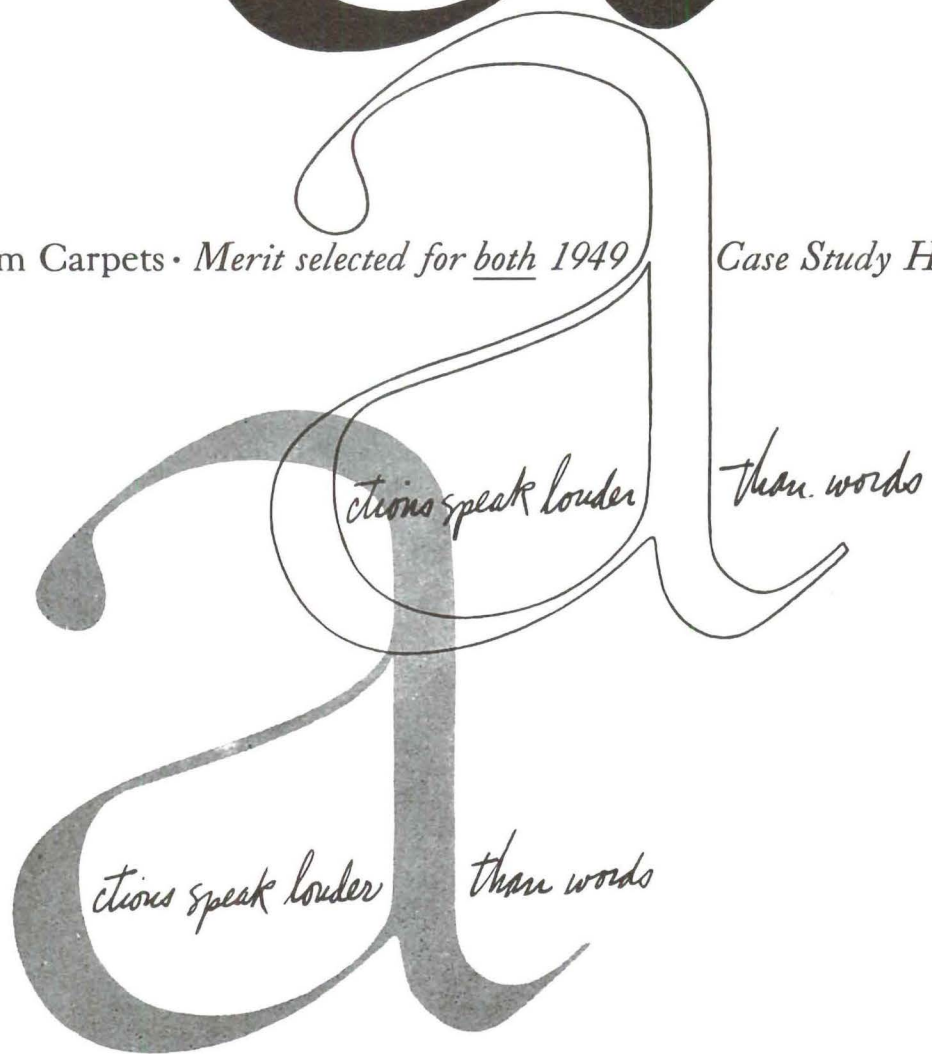
The southeast corner of the house shows the use of Rocklite lightweight concrete block walls, and draperies from Laverne Originals.



Contractor on both houses:
LAMPOR-COFER-SALZMAN, INC.



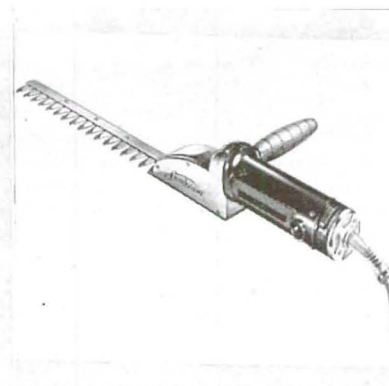
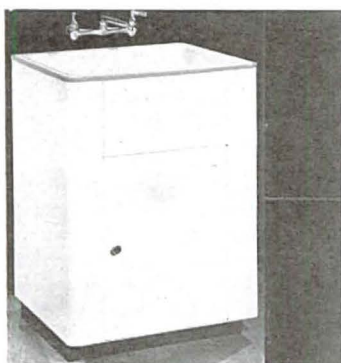
Alexander Smith & Sons Broadloom Carpets • Merit selected for both 1949 Case Study Houses



Alexander Smith

FLOOR-PLAN RUGS  BROADLOOM CARPETS

PREVIEW OF SOME PRODUCTS MERIT SPECIFIED FOR THE 1950 CASE STUDY HOUSE

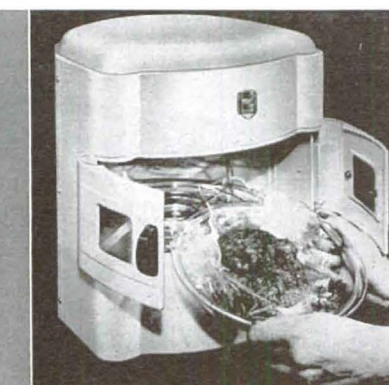
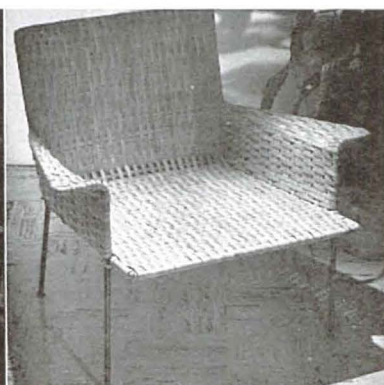


Above, left to right: Trinity Laundry Tray Cabinet, Wesco Waterpaint's Durasite, Payne Furnace Panelair Heating Unit, Sunbeam Electric Hedge Trimmer.

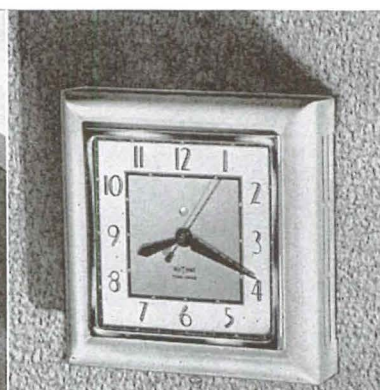
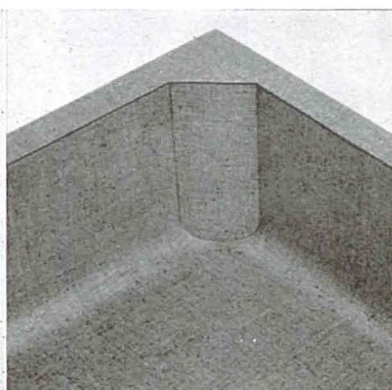
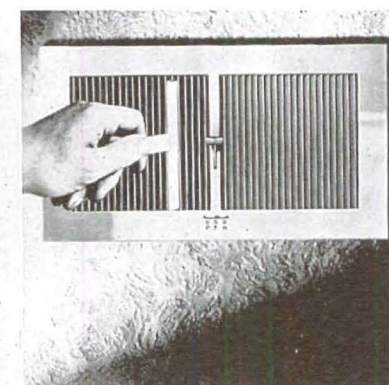
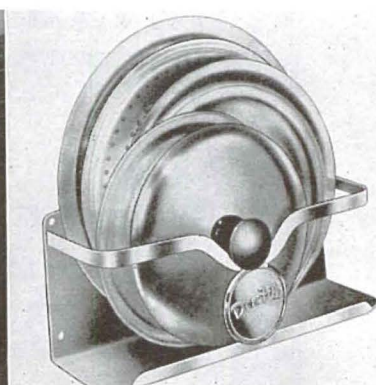
Left to right: Kelvinator Refrigerator, Kelvinator Home Freezer.



Below, left to right: Chair by Sterling, Chair by Van Keppel-Green for Balboa Pacific, Dirilyte Table Ware, Dorby Infra-Red Cooker.



Left to right: La Vanity Bath Cabinet, Dor-File Kitchen Rack, Hart & Cooley Register.



Left to right: Bowser Inside Incinerator Unit, Formacove Cabinet Top, NuTone Clock Door Chime.

Note: This is a "preview" of some of the products which have been merit specified for use and display in the 1950 Case Study House which is being designed for Arts & Architecture by Raphael Soriano. Throughout 1950 the magazine will add to this list as other products are qualified for merit specifications.

KELVINATOR ELECTRIC RANGE

CSHouse 1950 will be equipped with Kelvinator's "Automatic Cook", which offers all of the many advantages of electric cooking, topped off by its three-way automatic control—oven, Scotch Kettle or appliance outlet. This range has fingertip control of all cooking operations, seven-heat surface units which tilt-up for easy cleaning, "up-down" unit for Scotch Kettle or surface use, a two-unit oven which will hold a 25-pound turkey, and good design. All controls are grouped on an easy-to-read, easy-to-reach control panel. Recessed light illuminates the panel and work surface. The range is equipped to cook an entire meal automatically by proper setting of dials.

KELVINATOR HOME FREEZER

The Kelvinator FR-9 Home Freezer provides ample freezing and storage capacity for an average family. Food storage capacity is 8.8 cubic feet, which will accommodate 310 pounds of assorted frozen foods. With all four interior walls and the fast-freezing compartment bottom refrigerated, 17 square feet of refrigerated surface are available for freezing purposes. Of chest-type design, when the lid is opened cold air does not "spill out" and warm air can't get in. It has a special fast freezing section, spring-action lid support, lock-type lid lift, handy storage baskets, easy-adjustment temperature control, and a dependable power unit.

KELVINATOR MOIST-MASTER REFRIGERATOR

There are three totally different kinds of cold in each of the three food-keeping sections in the Kelvinator Moist-Master Refrigerator: (1) near-zero cold in the across-the-top frozen chest, (2) moist cold in the general storage compartment for the usual daily foods, and (3) super-moist cold in the cold-mist zone to keep all foods having a high moisture content fresh. It has two sets of refrigerating coils instead of the single set usually employed. One set surrounds the freezing compartment, and the second set is attached to the back wall of the food compartment. The model being used has a shelf area of 15.8 square feet with a net capacity of 9.5 cubic feet in the shelf area and freezer chest, plus 1.5 cubic feet in the fruit freshener.

FORMACOVE DRAINBOARDS, COUNTERS

Residential drainboards and counters in which top and backsplash are formed

into a continuous and coved one-piece unit, have been introduced to the California building trade recently by Blue Ox Industries of Redwood City under the trade style of "Formacove" tops. A uniform $\frac{3}{4}$ -inch concave radius is achieved by Blue Ox in any of the wide range of familiar decorative postforming plastics, through a patented heat and pressure treatment. Sheets then are bonded to heavy plywood, with a solid wood filler strip supporting the cove, providing a single unit easily installed by builders and contractors. Greater sanitation—through elimination of cracks in which food particles can accumulate—and the impossibility of liquid seepage into underneath cabinets, have proved two of Formacove's most immediate attractions to housewife consumers.

DURASITE EXTERIOR MASONRY PAINT

Raphael Soriano has specified Wesco's Durasite Exterior Masonry Paint for the exterior finish of Case Study House 1950. Durasite has also been with great success on many of the outstanding West Coast stores and office buildings, where a perfectly flat uniform finish in the medium and deeper tones was required. Durasite not only is available in the lighter tints, but also in a special line of Vogue colors made expressly for the architects who wish to get a much wider range of color values in their exterior decorations. A complete color pack, as illustrated, showing many of the Durasite Vogue Colors, plus letdowns, is obtainable from Wesco Waterpaints, Inc., either at Fifth & Grayson Streets, Berkeley, Calif., or 3263 East 26th Street, Los Angeles, Calif.

FLITE INTERIOR FLAT WALL FINISH

Wesco's Flite Interior Flat Wall Finish is now being manufactured in ready-mixed House & Garden colors for 1950. These colors give a perfectly uniform flat matte finish with highest light diffusion values, and are remarkably clear and true. Color Cards covering the standard Flite colors, Flite House & Garden colors and Vivid Decorators' Colors are obtainable from any of Wesco's plants at Fifth & Grayson Streets, Berkeley, Calif., 3263 East 26th Street, Los Angeles, Calif., 1401 Dexter Avenue, Seattle, Wash., 1225 N. W. Everett Street, Portland, Oregon.

INCINOR DISPOSAL UNIT

Modern, effortless living requires some facility for the convenient disposal of combustible refuse—wrappings, papers, garbage and "trash". Incinor was conceived about 15 years ago as the solution to the household disposal problem. It is fired by gas, LP (bottled) natural or manufactured, to handle wet garbage and other low combustion materials. The unit is 35-inches high, 22-inches in diameter, weighs 130 pounds and has a capacity of two bushels. The top opening is $11\frac{1}{2}$ " x $11\frac{1}{2}$ ", covered by an easy-opening, insulated steel plate door with adjustable air vent. The combustion chamber is made of

merit specified

AS STANDARD EQUIPMENT ... in Arts & Architecture Case Study Houses



Sunbeam TOASTER



Sunbeam COFFEEMASTER

Sunbeam
MIXMASTER



Sunbeam IRONMASTER



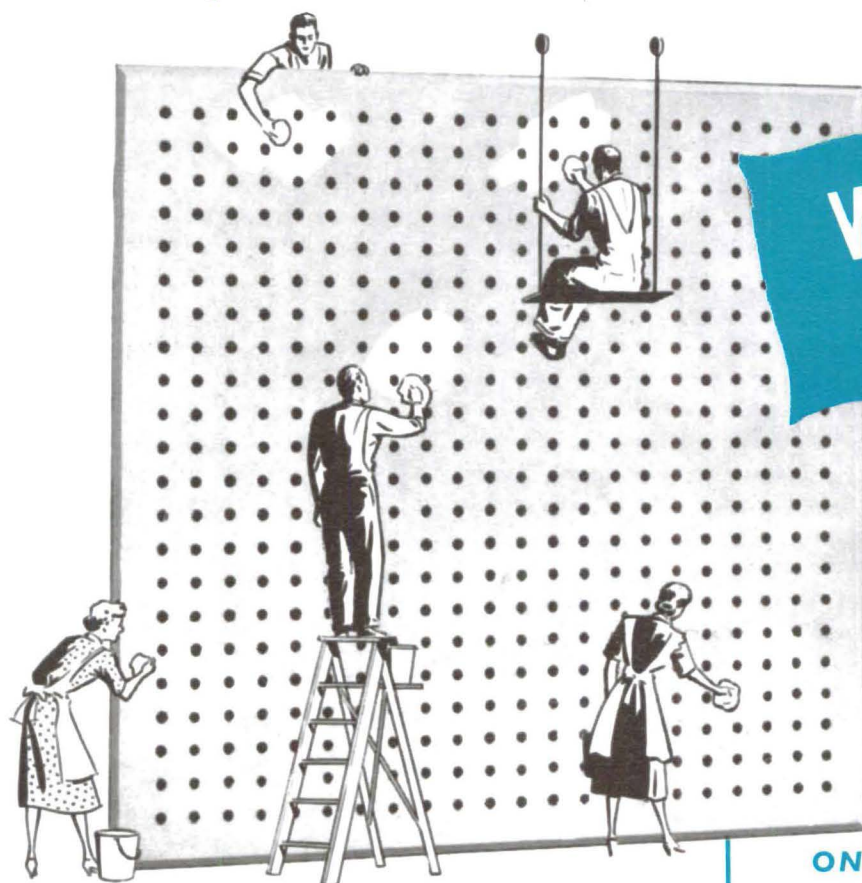
Sunbeam WAFFLE BAKER



Sunbeam SHAVEMASTER

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5600 W. Roosevelt Rd., Dept. 140, Chicago. Canada Factory, 321 Weston Rd. So., Toronto. Over Half a Century Making Quality Products

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ABSORPTION

1
WASHABLE FINISH

3 HOLLOKORE DRILLED
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4
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5
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1800 N. Ventura Avenue, Ventura, Calif.
3927 W. Jefferson Boulevard, Los Angeles

heavy steel plate, with cast iron grates and convenient drawer-type ash receiver. The "down-draft" combustion principle insures quick and thorough burning of the chamber contents. The finish is either brilliant black enamel or a combination of black and aluminum. All Incinor models, for household use, are approved by The American Gas Association Testing Laboratories after standard tests.

SIGNALITE FUSE PLUG

The neon light in a Signalite plug fuse shows instantly when the lights go out which fuse blew, and remains lit while the overload or short circuit is corrected. Providing six lives, plus the exclusive, convenient indicator, this fuse is safely and quickly renewed by a part turn of the safety handle atop the fuse. It is manufactured by the Signalite Fuse Company, 266 Glenwood Avenue, Bloomfield, N. J.

LIFETIME STAINLESS STEEL COOKWARE

Combining the recognized merits of stainless steel with unique construction features, Lifetime Stainless Steel Cookware promises home owners the full benefits of waterless cooking. This modern cookware with its hard, close-pored, mirror-bright, sanitary surfaces has been enthusiastically endorsed by cooking experts. Its unique double bottom—a special heat-conducting alloy sandwiched between two layers of stainless steel—promotes speedy, even distribution of heat. Its scientifically designed self-sealing cover keeps vapors in and air out. Other reported advantages of Lifetime Stainless Steel Cookware include: preservation of natural flavors and health-essential vitamins and minerals; reduction of shrinkage of meat via top-of-stove roasting; lower fuel bills; no lid-lifting, clock-watching nor heavy scouring. Made by Lifetime Stainless Steel Cookware, La Grange, Illinois (established 1909), and sold only by Franchised Distributors.

TRINITY LAUNDRY TRAY CABINET

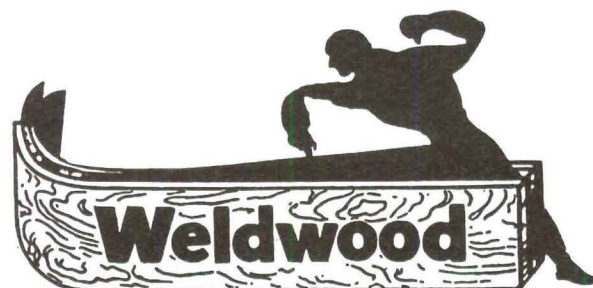
Designed to fit all standard sizes of laundry trays, or tubs, the new metal cabinet being marketed by Kiener Machine Products Company, 1831 North Main Street, Los Angeles 31, Calif., affords a storage space of approximately 20" x 24" x 17" accommodating soap and other cleaning materials so apt to be unsightly beneath conventional installations. This Trinity Laundry Tray Cabinet provides a neat, clean service porch and eliminates the old method of tray mounting. The Trinity is manufactured of bonderized steel with white baked enamel finish to match washing machines or other modern equipment. There is a 3" x 3" black toe-kick base and door hinges are constructed to open either left or right. A bright chrome knob is used on the door. It is 34" high, weighs 48 pounds packed for shipping. It is sold through master plumbers to retail at approximately \$24.

MILWAUKEE FLUORESCENT BATHROOM CABINET

Completely recessed lighting providing a very high level of diffused illumination is an outstanding feature of the Milwaukee Fluorescent Bathroom Cabinet. Trim and tasteful in style, the cabinet provides modern lighting—glareless, shadowless illumination diffused evenly, comfortably, and generously, where it is needed. No

Weldwood Products

HELP DRESS UP CASE STUDY HOUSE NO. 8



KORINA WELDWOOD in the stairwell, kitchen and upper hall lends blond elegance to the interior that combines striking beauty with moderate cost, easy maintenance and lifetime durability. A relatively new addition to the Weldwood line, Korina is a fine African hardwood closely related to mahogany.

WALNUT WELDWOOD brings traditional dignity to the second floor hall. Used in combination with Korina, this perennial favorite among decorative hardwoods adds variety and contrast to the interior.

MICARTA* is a remarkably tough and strikingly handsome plastic laminate, available in 32 decorator colors and finishes, including Truwood veneers.

★ ★ ★

It combines sparkling, permanent color, extraordinary durability and easy maintenance that makes it an ideal material for bathroom and shower stall walls, and counter tops in the bathroom and dressing room. This material is now available in 3 different forms for different applications: Micarta Sheet, 1/16" thick; Micartaboard, 5/32" thick, and Micarta Panel, 7/8" and 1 1/4" thick.

★ ★ ★

If you don't already have full information on all the Weldwood Products, write today for complete details.

*Reg. U.S. Pat. Off. Micarta is manufactured by Westinghouse, sold, for decorative use, exclusively by United States Plywood Corporation.

UNITED STATES PLYWOOD CORPORATION

Executive Offices: 55 West 44th Street, New York 18, N. Y.

Oakland 7
330 Brush Street
Twinoaks 3-5544

San Francisco 24
1100 Army Street
Atwater 2-1993

Los Angeles 21
1930 East 15 Street
Richmond 7-0661

Fresno 8
221 Divisadero Street
Fresno 2-3195

Portland 10, Ore.
3333 N. W. Front Avenue
Capital 1968

Seattle 99
13th & W. Nickerson Streets
Alder 1414

Spokane 15
E. 3508 Riverside Avenue
Keystone 9391

additional illumination is required in the ordinary bathroom. The entire unit is flush with the wall and includes a convenience outlet and the switch. It uses four 20-watt fluorescent lamps shielded with Corning Albalite translucent opal glass. The cabinet is built of heavy steel all-welded with double baked enamel finish. The mirror is of mirror-glazing quality polished plate glass, and the shelves have polished edges. Underwriter's Approval.

COLUMBIA PLAYER ATTACHMENT

Developed by Dr. Peter Goldmark, who perfected LP records, this player requires but little space. The case is of satin finish, black plastic. The metal tone arm is gold finished and equipped with an Astatic pick-up and a changeable needle. The tone arm pivots on a carriage which slides into the player. This sliding action activates the off and on switch. In the off position, the tone arm locks into place over the spindle, preventing damage to the cartridge and needle. This player is considered the finest attachment yet developed for the reproduction of LP 33 1/3 RPM records.

COLUMBIA LP MICROGROOVE RECORDS

A complete new system of recorded music developed by Columbia Records Inc., LP records offer the following advantages: up to 50 minutes of music on one 12" record; complete symphonies and concertos without interruption in movement; the finest quality and musical fidelity yet achieved in recorded music, non-breakable discs; 6 to 1 savings in storage space over conventional records, and greatly reduced prices.

WILCOX INDOOR PLANTING

Properly planned interior plantings afford the architect opportunities to create accents and moods. For this reason arrangements have been made to use the plants and the services of Roy F. Wilcox & Company, the west's largest wholesale growers of decorative plants. Horticultural experts connected with the Wilcox organization, which has its headquarters in Montebello, Calif., will work directly with the architect in planning the indoor planting for CSHouse 1950.

HOBBYCRAFTERS' TOOL CHEST

The X-acto Toolmaster Cabinet contains 49 knives and tools, a complete assortment for hobbycrafters. The set contains the right blades and tools for the big majority of jobs which can be attempted in a home work shop, and they come in a handsome blonde wood portable cabinet. Manufactured by the X-acto Crescent Products Company, Inc., 440 Fourth Avenue, New York 16, N. Y., they retail for \$50 complete.

PERMA BROOMS, WHISK-OFFS, PERMA-SCRUBS

The merit specification of these products, manufactured by the Modglin Company, Inc., 3235 San Fernando Road, Los Angeles 41, Calif., shows a consideration for detail. All of these household "tools" have electrene bristles and plastic handles, and come in a wide assortment of pleasant colors. Perma Brooms and Whisk-Offs pick up lint, dust and dirt by magnetic action, and wash clean with soap and warm water. The Perma-Scrubs are highly practical for cleaning pots and pans.

EXCELLO LAUNDRY FRESH KITCHEN TOWELS

These towels are famous for better and quicker dish wiping. They are scientifically processed for extra whiteness and extra absorbancy and are neatly hemmed and packed in individual packages. Actually women prefer them because they are soft and more absorbent than linen dish towels. They also are practical for dusting, window wiping and dozens of other household uses. They are very large, which is another factor that makes them popular.

GRANT SLIDING DOOR HARDWARE

Grant Pulley & Hardware Company 33-36 Fifty-seventh Street, Woodside, Long Island, N. Y., knows sliding door hardware, its manufacture, its application, and its installation, and is recognized as one of the leaders in its field. Its products, used exclusively wherever specifications call for such products throughout the CSHouse Program, will be used again in CSHouse 1950, including sliding door hardware, curtain and drapery hardware, and sliding drawer hardware. All of these products are carefully engineered and fabricated.

SAISON FABRICS, BLOOMCRAFT BEDROOM ENSEMBLES

Charles Bloom, Inc., 15 East Twenty-sixth Street, New York 10 N. Y., is one of the largest decorator fabric firms in the United States. Enormous variety distinguishes its line of merchandise. Patterns and textures embrace every type of fabric design popular with decorators. The firm is the originator of Bloomcraft bedroom ensembles, which include good modern combinations. It also has won wide acclaim for its line of Bloomcraft decorative pillows. Its lines will be extensively used in CSHouse 1950.

AMEROCK CABINET HARDWARE

Stratoline, by Amerock, is America's finest Matched Cabinet Hardware. Knobs, pulls, catches, etc., are of the same matching design. The simplicity of design, with or without color accent, is the secret of its outstanding beauty. Made of solid Neo Die Cast, Stratoline is triple-plated with both copper and nickel underplatings to protect the final sparkling polished chromium finish. Sturdy five-knuckle hinges keep cabinet doors from sagging. Precision machined counter-sunk screw holes give perfect fit of screw heads to hinge. Hinge screws are furnished in paper taped group to assure full count and facilitate handling. Patented "pushbutton" cabinet door catches are included in the Stratoline set as is the regular cabinet door pull with Amerock's patented "Rubber-Roller" shock-absorber catch. Stratoline's advanced and distinctive styling, fine materials and thorough construction means lasting beauty and utility. It is manufactured by Amerock, The American Cabinet Hardware Corp., Rockford, Illinois—the world's largest exclusive producer of matched cabinet hardware and matched window hardware.

SUNBEAM MIXMASTER

The Sunbeam Mixmaster, pioneer in the food mixer field, has done much to



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to be
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AT

When you specify CERTIFIED ADE-QUATE WIRING in building plans, you provide your clients with more than simply heavy enough wire, enough outlets, switches and circuits. You add greatly to their comfort, health and safety . . . benefits too large to be measured in dollar signs.

One requirement of CERTIFIED ADE-QUATE WIRING, for example, is a built-in bathroom heater to chase away the chill when bodies are most exposed to attack by colds, "flu" and other sneezing diseases. In other rooms, too, a built-in electric heater is an inexpensive protection.

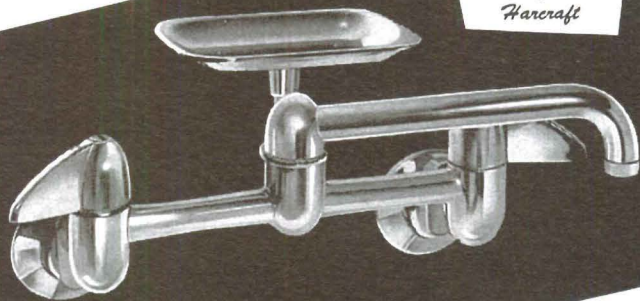
When you explain that Adequate Wiring offers them health insurance at such small cost, your clients will agree with you that good wiring is a good investment . . . not to be sneezed at.

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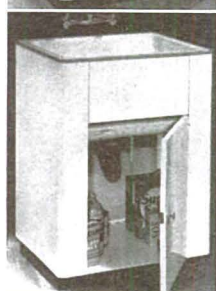
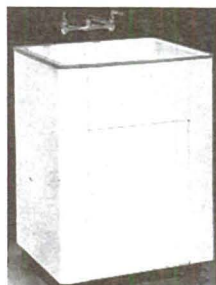
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NO MORE BACK PORCH MESS*

WHAT'S THIS?

THIS IS A TRINITY LAUNDRY TRAY CABINET...THE LAST WORD IN COMPLETE MODERNIZATION...THE FIRST WORD IN SPECIFICATIONS. REMEMBER, WHEN YOU SPECIFY OR BUILD, TO INCLUDE A TRINITY LAUNDRY TRAY CABINET.



'TIS THIS!

YES, 'TIS THIS TRINITY LAUNDRY TRAY CABINET THAT FITS ALL SIZES OF STANDARD LAUNDRY TRAYS...THERE'S A STORAGE SPACE OF 20"x24"x17" TO HIDE UNSIGHTLY BACK PORCH MESS...FORGET THE OLD METHOD OF TRAY MOUNTING (WITH WALL BRACKETS AND CAST IRON LEGS).

'T WAS THIS!

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*Trinity Laundry Tray Cabinets match the Washer and other modern equipment...beautiful finish and all that.

SOLD BY MASTER PLUMBERS



KIENER MACHINE PRODUCTS CO.

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free today's homemaker from the hard work usually associated with cooking and baking. Its handy mix-finder dial enables a woman to "tune in" the correct mixing speed for any mixing need . . . instantly. She doesn't have to guess about the mix. This handy Mix-Finder dial visualizes for women the many uses of the Mixmaster—the many arm-tiring tasks it will do for them. It gives them the scientifically correct speed for feather-light cakes and cookies, creamy-fluff mashed potatoes, velvet-smooth icings and sauces, and juicing oranges.

SUNBEAM COFFEEMASTER

Women to whom coffee-making poses an impossible problem will be delighted with the Sunbeam Coffeemaster. This appliance guarantees perfect coffee every time—because everything is automatic. In Sunbeam Coffeemaster the water is always at the same high heat—automatically. The brewing time is always the same—automatically. What's more there's absolutely no dilution, whether you make one cup or eight. All these factors are your guarantee of the most scrumptious cup of coffee this side of the pearly gates.

SUNBEAM IRONMASTER

Back in Grandma's day, ironing was an arm-cracking drudgery that would drain the stamina even from the very robust. Now, with the advent of the lightweight Sunbeam Ironmaster, ironing has ceased to be a chore. The Ironmaster's double automatic heat control guarantees quicker, steadier heat. It has a handy thumb-tip heat control dial up in the handle where it's cool and convenient. A finger touch sets it for the correct heat desired, from safe, low heat for rayons to quick, high heat for linens. Best of all, the Ironmaster is ready to iron 30 seconds after it's plugged in.

SUNBEAM AUTOMATIC TOASTER

Pop-up toasters have become more or less common during the last several years. But the new Sunbeam Radiant Control Toaster introduces a completely different principle into the toaster field—Radiant Control. All one does, is drop in the bread. The bread lowers itself automatically, which turns on the current. When perfectly toasted, the current turns off automatically. Then the toast raises itself silently, without popping or banging. There are no levers to push. This radically different toaster is so simple, even a child can operate it. And no matter what kind of bread is used, moist or dry, thick slices or thin, perfect toast is the result.

SUNBEAM WAFFLE BAKER

Not too long ago, hostesses used to shy away from serving waffles at parties and informal gatherings because of the bother and inconvenience involved. When she would make waffles on her small waffle iron, she would spend most of her time in the kitchen, making one waffle at a time. Moreover, when the last person's waffle would be served, the waffle of the first person served would be cold and tasteless. This has caused untold hostesses confusion and embarrassment galore. The Sunbeam overcomes the basic fault of other waffle irons by making FOUR waffles at one time. Not four skimpy ones—but four good-sized waffles—and all four ready at one time. Each section of the Sunbeam's famous 4-section waffle has 20 square inches—more than one-half the size of an entire ordinary round waffle—and the ideal, generous size for a single serving.

LA VETTE SPACE MAKER

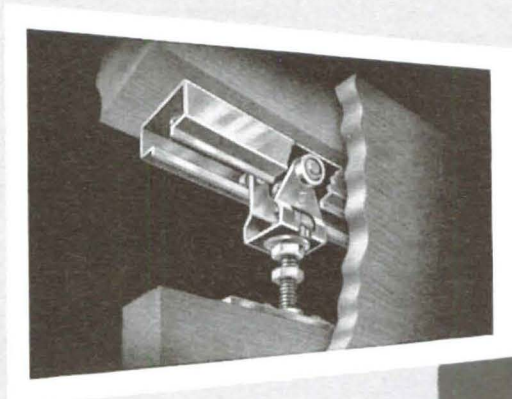
The newest, neatest bathroom package . . . modern design. This Combination Wash Basin and Steel Storage Cabinet provides adequate space for towels, tissues and soap or as a clothes hamper. "Geared to Economy." Lavatory is acid resistant, lifetime triple coated porcelain enamel, cabinet is baked enamel. LaVette is ideal as a second lavatory in the master bathroom or for the half-bath. Easily installed, the LaVette is the answer to the home planner, architect or builder. Size, 16 1/4 x 18 1/4 x 32". Obtainable in white or pastel colors. The manufacturer is the U. S. Porcelain Enamel Company, 4635 East 52nd Drive, Los Angeles 22, California.

LA VANITY BATH CABINET

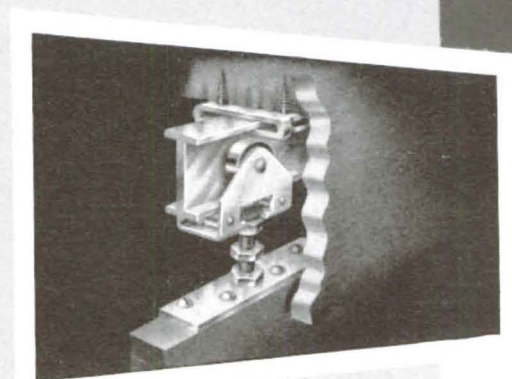
If you want big bath features in a limited space, see the new "LaVanity," combination vanity, wash basin, and storage cabinet. The generous size 18" x 20" x 7" wash basin is acid resistant, lifetime triple coated porcelain enamel. Formica plastic laminated tops in a variety of colors combined with porcelain enamel make "LaVanity" an easy-to-clean beauty. "Her" cosmetics and "his" shaving supplies are provided for in individual drawers on each side of the basin while below are ample towel and linen storage shelves with spring hinged doors. The manufacturer is the U. S. Porcelain Enamel Company, 4635 East 52nd Drive, Los Angeles 22, California.

THE NATIONAL DISPOSER

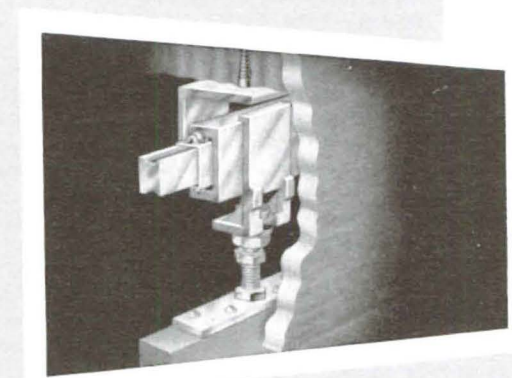
The National Disposer is a food waste disposer designed to fit all standard sinks having either 3 1/2-inch or 4-inch drain openings. Powered by a high torque 1/2 H.P. capacitor start motor, the unit has a capacity of approximately two quarts dry measure and is entirely adequate for the needs of even the unusually large family. Housings are die-cast aluminum alloy, strong, lightweight, smoothly contoured, resistant to water and acid corrosion. The National Disposer has no sharp knives or blades. Reduction of waste food to the proper size takes place when, with water flowing through the unit, the motor-driven impeller forces the material at high speed against the stationary shredding ring. Centrifugal force, rather than any "grinding" action, swiftly shreds the material to correct fineness (about that of sawdust) so that together with the flowing water, it passes into the discharge chamber and is pumped down the drain. Both impeller and shredding ring are extremely hard heat-treated stainless alloys. Both are of one-piece construction and never require sharpening, for they cannot become dull. It has a patented "triple water seal" which prevents any possibility of water leakage down the motor shaft into the motor. Of important advantage to the National Disposer owner is its simplicity of design which reduces field-service requirements to a minimum, and permits easier and less costly installation. A National Disposer is designed to handle all normal garbage, including bones, peach pits, olive stones, etc., as well as the bulkier soft materials. It will operate as satisfactorily with a septic tank, providing it is of ample size, as with city sewers. The outstanding features of the National Disposer are: (1)



No. 15 Sliding Door Hanger



No. 12 Sliding Door Hanger



No. 2 Residence Type Sliding
Door Hanger



Sliding door hardware

Today's construction demands flexibility within a basic design.

And Grant Sliding Door Hangers meet that demand, saving the space ordinarily lost with hinged doors—converting rooms for dual and tri-purposes . . . adding a thousandfold new 'outlooks' to a basic design.

Only Grant Sliding Door Hangers feature the self-aligning pendant bolt which permits **three** adjustments.

Only Grant Sliding Door Hangers are center hung. For cabinets, closets and interior doors, specify Grant—the foremost name in Sliding Devices. Write to Dep't. AA for complete catalogue.

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✓ **BEAUTY**
The charm and beauty of Rezo doors are unequalled, whether they be for interior or exterior use.

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Rezo's original moderate cost, plus pre-fitting at the factory, make their installed cost actually less than ordinary doors.


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Rezo's exclusive hollow-core construction makes them one of the world's sturdiest, longest-lasting, no-sag or warp doors.

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*Architects, Review
these Features!*

- 18 colors—deep to pastel. A floor to establish or complement any color scheme.
- Rich gloss—resilient—quiet, warm and clean underfoot.
- Resistant to acids and household liquids.
- Precision Manufactured.
- Your floor-covering applicator has color samples and prices on base and feature strip.

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280 Thorne Ave.
Ph. 3-5166

SACRAMENTO
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L'h. Gilbert 3-6586

STOCKTON
1020 E. Main Street
Ph. 8-8643



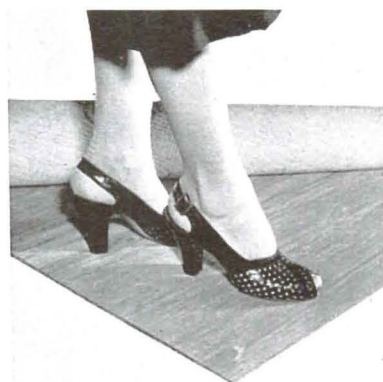
One-piece safety control locking in the sink drain; (2) Service-free water-flow switch available at a small extra cost; (3) Simple, foolproof construction throughout.

BALBOA CHROME FURNITURE

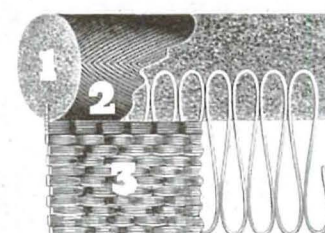
Designed in California by Hendrick Van Keppel and Taylor Green, this collection of furniture is made by the Balboa Pacific Corporation, Fullerton, Calif., in its 1950 indoor-outdoor line. The group features completely functional treatment of redwood, rattan, yacht cord, rust proof steel and glass materials. Redwood on the chairs and the table tops is naturally finished in hand-rubbed oils and a white glaze which weathers to a silver grey. The rattan used is handwoven in its natural state, and it requires no preservatives or special finishes. Cotton yacht cord used on lounge chairs and ottomans may be cleaned with soap and water or a common household bleach. The steel used in the frame is black-enameled, and has been "icro-ized" before the enamel is applied.

SUNBEAM ELECTRIC HEDGE TRIMMER

The Sunbeam Electric Hedge Trimmer is built and powered to do the long, tedious trimming jobs required to keep up planting, yet it is lightweight and easy to handle. It is a precision instrument with a high grade cutlery steel cutter and a Universal AC-DC power plant. The motor is especially designed to fit into the handle. This trimmer provides a faster, easier way to trim hedges, shrubs, and ornamental trees.



Spongex Rubber Rug Cushion



Inner-Seal Weatherstripping

SPONGEX SPONGE RUBBER CUSHION

Made of soft sponge rubber, Spongex cushions the heavy footsteps that wear down a carpet much more effectively than the old-style rug underlay. It is completely sanitary, without any dirt catching crevices. It is moth- and vermin-proof, won't attract lint, and can be readily cleaned by vacuuming or with a damp cloth. Spongex is specially made of virgin crude rubber. It is non-skid, and will not stretch out of shape, buckle or mat down. The manufacturer is the Sponge Rubber Products Company of Shelton, Conn.

INNER-SEAL WEATHERSTRIPPING

One of the most important Merit Specification products to be seen in the 1950 CSHouse will be the installations of Bridgeport Inner-Seal weatherstripping. Every home owner, whether planning a new house or remodeling the old, will see how this weatherstripping provides good protection against drafts that show on heating bills. It has an exclusive spring wire and rubber construction which gives it remarkable wearing qualities, it is waterproof, it won't stain sills or side walls, it is resilient, it is low in cost, and anyone can install it. In the foregoing cutaway picture the numbers indicate: (1) bead-lice sponge rubber molded for life to flange; (2) waterproof coating—entire strip latex dipped; and (3) flange-high tensile strength spring steel wire (rust resistant) woven with cotton.

ALODINE, DEOXIDINE, GRANODINE, DURIDINE

Alodine is the registered trade mark of protective coating chemicals for aluminum. It forms a thin, hard, adherent, amorphous phosphate coating which protects the metal and provides a durable paint bond. Alodizing is usually carried out as an immersion process in tanks of suitable size. Deoxidine is the pioneer of the phosphoric acid-solvent type metal cleaners. It eradicates rust, displaces and removes grease, oil and other surface soil completely and rapidly. In so doing, it destroys both the visible and invisible rust stimulators such as soldering acid, fingerprints, etc., that are so destructive to paint life on metals. Deoxidine cleans chemically as well as mechanically, minutely etching the metal as it cleans. Cold Spray Granodine forms an effective zinc phosphate coating on steel which bonds paint firmly to the metal, promotes luster, inhibits under-finish corrosion, and adds appreciably to the paint life. Duridine cleans and phosphate-coats scale-free and rust-free steel; cleans and properly conditions aluminum and other non-ferrous metals for painting. The Duridine crystalline iron phosphate coating is uniform smooth, thin, tight, somewhat more flexible than most conventional phosphate coatings, and unusually effective in extending finish durability and enhancing luster, especially of white finish enamels. These are all products of the American Chemical Paint Company.

SQUARE PATTERN LAWN SPRINKLERS

SQR-MIST is a unique square pattern sprinkler, designed to offer proper sprinkling coverage, economically. The "pop-up" model offers something new in the underground sprinkling system field. These units are installed at ground level, pop-up during operation, and return to ground level when not in use. They afford no obstruction to mowers, rollers, foot traffic, etc., and, by being inconspicuous, do not distract from general garden beauty. Each sprinkler head uniformly saturates a square area 20' x 20'—with a mist-like spray of water—to the equivalent of approximately one inch of rainfall every 90 minutes.

NUTONE DOOR, CLOCK CHIME

Again door and clock chimes, manufactured by NuTone, Inc., Cincinnati, Ohio, will be used—these products, because of their good design and engineering

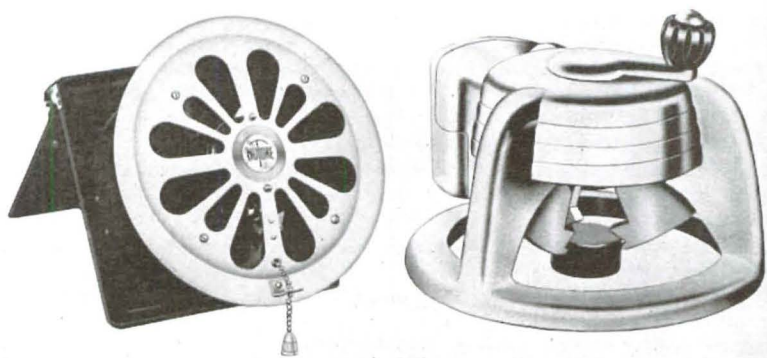
features, have been used exclusively in all CSHouses to date. These chimes range from two to eight notes, and are the leaders in their field. Installations will be made for the front door and the rear of the house.

STERLING CONTEMPORARY FURNITURE

The Sterling line, manufactured by Sterling Furniture, Inc., 1611 West Cortland Street, Chicago 22, Ill., is contemporary furniture styled for the market of today, yet the clean simplicity of line and remarkably strong construction earns it the attention of contemporary architects and decorators. Protection seldom found in fine furniture—Realwood Formica tops, cigarette-proof, alcohol-proof, able to resist all commonly used acids and alkalis—yet distinctive and interesting in any room setting. This is one of the best lines of contemporary furniture and will be heavily drawn on for CSHouse 1950.

FUTURA ANDIRONS FOR FIREPLACE

These are solid brass andirons designed by Don S. Henningfeld, industrial designer, and manufactured by Don Art Products, Milwaukee 1, Wis. They are graceful, simple, contemporary—excitingly new and completely different. They are available in two heights, 15" and 20", with strong, black enameled cast iron legs.



NuTone Kitchen Ventilating Fan

Jar-O-Mat Jar Opener

NUTONE KITCHEN VENTILATING FANS

Simplicity in architect's specifications—added beauty for the kitchen—that's the keynote of NuTone's wall and ceiling Kitchen Ventilating Fans. The 10-inch switch-operated ceiling-type fan, with gleaming chrome or white enamel grille, will fit any length ceiling installation using standard 3" furnace duct work. This unit has automatic shutter action in sleeve and outside hood and moves 500 feet of air per minute. In addition, NuTone has an 8-inch and a 10-inch wall-type fan, both pull-chain operated, moving 600 and 700 feet of air per minute, respectively. These wall-type models feature a special weather-seal shutter. All models have Underwriters Laboratories approval.

JAR-O-MAT JAR OPENER

This jar opener makes screw-type jar and bottle opening quick and simple. Opens vacuum jars, too. Adjustable—easily opens large mason jars or tiniest medicine bottles. By turning handle, gripper fingers tighten securely on bottle cap. Strong die-case aluminum. Weight 2 pounds. Colors: white, red yellow, blue green and bright aluminum.

COOKING TOOLS OF NEW DESIGN

A matched set of stainless-steel cooking tools, cleverly designed along unconventional lines for economy and easy use, has been developed by Ace Products Company, Philadelphia. In the set are seven pieces: Potato Creamer, Narrow Spatula, Tu-Prong Fork, Food Turner, Utility Spoon, Tu-Lip Ladle and Wall Hanger, all made of solid stainless steel, on which they can be hung. The shape of each tool was determined only after years of research, during which evolutionary models, progressively better and better ones, were tested by scores of women in their own kitchens. Balanced and matched, much as a professional's golf clubs, but equally adaptable to left-hand and right-hand use, the tools are highly polished and without sharp corners to prevent wasteful adherence of food and also for easy cleaning. Handles are identical, of ivory-colored Catalin plastic with nickel-silver rivets. Ivory was chosen because it goes best with the color scheme of most modern kitchens and because it makes the tools even more acceptable at the dining-room table.

DORBY INFRA-RED COOKER

The Dorby Infra-Red Cooker uses radiant heat as its source of energy. Radiant heat should not be mistaken for the conventional convected heat—such as is found in any oven, or conducted heat that is used when cooking on top of your stove. This type of heat is also different from induction or high frequency cooking, commonly referred to as "cooking from the inside out". The Dorby heat rays do not contain ultra-violet rays—the Dorby Infra-Red Rays are entirely harmless to the eyes, hands or any other part of the body. In ordinary cooking methods the food is in contact with metal or is cooked for such a period of time that the flavor is boiled away. When in contact with metal the food has a tendency to be carbonized and the juices are steamed away. These conditions do not exist in your DORBY. Because of the direct and intense application of heat plus the short cooking time, all foods retain their original and delicate flavors when cooked in the Dorby.

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To obtain the utmost comfort and efficiency from any Forced Air system the conditioned air must be distributed evenly throughout the room. To this end CSHouse 1950 will use the H&C No. 75 Design Register with turning blade valve which is scientifically designed to divide the airflow smoothly as it approaches the register face from the duct spreading the air equally over the entire face. As the air passes through the fins of the face it is properly diffused to blanket

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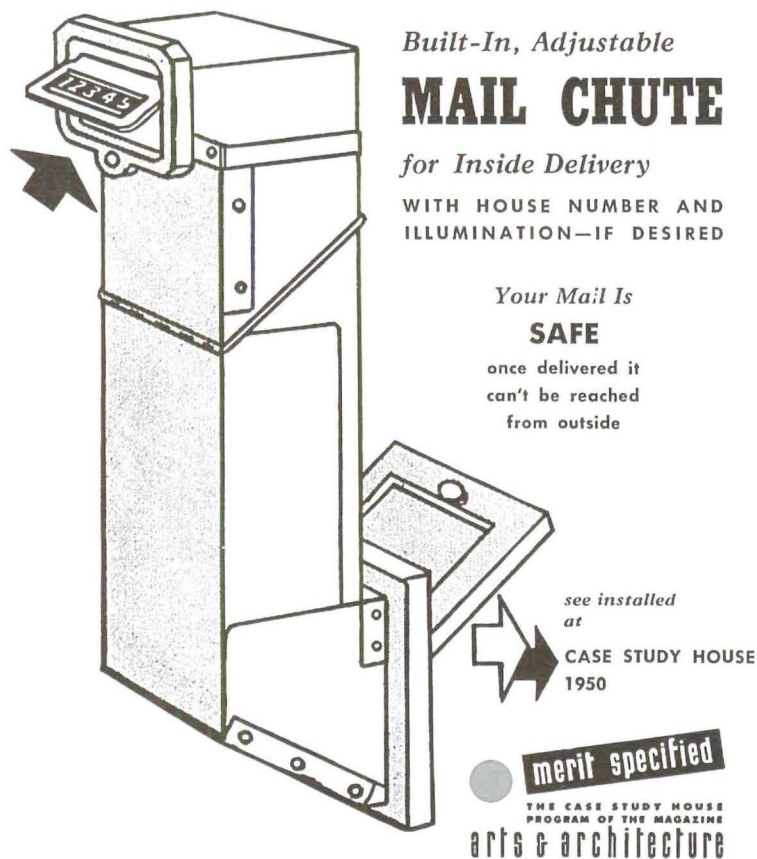
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the entire room gently and evenly. Upward, downward, or straight control of the airstream is also obtained by a simple adjustment of the valve. The fins in the face are readily adjusted to diffuse the air and spread it evenly throughout the room regardless of register location. The adjustable valve also provides a means of shutting off the airstream entirely if desired. The register is one of a complete line of registers and grilles manufactured by the Hart & Cooley Manufacturing Company of Holland, Michigan.

HEATILATOR FIREPLACE UNIT

The Heatilator Fireplace unit used is a scientifically designed steel form around which any style of fireplace is easily and correctly built. In addition it takes heat usually wasted up the chimney and actually circulates it to every corner of the room—makes the open fireplace an efficient cool weather heating unit for western homes and cabins. A complete form including properly proportioned damper, downdraft shelf and smoke dome, the Heatilator unit saves labor and materials—adds little if any to the cost of the completed fireplace.

PAINE REZO HOLLOW CORE FLUSH DOORS

Paine Rezo Hollow Core Flush Doors have an air-cell construction which combines the strength of cross-banded plywood with lightness in weight, and the interlocking core construction holds in check the tendency of wood doors to warp, shrink and sag. Because they are precision made and squared to exact size and shipped ready to install, installation costs of the doors, which are available in any wood exterior, interior and cupboard use, is very reasonable. They can be had with mirrors or louvres. They are distributed on the West Coast by L. J. Carr & Company, Sacramento, Calif.

CARRCO BOARD—LOW COST BUILDING BOARD

Carrco Board is made entirely from selected fiberized wood bound with organic binder. Retaining a smooth finish on both sides, the board can be plastered, textured, painted, stained or left natural. It is highly water- and fire-resistant and termite-proof, with good insulating qualities, and can be worked with saw, hammer and plane. It was developed by L. J. Carr & Company of Sacramento, Calif., after a \$250,000 three-year program to develop a semi-hard, high-quality, low-cost building board.

CORALITE BAKED PLASTIC ENAMEL FINISH PANELS

Coralite will be used for the bathroom and kitchen walls and ceilings. Coralite pans provide walls and ceilings of mirror-smooth texture, offering a pleasing versatility in decorative design through choice of sizes, patterns and a full range of pastel and solid colors. It has been used repeatedly in earlier Case Study Houses, and after several years of wear in them is as colorful and impervious to dirt and wear as when originally put into place. Coralite is distributed by Fir-Tex of Southern California, Los Angeles.

SCHIFFER PRINTS—STIMULUS FABRICS

The Stimulus collection of decorative fabrics, designed exclusively for the architect and the designer by six topflight contemporary personalities in the related arts, three of whom are themselves architects. Called by the New York Times "unquestionably the most brilliant single collection of all modern prints introduced since the war, all fabrics are hand-printed, vat-dyed, washable, 50 inches wide. Each pattern is available in three designer-originated color-ways. The fabrics are designed for drapery and upholstery use.

PAYNE FORCED AIR UNITS

Anticipating the heavy trend to forced air heating, the Payne line now includes four different forced air models . . . a unit to fit the needs of every home—and budget, from three rooms up. Spearheading the line is the low cost Panelair, the new type wall-heater that delivers forced air heat directly to three or more rooms, at floor level. It is Payne's answer to the cold floor—hot ceiling problem. The panelair can be partly or fully enclosed in a wall or placed in a corner. The Sentry requires little more space than a water heater—fits in kitchen or closet, on service porch or wherever space is available. It circulates filtered heat in winter, ventilation in summer. Operation is fully automatic. When space is extra scarce, Payne suggests the Spacesaver. It operates effectively from almost any nook or corner—under the floor, on service porch, or even from the attic. The Payne Zoneair is designed primarily for heating basement homes. It heats and filters the air in winter, ventilates in summer, and is fully automatic.

MODERNFOLD (ACCORDION) DOORS

The Modernfold Doors used in the 1949 CSHouse are an improved type of folding door with an accordion-like action in opening and closing. They make a room larger because they eliminate area used by swinging doors for swinging. Door interference, also, is eliminated. Larger Modernfold Doors can be used as movable wall for easy, economical room divisions. They have washable fabric coverings concealing their metal frames, and are available in a wide range of colors.

BUILT-IN MAIL BOX WITH FLEXIBLE CHUTE

All the advantages of the most expensive "made-to-order" mail delivery system are available in an easily installed complete unit manufactured by the American Device Manufacturing Company of Red Bud, Ill. A unique feature is a completely flexible steel chute which may be positioned for inside mail delivery at any angle desired to conform with wall construction and thickness. A number of horizontal or vertical exterior face plate designs in brass, bronze or aluminum are available, to harmonize with any architectural motif. One style includes removable enameled house numbers which may be eliminated if desired. Interior door for mail removal may be wood cabinet type or aluminum.

DIRILYTE TABLEWARE

This country has seen the development of certain new metals, some of which are called alloys. One is the alloy Dirilyte. It is the color of polished gold, hard, much harder than gold or sterling silver. It is highly resistant to scratching. Therefore, Dirilyte tableware is extremely durable. Dirilyte tableware is solid, not plated. The warm, golden color goes all the way through. It costs no more than good plate. Stylists have been quick to see color schemes it suggests,

and how easily it solves certain difficult table-setting problems. For instance, many people have struggled with the problem of what to use with gold-decorated china and crystal.

COMPETITION FOR TILE DESIGN

The Pacific Tile and Porcelain Company, in conjunction with the Broadway Department Stores, is sponsoring a contest for original designs in tile, the contest open to students of twelve art schools and universities in Los Angeles County. The students will be asked to create original patterns for the individual tiles, then will develop these patterns into over-all designs. In each case, the student will be asked to create his design for a specific purpose, ranging from kitchen to hospital, hotel to swimming pool.

The contest should prove of particular interest to students of design, for Pacific Tile and Porcelain's new Cera-Tile process makes it possible for the artist to create in textures as well as colors. In addition, depth, almost a "three-dimensional" effect, is at his command.

Five prizes are being awarded, one \$100 savings bond, one \$50 savings bond, and three \$25 savings bonds. The judges are to be an independent architect, the leading interior decorator of the Broadway Department Stores, and the top tile designer of the Pacific Tile and Porcelain Company.

Contest closes January 12, 1950, after which time all entries will be on display on the Mezzanine floor of the Broadway Department Store, Downtown.

ARCHITECTS DESIGN CONTEST

More than 1,900 architects, draftsmen, designers and students have registered their intention of submitting designs in the \$5,000 architectural prize competition being put on by the Timber Engineering Company of Washington, D. C., for the best designs in wood of an eight-family, garden-type apartment. Schools of architecture are showing much interest. In some cases the design problem posed in the contest is being given this semester as a class problem to senior students. Among the schools that are particularly active are Carnegie Tech, Kansas U, Drexel, Texas A & M, Notre Dame, Rensselaer, Catholic U, Illinois, Michigan, Ohio State, Michigan State, University of Houston, Clemson, California Polytechnic and Pennsylvania. The closing date is January 15. The major first prize is \$1,500 and the student first prize is \$500.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears below, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

CABINETS, COUNTER TOPS

•(481) Hardwood kitchen Cabinets: Full details well designed Porta-Bilt Hardwood Kitchen Cabinets; same precision construction as steel cabinets with all advantages of wood; continuous counter sink tops, rotating corner cabinet, recessed sink front; any color; comes ready to install; a remarkably good product meriting close study.—Mutschler Brothers Company, Napanee, Ind.

ELECTRICAL EQUIPMENT

•(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.
•(827) Ventilating Fans: Folder and catalog NuTone ventilating fans; models for wall and ceiling installation.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(794) Fabrics, Printed: Information line of printed fabrics designed by Benjamin Baldwin, William Machado; seven contemporary patterns, good colors; special patterns, colors to specifications; prices, samples.—Ben Baldwin, Design Unit New York, 33 East Seventy-fifth Street, New York 21, N. Y.

FLOOR COVERINGS

(74) Asphalt Tile: Illustrated brochure: 3" x 3" to 18" x 24", wide range colors, patterns; feature strips, cove bases; features modern

design—the Tile-Tex Division, the Flintkote Co., P. O. Box 2218, Terminal Annex, Los Angeles 54, Calif.

FURNITURE

•(559) Barwa Chair: New folder on America's most revolutionary relaxing medium, the Barwa; winner of three design awards in 1947-48; merit specified CSHouse Program; worth investigation.—Barwa Associates, 49 East Ontario Street, Chicago 11, Ill.

HARDWARE AND FIXTURES

(824) Drapery Hardware, Venetian Blinds: 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware and venetian blinds; price 25 cents.—Kirsch Company, Sturgis, Michigan.

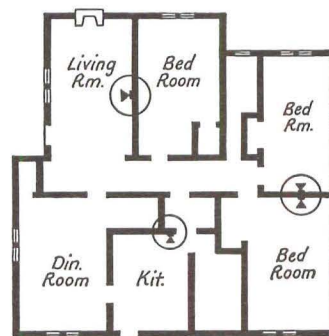
HEATING & AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions" illustrating architectural effects with interior plantings; appraises mass, line, color as effected by indoor planting in contemporary structures; professional discounts to architects, designers, decorators; nation's largest wholesale growers

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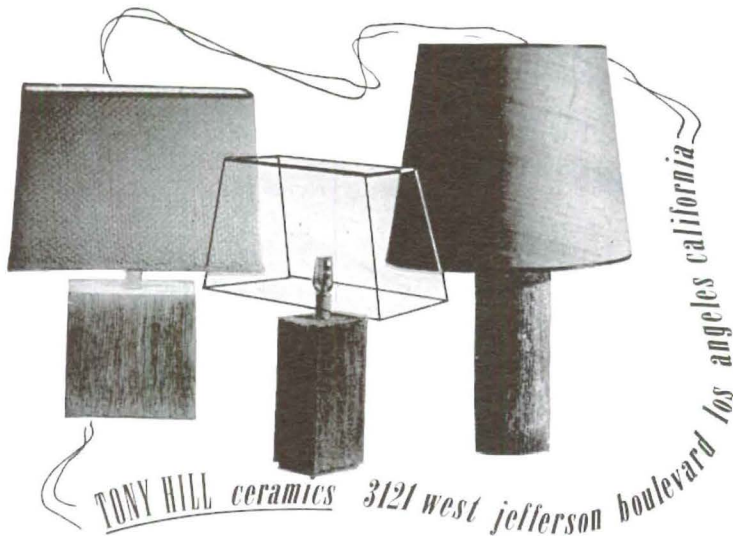
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INSULATION AND ROOFING

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

LIGHTING EQUIPMENT

(462) Contemporary Lamps: Full information; good line of contemporary lamps; well designed.—Lamps, Ltd., 368 Sutter Street, San Francisco 8, California.

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

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carreo Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

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

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

PLUMBING FIXTURES, ACCESSORIES

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

rors.—F. H. Lawson Company, Cincinnati, Ohio.

RADIOS

• (532) Contemporary Radios, Built-in: Information one of best sources custom built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.—Twentieth Century Design, 6553 1/2 Sunset Boulevard, Los Angeles 28, Calif.

SASH, DOORS AND WINDOWS

(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for large glass areas in residential and commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of crossbanded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

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

(151) Folding Doors: Idea-packed 12-page brochure Modern-fold doors; accordion-type folding walls, top hung, no floor track; metal frame with leatherette cover; good contemporary design accessory.—R. H. McConville, New Castle Products, New Castle, Ind.

SPECIALTIES

(209) Flock, Flock Finishing: Booklet (32 pages) flock, flock finishing; process of coating short fibers on surfaces to velvet-like pile finish; contains actual color samples.—Behr-Manning Corporation, Troy, N. Y.

(744) Scale Models: Information interiors, design, furnishings; Belico models by Jack Eddington; makers of all types of scale models; official model makers to Arts & Architecture.—Lionel Banks & Associates, Belico, Inc., 407 Commercial Center Street, Beverly Hills, Calif.

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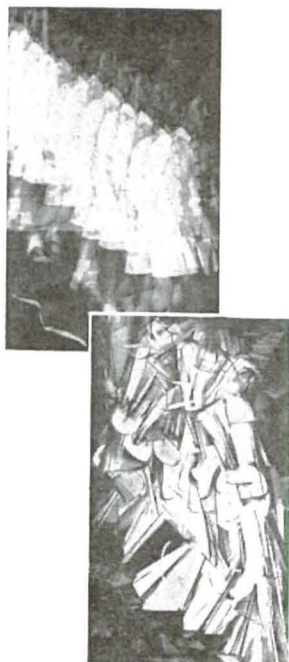
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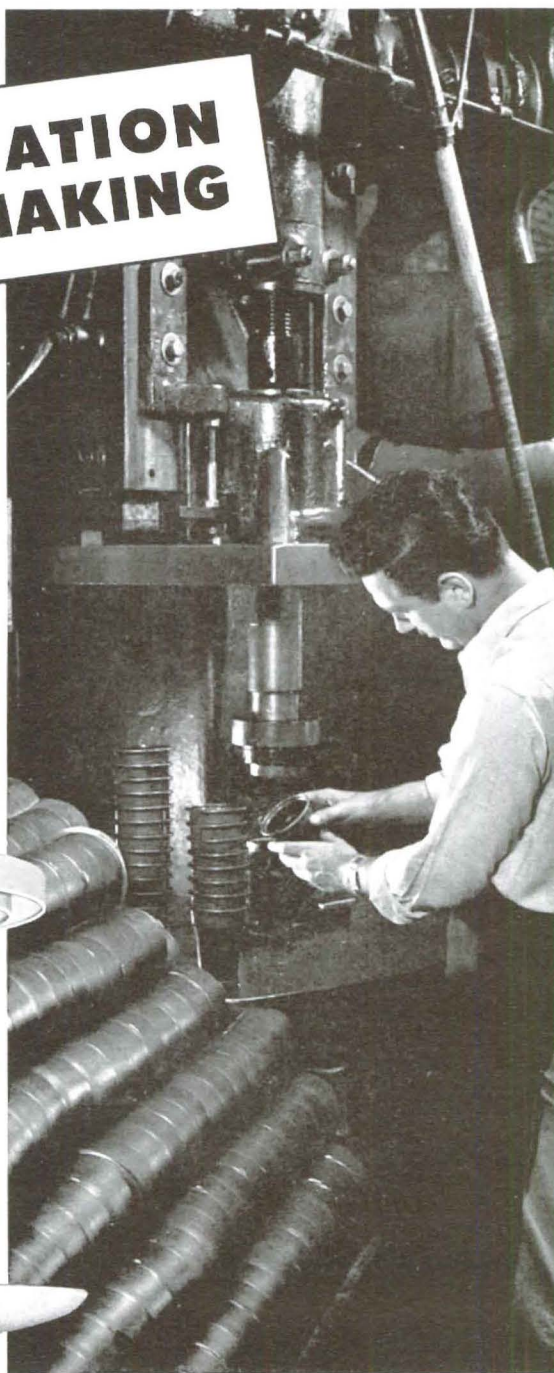
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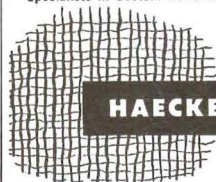
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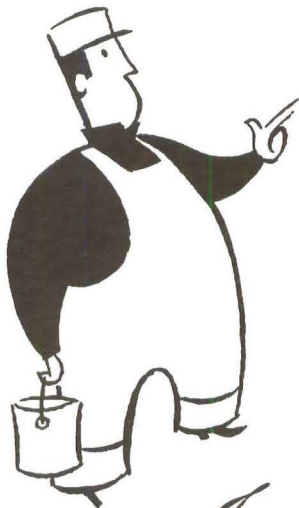
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Completed: June 15, 1949
Contractor: G. C. Hewitt Co.
Architect: Claude Beelman



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